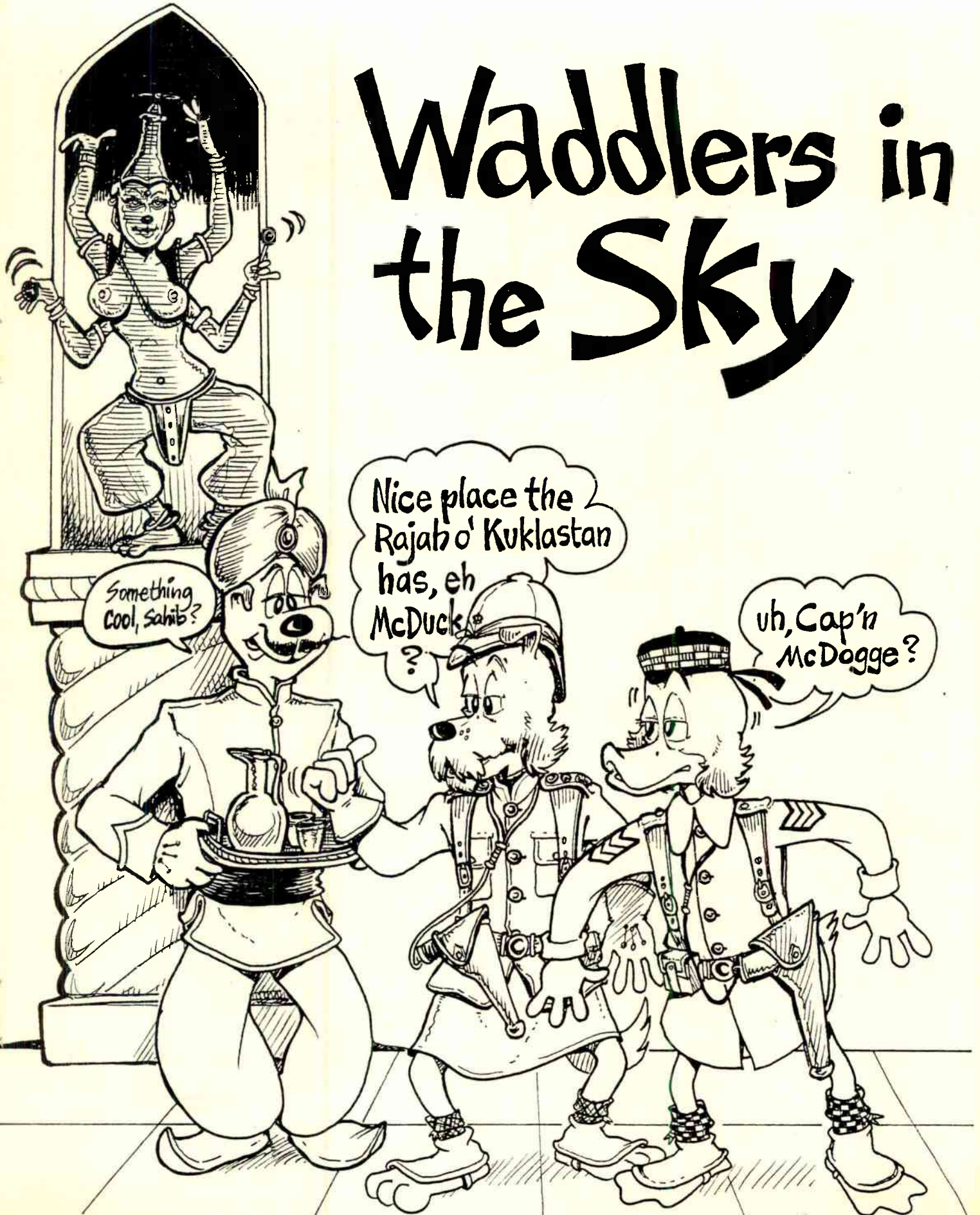


Waddlers in the Sky



Scrooge McDuck:
the Missing Years

JEFF MEYER '87

Waddlers in the Sky



Waddlers In The Sky is by Stu Shiffman of 19 Broadway Terrace Apt. 1D, New York NY 10040. This expression of ~~childish~~ child-like sensawunda is available for the Usual, old plastic figures of zoomorphic extraction, or the combination of a self-addressed stamped envelope and that most wunnerful of all things--an Expression of Interest. The title is inspired by listening to several Riders In The Sky albums while reading Carl Barks' now classic Duck story, "The Sheriff of Bullet Valley". I could have titled this something else, but that wouldn't be The Cowboy Way.

TALKING 'BOUT MY GENERATION

Since April of '87, I've been doing a four-page backup in a comic called Captain Confederacy published by SteelDragon Press. My "Saks & Violet" is a somewhat whacky alternate universe tale of True Love, a funny-animal cartoonist, kidnapped atomic scient-ists, a secret rocket project hidden beneath an archaeological museum in French Algeria, and many silly jokes. It even includes a few panels of my character Lou Saks' "Corporal Rab-Brit", the classic episode where the Welsh Wabbit of Wunda and Doctor Izzik Azimouse are the captives of the notorious Fraulein Albany (better known as "Lilith, the Maid o' Desolation"). Not even a few spins on the Catherine Wheel will make them reveal the location of I.I.Rabbit and his Secret Lab...

Working with publishers Will Shetterly and Emma Bull has been a lot of fun. They're nice interesting people, at least three-and-a-third-dimensional: science-fiction and fantasy writers; publishers; comic scripters; and rock musicians. This is definitely a plus while dealing with them. One needs to be cool and a bit indulgent with Us Cartoonists, as Wacky and Rilly Unpredictable as we are. They, at least, seem to like and under-



stand what I'm doing in "Saks & Violet". Which may put them in a class of reader that includes only a half-dozen others.

Yeah, this is Rilly Commercial Stuff that I'm doing. Well, you know me, Fred. Where there is an opportunity to mix alternate history, comics, and extremely obscure references, there you'll find me.

ANIMAL CRACKERS IN MY SUIT

