Renaissance and Comic Cartoons; Transportive and Transumptive

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This Renaissance cartoon by Raffaellino del Garbo, entitled 'Angel of the Annunciation' and this 20th century comic cartoon by James Thurber, are at the same time cartoons and forms of conveyance. Although appearing very different, they are more similar than might be realized, since they each facilitate a thinking process. Each contains a 'quickness' of technique and concept that is typical of cartoons, additionally, they act as a medium to communicate. They convey multiple tangible and intangible concepts to an audience and to the artists themselves. This study will compare qualities of Renaissance cartoons employed by artists to facilitate the production of frescos with the poignant visual barb of contemporary cartoons or comics used for social and political comment, to explore *transportive* and *transumptive* process.

Although their uses and interpretations possess some differences, their physical form, both concise and poignant, suggests how they are employed in visual communication. They transport consistency of images and yet, encourage manipulation. They are not necessarily beautiful, instead their value lies in their usefulness in a production of meaning.[1] During the Renaissance, cartoons were used to facilitate paintings and frescos, they transferred shape and scale, while providing an intangible consistency of idea. In another mode of conveyance, 20th century political/commentary comic cartoons transmit concepts in a mass media format that conveys a polemic to a wide audience, often through humor and satire. Even with the differences in conveyance techniques, these two forms of cartoon each contain the transportation of likeness from one media to another. On another level, they act as *transumptive* and transfer meaning through the process. By studying the ways meaning has been communicated historically through cartoons, a method of viewing contemporary manners of representation can become evident.[2]

Transportive is a form of transport which entails carrying or conveying a thing or person from one place to another; conveyance.[3] This definition implies a transmitting, a one to one relationship where something is moved intact from one place to another, a movement that preserves an observable likeness. This word suggests a transfer of the tangible, the things that can be seen or compared.

A dictionary definition expresses the meaning of *transumptive* as, relating to or characterized by the transfer or substitution of terms, a transcription or a synonym for metaphorical. This concerns the action of taking over from one to another, a conveyance of the intangible. An etymological connotation of *transumptive* describes *transumere;* — to take from one to another.[4] There are many words that imply a conveyance such as transpose, transfer, transmit, transmute and transform, but each does not connote the unique expression, or entirety, of the qualities distinctive of these two types of cartoons. *Transumptive* implies a transformation in transfer, one that alters in meaning or distorts as does a metaphor, where something stands for something else and needs translation. In some cases the *transumptive* might indicate a transmutation, although in the meaning of *transumptive,* the transfer is not a complete physical substitution, some qualities of idea remain through the transposing.

This study uses cartoons as examples for a discussion of *transportive* and *transumptive* for several reasons. First, these images are historically related though their name, *cartoon*. They are distinctive of transforming processes, one that primarily transfers a meaning, the other, that mainly conveys a physical likeness. Although this general idea of replication describes their most common functions, their uses become more complex when it is understood how they relocate meaning. At the sugges-

tion of James Elkins, these two examples of cartoons can be viewed as ''non-art,'' since neither falls into a category of ''fine art.''[5] Renaissance cartoons might be considered pre-art, since they are the sketches necessary for preparation. Comic cartoons are in the realm of popular media and, also, may not be considered fine art. They are the simple line images of mass communication, meant to be temporal, primarily employed to convey a polemic. George Sanatayana writes that there are two essential qualities of the theory of beauty, criticism that implies judgment and aesthetic perception.[6] With judgment being a factor of beauty, the cartoons may be appreciated as having value in the means of their function. With this function, often being an opinion in a newspaper, the cartoons might be read as a text. In this way the comic cartoons may be a substitute for writing and a carrier of ''determinate'' meaning.[7] They may be viewed as ''notations,'' or diagrams that primarily carry information.[8] As visual images they have multiple interpretations and as texts they may not be read for specific meaning.[9] It is important at this juncture to explore the qualities and uses of these two types of cartoons to find their relationships as *transportive* and *transumptive*.

