



TO SEE THE WORLD IN A
SANDHILL OF SAND...
AND BUCKLE IN A WILD
FLOWER.
TO HOLD "HEAVEN" IN THE
PALM OF YOUR HAND
AND ETERNITY IN AN HOUR.
—BILLY BLAKE

GRAIN of SAND COMIX

© 1969 art. springer



12+13

"Grain of Sand Comix," india ink and illustration board. Published as centrefold of Gothic Blimp Works no. 2, 1969. A New York City underground comics newspaper.



"Mister Infinity," india ink and marker on paper. First published in Women's Wear Daily, 1969-70.



"Alienation Blues," india ink on paper. First published in *Phucked-Up Phunnies*, 1970.



Cover of *Phucked-Up Phunnies*. A large-format comics insert edited by Spiegelman, included in the 1970 Harpur College (SUNY Binghamton) yearbook and published in a small separate edition.



"The Baron Desert..." india ink and Zip-a-Tone on paper. Published in the *East Village Other*, 1968.

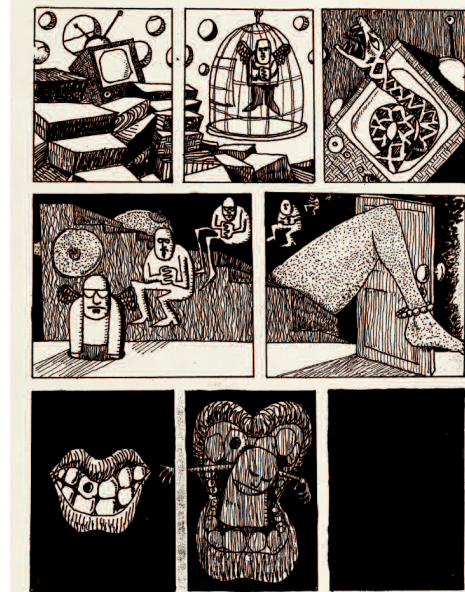
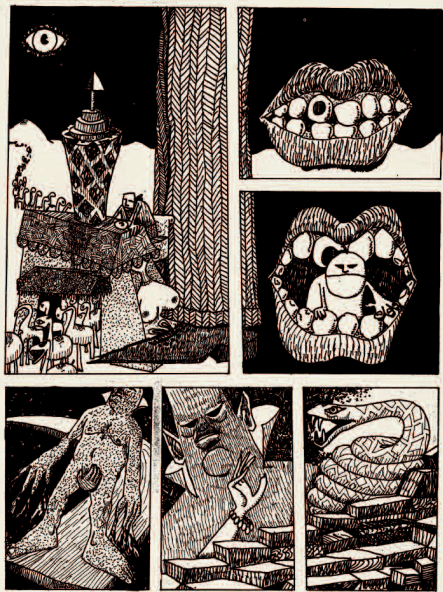
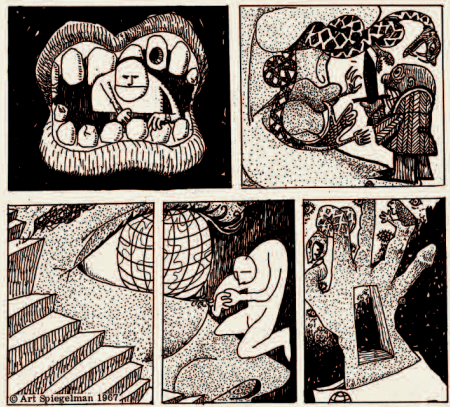


"Hey Creepo." Cavalier magazine, July 1969.



"Skeeter Grant." Commissioned by Willy Murphy, a fellow San Francisco underground cartoonist, and published in the Sunday Paper, a short-lived weekly broadsheet newspaper, 1972.

a flash of insight, a cloud of dust and a hearty hi-yo silver



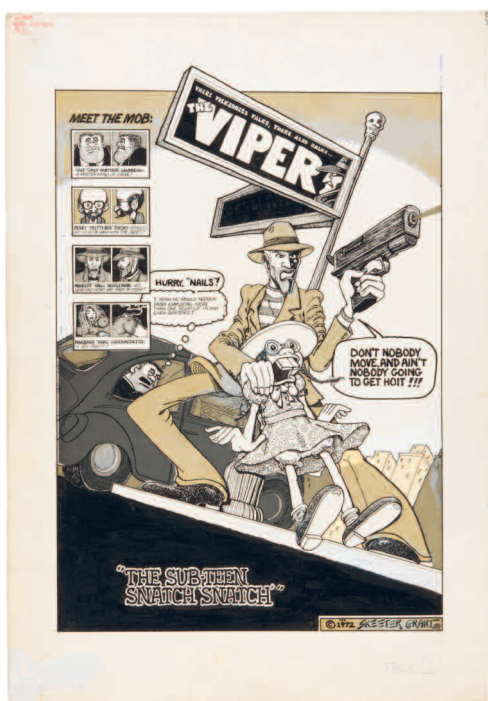
"A Flash of Insight..." ink on paper. Described by artist Wally Wood as "that three-page thing about masturbation." Wood published the strip in his proto-underground comics magazine, *Witzend*, in 1967.



