
Editorial

Comics in Dialogue with Other Arts

The Editors

Throughout the history of comics, there has been dialogue between comics and other arts: architecture and literature, caricature and cartoons, painting and music, film and photography, and so on. Some of these, such as architecture, caricature and painting, were present from the very beginnings of comics as a modern art form, in the late eighteenth and early nineteenth centuries. For example, the importance of architecture was already apparent in the *Northern Looking Glass* in a page from 23 January 1826 featuring a cross-section of a building as the framework for a cartoon plate resembling a comics page, though without the sequentiality of the latter.¹ One could then trace the importance of architecture to and in comics, as the authors and editors of the volume *Archi & BD: La Ville dessinée* have done,² in a line that extends through Winsor McCay's *Little Nemo in Slumberland* series, which memorably features the architecture of New York City, but also many other North American cities, in a nationalist celebration of urban modernity: Boston, Buffalo, Chicago, Cleveland, Detroit, Indianapolis, Montreal, Ottawa, Pittsburgh, Toledo, Toronto and Wheeling, West Virginia.³ There were also, of course, McCay's imagined palaces of King Morpheus and Jack Frost. The American side of this tradition continues today in works such as Art Spiegelman's *In the Shadow of No Towers* and

- 1 Archived at <http://www.theglasgowstory.com/>; accessed 13 August 2013. For another example of such a drawing, but from 1847, see David Kunzle, *The History of the Comic Strip: The Nineteenth Century* (Berkeley: University of California Press, 1990), 8–9. In her presentation at the International Bande Dessinée Society conference in London on 14 April 2007, Catherine Labio demonstrated the importance of the house in comics.
- 2 Jean-Marc Thévenet and Francis Rambert, *Archi & BD: La Ville dessinée* (Paris: Cité de l'Architecture et du Patrimoine, 2010).
- 3 Thierry Smolderen, 'Winsor McCay et ses héritiers', in Jean-Marc Thévenet and Francis Rambert, eds, *Archi & BD: La Ville dessinée*, 26–35; Winsor McCay, *The Complete Little Nemo in Slumberland*, vol. 4, 1910–1911 (Seattle: Fantagraphics, 1990), 55–78.

Chris Ware's *Building Stories*.⁴ The European tradition extends through cartoonists such as Frans Masereel (for example, the wordless comic *Die Stadt*, from 1925),⁵ up to the comics of Jacques Tardi, François Schuiten and Benoît Peeters, and Marc-Antoine Mathieu.

It is clear from the works of William Hogarth and Rodolphe Töpffer that caricature and cartoons were crucial to the creation of comics as an art. Hogarth's series of caricatures, entitled *Industry and Idleness*, *Marriage A-la-Mode*, *A Rake's Progress* or *A Harlot's Progress*, were often sold as individual prints, as comics historian David Kunzle informs us: they are as much individual cartoons as a narrative series of images heralding the creation of comics.⁶ Wolfgang Adam Töpffer, Rodolphe's father, published a book of political caricatures for which his son drew the cover.⁷ The latter was mostly careful to steer clear of overt political caricature in his comics,⁸ at least until *Histoire d'Albert* [The Story of Albert], one of his last *romans en estampes* [novels of prints], satirizing the political radical James Fazy.⁹ Nor did Rodolphe Töpffer publish political cartoons, as his father did. However, Töpffer clearly drew upon the art of caricature in his practice and theorization of comics, as an art of simplification, exaggeration and typification,¹⁰ exemplified in figures such as M. Jabot, a social climber, M. Crépin, a good-hearted but somewhat limited father, Elvire, a masculine and domineering fiancée, or Dr. Festus, one in a long line of often misguided scientists that includes Christophe's *savant Cosinus* [Cosinus the Learned Man] and Hergé's Tryphon Tournesol (Cuthbert Calculus). Today the dialogue between caricature and comics continues, for example, in the pages of *Charlie Hebdo* and the comic books published by the magazine's

4 Art Spiegelman, *In the Shadow of No Towers* (New York: Pantheon, 2004); Chris Ware, *Building Stories* (New York: Pantheon, 2012).

