

Margaret A. Rose

Pictorial Irony, Parody, and Pastiche

Comic inter pictoriality in the arts
of the 19th and 20th centuries

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Introduction

This study of comic interpictureoriality in the visual arts of the 19th and 20th centuries investigates a variety of types of ironic and parodic reworkings of older images.¹

Parody is a device that has been used to renew older works of art in both a humorous and imaginative as well as a meaningful and often self-reflexively meta-artistic manner.

In addition to analysing a variety of examples of pictorial parody, the following chapters will look at examples of pictorial irony and pastiche as well as of satire and caricature in a number of 19th and 20th Century art forms and genres.

While the examples used here are largely from the 19th and 20th centuries, some reference will also be made to earlier as well as later works.

Much interest has been shown recently in the use of irony in the visual arts, but more needs to be done to differentiate between pictorial irony, parody and pastiche, as well as satire, by way of structural as well as reception-based analysis.

Not all images are juxtaposed in the same way, for the same purpose, or with the same effect. Guidelines for describing different types of ironic, parodic, or pastiched interpictures or interimages – pictures or images that derive from or relate to others from another work or set of works – are given in Chapters 1 and 2, together with distinctions between parody, irony, satire, pastiche, and caricature relevant to the visual arts.²

¹ The term *interpictureoriality* is used here and in following pages to describe the *intrapictorial* relationship between images from a variety of sources within a visual work as well as the *interpictureorial* relationship of those images to other, external images. The word *interpicture* can be said to be analogous to the term *intertext*, but can be applied both to images found in visual art works and to images (ekphrastic and otherwise) within a literary work.

² The distinctions between irony, parody, pastiche, and satire given in this new study are developed from my work on parody from the 1970s and later. The work as a whole can be seen as a development of the investigation of parodic interpictureoriality undertaken for my Aisthesis Essay, *Parodie, Intertextualität, Interbildlichkeit* published in Bielefeld in 2006.

Here the works of Cham (Amedée de Noé), Honoré Daumier, Johann Heinrich Ramberg, Johann Peter Hasenclever, Wilhelm Scholz and Adolph Schroedter as well as of 20th Century artists such as Roy Lichtenstein are illustrated and discussed.

Examples of comic intertextuality will by nature present a mixture of different images (as well, sometimes, of different media), and hybrid forms of comic pastiche and satiric irony are also investigated, together with examples of parodic meta-artistic reflectivity.

Chapter 2 looks closely at pastiche in the 20th Century works of Salvatore Fiume as well as of René Magritte and Pablo Picasso, and at examples of comic pastiche by Nelson De La Nuez, Banksy, and Kerim Ragimov amongst others. The chapter also looks at the use of pastiche and parody in the performance art of Ulrike Rosenbach and in the photographs of Cindy Sherman. In the section on caricature further 19th Century caricaturists illustrated and discussed include John Leech and Florence Claxton.

Chapter 3 investigates in depth the signals for pictorial parody and their reception. Other subjects discussed in this chapter include the evocation of the expectations of the spectator, the recognition of parody, and the attitudes of the parodist to the work parodied. Here works by 20th Century artists including Picasso, Richard Hamilton, George Deem and Pierre van Soest are illustrated and analysed with reference to a variety of types of parodic and ironic intertextuality. In the section on public and private parody differences between public and private parody are discussed with reference to works by the 19th Century artist Theodor Mintrop.

Chapter 4 investigates several examples of ironic and parodic intertextuality from 19th and 20th Century art in the light of the preceding chapters with special reference to works that have ironically or parodistically refashioned the subject-matter of the "Choice of Hercules", a subject previously investigated by Erwin Panofsky in works up to the early 19th Century, and one also covered by Karl Riha in his studies of later comic versions of the life of Hercules.

The Conclusion raises the issue of the types of catharsis that might be aimed at in irony, parody, and satire as well as in hybrid forms of comic pastiche and satiric irony. Its summary of the work's findings is then followed by a bibliography and an index of all the artists to whom reference has been made in the course of the book.

Chapter 1. Varieties of Comic Intertextuality I

1.1 Introduction

The two opening chapters of this study will deal with several different varieties of comic intertextuality in parody, irony, satire, pastiche and caricature, as well as with combinations of these devices.⁴

Ironic and parodic intertextures or interimages can be found hidden or partially concealed in ancient literature as well as in its visual arts. In the opening act of Aristophanes' *Frogs* we have the ironic doubling of Hercules in the imitation made of him by Dionysos, who then confronts a stage Hercules face to face as in a distorting mirror so that the audience can compare – and laugh over – images of both model and parodic distortion together.⁵

Looking at how one might distinguish parody, satire, irony, and pastiche in the visual arts, it can first of all be suggested that while all of the first three forms have traditionally been associated with some comic intent, pastiche has until recent times been used largely to describe the conglomeration of counterfeit images in a visual art work, or of different styles in a single architectural work, without the additional production of a comic effect.⁶

Unlike some other of the ancient literary and rhetorical terms now applied to the visual arts – such as irony and parody – pastiche, al-

⁴ As suggested in the preceding general introduction, "intertextuality" is understood here to refer to the relationship between the "intrapictorial" pictures found within a work as well as to their relationship to older external pictures or images.

⁵ See Aristophanes, *The Wasps*, *The Poet and the Women*. *The Frogs*, trans. David Barrett (1964), Harmondsworth, 1971, pp. 156ff. as well as Frances Muecke, "Playing with the Play: Theatrical Self-Consciousness in Aristophanes", in *Antichthon*, vol. 11, 1977, pp. 52-67 and Niall W. Slater, *Speculator politics: metatheatre and performance in Aristophanes*, Philadelphia 2002, Chapter 9.

⁶ See also Rose, "Post-Modern Pastiche", in the *British Journal of Aesthetics*, 31/1, January 1991 (henceforth *Rose BJA* 1991), pp. 26-38 and Rose, *Parody: ancient, modern, and post-modern*, Cambridge 1993 as well as Ingeborg Hoesterey, "From genre mineur to critical aesthetic: Pastiche", in the *European Journal of English Studies*, vol. 3 (1999), No. 1, pp. 78-86, and *Pastiche: Cultural memory in art, film, literature*, Bloomington 2001.

Other issues to be investigated involve the nature of the reception of these parodic works and their signals. Here the question of the ironic, dissimulative nature of parody will be discussed as well as its differences from, and similarities to, pastiche.

1.2. Parody

Parody can in general be described as the comic reworking of pre-formed material.

The term *παρωδία* (*parodia*) is thought to have been first applied by the ancients to what has since been called in English the ancient “mock-heroic” epic or “mock epic”, in French “l'héroï-comique”, and in German the “komisches Epos” or comic epic.¹¹

The ancient Greek word *παρωδία* derives from the prefix “*para*” (meaning “beside”, but also “derived from”, as well as “beyond” and “in opposition to”, depending upon context and usage) and the noun for “ode” or song.¹²

To the concept of *parodia* understood as a song sung in imitation of another song or ode the Roman rhetorician Quintilian (c.35 to

¹¹ See also Rose 1993, pp. 6ff. Ritchie Robertson, *Mock-Epic Poetry from Pope to Heine*, Oxford 2009, p. 3 suggests using the term *mock-epic* for works of the 18th and 19th centuries that can no longer be described as mock-heroic, or descriptive of heroic actions. (The term mock-epic has previously been used as an alternative to the term mock-heroic – and *vice versa* – on the basis that both were parodies of the ancient epics.) The use of parody to juxtapose the ancient epic with comic subject matter can be said to have led to the founding of a mock-epic genre that stretches from ancient to modern times and includes a variety of forms. In the visual arts parody has been used as a device by the ironic or comic artist without necessarily becoming a genre in itself, but has been used in the transformation of both images and genres – as in the transformation of heroic imagery into mock-heroic and comic genre images and of pastiche into comic pastiche.

¹² The ambivalence of the prefix “*para*” in designating both nearness and opposition to the ode or object of the parody has been analysed in depth by the classicists Fred J. Householder and F.J. Lelièvre; see Fred W. Householder Jr, “ΠΑΡΩΔΙΑ”, in *Classical Philology*, 39/1, January 1944, pp. 1-9 and F. J. Lelièvre, “The Basis of Ancient Parody”, in *Greece and Rome*, Series 2, 1/2, June 1954, pp. 66-81; and see also Rose 1979 and 1993 and Theodor Verweyen and Gunther Witting, *Die Parodie in der neueren deutschen Literatur. Eine systematische Einführung*, Darmstadt 1979.

though originally a visual term where the others were not, is a term applied to paintings and architecture in the West only after the Renaissance.⁷

Nowadays we also need to distinguish between pastiche and comic pastiche. This is so because the merging of parody and pastiche in some accounts of these devices has led not only to descriptions of parody as not necessarily being comic, but also to increased uses of pastiche for comic parodic purposes, where previously pastiche had not necessarily been used for comic effect, or been understood as comic.⁸

Further to the above, distinctions can be made not just between the partial and whole parody of a work, but between specific and general parody. Specific parody refers here to parody aimed at a specific target and general parody to parody that uses its comic reworking of an older art work to reflect ironically, or in a comic meta-artistic manner, on the nature of the artistic world it is creating. Specific parody may also imitate and mock a certain work or style for an outwardly satiric purpose, as, for instance, in the parody of a politician’s speech by a political opponent. By contrast, general parody, in the sense described above, is more often self-reflexive. In the case of literary works such as Cervantes’ *The Adventures of Don Quixote* of 1605 and 1615⁹ it can be metafictional in the sense of being a fiction about fiction that shows us how its fiction – as well as that of the less self-reflexive authors it is parodying – is made.¹⁰

⁷ See the *Oxford English Dictionary* (henceforth *OED*) (Oxford, 1933), 2nd edn, Oxford 1989, vol. 11, p. 321, where Florio is quoted as defining *pasticcio* as “any manner of pastie or pie”.

⁸ The recent popularity of comic pastiche has, however, also been accompanied by a revival of pastiche as counterfeit in pastiches of older art works for hotels and board rooms; see the report by Amanda Lynch entitled “Pastiche Art” in the *Times Magazine* of 9 August 2008, pp. 32-37.

⁹ There are several types of metafictional parody to be found in Cervantes’ novel. In addition to the parody of the Romances that have turned Don Quixote’s head, readers of volume I also ironically appear as characters in volume II to praise Don Quixote for his adventures.

¹⁰ See also Rose, *Parody/Meta-Fiction: an analysis of parody as a critical mirror to the writing and reception of fiction*, London 1979 as well as Rose 1993 on these differences between specific and general parody and on the latter and metafiction.

after 96 A.D.) had added that parody had come to describe the imitation of verse or prose.¹³

Following that expansion of its meaning and application parody has been used to describe the transposition of sacred and secular texts in music and been applied to the visual arts.¹⁴ In the latter area – the subject of this study – parody can be found in the works of numerous artists from a variety of centuries.

From the art of the ancients through the Renaissance to modern and “postmodern” art, parody can be found to have been used both in jokes against older artists and as a way to imaginatively renew an older art work or form as part of a new piece or genre.¹⁵

With reference to both literary and pictorial works parody may be described in general as a device for the comic reworking of older or “preformed” examples, but may at the individual level relate to those works in a variety of different ways. The basic technique used by the parodist in the partial imitation or evocation of another work, before – or while – it is reworked in a newly disjunctive, comic

¹³ See Quintilian, Book 9.2.35 of the *Institutio Oratoria* in Quintilian, *Institutio Oratoria*, 4 vols., trans. H. E. Butler, London & Cambridge, Mass. 1960, vol. 3, p. 395 and Rose 1993, p. 8.

¹⁴ Sir Joshua Reynolds (1723-1792) was but one painter to use parody for the humorous reworking of older paintings. Reynolds also applied a variation of the term to pictorial works when speaking of a “kind of parody” in his *Discourse VI* of 10 December 1774 to describe the “transference” rather than the “exact imitation” of elements of other works. See Sir Joshua Reynolds, *Discourses on Art* (1774), ed Robert R. Wark (1959), New Haven & London 1997, p. 110 and see also on this usage of the term, Desmond Shawe-Taylor, *The Conversation Piece. Scenes of fashionable life*, London 2009, p. 123, where the term parody is then itself used in the non-comic sense of Reynolds’ “kind of parody” to describe the relationship of Johann Zoffany’s *John Cuff and his Assistant* of 1772 to earlier works.

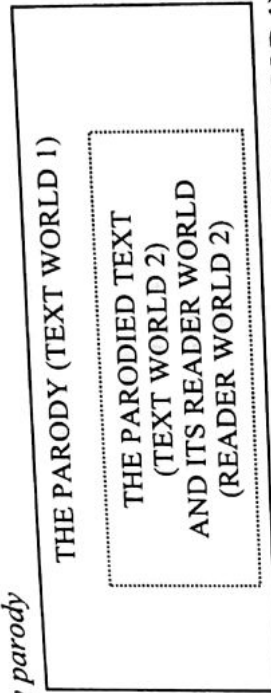
¹⁵ David Walsh, *Distorted Ideals in Greek Vase Painting: The world of mythological burlesque*, Cambridge 2009 does not go into the ancient etymology of parody, but uses the term (p. xxviii) to describe scenes “which rely on a manipulation or distortion of the original narrative or traditional iconography”. Although he also describes the term “paraconography” as relating to “those images which parody or travesty serious images [...]”, this is a neologism that does not necessarily bring with it all the uses, meanings – or comic associations – of the more ancient term of parody or *παρωδία*.

manner, can also be seen as establishing the ambivalence of the parodist’s attitude to the object of criticism or change.¹⁶

Unlike satire in which parody is not used, parody includes a version of the object of its attack within its own structure, and its reception is thus also influenced by the presence in it (in remodelled form) of the object of its criticism, the imitated work that is made both a target and a part of the parodist’s new work and its reception.

With specific reference to literary parody, the parody text may be seen to contain at least two texts or “text-worlds”,¹⁷ the ironic or satiric comic relationship between which will be perceived or not by the reader of the parody.¹⁸ Because both text worlds are produced by the parodist within the parody, the parody as a whole is described as “Text World 1”, or TW1, and the parodied text as “Text World 2” in the following diagram – even although this latter work will have existed in its original form prior to the parody in time.

Literary parody



THE READER OF THE PARODY (READER WORLD 1)

The numbering of the parody text as “Text World 1” or TW1 also enables the listing of subsequent parodied texts in the parody as TW3 and TW4, whereas numbering these as prior to the parody text

¹⁶ See also Rose 1979, Chapter 2 and Rose 1993, Part I.

¹⁷ The development of these terms from the work of S.J. Schmidt for the analysis of parody is discussed in greater detail in Rose, *Die Parodie: Eine Funktion der biblischen Sprache in Heines Lyrik*, Meisenheim am Glan 1976. The “Reader World” spoken of here encompasses both individual “expectations for” and “reactions to” a text or work, as well as the social and aesthetic milieu of the reader. (See also Peter Burke, *Eyewitnessing: the uses of images as historical evidence*, London 2001, pp. 178ff. on the analyses by Freedberg and Fried *et. al.* of audience responses to images.)

¹⁸ See also our Chapter 3 on the “Signals of parodic intertextuality”, and, in particular, section 3.3 on “The Reader/Spectator”.

by virtue of their publication dates could obscure their sequence in the literary work. The apparent simultaneity of multiple intertextual "quotations" in visual art works using pastiche, montage or collage as well as parody might, by contrast, be seen to make the chronological description of the place of such works in the work as a whole more problematic. There the works quoted might more easily be numbered Picture World 1, 2, or 3 (PW1, 2, or 3) with reference to their origin, although this too could obscure their place in the history of the production, and focus, of the parody.

The function of the specific techniques used by the parodist to re-fashion an older text or image can only be properly analysed in the context of the individual parodic works in which they are used.¹⁹ Common types of such techniques have, nonetheless, already been given labels. Erwin Rotermund, for example, has listed total or partial caricature, substitution, addition, and subtraction when speaking of the literary parody,²⁰ and to these may be added exaggeration, condensation, contrast, and discrepancy. The overall function of these devices as used by the literary parodist can generally be described as assimilating Text 2 into Text 1 as a second code,²¹ and then (after fulfilling other functions, such as the evocation of the expectations of the reader for the continuation of the second, imitated text) to ironically – and comically – reuse Text 2 as a structural

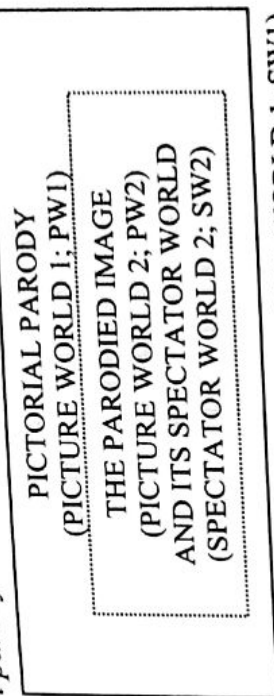
¹⁹ The suggestion that the parody and the parodied text might be described as "hyper-" and "hypotext" respectively (following Gérard Genette's *Palimpsestes. La Littérature au second degré*, Paris, 1982) has not been taken up here because the terms say too little about either the ancient history of parody or the ambiguous nearness cum opposition to its object of the parody as *para*-ode. The term *pretext* for the work parodied has also not been used because of its associated meaning of pretence in English, although the term *pre-image* might be considered as a synonym for the image on which the pictorial parody is based, as well as a literal translation of the German "Vorbild" that is otherwise translated as "model", "example", or "prototype".

²⁰ See Erwin Rotermund, *Die Parodie in der modernen deutschen Lyrik*, München 1963.

²¹ Various linguistic interpretations of the meaning of the word *code* have been given, but for purposes of brevity the term can be explained by reference to the *Morse code*, in which a message is sent through the signals of a preformed code, which must be comprehensible to both sender and receiver to be understood.

part of the parodist's own text, as well as as a target of its humorous renewal. This "double-planed" or "double-voiced" dialogic structure – as it may be called following the the writings of the Russian Formalist Yuriy Tynyanov and his countryman Mikhail Bakhtin²² – can also be applied to the pictorial parody and to its comic juxtaposition of two or more images or "picture worlds",²³ although it should also be added that the "dialogue" set up between the model and the parody by the parodist is one that can only be developed in real time and place by both the model and the parodist when that model is a living contemporary.

Pictorial parody



THE SPECTATOR (SPECTATOR WORLD 1; SW1)

Here we might also speak of the double-coded parodic image as being as ambiguous as the now famous image of the "duck-rabbit" from the comic *Fliegende Blätter* for which Wilhelm Busch and other 19th Century caricaturists had worked. This image can be seen from one point of view as a duck and from the other as a rabbit or hare.²⁴ Following both viewings, and "change of aspect", it can also

²² The term "double-coded" can be used to describe the presence in the parody of two codes (consisting of two texts, images or themes), but this will not necessarily mean that parody can only be defined by this term, or that it necessarily implies an identity between parody and other double-coded forms (see also Rose 1979 and 1993 on this subject).

²³ See also Ekkehard Mai, "Die »Kleinhistorie« als Paradox der Moderne. Bruchlinien der Gattungsfrage bei den Düsseldorfern", in *Johann Peter Hasenclever (1810-1853). Ein Malerleben zwischen Biedermeier und Revolution*, Mainz am Rhein 2003, pp. 71-80; p. 76.

²⁴ See Ludwig Wittgenstein's description of the figure as drawn by Jastrow, in his *Philosophical Investigations (Philosophische Untersuchungen)*, trans. G.E.M. Anscombe, Oxford 1953; II xi, p. 194, of what he calls

be seen in at least the "mind's eye" as being an ambiguous representation of both a duck and a rabbit.²⁵



1. The "duck-rabbit".

Like the image of the "duck-rabbit" a parodic image can both juxtapose and condense two separate images, and force us to view an older image from a new angle or aspect.²⁶

Looking again briefly at literary parody, it may also be noted that it can use quotation to establish a comic discrepancy as well as contingency between texts and that it is this that distinguishes parodistic quotation from other forms of quotation or literary imitation. Having begun an imitation of a target text, and set out to evoke the expectations of the reader for such a text, the literary parodist can then comically undermine those expectations by changing the work imitated in some unexpected manner. The quotation and subsequent remodelling of other works in a parody also reflects on the parodist's ambivalent relationship of dependence on and independence from the models used.

In what ways, however, can the pictorial parody raise the expectations of a spectator for a certain work and then comically undermine these in a parodic remarking or refunctioning of it, as in descriptions of the humourist raising expectations for X and giving Y?²⁷

the "Aspektwechsel" or change of aspect involved in the perception of the sketch as being of a hare or a duck (the "Hasen-Enten-Kopf-Bild"), and see also E.H. Gombrich, *Art and Illusion. A study in the psychology of pictorial representation*, London 1960, p. 4f. on the above image of c. 1892.

²⁵ See Wayne C. Booth, *A Rhetoric of Irony*, Chicago & London, 1974, p. 127f. on the "duck-rabbit" and irony and Rose 1979, pp. 89ff. and 2006, p. 96 on the "duck-rabbit" and parody. The "mind's eye" referred to here involves both perception (seeing and interpretation) and memory.

²⁶ Sigmund Freud discusses condensation accompanied by the formation of a substitute as a technique used in jokes in Part A II [1] of his *Der Witz und seine Beziehung zum Unbewußten* (Jokes and their Relation to the Unconscious) of 1905.

²⁷ See also Rose 1993, p. 33f. The word *refunctioning* is used here, as there, to describe the giving of a new function to an older work in the new

Gottfried Ephraim Lessing (1729-1781) suggests in his *Laokoon oder über die Grenzen der Malerei und der Poesie* of 1766 (*Laocöon*, or on the boundaries of painting and poetry) that a major difference between the literary and the pictorial work is that the former may show a temporal sequence of events, while the pictorial work can show only spatial objects lying next to each other: a "Nebeneinander", "next to another", or spatial sequence, rather than an "Aufeinander" or a temporal sequence.²⁸ If this is so, then the raising of expectations for a receiver or spectator of the visual work prior to their parodic transformation over time may have to take a different (spatial rather than temporal) form from that in the literary work in which the reader is expected to read from the first to the last page in the sequence given by the author, even when that sequence is parodistically reworked by an author such as Laurence Sterne.

Not all, however, have agreed with Lessing's distinction and his claim that a pictorial work cannot show the progress of events over time.²⁹ Some pictorial works, for example, depict actions that have occurred at different times,³⁰ while others allude allegorically or symbolically to the progress of time, while in yet others a division of the pictorial space is used to depict a series of events.

A pictorial parody may in addition both imitate an older work and add to or subtract from it in some way in a manner that signals a difference in time between the older image and the parody in which the older work now finds itself in some changed form. Further to this, the perception and understanding of the meaning of a work (as with the perception of the "duck-rabbit" as being both duck and rabbit) may take some time – rather than be instantaneous – as the spectator sees and comprehends the various components of a picture over time, before eventually perceiving the parody and enjoying its comic effect.

parodic version. When understood as the comic refunctioning of another work parody can also be seen to be more than just imitation or adaptation.

²⁸ See G.E. Lessing, *Laokoon oder über die Grenzen der Malerei und der Poesie*, Stuttgart 1964, Chapter XV, p. 113 and following chapters.

²⁹ See, for instance, Heinrich Theissing, *Die Zeit im Bild*, Darmstadt 1987, pp. 10ff.

³⁰ When Lessing mentions such instances in Fr. Mazzuoli's *Rape of the Sabine Women* and Titian's *Prodigal Son*, in his *Laokoon*, Chapter XVIII, p. 129, he criticises them as unsuccessful.

Similarities as well as differences between literary and pictorial parodies can also be documented. The comic contrast between form and content and old and new that is often described as a characteristic of the parody found in examples of the ancient "mock-heroic epic", "mock epic", or "comic epic" such as the *Batrachomyomachia* or "Battle of the Frogs and the Mice", in which the heroic language and story-line of the Homeric epic is imitated, but with a change to its characters so that they become animals, cowards, or dullards, may also be found in certain pictorial or visual parodies.

Examples of such mock-epic pictorial parody can be found in the early 19th Century in the ten serious and comic variations on scenes from the *Iliad* by Johann Heinrich Ramberg (1763-1840) – an admirer of William Hogarth (1697-1764) and of James Gillray (1756-1815)³¹ – in his *Homer's Ilias, seriös und komisch* (Homer's *Iliad*, serious and comic) of 1828.³² Ramberg had already followed the 39 illustrations of the *Iliad* by John Flaxman (1755-1826) of c.1792-93 with illustrations of his own in 1805-7 (see our ills. 14 & 15). Flaxman's *Iliad* was published in London in 1795 and 1805 and in Germany in 1804. Only two of the 34 scenes of Ramberg's *Ilias Zyklus* (*Iliad* cycle) of 1805-1807 are thought, however, to have been engraved and published.³³ Two decades later, in 1828, following work on satirical sketches influenced by his time in England in the 1780s, Ramberg published the set of 20 engraved plates with title page en-

graving known as his *Homer's Ilias, seriös und komisch* (Homer's *Iliad*, serious and comic"). The drawings for this appear to have been begun in 1825, and the plates completed in 1827-28 and published in 1828, before being republished by Dr. Jasper Rietschel in 1865.³⁴ The work's 20 plates present 10 serious and 10 comic versions of scenes from Book I of the *Iliad* as illustrated by Flaxman in c. 1792/93 on the basis of Alexander Pope's translation and in imitation of the lines of ancient Greek vase illustration.³⁵ Ramberg's pictorial mock epic is thought to have been inspired by Aloys Blumauer's *Virgils Aeneis, travestirt* (Virgil's *Aeneid* travestied) of 1782-88,³⁶ which was originally entitled *Abentheuer des frommen Helden Aeneas, oder Virgils Aeneis travestirt* (The Adventures of the pious hero Aeneas, or Virgil's *Aeneid* travestied)³⁷ and was itself said to have been inspired by a much shorter travesty of the *Aeneid* I of Virgil (70-19 B.C.) by J.B. Michaelis (1746-72).³⁸

Ramberg's references to Chodowiecki's illustrations to Blumauer will be discussed presently.

Ramberg's title plate may be said to have been based parodistically on Flaxman's first plate, in which Homer is shown playing a lyre at the feet of the muse of epic poetry as she plays her lyre with her feet stretched out to touch, and inspire, his lyre.

The caption to Flaxman's plate had quoted from the opening of Pope's translation of Homer's *Iliad*: "ACHILLES WRATH TO GREECE THE DIREFUL SPRING / OF WOES UNNUMBERD HEAVENLY GODDESS SING!"

³¹ Born in Hanover, Ramberg had been sent to study with the history painter Benjamin West (1738-1820) in the Royal Academy London in the 1780s under the patronage of George III, who was said to have been entertained by the young Ramberg's caricatures; see Ferdinand Stuttmann, *Johann Heinrich Ramberg*, Hannover 1929, pp. 10ff. Jacob Christoph Carl Hoffmeister, *J. H. Ramberg in seinen Werken dargestellt*, Hannover 1877, pp. 4 and 44f. refers to Hogarth, Chodowiecki and Lichtenberg as influencing Ramberg. Franziska Forster-Hahn, *Johann Heinrich Ramberg als Karikaturist und Satiriker*, Hannover 1963 discusses the influence on Ramberg of Hogarth, Chodowiecki, Gillray, Rowlandson, and others.
³² See Johann Heinrich Ramberg, *Homer's Ilias, seriös und comisch, in ein Erklärung von Dr Rietschel*, Gera 1874. (The sketches for the plates in the Kestner Museum, Hanover are dated by Forster-Hahn at around 1825.)
³³ See Alheidis von Rohr, *Johann Heinrich Ramberg, 1763 - Hannover - 1840. Maler für König und Volk*, Hannover 1998, pp. 130f. and 155.

³⁴ See also Forster-Hahn, *op. cit.*, pp. 213ff.

³⁵ Scenes from the *Iliad* were also chosen for more freely composed frescoes in the Munich Glyptothek by Peter von Cornelius in the mid 1820s, but not completed until c.1830.

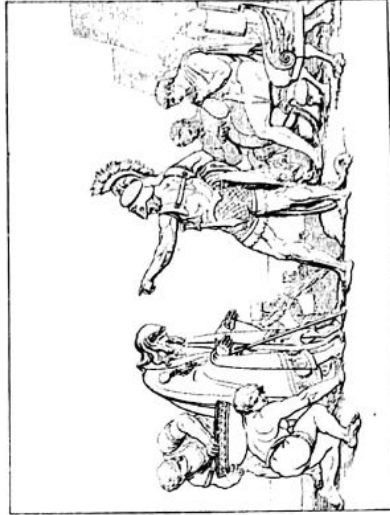
³⁶ See Hoffmeister *op. cit.*, p. 4 on Ramberg and Blumauer as well as Stuttmann *op. cit.*, p. 43f.

³⁷ See also Robertson *op. cit.*, pp. 260-281; Chapter 8, "Heroes in their Underclothes: Blumauer's Travesty of the *Aeneid*". Robertson also discusses the mock epics of Alexander Pope and refers to Paul Scarron's *Le Virgile travesti* of 1648ff. and to Lalli's *Eneide travestita* of c.1634 amongst other such works.

³⁸ See also Robertson *op. cit.*, p. 261 and H. Grellmann, "Parodie", in P. Merker and W. Stammer (eds.), *Reallexikon der deutschen Literaturgeschichte*, vol. 2, Berlin, 1926/28, pp. 630-53; p. 640f.

Ramberg's symbolically comic introduction is followed by 10 sets of scenes dealing with the heroes of the Greek and Trojan armies and with the intervention of the gods in their actions up to (but not including, as in Flaxman's scenes) the death of Hector.⁴² Each serious scene is followed by a comic version of the same scene, making 21 plates in all when including the title. Here we may find ourselves thinking again of the *parodoi* who followed the singers of ancient epics with parodies, but also of the use of parody in ancient festivals as part of a contest with other works and styles.⁴³

Although following the story told by Flaxman's compositions, Ramberg has also added scenes to those depicted by Flaxman. In the first two of Ramberg's sketches we see an opening scene from the first book of the *Iliad*, in which Chryseis, a priest of Apollo, attempts to release his daughter Chryseis from the camp of Agamemnon, that – despite its crucial role in the story that follows – had not been illustrated by Flaxman. Here Ramberg must create both serious and comic versions of the scene, this being an indication, moreover, of the creative fashion in which he will imitate Flaxman's 2nd, 3rd, 5th and 14th scenes.⁴⁴



4. Johann Heinrich Ramberg, *Homer's Ilias, seriös und komisch*, 1827/28: Scene 1, Plate 1, Chryseis attempts to win back his daughter Chryseis from Agamemnon (serious), 1827.

⁴² See also von Rohr *op. cit.*, p. 133. Ramberg's scenes end with Zeus considering Hector's fate and Flaxman's with Hector's funeral pyre.

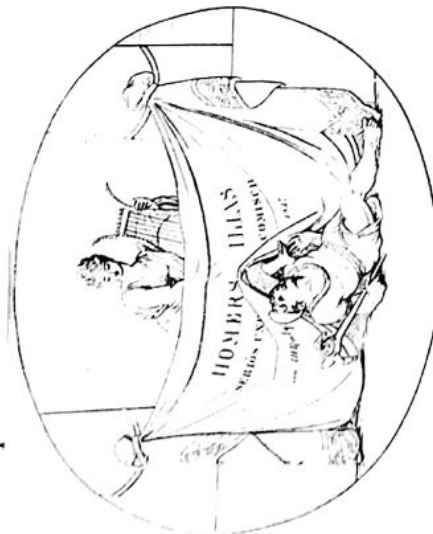
⁴³ See also Rose 1993, pp. 10ff.

⁴⁴ See also Forster-Hahn *op. cit.*, p. 121. Flaxman's 2nd scene is "Minerva repressing the fury of Achilles", the 3rd "The Departure of Briseis from the Tent of Achilles", the 5th "Thetis entreating Jupiter to honour Achilles", and the 14th scene, "The Meeting of Hector and Andromache". In both these and other scenes Ramberg sometimes borrows figures from other of Flaxman's sketches, as well as adding new ones of his own.

2. John Flaxman, "Homer invoking the Muse", the title page engraving to Flaxman's Homer's *Iliad* of c.1792/93.



In contrast to the grim invocation quoted by Flaxman Ramberg's title page sketch to his "serious and comic" work moves on, as had Pope in his mock epics, to comedy,³⁹ to show a jester tickling a foot of the epic muse in order to make her (and the epic she represents) laugh. This comic action parodically plays on the symbolism, and even unintended comedy, of Flaxman's introductory scene, in which the muse's feet are shown stretching out towards Homer.⁴⁰ In doing so with humour Ramberg's work also continues, as had Pope, the ancient tradition of the *parodoi* or parodists, who were said to have followed the Homeric rhapsodists with their parodies of the Homeric epics.⁴¹



3. Johann Heinrich Ramberg, "Homer's Ilias, seriös und komisch": title page engraving showing a jester tickling a foot of the epic muse, 1827.

³⁹ See also Pope's postscript to his translation of the *Odyssey* in *The Odyssey of Homer*, ed. J.S. Watson, London 1867, p. 392f. on the "mock epic".

⁴⁰ See John Flaxman, *The Iliad of Homer*. Engraved from the Compositions of John Flaxman R.A. Sculptor, London 1805.

⁴¹ See also Rose 1993, p. 7 on Householder *loc. cit.*, pp. 2 and 8 and Lelièvre *loc. cit.*, p. 79, as well as Rose 1993, p. 10f.

Having set up a serious depiction of Chryseis' pleading in his first serious scene, Ramberg goes on in his 2nd scene to turn Chryseis' father into an 18th Century fop, who wears a wig under his priest's Apollo's hat. Ramberg's Chryseis attempts to win back his daughter Chryseis from Agamemnon by offering coins from a chest rested on the back of a servant boy, who has previously been shown bearing a sacrificial bowl on his back in the first, more "serious" sketch.



5. Johann Heinrich Ramberg, *Homer's Ilias, seriös und komisch*, 1827/28: Scene 1, Plate 2, Chryseis attempts to win back his daughter Chryseis from Agamemnon (comic), 1827.

Here we may also find a reference to yet another comic depiction of the Trojan War in William Hogarth's *Southwark Fair* of c.1733. Georg Christoph Lichtenberg (1743-99), a patron and friend of the young J.H. Ramberg, had already described Hogarth's *Southwark Fair* of c.1733 as showing Chryseis' daughter Chryseis as a prostitute with a bare bosom sitting next to an Agamemnon wearing a helmet over a wig to stave off a toothache.⁴⁵ In the engraving of Hogarth's work the figures appear under an image of the Trojan Horse to perform *The Siege of Troy* alongside figures from the *commedia dell'arte* in a neighbouring booth.⁴⁶ To the left of the scene two figures performing *The Fall of Bajazet* are ironically shown about to fall into the crowd below from a collapsing bal-

⁴⁵ Klaus Herding, *Im Zeichen der Aufklärung: Studien zur Moderne*, Frankfurt am Main 1989, p. 152 and n. 67, p. 217 dates this description at 1793. Ramberg's Chryseis wears a wig under his priest's hat and Chryseis is depicted topless in Ramberg's comic 8th sketch.

⁴⁶ See Ronald Paulson, *Hogarth. His Life, Art and Times*, 2 vols., New Haven & London 1971, vol. 1, pp. 318ff. as well as David Bindman, *Hogarth, London 1981*, pp. 87ff. and Bindman, *Hogarth and his Times: Serious comedy*, London 1997, p. 126f.

cony.⁴⁷ As in Hogarth's ironic *theatrum mundi* scene in which ancient and modern, pagan and biblical are juxtaposed with each other as in a game of "cross-reading",⁴⁸ Ramberg's illustrations to the *Iliad* parody not only the story, but also previous illustrations of it by juxtaposing the latter with more comic characters, attributes, and actions.

Ramberg himself may be said to have practised imitating Flaxman's works when he was illustrating the *Iliad* and the *Odysee* in 1805-07.⁴⁹ The story and figures found in the depiction of the *Iliad* by both Ramberg when younger and by artists such as Flaxman are, however, recreated by Ramberg in his series of serious and comic plates of 1827/28 as part of a new parodic modernisation rather than simply reproduced or imitated.⁵⁰

The separate recreation of the target of the comic parody in the first of Ramberg's 1827/28 plates, and ironisation of it by its description as "serious",⁵¹ also foregrounds the process in which the parodied work is recreated by a parodist as a second – if often partially hidden – world in a parody.

One slightly earlier, 18th Century example of this practice of fusing old and new in a comically incongruous manner can be found, moreover, in the parody of figures from the *Amor and Psyche* frescoes by Raphael and his pupils in the *Loggia di Psyche* of the Villa Farnesina, Rome⁵² that was made by Daniel Nikolaus Chodowiecki

⁴⁷ See also Lawrence Gowing, *Hogarth*, London 1971, p. 35.

⁴⁸ Lichtenberg was interested in the English game of "cross-reading" in which newspaper columns were read horizontally across each other to produce comic juxtapositions of otherwise unrelated stories; see also Karl Riha, *Cross-Reading und Cross-Talking. Zitat-Collagen als poetische und satirische Technik*, Stuttgart 1971.

⁴⁹ The examples given in von Rohr *op. cit.*, pp. 150ff. and 155 already show a development away from Flaxman's more controlled lines; see also our ill. 15.

⁵⁰ Following Flaxman's illustrations of the *Iliad*, Josef Anton Koch (1768-1839) had engraved drawings in c.1799 of the Argonauts by Asmus Jacob Carstens (1754-98), in which somewhat more background scenery than is found in Flaxman's drawings is given.

⁵¹ See also Herding *op. cit.*, p. 151.

⁵² Forster-Hahn *op. cit.*, p. 138 refers specifically to the fresco of Jupiter kissing Amor, but the parody also brings together other images in the *Loggia di Psyche* as well as images of their imitations.

(1726-1801) in c. 1790 for Blumauer's "travesty" of Virgil's Aeneid in an ironic depiction of Venus pleading with Zeus for her son Aeneas.⁵¹



6. Engraving by Daniel Chodowiecki of c. 1790 for Blumauer's *Virgils Aeneis, travestirt*, Book I, Stanzas 26ff.: "Herr Zeus sag – salva venia! So eben frisch und munter/ Auf seinem Leibstuhl, und da sah/ Er die Welt herunter!". The scene is inscribed with the following lines from Stanza 29, in which Zeus tells Venus not to worry about her son Aeneas: "Mein Kind, bekümmere dich nur nicht/ Mir ist für ihn nicht bange".

Here, in Chodowiecki's ironic image, the Olympian gods on their clouds are parodistically transformed into 18th Century characters, with Zeus as an elderly goat-like figure in dressing gown and slippers,⁵⁴ Venus in an elaborate wig, and a young boy firing a rifle rather than an arrow from a quiver.

⁵³ See Book 1, stanzas 26ff. of Blumauer's travesty and Forster-Halm *op. cit.*, p. 139, ill. 79, and see Daniel Chodowiecki's *Sämmtliche Kupferstiche*. Beschrieben von Wilhelm Engelmann [Leipzig 1857]. Im Anhang Nachrichten und Berichtigungen von Robert Hirsch, Hildesheim 1969, p. 326f.; 611: 12 Blätter zu Blumauer's Aeneide. Paul Barolsky: *Infinite Jest: Wit and Humor in Italian Renaissance Art*, Columbia & London 1978, p. 19f. also refers to the exaggerated figures in ceiling frescoes in the Palazzo Poggi Bologna by the 16th Century Mannerist painter Pellegrini Tibaldi of Homer's *Odyssey* as parodies of Michelangelo and describes them as part of a "kind of mock-heroic tradition", although their exaggerated style has little to do with the comic mock-heroic parodic juxtaposition of the divine and the everyday in sketches such as that made by Chodowiecki to Blumauer's Virgil travesty.

⁵⁴ Blumauer's stanza 29 begins by describing Zeus [*sic.*] as pulling a goat's face ("ein Bocksgesicht") as he seeks to calm Venus. This image of the elderly god in nightcap and dressing gown is also recalled in Ramberg's depiction of Chryses in 19th Century nightcap and dressing gown in plate 8 of his *Homer's Ilias, seriös und comisch*.

Rose: Pictorial Irony, Parody, and Pastiche

Chodowiecki's figures are placed together in what might also be described as a parody of a classical ceiling decoration, with the gods accompanied by recognisable versions of their usual attributes. The beautiful Venus, the mother of Virgil's hero Aeneas, is accompanied by the doves that are usually seen accompanying her. Zeus, as does senior of the gods, sits in a chair on clouds as god of the sky, as the suggestion created by the nightwear added by Chodowiecki that he might – as in Blumauer's comic text – be seated on a throne that is in fact a commode, or a throne with chamber pot.⁵⁶ Each modernised – "travestied" or "re-clothed" – image thus still refers ironically to its classical counterpart without reproducing all of it separately.

7. John Flaxman, Homer's *Iliad*, plate 9, The Council of the Gods.



In both Chodowiecki's parody and in Flaxman's depiction of Jupiter on his throne in his "Council of the Gods" – we may find "pre-images" for Ramberg's sketch of Zeus seated on clouds in plates 9 and 10 of his *Homer's Ilias, seriös und comisch*.⁵⁷ Further to this Ramberg's sketches imitate Flaxman's depiction in plate 5 of his illustrations of the *Iliad* of Thetis (an immortal sea nymph and the mother of Achilles) entreating Jupiter to honour Achilles.⁵⁸

⁵⁵ See, for example, the 4th, 5th and 6th plates of Flaxman's *Iliad*.

⁵⁶ One reason for Chodowiecki's depiction of Zeus in dressing gown and nightcap is that in Book 1, stanza 26 of Blumauer's travesty of Virgil's *Aeneid* Jupiter had been described as sitting on a "Leibstuhl" or commode.

⁵⁷ Flaxman's inscriptions name the god as Jupiter, rather than Zeus. As Dr. Rietschel has followed the *Iliad* in giving Ramberg's characters their Greek names, these will also be given here.

⁵⁸ Ramberg's 9th sketch depicts Zeus/Jupiter as he is to be seen in Flaxman's 9th plate, "The Council of the Gods", in which Flaxman depicts the man's 9th plate, "The Council of the Gods", in which Flaxman depicts the



8. John Flaxman, *Homer's Iliad*, Plate 5, *Thetis entreating Jupiter to honour Achilles*; "Thus Thetis spoke but love in silence held the sacred coun- cils of his breast conceal'd"; Pope, *Homer's Iliad*, Book 1, 662.



9. J.H. Ramberg, *Homer's Iliad, serious und comisch*, 1827/28: Scene 5, Plate 9, *Thetis approaches Zeus to plead for Achilles (serious)*, 1827.

Ramberg's serious 9th sketch of his 5th scene depicts Jupiter with attributes found in both plates 5 and 9 of Flaxman's *Iliad*, but with an added, anachronistic globe. In Ramberg's 10th (comic) sketch Hermes joins Zeus as does Mercury Jupiter in Flaxman, Plate 9. Here Zeus, in comic contrast to the preceding serious sketch, is shown being clothed in a wig by Hermes,⁵⁹ while a nightcap, as in

god seated on his throne, holding a staff, with his eagle beside him, surrounded by the lesser gods,⁵⁹ Mercury sits with other gods to the side of Jupiter on his throne in the 9th of Flaxman's illustrations to the *Iliad*, in the depiction of the Council of the

Chodowiecki's c. 1790 depiction of Jupiter, can be seen hung up at the side, on the end of a lightning rod. Although a jester-like cupid attempts to cover the scene of Zeus dressing from the approaching Thetis, while Zeus' eagle plays "lookout", we, the spectators (like Zeus' cross-armed spouse Hera from plate 9), can ironically see all that Thetis is prevented from seeing.



10. J.H. Ramberg, *Homer's Iliad, serious und comisch*, 1827/28: Scene 5, Plate 10, *Thetis approaches Zeus to plead for Achilles (comic)* 1827. (In sketch 18, at Hephaistos' forge, she is shown attended by a seal.)

Ramberg has already crowned the priest Chryses with a nightcap in scene 8,⁶⁰ and here we may also find references to Blumauer's and Chodowiecki's parodic depictions of Zeus in his nightwear on the "Leibstuhl" or commode. While Ramberg's Zeus was shown to preceding "serious" scene with his foot resting on what appeared to be a globe symbolic of his power over the earth, this globe can now be seen to have been in fact the bottom of a large chamber pot, which is being hurriedly pushed under the dressing table by Zeus out of the sight of his approaching visitor.

Ramberg's preceding sketches have already set up comic scenes on the basis of serious scenes constructed with a view to their par-

Gods. He is also to be found in several of Flaxman's illustrations to the *Odyssey* and in the *Loggia di Psyche* frescoes of Amor and Psyche that Chodowiecki had parodied.

⁶⁰ Yet another scene in Blumauer (Book 2, stanza 35) depicts King Priam in dressing gown and slippers.

ody, while the use of parody in the comic scenes has been foregrounded by a variety of means. In Ramberg's 2nd pair of sketches to the *Iliad* Athena can be seen "repressing the fury of Achilles" as does Minerva in Flaxman's 2nd sketch. In both of Ramberg's serious and comic sketches Athena pulls the hero's hair in a fashion that undermines, however, the restraint characteristic of the "edle Einfall und stille Größe" (noble simplicity and quiet greatness) of the classical works praised by the critic Johann Winckelmann (1717-1768). In Ramberg's comic sketch Athena's gesture is further parodied by a boy pulling on the tail of a dog, in what might be described as a "parody within a parody" that ironically mirrors the other.⁶¹ Here another plump priest, similar to the figure drinking coffee on the right of Ramberg's Plate 2, wears a modern pair of spectacles, while both Achilles and a smiling soldier smoke and a smiling, pipe-smoking Zeus looks down through an eye-glass from above at what is now for him a revealing rear view of the goddess Athena.



11. John Flaxman, *Homer's Iliad*, Plate 2, *Minerva repressing the fury of Achilles*, c.1792/93.

12. J.H. Ramberg, *Homer's Iliad, seriös und comisch*, 1827/28: Scene 2, Plate 3, Athena repressing the fury of Achilles (serious) 1827.



13. J.H. Ramberg, *Homer's Iliad, seriös und comisch*, 1827/28: Scene 2, Plate 4, Athena repressing the fury of Achilles (comic), 1827.

The 3rd set of sketches in Ramberg's *Homer's Iliad, seriös und komisch* as republished by Dr. Rietschel again sets up a serious scene so that it can be exploited for its comedy while imitating Flaxman's previous depiction of it. These sketches (plates 5 and 6) show the departure of Briseis from the tent of Achilles that relates to Agamemnon's taking of Briseis in exchange for Chryseis. Ramberg's "serious" sketch of this scene can – in contrast to his drawing of 1805, in which Achilles is depicted as both an angry and a heroic figure –⁶² already be seen as a parodic imitation of Flaxman's depiction of Achilles' loss of Briseis in the 3rd of his illustrations to Homer's *Iliad* of c. 1792/93. In Flaxman's vase-like illustration we see Briseis being taken away from Achilles while he sits dejectedly on the left of the scene with his empty armour standing upright next to him. In Ramberg's 1827 depiction of Agamemnon taking a somewhat more coquettish Briseis from Achilles, we see the latter seated in an even more dejected and dishevelled state, with his armour leaning at an angle as if about to fall, with girls peeking out from his tent who will be seen whispering together in the next comic scene, and with a lyre by his feet. This lyre is further translated in the following comic scene into that of the broken lute of a more

⁶¹ See also the discussion in Chapter 4 of the *Hercule et Omphale* (Louvre) of c.1606 by Rubens (1577-1640), in which the hero has his ear pulled in a fashion similar to the pulling of Achilles' hair in Ramberg's 3rd plate.

⁶² See also von Rohr *op. cit.*, p. 150.

modern jester figure without armour, who is also ironically reminiscent of Ramberg's introductory engraving of a jester. Without the addition of the lyre to the depiction of Achilles, where there was none in Flaxman's depiction of the scene, the parody of it in the figure of Achilles as a dishevelled and dejected fool (itself a comic inversion of the traditional jester figure) would not have been possible. Here parody can be seen to breed even more parody, and to develop its own set of characters and variations on previous sketches and story lines.⁶³



14. 1795 engraving by Tommaso Piroli of John Flaxman's *The Departure of Briseis from the Tent of Achilles* of c. 1792/93.



15. J.H. Ramberg, *The Departure of Briseis from the Tent of Achilles*, 1805.

⁶³ Ramberg's visual travesty has also been related to the appearance in 1793 of Johann Heinrich Voss' translation into German of the *Iliad*, references to which are to be found in the edition of Ramberg's *Homer's Illias, seriös und komisch* by Dr. Rietschel; see Forster-Hahn op. cit., pp. 124 and 214 on Ramberg, as well as Robertson op. cit., p. 215 on Voss. Sir Peter Paul Rubens had painted a return of Briseis to Achilles for Charles I in c. 1630, the dramatic style of which is echoed in Ramberg's sketch of 1805. The influence of Ramberg's teacher Benjamin West may also be found here. Ramberg's angry Achilles of 1805 is echoed in both his serious and comic sketches of the *Iliad* of c. 1827.



16. J.H. Ramberg, *Homer's Illias, seriös und komisch*, 1827/28: Scene 3, Plate 5, *The Departure of Briseis from the Tent of Achilles* (serious), 1827.



17. J.H. Ramberg, *Homer's Illias, seriös und komisch*, 1827/28: Scene 3, Plate 6, *The Departure of Briseis from the Tent of Achilles* (comic), 1827.

In the following, 4th pair of Ramberg's sketches (plates 7 and 8) the "serious" scene showing the return by Odysseus of Chryseis to her father Chryses, the priest of Apollo, is followed by a new comic

parody of the scene. Here Odysseus is shown flirting with Chryseis in what can also be called a parodic imitation of a modern-day romantic scene,⁶⁴ while her father in dressing gown and night cap, with his priest's hat hung up at the side with his wig, can be seen sitting eating as if oblivious to them. Despite the exaggerated – and parodistic – attention-seeking gestures of cat and dog, this Chryseis continues to scoff down his food in a manner evocative of a caricature of John Bull of 1792 by James Gillray (1756-1815),⁶⁶ whose work had become familiar to Ramberg during his time in England.⁶⁷



18. Johann Heinrich Ramberg, *Homer's Ilias, seriös und komisch*, 1827/28: Scene 4, Plate 7, The Return of Chryseis to her Father by Odysseus (serious), 1827.

⁶⁴ See also Ramberg's *Junges Paar* (Young Couple) in Stuttmann, p. 15.

⁶⁵ The preceding "serious" sketch depicts the priest Chryses in a long robe like Flaxman's King Priam.

⁶⁶ See Gillray's *French Liberty – British Slavery* of 1792; on the right John Bull scoffs roast beef with his wig hung up on the arm of his chair, while on the left a French revolutionary starves. Amelia Rauser, *Caricature unmasked: irony, authenticity, and individualism in eighteenth-century English prints*, Newark 2008, pp. 136ff. discusses the popularity of this much copied print and also refers p. 71f. to George III's liking for Gillray's depictions of the Whig politician Charles James Fox.

⁶⁷ See Forster-Hahn *op. cit.*, pp. 120ff., von Rohr *op. cit.*, p. 133 and p. 186f., and Bernadette Collenberg-Plotnikov, *Klassizismus und Karikatur: eine Konstellation der Kunst am Beginn der Moderne*, Berlin 1998, p. 142 and p. 310 on Ramberg's *Homer's Ilias, seriös und komisch* sketches as well as von Rohr, p. 159 on Ramberg's satirical *Kriegskalender* sketches of 1810. Collenberg-Plotnikov, p. 143 goes on to suggest that the tragic gestures in the serious sketch represent an ironic exaggeration rather than a straightforward imitation of the classicist style.



19. Johann Heinrich Ramberg, *Homer's Ilias, seriös und komisch*, 1827/28: Scene 4, Plate 8, The Return of Chryseis to her Father by Odysseus (comic), 1827.

The engraver Daniel Chodowiecki, as has been seen, had already followed Blumauer's 1782ff. "travesty" of Virgil's *Aeneid* in depicting characters from the ancient epics dressed in dressing gowns, slippers and nightcaps.⁶⁸ Mock epics such as Blumauer's may also be described as parody. (Alexander Pope had related Cervantes' *Don Quixote* to the mock epic in his postscript to his translation of Homer's *Odyssey*,⁶⁹ and Blumauer's Aeneas reads about himself and his escape from Troy in a Cervantean manner while drinking a "Milchkaffee" and perusing a newspaper called the *Reichspostreiter*

⁶⁸ In addition to Chodowiecki's depiction of Jupiter in dressing gown on his "throne", see also the description of King Priam in dressing gown in Blumauer Book 2, stanza 35, as also discussed in Robertson *op. cit.*, p. 276, and see Robertson, p. 273f. on the amounts of food and drink mentioned in Blumauer's travesty. Pope, ed. Watson *op. cit.*, p. 393 had also commented on the comic nature of the feasts in the *Odyssey*. Robertson, p. 280 further refers to Anselm von Edling's travesty of Blumauer's work and imitation of its exaggerated descriptions of food and drink in *Blumauer bey den Göttern in Olympus* of 1792.

⁶⁹ See Pope, *op. cit.*, p. 394: "The use of pompous expression for low actions or thoughts is the true sublime of Don Quixote. How far unfit it is for epic poetry, appears in its being the perfection of the mock epic."

in a Rome coffee house in Book I, stanza 53.) The application in such mock epics of the word *travesty* (from the Italian *travestire* "to disguise" or "re-clothe"), following Lalli's *Eneide travestita* of 1634, has, however, led some critics to describe *travesty* as an imitation of the content of an older work with a change to its form, and *parody* as an imitation of the form with a change to content, while both ancient mock-heroic parodies and 17th Century travesties can be said to have involved changes to the form as well as to the content of the original epic works.⁷⁰

It is also such changes to the form as well as to the content of other works that have seen parodists create new genres with both the mock-heroic epic and, in the case of Cervantes, the novel. What distinguishes works such as Blumauer's mock *Aeneid* from, say, the ancient *Batrachomyomachia* (Battle of the Frogs and the Mice) is that we are led by Blumauer to believe that we are hearing about the same ancient heroic characters spoken of in the original Homeric epics, but that they are speaking and acting in a more modern and often "low" manner,⁷¹ and in a different, more modern time and place, through which, moreover, modern practices and figures can be satirised.⁷² Blumauer himself ironically uses the verb *travestieren* ("to travesty") to describe the metamorphosis of ship passengers into animals for a joke by the sorceress in Book 7, stanza 4 of his travesty of the *Aeneid*: "Hier travestirt die Zauberin/Die Herren Passagiere, Die hin nach diesem Eiland ziehn,/Zum Spaß in lauter Thiere:/Da ist kein Volk, kein Menschenstand/Den sie mit zauberischer Hand/Nicht metamorphosiret."

Modernisations as well as other parodic touches can be found throughout Ramberg's comic sketches that suggest that his mockery

⁷⁰ Some of the ancient parodic mock-heroic versions of the Homeric epics had used heroic verse and some iambic verse (see Gilbert Murray, *A History of Ancient Greek Literature* [1897], 3rd edn., London 1907, pp. 51ff.), but all may be said to have evoked both the epic form and content of the original by way of their parody of it; see also Rose 1993, p. 15. Like many other mock epics, Blumauer's travesty of Virgil's *Aeneid* changes the language, metre, rhyme, storyline and place of the original epic, while appearing to retain its original characters.

⁷¹ See also Rose 1993, p. 54ff. on the division of burlesque into "high" and "low", and on the allocation of travesty to the latter by some critics.

⁷² See Robertson *op. cit.*, Chapter 8 on Blumauer's satiric targets.

may not just be of the ancient heroes. In the first comic scene, in which Chryses attempts to win back his daughter, a soldier can already be seen anachronistically smoking a cigarette and two other figures pipes, while yet another figure drinks a cup of coffee, as had Blumauer's Aeneas in Rome. In the comic version of the scene that depicts the return of Chryseis to her father by Odysseus, the carefully folded classical robe worn by the warrior hero in the preceding, so-called "serious" sketch is replaced by the top half of a baroque piece of armour that comically tapers off into the representation of a fig-leaf, as found on 19th Century imitations or "repairs" of classical sculpture. Behind the now topless Chryseis⁷³ an old woman holding an umbrella⁷⁴ ironically recalls both the figure being booted out of the tent in the comic sketch of the departure of Briseis and her party from the camp of Achilles as well as the figure of the procuress found in works of the 17th Century Dutch and Flemish masters.

While Ramberg's "serious" sketch of the return of Chryseis appears not to have been based on any specific sketch by John Flaxman to the *Iliad*, it may be said to have borrowed from the depiction of a bull being led to sacrificial slaughter by a priest in "Nestor's Sacrifice", the 6th of Flaxman's illustrations to the *Odyssey*, to suggest that such an animal might have been sacrificed by Chryseis' father to give thanks for her return.⁷⁵

By contrast to Ramberg's deliberately set up "serious" scene, the comic version of the sketch in Ramberg's 8th scene not only shows Chryseis' father eating his way through a plate of oysters that might otherwise – by analogy to the "serious" scene – have been sacrificed to the gods,⁷⁶ but also depicts the temple of which he is priest as having been decorated with mock-heraldic representations of a roast chicken, two crossed bottles and a crossed over, modern-day cutlery set of knife, fork and spoon reminiscent of James Gillray's use of a

⁷³ See also the figure of Chryseis in Hogarth's *Southwark Fair* of c.1733.

⁷⁴ This a modern touch also found in Blumauer Book 5, stanza 4, as noted by Robertson, *op. cit.*, p. 273 and illustrated by Theodor Hosemann (1807-75); see *Virgil's Aeneis, travestirt*, in *Aloys Blumauer's Gesammelte Schriften*, Stuttgart 1862, Part I; opposite p. 79.

⁷⁵ See the *Compositions of John Flaxman: being designs in illustration of the Odyssey of Homer*, London 1805, Plate 6.

⁷⁶ Blumauer's exaggeration of the meals eaten by Virgil's characters may also be recalled by this sketch.

crossed knife and fork as a mock emblem in his caricature of the Prince of Wales as glutton ("A Voluptuary under the Horrors of Digestion") of 2 July 1792, the same year in which he had caricatured John Bull feasting.⁷⁷

Ramberg's sketches of 1827/28 have been seen to have parodistically transformed the heroic tale of Homer into first an apparently "serious" contrast to a comic sketch that will turn out to be a carefully constructed basis for the latter, and then into outright comedy in the following "comic" sketch. Here incongruous juxtaposition with a variety of modern-day figures and parodic details in the manner of satirists such as Hogarth and Gillray as well as Chodowiecki and Blumauer create and add to the humour.⁷⁸

In later years works such as Honoré Daumier's *Histoire ancienne* series of 1842-43 will also parody the ancients, as well as more neo-classical depictions of them in the Louvre by J.-L. David and others,

⁷⁷ This reference might suggest criticism by Ramberg of his Hanoverian patrons in this period. Forster-Hahn speaks of the difficulties Ramberg had in being published in the highly censored *Vormärz*. Ramberg as court painter had, however, also helped to produce an allegory of George IV as patron of the arts after his succession in 1820; see von Rohr *op. cit.*, p. 49.

⁷⁸ The "picture novels" (*histoires en estampes*) of Rodolphe Töpffer (1799-1846), such as his *Histoire de M. Vieux Bois* of 1827 (published 1837) and *Le Docteur Fustus*, drawn c. 1829, are credited with beginning the development of the modern "comic strip"; see Gombrich *op. cit.*, pp. 284-88 and David Kunzle, *Father of the Comic Strip: Rodolphe Töpffer*, Jackson, Miss., 2007. Although not associated with the comic strip form as such, both Hogarth's and Ramberg's names can be added to the pioneers of this genre on the basis of their series of comic and satiric sketches and etchings. In addition to his illustrations of works by other authors, original works by Ramberg had included his *Leben Strunk's des Emporkömmlings* (The Life of Strunk the Upstart) of 1822-25 (see also Kunzle, *The Early Comic Strip: Narrative strips and picture stories in the European broadsheet from c. 1450 to 1825*, Berkeley, Los Angeles, London 1973, pp. 404-417), as well as others in the spirit of Hogarth's moral tales (see von Rohr *op. cit.*, p. 131 and pp. 172ff.). Kunzle 2007, p. 189 quotes Fr. Vischer as describing Töpffer's stories as epics, and we might also describe some moments in them as typical of the mock epic; see also Kunzle 2007, p. 101 on the "mock-heroic" and p. 102f. on parody in Töpffer's work. (Ramberg's 18th drawing for his *Life of Strunk* also contains an ironic representation of the work of a fictional portrait artist named "Sir Albert Dawb".)

by placing them into what may be interpreted as incongruously modern-day situations, or by comically exaggerating their faults.⁷⁹

Daumier's *Ulysse et Pénélope* (Ulysses and Penelope) of 26 June 1842, for example, depicts Ulysses returned to his wife, asleep in his nightcap snoring, as she (naturally still wide awake) looks lovingly down at him.⁸⁰ As in Chodowiecki's 1790 engraving for Blumauer's *Aeneid* travesty of Zeus with Venus we find the traditional accoutrements of the ancient hero (the sword and shield symbolically hanging at rest above the bed), while the hero is shown by contrast (like Chodowiecki's and Ramberg's Zeus and Ramberg's Chryses) in a modern-day nightcap.

20. Honoré Daumier,
Histoire ancienne,
26 June 1842.



In Daumier's *Ulysse et Pénélope* of 1842 we have a pictorial counterpart to the mock-heroic literary parody, in which the ancient heroes are mocked as dullards or cowards. At the same time this is also used as a satire against the many neo-classical imitators of the ancient epic who had taken it more seriously and overused its heroes. Hero or dullard, ancient or modern, the ambiguity of such ironically juxtaposed images generally adds to the complexity as well as to the humour of the works in which they are to be found.

⁷⁹ See also Forster-Hahn *op. cit.*, pp. 141ff. and Collenberg-Plotnikov *op. cit.*, p. 141 on Daumier's parodies of ancient heroes. These parodies follow Daumier's two *Salon* parodies of 1840 (see our ills. 42 and 44). Several of Daumier's *Histoire ancienne* sketches parody neo-classical paintings in the Louvre. A parody of David's *Leonidas at Thermopylae, 480 BC* of 1814 may be found in Daumier's *Histoire ancienne* of 25 February 1842. A parody of Rubens' *Hercule et Omphale* in that same collection may be found in Daumier's caricature of 18 September 1842 (see our ills. 219 and 220).
⁸⁰ "[...] Et quand Ulysse ronfla, sur sa charmante bouche/Pénélope commit un amoureux larcin".

Yet one other example of Daumier's use of anachronism (see ill. 21) had shown the hero Achilles smoking (as had the ancient heroes in Ramberg's caricatures), while Patroclus polishes his armour in a vain attempt to get the epic hero fighting again. Ill. 22, Daumier's "The Abduction of Helen" of 22 June 1842, not only shows Helen's abductor smoking, but also shows the latter being carried off by the former as the goddess Eos or Aurora had carried away young men on some ancient Greek vase decorations with rather more ease.



21. Honoré Daumier, *Histoire ancienne*: 1 March 1842.
22. Honoré Daumier, *Histoire ancienne*: 22 June 1842.



Ill. 23, Daumier's January 1842 caricature of Sappho being pushed over a cliff by a cupid after the depiction of the suicide of the poetess Sappho at Leucate by A.-J. Gros (1771-1835), plays on the suggestion that her suicide was done out of unrequited love. Further parodies of neo-classical works include his 30 November 1842 parody of the depiction of Alexander the Great handing Campaspe to Apelles of 1822 by Charles Meynier (1768-1832),⁸¹ in which a weedy Apelles with spectacles receives a hesitant Campaspe from the hero Alexander as his model to paint, and his *Pygmalion* of 28 December 1842.

As in later caricatures of paintings from the *Salon* by Cham (Amedée de Noé; 1819-1879)⁸² comic juxtapositions as well as comic anachronisms are to be found together with ironic reflections on the role of the artist in many of these works by Daumier.

⁸¹ See *Wetstreit der Künste. Malerei und Skulptur von Dürer bis Daumier*, ed. Ekkehard Mai and Kurt Wettengl, München & Köln 2002, Cat. No. 34, p. 227f.

⁸² Humorous modernisations of the epic *Odyssey* are also made by Cham in his illustrations to the mock-epic subjects of *Ulysse ou les porcs vengés* of 1852 and to Jules Hetzel's *Odysée de Pataud et de son chien Fricot* of c.1877.



23. Honoré Daumier, *Histoire ancienne*, 4 January 1842.
24. A.-J. Gros, *Sappho à Leucate*, c.1801.



At the conclusion of his *Histoire ancienne* on 5 January 1843 Daumier signs off with an ironically meta-reflective joke (see our ill. 26), by showing King Minos of the Underworld laughing over a copy of the *Charivari* in which the preceding caricatures of the ancients have appeared.⁸³



25 & 26. Honoré Daumier, *Histoire ancienne*: "Apelles", 30 November 1842 and "Minos", 5 January 1843



One other 19th Century instance of what might be called visual mock-heroic in a more general sense is *Die trauernden Lohgerber* or "Sorrowing Tanners" of 1832 by Adolph Schroedter (1805-1875).⁸⁴

⁸³ This example of ironic meta-art recalls Cervantes' meta-fictional representation of the readers of volume I of his *Don Quixote* as characters in its volume II. *Doctor Syntax in Paris, or, A tour in search of the Grotesque*, London 1820 contains parodic references to the ancient epics as well as an ironic image by Charles Williams (1797-1830) of Dr Syntax and company laughing over his illustrated adventures that is placed at the beginning rather than at the end of the book in an ironic reference to its imitation of Combes' and Rowlandson's earlier tours of Doctor Syntax.

⁸⁴ See Adolph Schroedter, *Die trauernden Lohgerber* (The Sorrowing Tanners), 1832, Oil on wood, 32.5 x 30.3 cm, Städtisches Kunstinstitut, Frankfurt.

Here gestures of melancholy as found in the works of the artists of the Düsseldorf Academy led by Peter von Cornelius (1783-1867) and then Wilhelm von Schadow (1788-1856) are imitated in an ironic modernisation of both context and characters. Examples of such gestures are many and Schroedter's parody can be said to recall the gestures of both Carl Friedrich Lessing's *Trauerndes Königspar* (Sorrowing Royal Couple) of 1830 (after the poet Ludwig Uhland's poem "Das Schloß am Meere" of 1805, on the loss of the royal couple's daughter), and Eduard Bendemann's *Die trauernden Juden im Exil* (Sorrowing Jews in Exile) of 1831/32 (after Psalm 137, "By the waters of Babylon we sat down and wept").⁸⁵



27. Adolph Schroedter, *Die trauernden Lohgerber*, 1832. 28. C. F. Lessing, *Trauerndes Königspar*, 1830.

furt am Main. Schroedter himself is said to have completed a work of a sentimental nature in 1831 with his *Sterbender Abt* or *Dying Abbot* (see the *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, ed. Ulrich Thieme and Felix Becker *et. al.*, 37 vols. Leipzig 1907-1950, vol. 30, Leipzig 1936, pp. 290-91). In 1840 he married Alwine Heuser, whose sister Ida married C.F. Lessing in 1841. Later Schroedter was to become known for his satirical caricatures of the fictional parliamentary representative "Herr Piepmeyer" in his and Johann Detmold's *Taten und Meinungen des Herrn Piepmeyer* of 1848/49; see also *Adolph Schroedter: Humor und Poesie im Biedermeier*, ed. Brigitte Baumstark and Sylvia Bieber with Bettina Baumgärtel, Karlsruhe 2009, pp. 97ff.

⁸⁵ See C.F. Lessing, *Trauerndes Königspar* (1808-1880), 1830, Oil on canvas, 206 x 189 cm, State Hermitage Museum, St. Petersburg and Eduard Bendemann (1811-1889), *Die trauernden Juden im Exil*, 1831/32, Oil on canvas, 183 x 280 cm, Wallraf-Richartz Museum, Cologne.

A satiric as well as parodic caricature of Lessing's *Trauerndes Königspar* by Wilhelm Scholz (1824-1893) entitled *Das trauernde Malerpaar vor einem nachgedunkelten Bilde* (The Sorrowing Painter Couple before a darkened painting), in Ernst Kossak, *Die Berliner Kunstausstellung im Jahre 1846*, Berlin 1846,⁸⁶ will later ironically bring together Kossak's discussion of whether Professor Wilhelm Krause's recommendations to artists regarding the use of colour in his tract *Die Malertechnik* of 1846 will lead to their paintings turning black with Kossak's criticism of the "sorrowing" Düsseldorf painters' inability to find new subjects.⁸⁷

29. Wilhelm Scholz, *Das trauernde Malerpaar vor einem nachgedunkelten Bilde* (The Sorrowing Painter Couple before a painting turned dark), 1846, in Ernst Kossak, *Die Berliner Kunstausstellung im Jahre 1846*, Berlin 1846, between pp. 38 and 39.



While Lessing's painting of 1830 after Uhland's poem had shown the isolated sorrowing royal couple and Bendemann's work of 1831/32 a group of sorrowing, chained exiles by the waters of Babylon as described in Psalm 137, Schroedter's 1832 work had depicted the more mundane contemporary scene of tanners losing hides in the stream in which the skins are being washed.⁸⁸ There, in

⁸⁶ See also Michael Bringmann, "Tod und Verklärung. Zum Dilemma realistischer Historienmalerei am Beispiel von Pilotys »Semi vor der Leiche Wallensteins«", in E. Mai (ed.), *Historienmalerei in Europa. Paradigmen in Form, Funktion und Ideologie*, Mainz 1990, pp. 229-251; p. 238f.

⁸⁷ See Kossak *op. cit.*, pp. 34ff. on Krause and p. 39 on the repetitions of Madonnas and heads of Christ by Düsseldorf artists. Scholz's two painters, the blond one of whom looks very much like C.F. Lessing, are seated in front of the latter's *Trauerndes Königspar* of 1830, of which Scholz's caricature is also an ironic parody.

