Margaret A. Rose

Pictorial Irony, Parody, and Pastiche

Comic interpictoriality in the arts
of the 19th and 20th centuries

Cover image:
Salvatore Fiume, *Adunata nell'atelier* (Muster in the Studio), 1987,
Oil on masonite, 145 x 120 cm, Collection Luciano and Laura Fiume.

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Acknowledgements

My thanks go firstly to all of those family members, friends, and colleagues who have contributed to this study or to my previous investigations of parody.

I should especially like to thank here the members of the Arts Faculty of Monash University, Victoria, Australia, who assisted in the late 1960s and after with the analysis of parody developed in my earlier works on that subject; in particular, Professors Leslie Bodi, Rodney Livingstone, Douglas Muecke, David Roberts, and Philip Thomson.

In recent years I have benefited greatly from correspondence with Professor Heinrich Theissing (Düsseldorf) on aspects of irony and parody in the visual arts of the 19th and 20th centuries, and thank him most sincerely for all his very generous and wise assistance.

I should also like to take this opportunity to thank Professor Joseph Leo Koerner (London and Harvard) for his support for this project as well as for the many insightful lectures and seminars he gave while Slade Professor in Cambridge in 2003.

Others whose work and encouragement have been instrumental in the completion of this study, and to whom my thanks go here, include Professors Peter Burke, E.J. Kenney, Roger Paulin, and F.J. West (Cambridge), Professor Gunther Witting (Erlangen), Professor Martina Lauster (Exeter), and Professor Ritchie Robertson (Oxford).

With reference to the contemporary works of art discussed in the following chapters I should especially like to thank the families of Salvatore Fiume and Pierre van Soest for both their interest in this study and their many helpful contributions to it.

With regard to the images used in the following pages my thanks go to all those private and public galleries and collections named in the text or notes that have assisted with their reproduction.

As with my other works of recent years, this book would not have been able to be completed without the assistance given by the consistently helpful and supportive librarians of the British Library and the Cambridge University Library, and I thank them most warmly for all their help for this as well as for previous projects.

Last, but not least, I thank the publishers Dr Detlev Kopp and Dr Michael Vogt of the Aisthesis Verlag, Bielefeld for all of their past

support and encouragement, as well as for having both inspired and helped complete this work.

Introduction

This study of comic interpictoriality 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]

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[1] The term *interpictoriality* is used here and in following pages to describe the *intra*pictorial relationship between images from a variety of sources within a visual work as well as the *inter*pictorial 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 interpictoriality 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 interpictoriality 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 interpictoriality. 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 interpictoriality 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 Interpictoriality I

1.1 Introduction

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

   Ironic and parodic interpictures 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-

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[4] As suggested in the preceding general introduction, "interpictoriality" 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 *Antichton*, vol. 11, 1977, pp. 52-67 and Niall W. Slater, *Spectator 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.

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 1615[9] 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]

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[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.

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 παρωδια (*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 παρωδια 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

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[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, "ΠΑΡΩΙΔΙΑ", 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.

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

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[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 "paraiconography" 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 παρωδια.

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 PARODY (TEXT WORLD 1)
THE PARODIED TEXT (TEXT WORLD 2) AND ITS READER WORLD (READER WORLD 2)
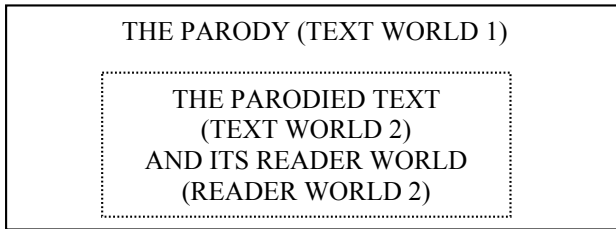
THE READER OF THE PARODY (READER WORLD 1)

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

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[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 interpictoriality", 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 interpictorial "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 refashion 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
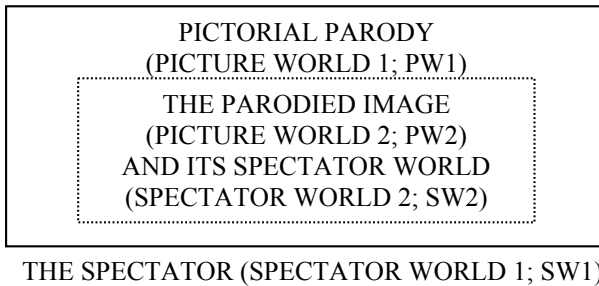
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[19] The suggestion that the parody and the parodied text might be described as "*hyper-*" and "*hypotext*" respectively (following Gérard Genette's *Palimpsestes. La Littérature au second degré*, Paris, 1982) has not been taken up here because the 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 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 Bakhtin[22] – 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

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┌─────────────────────────────────────────────┐
│            PICTORIAL PARODY                   │
│        (PICTURE WORLD 1; PW1)                 │
│  ┌·········································┐   │
│  ·        THE PARODIED IMAGE             ·   │
│  ·      (PICTURE WORLD 2; PW2)           ·   │
│  ·     AND ITS SPECTATOR WORLD           ·   │
│  ·     (SPECTATOR WORLD 2; SW2)          ·   │
│  └·········································┘   │
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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

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[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]
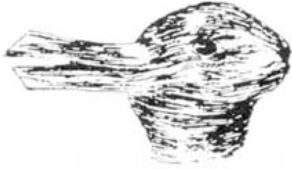
1. The "duck-rabbit".

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 remaking 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 (*Laocoön*, 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 auch 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.

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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-

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[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 komisch, in ein und zwanzig radirten Blättern* (Hannover 1828 & 1865), 2. Auflage. Mit 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.

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!".

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[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 dicusses 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. Stammler (eds.), *Reallexikon der deutschen Literaturgeschichte*, vol. 2, Berlin, 1926/28, pp. 630-53; p. 640f.
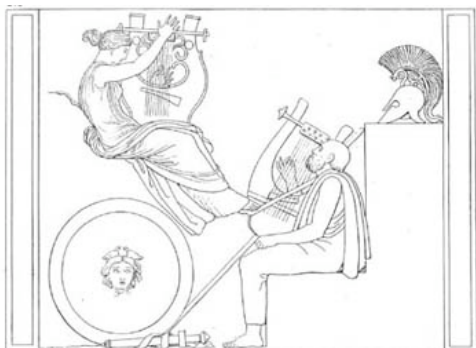
2. John Flaxman, "Homer invoking the Muse", the title page engraving to Flaxman's Homer's *Iliad* of c.1792/93.

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, "*Homers 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.

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 Chryses, 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, Chryses attempts to win back his daughter Chryseis from Agamemnon (serious), 1827.

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[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.