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HUMOR AND CRITICISM IN EUROPEAN ART

ABSTRACT

This article focused on the works of Bosh, Brughel, Archimboldo, Gillray, Grandville, Schön and Kubin, lived during and after the Renaissance, whose works contain humor and criticism. Although these artists lived in from different cultures and societies, their common tendencies were humor and criticism in their works. Due to the conditions of the period where these artists lived in, their artistic technic and style were different from each other, which effected humor and criticism in the works too. Analyzes and comments in this article are expected to provide information regarding the humor and criticism of today's Europe. This research will indicate solid information regarding humor and tradition of criticism in Europe through comparisons and comments on the works of the artists. It is believed that, this research is considered to be useful for academicians, students, artists and readers who interested in humour and criticism in Europe.

Keywords: Humour, Criticism, Bosch, Gillray, Grandville

AVRUPA SANATINDA MİZAH VE ELEŞTİRİ

ÖZ

Bu makale, Avrupa Rönesans sanatı dönemi ve sonrasında yaşamış Bosch, Brueghel, Archimboldo, Gillray, Grandville, Schön ve Kubin gibi önemli sanatçıların çalışmalarında görülen mizah ve eleştiri üzerine kurgulanmıştır. Bahsedilen sanatçılar farklı toplum ve kültürde yaşamış olmasına rağmen, çalışmalarında ortak eğilim mizah ve eleştiri idi. Sanatçıların buldukları dönemin şartları gereği çalışmalarındaki farklı teknik ve stiller, doğal olarak mizah ve eleştiriye de etkilemiştir. Bu araştırmada yapılan analizler ve yorumların, günümüz Avrupa mizahı ve eleştiri kültürü hakkında bilgi vereceği düşünülmektedir. Yukarıda bahsedilen sanatçıların çalışmaları çerçevesinde yapılacak karşılaştırmalar ve buna bağlı olarak oluşturulacak fikirsel çıkarımlar, Avrupa da mizah ve eleştiri geleneğinin durumu hakkında somut veriler oluşturacaktır. Bu araştırmanın, Avrupa sanatında mizah ve eleştiri üzerinde araştırma yapacak akademisyen, sanatçı, öğrenci ve okuyucular için yararlı olacağı düşünülmektedir.

Anahtar Kelimeler: Mizah, Eleştiri, Bosch, Schön, Gillray, Grandville



1. INTRODUCTION

When the Renaissance was started as a cultural movement around 14th century in Italy, Richardson originated it in Florence, its effects were spread to the rest of Europe (Richardson, 2007:15). The Renaissance not only involved with painting, poetry, decorative arts, sculpture, and drawing but also science, philosophy, literature and music. As Victoria Charles states that The Renaissance art was "a cultural transformation" and "It separated the Middle Age from the Modern Age and was accompanied by Humanism and the Reformation" (Charles, 2007:07). Some historians studied The Renaissance art in different angles and perspectives but humour and criticism were not much analysed in The Renaissance art. This research focuses on some of Renaissance artists like Bosch, Brueghel and Archimboldo as well as European early modern caricaturists and artists like Erhard Schön, Gillray, Granville and Kubin. This analysis will cover above mentioned artist's work through the perspectives of humour and criticism.

2. RESEARCH SIGNIFICANCE

The importance of this research is that how some European artists used humor and criticism in their works during and after the Renaissance. Analyzing the works of various artists through humor and criticism will help researchers to understand today's European art in different perspectives. The art has the power show the condition or situation of the society. It does it through aesthetic and beauty. The art has also creative and surprising ways to reach people. The artists in this research are important figures in the history of the art. Researching and analyzing their works will help to understand humor and criticism in different perspectives. It is considered that this research will be useful for non-European countries where humor and criticism were limited to spread or not exposed as much as in Europe. Humor and criticism are related with democracy. Criticism through humor is one of the best ways to communicate in the society. It will be especially useful for readers in Turkey who will understand where the basic grounds of humor and criticism come from.

3. METHODOLOGY

This research relies on comparative methodology. Analyzing of European artist' works through the perspectives of humor and criticism means that cultures and social norms play important role in this article. Studying, analyzing and then commenting on the works of artists require comparative approaches in this research.

4. FINDINGS

4.1. Hieronymus Bosch (1450-1516)

Late in the 14th century, Hieronymus Bosch exposed his wild imaginative half-human and half-creatures in his paintings in the Netherlands. Although some of his paintings such as, "Marriage Feast at Cana", "Christ Crowned with Thorns" and "Epiphany" were classic examples of Realist paintings, he also often dramatized human life by depicting scary, yet comical, human-like creatures in settings such as hell. "The Damned Punished in Hell", "Hell" and "Temptation of St Anthony Triptych" exemplifies his works that may be described as nightmares within daydreams.