⁸⁸ Schroedter was praised by Adolph Menzel and Theodor Hosemann for introducing a new (Cervantes-like) realism into art in the 1830s with his

what is a comic modern genre scene rather than a tragic historical narrative, as well as one produced via the parody of the latter form, the tanners' exaggerated gestures of despair contrast comically with the earlier examples of "Trauer" or sadness they ironically evoke.⁸⁹

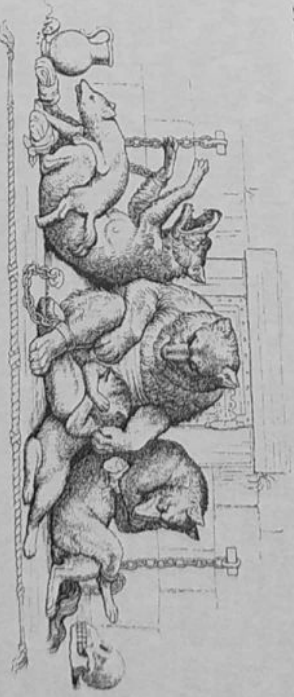
The framing, composition, and gestures of Bendemann's *Trauern der Juden* of 1831/32 themselves recall the *Casa Bartholdy* fresco *Die sieben mageren Jahre* (The Seven Lean Years) by the Nazarene artist Friedrich Overbeck (1789-1869) of circa 1817/18.⁹⁰ Overbeck's fresco, in which a ravenous wolf is seen waiting to feast on the starving, was also to be parodically reworked by Wilhelm von Kaulbach (1805-1874), together with Bendemann's work, in illustrations to J.W. von Goethe's *Reineke Fuchs* of 1794 published in Munich in 1846. In Goethe's version of the late 15th century *Tier-epos* (animal epic) the fox Reineke's ambition to become head of the animal kingdom and to depose his rivals for that post is reworked against the background of the Terror following the French Revolution of 1789.⁹¹ In Kaulbach's illustration of 1846 the creatures tricked by the fox (including the wolf and his family) are depicted like the figures in Bendemann's *Trauernde Juden* in chains, and as if in physical agony. The reason for this, however, is that they have lost some of their fur to the fox Reineke, who has pretended with hypocritical piety to need it for a pilgrimage.⁹² This parody of the depictions of sorrowing by the Nazarene painters and their followers⁹³ not only makes ironic new use of their work, but is also used to reflect critically on the supposed piety of the anti-hero Reineke who has caused the scene.



30. Friedrich Overbeck, *Die sieben mageren Jahre*, c. 1817/18.



31. Eduard Bendemann, *Die trauernden Juden im Exil*, 1831/32.



32. Wilhelm von Kaulbach, illustration to the 6th part of J.W. von Goethe's *Reineke Fuchs* of 1794, München 1846, p. 98.

As in ancient epic parodies such as the "Battle of the Frogs and Mice", high art is juxtaposed with a lower subject matter with comic effect in Kaulbach's illustrations to Goethe's *Reineke Fuchs*, and for a variety of purposes.⁹⁴ The latter include the illustration of Goethe's

⁸⁹ "Don Quixote Reading" of 1834; see also Bettina Baumgärtel in Adolph Schroeder: *Humor und Poesie im Biedermeier*, p. 48.
⁹⁰ See Rose 2006, p. 89 for further examples of such gestures.
⁹¹ See the Casa Bartholdy frescoes in the Alte Nationalgalerie, Berlin. An engraved image of Overbeck's *The Seven Lean Years* of c. 1817/18 was included in the plates for Count Athanasius Raczyński's *Histoire de l'art moderne en Allemagne*, Paris 1836-41.
⁹² Goethe's Reineke is shown up as a demagogue.
⁹³ *Reineke Fuchs* was also illustrated by Johann Heinrich Ramberg in 1826. An example of a modernised satiric literary animal mock epic is Heinrich Heine's *Atta Troll* of 1843-47; see also Robertson *op. cit.*, Chapter 11.
⁹⁴ Kaulbach had studied with the Nazarene artist Peter Cornelius in Munich, but had also caricatured him.

text⁹⁵ as well as of Kaulbach's own artistic, parodic and satiric aims.⁹⁶ With regard to Kaulbach's parodic evocation of other works these are made by various means. Where the spandrel-like frame of Bendemann's *Trauernde Juden* had echoed the architecturally determined shape of Overbeck's fresco, it is only implied in Kaulbach's ironic parody. Although the frames of both Bendemann's and Overbeck's works might be said to be suggested by the shape of Kaulbach's composition, the frame itself is absent, making Kaulbach's work an independent composition, with its parodied models implied rather than explicitly referred to as earlier images.⁹⁷ While a frame may be made implicit rather than explicit in the parody of another picture, and in that role itself imply the work parodied,⁹⁸ the

peaurouge. *Wandel und Konstanz in der Bedeutung entlehnter Motive*, Wiesbaden 1974, p. 45 as well as Collenberg-Plonnikov *op. cit.*, p. 146 and Rose 2006, p. 91f.; and see on Genelli, Hans Ebert, *Buonaventura Genelli. Leben und Werk*, Weimar 1971 and Hanns Michael Crass, *Buonaventura Genelli als Illustrator*, Bonn 1981. (Genelli's *Odysseus bei Penelope* itself recalls gestures in J.-L. David's *Death of Socrates* of 1787.)

⁹⁵ Goethe had criticised the overuse of parody in his *Zum Kyklops des Eriptides* of 1823/26 and in a letter to Zelter of 26 June 1824, in which he wrote that he was a "deadly enemy of all parody and travesty", but had praised the humour of the tale of the fox Reineke and his fellow animals.

⁹⁶ See also on Kaulbach's illustrations, Alfred Czech, *Reineke-Fuchs-Illustrationen im 19. Jahrhundert*, München 1993, p. 60 and n. 139, p. 159.

⁹⁷ Kaulbach's 19th Century milieu may also be said to have encouraged concealed rather than explicit satire; see the literature given in note 437.

⁹⁸ See also Paul Duro (ed.), *The Rhetoric of the Frame. Essays on the boundaries of the art work*, Cambridge 1996 and Jacques Derrida, *The Truth in Painting (La vérité en peinture)*, Paris 1978), trans. Geoff Bennington and Ian McLeod, Chicago and London 1987 as well as Victor I. Stoichita, *The Self-Aware Image. An insight into early modern meta-painting (L'instauration du tableau. Métapeinture à l'aube des temps modernes)*, Paris 1993 [based on his thesis for the Sorbonne of 1989]), trans. Anne-Marie Glashen, Cambridge 1997, Part I, II on the *parergon* or surroundings of a work, and Werner Wolf and Walter Bernhart (eds), *Framing Borders in Literature and other Media*, Amsterdam and New York 2006. Sometimes – as, for instance, in Salvatore Fiume's *Adunata nell'atelier* of 1987 –, the representation within the canvas of a canvas of the artist who is reusing an older art work may also serve to reframe that work. (See, for instance, the way in which Manet's *Fifer* is reframed by the representation of Fiume's easel and its canvas in our ill. 91.) Pierre van Soest's works also

addition of a frame representative of a certain genre that was not originally attached to a target can add another dimension to that piece for parody, or foreground an element in it for satire.⁹⁹ Schroedter has also been seen by Ludger Fischer to have parodied yet another more serious work of his time in his depiction of *Don Quixote unter den Hirten* (Don Quixote amongst the Goatherds) of c. 1843, in which a fiddler dressed in goatskins may be seen to have taken the place of the god Apollo with lyre as depicted in Gottlieb Schick's *Apollo unter den Hirten* (Apollo amongst the Shepherds) of 1806-1808.¹⁰⁰ Schroedter's work may further be described as an ironic, partially hidden borrowing that reflects Cervantes' own use of irony and parody as well as his depiction of his hero and his imaginings in his "actual" – if also poetically imagined – world.¹⁰¹

involve such meta-artistic images and his *Weekendfilm* series of 1972-73 uses images of the frame to reflect the filmic origins of the hero; see the exhibition catalogue *Pierre van Soest. Altiijd de hand die beweegt*, ed. Rick Vercateren and Onno van Soest, Bielefeld & Leipzig 2009, pp. 74ff.

⁹⁹ See also the following discussion of ill. 42 by Daumier.

¹⁰⁰ See Gottlieb Schick, *Apollo unter den Hirten*, 1806-1808, Oil on canvas, 178.5 x 232 cm, Staatsgalerie Stuttgart (engraved for Raczyński, *op. cit.*, vol. II, 1840, Plate XIII), and see the discussion by Ludger Fischer of the engraving of Adolf Schroedter's *Don Quixote unter den Hirten* of 1843 by Jean Pierre Marie Jazet (1788-1871) of 1845-46 in the volume *Nielsen-GabenKunst* of the *Kölnischer Kunstverein. Einhundertfünfzig Jahre Kunstvermittlung*, ed. Peter Gerlach and Winfried Dörstel, Köln 1989, No. 7, pp. 31-33. Fischer, p. 32 also refers to Richard Muther's 1893 suggestion that Schroedter's depictions of Don Quixote parody the knights of Hermann Anton Stilke (1803-1860) and others. (See Muther, *The History of Modern Painting*, New York & London 1907, 4 vols.; vol. II, p. 161.)

¹⁰¹ Schroedter had depicted Don Quixote as a reader of the knightly romances in 1834 and in 1843-44 published six illustrations to Cervantes' *Don Quixote* based on his paintings of the adventures of Don Quixote. The six illustrations engraved in 1843 were: 1. *Der lesende Don Quixote*. 2. *Die Waffenwacht*. 3. *Der Kampf mit den Windmühlen*. 4. *Der Kampf mit dem Biscayer*. 5. *Rast bei den Ziegenhirten*. 6. *Abenteuer mit der asturischen Magd*. See *Adolph Schroedter: Humor und Poesie im Biedermeier*, *op. cit.*, pp. 84ff. and see also Eva Büttner, *Zur humoristischen Graphik der Düsseldorf Malerschule; die Veröffentlichungen von 1830-1850*, Phil. Diss. Erlangen 1981, pp. 128ff. and H.S. Ashbee, *An Iconography of Don Quixote*, 1605-1895, London 1895, p. 105, Article 249. Ashbee, p. 110, Article 263 also refers to the use of Schroedter's works for *The Wonderful Adven-*



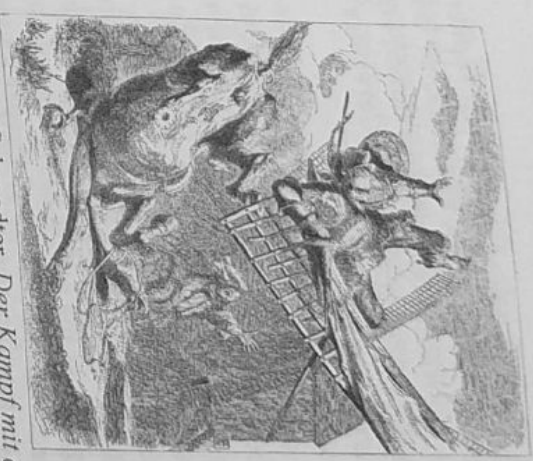
33. Gottlieb Schick, *Apollo unter den Hirten*, 1806-1808.



34. 1845-46 etching of Adolph Schroedter's *Don Quijote unter den Hirten* of 1843 by Jean Pierre Marie Jazet (Paris 1788-1871), c. 1845-46.

In Schroedter's *Don Quijote unter den Hirten* of 1843 Apollo (as also imagined by Don Quixote in Book I, 2 as being invoked by the bard who will retell his adventures) is replaced by the village fiddler listened to by Don Quixote in Cervantes' Book I, 11, as here with an inebriated Sancho Panza in the background.

tures of Don Quixote and Sancho Panza "adapted for youthful readers" by Kenny Meadows and John Gilbert of c. 1872. Other works on Don Quixote's adventures by Schroedter include his *Don Quijote am Brunnen* (1840), *Don Quijotes Fluchversuch* (1836) and Leopold Robert-like *Don Quijote hält eine Bäuerin für Dulcinea von Toboso* (1855 & 1858), as illustrated in Adolph Schroedter: *Humor und Poesie im Biedermeier*, p. 86f., as well as his 1874 depiction of Don Quixote searching for his walled-up library, as illustrated by Johannes Hartau in his *Don Quijote in der Kunst. Wandlungen einer Symbolfigur*, Berlin 1987, p. 166. (Hartau, p. 155 also refers to Friedrich von Uechtritz [1840, p. 63] as suggesting Schroedter's Don Quixote to be a parody of C.F. Lessing's "manly" knights, as of other examples of the "Ritterromantik" [chivalric romanticism] of the time, although Lessing's returning crusader of 1835 [*Heimkehrender Kreuzfahrer*, Rheinisches Landesmuseum, Bonn] might at least be said to show the influence of Schroedter's "knight of the sorrowing figure".)



35. Adolph Schroedter, *Der Kampf mit den Windmühlen*, engraved c. 1843.



36. Michelangelo, *The Fall of Phaeon*, drawing of c. 1533.

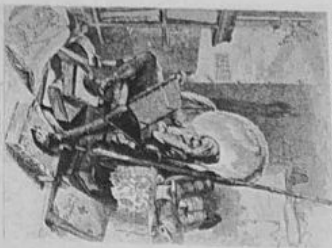
Parody can be found in yet more of Schroedter's illustrations to Cervantes, as in his unusual depiction of the "Battle with the Windmills" of c. 1843 after Part I, Chapter 8 of Cervantes' *Don Quixote*. Here Don Quixote's already comic horse Rosinante falls in a similar manner to the central lower horse in Michelangelo's *The Fall of Phaeon* of c. 1533, although with stirrups and with shoes. Beside it a wailing Sancho Panza replaces Phaeon's three weeping sisters as the tragedy turns (like the knight on the windmill) into an "upside-down" farce. Schroedter shows Don Quixote falling in a comically more ungainly manner than that of Michelangelo's Phaeon when the latter falls from the stolen chariot of the sun god Phoebus, but also depicts the Don doing so while riding the windmill as does the figure of Jupiter his eagle at the head of Michelangelo's drawing. (The latter was etched in the 16th Century by Nicolas Béatrizet amongst others.¹⁰²) In Michelangelo's work Jupiter is represented as causing Phaeon's fall. Schroedter's Don Quixote, by contrast, can

¹⁰² See our ill. 165. Wilhelm von Shadow, in *Der moderne Vasari. Erinnerungen aus dem Künstlerleben. Novelle*, Berlin 1854, p. 235, had criticised Vasari's praise for Michelangelo, but the work was also put to a new ironic use by Schadow's favourite Th. Mintrop in an 1857 sketch of Elias' ride to heaven; see Theodor Mintrop, *Das Album für Minna (1855-1857): nebst weiteren neuentdeckten Materialien*, ed. Rose, Bielefeld 2003, p. 156f.

ironically be seen as a symbiotic, but also parodic, union of Jupiter and Phaeton, so that Don Quixote is shown to be the cause of his own misadventures, together with the Romances that have turned his mind, and Schroedter to be an artist whose parody, like Cervantes' of the Romances, can turn older art into new.

The parody of the melancholic gesture found in Schroedter's depiction of the sorrowing tanners can also be found in his "Don Quixote Reading" of 1834, where the gesture can refer both to the hero as "the knight of the sorrowing figure" and to the Cervantean humor in Schroedter's parodic, and innovative, genre work of 1832.

Yet more parody of sentimentality can be found in Johann Peter Hasenclever's *Die Sentimentale* (The Sentimental One) of 1846. Here a young weeping woman gazes at the moon in the manner of the "Rückenfiguren" (figures seen from behind) of Caspar David Friedrich (1774-1840) and Georg Friedrich Kersting (1785-1847) while surrounded, like Don Quixote, by Romantic works of fiction.



37. Adolph Schroedter, *Der lesende Don Quixote* (1834): engraved 1843.
38. J.P. Hasenclever, *Die Sentimentale*, 1846.



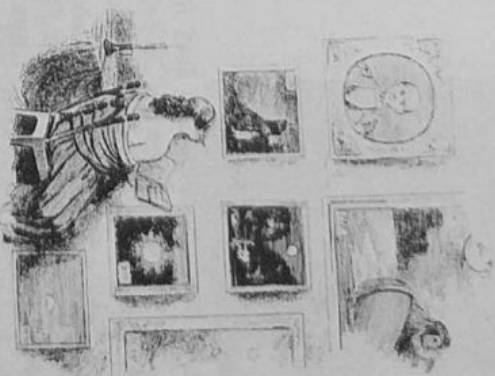
Knut Soine has written on the connections between Hasenclever's earlier use of the sentimental gesture in his *Witwe mit ihren Kindern* (Widow with her Children) of 1833 and Bendemann's *Trauernde Juden* (ill. 30),¹⁰³ and Hasenclever's sentimental young woman of 1846 can also be said to be reminiscent of the figure to the right of Bendemann's sorrowing figures, if seen – like Friedrich's or Kersting's "Rückenfiguren" – as a figure viewed from behind.¹⁰⁴

¹⁰³ See Knut Soine, *Johann Peter Hasenclever. Ein Maler im Vormärz*, Neustadt/Aisch 1990, p. 37. Soine reports that Hasenclever wrote in 1843 on the plethora of sorrowing figures in the Shadow School of the 1830s.

¹⁰⁴ See Caspar David Friedrich, *Frau am Fenster*, 1822, Oil on canvas, 44 x 37 cm, *Alle Nationalgalerie*, Berlin, and see Joseph Leo Koerner, *Caspar*

In Ernst Kossak's *Die Berliner Kunstausstellung im Jahre 1846* Ernst translates Hasenclever's *Die Sentimentale* into a caricature entitled *Mondschein* (Moonshine) to follow the criticisms made by Kossak of certain landscapes in the exhibition.¹⁰⁵

39. Wilhelm Scholz, *Mondschein*, in Ernst Kossak, *Die Berliner Kunstausstellung im Jahre 1846* (The Berlin Art Exhibition of 1846), ill. Wilhelm Scholz, Berlin 1846, between pp. 84 & 85.



Here Hasenclever's young woman is shown gazing not at the moon itself, but at several other exhibited pictures of the moon, as well as at a portrait of a man with a moon-like "Glatze" or bald head.¹⁰⁶

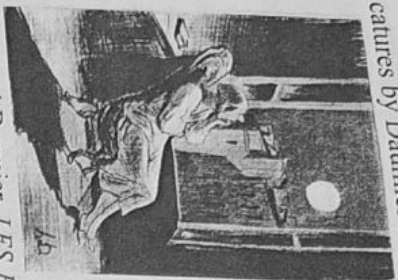
In addition to referring parodistically to characteristics of both the sentimental and Romantic paintings of the time (the moon and the window allude to frequently used Romantic images of longing¹⁰⁷),

¹⁰⁵ *David Friedrich and the subject of landscape*, London 1990, ill. 76, and pp. 85 and 178ff. Friedrich's *Mondaufgang am Meer* of c. 1821/22 (see also Koerner 1990, p. 207) shows two women gazing at the moon.

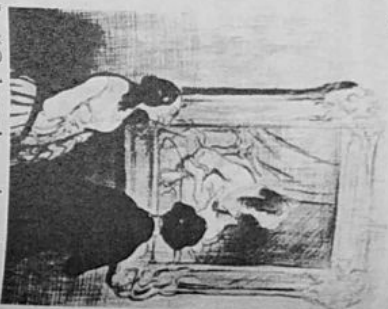
¹⁰⁶ Kossak criticizes Hasenclever in addition to many other of the exhibited painters, but praises C. W. Hübner; see Kossak *op. cit.*, p. 56f. and Lillian Landes, *Carl Wilhelm Hübner (1814-1879). Genre und Zeitgeschichte im deutschen Vormärz*, München & Berlin 2008, p. 382.

¹⁰⁷ A portrait of a younger man hangs next to Hasenclever's weeping girl.
¹⁰⁸ See J.P. Hasenclever, *Die Sentimentale*, 1846, Oil on canvas, 36.5 x 30.5 cm, museum kunst palast, Düsseldorf. The catalogue *Johann Peter Hasenclever [1810-1853]. Ein Malerleben zwischen Biedermeier und Revolution*, Mainz 2003, discusses this work (Cat. No. 94) on its p. 273, and on p. 250 illustrates Hasenclever's *Münchener Bierkeller* or

Hasenclever's ironic painting itself appears to have reworked caricatures by Daumier to both add to and to signal its satire.¹⁰⁸



40. Honoré Daumier, *LES BAS-BLEUS*; No. 8, "O lune! ... inspire-moi! ...", from *Le Charivari* of 28 February 1844. 41. Honoré Daumier, *LES BAS-BLEUS*; No. 23 from *Le Charivari* of 15 April 1844.



Such painterly, and partially concealed, "remedialisations" of caricature are not only to be found in works by other 19th Century artists, but were to be aesthetically justified by at least some philosophical comments on caricature of the time.¹⁰⁹ Daumier, moreover, had himself brought high art into caricature by parodying both the visitors to the *Salon* exhibitions and the type of works shown there.¹¹⁰ One sketch, which was ironically framed like an altar picture and entitled "Salon de 1840 – Ascension de Jésus Christ,

"*Feuerwerk*" of 1840 (Cat. No. 65), in which a woman is shown leaning out of the window of an inn gazing up at a sky lit by fireworks.

¹⁰⁸ Daumier's "blue stocking" of 15 April 1844 is an authoress of a "sombre" volume about her soul, who has had herself portrayed while writing it, but now finds that her artistically beautified nose does not look sufficiently afflicted or distressed ("affligé"). To this the man beside her remarks in an aside full of ironic double meaning that it is not only that which is distressing ("il n'est qu'affligent"). See also Anette Wohlgemuth, *Honoré Daumier – Kunst im Spiegel der Karikatur von 1830 bis 1870*, Frankfurt am Main 1996, p. 294f. and Rose 2006, pp. 80ff. on this work.

¹⁰⁹ See the *Asthetik des Häßlichen* (The Aesthetics of the Ugly), Königsgberg 1853, by Karl Rosenkranz (1805-1879), in which works by both Hasenclever and Töpffer are praised, and caricature is attributed the power to imaginatively transform the ugly.

¹¹⁰ See also Wohlgemuth *op. cit.*, p. 248f. on the following work.

d'après le Tableau original de M. Brdtkmann" was published in both *La Caricature* of 26 April 1840 and in *Le Charivari* of 1 April 1841.

42. Honoré Daumier *Salon de 1840 – Ascension de Jésus Christ, d'après le Tableau original de M. Brdtkmann*, in *La Caricature*, 26 April 1840 and *Le Charivari*, 1 April 1841.

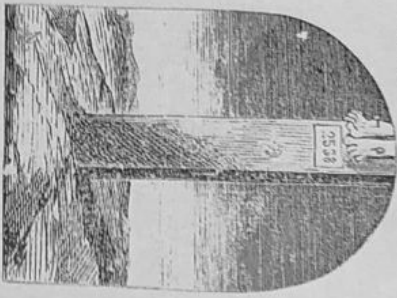


In the *Le Charivari* (significantly enough) of April the first 1841 "the sublime M. Brdtkmann" is ironically described as the "beloved disciple of Overbeck" and as "the celebrated founder of the school of Saxe-Hildburghausen". Although not clearly based on any one painting listed in the *Salon* catalogue for 1840, nor numbered in the manner of later *Salon* caricatures (such as those by Bertall, Cham, and Gill), Daumier's caricature may allude to an engraving by Lucien Butavand after an *Ascension of Christ* (*Himmelfahrt Christi*) by Overbeck that had been reproduced in the *Heures Nouvelles* of the Abbé Dassance in Paris in 1839 and was to be exhibited in the *Salon* of 1841 in the section *Gravures* as engraving No. 2163, *L'ascension du Christ, d'après F. Overbeck*, as well as to various other religious paintings exhibited in the *Salon* and illustrated elsewhere.¹¹¹ Butavand had already exhibited engraving No. 1781, *Le Christ devant Caïphe, d'après F. Overbeck* in the *Salon* of 1840.

¹¹¹ See the illustration of Butavand's engraving in Rose, "Der Kunstkritiker als Flaneur. Heines Betrachtungen über die bildende Kunst in *Lutezia*", in *Zu Heinrich Heines Spätwerk Lutezia. Kunstcharakter und europäischer Kontext*, ed. Arnold Pisiak and Julia Rintz, Berlin 2007, pp. 117-147. The *Album du Salon de 1840* also mentions a *Resurrection* by Alexandre Colin and illustrates Charles Muller's altar-like *Le Diable transporte Jésus sur une haute montagne*, in which the splayed feet of the devil merge with those of Christ as they ascend through the air.

Joseph Keller's engraving of Friedrich Overbeck's *Auferstehung* (Resurrection) had also been published in 1839 as an illustration to the *Heures Nouvelles* of the Abbé Dassance, and elements in it – such as the spears of the watching soldiers – can be found ironically juxtaposed with the scene of the ascending Christ in Daumier's caricature of "Brtdkrmann's" *Ascension*.¹¹²

Daumier's parody of the religious pictures of his time¹¹³ was later itself ironically recalled in 1857 in a parody of exhibit No. 2538 in the Salon of 1857 by Charles Timbal (1821-1880), *La vierge au pied de la croix* (the Virgin at the Foot of the Cross) by Nadar (Félix Tournachon; 1820-1910), in which only the nailed-down feet of Christ on the cross are to be seen.¹¹⁴



43. Nadar (Félix Tournachon), *Jury au Salon de 1857*, Paris 1857, p. 53; No. 2538 (Charles Timbal, *La vierge au pied de la croix*).

The second caricature by Daumier of the religious art of the Salon of 1840 and 1841 was called the *Pèlerinage de St. Roch d'après le tableau original de Pétral Vilernomz* and also worked by showing a disappearing subject. The Salon of 1840 had contained a depiction

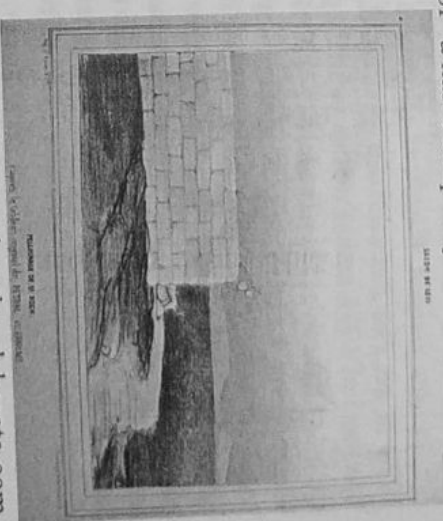
¹¹² The splayed toes of the ascending Christ in Daumier's caricature also echo earlier depictions of the Ascension as well as the blessing made in Keller's engraving of Overbeck's *Resurrection*. The commentary in *Le Charivari* of 1 April 1841 entitled "Dessin" refers ironically to the two feet and four spears as being enough to produce a German masterpiece.

¹¹³ The commentary in *Le Charivari* of 1 April 1841 further expresses the fear that French artists of the time might follow the "School of Overbeck"; see also Wohlgenuth *op. cit.*, p. 249.

¹¹⁴ See also Thierry Chabanne, *Les Salons caricaturaux*, Paris 1990, p. 8 on Daumier's and Nadar's caricatures. The frame in Nadar's work might be taken as an ironic reference to Daumier's 1840/41 Salon parody as well as to the Salon work of 1857 by Timbal.

of St Roch praying for those suffering from the plague as well as an Assumption of the Virgin by Jean-Louis Bézard (1799-1881). Daumier's caricature shows a barren landscape and wall with St Roch's small bundle of possessions held high on a stick behind it followed by an emaciated dog.¹¹⁵ Despite its religious subject-matter, but because of its ironic juxtaposition of the legend of St. Roch with the broad, low, and spare horizons of Dutch landscape, the work caricatured in Daumier's *Pèlerinage de St. Roch d'après le tableau original de Pétral Vilernomz* is ironically described in the commentary given in *Le Charivari* of 7 April 1841 "as an unjustifiably rejected composition of the modern Dutch School". It is then ironically praised – in what can also be taken as a parody of a sympathetic art review – as being of "a naïve simplicity."¹¹⁶

44. Honoré Daumier, *Salon de 1841*. (First titled *Salon de 1840*.) *Pèlerinage de St. Roch d'après le tableau original de Pétral Vilernomz*, in *Le Charivari*, 7 April 1841.



Here Daumier derives humour from contrasting the elaborate complexity of the religious works of the Salon with the simplicity of the caricature and of its depiction of the emptiness of the Dutch landscape. The differences between the works imitated and juxtaposed (of sacred art and Dutch landscape art) are also ones that the spec-

¹¹⁵ This image is echoed by Daumier in his *Histoire ancienne* depiction of 18 May 1842 of Ulysses' return in the disguise of a beggar. In this caricature Ulysses is shown carrying his goods in a bundle on his back and playing a pipe with his dog (which according to Homer had died on seeing him again) trimmed like a modern poodle to show an emaciated, much worn body. The image is nonetheless depicted as if on an ancient relief, like the caricature of 1 March 1842 in our ill. 21.

¹¹⁶ See also Wohlgenuth *op. cit.*, p. 251f.

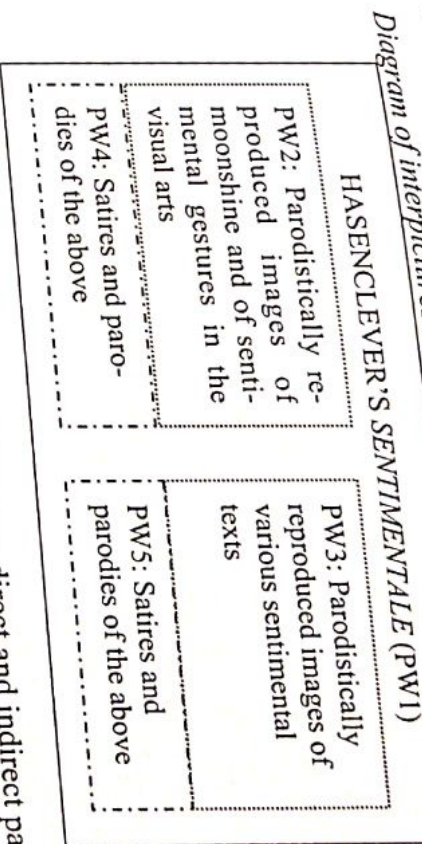
tator of Daumier's work must be able to discern and relate to parody as a whole. The very presence within the parody of implied picture and spectator worlds will also imply a variety of relationships between the parody and the works imitated. Various textual worlds and their readers are also referred to variously in Hasenclever's *Die Sentimentale* by means of the depiction of books and letters in the sentimental girl's room. These can be described as intertextually juxtaposed picture-worlds of those worlds, "iconotexts",¹¹⁷ or literary, or textual, interpictures.¹¹⁸

Here references to literary works by Klopstock as well as by the young J.W. Goethe and by Heinrich Clauren (K.G.S. Heun) that had themselves been the subject of literary parody are to be found. Such "literary satires" include Friedrich Nicolai's parody of Goethe's *Die Leiden des jungen Werthers* (Sorrows of the Young Werther) of 1774 in his *Die Freuden des jungen Werthers* (Joys of the Young Werther) of 1775 and Wilhelm Hauff's parody of sentimental works such as Clauren's *Mimili* of 1815-19 (the work being read by both Hasenclever's and Scholz's sentimental girl) in his (Hauff's) *Der Mann im Mond* (The Man in the Moon) of 1826.

As suggested previously, Hasenclever's *Die Sentimentale* can be seen to have parodied several older pictorial images – including the sentimental figures and gestures of the Düsseldorf "Shadow School" as well as the earlier Romantic moonshine and window pictures associated with Caspar David Friedrich and Georg Friedrich

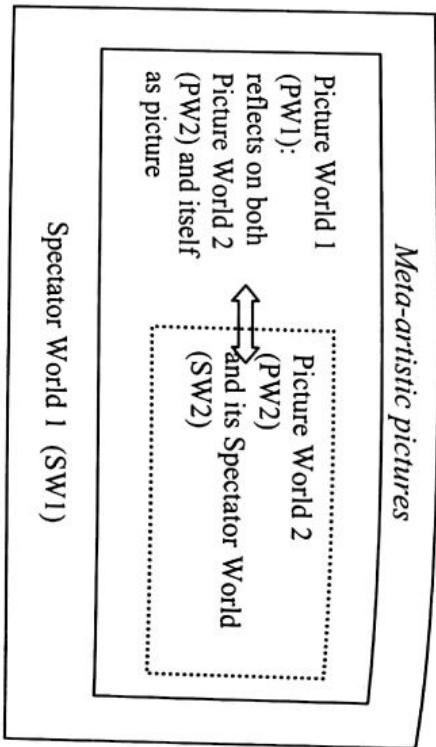
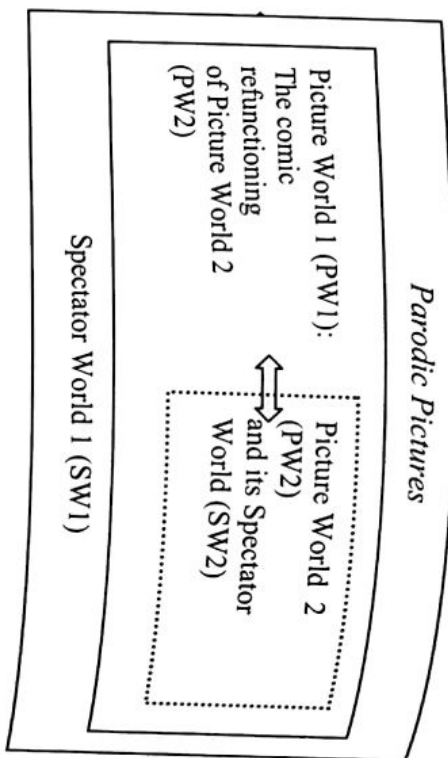
¹¹⁷ Peter Wagner, *Reading Iconotexts: From Swift to the French Revolutions*, London 1995 uses the term *iconotext* to describe the pieces of text shown within a pictorial work (here described as textual interpictures as well as such a work's inscriptions and sub-titles (*parergon* or paratitular texts). Earlier uses of the term *iconotext* by Michael Nerlich and Alain Monandon (see also Wagner, ed., *Icons – Texts – Iconotexts. Essays on Ekphrasis and Intermidiality*, Berlin/New York 1996, p. 15) refer, however, to an inseparable unity between text and image and to the internalisation of one in the other, so that the word *iconotext*. *Essays on the focus of analysis rather than their integration alone, and where the term interpicture can be used to describe the juxtaposition of such images in both pictorial and literary works.*
¹¹⁸ See also Rose 2006, p. 84 for an illustrated diagram of such images in

in which the window serves to frame and isolate the portrait from its background to emphasise the isolation of the subject and trait from its background – consisting of both sentimental and satiric images – are ironically juxtaposed in Hasenclever's *Sentimentale*. A variety of "interimages" – consisting of both sentimental and satiric images – are ironically juxtaposed in Hasenclever's *Sentimentale* in order to satirise, and make comic, the overuse of the sentimental gesture in the contemporary art of the time.



Here a distinction might be made between direct and indirect parody as well as between specific and general parody. Where direct parody may target a specific work, style, or genre, indirect parody may target a group of works of various styles or subjects with or without becoming general parody of the type associated with meta-reflexive artistic works in which the artistic process itself is reflected upon.¹¹⁹

¹¹⁹ See also our previous comments on general, meta-fictional parody. Simon Dentith's *Parody*, London 2000, p. 193f. has since suggested using the term general parody to describe the parody of "a whole manner, style or discourse". The example given of Byron's "Hail Muse!" might nonetheless be described as a specifically mock-Homeric invocation. The parody of a style may, moreover, rather be described as "style parody" or "form parody"; see also Andreas Böhn, *Formzitat: Bestimmung einer Textstrategie im Spannungsfeld zwischen Intertextualitätsforschung und Gattungsstheorie*, Berlin 2001. Parody is also classified in a variety of ways by Alfred Liede in his entry on "Parodie" of 1966, in W. Kohlschmidt and W. Mohr (eds.), *Reallexikon der deutschen Literaturgeschichte*, 2nd edn., vol. 3, Berlin & New York, 1977, pp. 12-72 as "artistic", "critical" and "agitative" (see on this Rose 1976, pp. 64ff. and Verweyen and Witting, *op. cit.*, pp. 73ff.)



As in the earlier diagrams shown, these diagrams attempt to illustrate the reception of the art work as well as its structure and the artistic intentions behind it.¹²⁰ Here the sender of the overall image or picture and the receiver of the picture are shown as separate, while the two-way arrows indicate that both parodist and meta-artist will

¹²⁰ The first diagram is of a parody and the second of a meta-artistic work that is not necessarily also a parody. As suggested earlier, parody of a general type can also be meta-artistic, but the prime purpose of these diagrams is to illustrate the difference between parody and non-parodic meta-art created by the parody's comic refunctioing of another artistic work.

have seen his or her self in the role of both receiver and interpreter of the works parodied as well as as the sender of the new work.¹²¹

1.3. Meta-art

A meta-artistic work can both show how another art work has been made and make yet another artistic work from that demonstration.¹²²

A figure of the artist as spectator, or of another spectator, can sometimes also be found in the ironic and meta-artistic pictorial work.¹²³ This is similar to meta-fictional literary works in which a reader of the work is depicted, such as in Cervantes' *Don Quixote*, where the character of Don Quixote is met in volume II by readers of the accounts of the exploits published by Cervantes in volume I, or in Max Beerbohm's *Enoch Soames*, where the author himself is present in the action in fictional form as both a reader of Soames' poetastic creations and as the author of the account given of them.

One function of metafiction is not only to show *that* (in the sense of to describe or to assert something – as is the case with most “true or false” statements), but also to show *how* the fictional or artistic work and its depictions of truth, reality, or the imagined world are constructed and received.¹²⁴ Such metafictional (and meta-artistic) statements can also be put to use in showing how an illusion has been made, and may, in this manner, serve to illustrate a distinction between truth and illusion in the work in which they have been used. Parody can be created in many different ways and for many different purposes. The use made of literary parody by ancient authors

¹²¹ The role of the spectator in both receiving the parody and in providing a horizon of expectations for the parodist to comically subvert (as might also be indicated by two-way arrows between PW1 and SW1) is discussed further in Chapters 2 and 3.

¹²² See also Rose 1979, pp. 79ff. and Rose 1993, p. 99 on Gilbert Ryle's distinction between “showing how” and “showing that”.

¹²³ See also Wolfgang Kemp *Der Anteil des Betrachters*, München 1983 and Kemp (ed.), *Der Betrachter ist im Bild* (1985), Berlin 1992 on the figure of the spectator in the art work.

¹²⁴ As *per* note 122, see Rose 1979, pp. 79ff. and Rose 1993, p. 99 for further discussion of this issue. (Both works distinguish between parody and metafiction, but also investigate ways in which parody can be used for metafictional purposes.)

such as Aristophanes, as well as by more modern authors from Cervantes onwards, has shown it to have been used in ancient as well as modern times to reflect in both metafictional and comic fashion on other authors and their publics, as well as on the composition and audience of the parody work itself.¹²⁵

In a meta-artistic parody the second picture world is reflected upon by the parodist, as well as recreated by them, in what is often also an ironic demonstration of how *not* to make a work of art. Metafictional parodies such as Cervantes' *Don Quixote* not only illustrate some of these more general points, but also show how the parodist may use them in different – and comic – ways to criticise and re-function (in the sense of giving a new function to) less self-reflective works of fiction; to educate his or her own readers to a greater awareness of both the possibilities and limitations of fiction, and to create new works from old.¹²⁶ Here metafiction is also understood as being more than self-reflection in that it re-presents the author's reflections on the nature of the fictional work within another fictional work.¹²⁷ This refunctioning and recreative element in metafictional parody may also be said to be relevant to an understanding of the innovative character of meta-artistic parody in the visual arts, where the act of art-making – and even art history itself – may become the subject of meta-artistic reflexivity as well as of new art works.

¹²⁵ See, for example, the scenes between Xanthias and Dionysus in Aristophanes' *The Frogs*, trans. David Barrett, *op. cit.*, p. 167 and p. 156f.

¹²⁶ See also our following chapters as well as Hartau 1987 on the changing image of Don Quixote in art, from 18th century French and English works to those of 19th Century Germany. (Hartau discusses the French artists C.-A. Coypel and C.-J. Natoire and amongst the English artists of the 18th Century, John Vanderbank and William Hogarth, Francis Hayman, John Hamilton Mortimer and Thomas Stothard.)

¹²⁷ See also Werner Wolf's introduction (pp. 1-85) to *Metareference across Media: Theory and Case Studies. Dedicated to Walter Bernhart on the Occasion of his Retirement*, edited by Werner Wolf in collaboration with Katharina Bantleon and Jeff Thoss, Amsterdam & New York 2009. Wolf, p. 31 defines metareference as "a special transmedial form of usually non-accidental self-reference produced by signs or sign configurations which are (felt to be) located on a logically higher level, a 'meta-level' within an artefact or performance [...]."

In William Hogarth's ironic, and satiric, game with perspective of c.1753 (from the time of his *Analysis of Beauty* for a planned text-book on perspective) the laws of perspective are depicted as laws of artifice that must be carefully followed in order to avoid unintentional follies.¹²⁸ Here ironic juxtapositions, which aim to show Hogarth's reader how *not* to draw, foreground laws that the artist would normally attempt to conceal in the creation of the illusion of real space and distance.

45. William Hogarth, *Frontispiece on perspective of c.1753*. The caption reads: "Whoever makes a *Design* without the knowledge of *Perspective*/Will be liable to such Absurdities as are shown in this *Frontispiece*."



Hogarth's ironic game can also be found echoed in a parodic caricature by Cham of Puvis de Chavannes' depiction of Charles Martel from the *Salon* of 1874 (No. 1526), as if Martel were "refusing to surrender himself to the rules of perspective by pruning a forest three leagues away".¹²⁹

¹²⁸ See Gombrich *op. cit.*, p. 205f.

¹²⁹ See *Le Salon pour rire par Cham*, Paris 1874 (n.p.). Cham had been publishing caricatures of the *Salon* since c. 1845. He had already caricatured works by Pierre Puvis de Chavannes (1824-98) in the *Salon* of 1863 (see the collection of Cham's sketches in the Louvre) and would parody many other *Salon* works in the *Salon pour rire* and similar publications of the 1860s and 1870s. Yet one other example of an ironic game with perspective is Emile Cohl's *Le pauvre pêcheur dans l'embaras* of 1884.

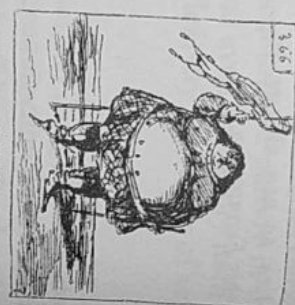


46. Cham, "1526. Puis de Chavannes. Charles Mariet refuse de se rendre aux lois de la perspective, en taillant une forêt à 3 lieues de distance", in *Le Salon pour rire par Cham*, 1874.

A joke about proportion can also be found in Cham's caricature of Emmanuel Frémiet's sculpture of Saint Joan of 1874. Here Cham's "The Revenge of Joan of Arc", shows the horse to be much smaller than the saint. (The opening caricature of *Le Salon pour rire par Cham* of 1874 had shown the knight Dunnois riding the rue de Rivoli looking for Frémiet's Joan to "pay homage to the crinoline".) In a caricature of Théobald Chartran's *Jeanne d'Arc*, the jokes are continued, with an even larger St. Joan having eaten Frémiet's horse.



47 & 48. Caricatures of Frémiet & Chartran from *Le Salon pour rire par Cham*, 1874.



Here Cham shows himself to be a parodist conversant with several aspects of the artist's craft. Cham's caricatures of the *Salon* exhibitions contain, moreover, many different targets, including the Impressionists. Cham caricatures Manet's *Le Bon Bock* (The Good Pint) from the *Salon* of 1873, for instance, several times. In *Le Charivari* of 8 June 1873 it is caricatured as the portrait of an unshunned by both barmaid and waiter.¹³⁰ In the ironically entitled

"Après le Bock!" (After the Pint!./After *Le [Bon] Bock!*), in *Le Salon pour rire par Cham* of 1874 the subject of Manet's work is shown making his way, with his back to us, towards an outdoor public convenience in consequence of his drink.



49. Cham, Manet. "Le Bon Bock", 1873. 50. Cham, Manet. "Après le Bock!", *Le Salon pour rire par Cham*, 1874.

Manet's *Le Bon Bock* had been shown in 1873 not 1874. In the *Salon* of 1874 Manet had shown No. 1260, *Le chemin de fer* (The Railroad). In his caricature of it for *Le Charivari* of 15 May 1874 and for *Le Salon pour rire par Cham* 1874 Cham extends down the bars to the railroad in Manet's painting to look like prison bars, and also sketches the mother and child as down and outs.¹³¹



51. Edouard Manet, *Le chemin de fer* (The Railroad) 1872-73. 52. Cham, 1260. Manet. *La dame au phoque* (Manet. The Lady with the Seal), 1874.

¹³⁰ See also Alan Krell, *Manet and the Painters of Contemporary Life*, London 1996, p. 110.

¹³¹ See Cham *op. cit.* 1874, and see Juliet Wilson-Barcau, *Manet, Monet, and the Gare Saint-Lazare*, New Haven & London 1998, pp. 50ff. (Cham's title refers to criticisms made of Manet's painting of the puppy.)

Here it is also suggested that the unfortunates ("ces malheureuses"), seeing themselves painted in such a manner, had wanted to run away, but that the artist, predicting this, had set up bars ("une grille") to cut off their escape.

The annual *Salon* exhibitions had long provided subjects for both parody and satire as well as for irony for the caricaturist.¹³²



53. Honoré Daumier: "Charmé de se voir exposé, l'original ici présent conduit son épouse au salon, et la place devant son image, pour jouir du jugement de la foule [...]"

The caption to this satire by Daumier on both the works and the audience of the *Salon* exhibitions of the early 1840s¹³³ describes the subject of the portrait we see looking out at us as having proudly brought his wife to see his exhibition and to have placed her before his image (there are, moreover, now two of these for us to view) in order to enjoy the judgement of the crowd. Ironically, the portrait can be seen to be almost identical to the caricature of the subject that we can see, if not quite as sharp. The comments that follow are less than flattering, and include the suggestion that the portrait is of an ape. When a spectator with a catalogue announces that it is in fact the portrait of 'Mr. D. insurance broker' the reply from another is that with a face like that he will not need to insure himself, and will "not easily be snatched up."¹³⁴

¹³² See Chabanne and Wohlgemuth *op. cit.* as well as Marie Luise Buchinger-Früh, *Karikatur als Kunstkritik: Kunst und Künstler in der Salonkarikatur des »Charivari« zwischen 1850 und 1870*, Frankfurt am Main 1989. Jokes had also been made about the exhibitions in Louis Huart's *Physiologie du flaneur* of 1841, ill. Daumier *et. al.*; see Rose, *Flaneurs & Idlers: Louis Huart "Physiologie du flaneur" (1841) & Albert Smith "The Natural History of the Idler upon Town" (1848)*, Bielefeld, 2007, p. 41f.
¹³³ Judith Wechsler, *A Human Comedy: Physiognomy and Caricature in 19th Century Paris*, London 1982, p. 145, ill. 122 dates this at 1841.
¹³⁴ The caption to the caricature (D 918) ends: "[...] avec une boule comme ça, il n'a pas besoin de s'assurer, on ne l'enlevera pas".

Scenes in which the artist's studio itself becomes the topic of the painting¹³⁵ had been made the subject of meta-artistic paintings as well as of parody and caricature in the 19th Century. In J.P. Hasenclever's *Atelierszene* (Studio Scene) of 1836 an artist holding a bottle takes up the stance of the *Borghese Warrior* on the left, but also that of Carl Friedrich Lessing's Hussite preacher of the same year.¹³⁶



54. J.P. Hasenclever, *Atelierszene* 1836. 55. C.F. Lessing, *Husstiempredigt*, 1836.

In Henry Ritter's depiction of Adolph Schroedter at his easel of c. 1845, Schroedter is shown sketching his "Don Quixote amongst the Goatherds" with his feet propped up on a stool, as he had shown Don Quixote with his feet propped up on books, and with the props for his depiction of Don Quixote fighting – of the Don's helmet and sword – resting on a thick book on which also rests a coffee pot.¹³⁷ In Ritter's *Im Atelier* (In the Studio) of 1845 a visit from a grim-

¹³⁵ Ekkehard Mai, "Atelier und Bildnis: Künstler über sich selbst", in *Weitreich der Künste*, ed. Ekkehard Mai and Kurt Wetzengl, München & Köln 2002, pp. 110-125 suggests these might be seen as studios created in a picture as well as pictures created in a studio.

¹³⁶ See J.P. Hasenclever, *Atelierszene* 1836, 72 x 88 cm, museum kunstpalaast, Düsseldorf and see Bettina Baumgärtel, "Die Atelierszene als Programm bild der Düsseldorf Genremalerei", in *Johann Peter Hasenclever [1810-1853]. Ein Malerleben zwischen Biedermeier und Revolution*, *op. cit.*, pp. 61-70 and Rose 2006, pp. 85ff. C.F. Lessing's, *Husstiempredigt* of 1836 (Oil on canvas, 230 x 290 cm) is in the *Alle Nationalgalerie*, Berlin.

¹³⁷ See the illustration in *Adolph Schroedter: Humor und Poesie im Biedermeier*, *op. cit.*, p. 19, and see also the commentary by Bettina Baumgärtel in *op. cit.*, p. 49. (Ritter also refers iconographically to Schroedter by drawing the latter's signature corkscrew at the top of his sketch.)

faced landlord shows a group of laughing artists (one is seated on a box with the initials of the art union on it), and a silhouette or shadow-like caricature of the landlord on the wall behind him, apparently sketched by the now seated artists, of which the landlord himself (a caricature remedialised in paint) is shown to be as yet ironically unaware.¹³⁸



56. Henry Ritter, *Im Atelier*, 1845.

The term *meta-art* can refer to many different types of reflection on many different aspects of an art work. Amongst these can be included the spectators of an art work as well as the artist and the art work itself.¹³⁹ The English painter Thomas P. Hall (fl. 1837-1867) has even painted characters from older art works as spectators of art in his painting “*One touch of nature makes the whole world kin*” of c. 1867.¹⁴⁰ Scenes of spectators looking in at print shops had been popular with 19th Century caricaturists.¹⁴¹ The opening sketch to

¹³⁸ See Henry Ritter (1816-1853), *Im Atelier* (In the Studio), 1845, Oil on canvas, 26 x 32 cm, Rheinisches Landesmuseum, Bonn. Ritter himself was known as a caricaturist (he also illustrated comic novels, such as “The Dismal Dirge of Billkens and Nancy”, published in the *Düsseldorfer Monatshefte* in 1847) and shows himself here as both the author of the caricature on the wall as well as of the painting of the caricature.

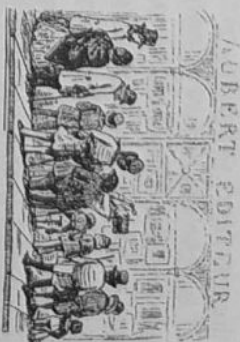
¹³⁹ See also Wolfgang Kemp’s writings on the observer within the picture.

¹⁴⁰ See Thomas P. Hall, “*One touch of nature makes the whole world kin*”, 1867, Oil on canvas, 76 x 63.5 cm, Private Collection, and see Christopher Wood, *Dictionary of British Art*, vol. IV. *Victorian Painters*. 2. *Historical Survey and Plates*, Woodbridge Suffolk, 1995, p. 231. Hall’s work is also illustrated by Lynda Nead in a discussion of print shop spectatorship in *Nineteenth-Century London*, London 2000, p. 186.

¹⁴¹ The caricature of a caricature shop audience published by P. Roberts in 1801, as republished by Diana Donald in *The Age of Caricature: satirical prints in the age of George III*, New Haven 1996, frontispiece and p. 7, had

Huart’s *Physiologie du flaneur*, published by Aubert in Paris in 1841, for example, had depicted Aubert’s customers as if seen from behind,¹⁴² looking in at caricatures (including, it may be assumed, one similar to this) in the windows of Aubert’s shop.¹⁴³

57. Louis Huart, *Physiologie du flaneur*, ill. Alophe, Daumier and Maurisset, Paris 1841, Chapter I, p. 5.



Thomas Hall’s “*One touch of nature makes the whole world kin*” goes even further in showing us face-on the characters of earlier paintings looking in at a painting, which, because it has its back to us, may also be suspected of depicting those who are shown admiring it, and even to be a representation of the reverse of this painting itself.

58. Thomas P. Hall, “*One touch of nature makes the whole world kin*”, 1867.



The title of Hall’s 1867 work is based on lines from Act 3, scene iii of Shakespeare’s *Troilus and Cressida*: “One touch of nature makes the whole world kin./That all with one consent praise new-born

also shown characters laughing at caricatures of figures like themselves.

Two figures are also shown viewing identical caricature portraits of themselves in a print shop window in G.M. Woodward’s *Caricature Curiosity* of 1806 in *English Caricature. 1620 to the Present. Caricaturists and satirists, their art, their purpose and influence*, London 1984, Plate II. Cat. 16.

¹⁴² See also Rose 2007, pp. 6 and 77.

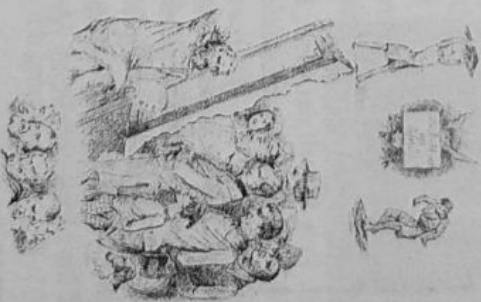
¹⁴³ See also P.N. Bergeret’s *Les Misards de la rue du Coq* of c. 1805.

gawds, / Though they are made and moulded of things past, / And give to dust that is a little gilt / More laud than gilt o'er-dusted". The speech continues, "The present eye praises the present object". The phrase that, when applied to Hall's painting, might also suggest that the spectators within his picture are admiring this very same image of themselves, as we admire it now. Hall's work itself raises the subject of meta-artistic representation by depicting a crowd of characters from other, past art works.¹⁴⁴ These can be identified as a dandy-cum-idler, milkmaid, and fisherman, as well as a figure reminiscent of the print shop master from Emily Mary Osborn's *Nameless and Friendless* of 1857.¹⁴⁵ As a print shop master from an earlier work of art, who is now turned into a spectator (possibly of a depiction of himself) in this new pictorial depiction of a print shop, such a reference could be said to engender a variety of complex meta-artistic reflections on both the creation and reception of the work of art. All of Hall's characters (with the exception of the loquacious fisherman and the dandy who eyes the maid in a way reminiscent of the "Gents" in Osborn's work) are shown looking through the glass window at a framed painting, which, as just suggested, might well be an ironically projected image of this picture of themselves as displayed in an art or print shop. In the windows of the shop we, the external spectators of Hall's painting, see their eager faces framed again within Hall's work in yet another ironic reference to their origins in the framed pictures of other artists. In so far as these "meta-artistic" figures can remind us of figures from other pictures, they are both the types united by art and the products of that art. They are united as images of the "whole world" as suggested by the title "*One touch of nature makes the whole world kin*", and also show that world united with art. Recognition of the title as Shakespearean also underpins the reliance of the work on an appreciation of the power of the imagination. The artistic character of the world behind the scene depicted in these apparently realistic images is foregrounded by the depiction of the figures before us as in a glass or mirror. The figures from the world of art who are

¹⁴⁴ Even a London omnibus, the subject of paintings such as William Maw Egley's *Omnibus Life in London* of 1859, can be seen in its background.
¹⁴⁵ See our ill. 226. Osborn's work was also illustrated in *The Art-Journal* in 1864, just a few years prior to the completion of Hall's 1867 work.

shown looking into the art shop, as we ourselves might do when viewing Hall's picture, are also framed within and behind the glass of the window as if in a *conversazione*, and therefore, – ironically enough – in yet another artificially, but imaginatively, composed picture.

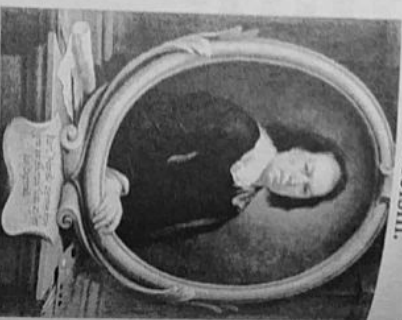
One other work by Thomas Hall, entitled *Criticism*, which was engraved for the *Illustrated London News* of March 24th 1860, at the time of its exhibition in the British Institution, is satiric as well as ironic. Not only does it depict a young boot boy imitating an art critic (so that, by implication, the art critic is satirically represented as a child), but it also shows us two scullery maids haughtily observing the work of art being studied by the child as other critics might do (see also Wilhelm Scholz's caricature of 1846 below¹⁴⁶), while the artist listens to their "criticism" through a half-open door. Here Hall depicts himself as both the object and creator of his satiric, but also ironic work. As with Hall's painting of 1867 the work shown on the easel is, moreover, ironically of roughly the same dimensions as those of the work illustrating it.



59. Thomas P. Hall, *Criticism*, as engraved for the *Illustrated London News* of March 24th, 1860, p. 281. 60. Wilhelm Scholz, "Dies Blatt gehört den Kritikern" (This page belongs to the critics), the final plate in Ernst Kosak, *op. cit.* 1846, between pp. 126 & 127.

¹⁴⁶ Scholz's title is also parodic. Above it the head of an ass ironically bears the inscription "Die Kritik und ihre Opfer!" (Criticism and its Victims!).

Other 19th Century artists had already satirized the artist *manqué* as well as the critic in their *singeries*.¹⁴⁷ Yet other examples of meta-reflection in art have dealt with the creation of illusion. The trompe l'œil painting *Escapando de la critica* "Escaping Criticism" by Pere Borrell del Caso (1835-1910) of 1874 shows a street urchin like those made popular by Bartolomé Estebán Murillo (1617-1682) climbing warily out of what might be a window or the frame of a painted work.¹⁴⁸ This develops not only the meta-referentiality of earlier paintings (such as the self-portrait by Murillo himself of 1670, in which the hand of the artist holds the exterior of an internal frame,¹⁴⁹), but also shows the object of representation appearing to attempt to escape from both representation and criticism.



61. Pere Borrell del Caso, *Escapando de la Critica* (Escaping Criticism), 1874. 62. Bartolomé Estebán Murillo, *Self-Portrait*, c. 1670.

Wilhelm Scholz had also depicted pictures leaving their frames in his illustrations to *Die Berliner Kunstausstellung im Jahre 1846*, while Theodor Mintrop's 1855 depiction of a living picture or *tableau vivant* leaving its frame had played with the ambiguous nature of the living picture as part human and part artistic representation.¹⁵⁰

¹⁴⁷ See the caricatures of ape-like artists in *Un autre monde* of 1843/44 by Grandville (Jean-Ignace-Isidore Gérard; 1803-47). (Grandville had worked with Daumier and his *Un autre monde* includes satires of Salon exhibits.)

¹⁴⁸ See the cover and Introduction, p. 47 of Wolf *op. cit.*, 2009, and see also Werner Wolf and Walter Bernhart (eds.) 2006 on the subject of the frame, x 107 cm) in the National Gallery, London.

¹⁴⁹ See also Storchia *op. cit.*, Part 3, VIII on this work (Oil on canvas, 122 x 107 cm) in the National Gallery, London.

¹⁵⁰ See Ills. 115 & 116 and Rose 2003, pp. 89 & 90.



63. Heinrich Mücke, *Gottfried von Bouillon erstürmt Jerusalem*, 1846. 64. Wilhelm Scholz, 1846: A small girl watches figures falling off the battlements and out of the frame of Mücke's crowded work in the 1846 Berlin art exhibition; in Kossak *op. cit.*, 1846, between pp. 58 & 59.¹⁵¹

As with M.C. Escher's hands drawing themselves of 1948,¹⁵² or Saul Steinberg's caricatures of figures drawing themselves,¹⁵³ there is also the ironically self-reflexive suggestion to be found in such works that while a figure being represented may be shown escaping the boundaries of one type of artistic representation, it will nonetheless remain trapped within the representational, if imaginative, world of the meta-picture.¹⁵⁴

¹⁵¹ Mücke's "Gottfried von Bouillon storms Jerusalem" (Oil on canvas, 95 x 116 cm) is in the Hessisches Landesmuseum, Darmstadt. Other such caricatures by Scholz include an overgrown wood projecting out of a picture (see Kossak *op. cit.*, between pp. 82 & 83) and a hussar riding out of a picture into the spectators observing it (between pp. 64 & 65). Here Scholz ironically illustrates Kossak's criticism of Mücke's love for flying figures. (The label to the picture is also shown flying to the ground.)

¹⁵² See also Wolf *op. cit.* 2009, p. 42, ill. 1.

¹⁵³ See also Muecke 1969, pp. 167-169, *Art About Art*, ed. Jean Lipman and Richard Marshall, New York 1978, pp. 33ff., and Rose, *The post-modern and the post-industrial: a critical analysis*, Cambridge 1991, p. 121f.

¹⁵⁴ Such irony can also be said to be found in the suggestion made by Laurence Sterne (1713-1768) in vol. IV, chapter 13 of his *The Life and Opinions of Tristram Shandy Gentleman* of 1759-1767 that an autobiographer can never fully catch up with the description of their life (see also Rose 1979 on Sterne and meta-fiction).

65. Saul Steinberg, *The New World*, New York 1965.



Further examples of comic and ironic meta-art will be discussed in following pages. As has already been seen, parodistic meta-art may question what is being said or depicted as well as how this is being done for a variety of reasons, and can also put its questions into a variety of new self-reflective, artistic forms.

Stoichita, Georgel and Lecocq have all investigated mediæval, Renaissance and post-Renaissance examples of meta-artistic portraiture and self-portraiture.¹⁵⁵ Numerous examples of modernist American meta-art were also shown by Jean Lipman and Richard Marshall in their *Art About Art* exhibition of 1978.¹⁵⁶ There paintings were exhibited in which old masters were reworked, or the materials and techniques of art made the subject of an art work. Examples of the first category included George Deem's *Vermeer Interior* of 1976, in which several of Vermeer's works are brought together¹⁵⁷ and those of the second Roy Lichtenstein's "Stretcher Frames" of 1968. Larry River's juxtaposition of Rembrandt's *The Syndics of the Draper's Guild* of 1662 with the image from a box of cigars might even be said to have played with both categories by depicting Rembrandt's image removed from its original backing and transported to another.¹⁵⁸

¹⁵⁵ See Stoichita *op. cit.* and Pierre Georgel and Anne-Marie Lecocq, *La Peinture dans la peinture*, Paris 1987 as well as the essays by Stoichita and others in *Weistreit der Künste*, ed. Ekkehard Mai and Kurt Wettengl, München & Köln 2002.

¹⁵⁶ See *Art About Art*, *op. cit.*

¹⁵⁷ See *Art About Art*, p. 84.

¹⁵⁸ See *Art About Art op. cit.*, Colour Plate 8, Larry Rivers, *Dutch Masters and Cigars II* of 1963, and see *op. cit.*, p. 55 on the way in which Rivers has "borrowed from Rembrandt by way of a commercial product".

Depictions of studio scenes based on those of others – such as Lichtenstein's of Matisse's – can also be seen to self-consciously depict the art of the past while referencing the work of the modern artist.¹⁵⁹ In addition to turning a diagram from Erle Lorán's *Cézanne's Composition* into a magna on canvas composition in his *Portrait of Madame Cézanne* of 1962, Lichtenstein in 1977 had turned his *Girl with Ball* of 1961 into an ironic combination of Dali's melting forms with the weeping women by Picasso that he had previously turned into paint and magna in the early 1960s.¹⁶⁰ Prior to his late 1970s meta-artistic parodies of earlier styles, which he has re-painted his own work in the styles of others,¹⁶¹ Lichtenstein's *Masterpiece* of 1962 had used both comic strip characters and a comic strip style to reflect ironically upon the designation of a painting as a "masterpiece".¹⁶² Here Lichtenstein's ironic transformation of the comic strip frame into a painting like that being commented upon creates a doubling of genres as well as of images. The use of a single *in medias res* frame from the cartoon strip is also ironically suggestive of questions left half-answered within the new pictorial art work, including the similarity or not between the picture being observed within Lichtenstein's painting and the latter itself. A doubling of genres as well as of images could also be said to occur in Jeff Koons' transformations of *Popeye* into paint of

¹⁵⁹ See *Art About Art*, p. 106f. on Lichtenstein's *Artist's Studio* of 1973 and its references to Henri Matisse's *Red Studio* as well as to Lichtenstein's own ironic, back-to-front *Stretcher Frame with Cross Bars* of 1968 (see *Art About Art*, p. 43).

¹⁶⁰ See *Art About Art*, p. 102f. on Lichtenstein's *Portrait of Madame Cézanne* of 1962 and p. 154 on our ill 66, Lichtenstein, *Girl with Beach Ball II*, 1977 as "a Surrealist distortion and interpretation of his own *Girl with Ball* [1961]" and as "a personalized parody of recent art history". (The self-reflection involved also makes it more than pastiche alone.)

¹⁶¹ Lichtenstein is said to have preferred not to use the word parody of his art in case it be understood simply as mockery, but the use of the term to mean both "against" and "near to" another work has enabled some critics to apply it to his work, as in *Art About Art*, p. 154 on his parodies of older art movement styles and in Eva Watrolik, *Die Parodie im Frühwerk Roy Lichtensteins Comic-Gemälde 1961-1964*, Weimar 2005.

¹⁶² See *Art About Art*, p. 50 and our ill. 67, Roy Lichtenstein, *Masterpiece* 1962, Oil on canvas, 137.2 x 137.2 cm.

2002ff, with their allusions to Pop Art as well as to its predecessors,¹⁶³ and in Takashi Murakami's "Superflat" Dali and Duchamp,¹⁶³ and in Francis Bacon of 2002, in which Bacon's *manga-style Homage to Francis Bacon* is translated into a *manga* style.¹⁶⁴ style of portraiture is translated into a *manga* style.¹⁶⁴



66. Roy Lichtenstein (1923-1997), *Girl with Beach Ball II*, 1977. 67. Roy Lichtenstein, *Masterpiece*, 1962.



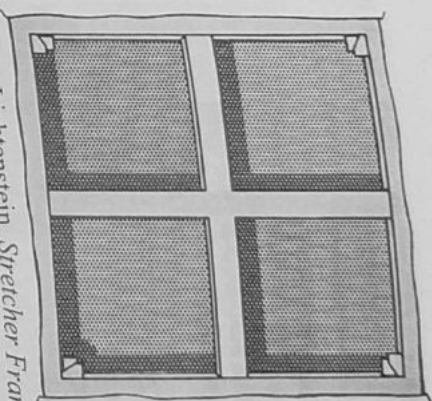
Further to discussing numerous meta-artistic works by Lichtenstein, including his *Stretcher Frame* series of 1968, Lipman and Marshall had illustrated the ironically named *Do it Yourself* series by Andy Warhol (1928-1987) of 1962 as an example of an ironic reflection on the commercialisation of art.¹⁶⁵

In Warhol's *Do it Yourself* series of 1962 "painting by numbers" packs, where the correct placement of colour on paper is indicated by numbers, are to be found imitated in a canvas with numbers painted on it. Imitation is here ironically extended so that the painting by numbers guide is turned into a painting that shows it to have been made by ironically transforming, rather than by simply following, the guide.

¹⁶³ See Jeff Koons, *Popeye* 2003, Oil on canvas, 274.3 x 213.4 cm, in which 2- and 3-dimensional genres can be found represented.

¹⁶⁴ See also David Carrier, *The Aesthetics of Comics*, Pennsylvania 2000, p. 110 on the innovative character of recent comic art.

¹⁶⁵ See *Art About Art*, p. 43 on ill. 68, Lichtenstein's 1968 oil and magna on canvas piece, and see its p. 49 and Klaus Homf, *Andy Warhol 1928-1987*, Cologne 2007, pp 54ff. on Warhol's *Do it Yourself Landscape* of 1962, Acrylic on canvas, 178 x 137 cm, Museum Ludwig Cologne.



68. Roy Lichtenstein, *Stretcher Frame with Cross Bars II*, 1968. 69. Andy Warhol, *Do it Yourself (Landscape)*, 1962.



Numerous examples of meta-art can also be found in the work of René Magritte (1898-1967). These include the ironic games with perspective that reflect on how the art work is constructed and his many ironically self-reflexive depictions of the possible relationships between a representation, the represented, and their frames.¹⁶⁶

In Magritte's *La condition humaine I* of 1933 the representation of the landscape both covers over part of that which we may assume to be the landscape itself and is framed by the curtains that frame, and partially cover, the window to the latter.

Georg Grosz (1893-1959) has also played with the meta-representation of art in his ironic *Malerei des Lochs* (The Painter of the Hole) of c. 1947. In this work the "painter of the hole" (one of Grosz's late and pessimistic "stickmen") displays an example of his work, in which he himself has become the site of the hole in the overall picture. Here the artist Grosz plays ironically, if pessimistically, with the association of animate and inanimate objects and with the transgression between them in the grotesque. As a parody of an artist's self-portrait¹⁶⁷ this work also intensifies rather than un-

¹⁶⁶ See also Patricia Allmer, "Framing the Real. Frames and Processes of Framing in René Magritte's *Ouvre*" and Werner Wolf, "Defamiliarized Initial Framings in Fiction", in Wolf and Bernhart *op. cit.* 2006, pp. 113-138 and 295-238.

¹⁶⁷ The notion of using a blank canvas to ironically as well as symbolically depict a "nobody" goes back some centuries; see, for instance, the empty

determines those elements of the grotesque of "empathy with" as well as "repulsion from" a subject.¹⁶⁸



70. René Magritte, *La condition humaine I* (The human condition I), 1933.
71. Georg Grosz, *Der Maler des Lochs* (The painter of the hole), 1947/48.