I'm sitting here enjoying my new copy of Uncle Scrooge: His Life and Times, and the collections of Usagi Yojimbo and Omaha. It's a veritable orgy of funny-animals, les créatures-comique. Funny little French phrase, eh? It's one of the neologisms I came up with while writing "Funny Animal Artifacts", the pseudo-scholarly piece that follows. For nearly a year, I thought that it had been accepted by Archaeology for its "Forum" department. That, I can assure you made me feel mighty good. Being an archaeologist was a dream I entertained for some time until that moment in Queens College when I realized that going to class and graduating would be a necessity. I had tended to neglect that, sitting around the college paper office and drawing cartoons or reading sf.

Anyway, I've been enjoying all of these zoomorphic adventures. Some of the attraction must lay in personal nostalgia, memories of time spent virtually inhaling the copies of the Disney comics that my Aunt Lillian had subscribed for me, Saturday mornings watching Rocky & Bullwinkle.



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Something pulls me towards these animated varmints. Their dangers seem less serious, more fun. Duckburg confronted the poverty of Shacktown, but it was a cleaned-up poverty and full of dignity. And surely the morning commuters of that Barksian community face something everyday that is vastly superior to the New York subways. Evil always wears a black mask and so is easily identifiable. The Beagle Boys never killed in the course of a robbery, Magica de Spell never indulged in ritual murder or the corruption of the nephews, Scrooge McDuck was never convicted of inside trading on the Duckburg Exchange or Bourse or whatever. The third page of The Duckburg Post-Waddler, while owned by Rupert Moorduck, never showed the feathered breast of a femme-duck from Down Under. (At least I don't think so. You never can tell about that Moorduck character. After all, he did support Mayor Catch for governor, and disseminate rightist jingoist political ideas, always ass-kissing the pigs...or am I just being Shrewish?) Oh well, back to reality and all the troubles of the Middle East, Central America, urban America and what passes for my personal life. Where is that copy of Reed Waller and Kate Worley's Omaha?