Bosch's figures, animals and objects are often portrayed strange relationship with each other in his painting. Some of these paintings contain humorous, absurd figures and animals. For example, one of Bosch's best examples of comical and humorous, but at the same time scary and horrific, painting is, "The Judgment Day, (1516)" (See Image 1).



Image 1. Hieronymus Bosch, The Judgment Day (1516), Painting, Academy of Fine Arts, Vienna.

The painting is consists of three panels. The left panel has depiction of heaven where God is sitting on his throne. While another of version of God is also creating Eve from Adam's rib at the bottom of the painting, there are no strange and weird figures in this panel. But the centre and right panels are quite dark and have many strange figures. In the centre panel, the Jesus is with his followers and is watching his people from above as hellish fiends, monsters and creatures in retribution for their sins terrorize them. One of creatures in this painting is a bird head with a human body. It punishes a human for his sins. Another dwarf-like, decapitated creature is following the bird-head creature with his legs. Walter S. Gibson who studied Bosch' painting described the painting as follows; "Many display bizarre fusions of animal and human elements, sometimes combined with inanimate objects. To this group belongs the bird-like monster that carries a giant knife in the central panel: his torso develops into a fish tail and two humanoid legs, shod in a pair of jars... others posses' bodies and limbs which glow in the darkness. Several fiends' blow musical instruments thrust in to their hindquarters, bringing to mind the farting devil..." (Gibson,



1973:10). Appearance of these half creatures and half human fiends are oftentimes absurd and comical. It is possible to say that this playful and juxtaposed painting has absurdness and humorous quality in it. Where did Bosch acquire his strange human-creature characters? And what sources inspired Bosch's imaginations? Gibson believes Bosch was inspired by literature, and its grotesque shapes throughout history. As he states, "some of his monsters are also derived from traditional literary art and visual sources. The vaguely anthropomorphic devils, such as those in the blacksmith scene of the central panel, occur in many earlier 'Last Judgment' scenes." (Gibson, 1973:57).

Bosch may warn local people because of their sins and wrong doings, a heavily weighed topic in the Middle Age. To do so, he illustrated biblical scenes depicting the outcome if they were to venture away from Biblical truth. He was strong believer in the bible and in Middle Age ideals. Gibson supports that, "Bosch himself can hardly have been anything other than an orthodox Christian. He was a member of the Brotherhood of our Lady, a guild of clergy and laity devoted to the Virgin Mary and quite different from the Brethren of the free Spirit" (Gibson, 1973:57). Also, Rene Passeron, described in his short biography how Bosch was inspired by the Middle Age's social and cultural life, "The Artist's (Bosch's) paintings tracked the traditional approaches of the Middle Age that Monsters and creatures were figures of horror." (Passeron, 1996:94).

Many artists are inspired and affected by their century's social and public life as well as by natural beauty. Gibson also supports Passaron's claim, "The earlier artist depicted the universal Christian themes on sin, death and salvation. To a great extent, Bosch's literary and visual sources were the common heritage of the Middle Ages." (Gibson, 1973:12). 12. While Bosch depicted human figures or sinners without deformation, he creatively manipulated the punishers in this painting. According Bosch, these creatures of punishers supposed to be absurd and weird so that the viewer of the painting should be amazed by the idea of the hell. Therefore, Bosch used his imagination to create absurd and strange creatures to punish the sinners in hell. The purpose of the artist' intention was that he wanted to criticize the people who were sinners and not believers of Jesus. Bosch's weird, strange and humorous creatures are the result of juxtaposition figures and animals in this painting.

4.2. Pieter Brueghel the Elder (1525-1569)

Another painter who uses absurdness in his paintings is Pieter the Elder Brueghel. He is the artist known to be a successor of Bosch. It is considered that he was born in a place between the borders of Holland and Belgium in 1525. As the researchers mention the works of Bosch influenced Brueghel' works. As Gustav Gluck points out, "...He (Brueghel) received his spiritual upbringing in the neighboring town of Bois-le Duc and perhaps even received his first artistic incentive from the works of Hieronymus Bosch, his greatest predecessor, to be seen in the churches." (Gluck, 1970:8). Brueghel was so interested in the studies of Bosch that he could not keep himself away from using Boschian style in his own paintings. Even Cock, who was the publisher of Brueghel, attempted to sell his work Big Fish Eat the little Fish (1995) as if it was the work of Bosch. Gibson supports this claim in his research, "By 1556 he (Brueghel) had



produced several drawings in the style of Bosch. One of these is the Big Fish Eat the little Fish, which Cock published the following years as an original design by Bosch. His reasons for omitting Brueghel's name are unclear: perhaps he wished to capitalize on the reputation of the older artist." (Gibson, 1973:44).