The idea of creating a hole in a canvas or other such "image carrier" has been taken up by Joseph Beuys (1921-1986) as well as by Lucio Fontana (1899-1968) and, following them, Michael Elmgreen (b. 1961) and Ingar Dragset (b. 1969). In Elmgreen and Dragset's *Powerless Structures (Safe)* of 2000 an apparently valuable canvas (as by Robert Ryman, b. 1930), behind which valuables appear to be hidden in a safe, is vandalized to lay bare the latter and to reflect ironically upon the background monetary value of art.¹⁶⁹

Wilhelm Scholz had earlier depicted himself and Ernst Kossak apparently shamefacedly revealed hiding behind an advertisement for their 1846 work, in a section of that work in which Kossak had commented wryly on the criticism or "shredding" of his criticisms.¹⁷⁰

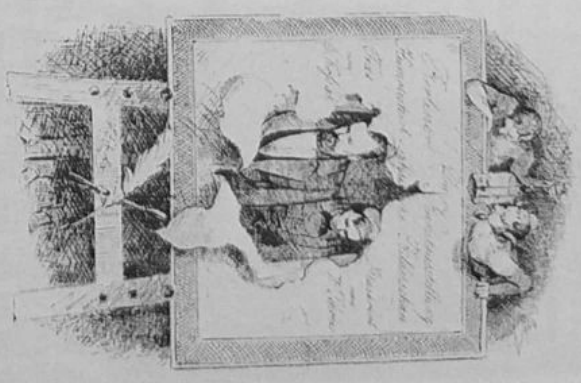
portrait-shaped frame from 1505/10, described as "A picture of Nobody, since Nobody is depicted in it", reproduced by Martha Bayless in the Frontispiece to her *Parody in the Middle Ages: The Latin Tradition*, Ann Arbor 1996 and discussed in her Chapter 3 on "Saint Nemo" (Saint Nobody).¹⁶⁸

See also Heinrich Theissing, "Georg Grosz, die Morde und das Groteske", in *Festschrift für Eduard Trier zum 60. Geburtstag*, ed. Justus Möser Hofstede and Werner Spies, Berlin 1981, pp. 269-284 on Grosz.¹⁶⁹

See *Situation Comedy: Humor in recent art*, curated by Dominic Molon and Michael Rooks, New York 2005, pp. 22ff. (Felix Gmelin's ironically pretified reproduction of a Lichtenstein vandalized for a love message is also illustrated on its p. 24.)¹⁷⁰

See Kossak *op. cit.*, pp. 113ff. as well as Landes *op. cit.*, p. 116f. on the critical reception of Kossak's reviews. The depiction of the torn advertise-

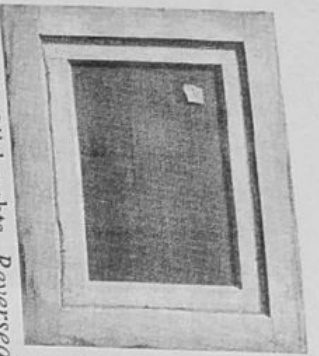
72. Wilhelm Scholz, 1846, in Kossak *op. cit.*, between pp. 112 & 113.



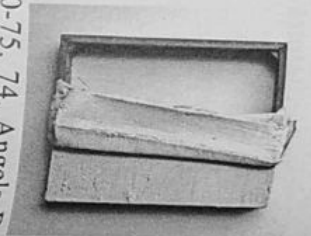
As noted earlier, meta-art may concern itself with various aspects of the work of art. These may involve its spectators and characters, media and/or marketing. Stoichita refers to several older works which have foregrounded the role played in the art work by the media used in it, including C.N. Gijbrechts' painting of the back of a painting of c. 1670-75.¹⁷¹ More recent examples of the foregrounding of the role played by frame and canvas in the art work can be found not only in Lichtenstein's *Stretcher Frames* series of 1968, in which the back of the canvas is ironically juxtaposed and condensed with the front,¹⁷² but in the even more recent works of Angela De La Cruz, in her *Ready to Wear* canvas of 1999 (Lisson Gallery, London), where the yellow painted canvas that is part of both the subject and the medium of the work takes on a more markedly three-dimensional form and itself looks to be leaving its frame.

ment might also refer punningly to the tearing up of a work in the type of criticism known in German as a "Verriss".¹⁷¹

¹⁷² Oil on canvas, 66 x 86.5 cm, State Museum, Copenhagen.
In addition to ironically foregrounding the work's frame such back-to-front pieces might also be said to have made play with the processes of ironic juxtaposition and condensation found in the image of the "duck-rabbit".



73. C.N. Gijbrechts, *Reversed Painting*, c.1670-75. 74. Angela De La Cruz, *Ready to Wear*, 1999.



Further examples of meta-artistic parody and pastiche to be discussed in the following pages on pastiche and comic pastiche include Picasso's reworkings of Velázquez's already meta-artistic *Las Meninas* as well as of Manet's depiction of the artist and his model in his *Dejeuner sur l'herbe*. In addition to these works other more recent variations on the meta-artistic depiction of the artist, such as those by the late 20th Century artists Pierre van Soest and Salvatore Fiume, will be investigated.

1.4. Irony

Yet more examples of late ironic modern meta-art completed after Lipman and Marshall's *Art About Art* exhibition of 1978 may be found in the work of Jörg Immendorff (1945-2007), when that artist looks back to other artists such as Marcel Duchamp (1887-1968), or reflects upon his own works, or on those of his contemporaries.¹⁷³ In Immendorff's *Marcel's Erlösung* (Marcel's Deliverance) of 1988 we find references to both Marcel Duchamp and to Immendorff's Düsseldorf teacher and colleague Joseph Beuys (1921-1986).¹⁷⁴ In other of Immendorff's works, including his *Café Deutschland* series of the late 1970s and after, Immendorff ironically turns both a café

¹⁷³ See also Siegfried Gohr, *Jörg Immendorff: The Rake's Progress*, Ostfildern 1994 on Immendorff's ironic juxtapositions of himself with Hogarth's rake in the stage sets for Stravinsky's opera of 1951.

¹⁷⁴ Sigmar Polke (1941-2010; trained in Düsseldorf with Gerhard Richter under Karl-Otto Götz) can also be studied as an example of both an ironic and parodic artist; see, for example, his *This is how you sit correctly (after Goya)*, 1982, Acrylic on fabric, 200 x 190 cm, Private collection, Baden-Baden.

into a country and a country into a café.¹⁷⁵ While Immendorff's *Café Deutschland* paintings reflect upon the political uncertainties of the time, his celebration of creativity in his *Gyntiana* of 1992 includes that other well-known practitioner of irony, the Düsseldorf poet Heinrich Heine (1797-1856) in the "Byronic" portrait of him by Ludwig Grimm of 1827 in the image's bottom right hand corner.

75. Jörg Immendorff, *Gyntiana*, 1992.



Peeling away the levels of meaning in works such as Immendorff's *Gyntiana* is often a matter of uncovering hidden meanings as well as appreciating the multiplicity of layers as such, and the onion that is shown being born in Immendorff's 1992 work can also serve as an image of the multiple messages to be found in irony.¹⁷⁶

Literary parody and irony both complicate the normal process of the communication of a verbal message from addresser to addressee; parody by combining two texts or codes and irony by juxtaposing at least two messages in the one code or set of images.¹⁷⁷

In a general sense, parody is related to irony as the dissimulation of an utterance that pretends to say or mean one thing while mean-

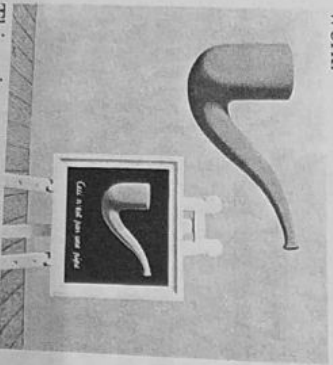
¹⁷⁵ These works also relate to the painting *Café Greco* (1976) by Renato Guttuso (1911-1987) now in the Museum Ludwig, Cologne; see *Jörg Immendorff im Gespräch mit Pamela Kort*, Köln 1993, p. 59.

¹⁷⁶ I am indebted to Leslie Bodi and Douglas Muecke for discussion of this image of irony. Although some critics have either ignored or denied the relationship of irony to wit and humour this study of pictorial irony discusses it as a form of comic intertextuality that can be described as an intentionally witty device by virtue of its juxtaposition of incongruent messages.

¹⁷⁷ See also the definition of irony in D.H. Green, *Irony in the Medieval Romance*, Cambridge 1979, p. 9: "Irony is a statement, or presentation of an action or situation, in which the real or intended meaning conveyed to the initiated intentionally diverges from, and is incongruous with, the apparent or pretended meaning presented to the uninitiated".

ing another.¹⁷⁸ Because both irony and parody confuse the normal processes of communication by offering more than one message to be decoded by the receiver of the work, such confusion may also serve to conceal the author's – or artists' – intended meaning from immediate interpretation and make it useful for esoteric political comment in times of censorship.¹⁷⁹

The term irony generally describes a statement of an ambiguous character, which includes a code containing two (or more) messages, one of which is the ironically meant decoy message and the other the contrasting, corrective message, both of which together make up the ironist's code. Definitions of irony that describe it as “saying what one does not mean”, or as “meaning something different from what one says”, are also more easily understood when the duality of messages given in an ironic statement or code is spelt out. Beyond the dual messages of irony used in everyday speech to contrast an intended message with a decoy message, literary and visual irony may divide and multiply a message so that there are more than two messages encoded. With René Magritte's depictions of a pipe that is “not a pipe”, we have, for instance, at least three messages relating to object, name and image, the differences between them making up the message as a whole of Magritte's ironic work.



76. René Magritte,
Les deux mystères
(The two mysteries),
1966.

This mixture of messages could be described briefly as:

Message 1 Message 2 Message 3
This is a pipe. No it isn't. It is the representation of a pipe.

¹⁷⁸ See also Quintilian *op. cit.*, vol. 2, p. 485; Book 6.3.85 on *simulatio* and *dissimulatio* as well as Rose 1993, p. 29f.

¹⁷⁹ See also Rose 1979, p. 51f. and 1993, pp. 29f.

Further analysis of the types and uses of irony have been given by D.C. Muecke, who also writes the following of irony in painting:¹⁸⁰

Like music and all other non-representational arts [...], painting can 'comment' ironically upon other works or upon a style or convention; but because it can be explicitly representational painting can also depict ironic situations. For example, a painting in which a respectably-dressed man is presented in an attitude of religious devotion is interpreted as a depiction of Tartuffe by a single incongruous detail – a lady's garter so placed as to suggest that it has been overlooked or imperfectly concealed.

Such visual or pictorial irony shows that two conflicting images may produce two apparently conflicting messages: 1) that the man is in a position that suggests prayer and 2) that prayer is not all about which he may be thinking.

The power of the irony may also rest in the level of uncertainty produced by the juxtaposition of the two dissimilar messages; indeed ambiguity rather than certainty makes this type of art more, rather than less, complex and interesting, and is also that which has made it of interest for many “postmodern” artists.¹⁸¹

Irony, however, is not just a modern or post-modern device, and may – as a device – be put to many different uses. One example of an ironic portrait of a “Tartuffe” (the subject of Moliere's 1664 satire on religious hypocrisy) that also uses parody to mimic the blasphemous character of its subject's activities may be found in William Hogarth's portrait of Sir Francis Dashwood (1708-81), later the 15th Baron Le Despencer, of 1742-46.

Irony has often been used as a form of esoteric communication between members of an inner circle.¹⁸² Hogarth's ironic depiction of the future founder of the “Hellfire Club” known as the “Society of the Monks of Medmenham Abbey” of c. 1755 also appears to reflect upon the secretive nature of such a circle. Dashwood had already

¹⁸⁰ See D.C. Muecke, *Irony*, London 1970, p. 6f., and see also his *The Compass of Irony*, London 1969 and *Irony and the Ironic*, London 1982.

¹⁸¹ See also the discussion of the 2010 exhibition *The Fate of Irony* in the Conclusion to this study.

¹⁸² See Muecke 1982, p. 40f. for diagrams illustrating the various possible types of reception of a piece of irony.

taken to dressing up as a monk and been named "St. Francis" by his fellow "dilettanti" in the 1740s. Hogarth's portrait shows him dressed in his monk's garb, but with a halo in which is reflected the daemonic face of another of Dashwood's circle.¹⁸³ On close inspection of the portrait Dashwood can be seen to be at devotions of a sensual rather than a spiritual kind. By the book that might be expected to be a copy of the Bible, but which is not,¹⁸⁴ and where the crucifix shown in Annibale Carracci's depiction of Saint Francis at his devotions of 1585-86 is to be found,¹⁸⁵ rests the figure of a naked woman. Instead of the skull symbolising the *memento mori* a carnal mask rests between Dashwood and the "devotional" book he is studying. Symbolic both of carnival and comedy, the mask has also often symbolised duplicity.¹⁸⁶ Here Hogarth uses both irony and parody to depict the activities of his subject as both esoteric and blasphemous.

Muecke has also referred in his *Irony and the Ironic* of 1982 to the scene singled-out by Ludwig Tieck from Shakespeare's *Henry IV*, Part II, Act IV, scene v, where Prince Hal prematurely places the crown on his head thinking the King to be dead, as an example of situational irony.¹⁸⁷ John Callcott Horsley's *Henry V. When Prince of Wales* of c. 1847 also demonstrates the way in which such theatrical as well as "situational" irony may be depicted visually by showing the young Prince Hal trying on the crown of his sleeping

¹⁸³ See Hogarth, *Sir Francis Dashwood at his Devotions*, 1742-6 (Oil on canvas, 122 x 89 cm), Private Collection. (The face is thought to be a portrait of Dashwood's friend Lord Sandwiche; see Gowing *op. cit.*, p. 50.)

¹⁸⁴ The title shown is that of the erotic and already ironically named *Ellegantiae Latini sermonis* by the 2nd Earl of Rochester.

¹⁸⁵ See Annibale Carracci, *San Francesco in meditazione*, 1585-86, Oil on canvas, 96 x 79 cm, Gallerie dell' Accademia, Venice. Robin Simon's *Hogarth, France and British Art: The rise of the arts in eighteenth-century Britain*, London 2007, pp. 206-212 illustrates an etching by Agostino Carracci that shows an upright crucifix, and goes on to suggest that the female figure echoes Gian Lorenzo Bernini's *Ecstasy of St. Teresa*.

¹⁸⁶ See also Rose 2006, p. 7 on masks as symbolic of irony. Rauser *op. cit.*, pp. 98ff., following Linda Hutcheon, *Irony's Edge: The Theory and Politics of Irony*, London & New York 1994, writes on irony and demasking, although the latter is primarily a function of satire.

¹⁸⁷ See Muecke 1982, p. 21 on Strohschneider-Kohrs, p. 133 on Tieck.

father, while thinking him to be in the "sleep of death", and not noticing that the King's hands are still grasping both the sceptre that symbolises his kingship and his rosary.

¹⁷⁷ John Callcott Horsley (1817-1903), *Henry V. When Prince of Wales*, c. 1847, as engraved by M. Jackson in *The Art-Journal* of 1857, p. 183.



Here Horsley may be said to have found his own way of depicting the irony created in Shakespeare's scene by way of the ironic juxtaposition of these semi-hidden, contrasting details.

Further examples of pictorial irony will be found in following pages. In all a multiplicity of apparently conflicting, but also wittily juxtaposed images and messages will be found that distinguish the work in question from otherwise non-ironic representations, be they landscapes, portraits, historical, or other works.

1.5. Satire

Several differences between parody, irony and satire can be described. One major difference between parody and satire is the manner in which the parody may make its literary or artistic target contribute to its own structure, content, and reception, where the satire does not. A second is the way in which this structural ambiguity in a parody may contribute to a more sympathetic use of the target than will be found in a mocking satire. A third is the manner in which the parodist can create a new and meta-artistic work of art from an older piece that reflects on how the work of art has been made; showing "how" as well as "that".¹⁸⁸

¹⁸⁸ See also Rose 1979, pp. 44ff. and Rose 1993, pp. 80ff. on differences between satire and parody. Linda Hutcheon has gone on to describe parody and satire as "intramural" and "extramural" in her *A Theory of Parody: The*

Despite these differences, parody, as already suggested, used by a satirist to attack an author or artist and their admirers through the evocation and mockery of a particular work of art with which the latter is associated. Some parodists, moreover, may have the satiric aim of using another work to attack either or both the creator or imitators, although a combination of targets has inevitably led to uncertainty as to the main object of attack in the absence of further signals within the work, or of external historical documentation on the intentions of the parodist.

One example of such uncertainty may be found in the interpretation of the mid 16th Century caricature of the antique statue of the *Laocoön* (discovered in Rome in 1506) as a group of struggling apes. Although uncertainty about its authorship and dating still exists, the engraving of the "*Laocoön* of apes", as ill. 78 may be called, has previously been dated around 1545 and attributed to Niccolò Boldrini, while the original sketch has been attributed to Titian (c.1487-1576), for whom Boldrini had worked around 1566.¹⁸⁹ While Titian has been recorded as having admired the ancient statues which he had seen in Rome in 1545,¹⁹⁰ the caricature has nonetheless been interpreted as an attack by him on the ugliness of the original, although it might rather have been of the copies made by those "aping" or imitating the original sculpture in subsequent decades.

Teachings of Twentieth-Century Art Forms, New York & London 1985, p. 25. Although parody can be said to be "intranatural" in containing a target text within itself (see also Rose 1976ff.) some parody can be used to target that text and/or its author in an additionally external and explicit, satirical or "extranatural" manner, while satire can also use "intranatural" parody for such purposes. Further to this, both devices can be said to be "extranatural" in being directed towards external readers or spectators.

See also H.W. Janson, *Apes and Ape Lore in the Middle Ages and the Renaissance*, London 1952, Appendix, pp. 355-368, "Titan's *Laocoön* Caricature and the Vesalian-Galenist Controversy", p. 355 as well as Walter Schwarz, *Die Karikatur als Ausdruck der Künstkämpfe im 19. und 20. Jahrhundert*, Diss. Phil., Freie Universität Berlin, 1956, pp. 7ff. Schwarz's thesis also contains the illustration of a satire against modern advertising and design (see her p. 102 and ill. 114) entitled *Der Wurst-Laocoön*, which shows an image of the *Laocoön* struggling with a chain of sausages while admired by a monkey-like figure.

¹⁸⁹ See Janson *op. cit.*, p. 357.

ades, such as Baccio Bandinelli and Francesco Primaticcio.¹⁹¹ Although the work might also depict the idea that art apes nature, it does not appear to depict an artist as in many so-called *singeries*,¹⁹² while the point of a satire of nature aping art is obscure.

78. 16th C. woodcut of the *Laocoön* as a family of apes.



Satire, irony and parody can sometimes be found together despite their differences, especially in works in which text or title point directly at a target. One example of a satire in which parody is used in the caricature by Paul Sandby (1731-1809) known as *The Author run Mad* of 1754.¹⁹³ Here William Hogarth (1697-1764) is shown drawing on the walls of Bedlam amidst references both to the scene in Bedlam at the conclusion of his *A Rake's Progress* and to his *The Analysis of Beauty*, which Sandby is said to have thought to be the work of an egomaniac.¹⁹⁴

¹⁹¹ See Janson, p. 356, Schwarz, p. 8 and Barolsky, pp. 174ff. Although Barolsky starts his study by describing both parody and caricature as forms of distortion (*op. cit.*, p. 7f.), and appears to use the term *mock-heroic* in this sense when discussing the frescoes of Homer's *Odyssey* by Tibaldi referred to earlier, he uses the term *parody* to describe many other different types of comic imitation or allusion, and also refers (p. 105) to how parody such as that used by Cervantes can show affection for a target as well (p. 131) as reflecting on the nature of our perception of reality.

¹⁹² See also Hermann Ulrich Asemussen and Gunter Schweikhart, *Malerei als Thema der Malerei*, Berlin 1994, Chapter 18, "Der Affe als Maler", pp. 178-183 on treatments of the idea that art apes nature. (Daumier later uses the *Laocoön* as the basis for a political satire on 6 April 1868; see also *Meisterei der Künste op. cit.*, Cat. 199, p. 420.)

¹⁹³ See Bindman 1997, p. 178 to Plate 106.

¹⁹⁴ See also Bindman 1997, p. 174f. on Sandby's "Burlesque of a Burlesque" in which a "burlesque" caricature is made of Hogarth painting in the crude exaggeration of the Dutch style he himself had "burlesqued" in the self-parody of his *Paul before Felix* (see Bindman 1997, pp. 16 and 88).



79. The final scene of Hogarth's *A Rake's Progress* of c.1733-34.
80. Paul Sandby, *The Author run Mad* of 1754.



Several of Hogarth's works have been seen to contain what Ronald Paulson has described as "sacred parody",¹⁹⁵ such as the depicting of the fallen protagonist of *A Rake's Progress* that evokes the *Pietà* of Annibale Carracci.¹⁹⁶ While Hogarth's parody can in this instance be said to add pathos to the fall of the rake, Sandby's satirical caricature of Hogarth as an inmate of Bedlam does not.¹⁹⁷

1.6. Parody, irony and satire compared

As suggested previously, the object of the author's or artist's criticism in a satire can usually be distinguished from both the object of

Like the term travesty (from *travestire* to disguise) the term burlesque (from *buria* or joke) appears later than the ancient term parody (around the 17th Century) and was used in the 18th Century to describe both a low mocking form of travesty or caricature and a "higher", parodic form; see John D. Jupp, *Burlesque*, London 1972 and Rose 1979 and 1993.

¹⁹⁵ See Ronald Paulson, *Hogarth's Harlot. Sacred parody in Enlightenment England*, Baltimore & London 2003.

¹⁹⁶ Paulson applies the term "sacred parody" to a variety of parodic works, some of which are close to the *parodia seria* or "serious parody" in which a secular work is used for a sacred subject, others of which, however, present explicitly comic juxtapositions of the sacred and the secular.

¹⁹⁷ Sandby's "Burlesque of a Burlesque" is said to have exaggerated the crudeness of Hogarth's 1751 self-parody of his *Paul before Felix* after Raphael of 1748 in order to satirise Hogarth. Hogarth's use of a *pieta* figure to depict the final demise of his hero is more of a modernising adaptation of an older work that adds pathos as well as dramatic emphasis to his satire of the Rake's fall, rather than a mocking of the older style.

irony and from that of parody in being separated from the author's sympathies and in being the object of direct criticism.

The parodied work can be both a target of the satirist's attack is usually shown to be distinct from the satire as a work of art.

Many visual satires are also caricatures, as can be seen in the work of both Hogarth and Sandby, while parody may be used in both caricature and in the same medium as that of the artistic work being parodied.

While irony may be said to work with a code or set of images that conceals at least two messages, parody, in containing at least two codes or sets of images, is potentially both ironic and satiric, in that the object of its attack is both made part of the parody and is more specifically defined as belonging to another artist or author than irony.¹⁹⁸

By means of its comic imitation of another work parody may create two distinct codes in comparison to the combination of messages in the single code of the ironist. Code B from Work 2 may already be familiar to the decoder, but Code A from Work 1 (the parody), which refunctions the message of Code B, will be new. With the juxtaposition of the two codes, the parodist can also create a meta-comment to the other code that may be described as ironic in that it multiplies the number of messages about that work. If this commentary were not given, Code B could be interpreted as direct and non-ironically meant by the reader/spectator. The recognition of the ironic function of Code B in the parody can be derived directly from the parodist's code, or from the recognition of its displacement from one context into another.

In contrast to irony *per se*, parody presents its target to the public through the montage or mounting of another work in a new context, diachronically involving a preformed work and its public and tradition in its critical perspective, and thereby creating a means for the internal historicisation of a literary or artistic tradition. The more specifically individual the preformed language, images, or style used

¹⁹⁸ Ironic parody can also be described as attempting the simultaneous suppression and rejuvenation of an older work through the refunctioning of it as a part of another work.

in the parodic work is, and the closer these can be identified with a certain author, artist, or group, the greater is the possibility of satirical criticism of its public. Both the original encoder or author of the second work and the traditional decoder, who is assumed to have been instrumental in the acceptance and canonisation of that work, may then be placed under attack. Whereas ironists can create a contrast between the apparent message of the code and its "real" message, the parodist usually contrasts an earlier work with a new context, contrasting Code A of the parody with Code B of the parodied work. The parodist may also posit a specific type of reader or spectator – who is further assumed to have been (or is presented as) the more non-critical receiver of the parodied work – as the object of satire. Although parody may in this way be more specific in its criticism than irony, the parodied work remains in the ambivalent position of belonging in part to both the work of the parodist and to the author or artist and their publics aimed at by the parodist.

Satire, like irony, generally presents one code (except, for example, when using parody for satiric purposes), but, unlike much irony, usually makes the object of its attack explicit.

The relationships between the author or artist and the object of their criticism in irony, parody, and satire, may be summarised in the following manner: if A represents the code or set of images of the author or artist, and B the code or imagery of the reworked text or picture, C the object of criticism or refunctioning within the code of the author or artist, → the direction of criticism or refunctioning from the message or messages of the code, and ← the direction of reflection back to the meaning of the author, then:

IRONY = $A \leftrightarrow C$

PARODY = $A + B \leftrightarrow B = C$

SATIRE = $A \rightarrow C$

This is a model developed for the analysis of literary parody,¹⁹⁹ but may also be applied in the description and analysis of pictorial irony, parody, and satire.

Parody may also target groups of readers or spectators (R or Receivers) as well as the parodied work: $A + B \leftrightarrow B = R = C$.

While parody can function as an internalised form of criticism, it may thus also involve the receiver of the work (R) in its critical

analysis. This can also be seen in some examples of pictorial parody, where a group of artists have developed a satirical attitude to an earlier tradition, as in the examples of the 19th Century Düsseldorf School of Painters discussed earlier.

Düsseldorf School of Painters discussed earlier. There are, moreover, at least two other ways of using parody as the vehicle of satire:

1. The use of parody as a mask for the author, through which he or she is ironically identified with the object of attack – as Erasmus appears to be in his *Praise of Folly*.²⁰⁰

2. Parody used as a mask to describe the object of the parodist's satire – as in the criticism of other poets as unwitting parodists or poets in literary parodies such as Max Beerbohm's *Enoch Soames* (see Chapter 2) –, or in pictorial depictions of other artists as unwitting parodists – as in Daumier's caricatures of what he saw to be incompetent painters, in which their incompetence (X) is reflected in the parodic representation (B) of their imitations of greater artists:²⁰¹

$A + B \leftrightarrow B = X = C$.

While the purpose of most satiric attacks on a target may be to criticise and even destroy it, parody, when not used largely for satire or caricature, will usually appear ambivalent towards its target, in dialectically using the object of its refunctioning as both the object of its reform and as part of the parodist's new work.

Many artistic parodies have led to newer uses and forms of parody in art. Several such examples may be found in the work of Edouard Manet (1832-1883) that was in its turn to be parodistically reworked by Picasso. Manet, a student of Thomas Couture between 1850 and 1856, was known to have copied Titian's *Venus of Urbino* of 1538 in Italy in c. 1853 before working on his *Olympia* of 1863.²⁰² At a

¹⁹⁹ See also Jon Haarberg, *Parody and 'The Praise of Folly'*, Oslo 1998.

²⁰⁰ The interpretation of the depiction of the *Laocöon* as a group of apes as a parody that satirises bad imitations, which "ape" and unintentionally distort the original, could also be placed in this category. If interpreted as an attack on the ugliness of the *Laocöon* itself – or as an attack on both the original and its imitations (see Barolsky, pp. 174ff.) – then it is more a case of parody used directly for satire.

²⁰² See Theodore Reff, *Manet: Olympia*, London 1976, p. 50. Background elements of Titian's *Venus of Urbino* have also been found in Manet's

¹⁹⁹ See Rose 1979, p. 52f. and Rose 1993, p. 89f.

time when the composer Jacques Offenbach (1819-1880) and librettists Henri Meilhac (1831-1897) and Ludovic Halévy (1808) – an admirer of the caricaturist Cham – were changing Olympian gods into comically flawed modern characters in works such as their *Orphée aux Enfers* (*Orpheus in the Underworld*) of 1858 and *La belle Hélène* of 1864.²⁰³ Manet's *Olympia* translates the Venus of the Renaissance into the figure of a modern courtesan, and the latter into a daring – if not openly comic – adaptation of the former.²⁰⁴



81. Titian, *Venus of Urbino*, c.1538.



82. Edouard Manet, *Olympia*, 1865.

As with much parody, the ironic imitation of the older work may be said to have tied the modern work to the other in a way that requires its receivers to consider both works at once and to look again at the older work and its world of spectators in the light of the modern. In Manet's *Olympia* of 1863 Titian's "Venus" of Urbino is replaced by

portrait of the defender of *Olympia*, Zacharie Astruc of 1866; see also Krell, *op. cit.*, p. 61f.

²⁰³ Earlier *opéra-comique* parodies had included *La parodie au Parnasse* of c. 1759 by Charles-Simon Favart (1710-92).

²⁰⁴ Other allusions may be to Titian's *Danae* in the Prado, Madrid and the *Odalisque with Slave* of c.1839-40 by Jean-Auguste-Dominique Ingres (1780-1867). More explicitly comic parodies of Titian's Venuses could be said to include the drawing "Pantalone and Zanni Serenade a Courtesan" of 1593 in the Friendship Album of Arnoldus Buchelius (1565-1644) – as illustrated in M.A. Karitzky, *The Art of Commedia. A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records*, Amsterdam & New York 2006, Plate 239, p. 538 – that combines characters of the *commedia dell'arte* with a laughing Venus reminiscent of Titian's *Venus and Cupid with a Lute-Player* of c.1555-65.

a modern-day courtesan and, as in Ingres' *Odalisque with a Slave* of c. 1840 and 1842, with a black servant,²⁰⁵ to which have been added a bouquet of exotic flowers and a black cat.²⁰⁶ Satirical caricatures of Manet's *Olympia* by contemporaries had made fun of its demi-monde character without attempting to make a new work of art from the subject²⁰⁷ – such an undertaking being undermining, moreover, of the point of their satire. Manet's *Olympia*, by contrast, has been seen to use an understated form of parody – understood as ironic modernisation – to create a new and modern work from the old that plays on the ambiguities of the latter rather than undermining them.²⁰⁸



83. Bertall (Charles-Albert d'Amoux, 1820-1882), *Manet's Olympia*, 1865.

Further modernisations of Manet's work, such as those by Paul Cézanne (1839-1906), Pablo Picasso (1881-1973) and Larry Rivers (b. 1923)²⁰⁹ also appear to defend both its modernity and its use of ironic, self-reflexive imitation, but are followed by yet other workings of *Olympia* in which Manet's painting might be said to have been undermined by its translation into the pornographic realm

²⁰⁵ See also the following discussion of Picasso's *L'Aubade* (The Dawn Serenade) of 1942. Ingres' work may be said to have translated Titian's *Venus and Cupid with a Lute-Player* of c.1555-65 into a more exotic, if not necessarily modern – or ironic – setting.

²⁰⁶ The servant with flowers can be said to also recall the servant with open apron in Titian's *Danae* as well as the lute player and servant in Ingres' *Odalisque*.

²⁰⁷ See Krell *op. cit.*, pp. 57ff. Krell, p. 57 illustrates Bertall's caricature from *Le Journal amusant* of 27 May 1865, and translates the caption to it as ironically describing Manet's picture as "the bouquet of the exhibition" and as choosing the moment when "the lady" is about to take a badly needed bath.

²⁰⁸ See also David King, *The Judgment of Paris. The Revolutionary Decade that Gave the World Impressionism*, New York 2006, pp. 104f. ²⁰⁹ See also Reff *op. cit.* on these particular variations.

which the satiric caricatures of its time had exaggeratedly grounded as part of their criticism.²¹⁰ Despite such problems of interpretation, Manet's parodic reworking of the Renaissance nude can also be said to have modernized "garde". In Paul Cézanne's works after Manet of the 1870s a modern observer sits watching the scene with either a small dog (as in Titian's *Venus of Urbino* and *Danaë*), or (as in Manet's *Olympia*) a cat. In Picasso's *Manet's "Olympia"* Attended by Sebastia Junyer Vidal and Picasso of c. 1903²¹¹ the maid has taken the place of Manet's Olympia and is being observed by Picasso and a small dog and dog, while Vidal offers her a bowl of fruit in lieu of the maid's bouquet of flowers.



84. Cézanne, *A Modern Olympia* of c.1873. 85. Picasso, *Manet's "Olympia" Attended by Sebastia Junyer Vidal and Picasso* of c.1903

In a sketch made by Paul Gauguin (1848-1903) on seeing Manet's work in 1889, the painter stands behind Olympia and her cat, in the place of the maid with flowers, while holding his palette as if about to paint her.²¹² In Larry Rivers' *I Like Olympia in Black Face* of 1970,²¹³ the translation of each figure into its opposite colour creates a multiplicity of figures that also appears to ironically reflect upon

²¹⁰ See also Krell *op. cit.*, p. 52.

²¹¹ See both Reff, p. 37 and Robert S. Lubar, "Narrating the Nation: Picasso and the Myth of El Greco", in *Picasso and the Spanish Tradition*, ed. Jonathan Brown, New Haven and London 1996, pp. 27-60, p. 37.

²¹² See Reff, p. 36f. on the works by Gauguin relating to the Manet.

²¹³ See Reff, p. 41.

the double-coded nature of Manet's parody in which Titian's *Venus* is duplicated by Olympia with her maid.²¹⁴ In even this brief list of works after Manet's *Olympia*, we see an example of parody developed over time by a series of artists that is both reused and paid homage to in their works. Manet's parodic reworking of older models may also be seen to have been influential in the development of Picasso of not only his *Las Meninas* but also of Manet's parodic reworkings of Manet's *Déjeuner sur l'herbe*, but also of many other series of interpretative works, including his *Las Meninas* after Velázquez. In all of these series we are given a meta-artistic glimpse into the artist's work as one reconstructed in response to another as well as a glimpse into the art history that has informed the modern artist's imagination.²¹⁵

As suggested previously, the multiplicity of codes found in even a single parody offers one explanation of the ability of at least some parodists to be both satiric and ironic, and of most to combine both critical and imaginative pursuits in the one work.

In its most sophisticated forms, parody is both synthetic and analytic and diachronic and synchronic in its analysis of the work it re-functions, while satire alone is usually less ambiguous about that which it is criticising, and less reliant upon the artistic merits of its target for either itself or its reception.

Further types of parodic intertextuality and satire will be found in some of the following examples of comic pastiche as well as in the caricature practised in both the 19th and 20th centuries.

²¹⁴ See *Art About Art*, p. 98: Larry Rivers, *I Like Olympia in Black Face*, 1970. Many of Rivers' parodies involve the apparent imitation of an older image as well as its transformation; see also the examples reproduced in *Art About Art*. Lipman and Marshall comment there, p. 55 regarding Rivers' use of Rembrandt in his *Dutch Masters and Cigars II* and his "re-phrasing of David, Manet and Cézanne" that "Rivers has revised the intent of the original works and given his paintings contemporary references and unexpected associations".

²¹⁵ Janis Hendrickson, *Roy Lichtenstein 1923-1997*, Cologne 2006, p. 59 refers to Lichtenstein self-consciously, and ironically, imitating Picasso's imitation of Delacroix in his *Femme d'Algier* of 1963: "...Picasso made the 'Femme d'Algier' from Delacroix's painting, and then I did my painting from his". In such adaptations the homage may also be said to be to an earlier parody as well as to the artistic creation predating the latter.

Chapter 2. Varieties of Comic Intertextuality II

2.1. Pastiche and comic pastiche

Whereas parody can be described as the comic remaking or refiguring of an older work, pastiche has traditionally been understood as the imitation and even "counterfeit" of one or more other works and has its origins in the visual rather than the literary arts. The term pastiche as applied to the arts derives from the Italian word "pasticcio", and means in general terms (from the Italian of the Italian *pasticcio* as a "pasty" or "pie" dish containing several different ingredients, and from the application of that word to certain paintings), the compilation of elements from several works.²¹⁶

Such a definition is also suggested in the 2nd edition of the *Oxford English Dictionary (OED)* of 1989, where the word "pastiche" is described as deriving from the Italian *pasticcio* and where the latter is defined as meaning a "medley of various ingredients; a hotch-potch, farrago, jumble."²¹⁷ In the *OED* of 1989, the word "pasticcio" is also divided into the following sets of meanings: "a. In the original It. sense, a pie containing numerous ingredients, of which mazaroni and some form of meat are the chief constituents. b. An operatic cantata, or other composition, made up of various pieces from different authors or sources, a pot-pourri. c. A picture or design made up of fragments pieced together or copied with modification from an original, or in professed imitation of the style of another artist; also, the style of such a picture."²¹⁸ Examples of the use of the term *pasticcio* given in the *OED* include a statement dated 1706 on the art of painting which describes "those pictures that are neither originals nor copies, which the Italians call *Pastici* ... because as the several

things that season a pasty are reduc'd to one taste, so counterfeitis that compose a *pastici* tend only to effect one truth".²¹⁹
In general it could be said that both *pasticcio* and *pastiche* are not only much more recent terms than parody, but differ from the latter in describing a more neutral practice of compilation that is neither necessarily critical of its sources, nor comic. Peter and Linda Murray's *A Dictionary of Art and Artists* of 1959 necessarily critical of its sources, nor comic. Peter and Linda Murray's *A Dictionary of Art and Artists* of 1959 had defined pastiche as "an imitation or forgery which consists of a number of motives taken from several genuine works by any one artist recombined in such a way as to give the impression of being an independent original creation by that artist".²²⁰ Lately, however, there has been some identification (and confusion) made between parody and pastiche when parody has been defined as not necessarily involving humour or a comic effect. This change in definition has sometimes been made in order to broaden the examples and scope of the term parody. Some recent theorists of pastiche have in their turn attributed the comic juxtapositions typical of parody to pastiche in order to broaden the appeal and application of that term. This development is also reflected in recent suggestions for the new *OED* entry on pastiche that bring it close to parody by describing it as not only "exhibiting or incorporating an amalgam of different styles", but as "a work that humorously exaggerates or parodies a particular style".²²¹

In addition to this *rapprochement* between the definitions of parody and pastiche, a more comic use of pastiche will be seen to have

²¹⁶ See Rose *BJA* 1991, pp. 26-38 and Rose 1993, pp. 72ff. (These works also argue against the description of pastiche as "blind" or "blank" parody.) Recent books on pastiche include Ingeborg Hoesterey, *Pastiche: Cultural memory in art, film, literature*, Bloomington 2001 and Paul Aron, *Histoire du pastiche. Le pastiche littéraire français, de la Renaissance à nos jours*, Paris 2008.

²¹⁷ See the *OED*, 2nd edn, 1989, vol. 11, p. 321, where Florio is quoted as defining *pasticcio* as "any manner of pastie or pie."

²¹⁸ *Ibid.* (The *OED*, 2nd edn, 1989 refers the reader to its entry for *pasticcio* for its definition of *pastiche*.)

²¹⁹ *Ibid.* Ingeborg Hoesterey 1999, p. 79 and 2001, p. 4f. refers to the critic Roger de Piles' alleged use of the word in this sense in 1677, but also to the difficulty of naming the specific work in which it is to be found. And see Wido Hempel's discussion of the above definition in his "Parodie, Travestie und Pastiche", in the *Germanisch-Romanische Monatsschrift*, Neue Folge, vol. 15 (1965), pp. 150-76; p. 167.

²²⁰ See Peter and Linda Murray, *A Dictionary of Art and Artists* (1959), Hammondsworth 1960, p. 234.

²²¹ This relates to the definition of the noun *pastiche*, 2. a. given in *OED* web entries of March 2008. Here pastiche is, however, also described as *pasticcio* was, as "A work, esp. of literature, created in the style of someone or something else" and examples given that cover both pastiche understood as *pasticcio* and as what we may now describe as comic pastiche.

developed in both the literature and the visual arts of the 20th and 21st centuries.

Edward Lucie-Smith's *Dictionary of Art Terms* of the 20th and 21st centuries describes *pastiche* (French) and *pasticcio* (Italian) in largely neutral terms as "a work of art using a borrowed style and usually neutral of borrowed elements, but not necessarily a direct copy" (made up through its exaggeration of what seems most typical in the original model).²²² Further to this aspect of pastiche the practice of pastiche has been developed as a comic form by some artists and writers by the addition of parodic juxtapositions to compilations that would alone be described as pastiche or *pasticcio* in the older sense. Examples of self-consciously comic pastiche can be found in both recent art and literature.²²³ Chapter 8 of David Lodge's *Thinks...* of 2001 for example, uses pastiches as part of a comic parody when it

²²² See Edward Lucie-Smith, *The Thames and Hudson Dictionary of Art Terms*, London 1984, p. 141.

²²³ Hoesterey 2001 gives several interesting examples of contemporary pastiche, although without always distinguishing between pastiche in its older sense as imitation and comic pastiche. Hoesterey 2001, p. 14 also brings pastiche close to parody by suggesting each to be a type of "transposition" after ascribing a definition of parody as [non-comic] rewriting or transposition to Hutcheon (see also Hutcheon 1985, pp. 31 and 38, where Genette is referred to as describing parody as non-comic and transformative and pastiche as imitative), but also by later seeing each as a form of the *cento* (an ancient literary form translated as "patchwork"), in which various usually unrelated texts were strung together with sometimes comic effect. Although both *parodia* and the *cento* can be seen as comic forms, classicists such as Lelièvre have nonetheless distinguished the two. (See also Rose 1993, pp. 77ff. and Theodor Verweyen and Gunther Witting, *Englische Formen der Intertextualität. Theoretische Überlegungen und historische Untersuchungen*, Paderborn 2010, pp. 56-79 and p. 261f. on the subject.) Hegemon's *Gigantomachia* – referred to on Hoesterey, p. 80 – is understood to have been an example of the mock epic rather than of the *cento*. Pastiche when understood and practised as the imitation and combination of harmoniously similar works can also not be equated with the *cento*'s sometimes comic list of disparate quotations from other works, so that distinctions between pastiche and comic pastiche and between pastiche and parody and pastiche and the *cento* appear to be needed in addition to a distinction between parody and the *cento*.

ironically expresses the thoughts of a bat in the various styles of Martin Amis, Irvine parodies varieties of modern philosophy con- and at the same time.²²⁴

What is it Like to be a Blind Bat?
By S*am**l B*ck*ett.

Where? When? Why? Squeak. I am in the dark. I am always in the dark. I was not always so. Once there were periods of light, or shades of darkness. Squeak [...].

Here the style of Beckett is imitated, as well as (in appropriately ironic, meta-fictional manner) the style of earlier parodists such as Max Beerbohm, in whose famous set of parodies in *A Christmas Garland* of 1912 the vowels in the surnames of the parodied authors (excluding initials) are ironically replaced by asterisks to produce titles such as that of "H. G. W*lls". As in earlier parodies and mock epics, such as the ancient *Battle of the Frogs and the Mice*, the subject matter is also changed in Lodge's pastiches so that a figure of lesser character than the author's human subjects, the bat, is made the central character of the piece. Here the parody also ironically applies the human theories of the mind that are the subject of the book as a whole to the mind of the bat, with various comic consequences. As in other earlier examples of pastiche, such as that to be found in the "Oxen of the Sun" passages of James Joyce's *Ulysses* of 1922, and in Lodge's own earlier work,²²⁶ the differences between such parody and the pastiche used in it may not always seem very strict when the "pastiche" or imitation of the style of another's work is, as in the traditional parody, applied to, or juxtaposed with, another subject with comic effect.²²⁷

²²⁴ David Lodge, *Thinks...*, London 2001, Chapter 8, pp. 90-96: "What is it Like to be a Freetail Bat? By M*rt*n Am*s", "What is it Like to be a Vampire Bat? By Irv*ne W*llsh", "What is it Like to be a Bat? By S*lm*n R*ld**", "What is it Like to be a Blind Bat? By S*m**l B*ck*tt."
²²⁵ *Ibid.*, p. 95.

²²⁶ See David Lodge, *The British Museum is Falling Down*, London 1965 as well as the *Afterword* of the 1981 edition of that work.

²²⁷ Lodge's parodies differ from those in Beerbohm's *A Christmas Garland* in all treating the same subject (the mind of the bat), although with enough

In the parody the comic contrast between style and content (between one work and another) may be described as a juxtaposition that both relates and contrasts the works in question.

In 1912 Max Beerbohm (1872-1956) had already written a story in which the ironic meta-fictional possibilities of parody had been joined to examples of parodic pastiche. Beerbohm was the author of numerous literary parodies as well as of pictorial caricatures,²²⁸ of literary parodies include those published in his *A Christmas Garland* of 1912, as well as the story of "'Savonarola' Brown" and its satire of bad, poetastic Shakespearean drama.

Beerbohm's "Enoch Soames" is a satire on the work of the imaginary decadent *fin-de-siècle* poetaster or unwitting parodist Enoch Soames, the title of whose *Fungoids* recalls, but also parodies Baudelaire's more successful *Fleurs du Mal*.²²⁹

The story of "Enoch Soames" was first published in Beerbohm's *Seven Men* in 1919,²³⁰ but dated by Max himself at 1912, the year of publication of his collection of parodies entitled *A Christmas Garland*.²³¹ As in that work, a variety of authors are parodied in the

imitation of the usual subject matter of the pastiche author to make a difference between the thoughts of each author's bat in both style and content. In Lodge's work references to other writers (as here to other parodists) increase the number of ironic meta-fictional levels, while further investigating the theories of mind that deal with such issues of self-reflexivity.

See also the following discussion of Max's "Goethe, watching the shadow of Lily on the blind" from his *The Poet's Corner* of 1904.

See the edition of Max Beerbohm, *Seven Men and Two Others*, London 2001 with Introduction by Nigel Williams. One of the ironies of the story is that the fictional Soames cannot be found referred to in Holbrook Jackson's book *The Eighteen Nineties* by Max, but does find himself referred to in T.K. Nupston's fictional *English Littracher 1890-1900* as an imaginary character in a story by Beerbohm. See also on such ironies Andreas Höftele, *Parodie und literarischer Wandel. Studien zur Funktion einer Schreibweise in der englischen Literatur des ausgehenden 19. Jahrhunderts*, Heidelberg 1986, pp. 218ff.

See "Enoch Soames" in Max Beerbohm, *Seven Men and Two Others*, London 2001, pp. 1-42

The Introduction to the first published edition of *The Eighteen Nineties* by Holbrook Jackson (1874-1948), is dated October 1913, but references to Max by Jackson in Chapters I, "Fin de Siècle - 1890-1900" and Chapter VI, "The

story of Soames, including the futurist writer H.G. Wells, the subject of several Beerbohm spoofs.²³² Beerbohm's story of Enoch Soames is, moreover, a parody of the *Faust* story. It centres around a contemporary pact made between the devil (who ironically signals a Germanic origins by interpolating the German phrase "nicht wahr?" into his conversation)²³³ and the "Catholic Diabolist" and his Germanic origins by interpolating the German phrase "nicht wahr?" into his conversation. The pact of 3 June 1897 is to allow poetaster Enoch Soames. The pact of 3 June 1897 is to allow Soames to return to the British Library Reading Room on 3 Soames (as if in a futurist novel by H.G. Wells), in order to see years hence (or not) he has become.²³⁴ how famous (or not) he has become. What Soames finds in the British Library Reading Room on 3 June 1997 in Max's story is not just a lack of reference to his collections of poetry *Negations* and *Fungoids* and a third, unnamed volume, but a description of himself as an imaginary character in a story by Max Beerbohm, in a book of criticism written entirely in phonetic spelling - as are, it is suggested, all books in the 1990s.

Incomparable Max" suggest Max may have known of the work prior to its publication.

²²⁹ In addition to being parodied in *A Christmas Garland* Wells had also been the subject of a parody first published by Max in the Christmas Supplement of *The Saturday Review* of 1896, reprinted with five others in *Leaves from the Garland woven by Max Beerbohm* in New York 1926. (See on this and Beerbohm's *A Christmas Garland* Dwight MacDonald [ed.], *Parodies. An Anthology from Chaucer to Beerbohm - and After* London, 1960, pp. 200ff.)

²³³ The ironic ending to the story sees the as usual "overdressed" devil walking the boulevards of Paris like a Parisian dandy, but also like the "diabole boiteux" of earlier satires. See Martina Lauster, *Sketches of the Nineteenth Century: European Journalism and its 'Physiologies': 1830-50*, Basingstoke & New York 2007 on the popularity of such figures in 19th Century literary and illustrated sketches.

²³⁴ The 100th anniversary of this date on June 3, 1997 (the day on which Soames was to return to the British Library thanks to his pact with the devil) saw several readers observe an actor playing Soames visit the Reading Room of the British Library in the British Museum. In the Manuscripts Rooms outside the Reading Room a special exhibition of Soames' work, including "previously unseen manuscripts" of his *Negations* and *Fungoids* was to be found. See also on this historic event Enoch Soames, *The critical heritage*, ed. David Colvin and Edward Maggs (1997), Revised edition, London 2001.

is said to have been written by one T.K. Nupton (his name ironically spells "not pun" backwards), is entitled as if in "phonetics" (but also as if the author cannot spell) "English Littracher 1890-1900" (but also described as having been published "bi the Stair" in 1992. Here Soames himself is not only described by the imaginary Nupton as "immajnarri karrakter" in a story by Max, but Nupton's comment is "Thank hevvn we hav no Enoch Soameses among us to-dail!"²³⁵ Here One candidate for Soames' prehistory is, as Max himself ironically suggests in a letter to Robert Ross of 10 June 1916, the *fin-de-siècle* writer Arthur Symons.²³⁶ Soames' *Fungoids* also parodistically evokes Baudelaire's *Fleurs du Mal*, a collection of verse admirably not (ironically enough) by the hypercritical Soames himself. In addition to Soames finding all the readers dressed in "Grey-yellowish" *Jaeger* outfits and the books written in phonetics – a reference to George Bernard Shaw and his friends in what Max was later to call in a letter of 21 July 1939 "the ghastly Simplified Spelling League."²³⁷ Soames is made to look into the British Library catalogue in 1997.²³⁸ There Soames does not find not his own name, but could have found that of the phoneticist Laura Soames (1840-1895). Like the poetaster Enoch Soames' attempts at emulating great poets, Laura Soames' phonetic rewritings of the classics had already reduced them to the unwitting parody that Max attributes to "Nupton."²³⁹

²³⁵ The opening "quotation" from Nupton speaks in Nuptonian "phonetics" of a futuristic (Wellsian) world in which the literary profession has been organised as a department of "publik servis" where writers have found their level and learnt to "doo their duri" without thought of "the morro".
²³⁶ See the *Letters of Max Beerbohm*, 1892-1956, ed. Rupert Hart-Davis, London 1988, p. 104f. as well as Thomas Wright, "The Anxiety of Influence", in *Enoch Soames: The critical heritage*, pp. 31-61; p. 34.

²³⁷ See Max's letter to Douglas Cleverdon in *Letters of Max Beerbohm*, 1892-1956, p. 195f. (The letter also contains a sketch of Soames by Max.)
²³⁸ See also *Enoch Soames: The critical heritage*, p. 268.

²³⁹ See, for example, Laura Soames' "Owd tu dha Kuku", a phonetic translation of John Logan's formerly elegiac "Ode to the Cuckoo", in Laura Soames, *An Introduction to Phonetics*, London 1891, Part II, p. 59.

Max's poetaster (Enoch Soames) and the phoneticist (Laura Soames and T.K. Nupton) both distort that which they imitate, and it is left to the satirist Max to unmask their unintentional parodies via his parody, pastiche, irony, and satire.
 Later, in his "Savonarola" Shakespeare and create his own ironically a poetastic imitation of his fictional character's already very bad parody attempt to complete his character's already very bad parody a comic attempt to complete his character's already very bad parody.²⁴⁰ As in earlier Cervantean works, parody here creates a series of mirrors to the literary text that may be used to satirise other authors, but also to reflect ironically upon its own endeavour to create something new from its satire of others.
 The parodic techniques used by Max in his story of Enoch Soames may also be compared to the cutting, reproduction and refunctioning found in pictorial parody, intertextual images may also be found in literary or verbal parody in so far as these are able to call up images from other pictorial or literary works.
 Max Beerbohm's caricature of "Goethe, watching the shadow of Lili on the blind" from his *The Poet's Corner* of 1904 not only ironically evokes silhouette images of the poet Goethe (1749-1832), and his one-time fiancée Lili Schönemann,²⁴¹ as well as Goethe's literary reminiscences of the same, but also shows us the poet falling in love with an image with pig-tail that might ironically be of himself.

William Vaughan has pointed to how Max's sketch recalls Goethe's description in his *Dichtung und Wahrheit* of 1811-12 of seeing Lili's shadow on a blind.²⁴² A moonlit Parnassus can also be seen in Max's sketch behind the shadow image of "Lili" atop a

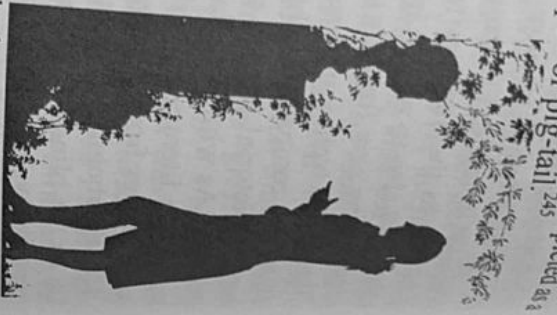
The ode is followed by works including "Dha Milar of Di" (p. 60) and "Ow, yoeng Lokinváar iz koem aut ov dha west" (p. 62f.).

²⁴⁰ See Beerbohm, *Seven Men and Two Others*, op. cit., pp. 187ff.

²⁴¹ A portrait by Georg Melchior Kraus shows Goethe holding a silhouette of another love, Charlotte Buff, the model for Lotte in Goethe's *Leiden des jungen Werthers* of 1774.

²⁴² See William Vaughan, "Goethe, Line and Outline", in *Goethe und das Zeitalter der Romantik*, ed. Walter Hinderer, Würzburg 2002, pp. 265-279; p. 265f.

snowy mountain reminiscent of lines from Goethe's poem "Lili", in which the poet speaks of Lili's image being pointed to how Max's image of Lili on the blind is comic in being further irony may be that she is this because she is also depicted as a projection of the male poet with his "Zopf" or pig-tail²⁴⁵ and one



86. Max Beerbohm, "Goethe, watching the shadow of Lili on the blind", *Poet's Corner*, 1904; Plate 3, 87. Silhouette of Goethe contemplating the bust of a departed friend, c. 1781.

In a pictorial pastiche not used in parody or for a parodic or ironic purpose, but in order to imitate or recreate the style or work of another – as in depictions of "cabinets" or galleries of paintings²⁴⁶ –

²⁴³ See John Felstiner, *The Lies of Art. Max Beerbohm's parody and caricature*, London 1973, p. 38.

²⁴⁴ See Vaughan *op. cit.*

²⁴⁵ See Felstiner *op. cit.*, who translates Goethe's verses into English as near me; I saw it floating around me in light clouds; I carried it in my heart." Felstiner p. 38 also refers to Max's "pseudo-psychological" essay

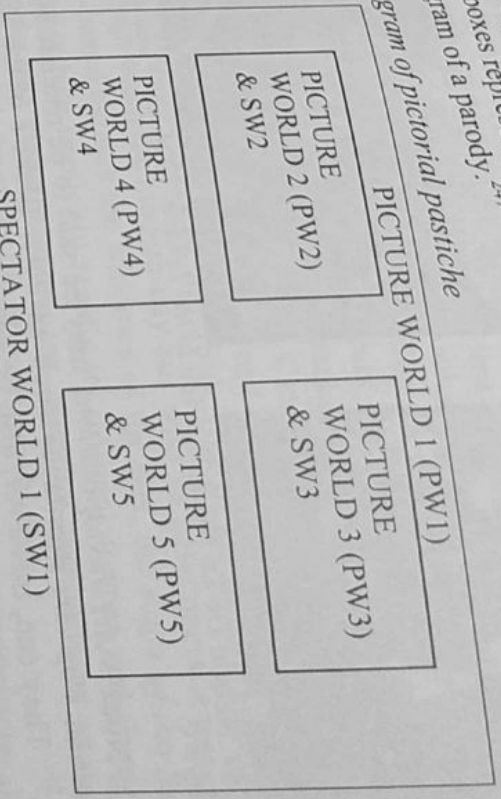
"*Quia Imperfectum*", in which Max deals with Johann Heinrich Tisch-

²⁴⁶ See also the works illustrated by Stoichita *op. cit.* in his Chapter 4 on the "Assemblage".

the "Assemblage".

the connections between the quoted works and their new context may be described in the following, relatively neutral manner, where the boxes representing the separate works are not so porous as in the diagram of a parody.²⁴⁷

Diagram of pictorial pastiche



Here the original picture world of each image is represented by Picture World (PW2-5) boxes within the larger box of the pastiche work (PW1) as a whole. In addition, the original audiences or spectators of each work are represented by a Spectator World (SW2, 3, 4 etc.), these worlds of implied spectators being also often relevant to the reception of PW1 by its immediate spectator world SW1.

As the work of Hans Robert Jaub and Wolfgang Iser on the role of the reception of the literary work has suggested,²⁴⁸ the audience of a literary work may have their horizon of expectations for a work changed by the parodic imitation of that work, in which the original is called up by its imitation only to be comically juxtaposed with another work or changed in some other manner. Each parodied – and pastiche – work may, moreover, be said in general to have its own world of spectators or receivers, to which the reception of the parody or pastiche will relate.²⁴⁹

²⁴⁷ See also the following discussions of the works of Salvatore Fiume.

²⁴⁸ See Hans Robert Jaub, *Literaturgeschichte als Provokation*, Frankfurt am Main 1970 and Wolfgang Iser, *Der implizite Leser. Kommunikationsformen des Romans von Bunyan bis Beckett*, München 1972.

²⁴⁹ See also Chapter 3 on the signals and reception of parody.

Nelson De La Nuez's late 20th Century comic pastiches of well-known art works include his *Busride to the Louvre* and *Fieldtrip to the Louvre*.²⁵⁰



88 & 89. Nelson De La Nuez, *Busride to the Louvre*, 1994, and *Fieldtrip to the Louvre*.



De La Nuez's *Art Juxtapositions* may be said to be reminiscent of modernist *Pop Art* montages such as Peter Blake's of the *Mona Lisa*.²⁵¹ They can, however, also be described as comic pastiches.²⁵² De La Nuez's *Busride to the Louvre* of 1994 shows Leonardo da Vinci's Mona Lisa riding with two other women in a bus. *La Gioconda's* fellow passengers are also pastiches of other images, being based on early 20th Century black and white press photographs from papers such as the *Daily Mirror*, a copy of which one printed woman is shown reading in an ironically self-reflective manner. With further irony De La Nuez shows the much older *Mona Lisa* in colour and – as with her 20th Century travellers – with added make-up so that, moreover, she ironically appears to be the more alive of the group. (The work consists of mounted images with added colour and is described as being of "mixed media".) In addi-

²⁵⁰

See also the discussion of these works in Rose 2006.

²⁵¹

The term *montage* derives from the French for "mounting" and can describe the mounting of one image over the other.

Blake combine parody and pastiche, as in, for example, his 'Have a Nice Day Mr Hackney' of 1981-83 after Courbet.

²⁵²

Variations on the term pastiche have also recently veered further towards the comic and the satiric with inventions such as Sebastian Faulks' ironically pastiched word *pistache* (described by him – ironically – as "De-

umme *Pistache* of 2006. Possibly a cross between pastiche and p**stake") in his vol-

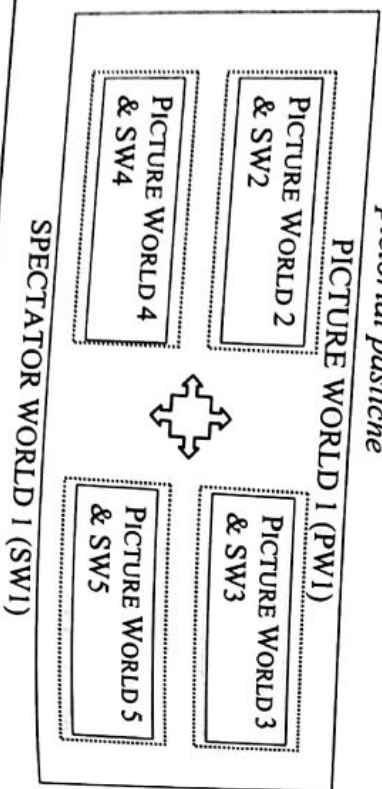
tion to wearing 20th Century make-up the Mona Lisa carries a book on which can be read the title "EXECUTIVES Weekly Minder" so that she also appears in the role of a modern Executive Personal Assistant or Executive. The question is also raised by this new and comically anachronistic addition to the pastiche as to what work the Mona Lisa might be involved in, and why she is riding on the bus. The street through which the bus is travelling appears, in fact, to be the Louvre itself, for what is used here as the backdrop to the scene is Poussin's *L'Enlèvement des Sabines* (The Carrying Away, or Rape of the Sabine Women) of c. 1637/38. Freed from its museum frame, Poussin's work here takes on the ironic role of an ancient street-scene through which the modern-day bus with its passengers is travelling. Re-framed through the windows of the bus, the *Rape of the Sabine Women* both implicitly recalls its original format and frame and doubles as a violent street scene, eliciting comparisons as well as contrasts with the street-life of the modern city.

Several questions are raised by these ironic juxtapositions. Is the Mona Lisa driving into the Louvre in order to assist the Director, and is he aware that she has been away from her wall and is now not only in a bus passing through a dangerous street scene, but on another wall? Further ironies produced by the juxtaposition of the pastiche of the Mona Lisa with other works and images in De La Nuez's picture include the fact that the juxtaposition with Poussin's *Rape of the Sabine Women* has had no visible effect on the expression on the Gioconda's face as she continues to smile enigmatically at us, as she would have done while still enclosed within Da Vinci's canvas.

Here it is the juxtaposition of a variety of pastiched images that produce the humour more frequently found in parody than pastiche, rather than changes to the pastiched images themselves, although the modernising addition of make-up to the Mona Lisa, may also be said to be an ironic modernisation of her image that at the same time recalls Marcel Duchamp's 1919 ironic addition of a moustache to it. In addition to such changes to the single image, the number of pastiches juxtaposed means that the work as a whole appears to be a comic pastiche rather than a single parody.

Because there is arguably more pastiche than parody to be found in the work, the relationship between the pastiche works and the originals they counterfeit seems, moreover, to be more difficult to pin down than, say, in a parody, in which the original is changed in order to both criticise and modernise it. Clearly, the original work can also be said to be more present in such pastiches than in a parody, where they may only be implied, or lie hidden behind newer images. In much traditional pastiche (in contrast to most traditional parody), it is, moreover, the intentions of the artist, rather than the imitated originals, that would seem to have been concealed behind the images used. In examples of comic pastiche the previously neutral relationships between the pastiche works can also be said to have broken down due to the effect of the juxtapositions each that have been brought into play by the artist, so that the boxes in which the original works depicted may be represented can be shown within the more porous, broken lines that are typical of the integration of parodied works in a parody.²⁵³

Diagram of comic pictorial pastiche



²⁵³ Peter Blake's montage of figures in his *The Marcel Duchamp World Tour: The Artists' Fancy Dress Ball of 2004* with the artist Damien Hirst dressed as Watteau's *Pierrot "Gilles"* of 1721, amongst references to other comedic figures from the world of art (including Johann Zoffany's portrait by and depicted by Picasso), may also lead us to reflect on the various traditions of depicting comedy in art as well as of art-within-art. (See also Thomas Kellein, *Pierrot: Melancholie und Maske*, München 1995, Lynne Lawner, *Harlequin on the Moon. Commedia dell'Arte and the Visual Arts*, New York 1998, and M.A. Katritzky op. cit. 2006 on the depiction of the *commedia dell'arte* in the visual arts.)

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In De La Nuez's other work illustrated here, his *Fieldtrip to the Louvre*, the already parodic, moustachioed Mona Lisa of Marcel Duchamp is to be found amongst several other famous portraits that have been arranged so as to look like passengers on yet another bus trip (here described as a "field trip") to the Louvre. Van Gogh's *Postman Roulin* of 1888, a postal employee at the Arles railway station,²⁵⁴ is in addition depicted as the driver of the bus. In the front of the bus next to the art dealer "Père Tanguy" appears Gogh's portrait of Tanguy of 1887/88), who – ironically appears Gogh (1853-1890) with art materials in the past – severed ear – or some to have prepared himself here for Van Gogh's severed ear – or some other accident or motor crash – (and the subsequent portraiture of it) with modern-day packs of ointment and gauze. Behind her sits a greenish Van Roulin sits Duchamp's *Mona Lisa*. Behind her sits a greenish Van Gogh (compare the self-portrait of 1889 in the *Musée d'Orsay Paris*), who appears to be looking anxiously towards the front of the bus (the suitcases next to him are tumbling over, suggesting an accident is either about to happen or has just been averted), while behind him Edvard Munch's famous figure lets loose its scream, which might also ironically appear in this context to indicate a looming traffic accident. Right at the back, behind the *Scream* by Munch (1863-1944) and next to Botticelli's naked *Venus*, is the laughing figure of *Mister Magoo*. In contrast to the tragic mask of Munch's *Scream*, he laughs as if in one of his cartoons and thus makes the whole picture appear comic. (Munch's *Scream* can then ironically also be interpreted as a reaction to Magoo's overloud laughter.) On account of the presence of the cartoon character Magoo and the unexpected juxtaposition of the various portraits, De La Nuez's "Pastiche" can as a whole be described as a comic work. Magoo, in fact, can also be taken as a symbol of this comic element, just as the presence of Duchamp's moustachioed *Mona Lisa* can be taken to indicate comic parodic intent. The whole picture can in addition be interpreted as a parody of more serious representations of the art history hidden behind the ironic juxtaposition of the well-known pictures in the work.

²⁵⁴ See *The Real Van Gogh. The Artist and his Letters*, The Royal Academy, London 2010, p. 132.

The most significant image-constitutive, or image-sending elements in the picture is, however, in spite of its comic, parodic juxta-
counterfeiting methods of pastiche that uses the traditional
images together with the comic juxtapositions and image
typical of parody. The integration of various images and image
age or picture can also be put into train by an image-giver or
sender²⁵⁵ so that the horizon of expectations of the image-giver or
spectator²⁵⁶ must be changed so as to be able to comprehend the
change in direction or aspect of the well-known images being
duced and juxtaposed in new ways.²⁵⁷ Here (as in parodies such as
Cervantes' *Don Quixote*) expectations of the receiver/spectator for a
specific tradition can be changed, together with the path taken by
that tradition itself. As in the case of parody, such use of pastiche
may be innovative and experimental rather than simply the counter-
feit of an image that has traditionally been associated with pastiche
in centuries prior to the 20th Century.

Some more metaphysical examples of pastiche can, moreover, be
found in the works of Salvatore Fiume (1915-1997), in which juxta-
positions of works of art from the Renaissance to the first half of the
20th Century result in philosophically imaginative leaps from one
visual world to the next.

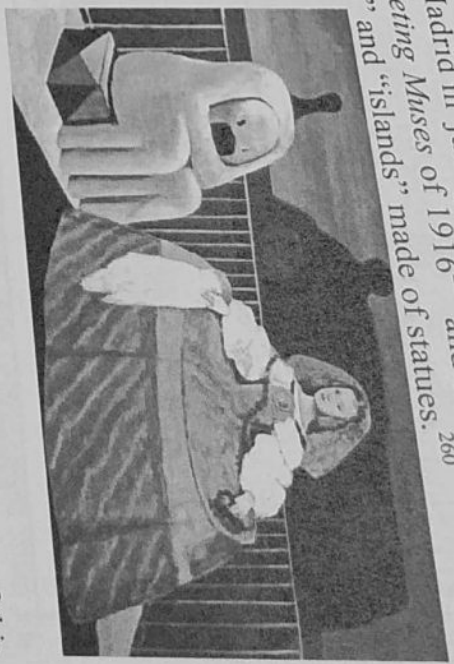
Salvatore Fiume was an architect, a sculptor, and a book illustra-
tor as well as a painter.

As an illustrator Fiume had provided drawings for the works of
Rabelais (1494?-1553?) and other satiric writers, including
Petronius (c.66) and M.E. Saltykov-Shchedrin (1826-1889).
From 1983 to 1992 Fiume was also occupied with a series of
paintings entitled *Il ciclo delle Ipotesi* (The Cycle of the Hypoth-

²⁵⁵ See also Harald Weinrich's analysis of the relationship between the im-
age giver or sender (*Bildspender* or *Bildkender*) and the image receiver
(*Bildempfänger*) in Weinrich, "Semantik der kühnen Metapher", in *Deut-
sche Vierteljahrschrift*, vol. 37 (1963), pp. 325-344.
²⁵⁶ As suggested previously, the parodist may also be described as a re-
ceiver as well as the sender of the parodied image and parody.
²⁵⁷ See also Rose 2006, pp. 84, 96 and 117 on Wittgenstein's *Philosophical
Investigations* and the change of aspect involving the "duck-hare" head that
can be seen as either a hare or a duck.

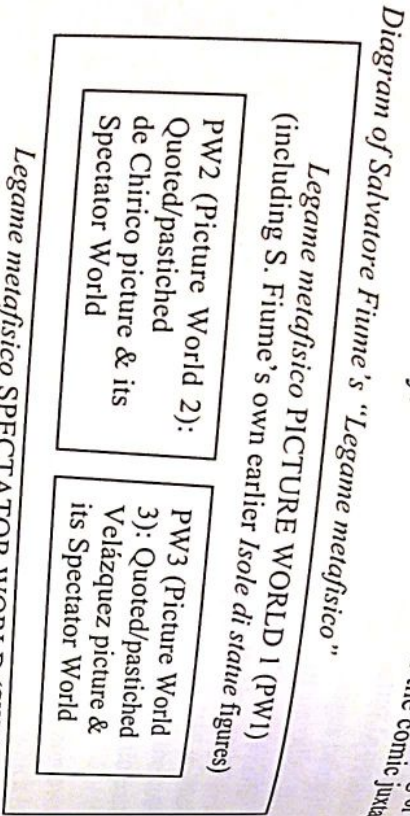
are juxtaposed to suggest
elements
258
Link, with elements
his *Il ciclo delle
Diego
shows
of c. 1660
Margherita of c. 1660
Hypotheseses) of 1983-1992 shows
from de Chirico and Velázquez) of 1983-1992 shows
Fiume's *Legame metafisico* (Metaphysical Link, with elements
from de Chirico and Velázquez) of 1983-1992 shows
Fiume's *Legame metafisico* (Metaphysical Link, with elements
from de Chirico and Velázquez) of 1983-1992 shows
Fiume's own
Ipotesi (Cycle of the Hypotheseses) of 1983-1992 shows
Fiume's own
Velázquez's last portrait in juxtaposition with figures from de
from the *Prado*, Madrid in juxtaposition with figures from de
Chirico's *The Disquieting Muses* of 1916²⁵⁹ and from Fiume's own
earlier painted "cities" and "islands" made of statues.²⁶⁰*

90. Salvatore Fiume, *Legame metafisico*, 1989.



²⁵⁸ Salvatore Fiume's son, Luciano Fiume, has written on the origin of this
cycle: "I think it all began with the huge painting my father was asked to
carry out in 1951-1952 for the Italian liner *Andrea Doria*, by the architect
Gio Ponti. A 48 m long and 3 m high painting [*Le leggende d'Italia*], where
he was asked to represent an imaginary Italian Renaissance town with re-
productions of famous masterpieces like Leonardo's *Mona Lisa* or Michel-
angelo's *Moses* in streets, squares and loggias. In 1953 an article in *Life
Magazine* said that 'In the main lounge of the ship passengers are sur-
rounded with the painted images of some of Italy's most famous art treas-
ures...'. [...] Another step towards the *hypotheseses* was the cycle dedicated
to Goya (1960s) where he represented figures from Goya's time, like the
Royal Family, the Duchess of Alba, or Goya himself near the latter's most
famous works. The third and last step was a group of paintings [painted in
tandem with others] called 'Le Alleanze Pittoriche'."
²⁵⁹ See also Robert Hughes, *The Shock of the New. Art and the century of
change* (1980), updated and enlarged edition, London 1991, p. 221 on de
Chirico's own "strange encounters between objects".
²⁶⁰ See Salvatore Fiume. *Un anticonformista del novecento. 100 opere anni
'40-'90*, curated by Laura and Luciano Fiume with texts by Luca Beatrice,
Flaminio Gualdoni and Elena Pontiggia, Milan 2010, pp. 60ff. on the cities
of statues of the 1940s and 1950s, and pp. 124ff. on the *Hypotheseses*.