FUNNY ANIMAL ARTIFACTS: WITH SOME NOTES ON ZOOMORPHIC CULTURE

BETWEEN TWO WORLDS

With the recent two hundred and fiftieth anniversary of the landing of the first zoomorphs in the thirteen colonies, it seems appropriate to focus new attention on this most ancient-lineaged of U.S. ethnic groups. The arrival of the barque San Buljuinquel, under its capitano Don Roque, in the colony of Rhode Island merely initiated the latest chapter in the long history of the zoomorphs.

Looking at the effigy of Saint Porcius in New York's Church of Our Lady of the Petunias, the statue of Sir Geoffrey Dangiermousse at Blenheim or the bust of Don Bonzo del San Simian at the DeYoung Museum in San Francisco, one is overcome by a need to discover the origins of this folk. There is historical documentation, they didn't just burst upon the scene in the West in a flash of light. Yet despite the centuries of references, this persistence of vision has been repeatedly ignored or explained away.

Although Marco Polo made reference to "mortal beings with the semblance of beasts", it was thought that this was an interpellation by a later copyist influenced by de Mandeville. According to Polo, the great Kubalai was served by a warrior named Lung Ah-li, from Kouklasthan, a personage described as "draconian" or "saurian". Baring-Gould says this referred to his personality.

The medieval Jewish traveller Benjamin of Tudela wrote of meeting with Central Asian traders "with the wit of a crazed jester but the mocking forms of the beasts of the field". I need only refer you to Cecil Roth's monograph of 1932, which burst through the centuries of symbolic misinterpretation of this and other references. Roth finally identified these beings with such as the Rabbi Ari ben-Rahr cited in the Talmud, the Saracen general Mehmet al-'Hiqqat, and the Christian Saint Buluincalius the Antlered. Why, one wonders, could several commentators (like Erasmus in 1493) interpret such phrases as metaphors for the transmutation of Man's bestial nature by the love of Christ or the study of Torah, even as the so-called peligrosos were being subjected to the Holy Office's auto-de-fe and eventual expulsion from Spain in 1492.

The history of the zoomorphs following their readmission to the nations of western Europe (the Netherlands 1605, England 1664, France 1700,

etc.) is clearly set out in the chronicles and documents, paintings and photographs. Take a look at Rembrandt van Rijn's Mijnheer Van Der Woof, a painting of the peligroso Don Hernan de Lobo, or any of the other classics of zoomorphic portraiture. See the excellent documentary The Zoomorphs by Britain's Channel Fur, now on video cassette. I'd also recommend either David Wyman's ZOOMORPHS IN THE WEST: 1325-1945 (Random Mouse, 1984), or Jay Ward's FRIENDS OF MONSIEUR R: The Zoomorphic Resistance to the Nazis (Penguin, 1985).