No matter how Brueghel was influenced by the studies of Bosch, he would have acquired his own style and point of view later on. It is considered that some of Brueghel's works, particularly, focused on nature, country and daily life, which are significant works in the history of art. Some of these works are "The Adoration of the Magi", "The Hunters in the Snow", "The Corn Harvest" and "The Peasant's Wedding". What are important in the works of Brueghel are his strange, weird and humorous figures in his figures. Brueghel associated his observance in life through humorous viewpoint and his critical eye. Gibson states that Brueghel made banal ideas into unforgettable images through humor; "...His robust humor, his keen observation of human physiognomy, and, above all, the visual imagination which enabled him to transform even the most banal ideas of his age into powerful and unforgettable images." (Gibson, 1973:07).

It is possible to exemplify some of Brueghel's works as follows: "Seven Deadly Sins", "Seven Virtues", "Mad Meg", "The Fall of the Rebel Angel", "Temptation of St. Anthony", and "The last Judgment". In such works, Brueghel depicted scoffer, satirical, and humorous figures. Gluck's comment on Brueghel's works may support this idea, "These are not popular broadsheets, intended for the widest circulation, but profound intellectual works of art which with his pointed humor and their satire directed against the perversity of the World are intended for a small circle of scholars." (Gluck, 1970:9).

Furthermore, Gluck pointed out that Brueghel has not only shown humor in his works, but also practiced in his life, "...He was a quiet, sedate man who spoke little but loved to entertain his guests with practical jokes; Frightening his friends and assistants with all kinds of apparitions and noise." (Gluck, 1970:9). Brueghel's drawing work, "Allegory of Pride, (1557)" is an example of creativity in absurdness (See Image 2).



Image 2. Pieter Brueghel The Elder, "Allegory of Pride, (1557)",
Lithography, Frits Lugt Collection, Paris

At the front part of this work, the woman who looks like a noble in her showy cloths and a mirror in her hand is proud of her beauty. The peacock at the right of the woman looks at her. Perhaps Brueghel put the peacock next to the arrogant, noble woman and wanted us to make a comparison between them. The woman in rich court dress with the mirror is a royal lady. However, there is a creature at the left side of the royal lady, where it humiliates her with its behavior. In this scene, this humanlike creature does not have body except the head with the tail. The mouth of the creature is clenched with a ring. The creature looks at the mirror and looks as if it feels the same joy with the woman. We are able to comprehend these two comparisons much easier than the other figures in this work. It is possible that Breughel placed, on purpose, that satirical comparison at the front of this work. While he was presenting various humanlike creatures and their actions and attitudes in a carnival atmosphere, he entertained people in his real life, as we understand from the comment of Gibson, "Breughel was still the humorist whose scenes of peasants, proverbs and folklore were destined chiefly to entertain the man in the street." (Gibson, 1973:10).

At the back of this drawing work in which half-human and half-animal creatures of Brueghel's dream world illustrated, surreal buildings that might be called as "space-like", amazing houses and constructions are designed as a consequence of Brueghel's creative view. At the right side, while a person is being choked in a river, the others are watching him in a fun, and at the left side, a creature with a huge bird head wears an amazing architectural hat. At the right side of drawing, man is



peeing through his anus while a peacock is standing on his back. Brueghel illustrates a world of nonsense and madness in his drawing. It is possible to say that the main topic of this drawing is the royal lady with her pride. Brueghel criticized the royal lady in the society through mocking her with absurd and funny looking creature around her. Brueghel depicted many figures and animals like creatures in this drawing work, but he especially put the royal lady in the front of the drawing so that he can show his criticism clearly in the painting.

4.3. Giuseppe Arcimboldo (1527-1693)

Giuseppe Arcimboldo had very close relations with the Emperors Maximilian II and Rudolph II of his era, had an international fame within a peculiar style by associating natural figures with human portraits. His portrait works are bizarre, humorous and surprising. Arcimboldo formed his peculiar style by composing natural elements like fruits, flowers, bird, objects, animals etc., with human portraits. Nevertheless, Arcimboldo's success was not in associating human beings with plants or animals, which were also used in different ways by Brueghel and Bosch, but to present these figures in a style of extraordinary harmony and order. Michael O'Pray Supports this idea as follows; "Archimboldo's paintings of heads comprised of the objects and natural elements were not his invention, but his brilliant use of style was unmatched." (O'Pray, 1987:12).

Werner Kriegeskorte, a friend of Archimboldo of the same area, writes in his study on Archimboldo as follows: "This is a painter with a rare talent who is also extremely knowledgeable in other disciplines; and having proved his worth both as an artist and as a bizarre painter..." (Kriegeskorte, 1992:12). It is possible to give some examples for the portrait studies of Arcimboldo which are identified as "bizarre": "The Lawyer" (1566), "Vortumnus" (1590), "Eve and the Apple" (with Counterpart 1578) and the portraits illustrating the seasons such as "Winter and Spring" (1573) and "Summer and Autumn" (1573). Kriegeskorte, quoting from the researcher-author Geiger, concentrates upon the tendency of Arcimboldo onto bizarre and humorous portraits as follows; "...These tendencies were undoubtedly reinforced by his acquaintance with his pictures by Bosch, Brueghel, Cranach, Grien and Altdorfer." (Kriegeskorte, 1992:16). It is possible to claim that Bosch and Brueghel's absurd and strange artworks inspired humorous and bizarre elements in the works of Archimboldo.