A diagram of the relationship of the works pastiched in Fiume's *game metafisico* of 1989, where the works pastiched in Fiume's work each other, without the comic juxtaposition found, for example, in the pastiches by Nelson De La Nuez, can be shown in the following like parody – be described as a double or multiple coding of the messages sent in a work, despite the absence of the comic juxtapositions typical of the parody.

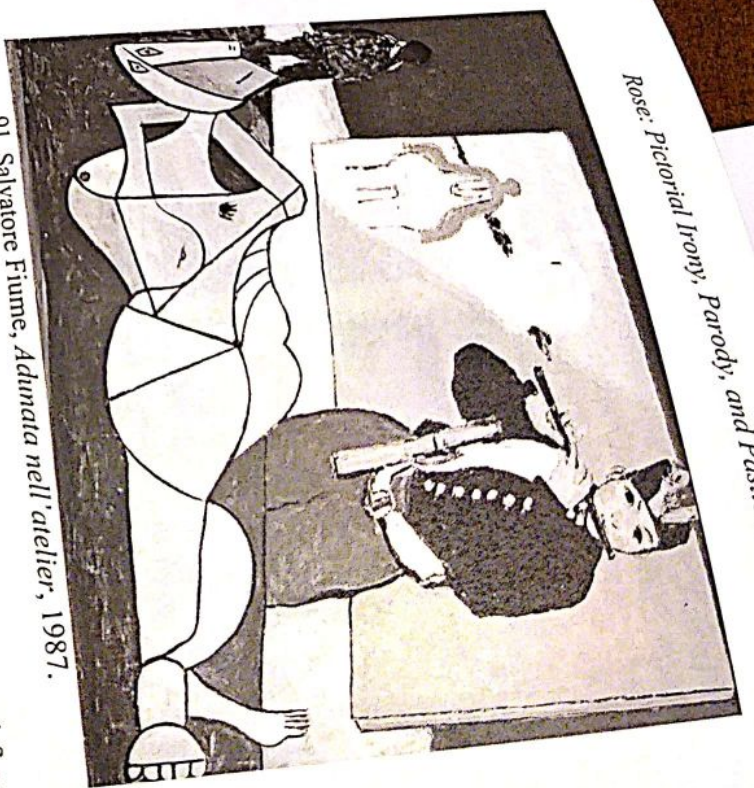


Here it appears central to the mood of the work that the pastiched images are understood as linked but separate from each other. Other works by Fiume connect images from older art works with his own in a variety of different ways.

Salvatore Fiume's *Adunata nell'atelier* or "Muster in the Atelier" of 1987 shows the artist in his studio standing in front of one of his own canvases and behind the *Fifer* by Edouard Manet (1832-1883) of 1866 – which is reframed by the image of Fiume's canvases into an image within the canvases of this new Fiume work – and a nude admirer (but also parodist) of Manet.²⁶²

²⁶¹ See Salvatore Fiume, *Legame metafisico* (Metaphysical Link, with elements from de Chirico and Velázquez), Oil on canvas, 260 x 160 cm, 1989, Collection Luciano and Laura Fiume (and see also Rose 2006, p. 109 on this work).

²⁶² See Picasso, *L'Aubade* (The Dawn Serenade) 1942, Oil on canvas, 195 x 265 cm, National Museum of Modern Art, Pompidou Centre, Paris and see



91. Salvatore Fiume, *Adunata nell'atelier*, 1987.

In the 1942 work by Picasso a figure with lute (eliminated from Fiume's painting) serenades a reclining nude. This *Dawn Serenade* by Fiume's painting) serenades a reclining nude. This *Dawn Serenade* by Picasso has been described as having been inspired by Titian's *Venus with the Organist* of c. 1550, which Picasso could have seen in the Prado, Madrid. Companion pieces to the Prado Titian, in which Venus holds a flute and is serenaded by a lute player, appear, however, to be even closer in subject-matter to Picasso's 1942 work.²⁶³

Sandra Benadretti Pellard, *Régards Complices – Hommage à Picasso/Sharing Views – Tribute to Picasso*, Paris 2003, pp. 54-57 and pp. 88-89 on Fiume's work. Manet can himself be seen to have paved the way for Picasso's parodic use of older art works. Luciano Fiume writes of Salvatore Fiume's *Adunata nell'atelier* that "the young soldier from Manet is playing his flute to sound a muster in Fiume's atelier, where a figure from Picasso has obviously responded to the call". Later Fiume's "Anatomy Lesson" of 1989 – see Salvatore Fiume, *op. cit.* 2010, p. 126 – will ironically juxtapose a Picasso nude with Rembrandt's anatomising figures.

²⁶³ A reclining nude with her hands positioned behind her head can also be found in Francisco Goya's *The Nude Maja* of 1797-1800, but she is without accompanist and her gaze is directed outwards to the spectator.

Further to this, Picasso's painting could be said to echo the *Odalisque with Slave* by Jean-Auguste-Dominique Ingres (1780-1867) of the early 1840s, in which a nude who can be said to be based by a darker female figure playing a lute.²⁶⁵



92. Titian, *Venus with the Organist*, c.1550. 93. Titian, *Venus and Cupid with a lute-player*, 1555-65.



94. Jean-Auguste-Dominique Ingres, *Odalisque with Slave*, c.1839-40. 95. Pablo Picasso, *L'Aubade* (The Dawn Serenade), 1942.



Other works entitled *L'Aubade* by Picasso, such as that illustrated next from 1965, show the artist playing with a pipe and to a nude,²⁶⁴

²⁶⁴ See also *Art About Art*, op. cit., p. 17 on Raimondi's *Arachne*.
²⁶⁵ Ill. 94. Ingres' *Odalisque with Slave* of 1839-40, Oil on canvas, 72.07 x 100.33 cm, in the Fogg Museum, Harvard, shows an enclosed room, whereas that of c. 1842 in The Walters Art Museum, Baltimore has the room opening out at the back of the picture onto a garden scene. The *lute-player*, c.138.00 cm x 222.40 cm, Prado, Madrid, and *Venus and Cupid with a lute-player*, 1555-65, Oil on canvas, 150.5 cm x 196.8 cm, Fitzwilliam Museum, Cambridge.

which Fiume's pastiched juxtaposition of Manet's *Fifer* with Picasso's *L'Aubade* of 1942 might be taken to refer in what could be called an "extrapictorial" as well as "interpictorial" manner.



96. Pablo Picasso, *Faun and Dancer*, 24 September 1945.

In addition to recalling the *Dawn Serenade* of 1942, such paintings as *The Dawn Serenade* of 1965 reprise the subject-matter of other earlier works by Picasso, such as his drawing of a faun serenading a dancer of 1945, in which both figures are standing, as do the figures in yet others of the "Dawn Serenades" of 1965.²⁶⁶

97. Pablo Picasso, *Faun and Dancer*, 24 September 1945.



A figure with pipe had also appeared on the left of Picasso's *Bacchanal* after Poussin of August 1944,²⁶⁷ as it had done in Poussin's *The Triumph of Pan* of 1634-36.

²⁶⁶ Compare Pablo Picasso, *Faun and Dancer*, Pencil and gouache on a print proof, 24 September 1945, Musée Picasso, Paris with Picasso, *L'Aubade* (The Dawn Serenade) 1965, Oil on canvas, 130 x 195 cm, Musée du Petit Palais, Geneva as well as with others in that collection. A trumpet-like pipe also appears together with a lute in Georges Braque's *Musical Instruments* of 1908; see also Robert Rosenblum, "The Spanishness of Picasso's Still Lifes", in *Picasso and the Spanish Tradition*, ed. Jonathan Brown, New Haven & London 1996, pp. 61-93; p. 62.
²⁶⁷ See Pablo Picasso, *Bacchanales: Triomphe de Pan d'après Poussin*, 24-28 August 1944, Watercolour and gouache, 30.5 x 40.5 cm and see Gertje

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98. Pablo Picasso, *Pan d'après Poussin*, 28 August 1944.

Ingres is thought to have painted his *Odalisques* of 1839ff. in response to the success of Delacroix's *Women of Algiers* of 1834, and of the *Women of Algiers* after Delacroix's 1955 version. Ingres's recumbent nude (a figure found in Ingres' *Odalisque* with darker colouring, like that of the musician in Ingres' work²⁶⁸)

99. Pablo Picasso, *Women of Algiers O* (After Delacroix), 14 February 1955.



Many of Picasso's meta-pictorial works – such as his *Las Meninas* series of 1957 and variations on Edouard Manet's *Déjeuner sur l'herbe* (Luncheon on the Grass, 1862-63) from 1959 on – are stud-

Utley, "Picasso and the French Post-war 'Renaissance': A Questioning of National Identity", in *Picasso and the Spanish Tradition*, *op. cit.*, pp. 95-117.

²⁶⁸ See Picasso, *Women of Algiers O* (After Delacroix), 14 February 1955, Oil on canvas, 114 x 146.4 cm, Private Collection and see also Picasso, *Women of Algiers E* (After Delacroix), 16 January 1955, Oil on canvas, 46.1 x 55 cm, San Francisco Museum of Modern Art, in *Picasso: Challenging the Past*, *op. cit.*, Cat. 40, p. 125.

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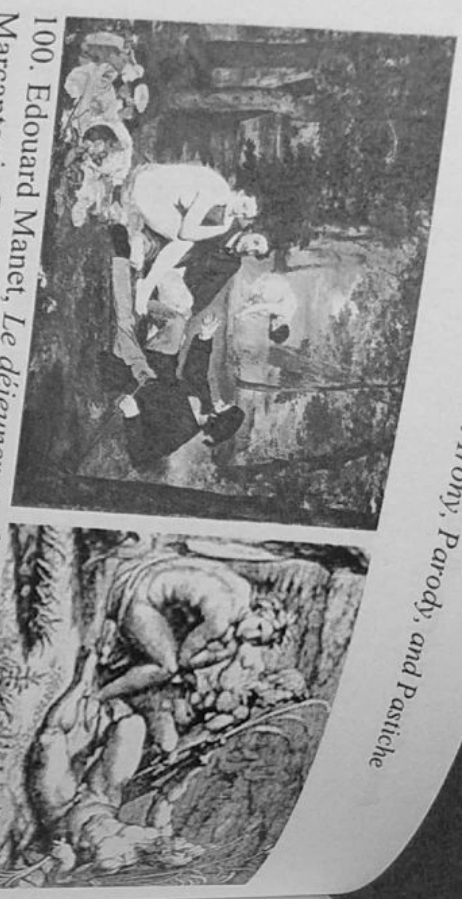
ies of the artist and the nude model, and it is following his work on these pieces that Picasso again turns to that subject itself.²⁶⁹ The figure of the artist clothed in Picasso's checked trousers and the reclining figure of the artist in his versions of Manet's *Déjeuner sur l'herbe*.²⁷⁰ An even more humorous visual parody of Manet's already meta-artistic (and often caricatured) *Déjeuner sur l'herbe* can also be found in Picasso's reworking of the nude from that work in his exaggeratedly "over-lunched" nude of 20 February 1960.²⁷²

²⁶⁹ See, for instance, Picasso's *Painter and Model* of 1963 (Oil on canvas, 195 x 130.3 cm, Pinakothek der Moderne, Munich), in which the colours of the *Déjeuner sur l'herbe* pieces are repeated. In 1955, following the death of Matisse, Picasso had painted an empty, Matisse-like studio scene in the studio in which he would go on to paint his *Las Meninas* in 1957, and would also echo Matisse's works in some of the window scenes painted that year; see Susan Grace Galassi, "Picasso in the Studio of Velázquez", in *Picasso and the Spanish Tradition*, *op. cit.*, pp. 119-161; p. 144.

²⁷⁰ See e.g. Picasso, *Luncheon on the Grass*. After Manet, 20 February 1960, Oil on canvas, 60 x 73 cm, Nahmad Collection, Switzerland, in *Picasso. Challenging the Past*, Cat. 47, p. 133 and Pablo Picasso, *Luncheon on the Grass*. After Manet, 12 July 1961, Oil on canvas, 81 x 99.8 cm, Musée Picasso, Paris, in *Picasso: Challenging the Past*, Cat. 48, p. 134.

²⁷¹ See also Krell *op. cit.*, pp. 30ff. Manet had shocked many of his contemporaries with his depiction of two males in modern dress lunching openly with a naked model. The group also reprises the three nude figures at the bottom right of the *Judgement of Paris* as engraved by Raimondi after Raphael, and as repainted by Michel Comnille (1642-1708) in c. 1685, as too the mixture of clothed with nude allegorical figures in Titian's *Concert Champêtre* of c. 1510, which was then attributed to Giorgione (c.1478-1510). (See also Krell *op. cit.*, pp. 23ff. on the models for Manet's work.)

²⁷² Compare Edouard Manet, *Le déjeuner sur l'herbe*, 1862-1863, Oil on canvas, 208 x 265.5 cm, Musée d'Orsay, Paris with Pablo Picasso, *Luncheon on the Grass*. After Manet, 20 February 1960, Oil on canvas, 60 x 73 cm, Nahmad Collection, Switzerland and Picasso, *Luncheon on the Grass* (after Manet) 1961, Oil on canvas, 81 x 99.8 cm, Musée Picasso, Paris. In the latter work Picasso has replaced Manet's artist with what appears to be a portrait of himself, and turned all the figures in the composition back into nudes.



100. Edouard Manet, *Le déjeuner sur l'herbe*, 1862-1863. 101. Detail from Marcantonio Raimondi, *The Judgement of Paris*, after Raphael, c. 1515.



102. Pablo Picasso, *Luncheon on the Grass*. After Manet, 20 Feb. 1960. 103. Pablo Picasso, *Luncheon on the Grass* (after Manet), 1961.

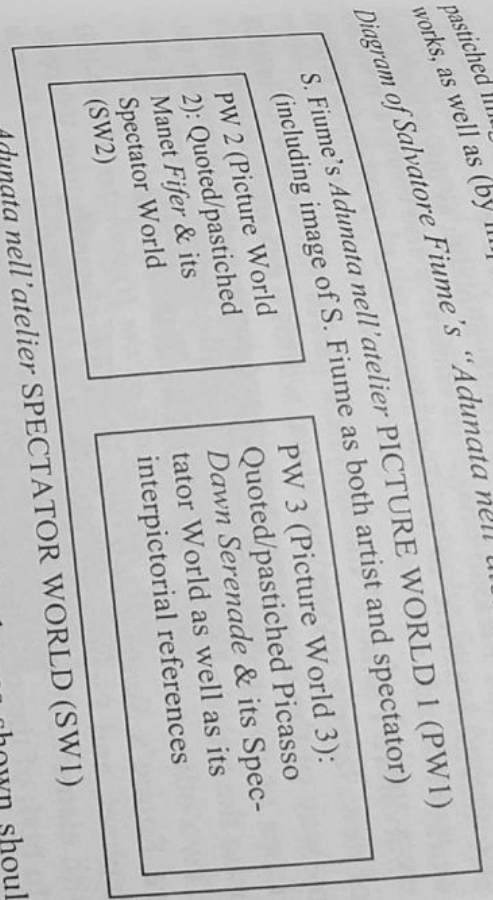
In Salvatore Fiume's *Adunata nell'atelier* (Muster in the Studio) harmonies between the juxtaposed images can be found in the similarity of their subjects, the works by Picasso and Manet quoted having both depicted the playing of music. While the prefix *para* in position, Fiume's pastiches show his world to be near rather than in opposition to those others depicted, and even closer, it might be suggested, than Picasso's parodic pastiches to his models.²⁷³

Diagrams for these relationships can also show the imitated, pastiched works as separate entities juxtaposed in a new composition. In Fiume's *Muster in the Studio*, we see, moreover, in contrast to the majority of pastiches, an image of the artist himself, and one in which he is presented in his studio as both another spectator of the

²⁷³ This is also due to the imitation, rather than parodic translation, of the style of the original in Fiume's pastiches.

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pastiched images seen by us and as the creator of further new artistic works, as well as (by implication) of this new work.



The question of whether or to what extent the boxes shown should be more or less porous (or the Picasso or the Manet be regarded as the 2nd Picture World) adds to the intrigue that surrounds Salvatore Fiume's works. (Picture World 3 could also contain a porous box to indicate the parodic relationship of Picasso's nude to earlier art works such as that by Ingres.) Although some humour is produced from Fiume's juxtaposition of the otherwise separated works, it is, however, as a whole not satiric, or critical, of the pastiched images,²⁷⁴ but a celebration of both their similarities and differences.

In addition to borrowing the figure of the reclining woman from Picasso's 1942 painting, Fiume, has nonetheless (in contrast to his almost entire use of Manet's *Fifer*) excluded the lute player from

²⁷⁴ Luciano Fiume has also written that in "copying" elements from other art works Salvatore Fiume had suggested that his *Hypotheses* should be intended as a kind of *summa* of the European painting of the last five centuries and that he might even be the last heir in the 20th Century of that tradition. Luciano Fiume adds: "This might be an indirect proof of irony," sense of a parodic intent in his *Hypotheses*. One of the functions of irony, instead, may have been that of avoiding any pompous or academic attitude. Conversely, the absence of examples from [artists such as] Michelangelo (for whose art he had the utmost admiration) might be explained considering that my father would have thought it irreverent to involve them in any form of irony."

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Picasso's parodic work and replaced it with that of the fiercer, so than to the image of Manet's figure, although as this is now, juxtaposed with the Picasso image, its context is also changed, it work.²⁷⁵

Salvatore Fiume's "metaphysical games" often show the creation by way of the inventive creation and juxtaposition of multiple pastiches or counterfeit images, which silently demonstrate and celebrate the artistic imagination without explicitly explaining it.²⁷⁶ Two other works from the *Cycle of the Hypotheses* of 1984-1992 are Fiume's *Summit Meeting*, in which elements from Velázquez, Raphael, and Picasso are combined, and his *Hypothetical Example* with elements from Botticelli, de Chirico, and Picasso. In both of these works the traditional characteristic of pastiche – of the mixture of given, pre-painted, or pre-drawn images – is found together with Fiume's own inventively contrastive, but also combinatory union of these images.²⁷⁷

²⁷⁵ Fiume's painting of card players in ill. 104, his *Incontro al vertice* or "Summit Meeting" of 1984 (see Benadretti Pellard 2003, p. 55 and 89) comically juxtaposes portraits by Velázquez and Picasso with one of the cherubs from Raphael's *Sistine Madonna* in a card game like that found in modern genre paintings, as well as ironically placing the cherub so that his gaze hits that of the very un-Raphael-like woman by Picasso. Luciano Fiume writes in pointing this out: "[...] the original expression of Raphael's cherub is used so as to appear to be looking at the face of the Picasso figure with some sort of surprise at the strangeness of its features".²⁷⁶

²⁷⁷ See also the following discussion of Magritte's use of pastiche elements from Velázquez, Raphael, and Picasso, 1984, Oil on masonite, 160 x 106 cm and *Esempio come ipotesi* (Hypothetical Example, with elements from Botticelli, de Chirico, and Picasso), 1987, Oil on canvas, 250 x 160 cm; both from the collection of Luciano and Laura Fiume, and see the texts and images in *Salvatore Fiume* 2010, pp. 124ff. Luciano Fiume has also pointed to how the *Cycle of the Hypotheses* illustrates his father's belief in "the contemporariness of all art" and to how "in 'copying' elements from other art works he translated them into his own pictorial and compositional language".

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Here pastiche is not a neutral combination of pre-given images, but an inventive recombination of the latter that foregrounds both their differences and similarities and celebrates the diversity and historical development of the artistic image as well as of the contrast of imagination as such. In the examples of pastiche found here in the works of Salvatore Fiume the latter is made part of the former even when invoking irony and humour.



104. Salvatore Fiume, *Incontro al vertice*, 1984.

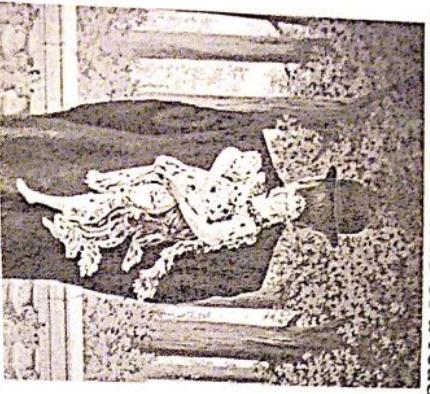


105. Salvatore Fiume, *Esempio come ipotesi*, 1987.

The Surrealist master of mystery-making, René Magritte (1898-1967) had also used pastiche for the creation of a new work in his ironically titled *Le bouquet tout fait* or "Ready-made Bouquet" of 1957 of his series *La place au soleil*.²⁷⁸ In this work the figure of Flora from Botticelli's *Primavera* of 1477/178 appears both placed onto and framed by the back of a bowler-hatted spectator figure familiar from other of Magritte's works, who has turned his back on us to observe (like ourselves) the landscape before him. While he

²⁷⁸ See also Harry Torczyner, *Magritte. The True Art of Painting* (trans. Richard Miller), London 1979, p. 128f.

stands on a balcony looking out onto a wood, Botticelli's ready-made Flora appears as if moving out from the landscape to cross behind his back to face us with her bouquet of blossoms. The figure onto whose back she is placed – as well as displaced – may have been thinking of her as in a dream, or seen her in the landscape to whether he has intervened between her and the landscape or the landscape viewed by him. The displacement of images as in a dream is often to be found in Magritte's work. Here the displaced image is, however, not just another image from the natural world but from an earlier art masterpiece. This is thus a remake of ready-made art as well as of a ready-made image of spring and its flowers.

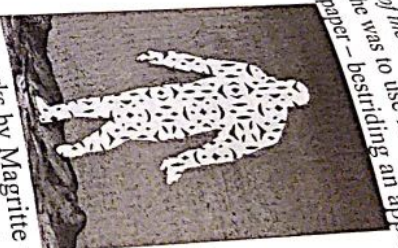


106. René Magritte, *Le bouquet tout fait*, 1957.

Uwe M. Schneede suggests when writing of this painting in the context of discussing Magritte's ironic use of older art works such as Manet's *Le balcon* (Balcony) of 1868-69 that its evocation of older art is also that which gives it its tension. The anonymous man with bowler hat, who can already be found in works by Magritte of the late 1920s, is here presented with his back decorated with an *appliqué* of Botticelli's Flora, that – because that figure is also reduced in size *vis-à-vis* the other figure – announces itself,

²⁷⁹ See René Magritte, *Le bouquet tout fait* (The Ready-made Bouquet) 1957, Oil on canvas, 166.5 x 128.5 cm (Private Collection). Magritte suggested that such images could also be seen as alternatives to written descriptions of, say, the colour to be taken by an image, but also that the addition of unlike images to another might function in a similar fashion to the addition of a strange word to an image; see also Torczyner *op. cit.*

Schneede argues, as a reproduction in a collage, but nonetheless leaves the meaning of its place in the work as a whole a mystery.²⁸⁰ The question is also complex. Magritte's *L'esprit comique* (The spirit of the comic) of 1926 shows the silhouette of a Fantômas-like figure he was to use in several other works – desolate landscape, paper – bestriding an apparently bleak, desolate landscape.²⁸²



107. René Magritte, *L'esprit comique* 1926. 108. A film still of *Fantômas* of 1913-14.



The works by Magritte that are most often used as examples of artistic parody include his ironic reworkings of J.-L. David's *Madame Recamier* and of Edouard Manet's *Le balcon* of 1868-69. In Magritte's *Perspective II* (*Le balcon de Manet*) are replaced by three from Manet's still recognisable *Balcony* are replaced by three standing coffins and one seated coffin which both undermine the original work and help create a new interpretation of it in what can be said to be a typically paradoxical Magritte fashion.²⁸³

²⁸⁰ See Uwe M. Schneede, *René Magritte. Leben und Werk*, Köln 1973, p. 115f. Magritte's concern with the mystery of art was on-going throughout his work; see also Torczyner *op. cit.* and Suzi Gablik, *Magritte*, London 1970.

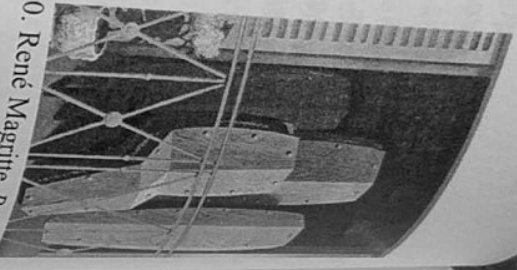
²⁸¹ See Gablik *op. cit.*, pp. 47ff. on the figure of Fantômas and the work of Magritte.

²⁸² See René Magritte, *L'esprit comique* (The spirit of the comic), 1926, Oil on canvas, 75 x 60 cm (Private collection) and René Magritte und der Surrealismus in Belgien, ed. Uwe M. Schneede, Hamburg 1982, p. 95.

²⁸³ See Edouard Manet, *Le balcon*, 1868-69, Oil on canvas, 170 x 124 cm, Musée d'Orsay, Paris and René Magritte, *Perspective II* (*Le balcon de Manet*) 1950, Oil on canvas, 81 x 60 cm, Museum van Hedendaagse Kunst, Ghent. Manet's balcony scene had itself recalled, but also changed, the



109. Edouard Manet, *Le balcon*, 1868-69. 110. René Magritte, *Perspectives II (Le balcon de Manet)*, 1950.



Here parody slips, like the figure of Fantômas himself, into the world of high art, steals some of its images (while the human figures become coffins, the balcony, louvre doors and pot-plant in Magritte's painting are almost identical to those in Manet's), and reuses them in an unexpected and undermining – if also paradoxically humorous – manner. In this transformation the pot plant becomes a floral tribute to the dead rather than to the living and Manet's tribute to his friends the basis of a new art work that is apparently undermining of Manet's painting, but at the same time dependent upon it.²⁸⁴

figures and details of Goya's *Majas on the Balcony* of 1808-12 to depict the figures of the artists Berthe Morisot and Antoine Guillemet and the violinist Fanny Klaus in his then revolutionary flat style; see also Schneede, p. 115. Wolf, *op. cit.* 2009, p. 62 sees Magritte's coffins as reflecting the fact that both Manet's models and Impressionism were dead at the time he made his painting, while Gerhard Roters, in his *Malerie der 19. Jahrhunderts: Themen und Motive*, 2 vols., Köln 1998, vol. 1, p. 341 suggests that the static character of earlier balcony scenes is taken to its ironic consequence by Magritte's coffins. Donat de Chapeaurouge, in his *Wandel und Konstanz in der Bedeutung entlehnter Motive*, Wiesbaden 1974, p. 38, on the other hand, sees Magritte's *Le balcon* largely as a homage to Manet's work.²⁸⁴

²⁸⁴ See also Ulrike Kristin Schmidt, *Kunstzitat und Provokation im 20. Jahrhundert*, Weimar 2000, p. 103 on the description of Magritte's painting.

The pastiche used in Magritte's *Le bouquet tout fait* may also be compared to works analysed by Victor I. Stoichita in his *The Self-Aware Image: An insight into early modern meta-painting*,²⁸⁵ in which he investigates the ways in which other images may be inserted into a painting²⁸⁶ – such as meta-artistic self-reflectivity, which thus be made part of its meta-artistic self-reflectivity by the pastiche by itself; however, is not normally associated with meta-artistic reflectivity, unless made part of such reflection by the pastiche.²⁸⁷ One example of modern meta-artistic pastiche, Peter Blake's *On the Balcony* of c. 1957, again refers to Manet's *Le balcon*.²⁸⁸ Here the pastiche of several painted and photographed scenes on balconies – including one of Manet's work – can be said to dominate over any of the specific works or scenes reproduced. Further to this Blake's pastiche also appears to use the device of the balcony to depict the practice of spectatorship – of and within art and life – as such.

ings by Bernard Creysson in his article, "La copie destructive", in the *Revue de l'Art*, No. 21, 1973, pp. 119-124.

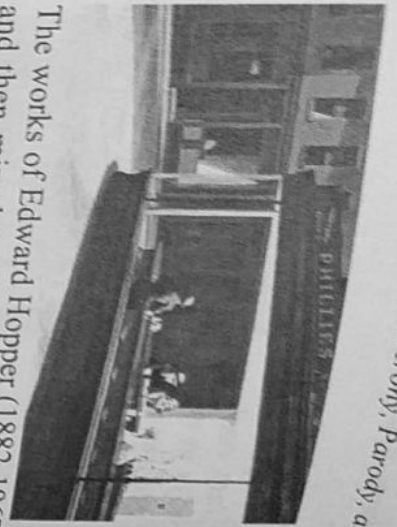
²⁸⁵ See Stoichita *op. cit.* J.W. von Goethe comments on an instance of self-reflective interpicitoriality without using those terms when writing in his *Nach Falconer* of 1775, in a footnote to Adam Elsheimer's *Jupiter and Mercury at the House of Philemon and Baucis* of c. 1608/09 in Dresden, of how Jupiter's attention is taken by a wood-cut illustrating one of his earlier adventures on the wall of the inn in which they are resting; see *Goethes Werke. Hamburger Ausgabe in 14 Bänden*, ed. Erich Trunz, (Hamburg 1948-1969), München 1981ff., vol. 12, pp. 23-28; footnote to p. 27.

²⁸⁶ Stoichita *op. cit.* uses the term intertextual rather than interpicitorial, but in a way that suggests that the latter could also be used.

²⁸⁷ See Stoichita *op. cit.*, Chapter 4: "Assemblage. How to make a new painting from an old image".

²⁸⁸ Although sometimes dated 1955-57, Blake's *On the Balcony* (Oil on canvas, 132.4 x 101.7 cm, Tate Britain London) has been described as having been inspired by the exhibition in London in January 1956 of Honoré Sharrer's *Workers Holding Paintings* of 1943, in which workers (on a horizontal plane) are shown holding works of art about workers, such as Jean-François Millet's *The Sower* of 1850 and Grant Wood's *American Gothic* of 1930.

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111.
Edward Hopper,
Nighthawks, 1942

The works of Edward Hopper (1882-1967) have also been dissected and then mixed together with each other by way of pastiche in a meta-artistic rather than satiric manner in George Deem's *School of Hopper* of 1985.²⁸⁹ There the man and woman from Edward Hopper's *Nighthawks*' café of 1942 are shown seated together at the teacher's rostrum before a row of school desks like those that are found in Deem's *Art School* of 1993.²⁹⁰ Before the viewer, at the end of one line of desks covered with books, lies a book on Hopper with his painting *Nighthawks* on its cover. Seated next to it is the figure of the seated nude from Hopper's *Eleven A.M.* of 1926, who now gazes at the reproduction of Hopper's *Nighthawks* rather than at the city scene suggested by her bedroom window.

As Irene McMannus points out in her Introduction to Deem's *Art School*, the allusion to Hopper's *Eleven A.M.* ironically points to the time at which the scene is set, Deem having claimed that the scene represents an Art School for those who can only meet on a Sunday morning.²⁹¹ Various other quotations from Hopper's works are

²⁸⁹ See George Deem, *School of Hopper* 1985, Oil on canvas, 102 x 127 cm, Collection Mrs Marion Govich, in George Deem, *Art School* (1993), introduced by Irene McMannus, London 2005, p. 54. Other artists whose works are juxtaposed with each other as well as with the trappings of the schoolroom in the works reproduced in Deem's *Art School* include Raphael, Velázquez and Matisse.

²⁹⁰ See Hopper's *Nighthawks* of 1942, Oil on canvas, 76.2 x 144 cm, The Art Institute of Chicago. George Deem's *Art School* contains plates of 37 paintings juxtaposing works by earlier artists within the context of the schoolroom.

²⁹¹ See the Introduction to George Deem, *Art School* by Irene McMannus, p. 9f. Deem is also quoted by McMannus as suggesting that the school's subjects will be "Depression-era lessons like crime and prostitution."

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112. George Deem,
School of Hopper,
1985.

scattered about the schoolroom, providing figures as well as decorative details for Deem's work. One other Hopper nude – ²⁹² stands to the left of the scene, her empty bed replaced by the desks of the schoolroom, while the window next to that through which she gazes ²⁹³ looks onto the scene from Hopper's *Office in a Small City* of 1953.

Despite these figures having been brought together, the sense of social alienation found in Hopper's works is maintained rather than undermined in Deem's juxtaposition. To the right of the classroom one of the girls from Hopper's *Chop Suey* of 1929²⁹⁴ is seated with her back to us at a desk – as Hopper had formerly shown her seated at her restaurant table at the right hand side of his *Chop Suey* – but alone, her companion having disappeared. The figure of the man in front of her smoking in Deem's *School of Hopper* has stepped out of the hotel room of Hopper's *Hotel by a Railroad* of 1952 and is now also a lone figure.²⁹⁵ Only the two figures from *Nighthawks*²⁹⁶ make a couple as they sit together at the teacher's desk at the top of the room, although the other inhabitants of the café are missing. Hop-

²⁹² See Rolf G. Renner, *Edward Hopper. 1882-1967. Transformation of the Real*, trans. Michael Hulise, Köln 2007, p. 56. Renner, p. 92 also discusses similarities between Hopper and Magritte, and with reference to the latter's "judic" pictures within pictures.

²⁹³ *Ibid.*, p. 52.

²⁹⁴ *Ibid.*, pp. 68-9.

²⁹⁵ *Ibid.*, p. 70.

²⁹⁶ *Ibid.*, pp. 78-9, and see also McMannus in Deem *op. cit.*, p. 10.

per's cityscape, his *Early Sunday Morning* of 1930,²⁹⁷ one in the depiction of the classroom as if to tell us that the plant beneath the half-drawn-down blind in the window behind City has been borrowed from yet another Hopper painting. The suggests the arrangement of tables in which Deem's *School of Hopper*.

As with most pastiche that is not also parody, Hopper's figures are not re-painted with any obvious comic distortion or juxtaposition that recreates the mood of the original works rather than comically breaking with it.²⁹⁹

In that Deem's pastiche of Hopper is placed, like the others in his *Art School*, in a schoolroom, its figures also function as both part of that schoolroom scene and as part of the instruction of the reader/spectator of Deem's work in Hopper's *oeuvre*. Deem does this by showing us not just one, but several performed pictorial images, the original contexts of which we are left for ourselves to identify and research. (The unfinished portrait of George Washington of 1796 by Gilbert Stuart [1755-1828] that appears in Tom Wessmann's ironic "Pop Art" *Still Life #31* of 1963 – is also shown hanging on the schoolroom wall, as in Deem's *Schoolroom* of 1979 *School*.) Here an imaginative form of double-coded pastiche is used for several different meta-artistic, but not necessarily overtly comic purposes.

A broad definition of pastiche and investigation of it in contemporary art, film and literature has, as already noted, been given by Ingeborg Hoesterey in her *Pastiche: Cultural memory in art, film, literature* of 2001.

²⁹⁷ *Ibid.*, p. 35.

²⁹⁸ *Ibid.*, p. 80.

²⁹⁹ McMannus in Deem *op. cit.*, p. 11 also notes that Deem has described himself as a "juxtapositionist".

Pictorial Irony, Parody, and Pastiche

Rose: Pictorial Irony, Parody, and Pastiche
of contemporary works (especially of the revelations of the

Many of the analyses are valuable for their revelations of the often more incon-
Many given by Hoesterey are valuable for their revelations of the often more incon-
film semi-concealed sources on which they are based.³⁰¹
often differences between the parody and the parodied work as
Differences parodic refunctioning the parody and the parodied work as
where incongruity between the parody and the parodied work as
well as within the parody when the definitions of parody and pas-
tiche given are similar.³⁰²
Here it must also be recognised that apart from being brought
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closer to comic parody, like parody, is a device that can be used for
applications, pastiche, like parody, is a device that can be used for
several different purposes.
Although it may be used (like parody) for the construction of
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See Hoesterey 2001, pp. 45ff. on pastiche and film. Hoesterey discusses
artists such as Stephen McKenna, Bjorn Norgard, Jeff Koons, and Carlo
Maria Mariani (see also Charles Jencks, 1987 on McKenna and Mariani and
cism in art and architecture, London, 1987 on McKenna and Mariani and
Rose, *The post-modern and the post-industrial: a critical analysis* of Cindy
bridge 1991 on Jencks and Mariani) as well as the photographs of Cindy
Sherman. Her study also distinguishes (p. 31) between intellectual pastiche
and more lowly examples of the genre as well as between older forms of
pastiche and "postmodern" examples. As noted earlier, it does not, how-
ever, distinguish greatly between pastiche and parody and offers (p. 14) a
definition of parody after Linda Hutcheon (1985) as "rewriting" or "trans-
position" that could better characterize non-comic pastiche, while later
definition of parody after Linda Hutcheon (1985) as "rewriting" or "trans-
position" that could better characterize non-comic pastiche, while later

nning parody and the *cento* together.
Hoesterey 2001, p. 94 compares pastiche with intertextuality when dis-
cussing literary pastiche, and also uses the term *intertext* rather than the

term *interpicture* when discussing pastiche in general.
In addition to both parody and pastiche being described as self-
reflexive. While describing at least one of the visual pastiches illustrated as
p. 23 on Bjorn Norgard's *Christian III's Monument* of 1975), Hoesterey
moves away from investigating comic pastiche as a separate genre or as a
form of complex, meta-artistic pastiche.

ures have been removed to leave an empty, grisaille-like light scene.

Other such pastiches are of scenes by Jan Vermeer (1632-75) though in the pastiche of Vermeer's *Girl Reading a Letter*, the figure of the girl herself.³¹¹ These works by Yue Minjun remake earlier art works not by adding another set of pictorial images, but by taking away the figures from the original to produce parodic absences and lacunae which foreground, in what may also be described as an ironically meta-artistic manner, pre-existing aspects of the original bleakness and stillness of Hopper's night scene,³¹² or the realistically painted domestic details of Vermeer's works.³¹³

In works such as the *Nighthawks* after Hopper the absence of the figures of the original may also be said to create a second, contrasting, but also reinforcing message to that of the original about its bleakness, so that it seems that the latter is being used to comment upon itself in a new, ironically meta-artistic manner.

Although the parodic juxtaposition of pastiche images is not used in these works, the "ellipsis", which is also characteristic of some parody, is.

Other artists from China using pastiche of various kinds include Shi Xinning (b. 1969), who has described himself as staging "a Mao statue and scenery, such as arranging a meeting between Song (b. 1965), and the photographer Wang Quinsong (b. 1966). Yan Lei (b. 1965) has not only appropriated images from Picasso, Van Gogh, and Warhol, but has also been described as having ex-

³¹¹ Yue Minjun also ironically eliminates the milkmaid from Vermeer's

³¹² *The Milkmaid* of 1658-60.

³¹³ See our ill. 111.

The emphasis on this aspect of Vermeer in Svetlana Alpers' *The Art of Describing. Dutch Art in the Seventeenth Century*, Chicago & London 1983 has also been seen as contributing to what has been called "the new art history"; see *The New Art History*, ed. A.L. Rees and Frances Borzello, London 1986.

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ended the latter's game with "Painting by Numbers" to the painting of digitally produced images by untrained assistants.³¹⁴

The exhibition of *Les funérailles de Mona Lisa* by Yan Pei-Ming (b. 1960) in the Louvre, in a space near to Leonardo da Vinci's iconic exhibition of yet another variant on that inventive *contrafactum* rather than as either a comic parody or pastiche.³¹⁵

Lisa, also provides an example of a vandalised car work, but a variant that might be described as an inventive *contrafactum* rather than as either a comic parody or pastiche. Returning to the subject and style of Ragimov's work, the past-reflexive, vandal-like fashion to an older past-work, but a variant that might be described as an inventive *contrafactum* rather than as either a comic parody or pastiche.³¹⁶ Banksy's "Car-street artist" "Banksy" has also added the image of a vandalised car in an ironically self-reflective, vandal-like fashion to an older past-work, but a variant that might be described as an inventive *contrafactum* rather than as either a comic parody or pastiche.³¹⁶ Banksy's "Car-street artist" "Banksy" has also added the image of a vandalised car in an ironically self-reflective, vandal-like fashion to an older past-work, but a variant that might be described as an inventive *contrafactum* rather than as either a comic parody or pastiche.³¹⁶

total idyll to be undermined by modern industry. Banksy's "Car-street artist" "Banksy" has also added the image of a vandalised car in an ironically self-reflective, vandal-like fashion to an older past-work, but a variant that might be described as an inventive *contrafactum* rather than as either a comic parody or pastiche.³¹⁶

³¹⁴ See Mario Ciampi's photographs in *Artists in China*, *op. cit.*, pp. 160-165 and Tinari *op. cit.*, p. 422.

³¹⁵ Yan Pei-Ming's *Mona Lisa* is described as both parody and pastiche in *Times 2*, p. 6 of *The Times* of February 13, 2009, but without further analysis of the artist's deliberate reduction of humour in the funeral grey with disintegrating image. Here it seems to be the combination of invention with imitation that is central, so that a term like inventive *contrafactum* can seem more appropriate than either parody or pastiche. (The *contrafactum* can be described as the imitation of the form of a work for a new – sometimes secular rather than sacred [or vice versa] – purpose and is not necessarily comic; see also Verweyen and Witting *Die Kontrafaktur: Vorlage und Verarbeitung in Literatur, bildender Kunst, Werbung und politischem Plakat*, Konstanz 1987.) Yet one other reason for seeing Yan Pei-Ming's *Funeral of the Mona Lisa* as an ironical, artistically inventive and self-reflective *contrafactum* is that it can also be seen to reflect on and renew the analysis, dissection, and reworking of da Vinci's portrait by others.

³¹⁶ See also the section *Art in Banksy*. *Wall and Piece* (2005), London 2006 (the title being a pun on *War and Peace*), pp. 157ff. Banksy has added other images of 20th Century urban life such as surveillance cameras, helicopters, police crime scene warnings and (with self-referential irony) wall graffiti to older, more idyllic works of landscape art to depict, amongst other things, the encroachment of urban crime and ugliness into the countryside. In hanging such works of art amongst others in the permanent collections of State art galleries (as in, for example, his "Banksy Versus Britol" exhibition of 2009), Banksy might also be said to have foregrounded the way in which visual parody can hold a dialogue with earlier works and re-present those works to the viewer.

“vandalised” by the addition of the image of a modern-day vandalised car, might also be contrasted with the more idyllic transformation of a rural Californian scene into a classical Greek landscape treated by Charles Jencks in his *Post-Modernism. The new classicism in art and architecture* of 1987.³¹⁷ Jencks’ examples of pastiche include Stephen McKenna’s *Olympus* of 1982. In the latter work scenes of destruction borrowed from the *Rape of the Sabine Women*, as well as from archaeological studies, produce an overall picture of gloom and decay rather than of humour or comedy.³¹⁹

Although many works by Banksy offer comic meta-artistic juxtapositions in translating meta-art to the street and street-art to meta-art, ruin, decay, and ugliness might also be said to be a theme of many of his pastiches of older art works.

The discarded shopping trolleys painted into one of Monet’s water lily filled scenes and exhibited under the ironic title *Show me the Monet* in 2005³²¹ juxtapose modern-day street images with Monet’s art in addition to ironically “vandalising” the latter.

³¹⁷ See Charles Jencks, *Post-Modernism. The new classicism in art and architecture*, London 1987, p. 118.

³¹⁸ See also Picasso’s variations on this subject in *Picasso. Challenging the Past*, pp. 140 and 160-161.

³¹⁹ See Charles Jencks 1987, pp 121ff. (Ingeborg Hoestererey also includes this work in her 2001 study of *Pastiche*.)

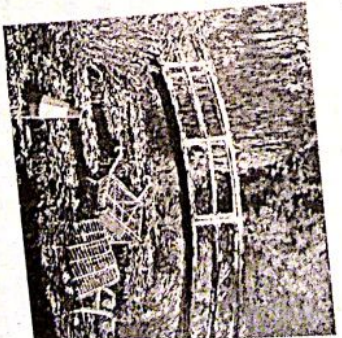
³²⁰ Banksy’s outside street art has seen him ironically adding domestic images to the walls of cities (such as the *trompe l’oeil* image at Chalk Farm from 2006 of a housemaid lifting up the bottom part of the wall to brush dust under it as if under a carpet; see *Banksy. Wall and Piece*, p. 56f), modern city, such as the surveillance cameras that have recorded his street art, to pastiches of rural landscapes.

³²¹ See Banksy’s *Waterlilies* after Monet (*Show me the Monet* of c.2005) in that section *Art of Banksy. Wall and Piece*, p. 167. The shopping trolleys of modern-day “pond fly-tipping” are again to be found in another ironic work by Banksy as the prey of a tribe of native hunters (see *Banksy. Wall and Piece*, p. 186f) and on a piece of mock primitive art work (rock with

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“pastiche” can be described as having used the technique of montage, together with the comic discrepancy typical of parody, and of its comic juxtapositions of unlike subject-matter and/or of styles.³²² The humour typical of parody may also be said to have been made problematic in some of them by the satirical juxtaposition of earlier art works with the uglier sides of contemporary reality. While Banksy’s *Waterlilies* after Monet (*Show me the Monet*) of c. 2005 might be described as a parody or comic pastiche of Monet, it can also be seen to have derived its humour from the satirical juxtaposition of Monet’s work with the detritus of modern-day commercial living (the discarded shopping trolleys and traffic of Monet, it can also be seen to have derived its humour from the day commercial living (the discarded shopping trolleys and traffic comes floating amongst the water-lilies beneath Monet’s bridge) in a way that is critical of the modern world rather than of Monet’s work, but which nonetheless reduces the aesthetic appeal of the latter. Although the modern-day commercial world might be seen to be the more serious target of Banksy’s pastiche of Monet’s work, Monet’s original has also been modernised, “vandalised”, and “re-monetarised” in the pastiche.³²³

114. Banksy, *Waterlilies* after Monet (*Show me the Monet*), c.2005.



marker pen) smuggled into the British Museum London as an exhibit; see *Banksy. Wall and Piece*, p. 185.

³²² Montage (from the French *monter*, “to mount”) has been defined in the *OED* as meaning figuratively “the process of making a mixture, blend, or medley of various elements; a pastiche; a sequence, miscellany”; see the *OED*, 2nd edn, vol. 9, p. 1039. (Bricolage – applied to assemblages produced by “tinkering” – has recently sometimes been used to describe pastiches; see also Rose 1993, p. 225.)

³²³ The words “Show me the Monet” have become shorthand for assessing the value of a gallery’s collection in both monetary and aesthetic terms. Banksy’s use of the pun is doubly ironic in that the “Monet” that is being shown here is one that has been vandalised as well as put up for resale.

age³³¹ that indicates the presence of some sympathy for the elements borrowed by it.

The view that pastiche may have some positive aesthetic and other functions has also been expressed in the pastiche of a pluralism of styles in some post-modern architecture, and despite, if not in direct reaction to, the attempts of some other critics to give post-modern and cultural critics for its use of pastiche, post-modern architecture has differed from many other media in which pastiche has been used in that it has been able to extend an architectural tradition of using pastiche in which a more neutral understanding and description of using a device for the transference of a design from one work or medium to another had been allowed to develop in earlier centuries. This was also to some extent in contrast to the condemnation of pastiche as derivative that was to be found in the more individually author-based and originality-orientated painterly and literary arts. While the history of architecture demonstrates the existence of a variety of different uses of pastiche in that field, and assessments of them,³³² Russell Sturgis' *A Dictionary of Architecture and Building* of 1902 offers an assessment of the term that reflects the way in which it has been used by at least some in architecture and the decorative arts with less moral condemnation of its derivativeness than in other arts, and especially in those in which the importance of individual original genius has been stressed:

Pastiche, pastiche: A. A work of art produced in deliberate imitation of another or several others, as of the works of a master taken together and B. Especially, in decorative art, the modification for transference to another medium, of any design. Thus, the cover of a book may be the *pastiche* of a mosaic pavement.³³³

³³¹ *Ibid.*, p. 8.

³³² See Russell Sturgis, *A Dictionary of Architecture and Building*, 3 vols., London and New York, 1902; vol. 3, p. 73.

³³³ *Ibid.*, and see also Rose 1993, p. 76 on Sturgis' definition. One other illustrated dictionary which also places emphasis on architecture, J. W. Mallett's *An 1883, defines pastiche without condemning it as derivative when it describes "Pastiche" on its p. 245 as "an imitation of the style of another*

One other example of pastiche in which designs from one medium have been transferred into another may be found in the neo-classical furniture designs of Robert Adam or Thomas Chippendale in which the facades or decorations of classical stone and marble architecture have been reduced and then imitated in wood. One example of pastiche in architecture which has been described as translating Chippendale's neo-classical furniture designs back into architecture is Philip Johnson's *AT&T* building.³³⁴ Other examples of post-modern dramatic change to their former proportions is Philip Johnson's "post-modern" *AT&T* building.³³⁴ Other examples of post-modern pastiche have been discussed and illustrated by Charles Jencks in his numerous works.³³⁵

2.2. In performance art, photography, and film

This section will look very briefly at the ironic reproduction of images in *tableaux vivants* of the 19th Century and in performance art, photography, and film of the 20th Century. In the 19th Century the *tableau vivant* or "living picture" was a popular entertainment in both artists' clubs and in the drawing rooms of those familiar with the visual arts.³³⁶ Here individuals or groups would act out in three dimensions the two-dimensional, pre-given images of paintings or historical scenes, as well as already three-dimensional images produced by sculptors.³³⁷

painter in an independent design". The recent revisions to the *OED* definition of *pastiche* also include a reference to architecture.

³³⁴ See also Jencks 1987, p. 29f.

³³⁵ See, for instance, Charles Jencks, *The Language of Post-Modern Architecture* 1977ff. Post-modern pastiche is also usually more than mere 'facadism' or the pasting of a facade on to the front of a building.

³³⁶ See Birgit Jooss, *Lebende Bilder. Körperliche Nachahmung von Kunstwerken in der Goethezeit*, Berlin 1999.

³³⁷ See also Goethe's *Wahlverwandtschaften* of 1809, Part 2, Chapters 4, 5, and 6, and Rose, "Elective Affinities? The interrelationship of *Lebende Bilder* and *Halbschlagbilder* in Goethe's *Wahlverwandtschaften* and other early 19th Century literary works", in *Halbschlagbilder. Literatur, Kinste, Wissenschaften*, ed. Roger Paulin and Helmut Pfothenauer, Würzburg 2011. Wilhelm von Schadow's *Der moderne Vasari* of 1854 also describes such *tableaux* as producing comedy when done badly (see also Rose and Zangs, "Wilhelm von Schadows *Der moderne Vasari* und die Düsseldorf

The performance of a "living picture", *tableau vivant*, or *lebendes Bild* together with a conclusion in which the living picture steps out of its frame have both been illustrated by the artist's sketches for Theodor Mintrop (1814-1870) in an album of sketches for Minna Bozi née Rose (1827-1857) of 1855-1857.³³⁸

In these sketches of a celebration of October 1855 Mintrop first shows the young Anna Rose dressed as a figure representing *Autumn*,³³⁹ reading from a poem or an encomium for her sister's birthday in October 1855.³⁴⁰ In the following sketch the artist shows Anna stepping out of her role as a "living picture" to hand a bowl of autumnal fruit to her sister, surrounded by both her real family and cupids derived from other, earlier images.³⁴¹



115 & 116. Theodor Mintrop, *Das Album für Minna*, 1855-1857, Sketches 3 and 4 of 1855.

Malers seiner Zeit", *Düsseldorfer Jahrbuch*, vol. 76, Düsseldorf 2006, pp. 151-182), as does J.C. Horsley in his *Recollections of a Royal Academician*, ed. Mrs Edmund Helps, London 1903, pp. 201ff.

³³⁸ See Theodor Mintrop, *Das Album für Minna*, 1855-1857, Nordhein-Westfälisches Staatsarchiv Detmold, D 72 Th. Piderit Nr. 18, Sketches 3 and 4 and Rose 2003, pp. 89-90: "Bild 3. Anna als lebendes Bild", ink over pencil, 17.4/17.6 x 17.3/17.4 cm and "Bild 4. Äpfel und Weinlaub", ink over pencil, 15.6/15.4 x 14.3/14.2 cm.

³³⁹ See also Mintrop's depiction of *Herbst* (Autumn) in Rose 2003, p. 152. Mintrop had also illustrated Hebbel's *Herbst* (Autumn) in Rose 2003, p. 152. (forthcoming) on further representations of autumn by Mintrop.

³⁴⁰ See also Rose 2003, p. 86.

³⁴¹ See the comments by Gabriele Zangs on this sketch in Rose 2003, p. 90.

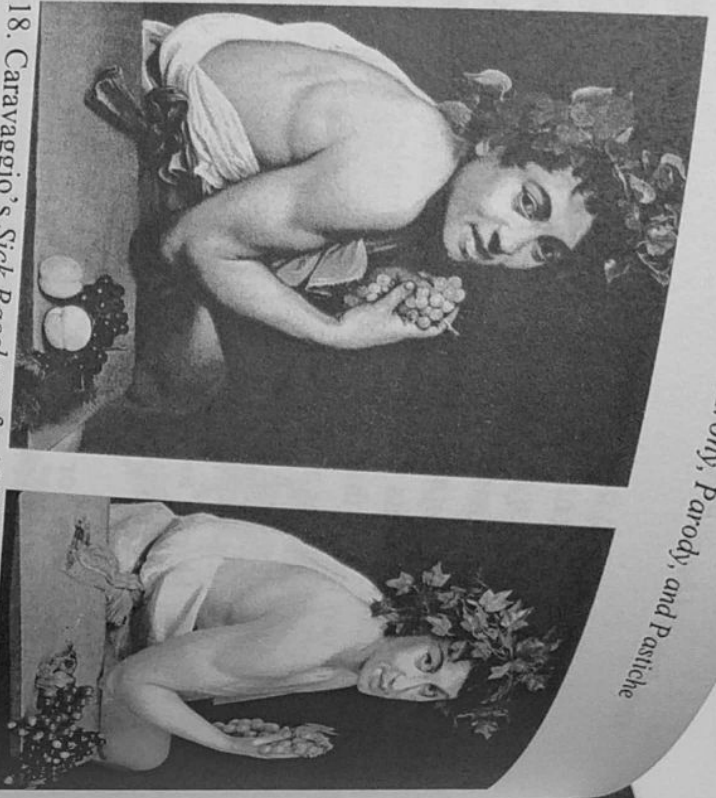
The description of living pictures in both literature and the pictorial arts has often been accompanied by the depiction of ironic alienation effects by means of which the illusion created by those brought to the foreground is both broken and brought to the fore-³⁴² understanding of irony will also effects by means of which the illusion is both broken and brought to the foreground.³⁴² Sometimes a particular understanding of irony will also effects by means of which the illusion is both broken and brought to the foreground.³⁴² Sometimes a particular understanding of irony will also effects by means of which the illusion is both broken and brought to the foreground.³⁴²

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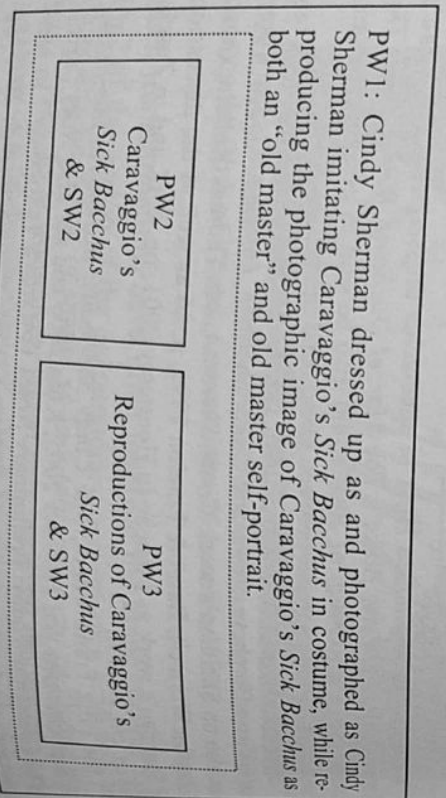
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118. Caravaggio's *Sick Bacchus* of c.1593-4. 119. Cindy Sherman, *Untitled No. 224*, 1990.

Diagram of Cindy Sherman's 'Sick Bacchus'



SPECTATOR WORLD 1

The photographic nature of Sherman's image also appears to reflect upon the importance of the photographic image in the transference of images such as Caravaggio's, but does not reproduce the cracked surface of the original.

What is hidden in the images produced by Sherman? Neither the original image (as in some parody), nor the imitating artist (as in original pastiche) is concealed. Sherman the artist is not only involved in the varied reproduction of the image, but is also both one in the appearance with its subject and still recognisable beneath the mask of the latter. What can be said to be concealed given that no explanation is given in its title, save that it is described as "Untitled No. 224", is the intention of the performance artist's reproduction of the original in this particularly pastiches" can also be distinguished and fixed form. Such "living pastiches" not only on the basis of their derivation from drama and the *tableau vivant* as much as from pictorial arts, but also on the basis of their ironic rather than imitative duplication of the images being represented.

- 120. Richard Cline, 1993: "Is it you or a Cindy Sherman version of yourself?"
- Cline's *New Yorker* cartoon ironically foregrounds both the celebrity subject-matter and masking techniques of Sherman's work as well as its use of irony.



³⁵⁰ The fruit depicted by Caravaggio (peaches and grapes) are reduced in Sherman's portrait to the grapes that are normally associated with Bacchus.
³⁵¹ Sherman's photograph of herself as a *tableau vivant* of Caravaggio's work also turns the three-dimensional *tableau* back into two dimensions.

Rose: Pictorial Irony, Parody, and Pastiche

Various types of inter-pictorial reference are of course to be found in film and some of these can also be described as parodic.

One such instance is the moment in Scene 12 of Wolfgang Becker's *Good Bye Lenin!* of 2003 ("Seeing a new World"), when Berlin Wall by her son is suddenly confronted on the news of the fall of the statue of Lenin which is being moved by a helicopter above and beyond a row of consumerist advertisements.³⁵²

The gesture made by Lenin's arm by this movement is ambiguously that of a blessing and a farewell. In addition to the ironic juxtaposition of state socialism with capitalist consumerism, the moving of the statue of Christ in the opening of Fellini's *Dolce Vita* of 1960 over a consumerist and increasingly decadent modern Rome is parodistically evoked and reused.

Here the reference made in Fellini's opening scene to the replacement of religion in his modern, secular Rome is also ironically introduced by the street scene which opens with a picture of Christ propped up on one of the bookcases that is being moved into the East Berlin apartment block by some of the new, non-communist, more religious incomers from the West.

Some studies of parody in film have concentrated on less politically complex examples than *Goodbye Lenin*, such as the comedy or Bond spoofs such as *Casino Royale* of 1967 and later.³⁵³ There are, however, several more recent instances of ironic meta-reflectivity in film, such as Peter Weir's *The Truman Show* of 1998 and Michael Winterbottom's *A Cock and Bull Story* of 2005 (after Sterne's *Tristram Shandy*) that may also be looked at as examples of ironic, "metafilmic" parody.

³⁵² See also Roger Hillman, "Goodbye Lenin (2003): History in the Sub-junctive", in *Rethinking History*, vol. 10, No. 2, June 2006, pp. 221-37.
³⁵³ See also Wes D. Gehring, *Parody as Film Genre*, "Never Give a Saga Parody", London 2000, and Sabine Buchholz, *Parodie trifft Filmtheorie*, *Die Form, die aus den Rahmen fällt*, Norderstedt 2006 on film parody and theory.

Rose: Pictorial Irony, Parody, and Pastiche

2.3. In installation art and sculpture

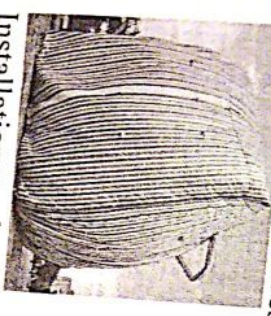
Installations have used various forms of ironic and parodic inter-pictoriality, as well as satire. In the exhibition "The Collectors" by Michael Elmgreen and Ingar Dragset, in the Danish and Nordic pavilion of the 53rd Venice Biennale 2009, a year following numerous economic crises, the Danish pavilion and fittings with a "For Sale" sign and mock real estate agent as guide. Outside the Nordic pavilion an apparently drowned body floated in the otherwise idyllic, Hockney-like swimming pool joining the two pavilions.



121. Michael Elmgreen & Ingar Dragset, 53rd Venice Biennale Installation.

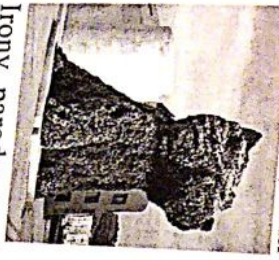
Elmgreen and Dragset encouraged their visitors to make up their own stories about the installations by the use of a variety of ambiguous images. Here the blond-headed (Hockney-like) figure appears to have splashed into the pool and into an ironic juxtaposition of Hockney's famous pool scenes of the late 1960s and after with the opening images of *Sunset Boulevard*. The official introduction to the pavilions contains the following reference to Hockney as well as to film: "The public will be guided on a tour by a real estate agent through a 'For Sale' Danish Pavilion, and will be told the story of the Ingmar Bergman-style family dramas that used to haunt this house. A long swimming pool will lead the visitors to the neighbouring Nordic Pavilion – a flamboyant bachelor's pad. Inside they will encounter the domestic remnants of the mysterious Mister B, and be met by a group of young male hustlers sipping vodka tonics in an environment that could be a case study house motif taken from a David Hockney painting." (Irony, parody, and satire can also be found in Elmgreen and Dragset's child on a rocking horse [Powerless Structures, Fig. 101, 2010] for the empty plinth in Trafalgar Square, London, where an equestrian statue might be expected.) Yet another installation at the 53rd Biennale was Xu Tan's giant striped

"Made in China" carry bag.³⁵⁴ While still looking like the original bag, the installation can no longer function as one, so that it might ironically be read, after the example of Magritte's painted pipe, as implying the secondary message: "I am not a bag: I am the representation of a bag". As such it comments silently, but unmistakably, on preoccupations of modern life other than art, which have, ironically, now themselves been turned into art.



122. Installation by Xu Tan (b. 1957), 53rd Venice Biennale, 2009.

Installation sculptures such as Jeff Koons' giant kitsch *Puppy* for Bad Arolsen of 1992, planted with flowers, and standing guard outside the Guggenheim Museum in Bilbao since 1997, also play ironically with both a double-coding of otherwise distinct image forms as well as an increase or multiple doubling in the size of the imagery used, as in the earlier ironic works of Claes Oldenburg.³⁵⁵



123. Jeff Koons, *Puppy*, (1992), Guggenheim Museum, Bilbao, 1997.

Irony, parody, pastiche and satire can all be found in 20th and 21st Century installations. Most of these installations work by using an image in at least two different ways. The comic juxtaposition of the

³⁵⁴ See also Yin Xiuzhen's combination of clothes and cases on a baggage collection band in *Artists in China*, pp. 168-171.

³⁵⁵ See Michael J. Lewis, *American Art and Architecture*, London 2006, p. 280 on Oldenburg (b. 1929). Koons' *Puppy* also evokes other puppy and photographic "Puppies" that was subject to litigation in 1992; see also Linda Hutcheon, *A Theory of Adaptation*, New York & London 2006, p. 90f. on the latter issue.

expected and unexpected messages sent out from such double-coded installations may also be described as comic intertextuality, although the degree of comic laughter aimed to be produced by the creators of such devices can vary greatly and has also often been influenced by contemporary aesthetic theories of the comic.³⁵⁶

2.4. Caricature

In addition to the parody, irony, and pastiche discussed previously³⁵⁷ in caricature may also provide examples of comic intertextuality. Defined by the exaggeration (in German it has been used since ancient times presents or imitates³⁵⁸), caricature has been used to produce humour from the or distorted image³⁵⁸, caricature and to produce humour from the or distorted and mock an opponent of a person, style, or situation.³⁵⁹ to satirise and mock a depiction of a person, style, or situation. exaggerated or distorted depiction of a person, style, or situation. In the introduction to his *Aesthetics* as edited by Hotho, G.W.F. Hegel had described caricature as not only exaggerating a characteristic, but as being characteristic of the ugly, which is itself a distortion ("Zudem zeigt sich das Karikaturmäßige fernner als die Charakteristik des Häßlichen, das allerdings ein Verzerren ist").³⁶⁰

³⁵⁶ See also Lewis *op. cit.*, p. 316 on Louise Lawler's *Big* of 2002-2003.

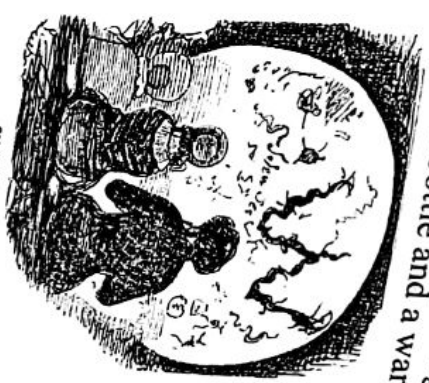
³⁵⁷ See also the previously illustrated examples from the work of Daumier and Cham.

³⁵⁸ See E.H. Gombrich and Ernst Kris, *Caricature*, Harmondsworth 1940, and see Gombrich, "Looking back on Laughter", in *The Art of Laughter: Cartoonists' & Collectors' choice*, Oxford 1992, ed. Lionel Lambourne and Amanda-Jane Doran with a foreword by Sir Ernst Gombrich, pp. 9-12 on the invention of the term by Annibale Carracci to describe a mock portrait involving deformity or distortion.

³⁵⁹ John E. Bowlt writes in his "Nineteenth-Century Russian Caricature", in *Art and Culture in Nineteenth-Century Russia*, ed. Theofanis George Stavrou, Bloomington 1983, pp. 221-236; p. 232 that "The essence of caricature is displacement or deliberate misplacement of emphasis."³⁶⁰

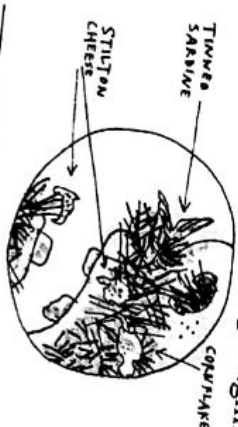
³⁶⁰ See the *Aesthetics. Lectures on Fine Art* by G.W.F. Hegel, translated by T.M. Knox, 2 vols., Oxford 1975, vol. 1, p. 18f. and Hegel's *Vorlesungen über die Ästhetik*, ed. H.G. Hotho [1835-38 and 1842-43 on the basis of Hegel's 1823, 1826 and 1828/29 Berlin lectures] in G.W.F. Hegel, *Werke* in 20 Bänden, ed. Eva Moldenhauer and Karl Markus Michel, Frankfurt am Main 1970-1999, vol. 13 (1970), p. 35.

mous mock report on an alcohol-loving "cold-water curing society" in *Punch* of 1842³⁷⁰ Leech shows the attempt by the society of a newfangled "solar microscope".³⁷¹ Here the large water by means magnified creatures spelling out Leech's name as well as his logo of a leech in a bottle and a warningly giant "W" for "water".



124. John Leech, "Cold Water Cure", *Punch* 1842, vol. 3, p. 151.

The drawings made for Roald Dahl's *The Twits* of 1980 by Quentin Blake (b. 1930) not only illustrate Dahl's descriptions of the unclean and nasty Twits, but also goes one step further in visualizing the unpleasant mixture of food-stuffs in the unwashed Mr Twit's beard when seen under strong magnification.³⁷²



125. Quentin Blake, "Dirty Beards", in Roald Dahl, *The Twits*, ill. Quentin Blake, London 1980.

³⁷⁰ See *Punch* 1842, vol. 3, p. 151.
³⁷¹ See also Lauster 2007, p. 243 ff. on Albert Smith's sketch the "Casino" in his *Gavarni in London: Sketches of Life and Character*, London 1849.
³⁷² See Roald Dahl, *The Twits*, ill. Quentin Blake (1980), London 2007, p. 5. My thanks go to Quentin Blake for permission to reproduce his drawings and for the commentary he gave on his work in his Keynote Address to the *Laughing at Art: The Study of Humour in the Visual Arts* conference organized by Susanna Berger and Galina Mardilovich in Cambridge in April 2010.