RENAISSANCE CARTOONS

During the Renaissance, cartoons were used as preparation for frescos displaying color and detail, and as much life-likeness as the Renaissance painters' skill could determine. As literal transfers of images and information, the cartoons were a point-to-point replication. Often drawn at the full scale of the intended fresco, ''a stylus was pressed heavily along the lines, or else pricks were made at intervals and powdered charcoal was rubbed through the holes.''[10] This process produced a tracing from the cartoon directly onto the wet plaster.[11]

Plato, with the idea of mimesis, referred to fine art as no more than the copying of external appearances.[12] As an example of this replication, the cartoon was an instrument that transported the relative points and spaces from conception of the sketched image to the surface of the fresco.[13] It is possible to view this technique literally in a cartoon by Raffaellino del Garbo. Along the outline of the pen, ink and wash sketch, are the prick marks used for the transfer. The dimensions are 215x189 mm, possibly representing the size of the amount of work for one day in the wet plaster fresco. Well rendered, this cartoon shows shadow defining volume, for in some cases, the artists considered the cartoon the work itself except for the 'tint'.[14] The cartoon was durable, being drawn on 'stout' paper insured it would remain intact throughout the process.[15] In many cases, it was wetted and stretched or rubbed with powdered charcoal.[16] The cartoon was required to perform without the chance of error, particularly because it contained a perfect example of intention.[17] It had been translated from a sketch, altered and evaluated to be the 'model' for the completed product. Because the cartoon was very precise, it conveyed proportional information, but it was also an outline that could be manipulated at a later time.

The Renaissance cartoon transported needed information from the original sketch to the surface of the fresco, although an accurate mechanical conveyance, it is possible to question its amount of abstraction. Considered as a type of transfer it was only somewhat less precise than a pantograph.[18] The pin-pricked tracing, an example of a *transportive* technique, was a basic but trusted method of transfer.

Although the Renaissance cartoon was often utilized to obtain accuracy in the original proportion and positioning of the figures, it also may have represented the creative inspiration of the artist. Cartoons presented additional functions that guided Renaissance artists in their art, the cartoons facilitated the entire process.[19] As Armenino described, the cartoon could embody the whole art, the whole process of fresco painting. He writes:

> We have now to treat of cartoons, which among us are considered as the most perfect mode in which, by our skill in design, we are able to express the whole force of the art, and which, to those who set about them in a proper manner, and with diligence, and who are careful and industrious in finishing them, are so useful for the works which they have to execute, that what afterwards remains to be done, appears to give but little trouble.[20]

The cartoon served to communicate design on several levels. As the individual expression and immediacy of the image emerged on the paper, it allowed artists to continually design throughout the process. Subsequently, the cartoon expressed vital information and at the same time became a vehicle for changes necessary in the process, a thinking mechanism for the artist.

> The author of this invention had certainly a very happy idea, considering that, in the cartoons, we can see the effect of the whole painting, and that they may be corrected and drawn upon until they are approved of, which cannot be done afterwards to the picture itself.[21]

In this way, the cartoon also communicated design concepts and could be continually modified through the flexibility of the cartoon. The cartoon as a medium of process had a distinct advantage, because the artist could locate errors and correct them early.[22] It was a point of critical judgment where the transferring process was also enriching. A portrait of a woman by Domenico Ghirlandaio, from the painting *The Birth of the Virgin*, visually describes alternations that constitute a 'making and matching.' Here it is possible to view lines drawn over and reworked in a process of evaluation.[23] The artist had chosen a line and reinforced it to express its priority. This image is not pricked as it would be if it were a transported image but is clearly the model for the finished fresco. The *transumptive* narrative carries both details and the artist's design intent.

As an example of *transumptive* qualities, the cartoon corresponded proportionately to the sketch by the use of a grid. Because of the difficulty in preserving proportions from a sketch to the large scale of the cartoon, these squares more dependably transferred the image. But as Armenino cautions, artists should not to depend too much on this more mechanical technique, he writes;

> But it is necessary, at the same time, to caution persons not to trust too much to these first lines, nor, while placing them on the cartoons, by means of these squares, to throw aside their judgment, which enables them to correct many of these lines in the small design, and copy them afresh in their proper places, or whenever they may seem needful. This is rendered evident by the fact, that great errors may be concealed in small drawings, while those on a large scale, every slight error is detected; so that a thorough examination is necessary, to change false outlines and to make good cues, without having any regard to the limits given by the squares.[24]

The grid technique suggested a more literal tracing but was actually less so than the pounced image transfer. Here the process, being both precise and imprecise, conveyed crucial information but could be altered at any stage. This cartoon by Pontormo for *The Angel of the Annunciation*, shows a very detailed, rendered image squared for transfer. In very faint lines can be viewed the early experiment with wings on the back of this angel. Here, the transfer in scale was be manipulated by the designer, to add articulation and value. Seeing the angel on a larger scale, made a missing detail more evident. Although the literal transfer was accomplished by use of the grid, this cartoon reveals how the *transumptive* qualities of the transfer caused the constant rethinking about the final product. The cartoon then, became the medium of a thinking process.