The technique of Archimboldo in his works is not in close relation with the traditional caricature of the present day. He used oil painting as his medium to create humorous portraits. Caricatures were executed by ink, pen and pencil in that era. But Archimboldo used painting in order to make well known and respected figures of that area. The core idea of Archimboldo's portraits painting was not just combining some elements of nature with certain human portraits. It is the fact that Archimboldo had to know the personality and character of the people whom he painted. He used certain elements like flowers and plants that his clients involve with them. Archimboldo used symbolic objects and nature elements so that his portraits can be meaningful with them. O'Pray agrees that the portraits in the painting of Archimboldo represented by objects and symbols; "Arcimboldo's portraits are fascinating in that they are accurate and beautifully painted representations of objects which are



then imaginatively constructed in a fantastic form to resemble a further object, the model for the portrait. Equally, the objects depicted—animals, flowers, fish, etc—had symbolic meanings familiar to the court.” (O’Pray, 1987:12). Kriegeskorte claimed that the Emperor Maximilian II and Rudolph II instructed humorous and bizarre portrait works of Archimboldo. Archimboldo’ humorous paintings were entertaining objects, as Kriegeskorte says “...Arcimboldo was influenced directly ‘from above’, that he received advice that the emperors had so much political discontent on their hands, so much internal strife caused by warring religious factions, that in the midst of all this they wanted to have some entertainment, relaxation and peace, at least within their families, and so they took great delight in the artistic jokes and comical pictures that Archimboldo provided.” (Kriegeskorte, 1992:35-36). Kriegeskorte mentioned that bizarre and fantastic works of Archimboldo were “comical”; “The book itself fully corroborates the impression that Arcimboldo’s pictures are ‘comical’.” (Kriegeskorte, 1992:20). Kriegeskorte also points out that one of the Italian artists Da Costa Kaufmann interpreted the works Arcimboldo as ‘scherzo’, meaning ‘bizarre’, and another artist Luigi Lanzi said ‘capricci’, meaning ‘jokes’. As far as all above-mentioned claims and comments, we understand that fantastic and surprising elements in the studies of Arcimboldo were related to humor and jokes. Arcimboldo’s work, “Water, 1566” is combination of sea animals and human portrait. (See Image 3).



Image 3. Giuseppe Archimboldo, “Water, 1566”, Painting, Kunsthistorisches Museum Vienna



We do not know whether or not this portrait belonged to a person in close relation to Arcimboldo at the palace of Emperor Maximilian II. The artist collaged sea animals with a human portrait in a perfect harmony where strangeness and surprise emerged in the painting. It is hard to not to admire how Arcimboldo skillfully presented us his smart invention of creatures that he combined them in a human portrait. I would like to emphasize that in this work, the sea animals forming the human portrait were also depicted in their own identities and the human portrait would be interpreted different from a human figure. While explaining how the term "comical" emerged in the studies of Geiger, Kriegeskorte comments on Arcimboldo's work and focuses on the relation between organs of human figures and various fish species as follows: "The upper part of the body appears to be formed by a coat of arms consisting of a giant crab (the breastplate), a turtle and a large mussel (the shoulder-piece) to which an octopus has attached itself with its tentacles. A pearl necklace decorates the neck. The cheek is a ray; an oddly shaped pearl decorates the mussel-like ear.

A squill, another member of the crab family, takes the places of the eyebrows, and the mouth is formed by that of a shark, wide agape and with sharp teeth. The top part of the head is rounded off by some kind of crown, which seems to include one or two whales, two spout fish, a walrus, a young seal, a sea horse and, somewhat hidden from view, the arm of starfish." (Kriegeskorte, 1992:22). No matter how the human portrait of Arcimboldo was described in a realistic way by Kriegeskorte, this work cannot go beyond humor or jokes. Kaufmann claims that Archimboldo's composite paintings are exemplary of humor and joke. The writer also reports that some of Archimboldo's contemporary artists like Comanini calls his heads as "ridiculous" and "a joke". (Kaufmann, 2009:09). Archimboldo, like Busch and Breughel used painting as medium, but he used humor through various human portraits. It is possible to recognize Archimboldo's works as humorous painting.

4.4. Erhard Schön (1491-1542)

German Erhard Schön's wood cut printing; "Martin Luther as the Devil's Bagpipes, (15530)" is an exemplary of work that it combines humor, art and criticism. (See Image 4). What is important in this satirical work is that the identification of human with an undefined creature. The Devil, the creature, plays the bagpipes in this work. But this bagpipes is a human head that was said to be reference of Martin Luther, a reformist in Roman Catholic Church. As Guilia Bartrum says, "This image was used as a broadside by the "reformers" against the Roman Catholic Church...The image depicts the Devil playing a monk like a bagpipe, reinforcing the idea that monks were instruments of the Devil. Being that Martin Luther was a monk, many believe that this is a caricature of him, however, "no such print is known with the addition of a suitable anti-Lutheran text." (Bartrum, 1995:95). While depicting the bagpipes as the head of Martin Luther, the artist adds another Satan head at the abdomen of the satanic creature playing the bagpipes in order to point out the difference of Satan from the human. The head looks at the audience and laughs ridiculously implying that it controls and leads Martin Luther.