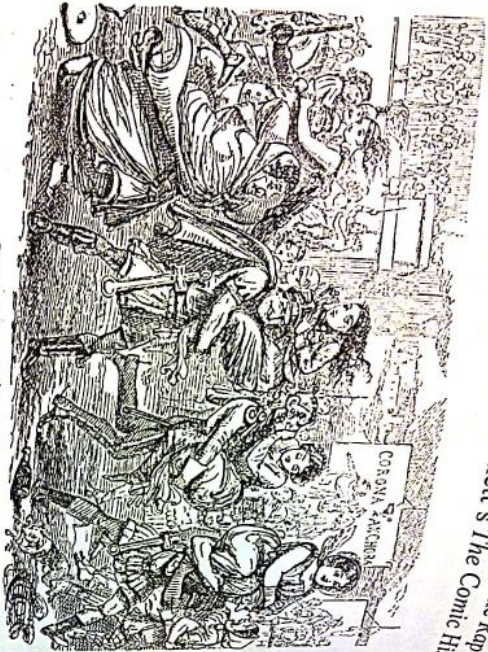
Here the characteristics of caricature of exaggeration and the unexpected both play a part in producing a comic reaction in the reader/spectator. Other works by Quentin Blake of this time, such as his illustration of a not so little – or innocent – Red Riding Hood in his wolfskin coat for Dahl's parodic *Revolving Rhymes* of 1982,³⁷³ might rather be said to lightly parody earlier depictions of such wolfskin rather than be said to lightly parody earlier depictions of such wolfskin (as well as other humorous illustrations exaggeration does not them. In many of these humorous illustrations, role reversal, and comic play as large a role as ironic modernisation, parody, the parodic refun- juxta-position. As in some "mock-epic" parody, the parodic extension of the original is continued with a modernised extension of the original story when Dahl retells the story of "The Three Little Pigs" with the aptly renamed "Miss Hood studying *Vogue*, while illustration of an "upper crust" Miss Hood studying *Vogue*, while blow-drying her locks and answering a tragically all too trusting call for help from the remaining pig, is followed by a concluding drawing of the exotically dressed heroine departing with not one, but two wolfskin coats and a pigskin travelling case.³⁷⁵

126. Quentin Blake's concluding illustration to Roald Dahl's *Revolving Rhymes* of 1982.



³⁷³ See Roald Dahl, *Revolving Rhymes*, ill. Quentin Blake (1982), London 2009, p. 47.
³⁷⁴ Dahl's two rhymes about Miss Hood extend the conclusion of James Thurber's "The Little Girl and the Wolf" from *Fables For Our Time* of 1940. F. W. N. Bayley's *Comic Nursery Tale* version of c. 1844 had, by contrast, seen the wolf both eat Red Riding Hood and steal away her hood.
³⁷⁵ See Dahl *op. cit.*: "Ah, Piglet, you must never trust/Young ladies from the upper crust./For now, Miss Riding Hood, one notes,/Not only has two wolfskin coats,/But when she goes from place to place,/She has a PIGSKIN TRAVELLING CASE."

Parodic caricatures by Daumier and Cham of works exhibited in Paris have already been discussed. Parody and caricature can also sometimes be found together in the work of the London Punch cartoonist John Leech, as in, for instance, his parody of the Rape of the Sabine Women for Gilbert Abbott A'Beckett's *The Comic History of Rome* of 1852.³⁷⁶



127. John Leech, *The Romans walking off with the Sabine Women*, in Gilbert A'Beckett's *The Comic History of Rome*, London 1852, p. 10.

Here Roman soldiers struggle to carry off Victorian maids and matrons of various weights and sizes, who in their turn hold on to the noses or helmets of their captors with expressions of pleasure, coyness, and expectation, while a portly matron chases after both Romans and maidens with a furled umbrella in a caricature of Victoria.

³⁷⁶ See also J.R. Harvey, *Victorian Novelists and their Illustrators*, London 1970, p. 81. Leech is credited with applying the term "cartoon" to the caricature in his ironic "Cartoon No. 1. Substance and Shadow" for *Punch* of 15 July 1843, in which the children of the poor are showing wandering as if lost inside a picture gallery – a reference to the exhibition of the "cartoons" for the frescoes of the new Houses of Parliament at Westminster; see also John Houfe, *John Leech and the Victorian Scene*, Woodbridge Suffolk 1984, p. 50. It has, however, also been suggested that the editor of *Punch*, Mark Lemon, the author of the cartoon's legend – "The poor ask for bread and the philanthropy of the state accords an exhibition" – was behind the transference of the term; see Lambourne *op. cit.*, "Selectors' Apologia", pp. 13-15; p. 14.

romain feminist militancy.³⁷⁷ At the back of the scene the words "Corona et Anchora", behind a barber and near to a man smoking, suggest a Latin name for the "Crown and Anchor", public houses known to 19th Century English drinkers.

Comparing the use of earlier depictions of the rape of the Sabine Women with De La Nuez's more recent pastiche of Poussin's *L'Enlèvement des Sabines* [otherwise translated as "The Rape of the Sabine Women"]¹ of 1637/38), one can see that we must imagine (or recall) the original picture on which Leech has based his cartoon, whereas in De La Nuez's pastiche it is reproduced for us, if as an ironic street background to the bus trip taken by the above Lisa.³⁷⁸

Clearly the nature of the interpictures given in both of the above mentioned works must also be specified: the one being a clearly visible, if partial, counterfeit reproduction in De La Nuez's pastiche and the other a suggestion created by both the composition and some of the details of the caricature made of it by Leech. The implied or partially hidden interpicture in Leech's caricature may not necessarily also imply its earlier audience and milieu, but can remind us of the canonical nature of the original work as one of the modern world's best known museum showpieces.

³⁷⁷ *Punch* often caricatured the 19th Century feminist by putting a threateningly raised umbrella into her hand. Leech was also fond of modernising his historical caricatures with umbrellas, as in, for instance, his sketch of the young Prince Arthur requesting his umbrella-holding grandmother to surrender from her tower in A'Beckett's *The Comic History of Britain*, vol. I of 1847, p. 104, or in his sketches of Henry VIII sheltering from the rain in a tent under an umbrella, or attacking a bull with one, in *The Comic History of Britain*, vol. II of 1848, pp. 21 and 66. Other modern devices juxtaposed in comic anachronistic fashion with ancient historical scenes by Leech include the cricket bat, which turns up in scenes such as that of "Time Bowling out the Druids" in the *The Comic History of Britain*, vol. I of 1847, p. 2, or in the engraving of the "Freedom of Greece proclaimed at the Isthmian Games" in A'Beckett's *The Comic History of Rome* of 1852, opposite its p. 195.

³⁷⁸ Pablo Picasso's variations on Poussin's *Rape of the Sabine Women* as a product of war in his *Guernica* rather than the humour of comic pastiche.

While Leech produces humour from the parody of Poussin's work in A'Beckett's comic history, this also suggests some admiration of the older artist.³⁷⁹ As in many such works, the signals that the caricature is of another work may be numerous, if not always, or to the same extent, explicit.

Other caricatures by Leech include his variations on *Progress* as depicted in the series of works by Hogarth of 1735, the title of which can itself be seen as a parodistic reference to Bunyan's *Pilgrim's Progress*, where the trajectory of the hero is up rather than down.³⁸⁰

These variations on *The Rake's Progress* include Leech's "Quod and not in Credit" (No. 9 of Leech's "Vicissitudes of Swell") in *Bell's Life in London* of 24 March 1839.

An echo of this early work is to be found not only in Leech's sketches for Albert Smith's "Physiology of the London Idler" of 1842,³⁸¹ but also in his sketch of the "extravagant" crusader Robert "Curt-hose" (the eldest son of William the Conqueror) for Gilbert A'Beckett's *The Comic History of Britain*,³⁸² on whose wall a sketch of a ballet dancer hangs, as it does in several other sketches by Leech of contemporary rakes and idlers.³⁸³

Here it could also be suggested that the main intertextual reference in the sketch of the profligate crusader is (ironically enough) to Leech's own earlier pictures of contemporary rakes and idlers.

³⁷⁹ Houfe *op. cit.*, p. 132 refers to how Leech had admired a painting by Piloty of Nero contemplating the ruins of Rome and said how he should have liked to have been able to paint like that.

³⁸⁰ An even more modern – and ironically self-reflexive – treatment of the theme with reference to caricature is to be found in the *Rake's Progress: Present*, *Caricaturists and Satirists, their art, their purpose and influence*, London 1984, Plate 71, p. 131.

³⁸¹ See also Rose 2007, p. 42f.

³⁸² See A'Beckett, *The Comic History of Britain*, vol. I, 1847, p. 77.

³⁸³ See also Rose 2007, p. 43 as well as our ill. 240 of the caricature of the idler admiring a sketch of a ballet dancer in Smith's *The Natural History of the Idler upon Town*, ill. Albert Henning, London 1848.

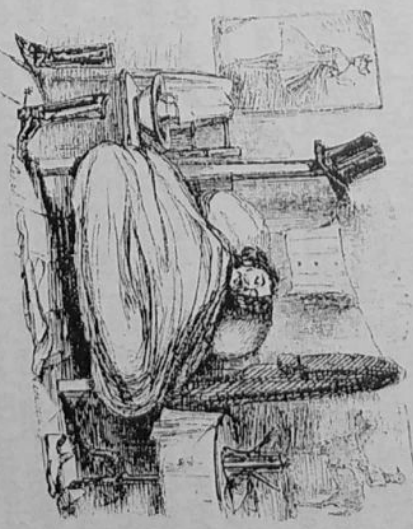
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128. John Leech, "The Effects of Extravagance", in Gilbert A'Beckett, *The Comic History of Britain*, London 1847, vol. I, p. 77.



The Effects of Extravagance

129. John Leech, "The Regent-Street Lounger", in "The Physiology of the London Idler" (anon.; by Albert R. Smith), in *Punch* 1842, vol. 3, p. 13.



Other of Leech's sketches for *The Comic History of Britain* – from *Julius Caesar to the Hanoverian George II* – of 1847-1848 by Gilbert A'Beckett (1811-1856) also show him to be aware of the comic possibilities of adding ironic references to both earlier and more contemporary art in sketches of older ages.³⁸⁴ As in Blumauer's addition of umbrellas to the *Aenied* (see also the following illustration by Theodor Hosemann to Blumauer's travesty) umbrellas are again to be found in juxtapositions of the present with the past in Leech's parodic sketches.

³⁸⁴ There also appears to be a parodic reference in the following sketch by Leech to mediaeval pre-perspectival depictions of kings surrendering their castles from turrets the same size as themselves.



130. Theodor Hosemann (1807-1875), Blumauer, *Virgils Aeneis translated in Aloys Blumauer's Gesammelte Schriften*, Stuttgart 1862, Part I, Plate 6, p. 79. 131. John Leech, "Prince Arthur requires his Grandmother to smother", in Gilbert A'Beckett, *The Comic History of Britain*, London 1847, vol. I, Book II, Chapter VI, p. 104.

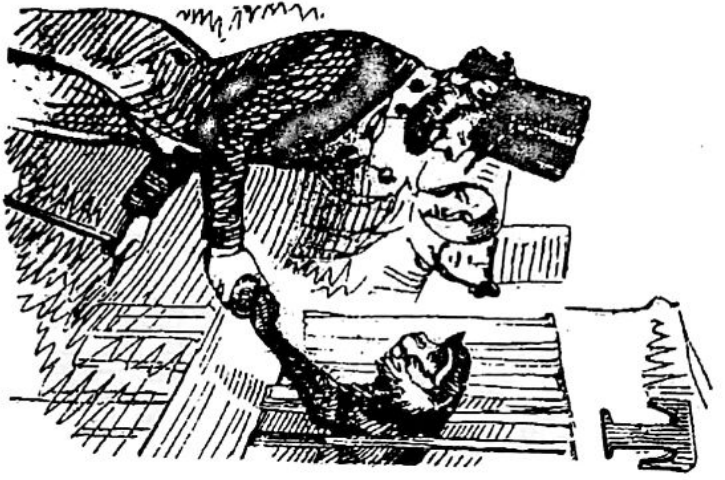
Further ironic juxtapositions are to be found in Leech's depiction of the battle of Bosworth Field as in a stage production of Shakespeare's *Richard III*, as seen from the back rather than from the front of the stage, with its soldiers cum actors relaxing with pints of ale in the wings while they watch with apparent lack of concern the historically (if not theatrically) fatal duel between the unhorsed Richard III and his opponent Richmond in Act 5, scene v of the play. Here the sub-title "*A Scene in the Great Drama of History*" is taken literally, so that the scene is in fact one taken from a dramatic portrayal of history rather than from history "as it really was". The interventions of the author in the writing of history (as by A'Beckett and Leech in their comic histories) is here depicted together with the scene in an ironically meta-artistic exploration of the levels of fictional versus factual representation that can be found in such interventions.

Aside from the more than 300 sketches that he executed for A'Beckett's comic histories, Leech provided numerous other illustrations for *Punch*, including those for Albert R. Smith's anony-

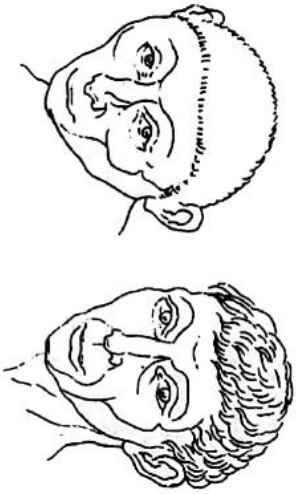
mostly published "physiology of the London Idler" of 1842, 385 where the figure of the idler in bed also recalls that of the rake. 386 Other illustrations for Smith's works show that both borrowing and developing other caricatures was rife at the time. One such from and echoing of the zoo scene from Louis Huart's *Physiologie du flaneur* of 1849, illustrated by "Phiz" (Hablott Knight) in the *town and country* life of 1849, illustrated by an example of *le badaud étranger* (the gaper from out of town) in the *town and country* life of 1849, where Miss Martha's bonnet is removed by an elephant in a zoo, in a scene reminiscent of that shown in the illustration of the *badaud étranger* (the gaper from out of town) in Louis Huart's *Physiologie du flaneur* of 1842. 388

An example of "double-coded" comic intertextuality of animal and human portraiture, as suggested by the 16th Century caricaturist Giovanni Battista della Porta, can also be found in caricatures such as that of the idler greeting the monkey in the zoo in Albert Smith's *Natural History of the Idler upon Town* of 1848, in which ape and spectator are ironically made to look physiognomically similar.

³⁸⁵ See *Punch* 1842, volume 3.
³⁸⁶ A sketch by Leech of Charles I as pickpocket in *The Comic History of Britain*, vol. II, p. 157 ("His Gracious Majesty Charles I borrowing money") also recalls a sketch of a pickpocket that he had done for Smith's ironic "Physiology of the London Idler" (see Rose 2007, p. 74).
³⁸⁷ Huart's *Physiologie du flaneur* is reproduced together with Smith's 1848 version of his "Physiology of the London Idler" of 1842 as well as on illustrations for the latter in Rose 2007.
³⁸⁸ See Albert Smith, *The Pottleton Legacy. A story of town and country*, illustrated by Phiz, London 1849, Plate 5 (opposite p. 60). The illustration, illustrated by Phiz, London 1849, p. 45 had also been echoed, but without the comic attack by the elephant on the idler's costume, in Huart's *Physiologie du flaneur* of 1841, p. 45 had also been echoed, but without the comic attack by the elephant on the idler's costume, in the sketch for Albert Smith's *Natural History of the Idler upon Town* of 1848 (based on his "Physiology of the London Idler" of 1842 as well as on Huart's 1841 work), p. 28; see also Rose 2007, pp. 117 and 232.
³⁸⁹ Smith's parodic "Natural Histories" were based on the ironic "Physiologies" of French authors such as Louis Huart that were themselves parodies of Lavater's essays on Physiognomy; see Nathalie Preiss, *Les Physiologies en France au XIX^e siècle. Etude historique, littéraire et stylistique*, Mont-de-Marsan 1999 as well as Lauster 2007 and Rose 2007, and see also Diana Donald, "'A Mind and the Depiction of Animals in Nineteenth-century Theory of Expression and the Depiction of Animals in Nineteenth-century



132. From Albert Smith, *The National History of the London upon Town*, Albert Henning, p. 24.



133. Sketch from Giovanni Battista della Porta, *De humana physiognomia*, Napoli 1586; as reproduced by Lavater.

Britain", in *Endless Forms. Charles Darwin, Natural Science and the Visual Arts*, ed. Diana Donald and Jane Munro, New Haven & London 2009, pp. 195-213 on the influence of physiognomic studies of the emotions on 19th Century sketches and paintings of animals. Plates from Giovanni Battista della Porta's *De humana physiognomia*, such as that comparing monkey and man, had been reproduced in Lavater's works on physiognomy; see Jonathan Smith, *Charles Darwin and Victorian Visual Culture*, Cambridge 2006, p. 191 on their publication in England, and see Otto Baur, *Der Mensch-Tier-Vergleich und die Mensch-Tier-Karikatur. Eine ikonographische Studie zur bildenden Kunst des 19. Jahrhunderts*, Phil. Diss. Köln 1973 on Battista della Porta.

The satirical tradition of replacing humans with monkeys in the so-called *singeries* of the Middle Ages and after has been continued into this century by Jean Baptiste Chardin (1699-1779), Grandville (Jean-Baptiste Gérard, 1803-1847) and Alexandre-Gabriel Decamps (1803-1860) by the British artist Banksy. He has produced not only politically satirical paintings, such as a traditional, palette-wielding artist (1610-1690), in the "Banksy Versus Bristol Museum" exhibition at the large mechanical ape as a traditional, palette-wielding artist shown in the "Banksy Versus Bristol Museum" exhibition of 2009.³⁹⁰ While Teniers the Younger, Chardin, and Grandville had satirised the imitative artist as aping others,³⁹¹ Decamps' *Les Experts* (The Experts) of 1837 had made the art critic the butt of satire.



134. Alexandre-Gabriel Decamps, *Les Experts* (c. 1837); lithograph of c. 1839.

As in other such caricatures, and in the comic or mock-heroic animal epic, the juxtaposition of humans with animas can be the source of satire as well as of humour. Pieter Bruegel the Elder's "Battle of the Moneybags and the Strongboxes" (published posthumously after 1570) can be seen as an early example of a moralising satirical work, in which the human is reduced not just to animate, but to inanimate matter.³⁹² The title given the work of *The Battle of the Moneybags and the Strongboxes* recalls the parodic, mock-heroic battles of parodies such as the ancient *Battle of the Frogs and the Mice*. While the work itself appears to be more satirical of the just for

³⁹⁰ Although preceding the lithograph that reverses its direction of c. 1839, Decamps' *singerie* painting in oils of 1837 (Oil on canvas, 64.1 x 46.4 cm, Metropolitan Museum of Art, New York) might also be described as an example of caricature "remedialised" into paint.

³⁹¹ See, for example, Janson *op. cit.*, pp. 308ff. on sketches by David Teniers the Younger and Chardin and on the caricatures by Grandville satirising artists aping others, as well as Asemussen and Schweikhart *op. cit.*

³⁹² See Barbara Butts and Joseph Leo Koerner 1995, Cat. 37, p. 76.

Rose: Pictorial Irony, Parody, and Pastiche

a comic reworking of a variety of older materials. The caricature to be found in Böcklin's older materials. The parody in the work, in that an earlier siren can also be found in a caricature by André Gill (1840-85) of the signal of *des sirènes* by Marie-François Firmin-Girard (1838-1921), whose work was shown as No. 809 in the paintings of the *Salon of Le chant* (seen from behind), who plays a pipe like Böcklin's older sirens in John Flaxman's illustrations to Homer's *Odyssey*,³⁹⁸ Firmin-Girard's are human rather than bird-like creatures. On the left of Gill's caricature Firmin-Girard's siren with lyre has, however, been anachronistically changed into an ornolu clock with siren decorations. Not only may this be taken to be an ironic reference to the fashion for decorating clocks with siren decorations, but it may also be seen to satirise the anachronistic decoration of the lyre in Firmin-Girard's work. The caption to Gill's sketch ironically describes the two sirens, "having lost the key to their clock", "imploving Ulysses to lend them his".



138. André Gill, *Le Salon pour rire par Gill*, 1864.

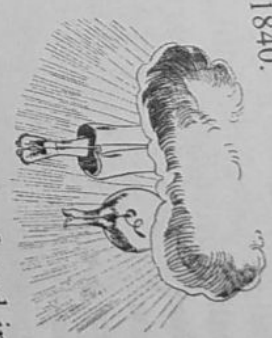


139. Marie-François Firmin-Girard, *Le chant des sirènes*, c. 1864 (No. 809 in the *Salon* of 1864).

³⁹⁸ See Flaxman's illustrations of c.1793 to *The Odyssey of Homer*, Plate 19. One siren plays an *aulos* (a double flute) like that depicted by Firmin-Girard. Although Flaxman's sirens look human, their lower torsos remain fully clothed save for one siren that shows a foot shaped like a hoof.

Rose: Pictorial Irony, Parody, and Pastiche

In 19th Century caricature, the work of Wilhelm Busch (1832-1908) has been associated with the comic grotesque, as well as with parody of local *mores*.³⁹⁹ In Chapter 10 of Busch's *Der heilige St. Anthony* is shown being taken up backwards to heaven with his pet pig in a parody of religious art of 1840.⁴⁰⁰



140. Wilhelm Busch, *Der heilige Antonius von Padua*, 1870; Chapter 10, *Klausnerleben und Himmelfahrt* (Hermitt's Life and Ascension)

One well known example of grotesque caricature to be found in Busch's graphic works is, moreover, his reduction of the troublesome children Max and Moritz to loaves of bread by the adults, but whom they have been playing their tricks, and then to inanimate, still recognisable, grains of duck feed.



141. Hier kann man sie noch erblicken
Fein geschoben und in Stücken.



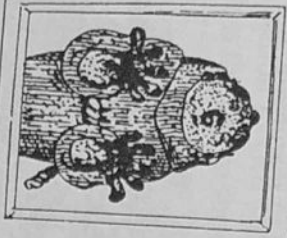
Doch endlich vorwärts an
Mischer Müller's Federweih.

141 & 142. Wilhelm Busch, *Max und Moritz. Eine Bubengeschichte in sieben Streichen*, 1865; *Letzter Streich* (last scrape).

Max and Moritz have had their final adventure in being fed into the miller's corn shredder by a farmer whose bags of wheat they had cut for a joke. Ironically (and grotesquely) the corn they have been

³⁹⁹ Some of Busch's sketches can also be seen as ironic parodies of 19th Century genre scenes; see Theissing 1994, p. 253 on Busch's interest in and use of the work of the 17th Century Dutch masters of the genre scene.
⁴⁰⁰ See our ill. 42 and see *Wilhelm Busch. Gesamtausgabe in vier Bänden*, ed. Friedrich Bohne, Wiesbaden 1974; vol. 2, p. 134. (Busch was also criticised for his lack of reverence in this work.)

turned into is spread out on the ground for the miller's ducks, what can also be seen as the parody of an everyday farmyard scene in the shapes previously taken by their cartoon characters, also ironically meta-caricature-like in that the two pranksters have previously been given the parodic shapes of ghost-like, white silhouettes when covered by flour in *Streich* (Scrape) No. 6, after falling through the chimney into the flour prior to taking on the caricature-like shapes of inanimate gingerbread men. Busch, once a student at the Academy of Art in Düsseldorf, and a painter as well as a comic versifier and caricaturist, had also parodied the history painting popular in his time in his 1884 caricatures of the unsuccessful painter Kuno Klecksel's⁴⁰² "historical" portrait of the inventor of gunpowder ("Schwarzpulver" or "black powder"), Father Schwarz (Black), to a blackened face,⁴⁰³ and of the artist's epic battle with his pencil ("Faber No. 5") against the critic Dr Hinterstich (Dr Stab-in-the-Back) across Chapter 6 of that work.⁴⁰⁴



143. Wilhelm Busch, *Malter Klecksel*, 1884; Chapter 5: Portrait of Bernhard Schwarz.

⁴⁰¹ See *Wilhelm Busch. Gesamtausgabe in vier Bänden*, vol. 1, pp. 388-389. The Düsseldorf artist Gustav Süs (1823-1881) had also been known for his humorous paintings of such scenes as well as for illustrated children's tales such as *Hähnchen und Hühnchen. Ein Märchen mit Federzeichnungen* of 1853.

⁴⁰² Klecksel's name ironically means little "ink-blot" or "splotch".

⁴⁰³ See Wilhelm Busch, *Malter Klecksel* (1884), Chapter 5, in *Wilhelm Busch. Gesamtausgabe in vier Bänden*, vol. 4, p. 117 as well as Theisinger *op. cit.*, p. 270 and Rose 2006, p. 64. A blackened portrait is also to be found of the teacher "Lämpel" in the "Vierter Streich" of *Max und Moritz* (see *Wilhelm Busch op. cit.*, vol. 1, p. 365 f.), after Max and Moritz have placed gunpowder in the teacher's pipe as a joke.

⁴⁰⁴ See *Wilhelm Busch. Gesamtausgabe in vier Bänden*, vol. 4, pp. 118-126 and see Michael Vogt (ed.), *Die boshafte Heiterkeit des Wilhelm Busch*, Bielefeld 1988.

While the caricaturist John Leech had used parody as well as exaggeration to create the comic intertextuality and levels of humour in their paintings, that generation had used both caricature and parody in their paintings.



144. Florence Claxton, *The Choice of Paris: An Idyll*, 1860.

The Choice of Paris: An Idyll of 1860 by the young Florence Anne Claxton (b. 1840) refers both covertly and overtly to Pre-Raphaelite art works of the time, whilst also turning figures from them into individual caricatures in which their characteristics are exaggerated or distorted.⁴⁰⁵ Together with these caricatures Claxton's work ironically weaves stories from the narrative-based works of the Pre-Raphaelites into a variety of sub-texts relating to the overall theme

⁴⁰⁵ Ill. 144 is of the watercolour of 1860 of 26.8 x 37.8 cm in the V&A, London. (Photo © Victoria and Albert Museum, London.) William E. Freedman, "Pre-Raphaelites in Caricature: 'The Choice of Paris: An Idyll' by Florence Claxton", in *The Burlington Magazine*, vol. 102, no. 693 (December 1960), pp. 523-529 illustrates and discusses a version of Claxton's *The Choice of Paris: An Idyll* on panel of 29.9 x 38.1 cm in the collection of Mr. Ralph Dutton and reproduces a black and white photograph of another version, "whereabouts unknown", reproduced from a negative in some detail from our ill. 144. An engraving with further variations was published in the *Illustrated London News* (ILN) Supplement of 2 June 1860, p. 541.

beautiful heroines, but also becomes an ironic comment on the resolutely very difficult choice to be made by the spectator of Claxton's work of anything beautiful from the multitude of caricatured figures placed before them.

To start from the left of Claxton's work, a Ruskin-reading⁴¹⁰ Everett Millais (1829-1896) in the guise of the hero Paris is made to choose a comically ugly caricature of a flame-haired Pre-Raphaelite heroine holding a head of corn⁴¹¹ over both the Virgin from Raphael's *The Marriage of the Virgin* of 1504 (a labelled detail from which hangs on the wall at the back) and a "pretty, modern, English girl, dressed in the mode of the day, with plaited hair and ornithine complete."⁴¹²

To the right of Millais some figures are gathered around a piano on which a sheet with the words "Broken Vows"—a reference to a work by Philip Hermogenes Calderon (1833-1898) that is parodied on the other side of Claxton's painting⁴¹³—is enthusiastically being played by, ironically enough, the newly liberated Pre-Raphaelite heroine from Holman Hunt's *The Awakening Conscience* of 1853.⁴¹⁴

On the floor is a copy of Ruskin's "On Beauty" next to which a note reads "One man's meat is another man's poison". In the background a figure in mediaeval dress reminiscent of figures in Millais' *Ferdinand and Isabella* of 1849 and Hunt's *Claudio and Isabella* of 1850, with the words "Middle Ages" emblazoned on his chest, opens the door to a saint-like figure (with nimbus in Mr. Dutton's version), who appears to represent both the figure of Christ knocking on the door from Hunt's *Light of the World* of 1843 (see also Fredeman, p. 526, n. 36) and an apostle by Raphael.⁴¹¹

This is an ironic reference to both Hunt's *The Hirseling Shepherd* of 1851, in which the untended sheep are straying into the corn while the shepherd dallies with his redheaded girl, and the motto in the top left corner of Claxton's work: "As a cock was scratching in a farm-yard he came upon a jewel. 'Oh,' said he, 'you're a very fine thing no doubt, but give me a barley-corn before all the pearls in the world'." For Fredeman *loc. cit.*, p. 526 this motto suggests that the Pre-Raphaelites are "concentrating on the minutiae of realistic detail, delineating the ugliest aspects of life and passing them off as beautiful".

⁴¹⁰ See the *ILN* Supplement of 2 June 1860, p. 542.

⁴¹¹ See our ill. 151.

⁴¹² See William Holman Hunt, *The Awakening Conscience*, 1853. Oil on canvas, 74 x 55 cm, Tate Britain, London and see Fredeman on the vari-

148. William Holman Hunt, *The Awakening Conscience*, 1853.



149. Caricature of Millais' *Mariana*, in *Punch*, 24 May 1851.



individual pre-Raphaelite works had already been caricatured in *Punch*, as in the caricatures of Collins' *Convent Thoughts* and of Millais' "dreary" *Mariana*'s satire is notable for its ironic interweaving comments, but Claxton's satire is notable for its ironic interweaving of a variety of works at once. The *ILN* (*Illustrated London News*) description of Claxton's *The Choice of Paris*: *An Idyll*, which is given together with its engraved interpretation⁴¹⁶ in the *ILN* Supplement of June 2nd, 1860, begins with the following account:

artistic and personal fidelities of those caricatured. Fredeman *loc. cit.*, p. 525 writes: "Within the house, to the left of the picture, the design of the almost intact from Hunt's *The Awakening Conscience*. The design on the top rug, the flowers on the wall, the piano with the sheet [...] resting on the cat [...] the mirror reflecting the opposite side of the room — even the (though the bird does not appear) — are all reminiscent of the trappings in Hunt's picture." The reference to Hunt's work is further ironised by the figure studying the detail of a woman's foot by the foot of the piano. Fredeman, p. 524 n. 27 quotes Claxton as having written on the back of the version of her work owned by Mr. Ralph Dutton: "Millais [sic] Madonna [sic], a setting [an] apple to the ugliest of 3 girls. Raffaels [sic] Madonna [sic], a P.R.B. and a modern girl of the period. Holman Hunt was composed of a woman with [a] microscope [sic]. All the background was composed of figures out of well known P.R.B. pictures [...]." (The figure recalls not only his Christ figures, but also Ford Madox Brown's *Christ Washing Peter's* bus that represents Holman Hunt copying a corn ironically recalling *Peter's* his Christ figures, but also Ford Madox Brown's *Christ Washing Peter's* bus that represents Holman Hunt copying a corn ironically recalling *Peter's* *Feet* of 1851-6, as well as adding another ironic meaning to pearls.)

⁴¹⁵ See *Punch*, or the *London Charivari*, 24 May 1851, vol. 20, p. 219.

⁴¹⁶ See the *Illustrated London News* Supplement of 2 June 1860, p. 541.

The engraving entitled "The Choice of Paris — An Idyll" by Miss Florence Caxton [sic] has made some changes to the painted versions such as, for example, in making the dress of Raphael's Virgin darker and in exagger-

The Pre-Raphaelites are smartly satirised by Miss Pringle's
 an elaborate sketch, exhibited at the Portland Gallery
 tistic curiosity, we engrave on another page. The picture
 wall. In the interior, the left-hand gallery, the other
 that of Mr. Milnes presenting the apple to a Pre-Raphaelite
 whom the picture to a figure of Raphael's (from the picture
 of "The Marriage of the Virgin"), and to a priest, modern
 dressed in the mode of the day, with puffed hair and
 the carries in his hand a volume of Mr. Ruskin's and
 another "On Beauty," by the same author. (On the
 of the famous apple-dressers which Mr. Ruskin
 England to print, and the engraving which Mr. Ruskin
 chosen was so exhaustive about last year, perhaps there
 Pre-Raphaelite worthy examining the foot of a female
 lying down, the lateral surface of which he is copying
 dorsal view. In the background at this side is an
 eyes the wrong side of Raphael's apartment out of the
 Byck, with their faces turned to the wall, which those
 known, and "Beauty" was exhibited underneath them
 of the public, which a modern figure, reclining on a sofa
 their necessary through a window, in the background
 being the "Pre-Raphaelite reflections" in some of the

some of the "Pre-Raphaelite reflections" in some of the
 do not necessarily imply criticism of the work itself, but
 (London 1856) (1856), the son of a wealthy merchant,
 Royal Academy, intended to help (I believe you were
 had passed religious pictures (the "other" side
 one of the "Pre-Raphaelite" (the "other" side
 which is a picture of Raphael's (from the picture
 of the famous apple-dressers which Mr. Ruskin
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 of the public, which a modern figure, reclining on a sofa
 their necessary through a window, in the background
 being the "Pre-Raphaelite reflections" in some of the

the Portland Gallery, parody, and
 the... the window on the opposite side of the gallery
 appears to a great extent to be a... the... of the...
 of which is the left of the... is intended to...
 and... of... and... at this... the... appear



The left-hand side of the Choice of Paris: An Idyll by Florence Clark
 as engraved in the Illustrated London News Supplement of 2 June,
 1856, p. 561.

The commentary to Clutton's work continues to explain her partially
 which includes, including her catalogue for the left of the right hand
 side of Philip Hermingway Clutton's Broken Toys of 1856, in
 which a girl with a hand to her heart listens to her father's lover
 and another girl on the other side of the garden fence.
 It will be remembered that in a picture recently produced by Mr. C. H.
 which a broken toy is represented as being in front of the garden

walk, having just caught a glimpse of her lover presenting a flower to a girl on the other side of the wall. In Miss Claxton's "Idyll" the hapless fair one sees through the brick wall, for the flower is being presented to her rival (who mimics an apple) inside the room, whilst she is standing outside in a Pre-Raphaelite attitude of intense affliction.



151. Philip Hermogenes Calderon (1833-1898), *Broken Vows*, 1836.
152. Walter Howell Deverell (1827-1854), *A Pet*, 1833; detail.

Yet another work parodied by Claxton's image of the woman pressed up against the wall beneath what looks to be a caged black-bird (as from Millais' *The Blind Girl*) is *A Pet* of 1833 by the P.R.B. "pet" Walter Howell Deverell. Claxton's victim of "broken vows" looks through a hole in the wall (here extended upwards to both the caged bird and a window from which a distressed P.R.B. heroine with nimbus locks down in anguish on a serenading monk), into the room in which the characters from Hunt's *The Awakening Conscience* are shown next to the piano, from which hangs the sheet of paper with the title "Broken Vows by Calderon".

The *Illustrated London News* commentary continues:

A little beyond this figure is seen an artist making a careful study of a brick by the aid of an opera glass. Looking upwards, we discern a young

⁴²¹ Claxton's weeping woman wears a brooch depicting a man in a top hat. Here Claxton's heroine is merged not only with the woman with brooch in Deverell's *Pet*, but also with the central figure from Rainoldi's *Judge-mem* (ill. 147) and the figure fixating at the wall from Hunt (ill. 145).

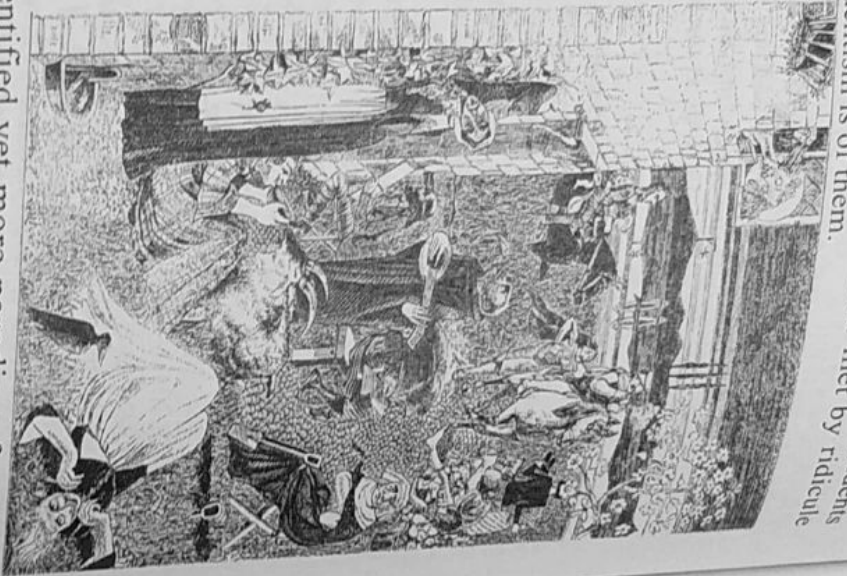
who is being dragged in at the window by the hair of the head, yet who is being dragged in at the window by the hair of the head, being lent too favourable an ear to the serenading monk beneath. Her long red hair has partly given way under the severity of the tension to which it is subjected.⁴²² Behind this figure is the famous Sir Ysumbras of which it is subject.⁴²³ and in the foreground a pic nic, where Mr. Hunt's "Screegoat" is anxiously waiting for some of the milk which a female (somewhat after one of the figures in Mr. Millais's "Spring") is drinking. The grave-digging nun, and the sprawling figure of the girl sucking a straw, in the foreground on the right, will at once be recognised as of the same

⁴²⁴ Frederickman *loc. cit.*, p. 524 comments: "The most intricate and the most puzzling caricature is [...] that of the female lending too eager an ear to the serenading monk below. While not readily identifiable, it is fairly easy to see what Miss Claxton has done here by comparing the scene with Holman Hunt's *Claudio and Isabella*, which illustrates Shakespeare's *Measure for Measure*. In the original painting, Isabella, in the habit of a novice, visits Claudio in prison. After having revealed to him the proposition made to Isabella, startled by her brother's reaction, pleads with him not to sacrifice her virtue to gain his freedom. Miss Claxton has not only inverted the roles of the principals; she has subverted the theme of the picture as well and transformed it into a humorous seduction scene. The external trappings are retained: the girl leaning from the window bears a close resemblance to Claudio, with his arched eyebrows, his red hair parted in the centre and combed in sideboards, and his long, angular face; the monk is the inverted counterpart of Isabella; even the paraphernalia has been kept – the apple-blossoms, the mandolin, the ribbed casement window."⁴²⁵

A reference to John Everett Millais' *A Dream of the Past – Sir Ysumbras at the Ford* of 1857. The work had already been caricatured by Frederick Sandys (1832-1904) in his *The Nymphs* of 1857, which showed Millais with Hunt and Rossetti on a donkey branded with the initials J.R. (for John Ruskin) in the place of Sir Ysumbras with his two children; see also Frederickman *loc. cit.* p. 523 and Christopher Wood, *The Pre-Raphaelites*, New York 1981, p. 39. A second figure on horseback in Claxton's work – from William L. Windus' *Barred Heaven* of 1856 – can be seen approaching in the background towards the figure of Brent's *Somerset*, who is breaking rocks into minutely detailed pebbles for the path of the oncoming Pre-Raphaelite figures. (On the left a Pre-Raphaelite obsessed with detail is copying the bricks in the wall with the aid of an opera glass.) Windus' figures of a faithless lover on horseback, with a faithless girl following him on foot while ambiguously clenching her side in pain (from love or over-exercising), is parodied by Claxton by the lover being shown casually holding a pipe as they approach the serenade, and the grave-digging nun.

paternity.⁴²⁴ This crowded little composition will afford much amusement to the artistic world and those who are up in professional incidents and tradition. There are some follies which are better met by ridicule than argument, and Pre-Raphaelitism is of them.

153. The right-hand side of *The Choice of Paris: An Idyll* by Florence Claxton, as engraved in the *Illustrated London News* Supplement of June 2nd, 1860, p. 541.



William Fredeman has identified yet more parodic references not mentioned in the *ILN* commentary: "Windus's *Burd Helen* and Brett's *Stonebreaker* are immediately recognizable as the parent pictures of two groups on the right; and the blackbirds are taken almost certainly from Millais's *The Blind Girl*."⁴²⁵ Still on the right, the figure drinking from the bowl and tantalizing the drooling scapegoat

⁴²⁴ This is a reference to the two nuns digging graves in Millais' *The Vale of Rest* of 1858-59, Oil on canvas, 102.9 x 172.7 cm, in Tate Britain, London (two nuns are also to be seen in the background of Millais' *Sir Isambard at the Ford* and in Claxton's piece near to a figure hanging from a gallows) and to Millais' *Spring: Apple Blossoms* 1859, Oil on canvas, 113 x 176.3 cm, in the Lady Lever Art Gallery, Port Sunlight.
⁴²⁵ *The Blind Girl*, 1856, Oil on canvas, 81 x 62 cm, Birmingham City Museum and Art Gallery.

Rose: *Pictorial Irony, Parody, and Pastiche*
 may well have been inspired as much by Miss Siddal's *We are Seven* as by Millais's *Spring*.⁴²⁶

154. Sir John Everett Millais (1829-1896), *Spring: Apple Blossoms*, 1859.

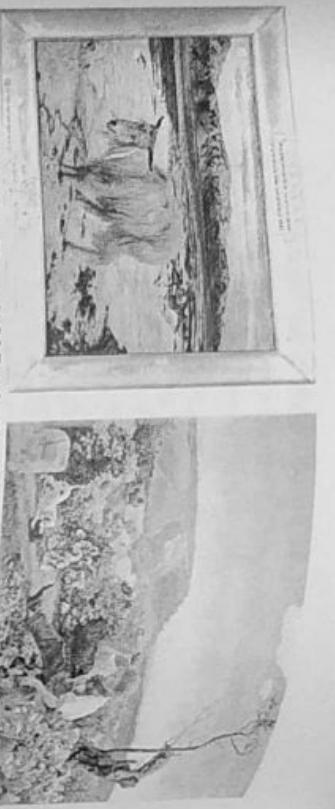


155. William Holman Hunt, *The Eve of St. Agnes*, 1848.



The outstretched drunken figure in William Holman Hunt's *The Eve of St. Agnes* of 1848 may also be recalled in Claxton's caricature of the girl stretched out in the right foreground of her parody. Where the girl in Millais' *Spring: Apple Blossoms* of 1859 appears to have been satiated by the bowl of milk in the centre of the picture, Hunt's outstretched figure has, by ironic contrast, been satiated by wine, so that the juxtaposition of the two in Claxton's figure produces a parody of both figures at once, together with an ironic reminder of the bottom right-hand figures in Raimondi's *Judgement of Paris*. Other pictures parodistically juxtaposed and caricatured in Claxton's work include Hunt's *The Scapegoat* and Brett's *The Stonebreaker*⁴²⁷ as well as works by Millais and Windus.⁴²⁸

⁴²⁶ See Fredeman *loc. cit.*, p. 525 and Jan, Marsh, *Elizabeth Siddal 1829-1862: Pre-Raphaelite Artist*, Sheffield 1991, cat. 2. The figure pouring tea in the left of Claxton's pictures also parodies the scene in Millais' *Spring*.
⁴²⁷ Hunt's *The Scapegoat*, 1854, Oil on canvas, 86 x 138 cm is in the Lady Lever Art Gallery, Port Sunlight and Brett's *The Stonebreaker*, 1857-58, Oil on canvas, 50 x 68 cm is in the Walker Art Gallery, Liverpool.
⁴²⁸ Millais' *A Dream of the Past - Sir Isambard at the Ford*, 1857, Oil on canvas, 124 x 170 cm is in the Lady Lever Art Gallery, Port Sunlight and Windus' *Burd Helen*, 1856, Oil on canvas, 84 x 67 cm, in The Walker Art Gallery.



156. William Holman Hunt (1827-1910), *The Scapegoat*, 1854. 157. John Brett (1831-1902) *The Stonebreaker*, 1857-58.



158. John Everett Millais, *A Dream of the Past - Sir Isumbras at the Ford*, 1857. 159. William Lindsay Windus (1822-1907), *Burd Helen*, 1856.



160. John Everett Millais, *The Blind Girl*, 1856. 161. John Everett Millais, *The Vale of Rest*, 1858-59.



Gallery, Liverpool. In Claxton's work the two horsemen are made to move in the same direction, towards the grave-digging nun and the scapegoat.

Rose: Pictorial history of the Victorian era

Rose: 1

Florence Claxton's *oeuvre* has been little explored outside of Fredeman's detailed analysis of *The Choice of Paris: An Idyll*,⁴²⁹ although Deborah Cherry has recently discussed that piece as well as Claxton's *Women's Work: A Medley* of 1861 as examples of parody.⁴³⁰ Madox Brown's depiction of male manual labour in his *Work of Women's Work* illustrates a variety of types of 1852-65. In her *Medley* Claxton illustrates a variety of types of women's work using both irony and parody as well as allegory. Other works by Claxton that merit further study include her *Scenes from the Life of a Female Artist* of 1858, *Scenes from the Life of an Old Bachelor* and *Scenes in the Life of an Old Maid* of 1859, *Scenes from the Life of a Governess* of 1863, *Physiology of the Dance* of 1868 and *The Adventures of a Woman in Search of her Rights* of 1871.

One reason for seeing Claxton's *Choice of Paris: An Idyll* as both caricature and parody, and as parodic pastiche rather than as pastiche alone, is that Claxton has created her own ironic connections between the works quoted, while also caricaturing and satirising the latter when refunctioning them within her new work and its parody of the subject of the "Choice of Paris".⁴³¹ From the reference in the title to that theme, through the many ironic uses of the apple as both the subject of the choice of Paris⁴³² and of works such as Millais' *Spring*, to the juxtaposition of the reclining figure from that work with that of the abandoned girl from Calderon's *Broken Vows* and

⁴²⁹ Florence Claxton's paintings were exhibited from c. 1858 to 1889 (her married name was Farrington after 1868) and she contributed illustrations to several journals. Her sister Adelaide was also an artist and illustrator.

⁴³⁰ See Deborah Cherry, *Beyond the Frame: Feminism and visual culture, Britain 1850-1900*, London and New York 2000, pp. 37ff., and see also Catherine King on Claxton, in Delia Gaze (ed.), *Dictionary of Women Artists*, 2 vols., London 1997, vol. 1, pp. 404-406.

⁴³¹ Cherry 2000, p. 42, following Hutecheon on parody, describes *The Choice of Paris*. An *Idyll* as parody in being a "mish-mash" of references to Pre-Raphaelite art. (Although the phrase "mish-mash" characterises pastiche rather than parody, it is the latter term, understood as the ironic juxtaposition and reworking of other works, that characterises Claxton's witty juxtapositions best.)

⁴³² Apples are also being eaten by the errant lambs in William Holman Hunt's *The Hiring Shepherd*.

the "grave-digging nun" from Millais' *Vale of Rest* (who now appears to be awaiting the final demise of the anguished P.R.B. himself), Claxton's work uses both caricature and parody to humorously re-present as well as to satirise the works of the Pre-Raphaelites. Satire and parody mix together with irony in many of Florence Claxton's caricatures. Her pen and watercolour caricature of artists in the old Victoria and Albert Museum paintings galleries, South Kensington of c.1861⁴³³ could be described as satire rather than parody because of its contemporary subject-matter, although it can also be seen as a parody of genre paintings depicting the artist's studio that ironically twists some of the expectations created by those scenes in which women were depicted as either the model or the spectator of the work being worked upon.



162. Florence Claxton, Pen and watercolour caricature of art students in the original Victoria & Albert paintings galleries, South Kensington, c. 1861.

Amongst the ironic twists and turns that are to be found in Claxton's gallery sketch a gentleman with cigar on the left has taken the paint brush from a young woman artist in order to improve her work, leaving her with nothing to do but to stoically grip onto her painting, instead of painting it herself.⁴³⁴ On the right, two haughtier women turn the tables on an older male artist, professor, or P.R.B., by commenting critically on his work behind his back, so that he must hold a knife for corrections in his teeth. Here Courbet's 1855 depiction of a model admiring his work over his shoulder in his studio as well as the scene in Thomas P. Hall's *Criticism* (engraved for the

⁴³³ Photo © Victoria and Albert Museum London. (A woodcut also appeared in the journal *The Queen* in 1861.)
⁴³⁴ See also the discussion of the representation of stoical self-control in Emily Mary Osborn's *Nameless and Friendless* of 1857 in our Chapter 4.

illustrated *London News* of 24 March, 1860 just prior to the publication there of Claxton's *Choice of Paris* in 2 June 1860), in which two parlour maids join the boot boy in criticising the bearded artist's work, could be said to have been ironically juxtaposed and re-worked. Many caricatures have also attacked a target in a satirical manner by way of the parodic refunctioning of images for political comment. Examples include James Gillray's "respectful", if also ironic, "emulation" of *The Death of Wolfe* of 1795 and his (1738-1820) in his *The Death of the Great Wolf* of 1795 and his ironic as well as politically satiric use of image of the male-like witches from *Machbeth* Act I, scene iii by Henry Füßli (1741-1825) in his *Wierd-Sisters: Ministers of Darkness: Minions of the Moon* of 1791.⁴³⁵ The latter caricature was drawn when the "madness" of George III, whose face is to be seen on the darker side of the moon, next to that of his wife, Queen Charlotte, had brought Pitt and his ministers to consult with the queen over their concerns, and shows Dundas (Home Secretary), Pitt (Prime Minister) and Thurlless (Lord Chancellor) in the role of the three witches or weird sisters.⁴³⁶



163. James Gillray, *Wierd-Sisters: Ministers of Darkness: Minions of the Moon* of 23 December 1791. 164. Henry Füßli, *The Three Witches*, c.1785.



⁴³⁵ The text to Gillray's "Caricatura-Sublime" reads: "They should be Women! - And yet their beards forbid us to interpret, - that they are so". The irony of applying this to male politicians adds to the humour of the piece as well as to its own self-reflectively ironic and parodic "weirdness".
⁴³⁶ See Draper Hill, *M^r Gillray: The Caricaturist. A Biography and Poetik*, 1965, p. 45, and see also Christina Oberstebrink, *Karikatur und Poetik: James Gillray 1756-1815*, Berlin 2005 on these works by Gillray and the "mock sublime". (The definition of parody given on her p. 193 as a deformation of form follows Leon Guilhamet [1987, p. 131] on satiric parody.)

More recent examples of political caricature in which the works of other artists are reworked include the uses made of Edward Hopper's *Nighthawks* of 1942 at the time of the Hopper retrospectives in London and Cologne in 2004 to satirise the international and national politics of the time. There Hopper's Americanism, as well as his bleak realism, and the apparently unpolitical character of those depicted by him are all played upon to ironically juxtapose messages about the international politics of the time; about America and its internal and external politics, or about the Ukraine, and the public's lack of precise knowledge about what has been happening in each place.⁴⁴⁰

In such satirical uses of older art works, the art work being "parodied" can be said to have been used as the vehicle of satire rather than as the target of satire itself.

Given the openness of the satire against its target, the parodied work is not used in such caricatures so much as a mask for the satirist as an imaginative tool for contrasting the failings of political life with the achievements of the imaginative artist.

Parody has also been used with caricature for social as well as political satire. In Banksy's ironically titled "*Are you using that chair?*" of 2005 Hopper's *Nighthawks* is repainted to show those inside the café turning around to listen to a drunken British tourist, who has smashed the glass of the café bar – and the stillness depicted by Hopper – with an outdoor chair.

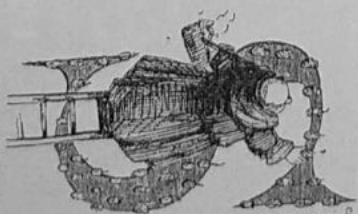
⁴⁴⁰ Following the opening of the London exhibition of Hopper's works a cartoon by Peter Brookes (b. 1943) in the *Times* of 28 May 2004 changed the title of Hopper's *Nighthawks* to "Night hawks", renamed the café the "Bagdad Café", added the words "Troops Welcome!", transformed the 5 cent cigar advertised on the outside of the café in Hopper's work into a missile, and replaced the customers in the café with the then President of the U.S.A. and his advisors, and the barman with the then British Prime Minister. Some months later a parodic refashioning of Hopper's painting *Nighthawks* of 1942 of 2 November 2004 by Karl Stuttmann (b. 1949) for the Berlin *Tagespiegel* reproduced the characters and scenery of Hopper's picture in a simplified caricature line drawing, exaggerating the barman's nose and adding the conversational opener "There were bad manipulations of the vote in the Ukraine" with the ironic reply from the barman: "I didn't know there was such an American State..."

2.5. Visual puns
Banksy has also become famous for his use of visual puns. The visual pun is a device involving ironic and also often parodic intertextuality, where an image can ironically be taken to refer to two different things at once, such as a literal and a metaphorical meaning.⁴⁴¹

Examples can be found in works by Pieter Bruegel the Elder such as his Dutch proverbs and his *Dulle Griet* (Mad Meg) of c. 1562 as well as in modern works.

When John Leech set about to illustrate Gilbert A'Beckett's *The Comic History of Britain* 1847-1848, he also parodied the mediaeval way of illustrating books, as imitated by artists such as himself in the 19th Century, by creating an "illuminated" letter showing a monk adding a number of lighted candles to a large initial S at the start of A'Beckett's chapter on the 9th Century.⁴⁴²

169. John Leech, illuminated letter in Gilbert A'Beckett's *The Comic History of Britain*, vol. 1 of 1847, p. 20.



As illuminated letters, Egbert and with certain exceptions, had been used in *Punch*, and was practised by authors and illustrators, had been used in *Punch*, and was practised by William Makepeace Thackeray (1811-1863) amongst others.

⁴⁴¹ The verbal pun has been defined as the humorous use of a word that has different meanings, or of words with a similar sound but different meanings, or as a play-on-words. The cartoonist Peter Brookes' transformation of the already metaphorical title of Hopper's *Nighthawks* into the depiction of a night meeting of hawkish politicians could also be seen as an example of the illustration and visual extension of such verbal punning.
⁴⁴² The illustration of initial letters had become popular with 19th Century authors and illustrators, had been used in *Punch*, and was practised by William Makepeace Thackeray (1811-1863) amongst others.

In Leech's "illuminated letter" of 1847 we see a monk lighting candles on a large initial rather than "illuminating" it with gold, as he would have done as part of his monastic work. Because the sketch is part of another, more modern comic work. Because the sketch is an initial letter has itself been made (appropriately and meta-artistically enough) by way of caricature. The clue to the double meaning of the image is also given by the use of the caricature of the overly plump monk, who might have illuminated manuscripts in the more traditionally manner in his monastery, but has already appeared in a similar caricatured form in more humorous 19th Century illustrations of earlier times.⁴⁴³

A plump monk will also appear again in Leech's illustrations to Gilbert A'Beckett's *The Comic History of Britain* while trying to escape Henry VIII's abolition of the monasteries (with treasures including a large candlestick) in Leech's illustrations to A'Beckett's volume II of 1848, in the etching showing Henry VIII "Monk Hunting" as if hunting monks like deer.



170. *Henry VIII Monk Hunting*, in Gilbert A'Beckett's *The Comic History of Britain*, vol. II of 1848, opposite its p. 69.

The monk flees with his plate in the same direction taken by Pieter Bruegel the Elder's "Mad Meg" before the mouth of Hell.⁴⁴⁴ Further ironic pictorial references in Leech's sketch might include one to

⁴⁴³ See also the figure of the monk in William Hogarth's *The Roast Beef of Old England (The Gate of Calais)* of 1748 in the collection of Tate Britain.
⁴⁴⁴ See the illustration of Bruegel's *Dulle Griet* of 1562/1564 in our Chapter 3, ill. 184.

Hogarth's illustration to Cervantes' "The Adventure of Mambrino's Helmet" (published in 1835), where the barber's basin - looking like a helmet in London in the centre foreground, as the monk - lies in the background) *Quixote* in London on horseback (with Sancho Panza in the background) the plate dropped under the delusion that the basin had been a *Don Quixote* under the meaning of like words and changes his quarry.⁴⁴⁵

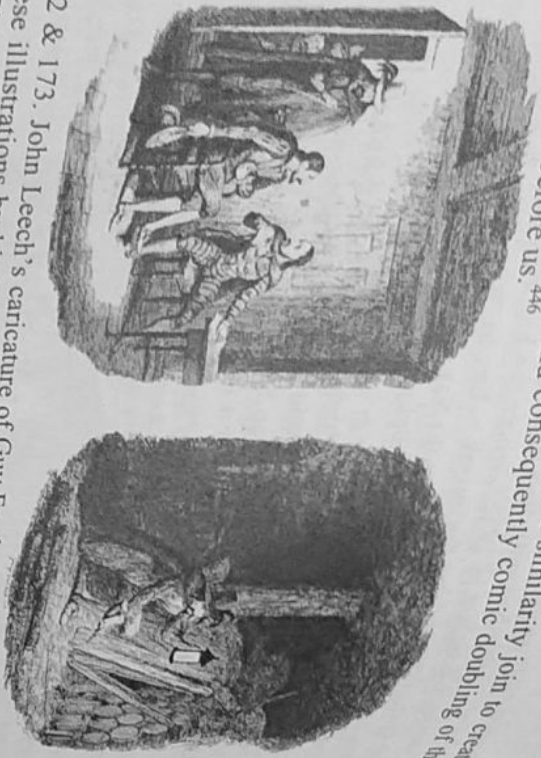


171. John Leech, *Discovery of Guido Fawkes by Suffolk and Mounteagle*, in Gilbert A'Beckett's *The Comic History of Britain*, vol. II of 1848, opp. p. 133.

Here the transference of Guido or Guy Fawkes' name to the "Guy", which is burned each 5th of November to commemorate the failure of Guy Fawkes to burn down Parliament, is ironically turned into a visual pun in which Guy Fawkes himself is grotesquely (and comically) replaced by a "Guy" that looks as if it is hiding itself from Guy Fawkes' pursuers, just as Guy Fawkes himself had hid in the cellar beneath Parliament while waiting to set off the explosives that were intended to destroy it.

⁴⁴⁵ George Cruikshank's illustrations to William Ainsworth's *Windsor Castle* of 1843 also contain a sketch entitled "The Signal" that shows Henry VIII astride a white horse.

Here chronological difference and verbal similarity join to create an ironically anachronistic and consequently comic doubling of the image we see before us.⁴⁴⁶

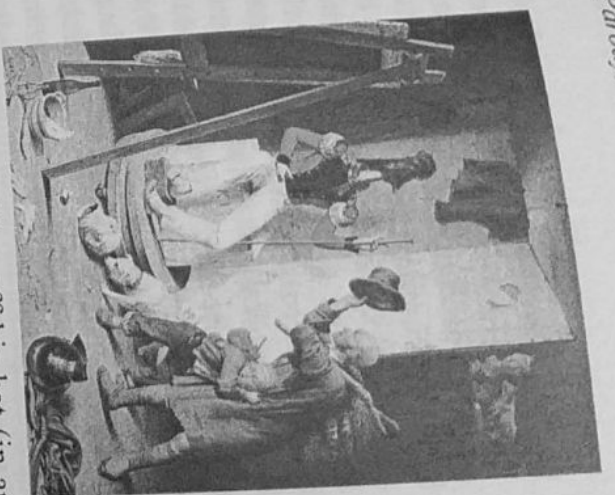


172 & 173. John Leech's caricature of Guy Fawkes also ironically recalls these illustrations by his instructor in steel engraving George Cruikshank (1792-1878) for William Harrison Ainsworth's *Guy Fawkes; or, The Gunpowder treason. An historical romance* of 1841.

In Heinrich von Rustige's mid-19th Century comic depiction of a peasant in an artist's studio, a play with the word "kopflös" – meaning both "headless" and "without reason" – appears to lie behind the use of many of the images in the picture.⁴⁴⁷

⁴⁴⁶ Page 133 of Gilbert A'Beckett's text itself makes reference to puns in describing the capture of Guy Fawkes: "He made one desperate effort to make light of the whole business, by setting fire to the train, but he had no box of Congreves at hand, and he observed, with bitter boldness, in continuation of a pun that he had made in happier days, that he had at last found his match and lost his Lucifer." Joachim Möller gives an insightful analysis of the overall relationship of text and image in A'Beckett's and Leech's work in his "Götterdämmerung. *The Comic History of Britain* (1847/48) von Gilbert Abbott à'Beckett und John Leech", in *Europäische Karikaturen im Vor- und Nachmärz*. Forum Vormärz Forschung Jahrbuch 2005, vol. 11, ed. H. Fischer and F. Vaßen, Bielefeld 2006, pp. 63-79.
⁴⁴⁷ See also Leslie Bodi, "Kopflös – ein Leitmotiv in Heines Werk", *Internationaler Heine-Kongress 1972*, ed. Manfred Windfuhr, Düsseldorf 1973, pp. 227-244.

174. Heinrich von Rustige (1810-1900), *Der Bauer im Maleratelier* (The Peasant in the Artist's Studio), n.d.



The scene is made comic by the peasant taking off his hat (in an ironic allusion to his lack of reason) to the headless artist's mannequin. The mannequin is dressed in the uniform of an officer, but his head has been replaced by the plumed hat belonging to the uniform and lies resting on the ground. While the peasant takes off his hat in a gesture of metaphorical "headlessness", to the dummy, whose literal headless figure ironically mirrors his, his small son clings in terror to his rouser leg at the sight of the apparently severed head on the floor. (In *Le Charivari* of 28 April 1852⁴⁴⁸ Daumier also shows a family with a howling baby and child apparently horrified by the decapitated heads shown in No. 517, Gallait's *Derniers hommes's rendus aux comtes d'Egmont et de Horn*.⁴⁴⁹) A rope with a noose on the end hanging above the dummy in Rustige's work also ambigu-

⁴⁴⁸ The date of Rustige's *Der Bauer im Maleratelier* (Oil on canvas, 60 x 50 cm, Stiftung Sammlung Volmer, Wuppertal) is not recorded; see Irene Haberland, *Heinrich Franz Gaudenz von Rustige*, in the *Lexikon der Düsseldorfer Malerschule. 1819-1918*, 3 vols.: vol. 3, München 1998, pp. 162-6; p. 165. Carl Spitzweg (1808-1885) had also painted a scene with a shortsighted admirer kneeling before a dummy dressed in women's clothes; see *Abbildung 7* in Lisa Schimter, *Carl Spitzweg* (2nd edn.) Leipzig 1998.

⁴⁴⁹ See also Buchinger-Früh *op. cit.*, p. 133. The caption to Daumier's caricature reads: "Le danger de faire voir à des enfants trop impressionnables le tableau de monsieur Gallait et de lire devant eux à haute voix la notice sur la décapitation du comte d'Egmont".

ously suggests an execution, while a sketch on the screen by the parently absent artist of a goat refers to his satirical bent.

Moving forward again to contemporary artists, the British artist Banksy's depiction of an "Elephant in the Room", in which the image as the wallpaper of the room in which it stands – apparently unserved by the girl on a sofa absorbed in her reading – ironically takes literally the saying that suggests that there is a problem present in a situation that has to be recognised. Here the "elephant in the room" depicted by the red and gold elephant satirises the aesthetically questionable design-sense of the traditional middle class living room as well as creating a comic visualization of the phrase.

Visual punning, by means of which a verbal metaphor is taken literally and then turned back into an image of its literal meaning, juxtaposed with its metaphorical sense, differs from the use of a verbal pun in the title of a work, as in, for instance, Thomas Rowlandson's well-known "Starecase" of c. 1800, in which the tumbling-down visitors to the Royal Academy exhibition stare around at each other and produce sights to stare at on its staircase. (A "Starecase" with eyes could be a solely visual pun.)

How far such punning can be taken visually, and with what complexity, will of course depend on the ingenuity and talent of the artist in question. *Ultra-Furniture* of 1938 by Kurt Seligmann (1900-1962) is a stool with three female-like legs. Salvador Dalí (1904-89) created an armchair with human-like arms in addition to his famous Mae West sofa of c. 1937. The *Chairman Mao* chair by Gerald Scarfe (b. 1936) of c. 1971 ironically combines a pun on Mao's title as "Chairman" with that of a red leather chair with hands, feet and a head like that of Mao – all also made out of red leather. A hurried lunch by Daniel Spoerri (b. 1930) of 23 April 1983 was punningly entitled after Manet, a "Déjeuner sous l'herbe" (Lunch under the grass).

Chapter 3. Signals of Parodic Intertextuality

1.1. Introduction

This chapter will deal with the signals and reception of pictorial parody, but will also look at examples of pastiche and "serious parody", but will also look at examples of pastiche and "serious parody".

As in many examples of literary parody, the object of the pictorial parody, as well as the intention of the parodist towards a target and its audience, may be difficult to identify at first glance when the images being juxtaposed involve the transformation and partial concealment of that which is being imitated and refashioned. Today the prefix "para" is usually interpreted as meaning "beside or near", as well as "beyond", and "related to", "supplementary to", and/or "subsidiary to" or "subordinate to". While any of these meanings, except perhaps "subordinate to", may be used to describe the relationship of parody to an older work, it is the internalization of an older work in the parody that ultimately explains its ambiguous nearness and opposition to another.⁴⁵¹

The signals or markers for a parody can be parapictorial ("beside or near" a picture; such as the title on a frame, or in a catalogue) as well as intrapictorial (within the picture).⁴⁵² The question of the relationship of the frame or "parergon" to a picture is one that has been approached from several different points of view in recent theory.⁴⁵³

The frame or *parergon* of a parodied work may also be treated in a variety of ways by a parodist. As seen earlier with reference to

⁴⁵⁰ This can also refer to the "parodia seria" that is to be found in music in which a secular score has been used for a sacred text.

⁴⁵¹ A parody might also be described as subordinate to another work if it were understood as either mere imitation or as a bad or unwitting imitation of another work, but this is not the sense in which parody has been used in this study.

⁴⁵² As noted previously, the prefix "intra" can mean "within; inside; on the inside", while "inter" can mean "between" or "among".

⁴⁵³ See, for instance, the works referred to previously by Jacques Derrida and Victor Stoichita as well as the volumes edited by Paul Duro and by Werner Wolf and Walter Bernhart.

Kaulbach's parody of Bendemann and Overbeck in his illustration of 1846 to Goethe's *Reineke Fuchs*, and to Nelson De La Muer's 1994, the frame of the targeted picture can be the first thing to go. In some parodic depictions of another painterly work or drawing, the sacred character of the religious works of the Salon may be said to have used an altar-like frame to ironically mimic and foreground the internal framing of their works. J.P. Hasselcleyer's mimicry of another type of parody involving reflection on the use of the frame of a work may also be implied (together with the author of the parodied work and its admirers or receivers) in a parody or pastiche in which it is not explicitly depicted.⁴⁵⁴

Although each parody may differ in the way it reproduces and changes the work it is parodying, and require specific historical research and information about the intentions of the artist in order to be adequately interpreted, it is still possible to describe in general terms a number of the para- and intra-pictorial signals that a parody may use to indicate the parodic nature and intent of a parody.

Before looking into the types of signals for parody that might be found in a parody work (as well as in works of parodic pastiche), some brief account must again be given of the structure and uses of parody.

As seen previously, parody in its broadest sense and application may be described as first imitating and then humorously changing at least one – and sometimes more than one – aspect or consistent of another work relating to its form, style, subject-matter, meaning or context, or, most basically, its particular composition of words and/or images. Christopher Stone's *Parody of 1914* had added "sense-rendering" to the types of "form-rendering" and "word-rendering" when moving on to discuss works of prose parody from examples of verse parody,⁴⁵⁵ but even in cases of comic imitation of

⁴⁵⁴ The absence of their original frames in Salvatore Ferrme's *Adriana nell'atelier* of 1987 also allows Manet's and Picasso's figures to take on a new life in front of a depiction of another work by Ferrme within this *Adriana nell'atelier*.
⁴⁵⁵ See Christopher Stone, *Parody*, London 1914, p. 38.

parody, parodying games, or of the form of verse works, the popular notion of parody as the "imitation of the form of a work with a change to its content" has been found to be not always very useful. Parody, as the "imitation of the form of a work with a change to its content" has been found to be not always very useful. Parody, as the "imitation of the form of a work with a change to its content" has been found to be not always very useful.

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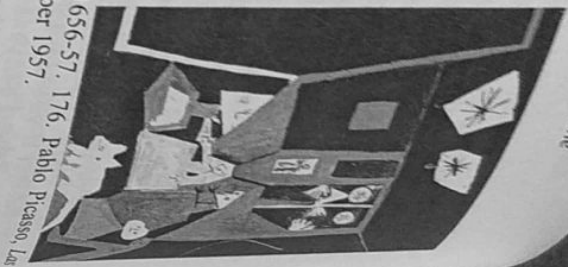
Parody, as the "imitation of the form of a work with a change to its content" has been found to be not always very useful. Parody, as the "imitation of the form of a work with a change to its content" has been found to be not always very useful.

⁴⁵⁶ See also Rose 1993, Part I.1 on this subject.
⁴⁵⁷ See on Picasso's *Las Meninas* series Susan Grace Galassi, *Picasso's Variations on the Masters. Confronting the Past*, New York 1996 and her "Picasso in the Studio of Velázquez", in *Picasso and the Spanish Tradition*, ed. Jonathan Brown, New Haven & London, 1996, pp. 119-161, as well as Dominique Dupuis-Labbé, "Parodying Art", in *Picasso: from caricature to metamorphosis of style*, Hampshire 2003, pp. 71-75.
⁴⁵⁸ See also Clausre Ratart i Planas, *Las Meninas de Picasso*, Barcelona 2001, p. 51.
⁴⁵⁹ The fact that No. 1 of the series (ill. 177) was painted in *grisaille*, or tones of grey, has led some to relate the work to Picasso's *Governor of 1937*, although the presence of Picasso's dachshund *Lump* and other comic touches in the work might rather suggest an ironic reference to the *royal hound*.

Rose: Pictorial Irony, Parody, and Pastiche



175. Diego Velázquez, *Las Meninas*, 1656-57. 176. Pablo Picasso, *Las Meninas*, after Velázquez 32, 19 September 1957.



Rose: Pictorial Irony, Parody, and Pastiche

Further in what can be described as a parodic, but also artistically serious, meta-artistic manner.⁴⁶² Although such works may also be described as having suggested a dialogue with the past (Michael M. Bakhtin also having placed a parody to be such a dialogue), it is in terms of real time and place in Velázquez's *Las Meninas*, which results, as Picasso himself suggested, in a re-associated dialogue, which results, as Picasso himself suggested, in a parody of *Las Meninas*. *Las Meninas* after Velázquez 32 of 19 September 1957 may be interpreted as being both a modernisation of Velázquez's *Las Meninas* and as well as to other styles and artists of imitated figures are *Las Meninas*.⁴⁶¹ certain figures are not be interpreted as being both a caricature and a homage to it as well as to other figures (including, in this case, Velázquez himself) are left out. As even in a caricature (including, in this case, Velázquez himself) are left out. As even in a caricature (including, in this case, Velázquez himself) are left out. As even in a caricature (including, in this case, Velázquez himself) are left out.

Picasso's friend Michel Leiris had already indicated in his Introduction to Picasso's *Suite de 180 Dessins de Picasso* of 1954 that Picasso had been particularly concerned at that time with thinking about his early work and with analysing anew his models and influences as well as his own style.⁴⁶⁰ Other artists reworked by Picasso include Delacroix, Manet and Poussin. In the numerous paintings made by Picasso after Velázquez's *Las Meninas* Velázquez's already meta-artistic painting⁴⁶¹ as well as Picasso's own style are investigated and developed black and white reproduction of the older masterpiece in art books and journals.