As the small-scale sketch with its 'color' or 'detail' could inform artists when working on the cartoon, so could the cartoon be a reference for painting the fresco. ''A highly finished cartoon could also serve as an 'auxiliary cartoon' to guide the painter or his assistants while the under-painting was being executed.''[25] This reference might reveal a stage where the sketch guides the finished layer of the fresco. Additionally, both Vasari and Armenino write about a process to preserve the cartoon by pricking through two sheets and pouncing the blank one.[26] Here, cartoons take on a role more pertinent than that of a carbon transfer, but rather the means for preserving a reference for the finished work.[27] The valuable process of the cartoon, takes on new meaning when held for future reference. An especially fine cartoon could be reused in different context with minor alterations. In a dichotomy of the process in comparison to the final work, the significance of the cartoon reflected the prestige and ability of its maker.

> The use of cartoons made it possible for a minor master to paint a picture from a more famous master's design. They were valuable possessions, what like copyrights; Girolamo di Romano (c. 1484-after 1562), for instance, gave some to his son-in-law as a dowry.[28]

In conclusion, the ability of the cartoon to be reused increased its value, and also denoted simplicity as a distinct characteristic. The pin-pricks as implied lines, outlined the images and acted similarly to a 'parti'. These cartoons described the tenor of the work and transferred minimal detail. Acting as a template to transfer concepts and images from the sketch to cartoon, and cartoon to fresco, it also became a manipulative medium for process in the artist's thinking. The cartoon additionally, ensured that crucial aspects of the initial design were continuously reinforced. Each stage was translated and altered as necessary to insure a handsome final product. For the artist, the cartoon was a trusted mode of transportation and a manipulative means to convey ideas.

COMIC CARTOONS

Like the Renaissance cartoon, the comic cartoon comprises characteristics of representation.[29] Contemporary cartoons usually consist of an illustration in a newspaper or periodical, that is often symbolic and usually

intended as humor, caricature or satire, and that comments on public and political matters.[30] The origin of the cartoon as a comic reflection stems from British parody.

> In the 19th cent. designs submitted in a competition for frescos in the British Houses of Parliament were parodied in *Punch*. From this the word 'cartoon' acquired its present popular meaning of a humorous drawing or parody.[31]

Comic cartoons carry information and ideas through simple but poignant images. They are quick in terms of time and humor and yet reveal the essential points of an argument. These cartoons alter scale indiscriminately, since beauty does not determine their success. As a condensation of both image and concept, they become a medium for expression, and thus, a mode of transference.

> The cartoon differs from any other picture in that the idea alone is the essential requirement, whether it is meant to inform, reform or solely to amuse. This idea should be brought out with directness and simplicity, in such a work of art. It has little to do with strength and uniqueness. It is a peculiar form of art for a peculiar purpose, and presupposes the ability to say things trenchantly, humorously, or caustically, in terms of line.[32]

A distinctive trait, of the comic cartoon, is the way it conveys a story or truism.[33] The transfer of cognitive ideology depends upon the knowledge of the viewer, since the comic cartoon particularly relates to specific times and specific audiences. Interpreting historical examples of political cartoons attests to the time relationship, they are neither humorous nor meaningful in new context.[34] Comic cartoons are used to sway opinion. With comic cartoons distinctive humor, the image-maker must capture a specific human trait with which viewers can identify.[35] Conveying a poignant thought in one frame summarizes a skill of transmittal.[36] This represents a 'quickness' similar to a caricature, where the distortion signals a truth beneath outward appearances.[37] This quickness is evident in the intelligence of the message and the brief time it takes to convey that message. Caricature involves the deformation or exaggeration of an image usually to express some form of ridicule, as the satire is perceived in the revealed concepts.[38]

Comic cartoons express both *transportive* and *transumptive* means of transference. The path of transportation displays complexity, as the comic cartoon is transferred from the artist's hand to the print media. The cartoon transforms from an original sketch to a photographic or computer image, then is transferred to the presses for publication and widely distributed.[39] The conceptual expression also mutates as the newspaper production alters the artwork as to location and size of the cartoon, and as the ''reader'' interprets the opinions stated. Because of the need for simplification in production, the meaning becomes *transumptive* as it carries ideas across the whole process. The analogies and innuendo, vital for understanding, remain intact. Historically the bold print media, especially woodblock prints, was more definitive in the contrast of dark and light. ''It [the comic cartoon] is to art as the essay is to literature — compact, pointed, intensive.''[40] Emotions are displayed along with the intended barb.