Image 4. Erhard Schön, "Martin Luther as the Devil's Bagpipes, 1553)", Lithography, Eduard Fuchs Collection. Berlin

Hillier claimed that there was a conflict between reformers and counter-reformers in the Christian world in that time. Therefore, Schön's criticized Reformist Martin Luther as a trumpeter of the Satan. In the image, the Satan uses the head of Luther as a bagpipe, and the nose of Luther is also depicted like a trumpet. By using this way, the artist seeks to illustrate Luther as if he collaborates with the Satan. The resemblance and idea here are indeed sharp and satirical. It is possible to accept this work as a good example for the satirical caricature. Hillier regards the widespread of similar satirical caricature as a result of the invention of printing in this period: "Satire was mobilized by the invention of printing in the fifteen century; and by the time of the reformation the age of book illustration had begun. Caricature was used as a weapon by both reformers and counter-reformers." (Hiller, 1970:19).

Schön's printing work was clear criticism of a religious man. Drawing quality and clear caricature portrait help viewer to grasp the image immediately. Edward Lucie-Smith claimed that prints helped to communicate ideas more easy by saying that; "Prints produced in the fifteenth and sixteenth centuries are often rich in fantasy...far more than paintings, prints are concerned to communicate ideas." (Lucie-Smith, 1975:15). Schön used the devil imagery with Martin Luther so that he can influence the people. Horrifying and scaring people through images were an important approach to influence general audience. In our previous example of works, Bosch and Brueghel illustrated similar approaches in



their works. They created horrific creatures that was torturing and punishing the people. For example, Daniel Robbins in his book of Caricature analyzes the satirical graphic art and European Art through the painting of Bosch. He claims that ugly faces and absurd monsters in paintings or drawing refer to visual metaphor for evil; "In the work of Hieronymus Bosch one finds an absorbing variety of ugly faces and horrendous monsters employed as visual metaphors for evil. The representation of the persecutors of Christ and of the sinful as ugly and the use of hybrid monsters as symbols of evil were both mediaeval traditions, but Bosch elaborated the inherited vocabulary of forms with endless inventiveness and brought to it a brilliant gift for the observation and reproduction of physiognomic clues." (Robbins, 1971:05).

Robbins' above comment also valid for Schön' works. He used absurd and comical figures so that he can attack the people whom wanted to criticize. For example, in the work of Bosch, "The Judgment Day", he painted imaginative creatures to torture people for their sins. Bosch's visual comments for the sinners were the way of criticism. Schön used similar approaches in his print making work, "Martin Luther as the Devil's Bagpipes". He criticized Martin Luther through collaborating him with the Satan in an allegorical way. Edward Lucie-Smith supports idea of this by saying that; "At this period, allegory occupies an especially important place; and it is the characteristic disjunctions imposed by allegory that give the images their strangeness." (Lucie-Smith, 1975:07). I think that the term 'strangeness' in the above definition of the author seems to be used as a result of depicting Martin Luther in such an absurd way.

4.5. James Gillray (1756 - 1815)

James Gillray was fearless the leading British satirical cartoonist who used etching method to criticize the powerful people in his time. Gillray's fame was well known all over the England and as well as in France (Katanka and Edgell, p. 38). Gillray critiqued not only Napoleon because of his politic ambition, but also most of the prominent nobles and some other politicians in England were punished by Gillray's satiric art. Robbins and Shultz support this idea by saying that "He (Gillray) attacked the press gangs, abuse of power by the Establishment, sexual promiscuity, ...the morals of Royal Court, the personal habits of the king and Queen, the behaviour of the heir to the throne..."(Robbins and Shultz, 1971:05). Caricature became an extremely popular form of art in England during the late eighteenth and nineteenth centuries. Matthew Darley, W. Hogarth, John Collier, Thomas Rowlandson, Cruikshank, etc. were some of the prominent leading satiric cartoonists in this period. (Katanka, and Edgell, 1973:05).

Daniel Robbins describes the caricature as, "a picture, description, etc., characterized by burlesque exaggeration or distortion." (Katanka, and Edgell, 1973:06). The soul of caricature is exaggeration and distortion of someone or something that the artist criticized. It is possible to say that there are strong distortions and exaggerations in the works of Gillray. For example, some of Gillray's exaggerated satiric works can be as follows; "Presages of the Millennium", "An Excrescence;-a Fungus;-alias-a Toadstool upon a Dung-hill" "Midas Transmuting all into Paper" and "The Apotheosis of Hoche and The Plumb-Pudding in Danger." The artist most commonly used human



figures that are presented sometimes in an allegorical and sometimes in a satirical manner through distortion and exaggeration. Gillray's etching "Old Wisdom Blinking at the Stars, (1782)" is a good example for distortion and exaggeration (See Image 5).