⁴⁶⁰ First published in French in *Verve*, vol VIII, No. 29/30 on 15 September 1954. Republished in Picasso, *A Suite of 180 Drawings*, November 28, 1953-February 3, 1954, New York 1954. See Diego Velázquez, *Las Meninas*, 1656-57, 318 x 276 cm, Museo Nacional del Prado Madrid. Velázquez' *Las Hilanderas* (The Fable of Arachne) of c.1657 could also be said to be meta-artistic in depicting the goddess Minerva, the protector of arts and crafts, in including both a painted representation of the fable in the "five" foreground and a painting of the woven tapestry of the fable behind it; see also Svetlana Alpers, *The Vanities of art: Velázquez and others*, New Haven & London 2005 on this and other works by Velázquez.

⁴⁶² See Pablo Picasso, *Las Meninas*, after Velázquez 32, 19 September 1957, 161 x 129 cm, Museu Picasso Barcelona. See also on Picasso's working style as well as the issue of his relationship to earlier works, Michael Baxandall, *Patterns of Intention. On the historical explanation of pictures* (1985), New Haven & London 1986, pp. 41-73. Baxandall's p. 63 argument on the importance of process to the enjoyment of a work (by both artist and spectator) might also be related to the way in which Picasso has analysed Velázquez's *Las Meninas* in his 1957 series of paintings.

⁴⁶¹ Baxandall, p. 59 also questions the traditional way of describing artistic influence as X on Y, where Y is depicted in a largely passive role, and points out that Y is in fact in the active role of imitating, parodying, or re-modelling the older work which is said to have influenced them. Here it could be added that other agencies such as the museum or publisher that have made the earlier work available to Y can (together with X as the originator of the work) be seen as agents involved in the reception and transformation of X by agent Y. In the diagrams for parody shown in this present study it has further been assumed that the parodist (in Baxandall's terms, Y) will be understood to have been both a receiver of X and an agent in its transformation.⁴⁶⁴ See also Werner Hofmann, *Die Karikatur von Leonardo bis Picasso*, Wien 1956.

The memories in the horizon of expectations of the observer in order to compare the spectator recalls or remembers the form of other modern styles, although his own Cubist style could be said to have imitative fashion.⁴⁶⁶ Further to such stylistic questions, Picasso had himself evoked the figure of Cervantes' Don Quixote in the real tree. I see things otherwise. A palm tree can become a horse. Don Quixote can come into *Las Meninas*.⁴⁶⁷

Both Velázquez and the parodist Cervantes can in fact be described as having inspired Picasso's *Las Meninas* series and to be referred to in the latter.⁴⁶⁸

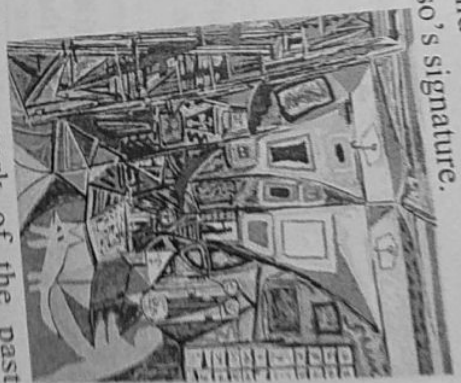


177. Pablo Picasso, *Las Meninas*, after Velázquez I, 17 August 1957.

465 Although beginning with a definition of parody that relates it to satire, Marcello E. Pacheco's essay "Parody and Truth Games", in *Carlos Paralelos: Visual parody in contemporary Argentinean art*, ed. Mari Carmen Ramirez, Austin 1999, pp. 90-128 also writes of parody that it "always implies an ebb and flow, a rhythmic round trip: the crafting of a second text that retains, in its texture, embedded traces of an original text, an earlier version that becomes the model text – one text that parodies and one that is being parodied".

466 See Rosalind E. Krauss, *The Picasso Papers*, London 1998: 'Picasso/Pastiche', pp. 89-210; p. 96f. The word *collage* derives from the French for "to stick" and was practised by Picasso in his Cubist period, to create disjunctions between, as well as combinations of, different materials.
467 See Roland Penrose, *Picasso, His Life and Work* (1958), 3rd edn., London 1981, p. 423, and see also Picasso's sketches of Don Quixote and Sancho Panza.
468 See also Rafart i Planas *op. cit.*, p. 19f. and 106.

the first picture of Picasso's *Las Meninas* series, of 17 August 1957, the artist Velázquez is shown standing behind his easel, as in his work of 1656/57, but in a larger than life-size form, while on the lower right Picasso is missing and where the easel was standing is the self-portrait is missing and where the easel was standing is the outline of a coffin.⁴⁷⁰ This seems to be saying that Velázquez's dead and his artistic style brought back to life in Picasso's *Las Meninas* refunctioned and brought by means of parody – the witty imitation of Velázquez's hound and functions as Picasso's signature.



178. Picasso's *Las Meninas*, after Velázquez 33, 2 October 1957.

Here, in Picasso's *Las Meninas* series, a work of the past (Velázquez's *Las Meninas*) has been brought into the present and used as the basis of numerous new modern works, which will in their turn inspire other artists to rework paintings by both the older "masters" of the past and Picasso himself.

469 See Pablo Picasso, *Las Meninas*, after Velázquez, 17 August 1957, Oil on canvas, 194 x 260 cm, Museu Picasso, Barcelona.
470 See also Storchita *op. cit.*, p. 253.
471 The easel is also stood on its head in the version of 19 September 1957.
472 Picasso's *Las Meninas*, after Velázquez 33, 2 October 1957, Oil on canvas, 161 x 129 cm, Museu Picasso, Barcelona.

Richard Hamilton's *Picasso's Meninas* of 1973 is but one work that has developed further the parodic renewal of Velázquez's painting by Picasso.⁴⁷³ In the picture by Hamilton Velázquez's portrait is replaced by a portrait of Picasso bearing a hammer and sickle insignia, where Velázquez had been shown with the insignia of his knighthood. Further to this Picasso's *Dawn Serenade* and *Three Musicians* of 1921 are hung on the back walls of the palace room, where paintings of a contest between Pan and Apollo and of the punishment of Arachne by Minerva after Rubens had been depicted in Velázquez's background.⁴⁷⁴ At the front of the palace the Princess and her maids are replaced by portraits in a variety of Picasso styles, and the palace hound replaced not by Picasso's dachshund but by a Picasso bull.⁴⁷⁵



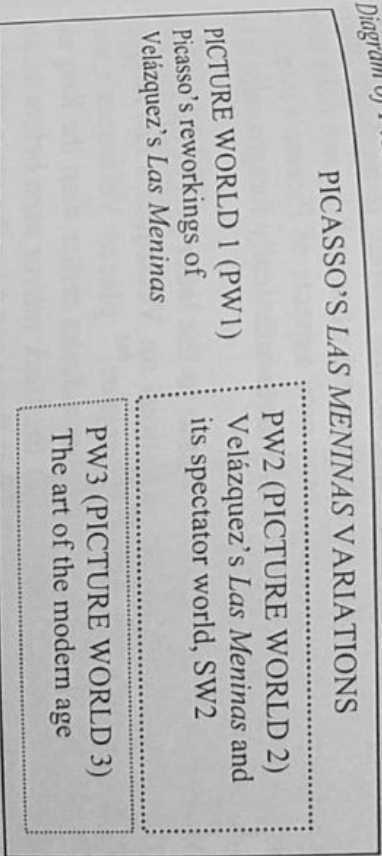
179. Richard Hamilton, *Picasso's Meninas*, 1973.

Just as Cervantes had contributed to the development of the modern novel with his parody of the Romance, so Picasso's parodic hom-

⁴⁷³ See Richard Hamilton, *Picasso's Meninas*, 1973, Etching 57 x 49 cm, Sprengel Museum, Hannover. (It is also reproduced in Caroline Kesser, *Las Meninas von Velázquez: Eine Wirkungs- und Rezeptionsgeschichte*, Berlin 1994, ill. 44.)

⁴⁷⁴ See also Asemissen and Schweikhart *op. cit.*, p. 240 on Hamilton's work, where it is described as a "doppelte Paraphrase" (double paraphrase) of Velázquez and Picasso, and see Alpers *op. cit.*, p. 168 on the background painting in Velázquez's *Las Meninas* after Rubens' *Minerva and Arachne*, which is quoted and reworked in Velázquez's *Fable of Arachne*.⁴⁷⁵ Asemissen and Schweikhart *ibid.* identify this as Picasso's *Dying Bull* of 1934. (The part excerpted from Rubens' *Minerva and Arachne* for the tapestry in Velázquez's *Fable of Arachne* illustrates Europa and the Bull; see also Alpers, *ibid.*)

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 Velázquez may be interpreted as reflections on the birth of a self-reflective form of art.⁴⁷⁶ Parodic works like Cervantes' *Don Quixote* and Laurence Sterne's *Tristram Shandy* had both been important in the Russian Formalists' development of their new literary theories⁴⁷⁷ and Picasso's inter pictorial parodies of Velázquez's *Las Meninas* have clearly also been important for new, self-reflective developments in the visual arts.⁴⁷⁸ Looked at structurally, *Las Meninas* works such as those found in Picasso's *Las Meninas* series contain inter pictures that are directed towards – and can be re-organised by – a spectator familiar with the history of art, whose horizon of expectations has been built up by his or her knowledge of that world.⁴⁷⁹



SPECTATOR WORLD 1 (SW 1)

Although in Picasso's *Las Meninas* paintings the change to the original subject-matter of Velázquez's *Las Meninas* can be said to

⁴⁷⁶ Ortega y Gasset's 1914 interpretation of Cervantes' *Don Quixote* as a creative form of parody had also been republished after Ortega's death in 1955.

⁴⁷⁷ See also Rose 1979 and 1993 on the Russian Formalists and parody.

⁴⁷⁸ Viktor Shklovsky also compares Sterne and Picasso in 1925 (see Rose 1993, p. 105) and in Michel Foucault's *Les Mots et les Choses* (The Order of Things) of 1966 both Cervantes and Velázquez are described as path-

⁴⁷⁹ See also the following discussion of the "horizon of expectations" of the reader/spectator.

be minimal, a contrast between subject and form is established by the changes made to both the composition and style of the work that parodistically brings the older work into the modern art in a manner not previously dared or achieved by others.⁴⁸⁰

Adolph Schroedter's painting *Die trauernden Lohgerber* (The Sorrowing Tanners) has already shown that pictorial parodies can – be created from the refunctioning of a heroic tale and the subject-matter. Schroedter's parody of the higher figures of the history paintings of his time can in addition be described as a "lower" sub-figures like Picasso's *Las Meninas*, genre painting of the history through the reworking and changing of the tanners. In this parody of the old. Through this the revolutionary new aspects of Picasso's own style and formal innovations are also meta-artistically foregrounded in his parody of the old.

Moving on again beyond Picasso to the latter part of the 20th century, to yet more parodic variations on Velázquez's *Las Meninas*, behind a set of desks, so that those desks rather than the King and Queen of Spain are reflected in the back mirror seen before us, and the ironic suggestion is made that these are now the main subject of the artist. The *Infanta* and her companions also seen ironically well suited to the schoolroom scene, but the otherwise ubiquitous well of George Washington is not on display as in the pastiches of American works by Deem, such as those of Hopper and Eakins and

⁴⁸⁰ It has already been seen that the application to works of prose of the definition of literary parody as an imitation of the form with a change to the content of a work based on the description of parodies of the ancient epic or "mock-epic" has necessitated some changes to that definition, in order to create a comic discrepancy between the model and the new text, and as the content of the original work can be implied by the imitation of the form, as can the form through the imitation of the content of a work.⁴⁸¹ George Deem, *School of Velázquez*, 1987, Oil on canvas, 178 x 157 cm. Private Collection; see also Deem *op. cit.*, p. 39.

in Deem's opening "Schoolroom" scene and concluding portrait of members of *The New York School*, including Mark Rothko, Willem De Kooning, Robert Motherwell and Jackson Pollock.⁴⁸² As in other of Deem's "Art School" works the original works are not subjected to satire as much as to an ironic reworking that suggests Deem is paying homage to the earlier artists rather than making a satiric attack on their styles or subject matter. Deem's variations on Vermeer of the mid 1970s, in which various works by Vermeer can be found pastiched together in harmonious rather than disjunctive fashion, have also been illustrated and discussed in Lipman and Marshall's book to the Whitney Museum of American Art exhibition *Art about Art* of 1978.⁴⁸³

180. George Deem, *School of Velázquez*, 1987



As suggested previously, most successful literary parodies may be said to have produced from the comic incongruity between the original and its parody some comic, amusing, or humorous effect, which, together with the changes made by the parodist to the original by the rewriting of the old text, or juxtaposition of it with the

⁴⁸² See Deem *op. cit.*, p. 39. The names to be found on the blackboard under a framed print of a completed portrait of Washington next to a window looking out onto the Empire State Building (a remark by Washington is said to have led to New York being nicknamed the Empire State) include those of Rothko, De Kooning, Motherwell and Pollock, but the figures themselves are all dressed alike in dark blue suits.
⁴⁸³ See *Art about Art*, pp. 80ff. on Deem's Vermeer pastiches.

new text in which it is embedded, may act as signals of the parodic nature of the parody work for its reader/receiver.

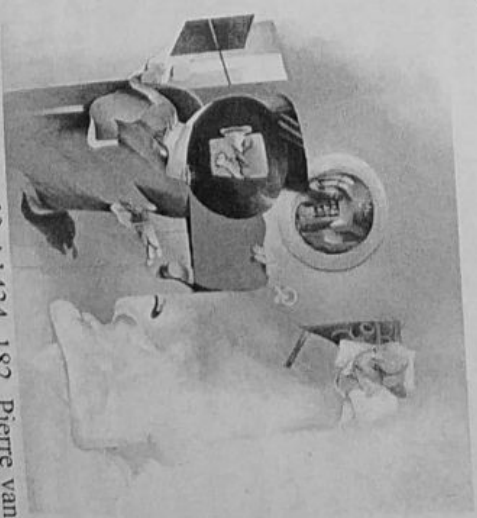
Literary parody may be defined, as suggested earlier, as being in its specific form the quotation or imitation of preformed literary language with comic effect. This comic effect may result from the partial, distortive nature of the quotation or imitation, or from the position of the old with the new text. In its more extended, "general" metareflexive form, as in Cervantes' *Don Quixote*, parody may further be described as creating a metafictional mirror to the process of composing and receiving literary texts that can also be productive of irony and humour.⁴⁸⁴

By analogy, and on the basis of the examples already investigated, pictorial parody may be defined in brief as the partial imitation and comic refunctioning of a preformed work or image. Its comic effect may result from the juxtaposition of the older image or work with another image or style in the new work. Adding to or subtracting from the original image may also lead to a comic discrepancy between the original image and the parody. A meta-artistic use of pictorial or visual parody may be summarised as one in which the parodic imitation of another work may lead to reflection upon the processes of artistic production itself.

Relating this further to the visual world, one can find pictorial parodies there in which both the formal stylistic composition of an earlier work – such as Velázquez's *Las Meninas* – may be reused together with a change in style – as in Picasso's variations to Velázquez's *Las Meninas*. Often humour is derived from a change in both style and content, as when Picasso exchanges the Royal hound in the lower corner of Velázquez's work for the comically less imposing image of his signature dachshund.

Just as Picasso tells us in his title as well as by such changes that he is reworking an older work, so other artists have signalled their reworking of an older artist in both their titles and in their works themselves. The series of art works entitled "Met Jan van Eyck op bezoek bij de familie Arnolfini" ("With Jan van Eyck on a Visit to the Arnolfini Family") of 1974-78⁴⁸⁵ by the Dutch artist Pierre van

Soest (1930-2001) also illustrates how the meta-artistic analysis of an art work may expand the corpus of art in the course of deconstructing and reproducing it.⁴⁸⁶ As with Picasso's meta-artistic analyses and inventive reworkings of Velázquez's *Las Meninas* of 1957, in which – as in van Soest's variations on van Eyck's *The Betrothal of the Arnolfini* of 1434 – the mirror from the original image plays a part in the reflection of the new art being produced by the artist, Pierre van Soest was able to produce a number of cleverly intriguing meta-artistic paintings and drawings from his investigation of the older work.



181. Jan van Eyck, *The Betrothal of the Arnolfini* 1434. 182. Pierre van Soest, *Met Jan van Eyck op bezoek bij de familie Arnolfini I*, 1974.

These works by van Soest after van Eyck begin with the Arnolfini greeting a figure that is shown standing in a doorway in the mirror behind, which by reference to the last painting of the series as well as to the original may be taken to be representative of van Eyck himself.⁴⁸⁷ As the title of the series suggests, the works depict a visit

Soest, *Altid de hand die beweegt*, ed. Rick Vercouteren and Onno van Soest, Bielefeld/Leipzig 2009 for details of these works.

⁴⁸⁶ See also Rose 1979, p. 47 on the 1978 exhibition.

⁴⁸⁷ See Jan van Eyck, *The Betrothal of the Arnolfini* 1434, 82.2 x 60 cm, National Gallery, London and Pierre van Soest, *Met Jan van Eyck op bezoek bij de familie Arnolfini I*, 1974, 170 x 190 cm, acrylic on canvas, Collection; Gasunie, Groningen. Pierre van Soest's son, Onno van Soest has suggested that the figures in blue that are to be seen in the mirror in the first painting and standing before the canvas in the last of the series may

⁴⁸⁴ See also Rose 1979, p. 25 and p. 59 on specific and general parody.

⁴⁸⁵ See also the exhibition catalogue *Pierre van Soest. Met Jan van Eyck op bezoek bij de familie Arnolfini*, Amsterdam 1978 as well as *Pierre van*

by the modern artist to the Arnolfini with van Eyck. The painting before a portrait of van Soest and the van Eyck. The painting with and reference to van Soest and the van Eyck. The painting's reference to van Eyck's work has also been seen in the development of his own artistic techniques and interpretation of the Arnolfini.



183. Pierre van Soest, *Mei Jan van Eyck op bezoek bij de familie Arnolfini*, XVII, 1977.

This last painting in the series, van Soest's *Mei Jan van Eyck op bezoek bij de familie Arnolfini* XVI of 1977, shows the artist himself within-the-canvas. This figure – which echoes the figure in his first painting⁴⁸⁹ – rests his right hand on van Soest's shoulder, with

both represent van Eyck, and this interpretation may be supported by the fact that a figure in blue also appears in the mirror in *The Betrothal of the Arnolfini* by van Eyck, in which the witnesses to the betrothal are to be seen below the words "Jan van Eyck was present".⁴⁸⁸ See Pierre van Soest, *Mei Jan van Eyck op bezoek bij de familie Arnolfini*, XVI, 1977, 170 x 190 cm, Acrylic on canvas. Collection: Kienhuis Hoving, Enschede.

Jenny Graham, *Inventing van Eyck: The remaking of an artist for the modern age*, Oxford & New York 2007 traces the interest in van Eyck's realism over the centuries and on pp. 194ff. discusses the rise of interest in the Arnolfini portrait in modern times. With reference to these modern works Pierre van Soest's *Arnolfini* series could also be said to emphasise those imaginative meta-artistic aspects of van Eyck's work that have made the latter the quintessential "artist's artist".

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 behind can be seen again the mirror from van Eyck's painting that had shown the Arnolfinis visited (and painted) by van Eyck in Pierre van Soest's first painting of the series.

In Painting XVI the mirror shows the Arnolfinis alone, without the figure of van Eyck. What appears to be an empty speech or thought bubble emerging from the face of the figure moving out of the canvas within van Soest's canvas seems further to suggest that we are now in a modern visual field that has borrowed from a variety of distorted faces of the depicted figures may also remind the viewer of Picasso's role in the reinterpretation and reinvention of older art works as well as of his stylistic contributions to such modernist and now also "post-modernist" meta-art.

This inventive, meta-artistic reflectivity is also present in earlier works by van Soest on the Arnolfini, as when, in Painting IV of 1974-75, the fingers of the artist van Soest stretch out together with a line of red, blood-coloured paint to those of the Arnolfini, as in a recollection of Michelangelo's creation of Adam from the finger of God in the Vatican's Sistine Chapel.⁴⁹⁰

Where in Painting XVI, the last painting in the series, the long fingers of the van Eyck-like figure clutch the shoulder of van Soest as he looks out at us from a self-portrait of himself, this earlier work shows the fingers of the modern artist reaching out to van Eyck's figures. Here parody can be seen to have both borrowed from and developed further the older work.

The mirrors that van Soest depicts within his images reflect the Arnolfinis and their artist-creator in ways other than van Eyck himself would – or could – have drawn. In doing so they both foreground the diachronic differences between van Soest (1930-2001) and van Eyck (c.1380-1441) and expand the older work into new directions that show van Eyck's painting of the Arnolfini as well as those of van Soest to be part of a continuing artistic as well as meta-artistic tradition.

Not surprisingly, the next series embarked upon by van Soest – his *Pierre van Soest zoveel maal* [Pierre van Soest so many times] of

⁴⁸⁹ See Pierre van Soest, *Mei Jan van Eyck op bezoek bij de familie Arnolfini* IV, 1974-75; reproduced in *Pierre van Soest. Altijd de hand die beweegt* 2009, p. 97.

circa 1978-81 – was also one in which his self as artist was investigated further, and his self-portraits – also sometimes depicted as well as others.⁴⁹² – ironically painted in the style of Picasso

Further cycles by van Soest in which the works of the old masters are reinterpreted are those in which he dissects and repaints Rubens' *Three Graces*⁴⁹³ and Hieronymous Bosch's *Garden of Earthly Delights*.⁴⁹⁴ A double-edged effect of the juxtapositioning of different styles can also be seen in the way in which van Soest's Jan Steen cycle of 1995-97 involves developing something of the grotesque humour found in Jan Steen's depictions of everyday life, to create a humorously earthy as well as earthly series of works about the latter.⁴⁹⁶

Not all of Pierre van Soest's reworkings of earlier masterpieces, however, use or develop the humour traditionally associated with parody.

In a 1983-85 cycle of paintings painted by van Soest after Pieter Bruegel the Elder's red, black and and brown coloured *Dulle Griet* which figures echoing the iconic photograph of survivors of the raiding of Vietnam appear to emerge,⁴⁹⁷ but a tube of red paint producing – but also immersing as if with fire – van Soest's and

⁴⁹¹ See *Pierre van Soest. Altijd de hand die beweegt* 2009, pp. 103 ff. Van Soest's *Weekendfilm* series of 1971-73 (see *ibid.*, pp. 74ff.) had also shown the frames of film stills in various ways.

⁴⁹² Pierre van Soest's *Arnolfini* series might also be said to foreground the modern artist to a greater degree than Picasso has foregrounded his figure in his *Las Meninas* series, although some ironic self-portraits can of course also be found in Picasso's variations on Manet's self-portraits can of course

⁴⁹³ See *Pierre van Soest. Altijd de hand die beweegt* 2009, pp. 138ff. (De *Drie Gratiën*, 1990-91.)

⁴⁹⁴ *Ibid.*, pp. 130ff. (De *Tuin der Lusten*, 1988-89.)

⁴⁹⁵ Art and Design in Bosch's town of 's-Hertogenbosch.

⁴⁹⁶ See *Pierre van Soest. Altijd de hand die beweegt* 2009, pp. 155ff. See Jacqueline Boonen, "Een en al Van Soest (1970-2000)" ("In every way van Soest") in *Pierre van Soest. Altijd de hand die beweegt* 2009, pp. 80-89, pp. 83ff.

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184. Pieter Bruegel the Elder, *Dulle Griet*, 1562/1564.

The tube of red paint depicted at the top of Pierre van Soest's *Dulle Griet* of 1984 also evokes and reflects upon the overall red tones of Bruegel's Hell, while the otherwise grisaille-like colours of the series appear to evoke both the grey tones of the armour worn by Dulle Griet and those of Picasso's *Guernica* of 1937.⁴⁹⁹



185. Pierre van Soest, from the series *Dulle Griet*, 1984.

⁴⁹⁸ See Pieter Bruegel the Elder's *Dulle Griet* of 1562/1564, Oil on panel, 117.4 x 162 cm in the Museum Mayer van den Bergh, Antwerp and Pierre van Soest, from the series *Dulle Griet*, 1984, 130 x 160 cm, Acrylic on canvas; ill. *Pierre van Soest. Altijd de hand die beweegt* 2009, p. 120.

⁴⁹⁹ Van Soest's "Weekendfilm" images of film violence might also be said to be echoed in this work.

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The figure of Bruegel's Dulle Griet ("Mad Meg") of the Museum Mayer van den Bergh, Antwerp had been shown and carrying household objects as well as jewels and plate as she rushes past the gates of hell.

To some this had been the illustration of the saying that "she could plunder in front of hell and return unscathed".⁵⁰⁰ She is, however, as suggested earlier, shown in van Soest's canvas of 1984 ironically being created, but also simultaneously immolated by the tube of "hellish" red paint. While she also moves out of the scene in profile as in Bruegel's painting, figures run out of the scene as behind to evoke the 20th Century victims of war.

Shown as a recreation of the 20th Century artist, Bruegel's "Dulle Griet" thus takes on yet another meaning within van Soest's canvas as part of an inventive reflection on both the creative artistic tradition and its processes and on the relevance of Bruegel's subject-matter to the depiction of modern warfare and destruction.

Two untitled paintings by Van Soest of 1998⁵⁰¹ also evoke Bruegel's *The Hunters in the Snow* of 1565 as well as the bloodied grisaille-like grey and red tones of van Soest's *Dulle Griet* series with one change to Bruegel's work being that the hunters are proaching, rather than moving away from the spectator. Further to this, these figures leave behind what seems to be a burning house rather than the cooking fire of Bruegel's scene⁵⁰² and can, ironically, also be seen as soldiers, while the animals they might have hunted to

protect the villagers below them appear to have become one with their more lunging, running pack of wolf-like hounds.⁵⁰³ As with Picasso's return to the subject of war in his reworkings of the *Rape of the Sabine Women* of the early 1960s, the ironic refunctioning and double-coding of older art works that is the largely serious – if also ironically here to have been reused for the largely purpose of depicting, and warning, of the effects of continued violence.⁵⁰⁴



186. Pieter Bruegel the Elder. *The Hunters in the Snow*, c.1565.



187. Pierre van Soest. *Untitled*, c.1998.

⁵⁰⁰ See Keith Roberts, *Bruegel* (1971), 3rd edn., London 1982, p. 46. Roberts p. 48 also suggests that the Boshian creature in armour shown attempting to pull up the drawbridge to the mouth of hell beside Dulle Griet may be seen to be a grotesque parody of her militant garb. (The similarity in garb can also ironically suggest a similarity between the figure of the covetous woman and the devils around her.)

⁵⁰¹ See *Pierre van Soest. Allijd de hand die beweegt* 2009, pp. 152 and 153. The work illustrated here is *Untitled*, c. 1998, 95 x 120 cm. Acrylic on canvas, ill. *Pierre van Soest*, p. 152.

⁵⁰² There is also irony in the background scene to Bruegel's work, in that the sign on the inn entitled "Under the Stag" showing Saint Eustace hangs half off its hinges. (See also Wolfgang Stechow, *Pieter Bruegel the Elder*, New York 1990, pp. 86ff. on this work.)

⁵⁰³ See Pieter Bruegel the Elder. *The Hunters in the Snow* of 1565, Oil on panel, 117 x 162 cm, Kunsthistorisches Museum, Vienna. (Bruegel's hunters have themselves caught only one fox.)

⁵⁰⁴ This is reminiscent of the so-called *parodia seria* or "serious parody" as well as of the inventive *contrafactum* (see Verweyen and Witting 1987), by means of which the form or style of a work is re-used or adapted with a different content, but without a necessarily comic effect.

3.2. Signals of parody

Parody is a device that may be used for several different purposes – from ironic or satiric criticism to the production of pure humour – and be developed in a variety of different ways. Signals for parody can also vary, and because parody involves establishing both similarity with another work as well as difference from such a target – model, the object of the signal within the work may vary between parodies, so that attention is directed towards the imitated target or changes made by the parody, the fusion of both, or the reader or spectator of either work.

Where a reader may be implied in the general literary parody (or even depicted as a character – as in the figure of the deluded hero as well as in that of the readers of his exploits in Cervantes' *Don Quixote*), the spectator or admirer of the parodied work may also be implied or depicted as a character in the pictorial parody. Such a spectator may even be shown to have taken on the characteristics of that which they admire, which the parodist, on the other hand, may wish to satirise, as suggested, for example, in Hasenclever's *Die Sentimentale* of 1846.

The most frequently found signals for pictorial parody can be broadly listed under the following categories, although the inventiveness of a parodist may also be expressed in the creation of new or newly converted signals as well as in the amount of subtlety with which these are made obvious to the reader/spectator of the parody.⁵⁰⁵

Erwin Rotermund has listed total or partial caricature, substitution, addition, and subtraction as typical of literary parody, and to these characteristics (and signals) may be added comic exaggeration that is rather than caricature (such as that which involves background juxtaposition).⁵⁰⁶

⁵⁰⁵ See also Rose 1979, p. 25f. and Rose 1993, pp. 36ff. on the signals for literary parody. Frank Wünsch also discusses the strength of parody signals in literary works in his *Die Parodie. Zu Definition und Typologie*, Hamburg 1999, pp. 235ff.

⁵⁰⁶ Walsh *op. cit.* 2009, p. 69 finds a variety of parodic elements in the ancient vases he has studied, including "burlesque 'bystanders'" the "juxta-

further signals for pictorial parody can be described in the following manner, it being possible, moreover, that more than one type of signal may be used in a variety of ways.⁵⁰⁷

Further signals to the meaning and appearance of the text or image may be used in a variety of ways:⁵⁰⁷

1. Comic changes to the meaning or message of the original work or image initiated

Changes to the meaning or message of the original work or image initiated or partially reproduced, including:

- (1) Changes to the meaning or message of the original.
- (a) Apparently meaningless, anachronistic, absurd or conflicting age initiated or partially reproduced, including:
- (a) Apparently meaningless, anachronistic, absurd or conflicting age initiated or partially reproduced, including:
- (b) Changes to the message, context or subject matter of the original of a changes to the message or subject matter of the original of a changes to the message or subject matter of the original of a changes to the message or subject matter of the original of a
- (b) Changes to the message, context or subject matter of the original of a changes to the message or subject matter of the original of a changes to the message or subject matter of the original of a
- (c) Changes to the literal and metaphorical functions of words or images.

(2) Juxtaposition of preformed passages or images within the parodied work, or of old with new passages or images. This can include substitutions for the words or gestures, symbols or images, characters or context of the original, as in the title and imagery of Schroeder's *Trauende Lohgerber*, in which the word for "sorrow" from the titles of Lessing's *Trauernden Königspaar* and Bendemann's *Trauernde Juden* is retained and added to the word for tanners and the latter substituted for the earlier representatives of sorrow.

(3) Changes in historical costumery, persons, staffage, or scenery by way of addition, subtraction, or juxtaposition.

(4) Changes in the style and/or composition of an earlier work.

(5) Changes to the associations of the imitated text/image made by the new context.

(6) Moves across genres. This might include the transformation of criticism into the subject matter of art or fiction, as in Malcolm Bradbury's *Mensonge* of 1987,⁵⁰⁸ or of art-criticism into the subject

⁵⁰⁷ position of comic or mock-heroic images with the serious", heroes "inserted into existing comic situations", and the combination of myths; see

⁵⁰⁸ Texts in pictures may also be described as "textual interpictures"; see also Rose 2006.

See Malcolm Bradbury, *My Strange Quest for Mensonge Structuralism's Hidden Hero With a Foreword/Afterword by Michel Tardieu* (Pro-

of a visual work, as in Hermine Freed's *Art History* of 1974,⁵⁰⁹ or of instructions to artists, as in Warhol's ironic *Do it Yourself* series.⁵¹⁰

(7) Incongruent changes to the expected physical shape or form of an imitated work or object (as with Picasso's cut-out versions of Manet's *Déjeuner sur l'herbe*), or the ironic foregrounding of materials as well as the style and subject-matter of another genre or work.

(8) Imitation of the original shape and/or size of the original as well as of other elements, made together with changes to content or style.

(9) Changes in elements of the parodist's own style, "idioloid", or "sociolect". (In the sense that certain pictorial images and styles may be local to certain areas or groups of artists, these may be said to form part of a "visual sociolect" that can be changed, together with the known individual style of an author or artist, when the latter practises parody.) With regards to the normal or expected style or subject matter of the parodist, it may be the case that the observation of an incongruous change in the style or subject matter of the parodist, who is not normally or only known for such a style or subject, will be as useful an indication of the presence of parody as the recognition of incongruity within the work being parodied, or between the original and its new context. This occurs in literary parody when the reader notices a significant contrast between the formerly familiar style of the author of the parody and the style that the parodist is using in the parody, as in the parodies of other authors in James Joyce's *Ulysses*. That Picasso did not usually use the subject matter, composition, or style of Velázquez's *Las Meninas* in his work is also an indication of the parodic nature of his *Las Meninas* series. Although the parodic nature of Picasso's *Las Meninas* series could be said to involve more of a change to the style than to the subject-matter of Velázquez's work, this stylistic change reflects on both the revolutionary changes to style made by Picasso and the difference in time between the two artists that are signalled or foregrounded by

the small, but comic, changes to the subject-matter, such as the replacement of the Royal hound by the dachshund *Lump*.

Il. Direct statement.

It might be expected to be found largely in literary parodies, but this might be expected to be found in some pictorial works using text, as well as in accompanying "para-pictorial" titles to pictorial works.⁵¹¹ One example could be Magritte's *Perspective* (*Le balcon de Manet*) of 1950, in which the figures on Edouard Manet's still recognisable *Balcony* of 1868 are replaced by three standing coffins and one seated coffin. One other example might be Peter Blake's *'The Meeting', or 'Have a Nice Day Mr Hockney'* of 1981-83 after Courbet's *La Rencontre* (The Meeting), or *Bonjour, Monsieur Courbet* of 1854, which has itself been described as a secularised reworking of depictions of the meeting of Christ with his disciples at Emmaus as well as of the "Wandering Jew".⁵¹²

In Peter Blake's *'The Meeting', or 'Have a Nice Day Mr Hockney'* of 1981-83 the artist David Hockney is shown holding a giant paint brush rather than a walking stick as he meets the artist Blake (here the greeter rather than the greeted, as was the artist in Courbet's *Meeting*) and their fellow artist Howard Hodgkin at Venice Beach L.A., while a girl reminiscent of a crouching Venus roller blades past with her gaze directed out towards us.⁵¹³

⁵¹¹ The term *para-pictorial* is used here instead of *para-textual* because the object being described is pictorial, although the title itself is not.

⁵¹² See Gustave Courbet, *La Rencontre* or *'Bonjour Monsieur Courbet'* (The Meeting, or 'Bonjour Monsieur Courbet'), 1854. Oil on canvas, 129 x 149 cm, Musée Fabre, Montpellier, and see T. J. Clark, *Image of the People, Gustave Courbet and the 1848 Revolution* (1973), London 1982, pp. 156 ff. Courbet was also parodied in his time; see Clark, p. 144 and Buchinger-Frith *op. cit.*, pp. 64ff. and p. 268f. on Cham's caricaturing of Courbet's *Stonebreakers* of 1851, as well as Chabanne *op. cit.*, p. 17 for a caricature of 'The Meeting', Charles Léger, *Courbet selon les caricatures et les images*, Paris 1920 and Bertrand Tillier, *A la charge: la caricature en France de 1789 à 2000*, Paris 2005, p. 211 on Bertall's parody, 'Le retour du marché, par Courbet, maître peintre' of 1851.

⁵¹³ See Peter Blake, *'The Meeting' or 'Have a Nice Day, Mr Hockney'*, 1981-83, Oil on canvas, 99 x 124.5 cm, Tate, London, and see also Charles

Professor of Structuralist Narratology, University of Paris translated by David Lodge, London 1987.
⁵⁰⁹ See *Art About Art*, p. 102.
⁵¹⁰ Yet one other such example could be Sigmar Polke's *The Higher Powers Command: Paint the Right Hand Corner Black!* of c. 1969.

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188. Peter Blake, 'The Meeting' or 'Have a Nice Day, Mr Hockney', 1981.
83. 189. Gustave Courbet, *La Rencontre* or 'Bonjour Monsieur Courbet' (The Meeting, or 'Bonjour Monsieur Courbet'), 1854.

Further to the repetitious, reworked, or ironic use of titles, the parody in a pictorial work may be indicated or explained in accompanying catalogue commentaries by either the artist or another.⁵¹⁴ Private works may of course also be accompanied by direct comments or explanations from the artist to the spectator (see also the following discussion of public and private parody).⁵¹⁵

The recognition of a signal can also lead the spectator to ask further questions or to undertake further research about the work in question.

III. *Effects on the reader/spectator.*

- (1) Shock or surprise, and often laughter, from conflict with expectations about the text/pictorial work parodied.

Jencks, *What is Post-Modernism?*, London and New York 1986, pp. 4-5 and Rose 1991, pp. 137ff. The use of quotation marks in Hockney's title may also be seen as ironic, given that they are reproducing not only the greeting said at the meeting, but also the quotation marks from the greeting in Courbet's title. Blake's *Venice Fantasies* of 2009 also return to Venice itself in a series of ironic collages.

⁵¹⁴ Lipman and Marshall comment in *Art about Art, op. cit.*, on how several of the art works illustrated signify their humour through their titles. Here it must, however, also be remembered that some titles are made up by other persons than the artist.

⁵¹⁵ These may include comments on the parodied work or the author/creator of the parody, their readers/spectators, or all of the above.

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- (2) Changes to the views of the reader/spectator of the parodied work.
In general the above descriptions of the signals of parodistic discrepancy have tried to avoid the sharper distinctions between form and content made in many older definitions of parody. As in many cases of form and content relationships, semantic-syntactic dependency in a literary work means that a change to one aspect is often accompanied by a change to the other. In pictorial parodies such as Picasso's of Velázquez's *Las Meninas*, the changes to both the subject-matter and composition of the earlier work. Except in cases of comic imitation of particular genres, the definition of parody as the "imitation of the form of a work with a change to its content" is, as suggested previously, not always very useful or meaningful. Rather, parody – of both a literary and visual nature – can be defined most broadly as the comic refunctioning of performed material. Here too a closer look at the way in which such parody can be constructed and received can tell us more about its functions and potential.

3.3. The Reader/Spectator

In his study of the reception of the literary text in *Das literarische Kunstwerk* (The Literary Work of Art) of 1931, Roman Ingarden suggests a phenomenological distinction between the recognition of the literary work and its reconstruction, or the critical objectification of the text in the reading given it by the reader.⁵¹⁶ This distinction

⁵¹⁶ See Roman Ingarden, *The Literary Work of Art. An investigation on the borderlines of ontology, logic, and theory of literature*. With an appendix on the functions of language in the theatre (1931, rev. 1960), trans. with an introduction by George G. Grabowicz, Evanston 1973, and see also Rose 1979, Chapter 4.2. "The Implied Reader": Phenomenological Approaches to Parody", pp. 114 ff. Ingarden also discusses aspects of the visual arts in his *Untersuchungen zur Ontologie der Kunst: Musikwerk, Bild, Architektur*, *ur*, Film of 1962 (translated in 1989 as *The Ontology of the Work of Art*), Robert C. Holub, *Reception Theory: A critical introduction* (1st edn. 1984), London 2003 gives an overview of German reception theory. Elisabeth Freund, *The Return of the Reader. Reader-response criticism* (1987), London 2003 briefly discusses Iser as well as structuralist theorists. Michael

has also been described as a distinction between understanding and explanation, and has been developed further in studies of the reader's role in the reception and composition of texts, as by, for example, Wolfgang Iser.

It is also interesting in the context of a study of parody that phenomenologists have gone to a literary text to explain the reader's role in the reception and composition of texts, as by, for example, Wolfgang Iser in his study of the "implied reader" of 1972, where the explication of this relationship is itself a subject of the book.⁵¹⁸

Earlier still, Iser's Constance colleague Hans Robert Jauf had spoken in his *Konstanzer Rede* (Constance Speech) of 1967 of the "horizon of expectations" of the reader.⁵¹⁹ Using such terms the literary parody can be said to evoke the reader's expectations for a certain text, genre, style, or literary world by its imitation or partial quotation of another text, before then destroying or changing these expectations. A process similar to the above may be found in the pictorial parody in which the imitation or partial quotation of another image or work functions as a means to evoking the spectator's expectations for a certain work, genre, style, or visual world, before then undermining, destroying, or changing them.

Almost two millennia ago now the rhetorician Quintilian had suggested in his *Institutio Oratoria* that the use of wit could involve the evocation and then changing of the expectations of an audience,⁵²⁰ and the description (if basic and open to further explanation) may

Ann Holly, *Past Looking: Historical Imagination and the Rhetoric of the Image*, Ithaca & London 1996, Chapter 7 also discusses the work of reception theorists and their relevance to the reception of visual imagery.

⁵¹⁷ First published as *Der implizierte Leser: Kommunikationsformen des Romans von Bunyan bis Beckett*, München 1972.

⁵¹⁸ See also Wolfgang Iser, *Sierne: Tristram Shandy* (1987), trans. David Henry Wilson, Cambridge 1988.

⁵¹⁹ See Hans Robert Jauf, *Literaturgeschichte als Provokation der Literaturwissenschaft* [1967] in *Literaturgeschichte als Provokation*, Frankfurt am Main 1970, p. 176, and see also Rose 1979 and 1993 on Jauf and Iser.
⁵²⁰ See Quintilian *op. cit.*, vol. 2, p. 485; Book 6.3.84 and Rose 1993, p. 34f.

still be said to hold.⁵²¹ Literary parody, moreover, has often served to fulfill a meta-fictional task in foregrounding the role played by the audience expectations in the reception of older works, and has also been used to foreground the role played in the effect of these expectations itself by the author's awareness of the parody.

A phenomenon of the literary parody will take into account not only the role of the expectations of the reader in the actual reception of the work, but also the author's foregrounding of the process of reception in the explicit or covert depiction of author and reader in the parody text itself.

While the expectations of a reader for a certain work such as the knightly Romance may be treated by a parodist like Cervantes as prejudices that must be shaken, these expectations can also serve the parodist in defining an audience and target. In this sense the expectations of the reader attacked by a satirically minded literary parodist (such as the reader's expectations for the knightly Romance attacked by Cervantes) may also be said to have served in the composition of the work, and in defining its "horizon" of communication with the reader.⁵²²

A similar situation may also be said to be present in the pictorial parody in which expectations for a certain work are raised in some manner (as in Picasso's *Las Meninas* by both the title and the imitation of certain compositional elements of Velázquez's work), which are then replaced by the new presentation of the work that is being refunctioned.

The role played by reception in the parody, by both the parodist and their reader or spectator, is thus also of importance to the theory of parody.⁵²³

As suggested in previously given diagrams, the literary parody may be said to contain at least two connected models of communication: that between parodist and the author of the parodied text, and that between parodist and reader. In brief, the work to be parodied is

⁵²¹ Some recent, psychology-based incongruity theories of the destruction of expectations in humour have also worked with this idea.

⁵²² For this reason a two-way arrow between spectator and work might also be added to the diagrams shown earlier.

⁵²³ See also Rose 1979, Chapter 1.5.

decoded by the parodist and offered again or encoded in a comically distorted or changed form to another decoder (the reader or receiver), who – having previously decoded the work in its original imitated form – may then compare it to its parody.

Phenomenological analyses, but also text-linguistic studies such as those by S.J. Schmidt,⁵²⁴ have offered analyses of the reception of texts by the reader, of the expectations of the reader, and of the author's awareness of the factors involved in reader reception of a text to be read. In S.J. Schmidt's terminology, the reception of a text may be described as the reception of a text-world. The categories to the description of the reception of a text-world, I speak, as suggested earlier, of the parody as consisting of two text-worlds – those of the parodist and the target of the parody, or TW1 and TW2, received by the reader at X time and place.

The author of the parody in which the two texts are to be found (TW1) can also be described as a reader/receiver of TW2, and TW2 text as a whole. The advantage of using such a terminology is that one distinctive role of parody within literature, of offering at least two texts within one work, can be clearly depicted, together with the fact that the texts in question may be accompanied by their own worlds of authors and of their readers with their expectations.

Although it cannot explain all that occurs in the more complex parody, this description of the literary parody as containing at least two texts and their worlds can be applied to most parodies, from the basic to the complex. Hence just as in the many verse parodies which flourished in the last centuries, parts of one or more texts have been embedded in the parody, which has then added, sub-

jected, or changed its target to set up a contrast of some comic kind to it, so Cervantes' more complex *Don Quixote* encodes the world of Cervantes through the enthusiasms and imitative heroic actions of Cervantes' novel, where reality is presented, moreover, as an antidote to Cervantes' illusions.

In the cases of verse parodies known as "double parody", as practiced, for example, by Sir John Squire, where one poet is rewritten in the style of another poet by a third,⁵²⁵ we have what might be described as three interconnected text-worlds. Some examples of pictorial parody and parodic pastiche already discussed here, including Lichtenstein's repainting of his *Girl with Ball* in a Surrealist style (see our ill. 66), may also be said to contain more than just two image worlds, the mixing of which forces the spectator to view each different image with reference to the other.

In replacing the term Text World with Picture World and the term Reader World with Spectator World, it has already been argued in preceding pages that pictorial parody may present at least two Picture Worlds within the one work.

Most examples of parody (literary or pictorial) will further demonstrate that (as with Ramberg's *Homer's Ilias, seriös und komisch*) all of the text or image-worlds in question have been constructed in some way by the parodist.

The Recognition of Parody

As already seen, the recognition of the dual- or multiple-coding of the literary parody can also be applied to the ironic and parodic juxtaposition of images in the visual arts. The reception of the parodic interweaving of texts or images by a reader or spectator will also depend, however, on his or her reading of the signals in the parody that indicate the parodic relationship between the parodist's ironic imitation and the original work.

⁵²⁴

See Siegfried J. Schmidt, *Texttheorie*, München, 1973, and Schmidt, *Literaturwissenschaft als argumentierende Wissenschaft*, München, 1975, as discussed in Rose 1976, pp. 112ff. The classical scholar Joan Booth has also commented in a paper entitled, "Sex at Siesta Time: Reading *Orlando Amores* 1.5 through film – and vice versa" (forthcoming in the *Pegasus Onlinezeitschrift*) on the triangular relationship between author (director)/reader (spectator)/text (or image) in the analysis of literature and film and on how fashions in theory have given priority to one or the other over the years, with current interest again given priority to the reader (spectator).

⁵²⁵

See John Collings Squire (ed.), *Apes and Parrots: An anthology of parodies*, London, 1928 and see also the *Letters of Max Beerbohm*, 1892-1956, ed. Rupert Hart-Davis *op. cit.*; Letter to R.C. Trevelyan, of 10 January 1940, pp. 199ff. regarding the rewriting of Dickens in the style of Thackeray and vice versa.

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Several commentators on literary parody have claimed that a parody will not be recognised as such once its target, the parodied work, has been forgotten. The embedding of a parodied text or image within a parody may, however, both contribute to the salience of the parody and, however, both contribute to the salience of the parody that derives from its ability to criticise and does the embedding of the parodied work. Not only, moreover, opportunity for the external reader or spectator to recognise at least some degree in their initial reception of its parody, but it also enables the parodist to raise the external reader's or spectator's expectations for a particular work before introducing the changes which will surprise or undermine those expectations and produce the parody's comic effects.

Some of the most common signals for parody have already been listed. Some general possibilities of a receiver's reception of parody or some of the most common reactions of modern readers or spectators to the signals for parody, may be summarised as follows.⁵²⁶

1. The reader/spectator does not recognise the presence of parody because he or she does not recognise TW2 or PW2, the parodied text or image, as deriving from another work, but reads or sees it only as a part of TW1 or PW1. The inability to recognise the existence of the two (or more) text- or picture-worlds will inhibit a receiver's ability to recognise the parody in a work. In this case the non-comprehending receiver of the parody could also be described as an unwitting victim – and sometimes also as a target – of the parody.

2. The reader/spectator recognises the quotation/allusion to another work, and the presence of two (or more) text or picture worlds, but does not comprehend the ironic or parodic intention of the author/artist, or the relationship (usually one of discrepancy) between the two text or picture worlds. He or she, for example, may believe the author or artist to be unintentionally misquoting or distorting another work. One other reason for this reaction may be that the reader/spectator does not feel the discrepancy because his or

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her assumptions about the parodied author or artist such a receiver might be regarded as both the victim of irony and the target of the parody. As a friend to the parodied author or artist and the target of the parody, he or she may also be seen as both the victim of irony and the target of the parody.

3. Friends to the parodied author or artist and the target of the parody, he or she may also be seen as both the victim of irony and the target of the parody. As a friend to the parodied author or artist and the target of the parody, he or she may also be seen as both the victim of irony and the target of the parody.

4. The reader/spectator recognises the parody from the comic discrepancy or incongruity between TW1 and TW2, or PW1 and PW2, and also enjoys the recognition of the parody has both borrowed construction and the way in which the parodied work. This might also be regarded as an ideal reader or spectator reaction to a parody.⁵²⁷

Further audience reactions to parody may be found and added to the above, although the latter may still be said to be the most basic. Audience reactions to irony, pastiche, satire, and caricature may be similar when parody is involved, although the differences between these other forms, and the fact, for instance, that in parodic pastiche it is the author/artist who is often concealed beneath the works themselves, parodistically imitated, rather than the original works themselves, may involve some further adjustment to the above set of audience reactions when applied to them.

One modern artist who has both illustrated the reception of the work of art and explored the meta-artistic possibilities of pictorial parody is the Australian artist Peter Tyndall (born 1951).

In his detail: *A Person Looks At A Work Of Art / someone looks at something...* of 1980, two children (taken from a 1950s image) are shown standing in front of Tyndall's trademark ideogram of an art work while laughing at a critical review of his work, on the cover of

⁵²⁷ In this last case the reader or spectator may nonetheless be unsure as to whether they have read the discrepancy and its signals in the work correctly and are in fact seeing a parody where there is none. In this situation the ideal reader or spectator reaction may also exhibit the reader's or spectator's sensitivity to the ambiguity, and subtlety, of the more creative and complex examples of parody.

⁵²⁶ See also Rose, 1979 and 1993 on the reception of literary parody.

which one of Tyndall's depictions of a family viewing his work is shown.



189. Peter Tyndall, detail: *Looks At A Work Of Art / Someone Looks At Something... 1980*.

Tyndall had been criticised for repeating the same ideogram too often, but here uses that criticism for yet another, ironically ideogram based depiction of the work of art and its reception. Pamela Hanford also emphasises the importance of humour in this work in her study of Tyndall.⁵²⁸

The children's laughter invites the viewer to suspend judgement on the work or art as an aesthetic object (the traditional domain of the critic), and to look at it more as a scene. The artist's appeal is simple. If we find his image funny we clearly prefer our own estimation to that of the critic.

3.5. Attitudes of the parodist to the work parodied.

Two main theories have been offered about the nature of the attitude of the literary parodist to the text quoted. The first maintains that the imitation by the literary parodist of a chosen text has the purpose of mocking it, and that the motivation in parodying it is contempt. The second holds that the literary parodist imitates a text in order to

⁵²⁸ See Pamela Hanford, *Peter Tyndall: Dagger Definitions*, Richmond 1987, p. 9. A slightly later work by Tyndall from 1982 (see Hanford, p. 10) ironically shows the figure from Munch's *Scream* running away from a row of such ideograms.

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write in the style of that text and is motivated by sympathy with that work. The first view sees parody as an unambivalently critical form of comic imitation, while the second attitude to the target or model of work has both a critical and an admiring attitude to the target or model of work. Justification for this second theory may also be found in the parody. Interpretation of the Ancient Greek word *parodia* as meaning the interpretation of the Ancient Greek word *parodia* as meaning that it is both near and opposite to the work it imitates.⁵²⁹ Aside from the problem of deciding to what extent the comic imitation of a text or painting expresses criticism of, or empathy with the original, some problems defining the nature and purpose of a parody as well as the attitude of the parodist to the work imitated may occur when the parody is so close to the original – and apparently sympathetic to it – that it might best be described as a comic imitation or inventive *contrafactum* rather than as a comic imitation and refunctioning.⁵³⁰

One such example from the visual arts might be found in *The Resurrection in Cookham Churchyard* of 1924-27 by Stanley Spencer (1891-1959).⁵³¹ In this work Spencer, together with his friends and acquaintances from the English village of Cookham, arise out of the graves of the Cookham churchyard in what might be taken by those not knowing Spencer's intentions to be a mocking parody of older depictions of the resurrection of the dead, but which for Spencer himself described the joy of resurrection into eternal life, as well as the joining of the profane with the sacred.⁵³²

Although a sensitive reading of this aspect to Spencer's work will reject the description of it as mocking the sacred, the use made in his *The Resurrection*, *Cookham* of earlier motifs and images from religious art might well be described as both an inventive contrafac-

⁵²⁹ See also Rose 1979, 1.6 as well as Rose 1993 and 2006. In the visual arts J.H. Ramberg's construction of both serious and comic scenes after Flaxman's *Iliad* also indicates the ambivalence of parody towards its target and the parodist's simultaneous use of both imitation and comic renewal.⁵³⁰ See also note 315 to Yan Pei-Ming's *Les funérailles de Mona Lisa* and note 504 to Pierre van Soest's reworking of Bruegel's *The Hunters in the Snow* of 1565.

⁵³¹ See *The Resurrection in Cookham Churchyard*, Oil on canvas, 274.3 x 548.6 cm, Tate Britain, London.
⁵³² See also on the union of the profane and the sacred in Spencer's work, Frances Spalding, *British Art Since 1900*, London 1986, pp. 81ff.

turn and as a visual *parodia seria* or "serious parody," which bears no clearly direct relationship to any specific earlier work and idyllic nature of the Cookham *Resurrection*, where some pleasure cruiser, also suggests a sympathetic refunctionalizing of the latter with the former.⁵³⁴



190, Stanley Spencer, *The Resurrection*, Cookham Churchyard 1924-27.

Further cases, in which the term parody understood in its traditional ancient sense as a comic refunctionalizing of another work does not seem entirely applicable, include works about other works of art, or reproductions of the earlier art work.⁵³⁵

⁵³³ Frances Spalding, *The Tate. A history*, London 1998, p. 118 illustrates a cartoon from *Punch* of 1954 by Nicholas Mawbridge entitled *Milford Resurrection* that ironically uses Spencer's *The Resurrection*. Cookham as the basis for a very specific satiric depiction of the then Director Kolhauser's problems at the Tate Gallery, Milbank. (In addition to having such as Courtauld arise out of the graves, Mawbridge replaces the church at the back of Spencer's graveyard with the neo-classical edifice of the Tate.)
⁵³⁴ The quotation of general sacred or generic motifs, such as that of resurrection, can also be said to have the meta-artistic purpose of reflecting upon a general rather than just a specific artistic area.
⁵³⁵ One such example is provided by George Deem's "Vermeers", in which several different Vermeer figures are brought together in one work without obvious criticism of the master (see *Art about Art*, p. 84), but create a hom-

36. **Public and private parody**
One way of knowing whether a work was intended as parody or not is to research the comments made by the parodist on that work. Here we come, however, to an area in which both private and public commentary may be involved and not always produce the same information.

Michael Baxandall has suggested in the chapter on Picasso in his *Patterns of Intention*. On the historical explanation exchange mechanisms of 1985⁵³⁶ that the market and other cultural exchange and reception of a often play unnoticed roles in both the production and reception of a work of art. While art works made for a private audience might be free of at least some of the constraints of monetary exchange, they will be seen to have involved cultural as well as personal exchange. Such bonds of exchange – based on family or friendship – have often played roles in both the production and preservation of artistic works.⁵³⁷

Examples of pictorial parody may also include works intended for either public or privately reception. Here the signals for parody may also differ, it being possible for the artist to give explanations to a private audience (before or after seeing their attempts at interpretation), where he or she might otherwise have to give explanations by way of a catalogue or other such notes that might reveal too much

age to Vermeer's oeuvre as a whole that demonstrates both respect and the awareness that Vermeer's time and style are now of the past rather than of the present.
⁵³⁶ See Michael Baxandall *op. cit.*, Chapter II, "Intentional Visual Interest."
⁵³⁷ Picasso's *Portrait of Kahnweiler*, pp. 41-73; p. 47.
There is already a large body of work on the theory of cultural exchange involving anthropological and sociological as well as aesthetic issues following Claude Lévi-Strauss, Pierre Bourdieu and other 20th Century writers on that subject, and on the subject of the constitution of the public sphere, as analysed by Jürgen Habermas. In most of these studies the private sphere, he said to be a more under-researched realm than that of the public sphere, and although the private realm is analysed in many psychologically oriented disciplines, its place in cultural exchange is less often discussed, save in areas such as patronage studies, in which the role of wealthy private patrons in the production and collection of art is studied.

too soon for the viewer of the parody to enjoy the raising and changing of their expectations. One example of parody made for a private audience may be found in the "Album for Minna" of 1855-1857 by the Disseldorf artist Theodor Mintrop (1814-1870),⁵³⁸ in which a scene within a series of humorous sketches showing Minna Bozi at her grand piano⁵³⁹ and Josef Danhauser's 1840 portrait of Liszt playing for his friends and companions.⁵⁴⁰ Danhauser's *Liszt am Flügel* (Liszt at the Grand Piano), and shows the composer and pianist Franz Liszt (1811-1886) playing to an overlarge bust of Beethoven by Danhauser, while Liszt's paramour, the Countess D'Agout, kneels entranced at his feet and George Sand reclines languidly in an armchair behind him.⁵⁴¹ In Theodor Mintrop's Sketch 29 for Minna of March 1856⁵⁴² Minna is seated at her piano in front of a small statuette of

⁵³⁸ See Rose 2003.

⁵³⁹ The drawings of 1855-1857 were made for Minna Bozi nee Rose (1827-1857) and her family and were bound together in an album that was given after the death of Minna in 1857 to her sister Anna, the subject of two other albums of drawings completed by Mintrop that were later reworked and published after his death under the title *König Heintzelmann's Liebe* in 1875. (Further information on Theodor Mintrop is to be found in Wilhelm [Heidhausen 1911], ed. Ludger Zanggs for the Heimatpflegeverein Esser-Werden/Heidhausen in 2000 and in the forthcoming *catalogue raisonné* of Mintrop's works by Gabriele Zanggs.)

⁵⁴⁰ See Josef Danhauser, *Liszt am Flügel* (Liszt at the Grand Piano), 1840 also held in the Beethoven Haus in Bonn.) Joseph Danhauser (1805-1845), a Viennese artist who visited Disseldorf in the early 1840s, was also the creator of humorous works, including an *Allegory of Gluttony* and chaotic *Studio Scene*. (See also Muher *op. cit.*, vol. 2, p. 168 on Danhauser.)

⁵⁴¹ Roters *op. cit.*, p. 334f. comments on how Danhauser's work contains elements such as the overlarge bust of Beethoven that could today be found to be unwittingly comic, but despite the fact that Danhauser's works could also be humorous, this advertisement for the grand piano does not itself appear to have been regarded as an intentionally comic work in its time.

⁵⁴² See Theodor Mintrop, *Album für Minna*, Sketch 29 ("Die Monatscheiter-sonate"), Pen and pencil, c. 20 x 22 cm., dated 9 March 1856, in Theodor

Beethoven similar to that created by the sculptor Ernst Julius Hähnel (1811-1891), which was completed and unveiled in Bonn in 1845 thanks to the support of Franz Liszt and others.

191. Josef Danhauser: *Liszt am Flügel* (Liszt at the Grand Piano), 1840.



192. Theodor Mintrop, *Album für Minna*; Sketch 29, 9 March 1856.



In addition to this allusion to Hähnel's statue of Beethoven, the smiling moon behind Minna appears to suggest that she is playing the Beethoven's *Moonlight* sonata. So passionately is she playing the

Mintrop's *Album für Minna* 1855-1857, Nordrhein-Westfälisches Staatsarchiv Detmold, D 72 Th. Pident Nr. 18 and Rose 2003, p. 118. Other works in this album include an image of Minna with her face turned away from us as she gazes out of a window at the moon while awaiting the return of her husband in an ironic reference to the Romantic *Fensterbilder* (window scenes) and *Rückenfiguren* (figures seen from the rear), as satirised by J.P. Hasenclever in his *Die Sentimentale* of 1846 (see also Rose 2003, p. 86f.). Other ironic allusions in Mintrop's sketch of 9 March 1856 may be to the figure of the father in Hasenclever's *Thegesellschaft* of 1850, as well as to the *Croquis musicaux* published by Daumer in 1852.

piece that her hair is shown shooting upwards so that she ironically appears to be sporting devil's horns. (Liszt also wrote a "Mephisto waltz" and Mendelssohn a *Walpurgisnacht* and a comic "Hexentisch" or "witch's song" on the theme.)

Where George Sand appears to be listening while entranced to Liszt's playing in Danhauser's painting, Minna's husband (a lover of both red and white wines and a traveller between Düsseldorf and Belfast for his family firm) slumbers beside his wife despite the enthusiasm (and volume) with which she appears to be playing. Theodor Mintrop's sketch No. 29 for Minna Bozi also ironically precedes a humorous "musical Walpurgisnight" in which the ep. Minna wings her way through the air on her grand piano (the ep. man for grand piano [*Flügel*] also means "wing"), and ironically by witches.⁵⁴⁴

In Mintrop's 31st sketch for Minna other, associated images of time may be seen as being parodistically evoked. These include the image of the sonata as *Fantasia* riding a sphinx on the base of the Beethoven statue in Bonn by the sculptor Hähnel that the helped have erected, the sculptor Rauch's winged victories (after earlier mythological and Renaissance representations of such figures), as well as Eugène Delacroix's *Mephistopheles Aloft* of 1828.⁵⁴⁵

⁵⁴³ Further works on this theme from the time include a more serious sketch of a music society by Eduard Geselschap of c. 1867, although here too a comic note is to be found with the addition of a small (later concealed) dog.⁵⁴⁴ See Theodor Mintrop, *Album für Minna* Sketch 31 ("Musikalische Walpurgisnacht"), pen and pencil, c.14.1 x 21.5 cm., dated 5 April 1856, in Theodor Mintrop's *Album für Minna* 1855-1857, Nordrhein-Westfälisches Staatsarchiv Detmold, D 72 Th. Piderit Nr. 18 and Rose 2003, p. 120 and see also Rose "Karikatur und Parodie. Private und öffentliche Versteckspiele in der deutschen Kunst um 1850", in Hubertus Fischer and Florian Vaßen (eds.), *Europäische Karikaturen im Vor- und Nachmittage*, 2006, pp. 111-140 on the private character of such ironic works.⁵⁴⁵ The images named here are all called to mind via the complex of ironic associations established in Mintrop's sketch between music, enthusiasm, and devilry. Further allusions to Delacroix's illustrations to *Faust* can also be found in Mintrop's Album for Anna Rose of 1862 held in the museum kunst palast, Düsseldorf, in the scene at the Church; see also Rose 2003, p. 45.



193. Theodor Mintrop, *Album für Minna*, Sketch 31, 5 April 1856.

194. Detail from Christian Daniel Rauch, *Blicher-Denkmal*, Berlin 1820.



195 & 196. Hähnel's Beethoven Monument and base showing the allegory of the sonata as *fantasia*, unveiled in Bonn in 1845. 197. E. Delacroix, *Mephistopheles Aloft*, c. 1828.

Returning to the signals discussed previously, and, in particular, to the changes to the normal or expected style or subject-matter of the parodist, it might be suggested that this type of signal appears to be less clear-cut in the works of artists like Theodor Mintrop, who had been trained in the use of the allegorical and heroic images they parody. Here at least, however, an ironic discrepancy between the model and the more modern image can be detected in Mintrop's juxtaposition of the classical image of the winged victory or allegory with the folk image of flying witches, and scenery that clearly place those modern characters into comic conjunction with the old.

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Mintrop's more ironic and less explicitly parodic imitation of the scene in Danhauser's picture of Liszt of 1840 is also the first of the series of comic sketches of Minna at her piano, from which the series, although Mintrop could also paint and draw in a serious, non-parodic manner.⁵⁴⁶

The signals within Mintrop's sketch of March 1856 that indicate that Danhauser may be being imitated *cum* parodied there contrast between her enthusiastic playing and the somnolence of her husband beside her that parodistically exaggerates – and comically contrasts with – the relaxed gestures of George Sand in Danhauser's work.

As a privately gifted work, the artist Mintrop might also have given his own direct explanation of his humour to Minna and her circle (many of whom appear in the sketches that he made for her), while other comic works by him, and knowledge of his sense of humour, could have alerted yet others to the parodic intent in these particular sketches. Here too, as with other parodies, the parody may be said to have been constructed both “near to” and “in contrast to” its model.

As already seen, the structure of parody means that the parodied work will also contribute to the “double-coded” world of the parody. The parody signalled may be closely allied to its model or critical of the latter. As parody it will, however, be aimed at producing a comic or ironic effect from the imitation and transformation of its subject, while also making it a part of its own structure.

As also suggested previously, more might still be said about the differences between the signals for pictorial parodies and pastiches, although the ambiguity and concealment typical of the pictorial parody that has necessitated the preceding investigation of its signals is not so typical of the traditional (non-parodic) pastiche, in which the works imitated are usually clearly identifiable as such.⁵⁴⁷

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In parody quotation is usually accompanied by comic juxtaposition and/or transformation of some kind. Here comedy rather than quotation may be said to signal parody rather than pastiche, although it has been seen that some recent pastiche has also used parody, as in the case of the comic pastiche has had the relatively straightforward function of counterfeiting that on which it was based. Variations of many kinds entailing a variety of concealed or semi-concealed modern and purposes, may, however, be found in the area of both modern and post-modern pastiche.

In the pastiches of Salvatore Fiume, for instance, pastiche is used in the series entitled “The cycle of hypotheses” to join older works in the series entitled “The cycle of new ways. In Fiume’s *Legame metafisico* works by Velázquez and de Chirico are placed together in front of monumental, sculptural images by Fiume himself, such as “metaphysical” conjunction. In other pastiches by Fiume, such as that of Manet’s fifer with Picasso’s reclining listening nude, a more playful use of past images may be found, while his “Meeting at the Summit” is humorous both in its use of the card game as a meeting place for its preformed figures and in their juxtapositions. In general, however, Fiume’s pastiches appear, as noted earlier, to be “near” rather than “against” the other works of art referred to – and repainted – in them. Here quotation itself – together with the new ironic awareness of the doubling of pre-given images within the work – may be said to act as a signal of the intention of the work to create a homage to – rather than a distortion of – the work shown.

In addition to being the object of reception by an outside private or public reader, parody, as already suggested, can play upon the expectations of an imagined reader or recipient. In this sense discussion of the receiver of parody has to be concerned not only with the external receiver’s reception or recognition of a parody, but with the parody’s own internal evocation of the expectations of the reader. One pictorial example of this can be found in Ramberg’s manipulations of the “serious” images he wishes to make comic, and yet another in Picasso’s foregrounding of different aspects of Velázquez’s *Las Meninas*.

While in most cases of literary parody the internal evocation of the expectations of the reader is achieved by the quotation or imitation

⁵⁴⁶ See, for instance, the sketches done by Mintrop for Easter 1856 in his *Album für Minna*, in Rose 2003, p. 121.

⁵⁴⁷ As suggested earlier, this difference can also be said to distinguish such

Mintrop's more ironic and less explicitly parodic imitation of scene in Danhauser's picture of Liszt of 1840 is also the first of the series of comic sketches of Minna at her piano, from which one is to be presented in the album as part of a comic, rather than a serious, parodic manner.⁵⁴⁶

The signals within Mintrop could also paint and draw in a serious, that Danhauser may be being imitated *cum* parodied there in the smaller Beethoven statue on Minna's piano as well as the contrast between her enthusiastic playing and the somnolence of her husband beside her that parodistically exaggerates – and comically contrasts with – the relaxed gestures of George Sand in Danhauser's work.

As a privately gifted work, the artist Mintrop might also have given his own direct explanation of its humour to Minna and her circle (many of whom appear in the sketches that he made for her) while other comic works by him, and knowledge of his sense of humour, could have alerted yet others to the parodic intent in these particular sketches. Here too, as with other parodies, the parody may be said to have been constructed both “hear to” and “in contrast to” its model.

As already seen, the structure of parody means that the parodied work will also contribute to the “double-coded” world of the parody. The parody signalled may be closely allied to its model or critical of the latter. As parody it will, however, be aimed at producing a comic or ironic effect from the imitation and transformation of its subject, while also making it a part of its own structure.

As also suggested previously, more might still be said about the differences between the signals for pictorial parodies and pastiches, although the ambiguity and concealment typical of the pictorial parody that has necessitated the preceding investigation of its signals is not so typical of the traditional (non-parodic) pastiche, in which the works imitated are usually clearly identifiable as such.⁵⁴⁷

⁵⁴⁶ See, for instance, the sketches done by Mintrop for Easter 1856 in his *Album für Minna*, in Rose 2003, p. 121.

⁵⁴⁷ As suggested earlier, this difference can also be said to distinguish such pastiche from parody.

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In parody quotation is usually accompanied by comic juxtaposition and/or transformation of some kind. Here comedy rather than quotation may be said to signal parody rather than pastiche, although it has been seen that some recent pastiche has also used parody, as in the case of the comic pastiches by Nelson De La Nuez. Traditionally pastiche has had the relatively straightforward function of counterfeiting that on which it was based. Variations of many kinds entailing a variety of concealed or semi-concealed artistic purposes, may, however, be found in the area of both modern and post-modern pastiche.

In the series entitled “The cycle of hypotheses” to join older works of art with Fiume's in a variety of new ways. In Fiume's *Legame metafisico* works by Velázquez and de Chirico are placed together in a front of monumental, sculptural images by Fiume himself in a “metaphysical” conjunction. In other pastiches by Fiume, such as that of Manet's flier with Picasso's reclining listening nude, a more playful use of past images may be found, while his “Meeting at the Summit” is humorous both in its use of the card game as a meeting place for its preformed figures and in their juxtapositions. In general, however, Fiume's pastiches appear, as noted earlier, to be “hear” rather than “against” the other works of art referred to – and repeated – in them. Here quotation itself – together with the artist's ironic awareness of the doubling of pre-given images within the new work – may be said to act as a signal of the intention of the work to create a homage to – rather than a distortion of – the work shown.