This cartoon by Yvan Le Louarn (''Chaval''), keenly conveys commentary on contemporary work habits. The image, through association and visual translation, assists in understanding a common aspect of life. The technique of drawing is imprecise, as the character is drawn abstractly, without eyes, only the most pertinent features are evident. Even the meaning becomes a matter of interpretation, as the artist plays with the basic shapes of shower stalls and phone booths. This cartoon exemplifies the quick and poignant meaning accompanied by the quick and poignant image.

The comic cartoon brings out basic 'points' of the concept, both tangibly and intangibly. As the Renaissance cartoon provided 'points' of transfer to follow, the pin-pricks, these 'pin-pricks' are now the essence of the comic cartoon, because they contain ideas that need to be conveyed for the comic to be successful. These directly respond to comprehending meaning when other less important pieces are left out, such as background or in the case of ''Chaval', the eyes. A comic cartoon's efficiency limits the issues to be discussed, revealing one pertinent idea. Too many thoughts confuse the message and clutter a limited time the audience will spend 'reading' the cartoon. In this way, the comic cartoon represents a careful summing up, using minimal words and minimal images.[41] Again, the images are quick in terms of time and wit conveying a truism that finds a combination revealed by a clever moment. ''One of the basic prerequisites of the comic or satirical drawing is that it should appear impulsive, spontaneous and 'dashed off', with as little evidence of celebration as possible.''[42] These 'points' take priority over the formal conventions, where scale and detail are often disregarded.

Comic cartoons, also reveal questions of scale. In a newspaper, the cartoon expresses its 'full scale,' the intended scale for communication, usually similar to the

original sketch. Although the scale of the comic's characters represents a diminutive view of a human's physical stature, images may have been reduced from an original drawing. Within the drawing itself, the cartoon avoids a devotion to scale. In the cartoon by Hector Berthelot, the image manipulates perspective conventions by placing a man on the back of a mallard that seems the size of a ship.[43] The metaphorical allusion of duck to ship relies on the reader's understanding of the relationship between the two. This technique serves as a *transumptive* conveyance since the meaning transmitted requires interpretation. ''[C]artoons tend to have a deceptively naive — sometimes even a banal — exterior that is a mere camouflage for ideas and opinions that are not necessarily in the least flippant.''[44] The Renaissance Cartoon, in comparison, altered scale to be commensurate with the size of the finished fresco, where the comic cartoon often transposes scale within the image itself.

The meaning of original work takes on a new context as the cartoon's value lies in its reproducability.[45] Being widely distributed, cartoons convey information through their inexpensive printing. As a part of a larger newspaper, they are disposed of routinely as 'old' news. Their transference speaks of replication, the un-valuable multiplicity of the image. In a method of *transportive* conveyance, the Renaissance cartoon acts as the carbon for the reproduction, similarly the comic cartoon exposes a mechanical simulation. Both forms of cartoon convey concepts through processes of replication. Interestingly, the copyright issues inherent in the reproduction of artwork, creates a dichotomy, since the worth of a newspaper is temporal and usually disposed of within a day. On the other hand, the copyright gives the image intrinsic value, and similar to the Renaissance cartoon, the ''style'' of the image is valuable in its own right. In both cases this may be contingent on the fame of the artist.

The comic cartoon's value relies on transporting narrative rather than being dependent upon the aesthetics of traditional fine art. More importantly its strength lies in the unique approach to human nature. As a careful observer of culture, humor expresses a pointed truism for the artist. ''Ruggedly individualistic though these current cartoon stylists may be, they display, almost without exception, an uninhibited attack, a casual informality and a healthy lack of concern for such academic niceties as scale, perspective and irrelevant clutter.''[46] This comic cartoon by William Ellis Green, displays characters with distorted and simplified features. The comic element in the narrative is convincingly conveyed through overly simplified and absurd images. Then, through the satire, the story is comprehended as a complete quick moment with both words and sketches. The techniques of presentation of the sketch support this quick perception of a humorous truism, either through political or social commentary.