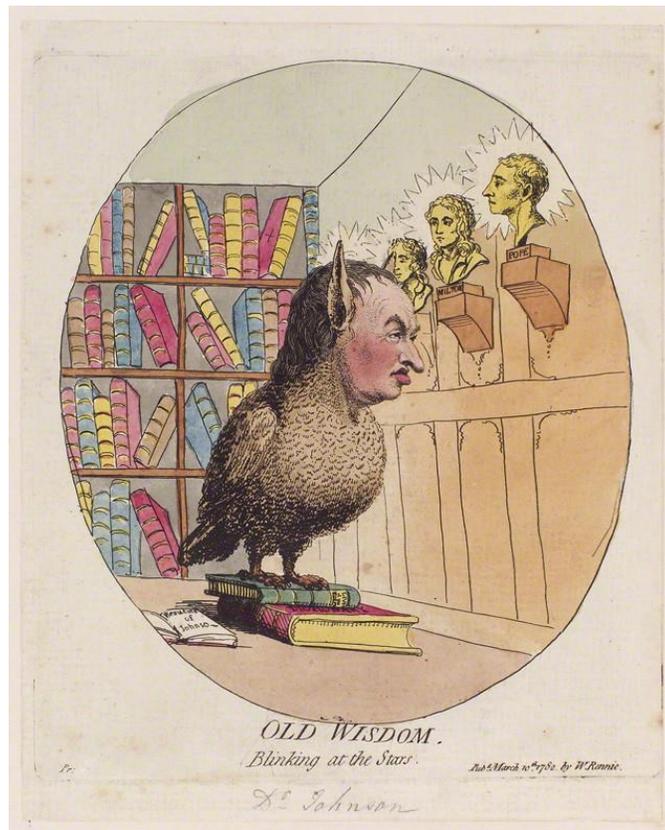


Image 5. James Gillray, "Old Wisdom Blinking at the Stars, (1782)", Etching, British Museum, London

In this work, Gillray criticizes Samuel Johnson who was the governor of the period. The governor abolished the governmental support on the prominent poems of the era in accordance with his authority. Of course, there were many protests against such decision. This politic decision was good opportunity for Gillray's satirical humour. Gillray illustrated an owl without head. He replaced Johnson's head instead of drawing actual owl head body. The artist also drew Johnson ears like ass's ears. Johnson with the owl body and ass's ears is standing on two books, which indicate that he made decision according the law. Johnson was illustrated in a pose that he is gazing at the statutes of Pope and Milton, who were the prominent poems of the era. Johnson's head with owl body appraises these poems. Gillray, not only humiliates Johnson in the manner of an owl with donkey ears, but also he criticises Johnson for his political decision. Gillray also distorted Johnson's facial feature so that he can be repulsive and unattractive. At the same time, the artist coloured Pope and Milton's statute as a gold to indicate the importance



of the poets. It is clear that Gillray dehumanized and criticised Johnson for his action through half creature and half human portrait. Gillray's artistic drawing of Johnson is not much different than in previous works of Bosch, Brueghel and Arcimboldo. As we remember, Bosh and Brueghel combined and manipulated human figures with certain animals. Archimboldo also used sea animals to form a human figure that he knew. Although Gillray's work was not complicated and confusing in terms of meaning, distortion and exaggeration were their common approaches in their work.

Some of the satirical caricaturists of late 18th century and 19th century France such as Honore Daumier, Gavarni, Decamps and Monnier were outstanding figures in the field of visual humor. Most of these caricaturists presented their political criticisms in the satirical humor magazine *La Caricature*, established and led by Charles Philipon in 1830. Philipon's intensive satirical magazine disturbed the nobles and politicians of this period. Daumier who was drawing in this magazine was imprisoned for one of his caricatures: "Daumier gained early notoriety; he was imprisoned in 1832 for a caricature of Louis Philippe as Gargantua" (Robbins and Shultz, 1971:06). After one year later, Charles Philipon established another humor magazine *Charivari* in which he carried on his satirical struggle.