5 Republished as Frans Masereel, *The City* (New York: Schocken, 1988).

6 David Kunzle, *The History of the Comic Strip: The Early Comic Strip: Narrative Strips and Picture Stories in the European Broadsheet from c. 1450 to 1825* (Berkeley: University of California Press, 1973), 298–339.

7 Thierry Groensteen in Rodolphe Töpffer, *L'Invention de la bande dessinée*, ed. Thierry Groensteen and Benoît Peeters (Paris: Hermann, 1994), 78–81.

8 David Kunzle, *The History of the Comic Strip: The Nineteenth Century* (Berkeley: University of California Press, 1990), 38.

9 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 68–71; David Kunzle, *Father of the Comic Strip: Rodolphe Töpffer* (Jackson: University Press of Mississippi, 2007), 108–113; David Kunzle, ed., *Rodolphe Töpffer: The Complete Comic Strips* (Jackson: University Press of Mississippi, 2007), 405–446 and 639–640.

10 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 28–31; Thierry Groensteen in Rodolphe Töpffer, *Essai de physiognomonie*, pref. Thierry Groensteen (Paris: Kargo, 2003), xvi.

cartoonists, including their 'sarkaricatures', that is, political caricatures of former French president Nicolas Sarkozy in cartoons and comics.¹¹ Previous articles in, and even an entire issue of, *European Comic Art* focus on caricature and its relationship to comics, which constitutes a rich and ongoing dialogue.¹²

Painting too has been in dialogue with comics from its modern beginnings.¹³ Although we mainly remember Hogarth for his narrative series of prints, he was also an accomplished painter who produced his series as paintings before reproducing them as engravings.¹⁴ Töpffer created his own comics through a rather different kind of dialogue with painting: Kunzle tells us that Töpffer would have preferred to be a painter, like his father, who specialized in genre scenes, but that his poor eyesight prevented him from doing so and provided crucial impetus for his decision to make his more sketch-like, or caricatural, comics instead.¹⁵ Nonetheless, Thierry Groensteen states that the painting (and drawing) practice of Töpffer's father was influential for the son's comics art.¹⁶ Moreover, Töpffer featured a painter or draftsman as an artist in his *M. Pencil* [Mr. Pencil], which begins when a zephyr (a playful cloud) blows away the drawing of the story's title figure.¹⁷ This represents the transformation of a static image into a dynamic one, thereby figuring the difference between painting or drawing and comics.¹⁸ Comics theoretician and scriptwriter Benoît Peeters sees the same relationship between painting and comics in the opening sequence of *Le Fantôme espagnol* [The Spanish Phantom] by Willy

11 Mark McKinney, 'Sarkaricature', in 'The Sarkozy Years', special issue, *Contemporary French and Francophone Studies* 16(3) (2012), 357–369.

12 'Caricature', special issue, *European Comic Art* 2(1) (2009); James Baker, 'The OP War, Libertarian Communication and Graphic Reportage in Georgian London', *European Comic Art* 4(1) (2011), 81–104; Richard Scully, 'The Cartoon Emperor: The Impact of Louis Napoleon Bonaparte on European Comic Art, 1848–1870', *European Comic Art* 4(2) (2011), 147–180.

13 See also the extensive dossier online about painting and comics at the website of the Cité Internationale de la Bande Dessinée et de l'Image: <http://www.citebd.org/spip.php?rubrique274> (accessed 15 August 2013).

14 Kunzle, *The History of the Comic Strip: The Early Comic Strip*, 298–339; Thierry Smolderen, *Naissances de la bande dessinée, de William Hogarth à Winsor McCay* (Brussels: Les Impressions Nouvelles, 2009), 9–27; Laurence Grove, *Comics in French: The European Bande Dessinée in Context* (Oxford: Berghahn Books, 2010), 79.