"The Viper: Pop goes the Poppa," india ink and Zip-a-Tone. The first of several stories inspired by Will Eisner's *The Spirit*. Published in *Real Pulp Comics* no. 1, 1971.



"Play with Your Cells and Become Your Own Food!," ink on paper. First printed as a giveaway leaflet, then widely reprinted in many underground weeklies and published in *Witzend* no. 3, 1967.



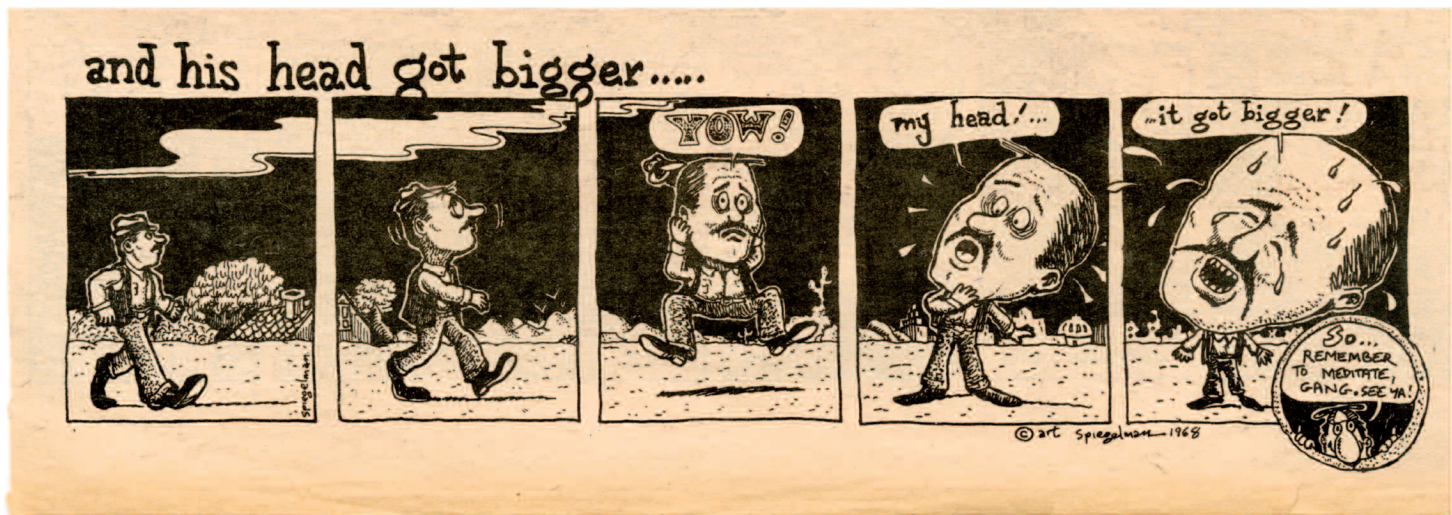
"The Viper: The Sub-Teen Snatch Snatch" (signed Skeeter Grant), india ink and Zip-a-Tone. Published in *Real Pulp Comics* no. 2, 1973. In *MetaMaus*, the artist writes that these stories "were a regrettable but necessary part of my learning curve... I was drawing the most perverse and violent atrocities I could, but not even consciously connecting them at all to the atrocities in my own life and background."



Cover for *Short Order Comix* no. 1, Ink on paper, 1973.



Three unpublished drawings on index cards. Marker and india ink, 1972.