4.6. Gerard Granville (1803-1847)

One of the caricaturists employing in *La Caricature* was Gerard Granville who was one of the most important names for the sake of visual humor, as Hillier supports "It is said that Grandville took part in the Revolution of 1830. Afterwards he joined the attack on the new government through his work for Charles Philipon, editor of the satirical weekly, *La Caricature*" (Hiller, 1970:97). After closing of *La Caricature*, Grandville associated human and animal figures skillfully and combined them creatively that might be identified them as bizarre and absurd. Beatrice Farwell associates Grandville's works with literature stories of *Gulliver's Travel* and the *Fables of la Fontaine*; "His usage of strange proportions and anthropomorphic animals attracted him to *Gulliver's Travels* and the *Fables of La Fontaine* which he illustrated in 1838 and 1841, respectively." (Farwell, 1989:17). Grandville's works were in the realm of cartoon, fantasy and surrealism. Rene Passeron also claims that because of Grandville's works blend in the area of fantasy and surrealism, his works inspired some of surrealist artists in that area; "Although he gained fame from satirical drawings, later on he moved to fantasy...His humorous and dream-like fantastic works gave an inspiration to surrealists." (Passeron, 1996:103).

It is possible to name some of Granville's works as follows; *Moyens Coercitif*, *Cabinet d'histoire naturelle*, *Vo insulte Milady* and *Omnibus Royal des Pays-Bas*. Grandville also drew clever caricatures by blending of humans and animals into political field. Beatrice supports that idea by saying that, "Grandville was unique in his penchant for identifying everything in his political images with labels or commentary incorporating the pun and the metaphor." (Farwell, 1989:95). Grandville's artistic approach, still artist used it in today's art world, is to merge two figures or objects into one that is called metamorphosing. In our previous analysis, such approaches were found in the works of Bosch and Brueghel. Danielle Robins points out this significant characteristic works of Grandville, "However, Grandville goes further, metamorphosing



the human being into the animal and letting the animal behavior and the human behavior merge so that the two become indistinguishable from each other." (Robbins, 1971:45). Grandville's work, "Contradictions of a Mirror, (1835)" is a good example of metamorphosis image. (See image 6).



Image 6. Gerard Granville, "Contradictions of a Mirror, (1835)", Etching, Private Collection, Paris

The theme of this image is the relation of people with the mirror at which they frequently come face to face in their daily life from a different aspect. There is an enigmatic and a problematic situation in this work. The head of an insect figure is looking at the mirror. But the bottom of this insect head has human body. It is an expectation that whatever front of mirror reflects on the mirror. This insect head with human supposed to reflect on the mirror but the reflection of this human-animal figure on the mirror is illustrated as a young handsome person. Of course we may get confused about this situation at the first sight; however our surprise will lead us to solve this problematic situation. Here, the humor emerges from this absurdity hidden in the complexity. While we are expecting the see the nonsense insect-human figure on the mirror, Grandville reflects a normal human figure on the mirror. Baudelaire explains the creativity of Grandville in these lines; "This



man, with his superhuman courage, spent his life remaking the creation, He took it in his hands, twisted it, rearranged it, explained it, commented on it, and nature transformed itself into apocalypse." (Farwell, 1989:17).

There is a French explanation of this cartoon that was added at the top and bottom. It says; "Se regardant dans la glace, il se trouve joli garçon," which means that "If you look at a mirror, you will see a pretty boy". This perhaps explains that Grandville was criticizing of mankind in general. We can say that Grandville drew up a puzzle by mixing the real life with the unrealistic life. Grandville's bizarre and humorous works were included in his book *Another World* published in the last years of his life, as Beatrice points out, "Grandville's famously bizarre imagination was freely expressed in *Un Autre Monde* (another world) of 1844, full of the strange metamorphoses and animate objects typical of his work in the last year of life." (Farwell, 1989:17).

In our previous analyzes, it was indicated that Brueghel, Bosch and Arcimboldo's works made of oil paintings. But Grandville's works were made of etching. His works rely on two dimensions, which was easier to publish and reproduce. But their common theme was mixing of human and animal figures as the name of absurdities and humor.

4.7. Alfred Kubin (1877-1959)

Until the late 19th and early 20th centuries, German caricature gained importance in the field of satirical political humor. While talking about the influences of caricature around the world, in his book "Cartoons and Caricatures", Hillier points out the significant contributions of England in 18th century and France in 19th century to the world caricature, and adds that Germany has joined to this chain in the early 20th century and the satirical humor magazines *Simplicissimus* and *Kladderadatsch* had a great significance in this regard; "But at the beginning of twentieth century, the dominant country was Germany, which had Thomas Theodor Heine and Gulbransson of *Simplicissimus* in Munich and Arthur Johnson of *Kladderadatsch* in Berlin." (Hiller, 1970:111).

Thomas T. Heine established the caricature magazine, *Simplicissimus*, in 1896. While James Gillray in England targeted politicians, bureaucrats, military authorities and other victims, Stanley Appelbaum explains critic area of *Simplicissimus Magazine*, "Simplicissimus continued to lampoon objectionable government policies, the German bureaucracy, the many vestiges of feudalism, the military, the politically reactionary clergy (both Protestant and Catholic), the smug bourgeois and other readily available victims." (Appelbaum, 1975:04). It is possible to list the leading satirical caricaturists of the magazine as, Max Sleght, Pascin, Alfred Kubin, Heinrich Kley, Theodor Kittelsen, George Grosz. Appelbaum focuses on the Expressionistic caricature works of the young generation as life-giving sources and referred the influence of Avant-Garde on the magazine like that, "The *Simplicissimus* artists were not incapable of growth, younger blood did gain admittance and Expressionism got a showing, but *der simpl* was not an experimental organ, and such movements as futurism, Cubism, Dadaism and Surrealism appear in it only as objects of ridicule." (Appelbaum, 1975:04).