FORWARD INTO THE PAST

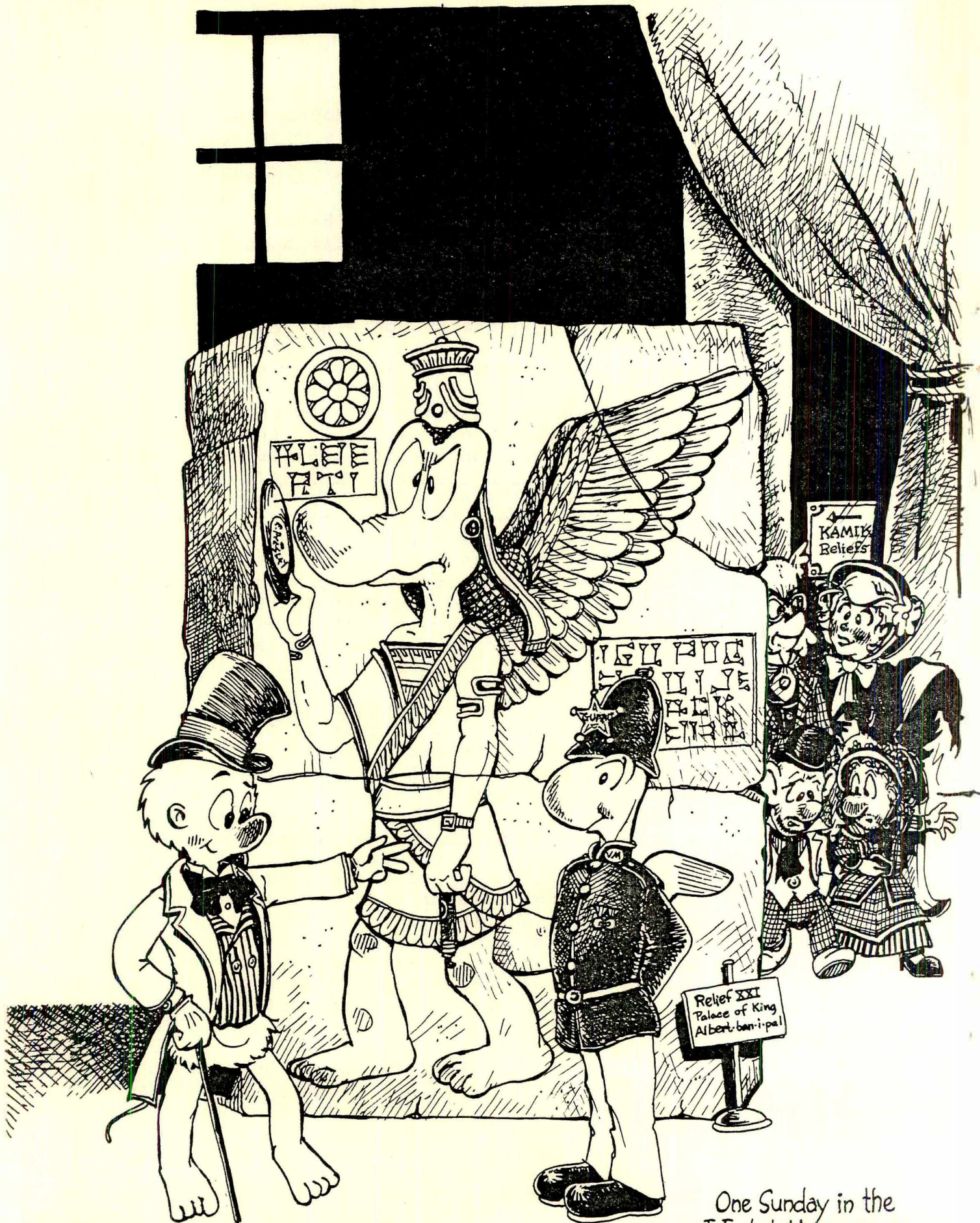
The work of the antiquarian Gerhardt von Fledermaus led the great leap forward in the search for the origins of the zoomorphs. It was von Fledermaus who, in 1778, excavated a site on the estate of the barons di Corvo, believing it to be the ancient villa of the Felii. Depending on descriptions in the writings of Gnaeus Felix Felinius, the antiquarian hoped to find substantial remains left after the torching of the villa by the Goths. He succeeded far beyond his dreams, uncovering the eloquent mosaics of the bath-house (especially in the frigidarium and apoditerium) and two fine exemplars of the work of the Greek slave-sculptor Spanikopitos of Dolmades.

These pieces of statuary, "The Dying Zoomorph" and "Arge Becoming A Stag", excited the scholarly and elite communities in Europe and America. Thomas Jefferson corresponded with von Fledermaus, lamenting the absence of such delectable artifacts in the soil of his Virginian estate. The world, or at least its power elite, discovered a hunger for the ancient works of, and inspired by, the zoomorphs. It was not to be denied.

