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WHIMSICAL PORNOGRAPHY:
ALBERT DUBOUT'S ILLUSTRATIONS FOR SADE'S *JUSTINE*

By
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In *Dangereux supplément: l'illustration du roman en France au dix-huitième siècle*, Christophe Martin explains that images were generally considered to be dangerous additions to a text, because they could not be limited to their intended primary purpose: to provide a visual translation for characters and events depicted in works of fiction.¹ For even as they illustrate, images also offer a reading that necessarily shapes the reader's perception of a novel. In the process, the images themselves become texts with their own complex system of signification. As such "supplements" go, illustrations of Donatien Alphonse François de Sade's novels are perhaps among the most "dangerous." To the extent that they turn into images a fictional world that is often downright pornographic, they carry with them the possibility of making the universe of the infamous Marquis accessible and appealing to those who might otherwise be put off by his philosophical digressions or by the sheer length of his books. The engravings published as part of Sade's works at the end of the eighteenth century were deemed to be such a threat to good morals that they remained in *L'Enfer* of the Bibliothèque Nationale for almost two hundred years, until Michel Delon's edition for the Pléiade Collection in the 1990s made them more widely available.²

Censorship, as well as the difficulty of translating into images the hyperbolic sexual violence contained in Sade's novels, explain in large part why there have been very few attempts to illustrate Sade. In this respect, Albert Dubout's drawings for *Justine, ou les malheurs de la vertu* (Editions Trinckvel, 1976), stand out for their richness and originality, as well as for their sheer number. In sharp contrast with the limited number of images typical of illustrated books of the twentieth century, Dubout offers more than one hundred drawings, from small vignettes to full-page or double-page illustrations.

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He borrows from the French tradition of caricature to create a highly distinctive style, a sort of “whimsical pornography” that draws on strong sexual imagery, humor, and his personal imagination. Physical traits, clothing, and even colors are exaggerated, to such an extent that scenes are often more grotesque than sexual, even when Dubout is depicting series of interconnected sex acts. Although the artist borrows from Sade a particular fondness for complex and physically implausible sexual arrangements in which male and female figures seem to form a chain, the narrative elements of *Les Malheurs de la vertu* are strangely absent from his drawings, which never directly “illustrate” the novel’s characters or their actions.

Dubout’s subject matter is clearly Sadean in inspiration, but it also betrays a particular perspective on eighteenth-century French culture. The men all wear swords and wigs and the women have long dresses and well-coiffed hair, as if libertine practices defined the French aristocracy and were a form of moral corruption instrumental in the demise of the Ancien Régime. This historical *parti-pris* (slant) shows that the way in which Sade is understood greatly depends on the place that a particular reader assigns him in the master narrative of the French Revolution; but, Dubout’s stylistic and topical choices also point to the dialogic nature of illustration as an art form. The conversation between two subjectivities and two ways of approaching and comprehending a text—that of the reader and that of the illustrator—fosters an experience of defamiliarization in the former. What readers know of Sade’s universe becomes unfamiliar as they see it and re-experience it through the lens of another person’s imagination and artistic vision. In this sense, the present essay is not only about Dubout’s *Justine*, it is also about illustration as an interpretive gesture and in particular about how Sade has been read and imagined in the twentieth and twenty-first centuries. Those who have engaged with him critically have often made him a prisoner of his own myth. For some, like Dubout, that temptation is not incompatible with a rich and complex artistic dialogue.

Albert Dubout was born in Marseille in 1905 and went to the *École des Beaux-Arts* in Montpellier before moving to Paris to work as an illustrator and newspaper caricaturist. Laure Beaumont-Maillet calls him “un des plus beaux fleurons du dessin satirique français” (one of the finest pens of French satirical cartoons),³ and he remains famous today for his drawings of “Monsieur Anatole,” a character he created in the 1950s to mock the habits and ways of thinking of the average Frenchman. A small museum in the seaside resort of Palavas-les-Flots near Montpellier exhibits some of his more celebrated images (his posters for the film adaptations of Marcel Pagnol’s

trilogy *Marius, Fanny, César*, or his drawings on the corrida), as well as lesser-known oil paintings of a more personal sort. Dubout also illustrated about seventy books, with an affinity for classics of the early-modern period. His first commission was for Boileau's *Les Embarras de Paris* (Éditions Kra, 1929); he illustrated a rich edition of Molière's *Œuvres* in eight volumes (Éditions Sauret, 1954); and he finished his career with *Justine, ou les malheurs de la vertu* in 1976, the year of his death.