15 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 28–29; cf. Groensteen in Töpffer, *Essai de physiognomonie* (2003), ix; Kunzle, *Father of the Comic Strip: Rodolphe Töpffer*, 3.

16 Groensteen in Töpffer, *L'Invention de la bande dessinée*, 78–80.

17 Kunzle, *Rodolphe Töpffer: The Complete Comic Strips*, 243–244.

18 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 59 and 63.

Vandersteen, when a boy eating some ‘pape au riz’ [rice pudding] in *Le Repas de noces* [A Peasant Wedding], a 1568 painting by Pieter Bruegel the Elder, miraculously comes to life and throws his food out of the painting, hitting Mr. Lambique, one of the protagonists.¹⁹ Peeters finds a similar figuring of comics in its relation to painting in the sequence of *Le Secret de la Licorne* [*The Secret of the Unicorn*], where Captain Haddock becomes so animated in his re-telling of his ancestor’s tale that he knocks down a painted portrait of Hadoque and bursts through it, his own head replacing that of his ancestor.²⁰ These examples, in comics by some of the most significant cartoonists of the eighteenth, nineteenth and twentieth centuries, suggest ways that cartoonists and comics have carried on a dialogue with painting.

The interaction between these arts can take other forms. For example, several cartoonists from the nineteenth century trained under painters and exhibited in the Salons, or tried to do so: some experienced success, whereas others did not. Cham was expelled from his study in the studio of Paul Delaroche for a practical joke.²¹ Gustave Doré tried to break into the world of painting but with limited success.²² Kunzle recounts that Petit, thought of today, when he is remembered at all, as a (post-) Töpfferian cartoonist,²³ exhibited his paintings regularly.²⁴ In the relationship between the arts and their artists, comics may serve as a *travail alimentaire*, the art that puts food on the table, whereas painting is that to which the cartoonist-painter would aspire. If this was not true for Cham, who quickly preferred the vocation of cartoonist to that of painter,²⁵ it apparently was for Doré. The twentieth century saw similar attempts by artists to work as both cartoonists and painters. Joseph-Porphyre Pinchon,²⁶ of Bécassine fame, Jacques van Melkebeke,²⁷ a

19 Benoît Peeters, *Lire la bande dessinée* [Reading Comics] (Paris: Flammarion, 2003), 28; Willy Vandersteen, *Le Fantôme espagnol* (Antwerp: Editions Standaard, 2009), 1.

20 Peeters, *Lire la bande dessinée*, 28; Hergé, *Le Secret de la Licorne* (Tournai: Casterman, 1974), 25 (first published 1943).

21 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 74.

22 *Ibid.*, 117, 123 and 131.

23 *Ibid.*, 147–174; Mark McKinney, ‘Les mésaventures de M. Bêton by Léonce Petit: Reflexivity and Satire in an Early French Comic Book Inspired by Rodolphe Töpffer’, *International Journal of Comic Art* 15(1) (2013), 2–34; “Les Mésaventures de M. Bêton” de Léonce Petit: Bande dessinée et polygraphie dans Paris au XIXe siècle’, *Papiers Nickelés* 37 (2013), 20–22.

24 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 173.

25 *Ibid.*, 74.

26 *Dans l’ombre de Bécassine: L’Oeuvre méconnu de Joseph Porphyre (1871–1953) et Emile (1872–1933) Pinchon* (Noyon: Conservation des Musées de Noyon, 2007), 12–14.

27 Benoît Mouchart, *A l’ombre de la ligne claire: Jacques van Melkebeke, le clandestin de la*

collaborator of Hergé, and Hergé himself²⁸ all painted, although they are best known today for their work on comics. Cartoonists have figured the fruitful but often difficult relations between painting and comics, the latter (stereo)typically viewed as the inferior and more juvenile of the two arts, through the depiction of paintings and painters in comics.