In addition to being the object of reception by an outside private or public reader, parody, as already suggested, can play upon the expectations of an imagined reader or recipient. In this sense discussion of the receiver of parody has to be concerned not only with the external receiver's reception or recognition of a parody, but with the parody's own internal evocation of the expectations of the reader. One pictorial example of this can be found in Ramberg's manipulations of the “serious” images he wishes to make comic, and yet another in Picasso's foregrounding of different aspects of Velázquez's *Las Meninas*.

While in most cases of literary parody the internal evocation of the expectations of the reader is achieved by the quotation or imitation

of the work to be parodied, in some cases the parody will also be found to have created and used a fictional reader as a minor or secondary character. The existence of such different uses of the parody signals by the external reader even more complex than is the case with many other works. As already suggested, the typical literary communication – the first of these between the parodist and the author of the parodied text, and the second between the parodist and the reader of the parody, who may be assumed to be a reader of the latter form alone.

In the visual arts parodists may also be seen to have been both decoders and re-encoders of the works being parodied. To summarise the process of parody: the work to be parodied is changed form for another decoder, the receiver of the parody, whose expectations for the original of the parodied work may also be played upon and evoked before being transformed by the parodist's

If the reader or spectator of a parody already knows and has previously decoded the parodied target, they will be in a good position to compare it with its new form in the parody, but if they do not they may not know the target work of the parodist, they may come to know it through its evocation in the parody itself, and to understand the discrepancy between it and the parody through the latter. These differing situations may also be taken into account in the parodist's recording of another work for a certain audience. In such ways a complex parody can keep a work or tradition alive while also transforming it.

As noted previously, Cervantes' ironic internalisation of the reader in the stories being parodied is later mirrored and extended further by the appearance of readers of the first volume of *The Adventures of Don Quixote* as characters in its second volume who have read of Don Quixote's exploits in volume one.

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Chapter 4. Pictorial Irony, Parody, and Pastiche across Time

4.1: Introduction

This section will investigate several of the points outlined in preceding chapters with reference to examples of 19th and 20th Century pictorial irony, parody, and pastiche. In addition to studying examples of concealed and semi-concealed comic intertextuality, following pages will look at the transmission into parody – and into the 19th and 20th centuries – of the subject known as the *Choice of Hercules*, which was previously investigated by Erwin Panofsky up to the beginning of the early 19th Century.⁵⁴⁹

The 19th Century has been described by some as a century of parody,⁵⁵⁰ and self-reflective parodists like Cervantes have been popular with both its writers and artists.⁵⁵¹ Irony is also characteristic of much 19th Century prose and poetry and can, as already seen, be found in the ironic interweaving of images in the works of many 19th Century caricaturists and artists. A reading of *The Art-Journal* as well as of the *Illustrated London News* of the mid-19th Century will

⁵⁴⁹ See Erwin Panofsky, *Hercules am Scheidewege und andere antike Bildstoffe in der neueren Kunst*, Studien der Bibliothek Warburg 18, Leipzig & Berlin 1930 (republished 1997). Panofsky's study includes two examples of parody: a vignette by Anton Tischler of 1760 and Reynolds' *Garrick between Tragedy and Comedy* of c.1762. Panofsky, p. 141 suggests Eberhard Wächter's classicistic *Choice of Hercules* of 1839 to be one of the last attempts to revive the subject. One recent study of the figure of Hercules has, however, also looked at the 19th and 20th centuries and found new as well as parodic versions of the subject; see *Heraclès/Hercules. Metamorphosen des Heros in ihrer medialen Vielfalt*, ed. Ralph Kray and Stephan Oettermann with Karl Riba and Carsten Zelle, 2 vols., Basel 1994.
⁵⁵⁰ See, for example, Walter Jerrold and R. M. Leonard (eds.), *A Century of Burlesque and Parody in English*, London 1931, as well as Judith Priestman, *The Age of Parody. Literary parody and some nineteenth-century perspectives*, Doctoral dissertation, University of Kent at Canterbury, 1980.
⁵⁵¹ See H.S. Ashbee op. cit. 1895, Werner Brüggemann, *Cervantes und die Figur des Don Quixote in Kunstschaung und Dichtung der deutschen Romantik*, Münster 1958, Hans-Jörg Neuschäfer, *Der Sinn der Parodie im Don Quixote*, Heidelberg 1963 and Johannes Hartau op. cit. 1987.

also show a variety of ironic and parodic works now little referred to in studies of 19th Century Victorian art.

As also suggested previously, the ironic juxtaposition of images in a pictorial parody may partially conceal an original work while making or refunctioning it as part of the parody. The Düssel-artist Theodor Mintrop (1814-1870) could even be said to have made the real life game of hide and seek a metaphor for the wedding of older art works in one of his sketches for the friend to Charlotte Rose, a sister of Eduard Geselschap (1814-1879) Mintrop's "Album for Minna Bozi, which is to be found in three girls hiding from himself and other guests behind a tree in the garden of the bride's father. The drawing belongs, moreover, to a cycle that lightly parodies Raphael's wedding of Amor and Psyche frescoes of the *Loggia di Psiche* in the *Villa Farnesina* Rome.⁵⁵²



198. Theodor Mintrop, *Das Album für Minna*, Sketch 49, 5 August 1856.

Mintrop's sketch contains semi-hidden allusions to Raphael's depictions of the three Graces as well as to the figure of the artist himself as a modern-day Raphael.⁵⁵⁴

⁵⁵² See Theodor Mintrop, Sketch 49 ("Die Ankunft des Bräutigams"), 181.5 cm, pen, pencil, and watercolour, dated 5 August 1856, in Theodor Mintrop's *Album für Minna* of 1855-1857, Nordrhein-Westfälisches Staatsarchiv Detmold, D 72 Th. Piderit Nr. 18 and Rose 2003, p. 137.
⁵⁵³ See Rose 2003, pp. 75ff.
⁵⁵⁴ *Ibid.*, p. 137. Mintrop, who in his early life had assisted on his family's farm in Essen-Heidhausen (see Zangs 2000), was also known to his contemporaries as the "country Raphael". He had been fond in particular of Anna Rose, the youngest of Minna's four sisters. She is depicted in the

the image of the three young women hiding behind a tree, who recall both Raphael's and Canova's three Graces with cupid (symbolic of both love and friendship), can also function as a clue to the concealment of the classical allusions that are being hidden together with themselves from others in the work.⁵⁵⁵

Theodor Mintrop had studied in the Düsseldorf Academy under the Directorship of Wilhelm von Schadow (1788-1862) from 1844, and been a favourite student of the by then ageing Nazarene artist. At the same time, and as a founding member of the Düsseldorf *Malerkasten* ("Paintbox") society in 1848, he had been exposed to the more satirical work of artists such as Adolph Schroedter and Johann Peter Hasenclever, in whose works, as seen earlier, both irony and parody can be found.⁵⁵⁷

Mintrop had also used the ironic technique of showing the spectacle of hidden figures seen from from the rear ("Rückenfigur") as used in his earlier ironic Christmas scene of 17 December 1855, in which his friend, the artist Eduard Geselschap is shown hiding behind the family Christmas tree with his fiancée Charlotte. As in Mintrop's later sketch of 5 August 1856 the game of hide and seek that is depicted also refers ironically on a meta-artistic level to a work in oils, but in a similar format, which had just been

drawing of 5 August 1856 as the central figure in Mintrop's sketch of three girls as the three graces, and also features in other albums of sketches by Mintrop of 1855 and 1860 now held in the museum kunst palast, Düsseldorf. (See also Rose 2003 on these albums, and see our ills. 115 & 116 of Anna as a *tableau vivant* and our note 539 in Chapter 3 to the sketches of Minna at her grand piano from Mintrop's Album for Minna of 1855-57.)⁵⁵⁵

⁵⁵⁵ A work by Ludolf de Jongh (1616-79), entitled *Formal Garden: Three ladies surprised by a gentleman* (Oil on canvas, 60.3 x 74.9 cm, The Royal Collection) of circa 1676, also shows three women grouped in the manner of the three Graces.
⁵⁵⁶ See also Cordula Grewe, *Wilhelm von Schadow [1788-1862] Monographie und catalogue raisonné*, Diss. Phil. Freiburg im Breisgau 1998 and Barbara Camilla Tucholski, *Friedrich Wilhelm von Schadow 1789-1862. Künstlerische Konzeption und Poetische Malerei*, Diss. Phil., Bonn 1984 on Schadow.
⁵⁵⁷ Mintrop's opening sketch for Minna (see Rose 2003, p. 87) also recalls Hasenclever's ironic *Die Sentimentale* of 1846.

completed by Eduard Geselschap, of the concealment of presenting a Christmas morning.⁵⁵⁸



199. Theodor Mintrop, Sketch 15 (The Christmas Tree), 17 Dec. 1855.
 200. Eduard Geselschap, *En julemorgen* (Christmas Morning), 1855.

Forms of ironic concealment and intertextual reference similar to those to be found in Mintrop's sketches are also to be found in apparently realistic British paintings of the Victorian period, in subsequently placed on public as well as private show.

John Callcott Horsley R.A. (1817-1903) had contributed frescoes of a historical and religious nature to the new Houses of Parliament at Westminster in the 1840s.⁵⁵⁹ Horsley, however, had also contributed ideas for caricatures in *Punch* to his friend John Leech,⁵⁶⁰ and been praised in *The Art-Journal* of 1868, p. 104, with reference to his *Detected* of 1867, for his "sly wit and quiet drollery."⁵⁶¹

⁵⁵⁸ Compare Theodor Mintrop, Sketch 15, 17.8 x 25.2 cm, pen, pencil, and water colour, dated 17 Dec. 1855, in Theodor Mintrop's *Album für Minna* rit Nr. 18 and Rose 2003, p. 101 with Eduard Geselschap, *En julemorgen* (Christmas Morning) 1855, Oil on canvas, 47 x 56 cm, Nasjonalgalleriet the *Lexikon der Düsseldorfer Malerschule. 1819-1918*, 3 vols., München 1997-98; vol. 1, 1997, p. 405.

⁵⁵⁹ See also Helen Valentine, "Horsley, John Callcott (1817-1903)", *Oxford Dictionary of National Biography*, Oxford 2004, vol. 28, pp. 197-198.

⁵⁶⁰ See Houfe *op. cit.*, p. 137.
⁵⁶¹ Only later, in the mid-1880s, did Horsley become embroiled in a debate about the use of unclothed female models by artists and receive the ironic soubriquet "Clothes-Horsley" for his criticism of the practice; see Horsley's letter to *The Times* of 19 October 1885 where he writes "I include that

parody may be both critical and sympathetic towards an older work, as well as producing humour in its refunctioning of it. Yet one other function of the parodist's own work. Here too the parodist may be described as playing a game of hide and seek, in which the origins of the refunctioned images, together with the parodist's intentions towards them, may at first be partially concealed from the spectator who must search them out with reference to the more modern parodic work as well as divine their function in the work of the eavesdropper or artist.⁵⁶²

Horsley can be seen to have used the image of the eavesdropper or spy from artists such as Nicolaes Maes (1634-1693) as well as the game of hide and seek itself in several of his works.⁵⁶³ In Horsley's *The Banker's Private Room: Negotiating a Loan of 1870*, for instance, the conceits of both peeping and eavesdropping are depicted by means of the figure of a man hovering in a doorway to the back of the scene. The figure peers into the banker's room

⁵⁶² "no painter can be more dependent on the use of models than I am, but I never require them otherwise than clothed".

⁵⁶³ See also Rose, "Games of Hide and Seek: Irony and Parody in the Works of John Callcott Horsley", in *The Cranbrook Colony: Fresh Perspectives*, ed. Carol Thompson, Wolverhampton 2010, pp. 92-104.

Depictions of the game of hide and seek by children are depicted in W.H. Knight's *Hide and Seek* of 1860 and Horsley's contemporary 1884. Other artists to illustrate this game include Horsley's contemporary Frederick Goodall R.A. (1822-1904) in his depiction of his two children Fritz and Rica playing hide and seek in 17th Century costume in his *Puritan and Cavalier* of 1886. (See also Linda Whiteley, in *Painting History. London 2010*, p. 154f. on this work) The depiction of space in *Puritan and Cavalier* and *Lady Jane Grey*, ed. Stephen Bann and Linda Whiteley, ed. Cavallier is also evocative of the 17th Century Dutch interiors of Nicolaes Maes and Pieter de Hooch used by Horsley, while the dressing of Goodall's son Fritz as a boy cavalier in the style of Van Dyck's portraits of the Vlieters Children and of the three eldest children of Charles I with their spaniels (as quoted by Zoffany in the portraits depicted in his *George, Prince of Wales, and Frederick, later Duke of York, at Buckingham House* of c.1764-65) might also recall Reynolds' playful parody of Holbein's portrait of Henry VIII in his *Portrait of a boy in the character of Henry the Eighth* (also known as *Master Crewe as Henry VIII*) of 1776.

completed by Eduard Geselschap, of the concealment of presents on a Christmas morning.⁵⁵⁸



199. Theodor Mintrop, Sketch 15 (The Christmas Tree), 17 Dec. 1855.
200. Eduard Geselschap, *En julenmorgen* (Christmas Morning), 1855.

Forms of ironic concealment and intertextual reference similar to those to be found in Mintrop's sketches are also to be found in apparently realistic British paintings of the Victorian period, in subsequently placed on public as well as private show.

John Callcott Horsley R.A. (1817-1903) had contributed frescoes of a historical and religious nature to the new Houses of Parliament at Westminster in the 1840s.⁵⁵⁹ Horsley, however, had also contributed ideas for caricatures in *Punch* to his friend John Leech,⁵⁶⁰ and been praised in *The Art-Journal* of 1868, p. 104, with reference to his *Detected* of 1867, for his "sly wit and quiet drollery."⁵⁶¹

⁵⁵⁸ Compare Theodor Mintrop, Sketch 15, 17.8 x 25.2 cm, pen, pencil, and water colour, dated 17 Dec. 1855, in Theodor Mintrop's *Album für Minna rit Nr. 18* and Rose 2003, p. 101 with Eduard Geselschap, *En julenmorgen* (Christmas Morning) 1855. Oil on canvas, 47 x 56 cm. Nasjonalgalleriet Oslo, ill. Rose 2003, p. 14. Another version in oils, of 1858, is illustrated in the *Lexikon der Düsseldorfer Malerschule, 1819-1918*, 3 vols., München 1997-98; vol. 1, 1997, p. 405.

⁵⁵⁹ See also Helen Valentine, "Horsley, John Callcott (1817-1903)", *Oxford Dictionary of National Biography*, Oxford 2004, vol. 28, pp. 197-198.

⁵⁶⁰ See Houfe *op. cit.*, p. 137.

⁵⁶¹ Only later, in the mid-1880s, did Horsley become embroiled in a debate about the use of unclothed female models by artists and receive the ironic soubriquet "Clothes-Horsley" for his criticism of the practice; see Horsley's letter to *The Times* of 19 October 1885, where he concludes that

popularity may be both critical and sympathetic towards an older work, as well as producing humour in its refunctioning of it. Yet one of the functions of the parodist's own work. Here too the parodist may be depicted as playing a game of hide and seek, in which the origins of the refunctioned images, together with the parodist's intentions towards them, may at first be partially concealed from the spectator, who must search them out with reference to the older art work as well as divine their function in the work of the more modern parodist.⁵⁶²

Horsley can be seen to have used the image of the eavesdropper or spy from artists such as Nicolaes Maes (1634-1693) as well as the game of hide and seek itself in several of his works.⁵⁶³ In Horsley's *The Banker's Private Room: Negotiating a Loan of 1870*, for instance, the conceits of both peeping and eavesdropping are depicted by means of the figure of a man hovering in a doorway on the back of the scene. The figure peers into the banker's room

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⁵⁶³ Depictions of the game of hide and seek by children are depicted in W.H. Knight's *Hide and Seek* of 1860 and Horsley's *Hide and Seek* of 1884. Other artists to illustrate this game include Horsley's contemporary Frederick Goodall R.A. (1822-1904) in his depiction of his two children Fritz and Rica playing hide and seek in 17th Century costume in his *Puritan and Cavalier* of 1886. (See also Linda Whiteley, in *Painting History: De-larchoe and Lady Jane Grey*, ed. Stephen Bann and Linda Whiteley, London 2010, p. 154f. on this work) The depiction of space in Nicolaes Maes and Pieter de Hooch used by Horsley, while the dressing of Goo-dall's son Fritz as a boy cavalier in the style of Van Dyck's portraits of the Villiers Children and of the three eldest children of Charles I with their spaniels (as quoted by Zoffany in the portraits depicted in his *George, Prince of Wales, and Frederick, later Duke of York, at Buckingham House* of c.1764-65) might also recall Reynolds' playful parody of Holbein's portrait of Henry VIII in his *Portrait of a boy in the character of Henry the Eighth* (also known as *Master Crewe as Henry VIII*) of 1776.

whilst handing a book in a bookshelf, while the woman attempts to conceal her face from him with her fan.



201. John Callcott Horsley, *The Banker's Private Room: Negotiating a Loan*, 1870. 202. Nicolaes Maes, *De Luistervink (The Eavesdropper)*, 1657.

Various other pictorial ironies and parodies can be found in Horsley's *The Banker's Private Room*. The picture that hangs above the head of the elderly woman, who is seated behind the younger woman, has been identified as a version of *The Temptation of St. Anthony* by David Teniers the Younger (1610-1690).⁵⁶⁴ The woman also be seen as echoing the figure of the procurress in 17th Century paintings by Gerard Terborch (1617-81) and others. She nonetheless sits by a dog that may represent fidelity (she also, however, holds on a lead), while by the feet of the younger woman a discarded muff containing gloves with a mask with its laces outstretched suggests an ironic parody of such an animal and the loss of virtue.⁵⁶⁵

In addition to this, the discarded fur muff with gloves at the feet of the woman seeking the loan may recall the abandoned fur of the man with the maid in Nicolaes Maes' *De Luistervink* (The Eaves-

⁵⁶⁴ See John Callcott Horsley, *The Banker's Private Room: Negotiating a Loan*, 1870, Oil on canvas, 101.5 x 126.9 cm (Royal Holloway College, London), and see also Jeannie Chapel, *Victorian taste: the complete catalogue of paintings at the Royal Holloway College*, London 1982, p. 100f.

⁵⁶⁵ The mask lying on the floor by the muff may serve as an emblem of both the woman's need for concealment and the artist's use of irony and parody. (A mask representing comedy and the artist's use of irony and also depicted next to the figure representing Pleasure or Vice in Annibale Carracci's *Hercules at the Crossroads* of c.1596.)

dropper) 1657,⁵⁶⁶ above which a cat can be seen to be about to eat from the bird on the plate in the maid's kitchen.⁵⁶⁷

Although parody may be used for satiric as well as ironic purposes, the majority of Horsley's works do not seem to have used it for social criticism as much as for imaginative, and often witty, artistic renewal. In No. 25 of the series "British Artists: Their Style and Character" on Horsley in *The Art-Journal* of 1857 works after Shakespeare mentioned include not only his *Henry V. when Prince of Wales* of c. 1847 (also known as "Henry V. believing the King dead assumes the crown", or as "Prince Hal"), but also the more comically ironic subjects of *Malvolio in the Sun practising Behaviour to his own Shadow* (R.A. 1849)⁵⁶⁸ and of *Slender from The Merry Wives of Windsor* (1855). This last work was described in *The Art-Journal* of 1857 as showing "'Master Slender' [...] left sitting alone in the garden contenting himself with the imaginary idea that he 'is not a-hungry,' while he sees his friends enjoying their feast inside the house."⁵⁶⁹

⁵⁶⁶ See Nicolaes Maes, *De Luistervink* (The Eavesdropper, also known as "Junot"), 1657, Oil on canvas on panel, 92.5 x 122 cm, Dordrechts Museum, Dordrecht, on loan from the Instituut Collectie Nederland. See also the notes by William Robinson, in *Masters of Seventeenth Century Dutch Genre Painting*, London 1984, pp. 242-243 to Catalogue 67 (Plate 99) as well as Cornelis Hofstede de Groot, et al., *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, based on the work of John Smith, trans. and ed., Edward G. Hawke, 8 vols., London 1908-27, vol. 6 of 1916, Cat. 121, p. 511, where the fur is identified as a hat containing gloves, although neither item is clearly defined as such and could also represent a fur muff with scarf or handkerchief. (I thank Drs de Winkel and Paarlberg for discussion of this latter point and Dr Paarlberg for the image of Maes' work.)

⁵⁶⁷ See also Martha Hollander, *An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art*, Berkeley/Los Angeles/London 2002, pp. 103-112 on Maes' eavesdroppers. A cat is also seated on a chair in *The Listening Housewife* of 1655 in the Royal Collection and one is depicted in front of the lovers in *The Listening Housewife (The Eavesdropper)* of 1656 in the Wallace Collection. (The latter work was exhibited – as were paintings by J.C. Horsley – in the *Art Treasures of the United Kingdom* exhibition in Manchester in 1857.)

⁵⁶⁸ See *The Art-Journal* of 1857, pp. 181-184; p. 183.

⁵⁶⁹ *Ibid.*, p. 184.

Two works exhibited by Horsley at the Royal Academy in 1860 were his *Showing a Preference* and *The Duenna's Return*. This latter work is set again in what appears to be Cervantes' 17th Century Spain. Here too the observance of an apparently hidden scene made by a viewer looking from one room to another is the subject of Horsley's wit.⁵⁷⁷



204. John Calcott Horsley, *The Duenna's Return*, as engraved in the illustrated *London News* Supplement of 1860. 205. Nicolaes Maes, *The Eavesdropper*, 1655-56.

While a girl is shown conversing with her admirer through a window⁵⁷⁸ (only her dog appears to be alert to the return of the *duenna* or chaperone⁵⁷⁹), her elderly *duenna* is shown clasping a set of keys in the abandoned and symbolically dishevelled music room, while

entries 38, 39, 95, 108, 154, 168, 169, 182 and 243 on the publication of Hogarth's illustrations to Cervantes, as well as Hartau *op. cit.*, pp. 63ff. and Ronald Paulson, *Don Quixote in England. The aesthetics of laughter*. Baltimore & London 1998. Early 19th Century British illustrations to *Don Quixote* include those by Robert Smirke of c. 1817 and by C.R. Leslie of c. 1844 in the collection of Tate Britain.⁵⁷⁷ *The Art-Journal* of 1860, p. 169 describes the *Return of the Duenna* exhibited at the R.A. as looking like a "sketch for a larger picture" and the *duenna* as viewing the scene from "behind a screen".⁵⁷⁸

Horsley's *Youth and Age* of 1851 is also described in *The Art-Journal* of 1857, p. 184 as showing an "old woman seated listlessly by her fire-side, while her daughter, it is presumed, is holding 'sweet converse' with a youth through a window".⁵⁷⁹

Compare also the figure of the elderly chaperone in black in Horsley's *The Banker's Private Room* with this *duenna*.

directing her gaze towards the love scene that is also visible to ourselves, the spectators outside the picture.⁵⁸⁰ As with Adolph Schroeder's use of visual parody in his illustrations to Cervantes' literary parody, some visual parody may also be found here. Despite the fact that Horsley's *duenna* is not actually hiding behind the door, nor turning towards us with a warning gesture, the work as a whole may be said to be reminiscent of that of Maes' *The Eavesdropper* of 1655-56,⁵⁸² in which a woman wearing a bunch of keys puts her fingers to her lips for silence, while in the background a kitchen maid is courted by a youth from the window.⁵⁸³ Both background scenes are framed, moreover, by the window.

⁵⁸⁰ Thomas Linley and Richard Brinsley Sheridan's opera *The Duenna* of c. 1775 was popular into the early 19th Century, but *duennas* or "waiting women" (chaperones or ladies-in-waiting) in black veils also feature in Cervantes' *Don Quixote*; see *The Adventures of Don Quixote*, Part 2, Chapter XXXVIII, "The Afflicted Waiting-woman relates her Misfortune". A work entitled *The Duenna and her Cares* was also exhibited at the R.A. by Horsley in 1867. Cervantes' Countess Trifaldi, or "Dolorous Duenna", tells of how her young charge, the Princess Antonomasia, was seduced by an admirer, who had first used sweet music and poetry to charm the *duenna* into giving away her keys to the Princess' rooms, and how spells were then cast on all three. (The *duenna*'s "affliction" is the growth of a beard.)⁵⁸¹ Cervantes' "dolorous *Duenna*" has been part of the love plot and has acted as a type of procuress.

⁵⁸² See Nicolaes Maes, *The Eavesdropper* 1655-56. Oil on canvas, 57.5 x 66 cm, Apsley House, London. Apsley House was opened to the public in 1853. Maes' work was also exhibited at the British Institution in 1821 and at the Royal Academy Winter Exhibition in 1888. Horsley was said to have assisted in the organisation of these exhibitions from their inauguration in 1870 until his retirement in 1897; see Valentine *op. cit.*, p. 198 and Horsley *op. cit.*, p. 279. He was also involved with the production of *tableaux vivants* (see Horsley *op. cit.*, pp. 193ff.), in which curtains were used to reveal and conceal the living representation of older works of art.⁵⁸³

This work by Maes (ill. 205) was sold in 1816 as an allegory of the Hermit. The *Two Lovers* attributed to Giulio Romano (possibly a procuress) as depicted in the Russian artist Pavel Fedotov (1815-1852), in which the elderly woman listening from behind a curtain to the wedding proposal to her not so young daughter

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Rose: Pictorial Irony, Parody, and Pastiche

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⁵⁸³ This work by Maes (ill. 205) was sold in 1816 as an allegory of hearing. The *Two Lovers* attributed to Giulio Romano (c. 1499-1546) in the Hermitage, St. Petersburg also shows an elderly woman (possibly a procuress) as eavesdropper; see Barolsky *op. cit.*, p. 132f. Other 19th Century works depicting eavesdroppers include *The Difficult Bride* of 1847 by the Russian artist Pavel Fedotov (1815-1852), in which the elderly woman listening from behind a curtain to the wedding proposal to her not so young daughter

dow, like a picture within the picture,⁵⁸⁴ so that Horsley's response to this device can also be read as an ironically placed signal of the parodic use of Maes' work within his own.

4.2. "Choices of Hercules"

J.C. Horsley's apparently contemporary and straightforward showing a *Preference* of 1860 also contains much that is ironic for the spectator to find and decipher.⁵⁸⁵



206. John Callcott Horsley, *Showing a Preference* 1860

Horsley's *Showing a Preference* can be said to have made ironic use of the parasol as an image of concealment as well as of female presence.

from a not so handsome suitor raises a finger while smiling out at us, also on Fedotov's works: Rosalind P. Gray, *Russian Genre Painting in the Nineteenth Century*, Oxford 2000, pp. 133ff.

⁵⁸⁴ Andrew Greg, *The Cranbrook Colony: F. D. Hardy, G. Hardy, J.C. Horsley, A. E. Mulready, G. B. O'Neil, T. Webster*, Wolverhampton 1971, also notes regarding Horsley that the use of curtains in his works results in a curious air of theatricality, and of seeing a picture within a picture.⁵⁸⁵

⁵⁸⁵ See John Callcott Horsley, *Showing a Preference* 1860, Oil on canvas 68.6 x 53.3 cm, from the Sir David and Lady Scott (Valerie Finnis) Collection. (A larger work of c. 91.5 x 71.1 cm may have been that shown at the Royal Academy.) A reviewer in *Punch*, 19 May 1860, vol. 38, p. 200 wrote: "Mr Horsley's naval lieutenant (HMS Trifler) is 'showing a preference' in a very indiscreet and decided manner. The very poppies hang their heads in shame. Let us hope, however, that he has made a fitting choice and that his charmer will become a mate before he is a commander".

The parasol helps cast a long shadow over the chosen girl, while shading her from the sun.) The game of concealment depicted in that we, the viewer, are shown very clearly – as in Mintrop's sketch of the three girls or "Graces" playing the game of concealment itself. Because of this we see not only clearly – as in Mintrop's sketch of the three girls or "Graces" playing the game of concealment action that appears to be about to be hidden (it already appears to be being hidden further from us in Horsley's work (it already appears to be hidden further from the girl behind who is grasping the sleeve of the sailor), but also the power of art to use such games to imaginatively add hidden from the power of art to use such games.

As noted earlier, Horsley had designed several more serious works for the Palace of Westminster frescoes in the 1840s, including his prize-winning cartoon of *St Augustine Preaching to Ethelbert and Bertha, his Christian Queen and Satan Touched by Ithuriel's Spear* from *The Spirit of Religion* and *Satan Touched by Ithuriel's Spear* from *Milton's Paradise Lost*.⁵⁸⁶ Some years later Horsley also depicted a group of three pensive female figures together with a group of playful nymphs in his *L'Allegro and Il Penseroso* after Milton of 1850. Oliver Millar has written of this work that it was painted for Prince Albert as a study in oils after the idea for it had been rejected in favour of the work based on Milton's *Paradise Lost* as a subject for the frescoes in the new Houses of Parliament.⁵⁸⁷ The painting of 1850 depicts, as Millar records, the first part of Milton's *Il Penseroso* and the description there of Melancholy, "'calm and holy ... O'erlaid with black'", who is "accompanied by "'calm Peace and Quiet'", as they walk past a satyr and a group of nymphs with tambourines. The latter also evokes the "Allegro" of Milton's preceding verses so that the two groups previously kept separate by Milton are mixed.⁵⁸⁸

⁵⁸⁶ See Helen Valentine *op. cit.*

⁵⁸⁷ See Oliver Millar, *The Victorian Pictures in the Collection of Her Majesty the Queen*, Cambridge 1992; Text, p. 124; Catalogue No. 345 to Plate 284.

⁵⁸⁸ Millar *ibid.* also writes that Horsley's work is "iconographically to some extent a sequel" to W.E. Frost's *L'Allegro* of 1848, which depicts a group of three nymphs – Euphrosyne with (following Milton) her "two sister Graces" – with tambourines.

Horsley's *Showing a Preference*, Parody, and Pastiche a more light-hearted and a more contemporary work than *L'Allegro and Il Penseroso*.⁵⁸⁹ Prior to it his *Hide and Seek* and *Stolen Glances* (R.A. 1873) depicted cavaliers observing young women, who are in their turn shown stealing glances at young men from a window.⁵⁹²

Irony, as noted earlier, often works by providing two messages being concealed, then this is possibly (as in Mintop's sketch) indication that further artistic concealments may be being alluded to of which, moreover, at least some of the participants in the scene may themselves be shown to be ironically unaware. Further such ironic visual allusions can also be found in John Galt's *Showing a Preference*, in which the very act of concealment may be said to be part of the message of the artist about the hidden complexities of his work.

As Lindsay Errington has suggested in her catalogue notes to *Shine and Shadow*. *The David Scott Collection of Victorian Paintings* of 1991, Horsley's *Showing a Preference* may also be seen as an ironic reworking of the young Hercules' legendary choice between Virtue and Vice.⁵⁹³

In a parable said by Xenophon in his *Memorabilia* II, i to have come from Prodicus, the teacher of Socrates, the young Hercules is given the choice between a life of pleasure and vice, or one of virtue.

⁵⁸⁹ Works by Carl Spitzweg (1808-1885), such as his *Sonntagsspaziergang* (Sunday Stroll) and *Verbotener Weg* (Forbidden Path) of c. 1841 also offer certain humorous depictions of walks through cornfields.

⁵⁹⁰ See *The Art-Journal*, 1857, p. 171.

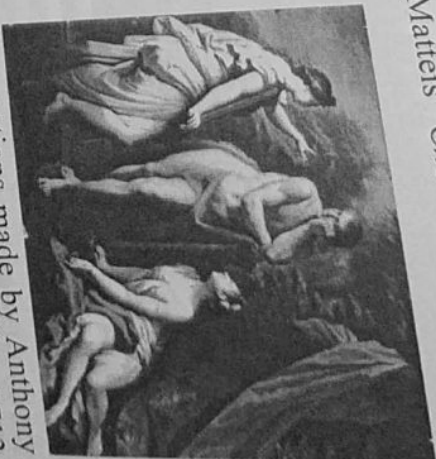
⁵⁹¹ See *The Art-Journal*, 1873, pp. 4 and 5 and our following discussion and illustration of this work.

⁵⁹² See *The Art-Journal*, 1873, p. 169.

⁵⁹³ See Lindsay Errington, *Sunshine and Shadow. The David Scott Collection of Victorian Paintings*, Exhibition Catalogue, Edinburgh, National Gallery of Scotland, 1991, No. 19, p. 33.

As Erwin Panofsky has illustrated in many instances, this tale of virtue rewarded had been illustrated in many pictorial works at the *Crossroads of Hercules* of c. 1580, in which *Hercules* is already shown as a modern figure, as well as allegory of *Virtue* and *Vice* or *Choice of Hercules* between *Virtue* and *Vice* and which Hercules is already shown as a modern figure, as well as *Nicolas Poussin's The Choice of Hercules* (Hercules between *Virtue* and *Vice*) of 1685 and *Paolo de Matteis's Choice of Hercules* (Hercules between *Virtue* and *Vice*) of 1712.

207. Paolo de Matteis, *Choice of Hercules*, c.1712.



Matteis' work had been based on suggestions made by Anthony Ashley Cooper, the 3rd Earl of Shaftesbury (1671-1713),⁵⁹⁶ in 1713 for the artistic treatment of the theme, and shows Hercules listening attentively to Virtue as she points upwards to the rocky bower and fame,⁵⁹⁷ while Vice looms lazily on the floor of a sylvan bower and indicates a more comfortable, flowery path.⁵⁹⁸

⁵⁹⁴ See Xenophon, *Memorabilia*, trans. E.C. Marchand (1923), Cambridge Mass. & London 1997, Book II, i, 21ff; pp. 94ff. (Here [see *op. cit.*, p. 96f.] *Vice* is said to be called "Happiness" [Eudaimonia] by her friends).

⁵⁹⁵ See Gérard de Lairese, *Hercule entre le vice et la vertu*, 1685, Oil on canvas, 112 x 181 cm, The Louvre, Paris.

⁵⁹⁶ Shaftesbury exhibited a portrait of Antony Ashley Cooper (1801-1885), the 3rd Earl of Shaftesbury in 1847; see also *The Art-Journal* of 1857, p. 183.

⁵⁹⁷ See Paolo de Matteis, *Choice of Hercules* 1712, Oil on canvas, 198.2 x 256.5 cm, Ashmolean Museum, Oxford.

⁵⁹⁸ See the 3rd Earl of Shaftesbury's (Anthony Ashley Cooper's) *Characteristics of Men, Manners, Opinions, Times*; 3 vols., London 1714/15, vol. 3, pp. 345-91, Treatise VII, "A Notion of the Historical Draught or Tablature of the Judgment of Hercules, According to Prodicus, Lib. II. Xen. de

Hercules had also figured, however, in both ancient and modern comedies,⁵⁹⁹ and Sir Joshua Reynolds' depiction of Garrick between the muses of tragedy and comedy of c. 1762,⁶⁰⁰ which suggests that the actor may go with both muses, has been seen by Panofsky⁶⁰¹ as well as by more recent commentators,⁶⁰² as offering an ironic and even parodic, visual treatment of the choice made by Hercules at Virtue over Vice. Reynolds (1723-1792) had already tried his hand at parody in his *English Connoisseurs in Rome* of 1751 after Raphael's *School of Athens* as well as in his portrait of Master Crewe in Holbein's Henry VIII of 1776. In addition to arguing in 1713 that treatments of the Judgement of Hercules "must abandon whatever is over learned, humorous or witty",⁶⁰³ Shaftesbury had earlier sug-

Mem. Soc." of 1713. Shaftesbury (d. Italy 1713) had previously discussed his ideas concerning the Judgement of Hercules with de Malfatti.

⁵⁹⁹ See, for instance, the comic meeting between Dionysus wearing a lion-skin like that worn by Hercules and Hercules himself in the *Progs* of his tophanes as well as Ben Jonson's use of the "Choice of Hercules" for a comic masque entitled *Pleasure Reconciled to Virtue* in 1618, in *Masques and Entertainments by Ben Jonson*, ed. Henry Morley, London 1890, pp. 222-230. Ludwig Tieck (1773 - 1853), a translator of Jonson as well as of Cervantes' *Don Quixote*, had used the topos as a vehicle of literary satire in his *Der neue Herkules am Scheidewege*, an early version of his *Der Aeneas* of 1800. (See also *Heraules/Herkules*, op. cit., vol. 2, p. 585.) Theodor Panoftka op. cit., p. 9 and *Tafel III*, 4 and 5 refers to what he describes as an ancient parody on an amphora in Berlin, showing the battle of Hercules with Hera Aigiochus in the presence of Athena and Poseidon, and see also Mitchell and Walsh op. cit. on ancient comic treatments of Hercules.

⁶⁰⁰ See Sir Joshua Reynolds, *Garrick between Tragedy and Comedy* (The Garrick, between the two muses of tragedy and comedy), 1760-2, Oil on canvas, 148 x 183 cm, The Rothschilds Collection, Waddesdon Manor (The National Trust, U.K.).

⁶⁰¹ See Panofsky op. cit., p. 133ff.

⁶⁰² See Stephen Leo Carr, "Verbal-visual relationships: Zoffany's and Pannofsky's illustrations of *Machbeth*", in *Art History*, vol. 3, no. 4 (Dec. 1980), pp. 375-387, p. 379, Martin Postle, *Sir Joshua Reynolds: The Subject Pictures*, Cambridge 1995, pp. 20ff. and David Mannings, *Sir Joshua Reynolds: a complete catalogue of his paintings*, the subject pictures catalogue by Martin Postle, New Haven, Conn. & London 2000, pp. 109ff.

⁶⁰³ See Shaftesbury op. cit., vol. 3, p. 381 and see also Postle op. cit., p. 24 on differences between Reynolds' and Shaftesbury's views on the

gested in his *Treatise* of 1710 that comedy had supported tragedy by criticising (and parodying) bad examples of the latter, so that Reynolds' inventive, and parodic, portrait of Garrick between tragedy and comedy might at least be seen to be in harmony with these views.⁶⁰⁴ E.J. Kenney, moreover, has ingeniously connected Reynolds' depiction of Garrick between Comedy and Tragedy and Tragedy with *Amores* 3.1, in which the poet tells Tragedy that he will first go off with Elegy "for just a short while".⁶⁰⁵



208. Sir Joshua Reynolds, *Garrick between Tragedy and Comedy* (Mr. Garrick, between the two muses of tragedy and comedy), 1760-2. 209. Engraving of Gerard de Laresse, *Hercule entre le vice et la vertu*, 1685.

While Vice is often shown with masks representative of both deception and pleasure (as in, for instance, Annibale Carracci's *Hercules at the Crossroads*, of c.1596), the comic muse in Reynolds' painting holds a mask (half hidden behind Garrick) symbolic of Comedy.⁶⁰⁶ Garrick was also said to have recommended practice in Comedy for actors of Tragedy.⁶⁰⁷ With regard to style, Werner Busch has com-

⁶⁰⁴ See Shaftesbury op. cit., vol. 1, *Treatise III*, "Advice to an Author", p. 246.

⁶⁰⁵ See E.J. Kenney, letter to the Editor, *Apollo: the international magazine of the arts*, vol. 133, January 1991, p. 66 and Postle op. cit., p. 25. David Mannings also comments on Hogarth's "mock-heroic" portrait of Garrick in "Reynolds, Garrick, and the Choice of Hercules", in *Eighteenth Century Studies* vol. 17, no. 3, Spring 1984, pp. 259-283; p. 267, as well as on such elements in Reynolds' *Garrick between Tragedy and Comedy*.
⁶⁰⁶ Shaftesbury had also written in *Treatise VII* of 1713 (Shaftesbury op. cit., vol. 3, p. 352) that Pleasure should not be shown having lost her cause, displeased, or "out of humour", as this would contradict her nature.
⁶⁰⁷ See Postle op. cit., p. 316, note 37, following Wind.

mented upon how the choice to be made by Garrick is echoed in the choice that Reynolds suggests that he as an artist has had to make between the looser, Correggio-like style represented by comedy and tragedy, more classical Guido Reni-like style represented by self-reflexively ironic treatment of the subject occur between Reynolds representative of parody) and other ironic and parodic pictorial representations such as John Callcott Horsley's humorously modern treatment of the theme in his *Showing a Preference* of 1860.⁶⁰⁹ Horsley had been an admirer of both the 17th Century Dutch masters of genre painting and of the genre paintings of Sir David Wilkie (1785-1841), and a comic refunctioning of Reynolds' Garrick between *Tragedy and Comedy* has also been found in Wilkie's *The Village Holiday* of 1809-11, a work commissioned by the then owner Julius Angerstein.⁶¹⁰ Reynolds had both praised artists such as Jan Steen (1626-1679) and suggested that art should aim higher than the depiction of scenes of low or everyday life.⁶¹¹

⁶⁰⁸ See Werner Busch, "Hogarth's and Reynolds' Portraits des Schauspielers Garrick", in the *Zeitschrift für Kunstgeschichte*, XLVII (1984), pp. 82-9, p. 95f. (It may also be that Reynolds is alluding to Rubens as well as Correggio in his depiction of comedy; see the following discussion of Wilkie's *Enlightenment England* of 2003, pp. 27ff. and 109ff. that the first of Hogarth's *Harlot* scenes (showing the harlot meeting the proccress, while a clergyman on horseback converses with girls in a wagon behind them) parodies not only the *Choice of Hercules* by such as de Matteis, but also the meeting of Mary and Elizabeth in Dürer's *Visitation*. (Hogarth's "Bickering Pictures" between the sacred and his own, with a repentant Magdalene tackling the harlot in her bed; see Bindman 1997, Cat. No. 54, p. 112f.)
⁶¹⁰ See also Horsley's description of his study of Wilkie's *Blind Man's Buff*, in Horsley *op. cit.*, p. 134. (Horsley p. 195f. also describes an attempt by himself and others to organise a *tableau vivant* in London of Reynolds' portrait of Sarah Siddons as "The Tragic Muse")
⁶¹¹ See Reynolds *op. cit.*, Discourse VI on Jan Steen as well as Discourse III of 14 December 1770 on Hogarth and on the "the merry-making or quarrelling of the Boors of Teniers". Errington, Tromans and Solkin also refer

In David Wilkie's *The Village Holiday*⁶¹² a labourer is shown being pulled on one side by a laughing man in a red jacket towards the left and by a woman with a blue trim towards the right.



210. Sir David Wilkie *The Village Holiday*, 1809-11; detail.

to similarities between Wilkie's *Village Holiday* and a scene by Teniers, the *Guinguette Flamande* engraved by J.P. Le Bas; see Lindsay Errington, "The Genre Paintings of Wilkie" in *Sir David Wilkie of Scotland (1785-1841)*, ed. H.A.D. Miles and David Blayney Brown, Raleigh 1987, pp. 3-20; p. 10f. Nicholas Tromans, *David Wilkie: Painter of Everyday Life. The People's Painter. Modernity and the art of everyday life in early nineteenth-century Britain*, New Haven, Conn. & London 2008, pp. 153ff. (David Teniers the Elder [1582-1649] was a pupil of Rubens and his son had painted versions of Rubens' *Kermes* or "Village Fête" [Louvre] of c. 1638, a scene of merry-making in front of an ale-house.) As Reynolds had argued in his *Discourses* that some more ideal meaning should be present in such works, a reference to Reynolds' ironic allegory of Garrick between tragedy and comedy may well be seen as adding such a level – if in a meta-artistic rather than a purely allegoric form – to Wilkie's domestic scene. (Tromans 2007, p. 15 also comments on Wilkie's use of Reynolds' figures to add to the genre painting's claim "to a place at the academic table")
⁶¹² See Sir David Wilkie (1785-1841), *The Village Holiday* 1809-11, Oil on canvas, 94 x 127.6 cm, Tate Britain, London. (The work is also known as *The Village Festival* and was originally titled *The Ale House Door*.)
⁶¹³ A painting by William Mulready of c. 1809 entitled *Returning from the Ale-House* (see Tromans *op. cit.* 2007, p. 18 and Solkin *op. cit.*, p. 150f.) of a drunken man being pulled at by children, which had been criticised for its coarseness, does not suggest the same meta-pictorial references to either Reynolds' or to other reworkings of the "Choice of Hercules".

far as can be seen (Wilkie was criticised by G.F. Waagen for the direction of the figures), the man being by G.F. Waagen rather than tragedy in depicting such a scene, the point of view more complex one than might at first be thought.

In addition to recalling Reynolds' depiction of Garrick between comedy and tragedy, as well as village scenes by Reynolds of c. 1615/16 known as "The Drunken Hercules" by Sir Peter Paul Rubens (1577-1630), cloven-hoofed female being held on either side by a satyr and a nympholds' later allegory of comedy Rubens' blonde is shown sitting

614 See the end of Letter IX in vol. 1 of G.F. Waagen, *Works of an Artist in England*, trans. from the German by H. E. Lloyd, London 1903, p. 615. Wilkie's laughing advocate of drink is dressed in a shade of red, a Reynolds' Comedy, while Wilkie's deserted wife wears blue. The woman in black at the bottom right of the scene, which shows the artist explains the moral of the piece.

616 An added irony in Wilkie's *Village Holiday* is that the artist had this section of the painting.

617 See P.P. Rubens and workshop, *Der trinkende Herkules, von einer Phe und einem Satyrn geführt* (The Drunken Hercules led by a Nymph and a Satyr), 1615/16, Oil on canvas, 204 x 225 cm, Gemäldegalerie Alte Meister, Dresden; No. 957. (Another version is in Kassel.) The scene is reminiscent of Rubens' *Bacchante* in the Pushkin Museum, Moscow, *Drunknen Silenus* in the National Gallery, London. (See also Manning, *cit.* 1984, p. 278f. on the latter.) Tromans 2002, p. 60 notes that Wilkie is making a study of Rubens' *Autumn Landscape with a View of Hel Steen* 1809. After describing Rubens' *Village Fête* (Louvre) G.F. Waagen refers in his *Peter Paul Rubens. His life and genius*, trans. Robert R. Noel, London 1840, p. 107f. to Wilkie comparing works by Rubens' in Madrid and Dresden. (Wilkie is said to have first visited the Continent in 1811.)

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Rubens' village scene, Rubens' drunken Hercules is surrounded by both male and female figures. Wilkie, however, has not surrounded the drunken Hercules and his entourage with the young girls, but has also ironically juxtaposed the drunken and his models.

211. P.P. Rubens and workshop, *Der trinkende Herkules, von einer Nymphe und einem Satyrn geführt*, c. 1615/16.



By the time John Callcott Horsley was exhibiting his paintings, the tradition of English genre painting developed by Wilkie was in full swing, together with the use of parody and the ironic – and inventive – adaptation of other works.

Ronald Paulson has already suggested that the figure of the young Hercules had undergone a transformation from virtue to vice (to take and to harlot) in the work of Hogarth, and that the choice made by the hero in the modern world is more often made for pleasure than for virtue.⁶¹⁸ This choice is also reworked with some irony in Hogarth's *The March of the Guards to Finchley* of c. 1750 (made for George II, but disliked by him for its light-hearted depiction of

Rubens had also painted a *Hercules and Omphale*; see our ill. 220, and see Martin Wamke, *Kommentare zu Rubens*, Berlin 1965, p. 29f. on both it and the *Drunknen Hercules*. A "Choice of Hercules" attributed to Rubens' workshop is illustrated by Panoitsky *op. cit.*, ill. 54. Reynolds is critical of Rubens in his *Seven Discourses*, but an ironic allusion to Rubens' *Drunknen Hercules* might also be found in his *Garrick between Tragedy and Comedy*, given the interplay of the images of temperance and drunkenness produced by amalgamation of Latresse's and Rubens' figures. Wolfgang Stechow, *Rubens and the Classical Tradition*, Cambridge Mass., 1968, p. 34f. to figure 21 also refers to Emil Krieser's connection of Rubens' work to an antique Roman relief of a drunken Hercules supported on either side by a young male figure and an older male satyr. (See also Michael Jaffe, *Rubens and the Roman Relief of a Drunken Hercules*, *Journal of the Warburg and Courtauld Institutes*, Oxford 1977, p. 83 on Stechow.)

⁶¹⁸ See Paulson *op. cit.* 2003 on Hogarth's harlot and Paulson, *Rubens and the Roman Relief of a Drunken Hercules*, *Journal of the Warburg and Courtauld Institutes*, Oxford 1977, p. 83 on Stechow.

⁶¹⁹ See Paulson *op. cit.* 2003 on Hogarth's harlot and Paulson, *Rubens and the Roman Relief of a Drunken Hercules*, *Journal of the Warburg and Courtauld Institutes*, Oxford 1977, p. 83 on Stechow.

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his army), in which a soldier in red is being held on one arm by a pregnant ballad singer holding a basket containing the words of "God Save the King" and on the other by an older woman in blue wearing a crucifix and bearing a copy of a Jacobite paper.



212. William Hogarth, *The March of the Guards to Finchley*, c.1750.
 213. Thomas Rowlandson (1756-1827), "How happy I could be with a
 ther" / "Where tother dear charmer away" (n.d.).

Paulson has also commented upon how Thomas Rowlandson's print
 after Hogarth's "March to Finchley" shows the soldier's choice to
 be between two girls who are very similar, and that this mode of
 ironic contrast – and of a choice which is ostensibly no choice – is to
 be found elsewhere in Rowlandson's comic works.⁶¹⁹

The figures of the two girls in Horsley's *Showing a Preference* of
 c. 1860 are also very similar to each other, and taken out of any
 clearly partisan political or satiric context. Here the sailor, who may
 be said to have taken the part of the young Hercules is nonetheless
 shown to have chosen the smiling girl in a costume trimmed with
 red on the flowery,⁶²⁰ sunny side of the path, rather than the more

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sombre-looking girl, whose dress is decorated with bluish coloured
 stripes, on the rougher, more prickly (symbolically virtuous) side.
 These also appears to be only one path for the modern-day Hercu-
 leus, on the rougher, more prickly (symbolically virtuous) side.
 This also appears to be only one path for the modern-day Hercu-
 leus, on the rougher, more prickly (symbolically virtuous) side.

214. Thomas Rowlandson, *The Choice of Hercules*, c. 1762.

Here the differences between the two girls are also ironically – and
 back to those of earlier artists.

the subject of the "Choice of Hercules".

Parosky, as already noted, has compared Reynolds' *Garrick be-
 tween Tragedy and Comedy* of c. 1762 to Gérard de Lairesse's *Her-
 cules between Vice and Virtue* of 1685, in which Virtue is repre-
 sented by a hooded figure in bluish tones with the attributes of Tem-
 perance⁶²² and Vice is depicted in a skirt of red. The red ribbons on
 the dress of the smiling girl and those of bluish tone worn by the
 more sombre girl in Horsley's *Showing a Preference* also recall the
 colours of the muses of comedy (in pinkish tones) and of tragedy (in
 blue) in Reynolds' *Garrick between Tragedy and Comedy*.⁶²³

Horsley's smiling girl in red might also be seen as reflecting the
 comic nature of the work, as had Reynolds' comic muse in his.

⁶¹⁹ The sailor holds a flower in the hand that touches that of the girl in red,
 whose hat (placed towards the centre of the painting) has already been
 filled with a variety of picked blooms.

⁶²⁰ See Parosky *op. cit.* p. 132. As noted previously, this association of
 Virtue with Temperance is also interesting given the transformation of
 Reynolds' characters in Wilkie's scene to one of a choice between alcohol
 and temperance.

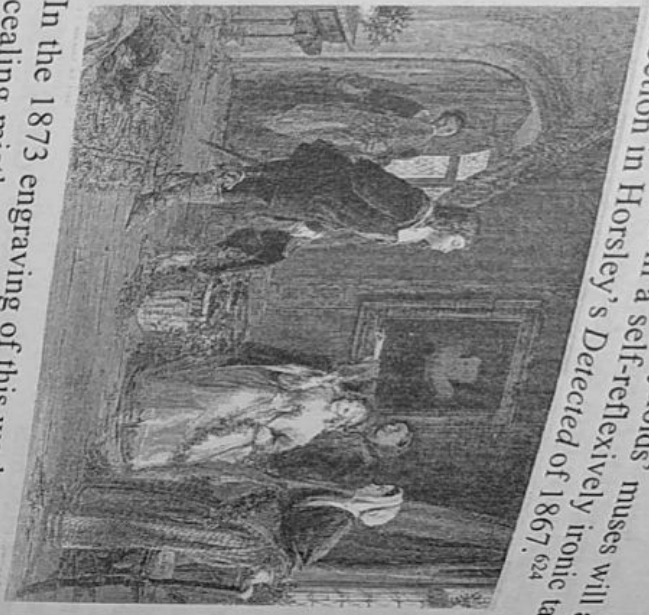
⁶²¹ Xenophon's account of Prodicus' story of the Choice of Hercules had
 described Virtue in a white robe and "of high bearing" and Vice as having
 a "white and pink" face, as "open-eyed", and as "dressed so as to disclose
 all her charms"; see Xenophon, *op. cit.*, p. 94f.

⁶²² Xenophon's account of Prodicus' story of the Choice of Hercules had
 described Virtue in a white robe and "of high bearing" and Vice as having
 a "white and pink" face, as "open-eyed", and as "dressed so as to disclose
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 a "white and pink" face, as "open-eyed", and as "dressed so as to disclose
 all her charms"; see Xenophon, *op. cit.*, p. 94f.

⁶²⁴ See Paulson *op. cit.* 1972, p. 21: "[...] Rowlandson makes both girls
 presentable and so a more difficult choice". Rowlandson's ironic *What
 way shall I turn me/How can I decide* seems to parody this choice by the
 other print, showing an old man with sticks being carried by two young
 women, is captioned "Nil amplius opto, I am at the summit of my wishes".
⁶²⁵ Shaftesbury *op. cit.*, vol. 3, pp. 360 and 370 refers to Pleasure pointing
 downwards to a "flowery way" (de Matteis' Pleasure holds a flower in her
 left hand), while Virtue (see p. 366) gestures up to a "sunny side of the path".

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 Further to this, both of Reynolds' muses will appear partially hidden in modern dress in a self-reflexively ironic tale of concealment and detection in Horsley's *Detected* of 1867.⁶²⁴



214. J. C. Horsley, *Detected* (1867), an engraving by L. Stocks in *The Art Journal*, 1873, pp. page 4.

In the 1873 engraving of this work of 1867 a youth is detected concealing mistletoe behind his back for the purpose of kissing one of more of the girls shown. The two girls to the right of him (there are as in Lairesse's *Hercules between Vice and Virtue* of 1685, to which Panofsky has likened Reynolds's *Garrick between Tragedy and Comedy*, four female figures visible in Horsley's scene⁶²⁵) provide yet another ironic, and also parodic, reference to the figures of Comedy and Tragedy in Reynolds' depiction of Garrick between the two muses.

In Horsley's *Detected* a hooded figure reminiscent of Tragedy in Reynolds' *Garrick* (who herself recalls that of Virtue in Lairesse's *Hercules*) points accusingly in the direction of the mistletoe being concealed by the youth as well as towards the door that frames a half-smiling maid.

⁶²⁴ Other works by Horsley depicting games of hide and seek and/or eavesdropping and spying from this time in which the spectator is also made a participant in the game include his *Truant in Hiding and Pay for Peeping* of the early 1870s; see also Rose, "Games of Hide and Seek" *op. cit.*

⁶²⁵ Panofsky, as seen, compares Reynolds' *Garrick between Tragedy and Comedy* to Gérard de Lairesse's *Hercules Between Vice and Virtue* of 1685 in which Vice and a hooded Virtue are depicted together with figures representing Fame and Deception.

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 a dagger-like knife similar to the short sword or dagger worn by Reynolds' Comedy waves her scissiors at the youth in what appears to be a light-hearted parody of a warning gesture.⁶²⁷ — symbolic as they seem to be of pleasure and virtue — could be said to hold up their fingers in warning to the miscreant, while the servant girl in the doorway at the back of the scene appears to be about to cover her smile in what may be taken to allude ironically to the drama as a possible accomplice to the young man.⁶²⁸ The role of the maid as an accomplice also tallies with Lairesse's placement of "Deception" behind "Vice" in his scene, and it is interesting to note in this context that Lairesse's "Deception" holds a finger to her lips in the manner of the eavesdroppers of Nicolaes Maes, to whom allusions can also be found in other of Horsley's works.⁶²⁹ Rather than being a simple depiction of a genre scene, Horsley's *Detected* not only shows us with some irony a game of concealment and detection,⁶³⁰

⁶²⁶ See also Postle *op. cit.*, p. 315, note 36 to Mannings, *loc. cit.* 1984, p. 264. Carr *loc. cit.* also suggests that Zoffany's depiction of Garrick and Mrs Pritchard as Macbeth and Lady Macbeth in his *Garrick and Mrs Pritchard in Macbeth* of 1768 may be seen as a parody of the "Choice of Hercules" given that the choice of Lady Macbeth's way by Macbeth results in the choice of the path of a less than virtuous murderer. Whether there is a specific reference to Lady Macbeth as a figure from tragedy in Reynolds' earlier work remains open. A work held in the Folger Shakespeare Library Washington, formerly attributed to Robert Smirke, of Sarah Siddons as Lady Macbeth (post 1785), in which the actress is dressed in a blue hooded cloak over a white robe, suggests that Reynolds' muse of Tragedy (see our ill 208) may have come to influence the depiction of Lady Macbeth.

⁶²⁷ See *The Art-Journal* of 1873, p. 4.

⁶²⁸ *Ibid.*

⁶²⁹ See our earlier discussion of Horsley and Maes. Panofsky *op. cit.*, p. 132 suggests that Lairesse's figure of Deception is also that of a procuress.

⁶³⁰ We also see the mistletoe being hidden behind the back of the youth, towards whom the figures in the painting are in the process of pointing.

but also points us towards the detection of further, more complex historical associations and allusions. As with some other complex ironic titles,⁶³¹ the title "Detected" can also be indicative of his usual ironies that are to be found in the picture itself.⁶³² The ironic, modernising, and meta-artistic treatment of the *Vice of Hercules* that follows from Reynolds' depiction of the *Choice of Hercules between Tragedy and Comedy*'s depiction of the artist in his strand of influence and "re-imagining" that connects Angelika Kauffmann's *The Artist Hesitating between the Arts of Music and Painting*,⁶³³ in which the female artist portrays herself making a choice similar to that to be made by the young Hercules, and another work collected by Sir David and Lady Scott – to Emily Mary Osborn's *Nameless and Friendless* of 1857.⁶³⁵ to yet

Angelika Kauffmann (1741-1807) R.A. had painted herself in her allegory of the early 1790s as in a *Choice of Hercules*, in which she – as an artist with talents in both fields – must decide between following the muse of Music or of Painting.⁶³⁶

⁶³¹ See, for instance, the title *Winning the Game*.

⁶³² Horsley was involved in organising the Winter Exhibitions of the Old Masters at the Royal Academy in which works such as Maes' *Eavesdropper* from Apsley House and from the Royal Collection were shown "for twenty-seven years in succession". See Horsley *op. cit.*, p. 279 and see also *Krempel op. cit.* on the exhibition of Maes' works.

⁶³³ See Angelika Kauffmann, *The Artist Hesitating between the Arts of Music and Painting*, c.1794, Oil on canvas, 147.3 x 215.9 cm, Nostell Priory, The St. Oswald Collection (The National Trust, U.K.).

⁶³⁴ See also Bettina Baumgärtel, *Angelika Kauffmann (1741-1807)*. *Bahngungen weiblicher Kreativität in der Malerei des 18. Jahrhunderts*, Weinheim & Basel 1990, pp. 131-175 on this subject.

⁶³⁵ See the following discussion of this work.

⁶³⁶ Kauffmann's allegory of herself might also be seen as a variant on the musical *parodia seria* or "serious parody", in which the music for a sacred work (here paralleled by the use of classical allegory) is taken from a secular work without explicit comic intent or effect. (See Verweyen and Witting 1987 on the *Kontrafaktur* or *contrafactum*.) Handel's oratorio *The Choice of Hercules* of 1750 was also known to London audiences. An older Hercules wielding a club representing virtue had further been depicted as a protector of the muse of Art against Envy and Ignorance by Andrië Cornelis Lens in 1763. See *Weltstreit der Künste* (1763), p. 107. Lens

In the version of Kauffmann's work of c.1794 at Nostell Priory she is clothed in white, while Music is in red and Painting in blue – the colours of Comedy and Tragedy in Reynolds' *Garrick*.⁶³⁷

215: Angelika Kauffmann, *The Artist Hesitating between the Arts of Music and Painting*, c.1794.



In addition to commenting upon connections between Kauffmann and Reynolds,⁶³⁸ Bettina Baumgärtel has remarked with reference to Kauffmann's treatment of the theme of Hercules at the crossroads that it would be interesting to compare paintings on the theme by other female artists. These include Marie-Guillemine Benoist's *Innocence between Virtue and Vice* (Paris 1790), in which a young male figure represents Vice chasing Innocence, and Constance Mayer's *Innocence between Love and Wealth* of 1804 (a work also attributed to Pierre-Paul Prud'hon), in which a female figure chooses between a winged male Amor and a jewel casket offered her by an older woman.⁶³⁹ The colours of red, white, and blue had also been used by Marie-Guillemine Benoist (1768-1826) in her *Innocence between Vice and Virtue* of 1790.⁶⁴⁰ Here a young girl in

work has also been interpreted as a defence of the fine against the applied arts of the time.

⁶³⁷ See also Elizabeth Eger and Lucy Peltz, *Brilliant Women. 18th-Century Bluestockings*, London 2008, p. 84, Bettina Baumgärtel 1990, pp. 131ff. and Angela Rosenthal, *Angelika Kauffmann. Bildnis malerei im 18. Jahrhundert*, Berlin 1996, pp. 340ff. Kauffmann had also painted a portrait of Garrick in c.1763 and been supported in her work by Reynolds.

⁶³⁸ Baumgärtel 1990, p. 173 points out that if Reynolds can be seen to be showing himself making a choice between artistic styles in his portrait of Garrick between comedy and tragedy, then Kauffmann's painting of herself between music and painting can be said to show herself deciding between the freer, more Baroque style in which Music is painted and the more classical severity of the style in which Painting is depicted.

⁶³⁹ See Baumgärtel 1990, p. 316, note 159.

⁶⁴⁰ See also Rosenthal *op. cit.*, p. 343f.

white representing Innocence flees the figure of a young man dressed in red cloak and blue tunic representing Vice and takes refuge with an older woman dressed entirely in blue (Virtue). This last figure holds a laurel wreath and points towards a circular temple of fame (placed in the same position as the temple indicated in Kauffmann's work), from which the rays of the sun emanate outwards.



216. Marie-Guillotine Benoist, *Innocence between Vice and Virtue*, c. 1790.

Battoni, whose work Kauffmann had seen in Italy, had also painted a "Hercules at the Crossroads".⁶⁴¹ Neither Benoist nor Battoni, however, had explicitly depicted the artist and their artistic choices central to their respective variation on the *Choice of Hercules*, although Benoist's choice of a young woman in white as central figure – while signifying frightened innocence rather than the artist and her strengths – appears to have preceded Kauffmann's replacement of the young Hercules with her self-portrait in white.⁶⁴² It was, however, also around this time that the figure of Hercules was again to appear as a figure of mockery in caricature. In 1797 James Gillray (1757-1815) had satirised the Whig politician Charles James Fox (1749-1806), who had earlier defended the French Revolution, as a Colossus-like "Republican-Hercules" holding up a "Whig Club" against the threatened invasion from France. Here Fox is ironically shown wearing an outsized fox skin instead of a lion skin. Later, while absent from Parliament in 1799, Fox is shown as Hercules sleeping on a lion skin, with his club placed on top of a

⁶⁴¹ See both Panofsky and Baumgärtel *op. cit.* on Battoni.
⁶⁴² The first version of Kauffmann's allegory of herself between Music and Painting has been dated at between 1791 and 1792. Kauffmann, however, had also shown herself dressed in white in her portrait of herself with the muse of Poetry of 1782, as in other self-portraits.

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how and arrow and a lyre hung up behind him, and with the Temple of Fame a very distant goal in the background.⁶⁴³



217. James Gillray, *The Republican-Hercules defending his Country*, 1797.
 218. James Gillray, *Hercules Reposing*, from Gillray, *The New Pantheon of Democratic Mythology*, 1799.

Even later caricatures, such as Honoré Daumier's of Hercules being led by the nose by cupid into the clutches of Omphale in the parodies of ancient legends in the *Histoire ancienne* series of 1842, were to see that heroic figure made the figure of fun in 19th Century works, just as he had been mocked in ancient times.⁶⁴⁴ In Daumier's 1842 caricature Hercules is still recognisably the strong man of history, but the trickery of Omphale is shown to lie

⁶⁴³ Prior to these works the conservative British Prime Minister Pitt the Younger (1759-1806) had been depicted by the sculptor Pierantoni in c.1790 as Hercules strangling his serpent-like opponents Fox and North (see *Rude Britannia. British Comic Art*, London 2010, p. 66). Christina Oberstrebrink *op. cit.*, pp. 264ff. also finds a reference to the "Choice of Hercules" in Gillray's *Shakespeare-Sacrificed: – or – The Offering to Avarice* of 1789, and suggests that some works by Gillray can be described as "mock-heroic" as well as "mock-sublime". Mitchell and Walsh *op. cit.* on ⁶⁴⁴ See Aristophanes' *Frogs* and Panofka. The 18th century had ancient pictorial parodies of the stories of Hercules and Omphale. Cervantes also makes reference to the comic treatment of Hercules seen various stage parodies and travesties of the comic treatment of Hercules in Part 2, Chapter 2. This *Don Quixote*; see also Warnke *op. cit.*, p. 29.

Later the caricaturist Cham would also parody the sculptor Antoine-Laurent Dantan a depiction of the satirical sculptor Jean-Pierre Dantan (1798-1878) together with his *Moine sculptant un christ en bois* (Monk sculpting a Christ in wood), a depiction of a monk carving the legs of Omphale on a table that Cham parodied without mercy. (Cham's sculpting treat the corns on his feet with greater ease.⁶⁴⁹) Where Dantan had depicted Omphale wearing Hercules' lionskin while he spins for her Cham's more modern Omphale asks Hercules "if it is true that he spins?, or if he plays the trombone?"



223. Joseph-Edouard Dantan, *Hercule aux pieds d'Omphale*, 1874 (no. 512 in the Salon of 1874.)



224. *Le Salon pour rire par Cham* 1874; 512. M. Dantan. Omphale se demande si véritablement il file? ou s'il joue du trombone?

In Germany the 1848 broadsheet *Hercules am Scheidewege* (Hercules at the Crossroads) had shown a Berliner debating whether to be a Prussian or a German following the March revolution of 1848.

⁶⁴⁹ See *Le Salon pour rire par Cham* of 1874 (n.p.): 513. M. Dantan. *Un moine retire ses jambes pour faire ses cors avec plus de facilité*. (Cham also parodies a painting of Dominican monks washing the feet of the poor on Maundy Thursday by Dantan's teacher Isidore Plis [No. 1490 in the Salon of 1874] in his *Salon* of 1874.) Karl Riha has republished both Dantan's and Steub's comic "Labours of Hercules" sketches, and has discussed them in his essay "Hercules in der Karikatur und Bilder-Literatur des 19. Jahrhunderts", in *Hercules/Herkules*, op. cit., vol. 1, pp. 179-192.

Rose: *Pictorial Irony, Parody, and Pastiche*

"Die letzte freie Wahl" ("The last free year, while the caricature *Die letzte freie Wahl*" ("The last free choice") in the *Düsseldorfer Monatshefte* of that period ironically suggests a vote to be no choice at all if it only gives the Hercules-like worker a choice between being birched and pummelled.



225. *Die letzte freie Wahl* ("The last free choice"); Plate between pp. 399 and 400 in the *Düsseldorfer Monatshefte*. 1. und 2. Jahrgang (1847-1849). Unveränderter Nachdruck in einem Band, ed. Karl Riha and Gerhard Rudolph, Düsseldorf 1979.

By contrast with such humorously satirical and political treatments of the figure of "Hercules at the Crossroads" (see also the *Fliegende Blätter* of 1847, vol. VI, No. 140, p. 157), some other 19th Century treatments of the "Choice of Hercules" had modernised that figure and his choice in even more ironic and covert ways. ⁶⁵⁰ and echoes "Brilliant women" have often to be strong women, ⁶⁵¹ and echoes of Kauffmann's inventive refunctioning of the figure of the young Hercules for her depiction of her choice of painting over music ⁶⁵¹ can also be found in Emily Mary Osborn's *Nameless and Friendless* of 1857. Osborn, as Charlotte Yeldham's research tells us, lived from 1828 to 1925. ⁶⁵² After studying with James Mathews Leigh

⁶⁵⁰ See also Elizabeth Eger and Lucy Peltz op. cit., p. 84 on Kauffmann. ⁶⁵¹ Baumgärtel 1990, p. 175 points to how potentially controversial was the role Kauffmann was taking on in painting herself into the place traditionally taken by the Herculean hero, but to how she was nonetheless able to depict harmony and grace rather than controversy within the work. See also op. cit., p. 143 and Baumgärtel [ed.], *Angelika Kauffmann Retrospektive*, Ostfildern 1998 for further discussion of Kauffmann's work. ⁶⁵² See Charlotte Yeldham, "Osborn, Emily Mary (1828-1925)", in the *Oxford Dictionary of National Biography*, Oxford 2004, vol. 41, pp. 985-986. (Yeldham has also written on Osborn in her *Women Artists in Nineteenth-Century France and England*, 2 vols., New York & London 1984; vol. 1, p. 167 and pp. 309-11.)

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(1808-60) in London, Osborn exhibited works at the Royal Academy in the 1850s⁶⁵³ before visiting Germany in the early 1860s.



226 Emily Mary Osborn, *Nameless and Friendless*, 1857.

In Osborn's *Nameless and Friendless*⁶⁵³ intertextual as well as tension and depth that both uses and goes beyond the older sources were explicitly associated by her with literary texts.
⁶⁵⁴ See James Dafforne, "British Artists. Their Style and Character. With engraved illustrations, No. LXXXV – Emily Mary Osborn", in *The Art Journal* 1864, pp. 261–263; p. 262f. Osborn later exhibited in the *Society of Women Artists* in 1907 a portrait of Karl Theodor von Piloty (1836–1886), a professor at the Munich *Kunstakademie* from 1856 and its Director from 1874. Osborn's teacher, James Mathews Leigh (1808–60), had also painted in Germany and his R.A. exhibits include *A Lady of College Student in Munich* of 1853 describes her time there with her friend Jane Bodichon, Osborn's friend from c.1859, had also travelled to Munich when Howitt was there with her friend Bessie Parkes and is "Justina" in Howitt's book; see Pam Hirsch, *Barbara Leigh Smith Bodichon 1827–1891. Feminist, Artist and Rebel*, London 1998, p. 44.) Piloty is said to have singled Osborn out for praise together with Rosa Bonheur and Eliza Greator, one of his private pupils of the early 1870s; see Matilda Despard in *The Alder* Beginnings of Eliza Greator; p. 46; quoted in Katherine Mantmore, "The Bavarian 1870–1872", in *American Artists in Munich*: ed. Christian Fuhrmeister, Hubertus Kohle and Veerle Thielemans, Berlin 2009, p. 166.