In conclusion, the techniques inherent in comic cartoons emphasize the message conveyed. They are economical in concept and drawing style, the simple line drawings are easily reproducible in a newspaper and, thus, easily comprehended. ''[A]n artist will be reckoned a cartoonist only if he uses his ability (or sometimes, as we shall see, his apparent *in*ability) to draw as a means of making statements, usually of a somewhat devisory nature, about the absurdities and incongruities (real or imagined) of human behavior.''[47] James Thurber was probably the cartoonist who could do the most with the fewest lines. He had a talent for finding lines that could represent the essence of the person or object. The characters did not need to be individuals, they spoke a language of 'everyone,' and thus they could be expressive but still, evoke a common person 'type'. This economy of line allowed Thurber the ability to provide an immediate image as a concise whole. Since he was equally economical with words, the cartoon 'read' as a whole that added to its poignancy. ''[A] good cartoon consists of 75 percent idea and 25 percent drawing, . . . today the most successful cartoon is invariably the graphic epigram that needs no verbal amplification.''[48] First and foremost the comic cartoon stresses conveyance of a concept, but secondarily, it carries images through reproduction.

Renaissance and Comic Cartoons exhibit distinctive similarities. They both employ simplicity and condensation, often as a precise outline, to relocate ideas and images. Both epitomize the process, not necessarily the end product. They each depend on imagery, the visual instead of the verbal or written communication. Although they both carry some of the visual qualities from their original inception, they are often altered through the process either manually or mechanically. They both display qualities of sketches, since they are outlines and at the same time preparatory to a final event or reading.[49] As vital to a process, these two forms of cartoons are used to convey concepts to the artists themselves and to transform the visualized configuration. As *transportive* of visual likeness they perform consistency of image. As *transumptive* they communicate images and meaning to readers through the process to the final product. Through their comparison, a theory of their value and use emerges to provide an added dimension to an understanding of both comic and Renaissance cartoons as a medium of communication.

NOTES

[1] Ralph E. Shikes, *The Indignant Eye*, (Boston: Beacon Press, 1969), p. xxiii ''...drawings provide a long-neglected phase of art history, with emphasis more on content then on form.''

[2] Representation includes more than depiction, it often involves imitation with a change of dimension or media. In most cases representation relates to the conveyance of meaning, could be self-reflexive or contain acts of simularcra. For a discussion on Simularcra see Jean Baudrillard, *Simulations* (New York: Semiotext Inc. 1983)

[3] Definition of Transportive, Oxford English Dictionary

[4] Definition of Transumptive, Oxford English Dictionary

[5] James Elkins, *The Domain of Images*, (Ithaca and London: Cornell University Press, 1999), pp. 52-55.

[6] George Santayana, *The Sense of Beauty*, (New York: Collier Books, 1961), p. 24.

[7] See Wittgenstein's *Tractatus*.

[8] For a discussion on 'notation' see Nelson Goodman, *Languages of Art*, (Indianapolis: Hackett, 1976).

[9] Richard Kearney in writes about Derrida's ideas on textual play of meaning, see Richard Kearney, *The Wake of Imagination*, (Minneapolis: The University of Minnesota Press, 1988), pp. 281-296.

[10] Harold Osborne, Editor, *The Oxford Companion to Art*, (Oxford: Clarendon Press, 1970), p. 209.

[11] Ibid.

[12] Alperson, p. 64-65.

[13] For a discussion on similarity and sign production see Umberto Eco, *A Theory of Semiotics*, (Bloomington, Indiana: Indiana University Press, 1979), pp. 200-217.

[14] Merrifield, op. cit., p. 36.

[15] Osborne, op. cit., p. 209.

[16] Vasari, op. cit., p. 213.

[17] Merrifield, op. cit., pp. 36 and 38.

[18] Thomas Jefferson used a pantograph to make copies of documents and letters, a mechanism of pivotal rods and two pencils. Hillel Schwartz, *The Culture of the Copy*, (New York: Zone Books, 1999), p. 222.

[19] See Saint Hubert and R. La Montagne, *The Art of Fresco Painting*, (New York: F.F. Sherman, 1924), James Ward, *Fresco Painting: Its Art and Technique*, (New York: D. Appletom and Company, 1909) and James S. Ackerman, Sumner McKnight Crosby, Horst W. Janson and Robert Rosenblum, *The Garland Library of the History of Art,* (New York and London: Garland Publishing, Inc., 1976) Sixteenth Century Art and Architecture, for details on fresco painting.

[20] Merrifield, [Mrs.], *The Art of Fresco Painting*, (London: Alec Tiranti LTD, 1952, original printing 1846) p. 36.