In addition to the examples from *M. Pencil* and *Le Fantôme espagnol*, one might remember Doré's self-representation as a painter in *Des-agréments d'un voyage d'agrément* [Dis-Pleasures of a Pleasure Trip],²⁹ Cham's painter-turned-caricaturist in *M. Barnabé Gogo*³⁰ or, in the following century, the world of art forgery and galleries in Hergé's unfinished album *Tintin et l'Alph'Art*.³¹ More recent examples include the painters in Jacques Ferrandez's *Carnets d'Orient* series and Joann Sfar's comics.³² For Ferrandez, the first painter of reference was Eugène Delacroix, whose North African sketchbooks, combining handwritten notes and watercolor sketches, provide an illustrious model that somehow resembles the word-image combinations of comics. In articles published in previous issues of *European Comic Art*, Fabrice Leroy has analyzed the figure of Marc Chagall in Sfar's *The Rabbi's Cat* series.³³

Twentieth- and twenty-first-century painters such as Roy Lichtenstein and Erró have famously borrowed from comics in their pop or post-modern paintings, helping to make the dialogue between the two arts a more mutual one.³⁴ As Groensteen has noted,³⁵ in recent years this dialogue has increasingly seen cartoonists entering the world of fine art, including via the exhibition and sale of originals in galleries and

B.D. (Paris: Vertige Graphic, 2002).

28 Pierre Assouline, *Hergé* (Paris: Gallimard, 1998), 672–687. Assouline also describes Hergé's collection of paintings and other works. See also: <http://www.citebd.org/spip.php?article3337> (accessed 15 August 2013).

29 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 117; Gustave Doré, *Des-agréments d'un voyage d'agrément*, intro. Annie Renonciat (Lectoure: Le Capucin, 2001), 22.

30 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 74–75.

31 Hergé, *Tintin et l'Alph'Art* (Tournai: Casterman, 1986).

32 Mark McKinney, "Tout cela, je ne voulais pas le laisser perdre": Colonial lieux de mémoire in the Comic Books of Jacques Ferrandez', *Modern and Contemporary France* 9(1) (2001), 43–53; Mark McKinney, *Redrawing French Empire in Comics* (Columbus: Ohio State University Press, 2013), 35–83.

33 Fabrice Leroy, 'Joann Sfar Conjures Marc Chagall', *European Comic Art* 4(1) (2011), 39–57; Fabrice Leroy, 'Painting the Painter: Meta-Representation and Magic Realism in Joann Sfar's *Chagall en Russie*', *European Comic Art* 5(2) (2012), 8–22.

34 Grove, *Comics in French*, 208–214; Bart Beaty, *Comics versus Art* (Toronto: Toronto University Press, 2012).

35 Thierry Groensteen, *Bande dessinée et narration* (Paris: Presses Universitaires de France, 2011), 186–188.

auction houses. For example, Hergé's original gouache for the 1932 cover of *Tintin en Amérique* sold in 2012 at an Artcurial auction in Paris for 1.3 million euros, and Enki Bilal has been cited as the top earner among contemporary cartoonists who exhibit, because his originals sell for 100,000 euros on average at auction.³⁶ A figure such as Alex Barbier could be seen here as a precursor of the *couleur directe* movement into which Bilal also fits.³⁷ That movement helped to re-define the cartoonist as a painterly auteur instead of as an interchangeable, more or less anonymous artisan working in a comics chain of production, with the output viewed as a mass medium.³⁸ The dialogue between art and painting has also involved the entry of originals into fine art museums – not only comics museums – through both acquisitions and special exhibitions.³⁹

Literature has had one of the longest dialogues with comics. Thomas Rowlandson created the illustrations of *The Schoolmaster's Tour*, re-published as *The Tour of Dr. Syntax: In Search of the Picturesque*, which is an ancestor of modern comics and exemplifies the beginnings of a dialogue between comics and literature wherein the sequential image is beginning to come into its own.⁴⁰ In his comics, Töpffer playfully satirized tropes from romantic literature, for example, in the idyll between M. Vieux Bois and 'l'Objet aimé' [the beloved Object].⁴¹ It has been argued that Töpffer, Cham and Doré were all inspired by Laurence Sterne's novel *Tristram Shandy*.⁴² Töpffer proclaimed the *romans en estampes* as potentially superior to novels by Honoré de Balzac, George Sand and Eugène Sue, which he denounced as immoral and deleterious to their readers,⁴³ thereby using an argument against what is now considered high literature, but one that was to be directed against comics themselves in the following century. In previous issues

36 'Enki Bilal', *Les Echos* (21 December 2012), 40.