As Appelbaum stated, political expressions of humor were much more dominant in the caricature magazine *Simplicissimus*. Especially, Alfred Kubin's works were seen in this magazine more frequently. His caricatures



are evaluated as bizarre and fancy. In Alfred Kubin's biography Appelbaum refers to that interaction as follows; "Kubin went to Munich in 1898 to study art. Here he got to know and emulate the work of the great fantastic and grotesque artists of the near and distant past: Max Klinger, Ensor, Goya and the rest." (Appelbaum, 1975:04).

Appelbaum claims that the artists such as Max Klinger, Ensor and Goya influenced Kubin's works. He interested in symbolism, expressionism and absurdness, like Ensor, Goya and Klinger, in his works. One can feel of dark, Spectral, and symbolic fantasies in Kubin's work. It is possible to refer some of the grotesque and fantastic works of Kubin; "The Assassination of Rasputin" "July" " The Awakener of Life", " Ne'er-Do-Well Sourcerer Comes Back Gome to His Old Dragon", and "The disinherited Man". Kubin's one of works, called "The Executed Man Takes Leave of His Dwelling, (1900)" is a good example of his dark and bizarre drawing. In this work, a human assumed to be in prison was standing as beheaded. His effort to hold his head with his arms may lead us absurdness and curiosity. Although the reason why he produced such a work is unknown, he might have illustrated the psychology of a prisoner waiting for his death in the prison. What leads us to consider so, is Kubin's title "The Exuceted Man" of this caricature.

As it is seen in the caricature, Kubin illustrated the man as beheaded. What is obscure in this caricature is the continuance of the title, 'Takes leave of his Dwelling' that it is possible to think that the house or living place of this man was his head as the term 'his dwelling' can be thought as his head. To consider a ceased head as a house or a living place, and to caricaturize such a scene, of course, makes Kubin's work curious and weird. Absolutely, this work may be interpreted from different views. Appelbaum claims that the figures used in the work of Kubin were isolates from their environment and they were presented in a horrible way. Appelbaum goes on like this, "The subject matter is generally tinged with horror; the characters are often misfits and outsiders." (Appelbaum, 1975:18).

The humor in the caricatures of Kubin can be included in black humor category. The black humor can be described, as "It was to move to the opposite extreme: 'making fun of' in the most grotesque, macabre manners, those very things, which frightened and disturbed society. It seemed to be almost an attempt to "shock" our self out of the horror and anxiety" (Rabinson, 1991:89).

Although Appelbaum claimed that Surrealist artists considered the caricatures of Kubin as leading examples of Surrealism, but he also expressed that Kubin moved alone in his artistic life; "Despite this association and his acclamation as a precursor by the surrealists, Kubin always remain a solitary and independent" (Appelbaum, 1975:18). The claims of Surrealist artists for assuming the studies of Kubin as leading figures of Surrealism, and also Passoron's emphasis on Kubin as leading Surrealist display Kubin's caricatures in close relation with surreal humor.



Image 7. Alfred Kubin, "The Executed Man Takes Leave of His Dwelling, (1900)" Drawing, Private Collection, Berlin

5. CONCLUSION

This research focused on certain the works of European artists where they were considered important painters and caricatures in their time. Bosch's paintings had absurd and strange figures. The artist created weird and comical creatures so that they could terrorize and scar the sinners in the hell. Many bizarre combinations of animal and human creatures, like the bird-head creature with his leg, in the work of Bosch are comical and funny. Brueghel also used such imagery in his works. He criticized the rich lady through comparing her with the ugly creature next to her. Both of them were looking at the mirror with their pride and self-loving. Archimbold's paintings were also humorous and funny because of constructing human portraits through various animals and objects.

These portraits were indirectly implying the character of the people where it was considered to be entertaining and fun in the palace of the King and Queen. Schön's work was strong satirical criticism against the religious leader, Martin Luther. The artist made fun of Martin Luther through drawing his portrait with as if Martin Luther works with Satan in the drawing. Gillray also attacked the mayor, Samuel Johnson to critics his action against poets. The artist replaced Johnson's portrait with the owl while adding also ass' ears on the drawing. Grandville's drawing was criticism of a man who thought of himself as handsome and important man in the world. But the artist replaced his portraits with an insect figure. Kubin work was considered as an exemplary of black humor. The artist reflected his emotion and thought



through weird and strange drawing. It is possible to conclude that the works of Bosch, Brueghel, Archimboldo, Schön, Gillray, Grandville and Kubin may contain strong humor and criticism in their work.

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