[21] Merrifield, op. cit., p. 30.

[22] Merrifield, op. cit., pp. 36-37.

[23] E.H. Gombrich, *Art and Illusion*, (Princeton: Princeton University Press, 1984), p. 29.

[24] Merrifield, op. cit., p. 38.

[25] Francis Ames-Lewis and JoanneWright, *Drawing in the Italian Renaissance Workshop*, (London: Victoria and Albert Museum, 1983), p. 322.

[26] Merrifield, op. cit., p. 40.

[27] Ibid.

[28] Osborne, op. cit., p. 210.

[29] For a history of Comic Cartoons see: Shikes, op.cit., Werner Hofmann, *Caricature, DeVinci and Picasso*, (Grund and Paris: Editions Aimeny Somogy, 1958) and Thomas Wright, *A History of Caricature and Grotesque in Literature and Art*, (New York: Frederick Ungar Publishing, 1968, original edition, 1865).

[30] For more discussion on caricature see: Michele Hannoosh, *Baudelaire and Caricature: From the Comic to an Art of Modernity*, (University Park: The Pennsylvania State University Press, 1992) and E.H. Gombrich., *Caricature*, (Middlesex: King Penguin Books, 1940).

[31] Ian Chilvers and Harold Osborne, Editors, *The Oxford Dictionary of Art*, (Oxford: Oxford University Press, 1988), pp. 95-96.

[32] Maurice Horn, Editor, *The World Encyclopedia of Cartoons*, (New York and London: Chelsea House Publishers, 1980). P. 23.

[33] Charles Press considers three elements of political cartoons: Charles Press, *The Political Cartoon*, (London and Toronto: Associated University Press, 1981), p. 62.

[34] Beatrice Farwell provides an interesting thought on this topic: ''[William Ivins] ... prints, from the beginning, have always been commodities and only incidentally and occasionally works of art.'' Farwell, Beatrice, *The Charged Image, French Lithographic Caricature 1816-1848*, (Santa Barbara: Santa Barbara Museum of Art, 1989), p. 9.

[35] ''All art says *something* about the society that produces it; and often — cumulatively, over a period of years — the impress of an art alters the face of its society.'' Stephen Becker, *Comic Art in America*, (New York: Simon and Schuster, 1959), p. 4.

[36] ''... [T]here exists a rhetorical device which concerns the figures of thought, in which, given a social or intertextual ''frame'' or scenario already known to the audience, you display the variation without, however, making it explicit in discourse.'' Umberto Eco , *Travels in Hyper Reality*, The Comic and the Rule, translated by W. Weaver, (New York: Harcourt Brace Jovanovich, Publishers, 1986), p. 272.

[37] 'Quickness' refers to a chapter by Italo Calvino in this book; *Six Memos for the Next Millennium*, (Cambridge, Massachusetts: Harvard University Press, 1988), p. 91.

[38] ''It [caricature] was in the first place a discovery concerning the nature of likeness.'' Gombrich and Kris, op. cit., p. 12.

[39] ''The print is an ideal medium for communicating messages, since the multiple copies can reach comparatively wide audiences.'' Shikes, op. cit., p. xxiv, and see Walter Benjamin, *Illuminations*, (New York: Schocken Books, 1968) The Work of Art in the Age of Mechanical Reproduction, pp. 234-225.

[40] John Geipel, *The Cartoon: A Short History of Graphic Comedy and Satire*. (Great Britain: David and Charles Limited, 1972), p. 32.

[42] Geipel, op. cit., p. 31.

[43] Physiognomic distortion is part of caricature, for more on this subject see: Richard Wollheim, *On Art and the Mind, Essays and Lectures*, (London: Allen Lane/Penguin Books, 1973) pp. 90-93, Judith Wechsler, *A Human Comedy, Physiognomy and Caricature in 19th Century Paris*, (London: Thames and Hudson, 1982), John Caspar Lavater, translated by Thomas Holcroft, *Essays on Physiognomy*, (London: William Tegg, McCorquodale and Co., 1869) and Elizabeth C.Evans, *Physiognomics in the Ancient World*, (Philadelphia: Transactions of the *American Philosophical Society*, 59, 1969).

[44] Geipel, op. cit., p. 10.

[45] See Benjamin, op. cit.

[46] Geipel, op. cit., p. 103.

[47] Geipel, op. cit., p. 20.

[48] Geipel, op. cit., p. 32.

[49] See Oxford English Dictionary, definition of Sketch.