37 Alex Barbier, 'Alex Barbier, sur *Lycaons*', interview by Vincent Bernière (July 2003), <http://www.fremok.org/site.php?type=P&id=118> (accessed 15 August 2013).

38 Bart Beaty, *Unpopular Culture: Transforming the European Comic Book in the 1990s* (Toronto: University of Toronto Press, 2007), 26.

39 Beaty, *Comics versus Art*.

40 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 18–19; Groensteen in Töpffer, *L'Invention de la bande dessinée*, 70–72.

41 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 41.

42 *Ibid.*, 31; Patricia Mainardi, 'The Invention of Comics', *Nineteenth-Century Art Worldwide* 6(1) (2007), <http://www.19thc-artworldwide.org/index.php/spring07/145-the-invention-of-comics> (accessed 13 August 2013); Smolderen, *Naissances de la bande dessinée*, 54–56, 60, 63 and 65.

43 Rodolphe Töpffer, *Essai de physiognomonie* (Geneva: n.p., 1845), 2; Kunzle, *Father of the Comic Strip: Rodolphe Töpffer*, 115.

of *European Comic Art*, authors have analyzed various types of dialogue between comics and literature, including adaptations from literature to comics,⁴⁴ and illustrations by comics artists for works of prose fiction.⁴⁵ Those two forms of dialogue between the two arts existed already in the nineteenth century, in Cham's parody of Victor Hugo's *Les Misérables*⁴⁶ or in Doré's famous illustrations for François Rabelais's works.⁴⁷

Adaptation and illustration of literary works have constituted one of the longest-running dialogues for various reasons, including precisely the relatively higher value historically attributed to literature over comics, with the latter drawing on the former, through adaptations of literary classics, as a way of selling comics to those, including parents and educators, who might otherwise be sceptical of the value of comics. Another main reason is that literature provides a great reservoir of stories that have proven themselves to be compelling. In some instances, comics adaptations, such as Paul Karasik and David Mazzucchelli's adaptation of Paul Auster's *City of Glass*, are reputed to be as inventive as the literary original.⁴⁸ The innovations of OuBaPo, which transpose the experiments of OuLiPo to comics, provide another important example of the rich interaction between comics and literature.⁴⁹ Of course, there are other forms of dialogue between comics and literature, including the representation of novelists by cartoonists in comics, or original comics scripts written by novelists for cartoonists.

As comics historian and scriptwriter Thierry Smolderen has shown, comics have engaged in dialogue with different technological devices for the (re)production of images, including the representation of movement in them.⁵⁰ Some of these machines and techniques have long since disappeared. However, comics have entertained a long and multifaceted dialogue with photography and film, since the beginnings of the latter two arts.⁵¹ One may recall, for example, that Gaspard Félix Tournachon, whose early photographs are justly celebrated, published

44 'Comics Adaptations of Literary Works', special issue, *European Comic Art* 6(1) (2013).

45 Armelle Blin-Rolland, 'Narrative Techniques in Tardi's *Le Der des ders* and *Voyage au bout de la nuit*', *European Comic Art* 3(1) (2010), 23–36.

46 Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 92–99.

47 *Ibid.*, 129–131.

48 Paul Karasik and David Mazzucchelli, *Paul Auster's City of Glass* (New York: Avon Books, 1994); Peeters, *Lire la bande dessinée*, 55.