When contrasted with the flamboyant and unprofessional excavations conducted by Peautchard at zoomorphic sites in North Africa, one is struck by the glorious accomplishments of Sir Lauren Henyard in the 1850's. Henyard's work at tel-'Qefenogih, site of ancient Akkad-fenoki and Hellenistic Akiphenokē, uncovered a sophisticated culture of a thoroughly zoomorphic race. The exquisite and detailed reliefs from the Library of Albertbanipal show a complex society, rich in ritual and imagination. These reliefs, and the numerous other artifacts uncovered by Henyard, are now in the Vootish Museum in London. This institution, founded in 1797 by Sir Nerrivale Vootie (a Briton of peligroso descent), quickly became one of the leaders in the search for zoomorphic antiquities. In addition to the Henyard artifacts from tel-'Qefenogih (and those from the digs of the 1930's and 1970's), the VM is the home of the Rossetti Stone (whose stylized form of sequential representation influenced its original owner, Dante Gabriel Rossetti), the Kamik reliefs, Lord Halogen's marbles and the propeller-beanie'd sphinxes of Trey (rediscovered by the notorious Heinrich Schleimaus). The great Welsh zoomorphologist Emrys-ffudd of Caerbwgsbynu has called the VM the greatest in the field, surpassing France's Musée des les créatures comiques or the zoomorphic collections of the Hermitage and American Museum of Unnatural History.

Our greatest clues to the ultimate origins of the zoomorphs have been provided by a series of accidents. When the zoomorphologist Franz Bozo discovered the Origin Cycle of the native American Kwackidoodls, when the good Bros. Grimm collected the tale of the ungemütlicht schwannmaedel, when the writing of the insectile zoomorphs of ancient Crete (Linear Bee) was deciphered, then the proper path to wisdom was clear.

The American Museum of Unnatural History's Gobi Desert expedition of 1922 pursued the Central Asian origin theories of Anatole Fromage-Francals and the museum's own Peabody. At first the mission seemed doomed to



SHIFFMAN 685
after KELLY

One Sunday in the
Vootish Museum • 1870

failure, as each day yielded only massive amounts of dinosaur remains. After weeks of frustration, it appeared that all the struggle and jockeying around the local warlords were to be for naught. Then, one morning at four am, the palaeozoomorphologist Shamus Culhane found the skull and pelvic bones of a palaeozoomorph, now known as Eolepus erectus culhanus (Culhane's Dawn-bunny). This was the breakthrough. Palaeozoomorphology exploded in Asia, which was rather startling and drove up the price of bandages. That was until the onset of World War II and the mysterious loss of the Pekin Duck relics, the post-war triumph of Mouse Zedong and the loss of access to the sites.

CAN YOU DIG IT?

Although the current Iran-Iraq war is impeding further expeditions to the site of tel-'Qefenoghi and to that Cur-of-the-Chaldees excavated by Woolly, the research goes on. Computer analysis of zoomorphic decorative motifs is being done at Bruisednose College in Oxford and the University of Pennsylvania. Rhode Island has established an 18th century zoomorph living history settlement with an experimental farm and interpretation program, a lead followed at Old Frostbite Falls in Minnesota.

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Natty Jumper's Leatherbunny

Ye Colonial Forester

adapted from the work of J. Furmore Hopper

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IN THE LAST HALF OF THE LAST CENTURY - BEFORE THE HEROIC BIRTH-STRUGGLE AGAINST THE TYRANNY OF INKLAND THAT LEAD TO THE FOUNDING OF OUR GREAT REPUBLIC - THERE DWELT IN THE WOODLANDS A RABBIT OF GREAT MYTHIC QUALITY: NATTY JUMPER, KNOWN AS "LEATHERBUNNY" AND "HAWK EARS"...



Who? an
Medicine
Carving

ISN'T CORNELIUS VANDERBURROW KNOWLEDGEABLE, MISTER VAN DUCK?

Excruciatingly, Miss Rosabelle.

GOSH WOW!

New York
Hysterical
Society
est. 1796