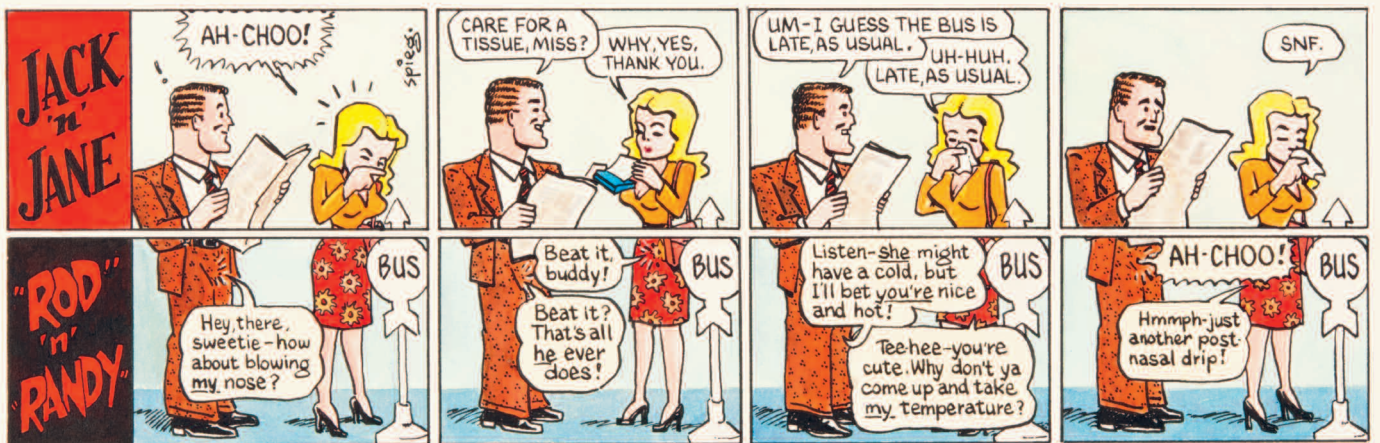
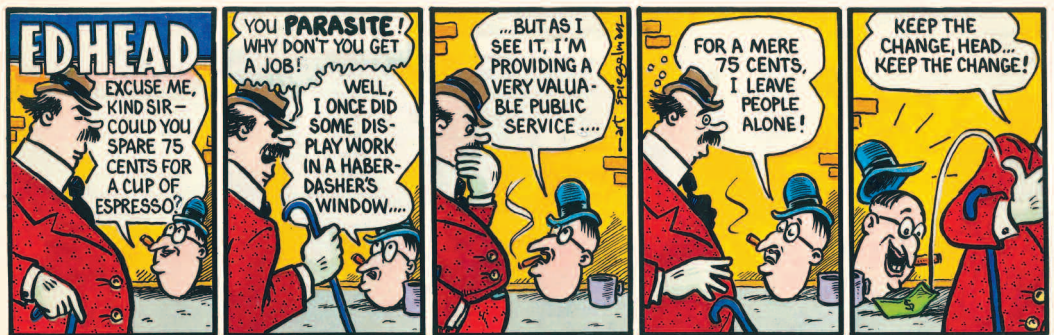
"And his head got bigger..." Detail from "Zen Frolics," *Gothic Blimp Works* no. 1, 1969.

As well as experimenting in the underground press, Spiegelman began to find slightly more lucrative freelance work, like the short-lived weekly strip "Mr. Infinity" for *Women's Wear Daily*, sponsored by a clothing company trying to be hip. Starting in the early 1970s, he had cartoons and illustrations published often in imitations of *Playboy* magazine, like *Cavalier*, *Dude*, and *Gent*. Later, from 1977 to 1983, he became a regular contributor and consulting editor for the "Playboy Funnies" feature in *Playboy*.

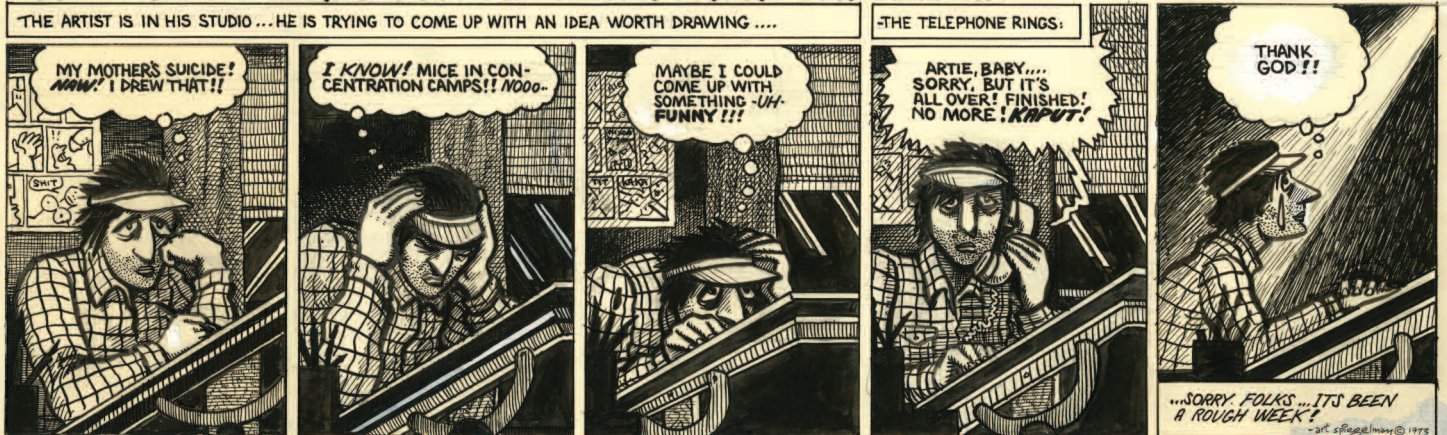


"Ed Head," ink and watercolor on paper. Published in *Playboy*, circa 1978.

"Jack'n'Jane & Rod'n'Randy," india ink and watercolor. Published in *Playboy*, circa 1981.



ON THE RUMORED DEATH OF UNDERGROUND COMIX ...



"On The Rumored Death of Underground Comix..." Published in *Eric Fromm's Comics and Stories* catalog, San Francisco, 1973.