49 OuBaPo, *OuPus 1* (1997); Beaty, *Unpopular Culture*, 78–82; Ann Miller, 'Oubapo: A Verbal/Visual Medium is Subjected to Constraints', *Word and Image* 23(2) (2007), 117–137.

50 Smolderen, *Naissances de la bande dessinée*; cf. Grove, *Comics in French*, 99–103.

51 Ann Miller, *Reading bande dessinée: Critical Approaches to French-Language Comic Strip* (Bristol: Intellect, 2007), 106–108.

a comic strip entitled *M. Réac* [Mr. Reac(tionary)] before moving on to photography.⁵² Smolderen shows how cartoonists pastiched the experiments of Eadweard Muybridge.⁵³ Here as elsewhere, the dialogue between comics and other arts is not a one-way street, with comics simply copying their better-connected artistic kin. One could ask, for example, whether Nadar's experience as a cartoonist influenced his photographic art, such as in terms of framing.⁵⁴ Lance Rickman has shown how the Lumière brothers borrowed the gag of the 'arroseur arrosé' [the waterer watered] from comics.⁵⁵ Winsor McCay's experience in making comics was important to his experiments in early cartoon animation, for example, in *Gertie the Dinosaur*.⁵⁶

Now perhaps more than ever, comics are in a strong dialogue with photography and film. Photographers and cinematographers too appear as characters in comics. *Le Photographe*, featuring photos by professional photographer Didier Lefèvre and comics drawn by Emmanuel Guibert, is a remarkable and unique collaborative project, featuring Lefèvre as the protagonist.⁵⁷ The three-album set was laid out by yet a third artist, Frédéric Lemerrier. Their collaboration straddles the boundary between biography and autobiography, putting into question rigid definitions of both, as Jan Baetens has suggested should be the case.⁵⁸ It also interrogates the nature and value of both photographs and comics. Photographs and photographers feature prominently in other recent works, including Manu Larcenet's *Le Combat ordinaire* [Ordinary Victories].⁵⁹ André Juillard has engaged in a dialogue with several other arts, including music, painting and photography, in *Le Cahier bleu* [The

52 Nadar, *Vie publique et privée de Monsieur Réac* (Paris: Pierre Horay, 2010) (first published 1849); Kunzle, *The History of the Comic Strip: The Nineteenth Century*, 100–105; Grove, *Comics in French*, 101–103.

53 Smolderen, *Naissances de la bande dessinée*, 103–117.

54 Grove, *Comics in French*, 101–103.

55 Lance Rickman, 'Bande dessinée and the Cinematograph: Visual Narrative in 1895', *European Comic Art* 1(1) (2008), 1–19; cf. Smolderen, *Naissances de la bande dessinée*, 98–100; Grove, *Comics in French*, 109.

56 Winsor McCay, *Daydreams & Nightmares: The Fantastic Visions of Winsor McCay*, ed. Richard Marschall (Seattle: Fantagraphics, 1988), 8–13.

57 Published in English translation as *The Photographer*, trans. Alexis Siegel (New York: First Second, 2009).

58 Jan Baetens, 'Autobiographies et bandes dessinées', in 'L'Étude de la bande dessinée', special issue, *Belphegor* 4(1) (2004), http://etc.dal.ca/belphegor/vol4_no1/articles/04_01_Baeten_autobd_fr.html (accessed 13 August 2013).

59 Manu Larcenet, *Le Combat ordinaire*, colours Patrice Larcenet (Paris: Dargaud, 2004); Manu Larcenet, *Ordinary Victories*, colours Patrice Larcenet, trans. Joe Johnson (New York: NBM, 2005); Miller, *Reading bande dessinée*, 168–171.

