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From Cave Pictures: “The Light Princess” Graphic Comic

Meredith Finch (writer) and Renae De Liz and Ray Dillon (illustrators)

In *Why Comics? From Underground to Everywhere* (Harper, 2017), Hillary Chute writes that “comics . . . is a *medium* in its own right—not a lowbrow genre of either art or literature, as it is sometimes understood—and it can be about anything” (2). Chute quotes Art Spiegelman, whose *Maus* was given a special Pulitzer Prize in 1992: “‘It seems to me that comics have already shifted from being an icon of illiteracy to becoming one of the last bastions of literacy’” (1). Victorian writers were sensitive to the importance of illustrations for their works—Dickens’s long-time relationship with Phiz is a case in point. For George MacDonald, there’s Arthur Hughes, who illustrated numerous MacDonald works, including *At the Back of the North Wind* and *The Princess and the Goblin*. Hughes even provided illustrations for the 1905 version of *Phantastes*, edited by MacDonald’s son Greville. So it comes as no surprise that contemporary graphic novels might want to return to the Victorian classics. Will Eisner’s later work is *Fagin the Jew* (2003), published by Dark Horse Books.

Cave Pictures Publishing has now entered the comics realm with its publishing of MacDonald’s “The Light Princess,” a work that Maurice Sendak also illustrated in 1969 for Farrar, Straus and Giroux. What makes Cave Pictures unique is its mission: “We produce content that is excellently crafted, deeply questioning, and spiritually meaningful” (<https://cavepicturespublishing.com/>). Cave Pictures has been generous to grant *North Wind* permission to reprint the last image from the first issue of “The Light Princess.”