⁶⁵⁵ Emily Mary Osborn, *Nameless and Friendless* 1857, Oil on canvas, 82 x 104 cm, Tate Britain, London.

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on which it is based. Osborn's painting was first exhibited at the Royal Academy (from which women were then barred as students) in 1857, the year of the initial exhibition of the *Society of Female Artists*.⁶⁵⁶ *Nameless and Friendless* refers, however, not just to the actual difficulties faced by women artists at the time, but also, as Lindsay Errington has suggested,⁶⁵⁷ to a novel of 1810–1811 by Mary Brunton (1778–1818) about a young female amateur artist, entitled *Self-Control*, which had been reprinted in both 1852 and 1855.⁶⁵⁸

In Chapter 16 of Brunton's novel the dark-haired heroine and amateur artist Laura Montreville must venture out into town in her black dress and shawl to attempt to sell some of her drawings for cash to pay for medical help for her father, who has fallen ill out of worry for her future – "alone and friendless" – without him.⁶⁵⁹ (This part of the story appears to be based on scenes from Jane Porter's

⁶⁵⁶ Osborn had signed the petition for the entry of female students to the Royal Academy Schools in 1859 with other female artists including Barbara Bodichon; see Deborah Cherry, *Painting Women. Victorian Women Artists*, London and New York 1993, Appendix 2. Osborn exhibited at the Royal Academy between 1851 and 1884. The *Society of Female Artists* was formed in winter 1856 (see also Cherry 1993, p. 67) and had its first exhibition on June 1 1857 at 315 Oxford Street (see the *Art-Journal* 1857, p. 215f.). It was renamed the *Society of Lady Artists* in 1872 and the *Society of Women Artists* (SWA) in 1899. Osborn is recorded as exhibiting in it from 1889 to 1913. Her *Nameless and Friendless* of 1857 was also exhibited in the International Exhibition of 1862.

⁶⁵⁷ See Errington 1991, no. 12, p. 24. Contemporary accounts of Osborn and her work are in *The Art-Journal* 1857, p. 167; *The Art-Journal* 1860, p. 170; *The Art-Journal* 1861, p. 169; Dafforne *op. cit.* 1864; *The Art-Journal* 1868, p. 148; *The Art-Journal* 1872, p. 10; *The Queen*, 4 Dec. 1880, p. 501; 1888, p. 148; *The Art-Journal* 1872, p. 10; *The Queen*, 4 Dec. 1886, p. 183.

⁶⁵⁸ *The Queen*, 5 Oct. 1889, p. 465; and *The Lady*, 2 Sept. 1886, p. 183. Brunton's novel (begun 1809 and published in three volumes in Edinburgh from 1810 to 1811) was republished in 1832 and 1837 and then in 1852 and 1855 as well as in other years. The novel is said to have been admired by Jane Austen, if with some reservations; see Maitland's Introduction of 1986 as well as Isabelle Bour, "Brunton, Mary (1778–1818)", *Oxford Dictionary of National Biography*, Oxford 2004 and Mary McKerrrow, *Mary Brunton. The forgotten Scottish novelist*, Orkney 2001.

⁶⁵⁹ See Mary Brunton, *Self-Control* (1811), London 1986, Chapter 14, p. 120.

art) in 1855 and would have a more satirical work, *The Governess*, purchased for the Royal Collection in 1860. Despite this (and unlike Angelika Kauffmann with her two muses⁶⁷⁰) the female artist depicted in Osborn's *Nameless and Friendless* appears to be friendless, as well as nameless in the sense that her work is not professionally recognised or valued. Osborn's "nameless and friendless" artist, however, shown together with an angelic looking boy as her friend whose cape appears to have been formed into the shape of wings, is a case of imaginative, if not critically parodic, intertextuality by the folio of art works protected beneath it.⁶⁷¹ Secularisation goes hand in hand here with the raising of the contemporary (in line. Whether Osborn (like Kauffmann) has concealed a portrait of herself – or of any of her female painter friends – to the substitute, however, be left open to conjecture. The central figure of Osborn's *Nameless and Friendless* has been described both as a generic portrait of the female artist and as the portrait of Osborn herself as a powerless model.⁶⁷² The even features and carefully bent fingers of Osborn's artist may even suggest the use by Osborn of a wooden mannequin.⁶⁷³ A figure similar to that of Osborn's manne-

⁶⁷⁰ See also Bettina Baumgärtel 1990, p. 143 on the similarity of the three figures in Kauffmann's "Choice" to the three Graces, and on the representation of friendship by those figures.

⁶⁷¹ James Dafforne in the *Art-Journal* of 1864, p. 261 describes the woman artist as an orphan girl and the boy as her brother. In Brunton's novel *Laura* by Mrs Dawkins' daughter Julia or a maid; see, for instance, Brunton or *cit.*, Chapter 9.

⁶⁷² Linda Nochlin, "Women, art and power" (1988) in *Women, art and power, and other essays*, London 1989, p. 16 suggests that Osborn has depicted the female artist more as a powerless model than as an artist: "The narrative of the woman artist is here cautiously founded on a pictorial discourse of vulnerability – of powerlessness, in short. Osborn's woman artist, the expected situation of the female model than that of the male artist, reference is made here, however, to the painting's illustration of Brunton's *Self-Control* and of its Christian stoicism."

⁶⁷³ The smooth features and carefully bent fingers of Osborn's female figure are reminiscent of the wooden mannequins used at the time as costume models. (I am grateful to Dr. Jane Munro, Fitzwilliam Museum, Cambridge

quinn-like female artist had already appeared in another role in her *Home Thoughts* of 1856,⁶⁷⁴ and the use of a wooden model may reflect more on the female artist's lack of opportunities for painting live models than on a wish to depict the woman artist as powerless. The photograph of her *Nameless and Friendless*, and the latter the central figure of her *Nameless and Friendless*, and the latter may, as suggested previously, be taken to be a portrait of Brunton's fictional heroine Laura as much as of a living artist.⁶⁷⁵



277. Emily Mary Osborn, *Home Thoughts*, 1856. 228. Engraved portrait of Osborn from a photograph by Fradelle and Young in *The Queen*, October 1889, vol. 86, no. 2 (Oct-Dec), p. 465.



The sometimes ironically concealed self-portrayal of the artist had been practised by other painters of the time,⁶⁷⁶ and another woman

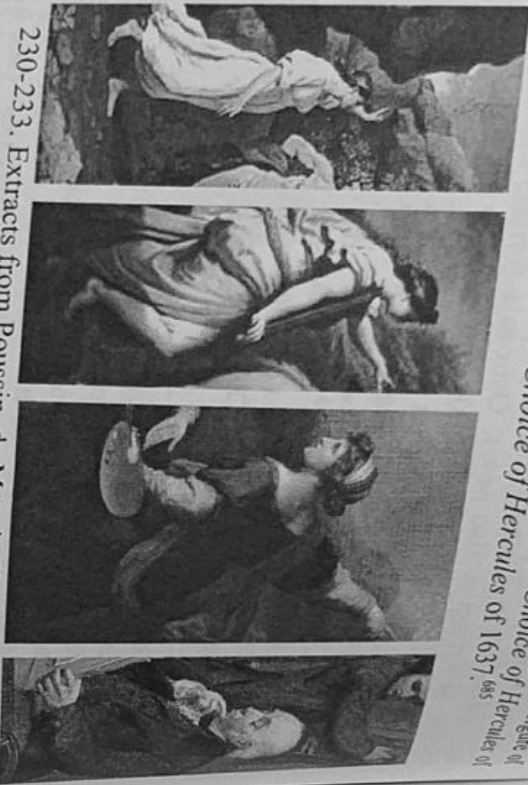
for information on this subject.) Horsley's *Showing a Preference* also depicts his two girls with faces and hairstyles not unlike that given the mannequin-like figure in Osborn's work.

⁶⁷⁴ See Emily Mary Osborn, *Home Thoughts* 1856, Oil on canvas, 70.5 x 90.2 cm; from the Sir David and Lady Scott (Valerie Finnis) Collection.

⁶⁷⁵ The engraving of a photograph of Osborn by Fradelle and Young was published in the journal *Queen* on 5 October 1889, p. 465 (copy thanks to Sally Williams, Victoria and Albert Museum London). Osborn's facial features are in no way similar to those of the mannequin-like figures in either *Nameless and Friendless* or *Home Thoughts*. As noted previously, Brunton's heroine Laura is also described as having dark, almost black, hair and as wearing at this time a "worn black dress and shawl", as does the artist in Osborn's painting.

⁶⁷⁶ Adolph Schroedter provides a self-portrait of himself bowing to a maid serving wine in his *Rheinisches Wirtshausleben* of 1833 (Rheinisches Landesmuseum, Bonn) so that we see the top of his head rather than his face.

figures representing the world of art. This realm is represented just by the sceptical print shop master and his clerk. Although this figure has his head down as he looks at the young male assistant's painting over the shoulder of his master, his right arm as had the muse of Art in Kauffmann's allegory (orange-tinted) realm, 1712 and in Poussin's *The Choice of Hercules* of 1637.⁶⁸⁵



230-233. Extracts from Poussin, de Matteis, Kauffmann and Osborn.

In Osborn's work success for the female artist is ironically shown to be dependent on the judgement of the males in charge of choosing a good exhibition space for a work, as in the Royal Academy exhibitions themselves.

Other works of the time also appear to have related the subject of the "Choice of Hercules" and its depiction of the attainment of fame to the subject of women's art. Deborah Cherry has quoted Bessie

⁶⁸⁵

In earlier *Choices of Hercules* such as those by de Matteis and Poussin, Virtue points towards Hercules' future fame, as does the muse of Art to Kauffmann's. Hercules himself is sometimes depicted in the role of a guide to Fame (see Simone Pignoni [c.1614-98], *A Poet, presented to Jupiter by Hercules, is crowned by Glory*, Fitzwilliam Museum, Cambridge) as well as the protector of the muse of Art against Envy and Ignorance (as by Art-dries-Cornelius Lens in 1763).

Rayner Parkes as describing Florence Claxton's *Scenes from the Life of a Female Artist* in the Society of Female Artists exhibition of 1856 as depicting a female artist "painting a picture of the ascent to the Temple of Fame" that is rejected for exhibition so that "the disconsolate young painter is seen sitting in comical despair, gazing at an enormous R. [for "Rejected"], chalked on the back."⁶⁸⁶ As with the prints depicted in earlier depictions of the *Choice of Hercules* and female found in earlier depictions of the *Choice of Hercules* by such as Poussin and de Matteis are reversed in Osborn's work, but like the ideal Hercules described by Shaftesbury,⁶⁸⁷ the female artist in Osborn's work remains stoically silent in the midst of her crisis.⁶⁸⁸

The large umbrella shown by Osborn at rest might also be interpreted as a self-consciously ironic version of Hercules' club, which was a symbol of his virtue as well as of his strength. (Virtue had also been shown apparently threatening to hit Vice with a club by Albrecht Dürer in his *Hercules at the Crossroads* of 1498.⁶⁸⁹) Or it might be taken to be a modern-day representation of Virtue's sword as described by Shaftesbury.⁶⁹⁰

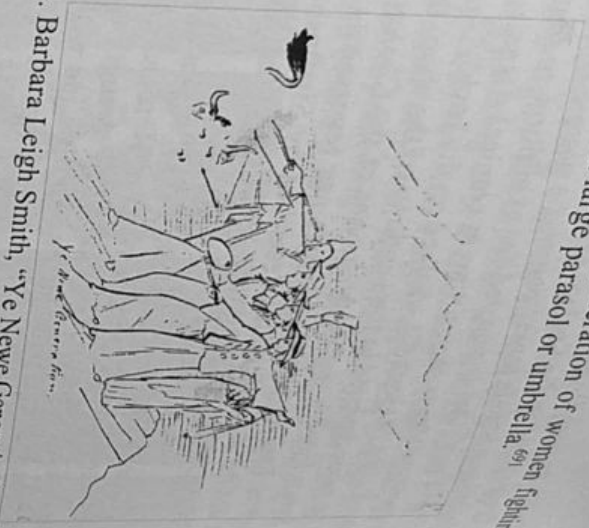
At least one private sketch of 1854 by Barbara Leigh Smith (1827-1891), who was a signatory with Osborn and Claxton of the 1859 petition to the Royal Academy to allow female students into its

⁶⁸⁶ See Cherry *op. cit.* 2000, pp. 40-41 and see the praise given Claxton's work in *The Athenaeum*, No. 1588, 3 April 1858, p. 439 as a "pungent caricature". Like Osborn Claxton signed the petition for the admission of women to the Royal Academy Schools in 1859.

⁶⁸⁷ See Shaftesbury, vol. 3, pp. 352 and 361 and Postle *op. cit.*, p. 24.

⁶⁸⁸ The female artist's silence suggests forbearance and strength rather than weakness when read against the background of the allegory of the Royal Academy in 1860 from Longfellow's "Evangeline" ("Fair was she and young"; see Graves, vol. VI, p. 25) continue: "[...] Sorrow and silence are strong, and patient endurance is godlike". Oscar Rejlander's photographic work *The Two Ways of Life* of 1857 depicts a *tableau vivant* of the Herculean choice to be made between industry and pleasure. (The right-hand side of Osborn's art shop also depicts industry rather than idleness.)
⁶⁸⁹ See our ill. 252 of Dürer's *Hercules at the Crossroads* of c.1498.
⁶⁹⁰ See also Postle, pp. 20ff. on Reynolds and on Shaftesbury.

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 Schools, had shown the new generation of women fighting a bull with pen, palette and a large parasol or umbrella.⁶⁹¹



234. Barbara Leigh Smith, "Ye Nnewe Generation", c.1834
 Osborn was also to use caricature to depict the broad and red-fac'd family persecuting a governess in her *Governess* of 1860.⁶⁹²

⁶⁹¹ Barbara Leigh Smith Bodichon, "Ye nnewe Generation", © The Misses Eugene Bodichon in 1857. She was later involved with the foundation of Girton College and is the subject of a portrait painted by Osborn still in the Cherry 1993, plate 4 and Cherry 2000, p. 46. Hirsch suggests that the sketch shows Barbara Leigh Smith with her friend Bessie Parkes and with Jane Benham and Anna Mary Howitt. (All four were together in Munich prior to 1854.) As ill. 127 suggests, the umbrella was also a symbol of the more militant female in publications such as *Punch*.
⁶⁹² This work of c.111.8 x 92.1 cm was in the Royal Collection, but is thought to have been destroyed in 1924; see Millar *op. cit.* (Text), p. xxvii. The smaller copy from the Yale Center for British Art is reproduced in the catalogue to the National Portrait Gallery exhibition *Below Stairs: 400 years of servants' portraits*, ed. Giles Waterfield and Anne French with Matthew Craske, Foreword by Julian Fellowes, London 2003, Cat. 89, p. 179. Like Richard Redgrave in 1843 and Rebecca Solomon in 1854, Florence Claxton produced works on the subject of the governess in her *Women's Work: A Medley* of 1861 and in her *Scenes from the Life of a Governess* of 1863. (See also Cherry 2000, p. 37 on the governess in art.)

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235. Emily Mary Osborn, *The Governess*, c. 1860,

Elements of caricature may even be found in Osborn's *Nameless and Friendless*, in which the female artist stands in a similarly def-
Nameless and Friendless caricature is further mixed with the his-
 torical, the realistic and the allegorical,⁶⁹³ the print shop master be-
 ing reminiscent of figures by European artists such as Carl Spitzweg
 (1808-1885) as well as of those by English caricaturists such as John
 Leech (1817-1864).⁶⁹⁴

⁶⁹³ This mixture might also be said to mirror the mix of comedy and trag-
 edy in Reynolds' work on those two muses, although other similarities are
 few. The novelist Mary Brunton had also echoed works of caricature in
 some of her Theophrastian character sketches as well as in her picture of
 two shop boys staring at her heroine in the arms of Hargrave at the end of
 this scene.
⁶⁹⁴ See, for example, Carl Spitzweg, *Der Bücherwurm*, c.1850. Oil on can-
 vas, 49.5 x 26.8 cm, Museum Georg Schäfer, Schweinfurt. The "Book-
 Worm" has climbed to the top of the section entitled "Metaphysics", but
 has buried his eyes deep in a book. (As noted, the assistant on the ladder in
 Osborn's 1857 work looks down while pointing upwards.) Osborn was to
 visit Munich and to have contact with the history painter Karl von Piloty
 (an acquaintance of Spitzweg; see also Spitzweg's caricature of von Piloty)
 in the 1860s. (Osborn exhibited a portrait of Piloty, "The late Professor von
 Piloty [sic.] of Munich", with the *Society of Women Artists* in 1907.) The
 figure of the father in the caricature by Leech of c. 1846 entitled "Some-
 thing the matter with the kitchen boiler", ill. John Houfe, *John Leech and
 the Victorian Scene*, Woodbridge Suffolk 1984, p. 55 bears a striking re-
 semblance to Osborn's print shop master.

represented by the caricature of a ballet girl being studied by the rake in his comfortable chair.⁷⁶⁵ Osborn's female artist stands rather than sitting on the print shop's empty chair, or because she is deemed unworthy of sitting on the print shop's empty chair, or because she might wish to flee quickly from the scene,⁷⁶⁶ but because sitting rather than standing had been associated with idleness and vice rather than with virtue in earlier *Choices of Hercules*, such as that painted by de Matteis following Shaftesbury.⁷⁶⁷ The Gent shown lazily perusing caricatures in Osborn's painting while seated can ironically himself be described as the off-bury.⁷⁶⁸ Not only does he recall the figure of a spring of a satiric caricature, but he would also be reminiscent of Hargrave from Brunton's novel, but he would also be reminiscent for the mid-19th Century viewer of the idler admiring the print of a ballet dancer in the shop windows of London in Albert R. Smith's satirical *The Natural History of the Idler upon Town* of 1848.⁷⁶⁹

⁷⁶⁵ In Osborn's work of 1857 the creation of interpretatorial references to other contemporary works creates a multiplicity of codes as well as of time lines. Even if we can describe the painting as a narrative work, its narrative is not so clearly delineated as in a novel like Brunton's, although there we may find hints of actions to come, which are only later elaborated upon. Osborn's work has also been described as "poetic" (see, for example, article on Osborn in *The Queen* of October 1889); a description that also reflects her condensation of images and narrative.

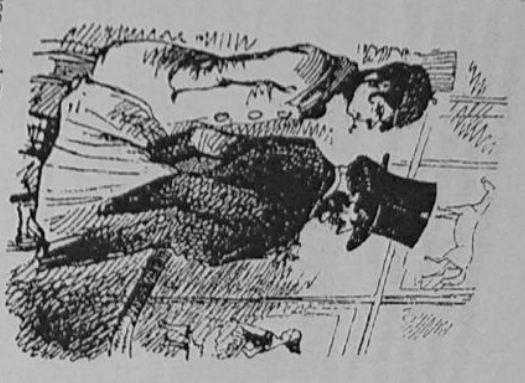
⁷⁶⁶ The print shop's caricatures of ballet dancers suggest it is not a place in which a genteel woman would wish to linger. Brunton's heroine Laura also does not wish to stay in the print shop when she sees Hargrave there.

⁷⁶⁷ See also Shaftesbury *op. cit.* vol 3., p. 371.

⁷⁶⁸ The surrounding of Osborn's female artist by characters born of caricature ironically shows her able to evoke, but also to transcend that style.

⁷⁶⁹ Dafforne's 1864 *Art-Journal* article on Osborn for some of the idlers such works in referring to the "loungeers"; a word for some of the idlers described by Albert R. Smith in his *The Idler upon Town*, was republished in both 1856 and 1858; see also Rose 2007. Smith mentions Mme Vestris (1797-1856), the wife of the actor Charles Mathews and may also have been known to Osborn's teacher James Mathews London bookseller, but was also not only the son of a well-known Charles Mathews the elder (1803-78) (see Mar in *The Natural History of the Idler upon Town* bookseller, but was also a nephew of the comic actor Charles Mathews [1808-1860]), *Oxford Dictionary of*

in Postle, "Leigh, James Mathews [1808-1860]", *Oxford Dictionary of*



⁷⁷⁰ The "Gent" in Osborn's *Nameless and Friendless*: 240. The "Idler" takes prints while protecting himself from a pickpocket; in Smith, *The Natural History of the Idler upon Town*, 1848, ill. Albert Henning, p. 18.⁷⁰⁸

Albert Smith's *The Natural History of the Idler upon Town* of 1848 is derived from the work by Smith illustrated by Leech for Punch magazine of the flâneur published in Paris in Louis Huart's satiric "Physiologie du Gent" and "The Ballet-Girl", works that had also parodied several histories popular at the time.⁷⁰⁹

General Biography, Oxford 2004, pp. 237-238), and thus cousin to Char-

...the younger.
 ...p. 30 in which a "blouse" (a mid-19th Century version of the "blouse" in the sense of being a "sanspaleto") [without jacket!] is used to pick the pocket of an idler dressed in top hat, jacket and top hat, and "Blouse" ["Jacker" and "Blouse"] is also to be found in *Weg in die Moderne*, ed. Edward Maria Oettinger, of 17 June 1848.)

In the background of Osborn's picture we see, moreover, one of these idlers looking at prints from outside the print shop from the view given us inside it by Osborn, who here acts not as a "flâneur" viewing another from the outside street as in Smith's ironic *Physiologies*,⁷¹⁰ but as a painter revealing truths for us from the interior of the scene.⁷¹¹

Although it might at first be thought that the outside observer of the prints can be said to be looking like the idler within at both the prints in the window and the figure of the female artist inside the shop (as in the engraving by J. Cooper published in *The Art-Journal* of 1864, p. 261), a closer inspection will show his eyes (shaded suggestively by his hat) looking upwards at a print, as in the illustration to Louis Huart's comic *Physiologie du flâneur* of 1841, p. 30, rather than ahead. In this role the street idler may be seen, moreover, to act as a clue to the origin in caricature of the figures looking at the print of the ballet dancer in a long but diaphanous tulle skirt in Osborn's work.⁷¹²

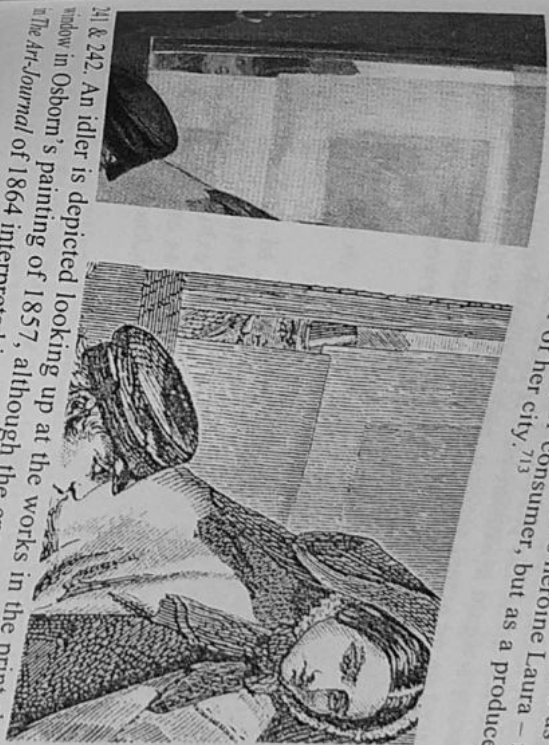
⁷⁰⁹ See Lauster *op. cit.* 2007 and Rose *op. cit.* 2007 on Smith's parodies of natural history. Caricatures of ballet dancers feature in Smith's and Leech's "The Physiology of the London Idler" of 1842 and in Smith's *The Natural History of the Idler upon Town* of 1848. Smith's "Mr Percival Jenks and the Ballet Girl", ill. Leech appeared in *The Nassail-Bowl*, London 1843, vol. 1, pp. 38-63, and Smith refers to the Gent looking at ballet girl prints in *The Natural History of the Ballet-Girl*, London 1847, pp. 41 and 86.

⁷¹⁰ Brunton had referred to the fashion of studying physiology in Chapter 10 of her *Self-Control* (see Brunton *op. cit.*, p. 76) and had described its heroine Laura as being interested in physiology. Louis Huart's *Physiologie du flâneur* of 1841, on which Smith's comic "Physiology" of the London idler of 1842 is based, also parodies Lavater's *Physiognomie*.

⁷¹¹ Osborn's earlier painting, *Home Thoughts* of 1856, which shows us a scene of flirtation behind a half open door, also echoes the works of Dutch genre painters such as Nicolaes Maes, whose *The Listener* of 1656 (*The Listening Housewife* [or *The Eavesdropper*], now in the Wallace Collection, London) was exhibited in Manchester in 1857.

⁷¹² The ballet girl's costume contrasts with the long and heavy clothes worn by the young female artist. Daumier's painting, *The Print Lover* of c.1857 shows the lover of prints against a background of nudes; Cherry *op. cit.* 2000, p. 29f., notes that Osborn's work was exhibited just prior to the proclamation of the Obscene Publications Act in September 1857 and that images of scantily clad ballet girls might have been amongst the targets of

Further to this, both the idler outside the print shop and the "Gents" staring at ballet dancer prints presented to us as no mere "idler", or consumer, but as a producer and, hence, "useful" member of her city.⁷¹³



⁷¹³ & 242. An idler is depicted looking up at the works in the print-shop window in Osborn's painting of 1857, although the engraving of the work in *The Art-Journal* of 1864 interprets him as eyeing the figures within. Here the figure of the young Hercules is ironically refunctioned, for the serious purpose of depicting a young female artist as both

will both depict a female heroine as rescuer and dress the rescuer's rescued husband in female dress in an echo of earlier feminizations of Hercules. Here, in Osborn's depiction of the escape of the rescuer's Lord Nithsdale from the Tower,⁷¹⁴ a woman, the Countess Middleton, the author of the account illustrated, is shown playing a

the Act (see also Nead 2000, pp. 189ff. on the latter). Smith's satires of the genre even J.C. Horsley had praised Alfred Chalon's sketch of Taglioni as "brilliant" in his *Reminiscences* (see Horsley Chalon's sketch of Taglioni in her Preface to *Self-Control* and her heroine aim at being "useful", see also the conclusion of Brunton *op. cit.*, p. 198).

see also Nead 2000, p. 57 and Nunn 1987, pp. 22ff. Chapter 10, p. 81.

central as well as a heroic role in the adventure.⁷¹⁵ Osborn's *Nameless and Friendless* has already been seen to have substituted by way of ironic intertextuality a woman for the male heroes of the historical art works painted by Mary Brunton's heroine Laura, and here it is again a woman who is revealed as a Herculean heroine. Based on an actual account, and emphasising the drama of the moment, the clothing of Lord Nithsdale as a woman later have inspired the aim at comic surprise, although it may later have inspired the description of Toad's escape as a washerwoman in Kenneth Grahame's *The Wind in the Willows* of 1908.



243. E. M. Osborn, *The Escape of Lord Nithsdale from the Tower*, 1716 (exhibited Royal Academy 1861), as engraved by J. Cooper in *The Art-Journal* of 1864.

Here history is again made the subject of art, as in Brunton's novel, but is also shown to have moved on to the praise of dutiful, virtuous, and "useful" heroines⁷¹⁶ who do not appear to need the assistance given and⁷¹⁷ As in *Nameless and Friendless*, the assistance given to male heroes. the female heroine in Osborn's *The Escape of Lord Nithsdale from the Tower*, 1716 again comes in the form of a small boy rather than a fully-grown hero. Further to these works Osborn was also to exhibit at the Royal Academy in 1873 a painting of Dr. Johnson being

⁷¹⁵ James Dafforne in *The Art-Journal* of 1864, p. 262f. comments upon how Osborn had based her painting on the account of the escape and signed

⁷¹⁶ Osborn later supported the movement for women's suffrage and signed the declaration in favour of women's suffrage of 1889; see Cherry 1993

⁷¹⁷ Most other paintings of historical characters of the time saw women as victims; see also Roy Strong, *And when did you last see your father?*, London 1978.

visited by two female admirers, which was ironically entitled (perhaps after Carlyle's *On Heroes and Hero Worship* of 1841) *Hero Worship in the 18th Century*.⁷¹⁸ Further, partially concealed, ironic uses of the "Choice of Hercules" would follow those of Horsley and Osborn, as in, for instance, Alfred Elmore's *On the Brink* of 1865.

244. Alfred Elmore *On the Brink*, 1865.



In Elmore's work Hercules at the crossroads can again be said to be depicted in female form, if now by a male artist, and in a struggle to choose between the voices of Vice and Virtue, as symbolised by the passion flower and the lily.⁷¹⁹ Although one of the subtleties of Elmore's painting is that the central figure is herself neither Vice nor Virtue, but on the brink of

⁷¹⁸ Osborn's work is described in Algemon Graves' records of the Royal Academy, *op. cit.*, vol. VI, p. 26 as having the following motto from Coleridge's *Johnson*: "It was near the close of his life that two young ladies were warm admirers of his works, but had never seen himself, went to his writings; he laid down his pen on their entrance, and as they stood before him, one of the females repeated a speech of some length previously prepared for the occasion; it was an enthusiastic effusion, which when he had finished, she panted for her idol's reply. What was her mortification when all he said was 'Fiddle-de-dee, my dear.'"
⁷¹⁹ See Alfred Elmore *On the Brink*, 1865, Oil on canvas, 113.7 x 82.7 cm, Fitzwilliam Museum, Cambridge. The torn up ticket at the woman's feet suggests that she has lost a bet that will blight her future in some way if she does not accept the offer of help in exchange for her virtue from the male hero behind her.

choosing between them, the picture does not seem to predict a trouble-free ending either way for the lonely and outcast female, who can turn only to her own virtue to save herself from the world of vice.⁷²⁰

Elmore's other subjects had included the imprisoned Marie Antoinette⁷²¹ where the central female figure is also made part of a tragic scene.⁷²²

As in the works of John Callcott Horsley and Emily Mary Osborn such intertextual cross-referencing both relates the modern work of art to the past (including the many variations on the "Choice of Hercules" that have preceded it and their reception⁷²³) and modernises that past at the same time.

One other late 19th Century modernising parodic twist can be found in the work of the Royal Academician John Pettie (1839-1893), in his ironically entitled *Two Strings to her Bow* of c. 1887.⁷²⁴ In this work a girl is shown walking along a lane with a dandy in a reddish brown jacket on her right, on the sunnyside of the path, and with another – somewhat more pensive – admirer in blue in the shade on her left. Pettie's works illustrate historic, literary and everyday subjects. Here the *Choice of Hercules* is humorously modernised, but also domesticated. As in his fellow Academician J.C. Horsley's *Showing a Preference*, the allegory has been reduced by

⁷²⁰ See also Lynda Nead, "Seduction, prostitution, suicide: *On the Brink* by Alfred Elmore", in *Art History*, vol. 5, no. 3, September 1982, pp. 310-322.

⁷²¹ See *The Art-Journal*, 1861, p. 162.

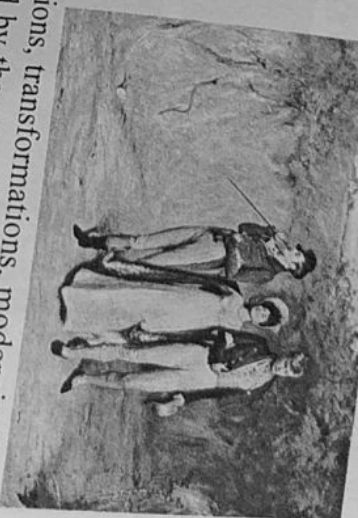
⁷²² The novelist Mary Brunton's heroine Laura had earlier admired (and sketched) a performance by Mrs Siddons of the tragic heroine Mrs Bevery from Edward Moore's play *The Gamester* of 1753 as a virtuous woman trying (if vainly) to save her husband from the vice of gambling, and Reynolds had also depicted Mrs Siddons as the muse of Tragedy in 1784. As in Osborn's *Nameless and Friendless* a male figure represents the tragic guide or help Elmore's female towards a higher, more virtuous path. This elision may even have been made by Elmore in order to heighten the male character of the internal choice between vice and virtue that must be made by the female figure.

⁷²³ See also Panofsky *op. cit.* on "The Choice of Hercules" and Museum, Kelvingrove, Glasgow.

⁷²⁴ Oil on canvas, 84 x 120.8 cm, Art Gallery and Museum, Kelvingrove, Glasgow.

the elimination of any explicit reference to a temple of fame. (Only a domestic dwelling or farmhouse is visible in the distance behind.) In contrast to Emily Mary Osborn's *Nameless and Friendless*, or to Angelika Kauffmann's self-portrait, the female figure is neither a "useful" heroine nor an image of the artist, but a representative of the heroine of popular romance based on the works of Regency writers such as the often humorous and ironic Jane Austen (1775-1817). This female figure, however, is also shown with her head held high rather than down. The joke, moreover, is not that she has made a choice like Horsley's sailor of a life of pleasure, but that she has somewhat like Garrick) has as yet made no final choice, but that she will has "two strings to her bow" on which to play.⁷²⁵

15 John Pettie, *Two Strings to her Bow*, c.1887.



interpositions, condensations, transformations, modernisations, and elisions created by the many different intertextual devices used in the works already discussed here have been seen to lead to many different innovations in the artistic treatment of the young Hercules' "Choice" as well as the revelation of an often ironic artistic perspectives on the relationship of the present. Modernisation may not always involve the revelation of anachronism as found, say, in J.H. Ramberg's mock-heroic versions of Homer's *Iliad*, but it is often connected with an evoking of an image that involves a humorous change to the

⁷²⁵ See also Hardie, John Pettie, R.A., H.RSA, London 1908, p. 135f. describing the Regency story. Hardie writes of it, *op. cit.*, p. 131: "A woman is tripping triumphant down a shady lane, with an arm on either arm, and her smiling face betokens full enjoyment of a conquest". Pettie's *A Storm in a Teacup* or "The Girl and the Dandy", see also Hardie *op. cit.*, Plate 31.

original image, and to our way of viewing it, as well as to the way in which we may diachronically view the more modern set of images with which the old is juxtaposed. Ironic and parodic reworkings of the popularity of that theme *Hercules* may also be said to have added to the popularity of that theme rather than to have abolished it from memory.

Looking forward from the *Choice of Hercules* reworked in several different ways as both a comment on the continued relevance of the theme subject matter of the *Choice of Hercules* reworked (both comic and serious) of contemporary life,⁷²⁶ and as a renewal (both comic and serious) of the older masterpieces in which it is to be found.

Imaginative reworkings of the subject from the 1980s can also be found in Salvatore Fiume's *Cycle of the Hypotheses*, in his remaking of Raphael's *An Allegory* ("Vision of a Knight") of c. 1504.

This work by Raphael, which is also known as *Scipio's Dream*, has been interpreted as presenting a choice for the knight between Virtue and Pleasure as found in the *Choice of Hercules*.⁷²⁷

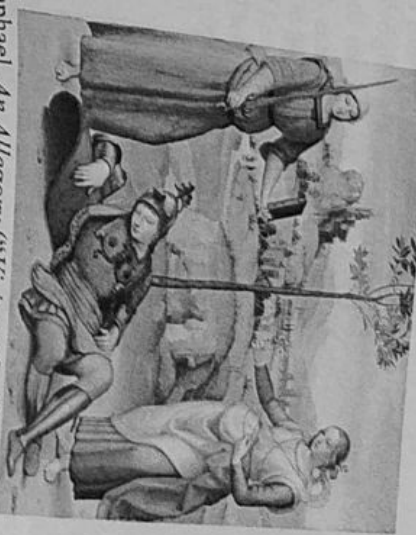
In Raphael's *Allegory*, the head of the sleeping knight is inclined towards the figure of Virtue, Picasso, and de Chirico from 1983⁷²⁸ Raphael's sleeping knight is shown lying next to a nude, Picasso-like figure of Pleasure, which can function as allegories of Pleasure and staid figures, which can be seen examples of Fiume's own monumental, de Chirico-like sculptures where Raphael's monumental landscape was previously to be found. Here all is art and art all.

⁷²⁶ See also on this subject A.C. Grayling, *The Choice of Hercules: Pleasure, Duty and the Good Life in the 21st Century*, London 2007.

⁷²⁷ See Raphael, *An Allegory* ("Vision of a Knight") of c. 1504. Oil on poplar, 17.1 x 17.3 cm, National Gallery of London, and see Panoitsky in *Raphael from Urbino to Rome*, ed. Hugo Chapman, Tom Henry and Carol Poplar, pp. 37ff. and 142ff. and catalogue entry no. 35 by Carol Panoitsky.

⁷²⁸ See Salvatore Fiume, *Se il cavaliere di Raffaello si svegliasse oggi* (If Raphael's Knight Should Awaken Today), with elements from Raphael, Picasso, and de Chirico, 1984, Oil on masonite, 200 x 170 cm, Collection Laura Fiume.

⁷²⁹ See Salvatore Fiume, *Se il cavaliere di Raffaello si svegliasse oggi* (If Raphael's Knight Should Awaken Today), with elements from Raphael, Picasso, and de Chirico, 1983, Oil on masonite, 145 x 120 cm, Collection Laura Fiume.



246. Raphael, *An Allegory* ("Vision of a Knight"), c. 1504.



247. Salvatore Fiume, *Se il cavaliere di Raffaello si svegliasse oggi* (If Raphael's Knight Should Awaken Today), with elements from Raphael, Picasso, and de Chirico, 1983.

Like parody, such pastiche can lead to further inter pictorial developments. Fiume's *Se il cavaliere di Raffaello si svegliasse oggi* (If Raphael's Knight Should Awaken Today), with elements from Raphael, Picasso, and de Chirico), of the following year⁷²⁹ shows Raphael's Knight Should Awaken Today, with elements from Raphael, Picasso, and de Chirico, 1984, Oil on masonite, 200 x 170 cm, Collection Laura Fiume; and see Salvatore Fiume, *op. cit.* 2010, p. 127.

ael's knight lying in front of monumental figures by both Fiume and de Chirico. Now, however, the head of Raphael's knight is beneath that of a Picasso angel, which, rising as it does from the sleeping knight's head, may itself be said to combine the ideas of pleasure and virtue together with that of the artistic imagination.



248. Salvatore Fiume, *Se il cavaliere di Raffaello si svegliasse oggi* (If Raphael's Knight Should Awaken Today, with elements from Raphael, Picasso, and de Chirico), 1984.

As with many of Salvatore Fiume's imaginative pastiches, harmonies rather than comic discrepancies are produced by the juxtaposition of images from other artistic works, despite the number and differing origins and styles of those works.

The end of the 20th Century was, however, to see not just a Disney version of the adventures of Hercules appear as hero,⁷³⁰ but a more newly exaggerated muscular cartoon figure as hero. "The Choice of

ernised and intentionally humorous treatment of "The Choice of Hercules" was released as a film in 1997 and was followed by a televised series with some of the characters as teenagers in 1998. Its images of Hercules comically exaggerate the legendary strength of its hero, while also parodying both Greek myth and (as in other examples of mock-heroic) some more modern anti-heroes. (The Greek chorus is also parodistically turned into a chorus of male gospel singers playing the Muses, and Greek vase illustration cartoonised and juxtaposed with the cartoon characters.) The political cartoonist Gerald Scarffe was an artistic advisor to the film. Humour is also used to temper the appearances of the more terrifying monsters and situations.

249. Martin Maloney, *Hey Good Looking*. (After Poussin's *The Choice of Hercules*), 1998.



Here Maloney treats the Hercules of Poussin as others – from the ancient Greeks on – had treated the Hercules of myth, as a human and also comic figure. Maloney (b. 1961) has been both fêted and criticised as one of the representatives of the "YBA" (Young British Artists),⁷³² and the Saatchi Gallery description of this work emphasises its modernity rather than its links to the past:⁷³³

Martin Maloney's Hercules is one hot stud: Rod Stewart hair, chest marked in red Speedos. Like in Poussin's allegory, he's pulled two birds, Vice and Virtue, and now has to make a choice. He's already in like Flynn with Vice: a hot-tomato single mum with Christina Aguilera's taste in clothes. But his eyes are leaning towards the Olivia Newton-John goody-goody – she's gonna be no easy task. It's Maloney's contemporary twists that make this painting especially funny: Poussin's finely rendered drapery is substituted with a beach towel, Vice's sweet cherub's transformed into a latchkey brat. A little divine romance for the high street.

Although this commentary also makes Maloney's work sound like a parody rather than high parody, and some similarity might be found between its figures and those of Disney's cartoon figures of the pre-

⁷³⁰ See Martin Maloney, *Hey Good Looking*. (After Poussin's *The Choice of Hercules*), 1998, Oil on canvas, 244 x 335 cm, Saatchi Gallery London, 1998. The work that changed *British art*, Introduction by Charles Saatchi, Text by Patricia Ellis, London 2003, p. 178f. See also Julian Stallabrass, *High art lite*, British art in the 1990s, London 1999. See also the Saatchi Gallery 100, Text by Patricia Ellis, p. 214.

vious year,⁷³⁴ there is a conscious reworking of Poussin's *Choice of Hercules* from "high art" to art for the "high street" to be found in Maloney's *Hey Good Looking* that makes it closer to a parodic modernisation than to a mere low burlesque or "lampoon".



250. Poster for Walt Disney's *Hercules* of 1997.

Maloney himself has claimed that his main concern is not with the identification of art historical references, but with the non-ironic integration of art history with observations of daily life: "I've given myself the complete freedom to choose any of the things I want to use from Art history and it's not a join the dots and spot where it's come from."⁷³⁵ Although critical of describing his work as negative when irony means "saying the opposite", or is understood as

⁷³⁴ In the images on the 1997 poster for the English-language release of Disney's *Hercules* a muscle-bound Hercules is admired by a dark-haired, pig-tailed Megara or "Meg" dressed in mauve pink (like Maloney's similarly seductive, dark-haired, pig-tailed "single mother"), while a baby Hercules is to be seen top right. The catalogue, *Die young stay pretty!*, London 1998, n.p. also contains the following description of Maloney's paintings of teenage life: "Big screen emotion meets real-life rejection. Love is striking a pose. Tragedy is the inevitable morning after [...]". Earlier film versions of the legends of Hercules are discussed by Thomas Reutter in his essay "Wie Herkules Mr. Universum wurde und zum Film ging", in *Heracles/Herkules*, op. cit., vol. 1, pp. 285-296.

⁷³⁵ See Maloney in interview with Gemma de Cruz in Maloney op. cit.

ive,⁷³⁶ Maloney says of his work that it is "comic and funny and at the same, it's time serious and sad".⁷³⁷ The juxtaposition of *The Choice of Hercules* of 1637 by Nicolas Poussin (1594-1665) with the title of a popular song in the title of *Hey Good Looking* (After Poussin's *The Choice of Hercules*) also points Maloney's audience to the history of his subject and to its pictorial references as well as to its reworking from the point of view of modern popular culture. Maloney himself suggests that he was attracted to Poussin's art as a celebration of life:⁷³⁸

They had a Poussin show at the Royal Academy. I read it like it was completely contemporary. So then I thought I would do Poussin. I liked the fact that he was weirdly technical coloured, he had a lot of muscle-men and I thought that was kind of funny. The more I looked at him – he was just doing parties.

Yet another work by Poussin in an English Collection reworked by Maloney is *The Triumph of Pan*, 1634-36 for his *Rave (After Poussin's Triumph of Pan)* of 1997.⁷³⁹ In Maloney's parodic modernisation – and urbanisation – of Poussin's *The Triumph of Pan* the rev-

⁷³⁶ Sallabrass op. cit., p. 220f. criticises Maloney's wariness of irony, but Maloney's 1998 definition of it restricts it to "saying the opposite of irony, but not interested in irony, why would I want to state the opposite?". "I'm not! I'm trying to do something which is quite clear, I'm trying to analyse the details from my observations of daily life and the world around me and I don't have a word for it but it's not ironic, it's not bad and it's not naive. I borrow from a lot of looking and there is a lot of quotation in the painting." Maloney's painting *The Lecturer* of 1997 also quotes from his work in reworking his study of hyacinths of c. 1996 as a picture within the painting. An image on the wall next to the lecturer. (Maloney's work is mentioned on Sallabrass p. 258 and his *Hyacinths of 1996* in Matthew Sallabrass, *Blimey! From Bohemia to Britpop: The London Artworld from the Bacon to Damien Hirst*, Cambridge 1997, p. 138.)

⁷³⁷ See the Searchlight Gallery 100, p. 172f. Precedents for the reworking of *The Triumph of Pan* include Picasso's lost *Bacchantes: Triumph of Pan* d'après Poussin of 1944; see our ill. 98. (Maloney also ex-

ellers do not make their own music as do Poussin's Pan and his followers, but dance and stumble to the invisible, electronically produced "white noise" of a late 20th Century "rave".

Poussin's *The Choice of Hercules* of 1636-37⁷⁴⁰ is also modernised by Maloney in several ways in his *Hey Good Looking*. (After Poussin's *The Choice of Hercules*). In Poussin's *Choice of Hercules* Vice is accompanied by a cherub representing earthly love, while Virtue points to the rocky road of fame for the young Hercules to follow. In Maloney's modern-day version of 1998 the arm of the figure replacing that of Virtue is raised in a gesture that suggests welcome rather than direction, and there is no upwards pointing rocky road shown behind. The classical cherub of Poussin's work has become a "latchkey" baby *cum* baby Hercules, while his mother "Vice" carries a pink "ghetto-blast" in one hand and grasps the wrist of the cigarette smoking "young Hercules" in the other. Various comic interpretations of the scene and of the relationships between its figures are suggested, the colour of the hair of the baby not only mirroring that of Maloney's Hercules, but its wrap the latter's costume.



251. Nicolas Poussin, *The Choice of Hercules*, 1636-1637.

Maloney's modernisation of Poussin's "Choice of Hercules" also follows and contrasts with other 20th Century treatments of the subject. As both Lipman and Marshall's *Art About Art* of 1978 and Charles Jencks' *Post-Modernism. The new classicism in art and architecture*.

See Nicolas Poussin (1594-1665), *The Choice of Hercules*, 1636-37, Oil on canvas, 91 x 72 cm, The Hoare Collection (The National Trust U.K.), Stourhead, Wiltshire.

⁷⁴⁰ See Nicolas Poussin (1594-1665), *The Choice of Hercules*, 1636-37, Oil on canvas, 91 x 72 cm, The Hoare Collection (The National Trust U.K.), Stourhead, Wiltshire.

of 1987 have shown, modernising as well as "post-modernising" variations on classical themes had earlier seen artists such as Millet Andrejevic (1925-1989) placing characters from classical mythology into semi-arcadian settings within the contemporary city.⁷⁴¹ In *ance Between Pleasure and Virtue* of 1993 reworks Albrecht Dürer's treatment of the subject of the *Choice of Hercules* in his classical style and philosophy, and idealises both figures and landscape without transporting them to an urban scene.



⁷⁴¹ Albrecht Dürer, *Hercules at the Crossroads*, c.1498. 253. David Lipman, *Hercules Protecting the Balance Between Pleasure and Virtue*, 1993.



Variations on the *Choice of Hercules* in the works of Dürer and Veronese and Carracci, Poussin, de Matteis and Shaftesbury, de Lairesse and Reynolds, Kauffmann, Horsley, Osborn and Hamilton, Elmore, Fiume, Ligare and Maloney not only echo other

See both Jencks 1987, pp. 158ff. on Andrejevic's placement of classical figures in the style of Poussin are observed by a male figure in contemporary against a skyline of skyscrapers. Recent works in this style in- cluding Barrati's ironic transference of the figures from Manet's *London Eye* in his early 21st century series on life imitating art.

works within their own composition, but also result in a complex intertextorial, and not always chronologically linear, history of the theme.⁷⁴²

Although some chronological development can be detected in the transmission of the subject in the works discussed here, the later 19th and 20th Century treatments of it can be seen to have looked back to a variety of other literary and pictorial treatments and not just to those immediately preceding them in time.

Above all, it is the richness in variety of both the manner and subject-matter of the treatments of the ancient subject of the *Choice of Hercules* that shows how creative, as well as art historically informed, the pictorial parodist and the parodic *pasticheur* can be, and how open to the particular concerns and nature of their work, as well as to that of those that have gone before them, the analysis of it must be in consequence.

Not all examples of pictorial parody may be limited to, or concerned with, the parody of a narrative subject like the *Choice of Hercules*. The various treatments of that subject looked at here do show, however, how intertextorially as well as intertextually complex and inventive many such examples of pictorial parody have been.⁷⁴³

⁷⁴² It is of course not necessarily the case that a parody will reach back to imitate and refunction another work produced immediately before it. (See on related issues "Vasari and His Legacy. The History of Art as a Process?" by Hans Belting, in his *The End of Art History?*, trans. Christopher S. Wood, Chicago & London 1987, p. 94 and Vittorio Sgarbi "Timeless Finme" [1991], in *Salvatore Fiune* 2010, p. 125f.) Martin Maloney's reworking of Poussin's *Choice of Hercules* leaps back several centuries, but is also produced against a background of various other modern practices.

⁷⁴³ See also David Mannings *loc. cit.* 1984, p. 262f. on Reynolds' *Garrick in the Sixth Discourse* and in his notes on Du Fresnoy's *Art of Painting*. A subject, a 'thought' as Walpole calls it, may be taken from literature or from popular tradition, but the painter 'must in a manner newcast the whole, it must model it in his own imagination: to make it a painter's nourishment, it must pass through a painter's mind'. Which is to say, it must be thought out in the light of 'the treasures of ancient and modern art'.

3. Conclusion

The term *intertextorial* may seem awkward to some, but it can be useful in pointing to the role played by quotation, irony, parody, and *pastiche* in pictorial works that require analysis from the point of view of their relationship to other visual art works, techniques, and interpretations.

An awareness of the ironic concealment of intertextorial references in a painting is important for an understanding of that painting as both an imaginative work in itself and as a part of a broader artistic tradition.⁷⁴³

In addition to this the term *comic intertextoriality* can be useful in alerting us to how the juxtaposition of images within a work can be the source of the comic effect of much pictorial irony, parody and *comic pastiche*.

Here some further exploration can also be made of the nature and purpose of visual comedy in terms of the cathartic release that has sometimes been attributed to it.

David Bindman in discussing Hogarth's *Southwark Fair* of c.1733 refers to the "Swiftian idea, that the satirist 'should laugh mankind out of its favourite follies and vices'".⁷⁴⁴

The commentary "Comedy is Not Pretty" by Dominic Molon and Michael Rooks to their exhibition *Situation Comedy: Humor in release from "the individual and collective horror and regret that our personal failings cause"*.⁷⁴⁵

Aristotle's *Poetics* had earlier spoken of how in tragedy the emotions to be purged in catharsis include fear and pity.⁷⁴⁶ Although not directed towards comedy, this discussion of catharsis in the *Poetics* as we now know it follows almost immediately upon the description of comedy as dealing with *geloios*, the laughable and *aischros*, the

⁷⁴² See also Peter Burke *op. cit.*, p. 183: "[...] images are neither a reflection of social reality nor a system of signs without relation to social reality, nor do they occupy a variety of positions in between these extremes".
⁷⁴³ See David Bindman *op. cit.* 1981, p. 89.
⁷⁴⁴ See Aristotle's *Poetics*, Chapter 6, 1449b and Chapter 14, 1453b.
⁷⁴⁵ See also Peter Burke *op. cit.*, p. 183: "[...] images are neither a reflection of social reality nor a system of signs without relation to social reality, nor do they occupy a variety of positions in between these extremes".
⁷⁴⁶ See Aristotle's *Poetics*, Chapter 6, 1449b and Chapter 14, 1453b.

ugly. Ingram Bywater has translated Aristotle as saying in his *De Poetica* that "as for Comedy, it is [...] an imitation of men worse than the average; worse, however, not as regards any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the Ugly."⁷⁴⁷

The ancient Greek word *gelosios* may be translated as "the Laughable" rather than "the Ridiculous", while the word "imitation" may in this context be taken to involve distortion or exaggeration as well as copying.

The exact nature of any release that might be produced by laughter caused by the comic "imitation of men worse than the average" with regards to "the Ridiculous, which is a species of the Ugly" is still being debated. Would it, for instance, be the catharsis (cleansing or purgation) of emotions caused by the ugly, such as revulsion, or of something else altogether?⁷⁴⁸

With reference to the catharsis of emotions produced by the ridiculous or laughable, these might today be suggested to include the feelings of superiority suggested by Aristotle's definition of the comic as dealing with "men worse than the average", or the feelings of dismay that might equally be produced by the awareness of such differences. Whether or in what ways the laughable must be considered as a "species of the Ugly" might also be debated further.⁷⁴⁹

⁷⁴⁷ See Aristotle's *De Poetica*, trans. Bywater *op. cit.*, Chapter 5, 1449b.

⁷⁴⁸ See also Lane Cooper, *An Aristotelian Theory of Comedy with an Adaptation of the Poetics and a Translation of the "Tractatus Coislinianus"* (Oxford: Blackwell, 1924) as well as Richard Janko, *Aristotle on Comedy: Towards a Reconstruction of Poetics II*, London 1984, and *Poetics I/Aristotle: With the Tractatus Coislinianus, a Hypothetical Reconstruction* (Toward the plot of *Poetics II*, translated with notes by Richard Janko, Indianapolis 1987, p. 200 also discusses the idea of comedic catharsis had been central to the plot of *Poetics II*, translated with notes by Richard Janko 1987, p. 200 also discusses the idea of comedic catharsis had been central to the plot of Umberto Eco's *The Name of the Rose* (1980), and Janko 1987, p. 200 also describes catharsis as leading to pleasure.)

⁷⁴⁹ The Greek word *aischros* has sometimes been translated into English as "the deformed" as well as "the ugly". Stephen Halliwell's 1995 translation of Aristotle's *Poetics* suggests "shameful" as an alternative translation of *aischros*, but also translates it as "the ugly". In German Aristotle's or Karl Rosenkranz's *Ästhetik des Häßlichen* (Aesthetics of the Ugly) of 1853.

question of the nature of the release produced by comedy in some of the forms of comic intertextuality looked at in our preceding pages, might, moreover, best be asked of each of those forms separately.

The release produced by political satire might be described, for instance, as a release for both the satirist and their audience from the negativity of their dislike or distrust of the satire's political target, as well as from their feeling of control by the latter, or by what they feel to be the distortion of truth produced by such control.⁷⁵⁰

With irony the cathartic release might be described as a release from the more one-dimensional character of dogmatic diatribe, as well as from direct criticism, statement, or satire.

Some "postmodern" interpretations of irony have focussed on the uncertainty created by ironic statements, but have nonetheless attempted to attribute political power to these as an undermining of more dogmatic stances.⁷⁵¹

In addition to seeing irony in this light, some critics have also attributed to it the power of unmasking that has more traditionally been associated with satire.⁷⁵²

While unmasking is more closely related to the use of satire, irony – as seen earlier – has often been used as an esoteric, concealed, or masked form of political comment, the revelation of the meaning of which can be directed to a small group of initiates rather than to a large group of receivers.

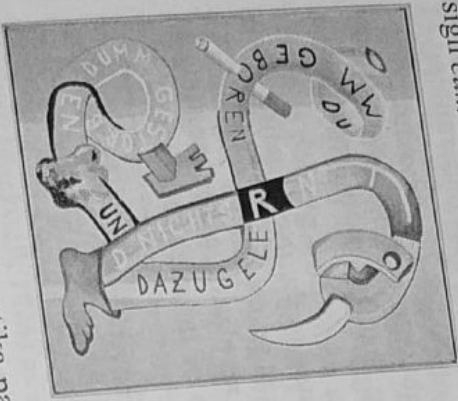
Some examples of political caricature have also been able to combine irony, parody and satire by means of the combination of text

⁷⁵⁰ This is not to deny that some satirists have also distorted the truth in order to win a victory over an opponent; such as, for instance, in the case in *Sandby* versus Hogarth, or in some political satire.

⁷⁵¹ A useful discussion of the philosophical aspects of irony and of the various interpretations given it by Richard Rorty and others in the late 20th century can be found in Claire Colebrook's *Irony*, London 2004. Other recent books on the subjects of irony and the visual arts that refer back to *St. Felix and Ludwig Seyfarth, The Fate of Irony*, Cambridge 1989 include Zde-⁷⁵² *Iron und die politische Gestalt der Demokratie, Verfremdung. Ästhetische Tak-*

⁷⁵² See, for instance, Rauser *op. cit.*, following Hutcheon 1994.

and image.⁷⁵³ Not all artistic or literary uses of irony, however, have been politically motivated. Further to this, the ambiguity character-istic of irony and the dissimulative masking by it of its user's true intentions continue to lead some to question its political usefulness. The exhibition curated by Zdenek Felix and Ludwig Seyfarth in the KA1 10 (Kaisstraße 10) *Raum für Kunst* of the Arthema Foundation in Düsseldorf in Summer 2010 was ironically named *The Fate of Irony*, in a pun on the phrase "the irony of fate". It offered a variety of ironically ambiguous works, while at the same time speculating on socially challenging works.⁷⁵⁴ Amongst the works shown was Martin Kippenberger's grotesque, cigarette-smoking, simultaneously mechanistic and humanoid doll sign *cum swastika*.



254. Martin Kippenberger, *Dumm geboren nichts dazugelernt und dumm gestorben*, 1984.

Kippenberger's swastika paintings of 1984 have been compared to puzzle pictures in which hidden images must be searched out.⁷⁵⁵ Yet unlike the "duck-rabbit" image, which forces the eye to turn from

⁷⁵³ See also Lauster 2007 on this issue.
⁷⁵⁴ See Zdenek Felix and Sarah Khan in *The Fate of Irony*, pp. 52 and 59.
⁷⁵⁵ See Jörg Heiser and Sarah Khan on this subject – his ironically entitled Kippenberger's other work of 1984 on this subject – *Willen kein Hakenkreuz entdecken* (With the Best Will in the World I can't see a Swastika) – is perhaps more of a jumbled picture than this, in that the arms of the swastika are to be found black, red, and gold, up amongst other similarly abstract shapes coloured black, red, and gold.

one side of the image to the other to see the alternative animal head, it would seem to be possible – in this work at least – to see all of these separate but interconnecting parts at once, as each abstract (and ironically manipulated) symbol contributes in an already modified form to the image as a whole. In addition to this the words inscribed by Kippenberger on his painting of "Dumm geboren/dumm gestorben/und nichts dazugelernt" (Born stupid/died stupid/and nothing new learnt) make its political challenge more rather than less ostensible, and the image as a whole satiric as well as ironic.⁷⁵⁶ The development of hybrid forms of intertextual art, in which different generic types or devices combine – as in comic pastiche, or in Kippenberger's combination of verbal and visual satire with irony – has been characteristic of much late 20th and early 21st Century art. In Kippenberger's ironic double-coding of fiscal and fascist symbols, and satiric verbal condemnation of both, we may find an ironic combination of the grotesque mechanization of the human by Grosz⁷⁵⁷ with parodied abstract forms as well as with a politically direct – but also apparently cynical – form of satiric irony.⁷⁵⁸

⁷⁵⁶ Martin Kippenberger (1953-1997), *Dumm geboren nichts dazugelernt und dumm gestorben* (Born stupid nothing new learnt and died stupid), 1984. Dispersion on canvas, 90 x 76 cm, Sammlung Falckenberg, Hamburg. (The title changes the order of the words on Kippenberger's image, where the "d" of the "und" precedes the words "nichts dazugelernt".) See Theissing 1981 on "Georg Grosz, die Morde und das Groteske" and Theissing 1994 on "Die Groteske und das Groteske" and Century caricaturists such as Gillray. The use of irony for blatant satiric purposes might, however, be said to undermine the self-reflective function claimed that Romantic irony (which he called "self-parody") was higher literature" (see also Rose 1979, p. 52). Silvio Vietta, *Ästhetik der Moderne*. German Klaus Lankeith 2001, p. 123, following Heinrich Theissing, and the Romanticism with abstract art in his article, "Die Frühromantik der Jahrhundertwende, gegendstandslosen Malerei" in the *Neue Heidelberger Jahrbücher*, 1951, pp. 55ff. While this last argument relates more to the understanding of art as a non-imitative, *a priori* creation than to the idea of irony as a self-reflective comic device, it does not necessarily exclude either from the former, but would appear to exclude satire.

⁷⁵⁷ See also Lauster 2007 on this issue.
⁷⁵⁸ See Zdenek Felix and Sarah Khan in *The Fate of Irony*, pp. 52 and 59.
⁷⁵⁹ See Jörg Heiser and Sarah Khan on this subject – his ironically entitled Kippenberger's other work of 1984 on this subject – *Willen kein Hakenkreuz entdecken* (With the Best Will in the World I can't see a Swastika) – is perhaps more of a jumbled picture than this, in that the arms of the swastika are to be found black, red, and gold, up amongst other similarly abstract shapes coloured black, red, and gold.

The development of hybrid forms such as comic pastiche, or of the satiric irony found in works such as Kippenberger's, as well as in some recent theorisations of irony as a tool for political criticism or de-masking, clearly require a different analysis again of the catharsis aimed at in such forms. Although they can be a source of invention, hybrid forms like Kippenberger's satiric irony may be seen to be in a conflict with each other that – rather than producing an immediate catharsis, or liberating laugh – reflects an unresolved situation of conflict for the artist.⁷⁵⁹

Other pieces in *The Fate of Irony* exhibition such as the model by Peter Jap Lim (b. 1969) for a *Denkmal für die unbekannte Taube* (Memorial to the Unknown Pigeon) of 2010⁷⁶⁰ work by ironically double-coding an image to multiply the messages sent out by it, rather than by using direct or explicit satire.⁷⁶¹ Here a grey pigeon or dove (a representative of peace) sits immobile on top of a stylized grey drainpipe as it might sit on top of any high monument, but is at the same time turned into the subject of a memorial to the unknown dead of war, while the latter are by turn associated with the waste symbolized by the pipe.⁷⁶²

⁷⁵⁹ Although Yue Minjun has stated in the entry on him in "Quotation Marks" - *Chinese Contemporary Paintings*, Singapore 1997, p. 158 that he hopes that his "laughing figures would be seen everywhere" and added that "the world would then be much more pleasant if everybody roared with laughter", his laughing figures have been seen by others to suggest manic hysteria and cynicism rather than cathartic liberation. Walter Smerling also writes on Yue Minjun's laughing figures in "Quotation Marks" - *Chinese Contemporary Paintings*, p. 158: "This laugh, however, only has a lively and cheerful effect on the first viewing – there is an inner, latent danger or, sometimes, pain, there as well. This laugh is like a shark's laugh. It does not primarily demonstrate openness, but is rather the façade concealing different thoughts behind it. It is a laugh that is seldom infectious, but upon closer observation one that gets stuck in the throat, and frightens."

⁷⁶⁰ See *The Fate of Irony*, p. 41.

⁷⁶¹ The title of the work also ironically recalls other variations on the idea of a memorial to the "Unknown Soldier", including Anselm Kiefer's *Dem unbekanntem Maler* (To the Unknown Painter) of 1983. (Hutcheon 1994, pp. 101-115 also discusses this and other works by Ursula Panhans-Bühler in her essay "Fading Irony?" in *The Fate of Irony*, pp. 29 and 35.

Although entitled "The Fate of Irony" a great variety of ironic as well as satiric and parodic forms were to be found in the 2010 exhibition in the *Kaisertage* that, while part of the show's questioning of the political force of such forms, also reflected their modernity.

Peter Jap Lim has also used both parody and irony in his ironic transformation of the old *Checkpoint Charlie* sign into his 2010 *Irony-free Zone* (Irony-free Zone) notice in the four different languages of the Checkpoint, the English of which reads: "You are also be meant quite differently and cause lasting disturbances to your sense of direction."⁷⁶³

The series of photographs of equestrian statues without their riders by Luchezar Boyadiev (b. 1957) of 2004ff. entitled "On Vacation"⁷⁶⁴ works by means of both the use of parodic ellipsis (the disappearing heroic rider) and the ironic use of the phrase "On Vacation". The phrase is appropriate to the world of commerce rather than art and is ironic rather than serious when applied to the subject of the heroic monument, both because it is applied to the subject figure than usual and because that figure is (or was) an artistic representation rather than a living being.

The *Dead Artists Society* installation of 2006-2008 by Julia Kissina (b. 1966) features a logo similar to a skull and crossbones made up of a palette with two thumb holes instead of one, as well as crossed over paintbrush and pencil⁷⁶⁵ that might be compared and contrasted with the satiric and less meta-artistically crossed over lines and forks of Gillray's and Ramberg's mock coats of arms. Also featured in *The Fate of Irony* exhibition was the 2009 photograph shown by Daniela Comani (b. 1965) from her 2003-2009 series *Eine glückliche Ehe* (A Happy Marriage) that combines that which with that of her series of parodic book covers entitled *Neuerdingsungen* (Recent Publications) of 2009.⁷⁶⁷

⁷⁶³ See *The Fate of Irony*, p. 4.

⁷⁶⁴ See *The Fate of Irony*, pp. 104ff.

⁷⁶⁵ See our ill. 16.

⁷⁶⁶ See our ill. 19.

⁷⁶⁷ Daniela Comani, *Neuerscheinungen* Berlin 2009. Here the covers of novels are reworked so that *Madame Bovary* becomes *Monsieur*.

This is an image full of ironic and parodic doublings that suggests a humorous release from earlier gender stereotypes – as well as from more serious theorisations of them – via an ironic reversal and re-doubling of those types based on re-presentations of the artist's own person. In it Comani depicts herself as a couple reading in bed from Flaubert's ironically renamed "Monsieur Bovary" and Hemingway's "The Old Woman and the Sea", from her parodies of the covers of well-known novels in her 2009 *Neuerscheinungen*.⁷⁶⁸



255. Daniela Comani, *Eine glückliche Ehe* with *Neuerscheinungen*, 2009.

The varieties of self-reflective irony to be found here are numerous. The parodic cover of the fake "Monsieur Bovary" is not only being read by Comani playing the role of a woman with a fake beard and moustache,⁷⁶⁹ but also shows the original paperback's cover illustration of a painting of a woman by the illustrator of *Madame Bovary*, and portraitist of the Flaubert family, Joseph-Désiré Court (1797-1865), to which a moustache has been added in the parodic manner of Duchamp's *Mona Lisa*. "The Old Woman and the Sea" as way's *Old Man and the Sea* into "The Old Woman and the Sea" the book being read by Comani as the woman in the partnership,

"The Old Woman and the Sea" "Le Monsieur aux Camélias becomes "Le Monsieur aux Bovary, Hemingway's *Old Man and the Sea* and the *Sea*", and Dumas' *La Dame aux Camélias* becomes "Le Monsieur aux Camélias", etc.

The ironic depiction by Ming Wong (b. 1971) of himself as both Achenbach and Tazio in Visconti's *Death in Venice*, in his *Life and Death in Venice* of 2009-2010 was also featured in the *Fate of Irony: a woman from the series Conversionen* of 2007-2009 the title of the journal *Spiegel* (Mirror) is reversed and the image of a bearded man shown to be Comani.

768 In Comani's *The man the world is afraid of ... is actually a woman* from the series *Conversionen* of 2007-2009 the title of the journal *Spiegel* (Mirror) is reversed and the image of a bearded man shown to be Comani.

shows, however, in contrast to its new title an un-remodelled photograph of the bearded Hemingway.⁷⁷⁰ As parody can be born of both through parody may be various, and the love of art as such, as well as of parody, has been disregarded. Caricature, as has been seen, can be ironic or satiric as well as parodic, and its forms of cathartic release may in consequence be various.⁷⁷¹ The 19th Century philosopher Karl Rosenkranz had even suggested in his *Ästhetik des Häßlichen* (*Aesthetics of the Ugly*) of 1853, with reference to both Hegelian aesthetics and Aristotle on comedy, that caricature could transform the ugly itself as the negation of the beautiful – through its imaginative use of comedy.⁷⁷²

Catharsis, moreover, may not always be the prime aim of a parodist, ironist, or caricaturist. As already seen, a parodic image may be created in order to lead the spectator to view an older image from a new angle or aspect for many different reasons as well as to allow the parodic artist more freedom in the creative use of those images. What has been attempted in this study of comic intertextuality in the visual arts of the 19th and 20th centuries is an investigation from the point of view of the structure and reception of the artistic work, as well as of the history of both the aesthetic and social aims of the

In Comani's parodies of classic book titles cathartic release would appear to be both from earlier gender stereotypes and from the limitations shared by earlier canons of works on the creativity of the artist or writer selected in them. In looking at parody as a release from the restrictions of an artistic canon, we might first of all see the catharsis involved as touching the same experience via the parodic work. The combination of text and image in caricature also make the combination of satire, irony and parody possible. Rosenkranz's "aesthetics of the ugly" has been wrongly described by some as a justification of the ugly in modern art rather than as a defence of aesthetics of the ugly; see also Rose, "Karl Rosenkranz and the Aesthetics of the Ugly", in *Politics, Religion, and Art: Hegelian Deconstruction* ed. Douglas Moggach, Evanston Illinois 2011, pp. 231-253.

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artist, of the role played by the comic juxtaposition of images in a variety of examples of pictorial irony, parody, and pastiche.

These examples illustrate some of the many ways in which irony and parody may be used and signalled, as well as the many different creative and critical functions of such techniques and forms. Where parody – when understood merely as burlesque or as a type of ridiculing lampoon – was once thought to be not serious enough for either scholarly interpretation or significant artistic creation, its more imaginative and complex examples can now be seen to have contributed creatively to the development of many different types of meta-artistic as well as socially and politically critical art works. Such examples show artists engaged with the creative remaking of older artistic practices as well as with the analysis of contemporary social and political issues, with entertainment, and cathartic release, and with the development of a variety of new artistic forms and genres.

Rather than being a device on the margins of art history, complex examples of comic intertextuality may be said to have played a central role in the imaginative development of several different forms of artistic endeavour.

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