Blue Notebook] and *Après la pluie* [After the Rain].⁶⁰ And in his *Journal*, Fabrice Neaud connects his work in photography, painting and comics in mutually illuminating ways.⁶¹ The dialogue between comics and cinematography is especially strong in the work of Bilal, who has collaborated with film director Alain Resnais, and whose album *Froid équateur* [Equator Cold] opens with a sequence about the making of a film.⁶² Etienne Davodeau devoted an entire album, *Un homme est mort* [A Man Has Died], to telling the story of the making and distribution of a film by radical director René Vautier.⁶³

In this issue, the authors devote their attention to several aspects of the dialogue between comics and other arts, focusing especially on caricature, painting and film. They thereby help to continue that dialogue and illuminate the connections between the arts. The article by Danielle Thom investigates relationships between caricature and painting in England during the second half of the eighteenth century. She uses the Habermasian concept of the public sphere, as well as Richard Terdiman's view of 'culture as a field of struggle', to analyze how satirical, caricatural prints allowed the creators and consumers of such images to re-define, affirm and often contest the normative contours of the bourgeois public sphere. Thom illuminates these social relations in part by teasing out the references made by satirical prints to academic painting: the former both rely on and subvert the hierarchy of painting genres that academies, including the Royal Academy, created in an attempt to order the field of painting and the polite society

60 André Juillard, *Le Cahier bleu* (Tournai: Casterman, 2003) (first published 1994); André Juillard, *Après la pluie* (Tournai: Casterman, 1998).

61 Fabrice Neaud, *Journal (1): Février 1992–septembre 1993* (Angoulême: Ego Comme X, 2003).

62 Enki Bilal, *La Trilogie Nikopol: La Foire aux immortels, La Femme piège, Froid équateur* [The Nikopol Trilogy: The Carnival of Immortals, The Woman Trap, Equator Cold] ([Paris]: Les Humanoïdes Associés, 1995).

63 Etienne Davodeau (art and script) and Kris [Goret, Christophe] (script), *Un homme est mort* (Paris: Futuropolis, 2006); Pierre Durteste, 'Un homme est mort de Kris et Etienne Davodeau: Objet d'histoire ou objet de mémoire du cinéma?' [A Man Has Died by Kris and Etienne Davodeau: An Object of History or an Object of Cinematographic Memory], in *Cinema et fumetto/Cinema and Comics*, ed. Leonardo Quaresima, Laura Ester Sangalli and Federico Zecca (Udine: Università degli Studi di Udine, 2009), 297–314; Roger Odin, 'Une analyse sémio-pragmatique d'un film par la bande dessinée: *Un homme est mort* de René Vautier lu par Kris et Etienne Davodeau' [A Semio-Pragmatic Analysis of a Film through *Bande dessinée: A Man Has Died* by René Vautier Read by Kris and Etienne Davodeau], in Quaresima, Sangalli and Zecca, *Cinema et fumetto*, 479–486; Ann Miller, 'Konsens und Dissens im *Bande dessinée*' [Consent and Dissent in *Bande dessinée*], trans. Stephan Packard, in *Comics & Politik*, ed. Stephan Packard (Freiburg: University of Freiburg Press, forthcoming).

to which academic painting ostensibly catered. She also notes that the Royal Academy had roots in the St Martin's Lane Academy that Hogarth himself established in 1735. There is therefore some historical irony in the subsequent relations that impolite, satirical caricatures entertained with polite, academic painting. Nonetheless, Thom sees the two types of imagery as often playing a didactic role, one, moreover, through which both could police the types of access that women might have to the public sphere, buttress national belonging or warn against the dangers of mixing high and low cultural forms. Still, Thom also points out a fundamental difference between the satirical prints and history painting that she studies:

Unlike the history painting, however, the satirical print derived its moral force from the representation of 'that which should not be' and that which was to be avoided, rather than 'that which should be'.

Of course, by depicting non-ideal behaviour, the satirical image also embraced the possibility of this behaviour being regarded by audiences as titillating and/or amusing, rather than strictly in the light of a warning.

This distinction cannot fail to remind the reader of Töpffer's *Essai de physiognomonie* [Essay on Physiognomy], and of the Swiss cartoonist's distinction between the good action of (implicitly his) comics and the bad action of literary 'moralists' such as Balzac, Sand and Sue:

L'antidote d'un roman qui attaque au profit des liaisons illégitimes la sainte chasteté d'un mariage, ce n'est pas une parodie de ce roman, c'est un autre roman en estampes qui accepte la thèse du premier pour en traduire aux yeux avec une verve sérieuse qui n'exclut pas le comique, les conséquences choquantes pour le bon sens, absurdes pour la raison, pernicieuses pour le coeur, détestables pour l'individu et pour la société.⁶⁴

[The antidote to a novel honoring the unlawful liaison above holy matrimony would not be a parody of that novel. It would be an entirely different novel-in-pictures, in which the author adopts the thesis of the first and translates it visually, showing earnestly but with humor that the consequences of such a course are shocking to common sense, pernicious for the soul, odious for the individual and for society.]⁶⁵

Kunzle quite rightly points out that this role for comics is what Töpffer, writing at the end of his life, might have wished that he had done throughout his comics, but that it is certainly not what he did there.⁶⁶

64 Töpffer, *Essai de physiognomonie* (1845), 2–3.

65 Ellen Wiese, trans. and ed., *Enter: The Comics: Rodolphe Töpffer's Essay on Physiognomy [sic] and The True Story of Monsieur Crépin* (Lincoln: University of Nebraska Press, 1965), 4.

66 Kunzle, *Father of the Comic Strip: Rodolphe Töpffer*, 115–116.

And in *Histoire de M. Cryptogame*, [The Story of Mr. Cryptogame], Töpffer did in fact parody the ‘novel honoring the unlawful liaison above holy matrimony’: Cryptogame worries terribly at the thought that Elvire will force him into a second, bigamous marriage – what else, if not an ‘unlawful liaison’ – and appears quite relieved after she has blown herself up off the coast of Italy. However, one does not find the explicit sexual symbolism in Töpffer’s comics that exists in the satirical prints studied by Thom.

The following two articles, by Michael D. Picone and Margaret C. Flinn, both focus on the relationships between comics and museums, especially with respect to painting. Picone discusses a history of interactions between comics and museums, or the works that are housed there. He chooses several specific examples of museum art found within comics (from *Astérix*, or *Le Chat du rabbin* [*The Rabbi’s Cat*]), to show the different ways in which cartoonists have engaged in a dialogue with museums, one that Picone sees as increasingly bringing the two together in mutually supportive ways as part of a process of cultural repositioning by both parties. Flinn analyzes the series of comics jointly published by the Louvre and Futuropolis beginning in 2005 (Picone also discusses this series). So far comprising eight albums, the series includes works by some of the most prominent and popular cartoonists working today. Flinn argues that the fascination in these comics for hidden, buried or forgotten histories of the fine art in the Louvre, especially paintings, suggests an interest among the artists in interrogating the high art/low art dichotomy that has mostly kept comics out of the Louvre throughout the history of comics. She also explores the motif of impairment in various forms (blindness, wounding, death, etc.) as it is deployed in several albums that she studies, as a means through which cartoonists figure the fraught relationship between comics and their more valued artistic kin in the Louvre.

The fourth article, by Michael Gott, analyzes the relations between cinema and comics in two comics, or graphic novels, about the return to ethnic homelands by French people of Portuguese and Italian heritage. He finds an equivalent in comics of the traveling montage in film, but also focuses on the capacity of comics to use *tressage* [braiding] series around food, for example, as signifiers of home, belonging and displacement, and to draw upon its spatial resources to create overlapping worlds that evoke the complexities of diasporic subjectivities.

Our review section includes accounts of two recent conferences held by the American Bande Dessinée Society and the International Bande

Dessinée Society, in Oxford, Ohio, and in Glasgow and Dundee, respectively. Both reports testify to the vitality and growth of scholarship on the medium, as well as to boundary crossings of all kinds, not only between comics and other art forms but also in relation to disciplinary approaches to the medium. These dialogues continue: watch this space.