Not surprisingly perhaps, very little critical attention has been devoted to Dubout's work as an illustrator. Illustrations for collectors' editions seem to fall into a scholarly no man's land: they are not considered "serious" enough by art historians and they are too far from the textual considerations of literary scholars. The 2006 exhibit "Albert Dubout, le Fou Dessinant" at the Bibliothèque Nationale was the first and remains the only substantial attempt so far to engage critically with Dubout's body of work. The three essays included in the exhibit's catalog attempt to place him within a large national and international artistic genealogy. For François Chevel, Dubout's lineage can be traced back to Gustave Doré, who also drew grotesque figures and was interested in the representation of crowds as a way of reflecting on the alienation of the individual in modern society.⁴ Michel Melot sees in Dubout's drawings from the 1930s a sort of "débonnaire" French expressionism that is not unlike the work of George Grosz or Otto Dix in its themes and motifs.⁵ But, as a whole, the catalog essays also argue that we should stop thinking of Dubout as a "craftsman," as someone with a clear gift for drawing but whose main objective is to remain faithful to the stories he illustrates. Chevel explains that "the scope of the visual culture offered by Dubout goes beyond and rejects the tautological commentary of the text because it affirms the primacy of forms and supports their internal logic."⁶ Dubout is interested in formal exploration, and likes to place the viewer in the position of a voyeur who must actively engage with the artist's visual translation of the original text.⁷ This is particularly true for the more openly sexual drawings Dubout produced later in his career, for *Kama Sutra* (Éditions Trinckvel, 1973) and *Justine*.

It is also difficult to assign Dubout a place in the vast scholarship on Sade. Scholars have explored to some extent the relation between Sade and Surrealism, but virtually no research has been conducted on minor genres such as book illustration or *bande dessinée* (graphic novel). One notable exception is an essay by François Champarnaud that meticulously catalogs every edition of a work by Sade that contains illustrations, from the eighteenth to the twentieth century.⁸ Champarnaud concludes his study with Dubout,

but remains descriptive, simply suggesting that the variety of styles used by the artist in *Justine* confirms the difficulty of putting Sade in a single category. As I will now argue, Dubout's illustrations for *Justine* do much more than that: they offer new ways of thinking about the manner in which Sade's subject matter has been translated visually in the modern period.

The covers of the two editions of Dubout's *Justine* are the first indication of how this artist might have envisioned the task of illustrating the novel. The original Trinckvel edition comes in a beautiful leather binding, with Dubout's artist signature on the front cover and three words on the side: "Dubout / Justine / Sade." The editorial bias and the marketing strategy are clear. The book is by Dubout and it is about two iconic figures: the heroine Justine and her mad creator, the Marquis de Sade. The text itself is a secondary concern. There are no mentions of which version of *Justine* is reproduced here, and it is only after opening the book that the reader finds out on the title page that the work in question is *Justine, ou les malheurs de la vertu*, the second version of the young orphan's misadventures, originally published in 1791. On the cover of the more recent mass-market reedition by Éditions de Lodi (2002), the author's name has disappeared: only Dubout and Justine appear alongside an illustration selected from the volume. Still, Sade is present in spirit, with two symbols closely associated with his subversive and pornographic imagination. A naked and highly sexualized female body lies at the center of the image, with a lecherous monk ogling her from above. In other words, the front cover conveys a certain idea of Sade—based on his pornographic subject matter and his anti-clerical tendencies—rather than offering more subtle visual clues to prepare readers for the characters and plot elements of *Justine, ou les malheurs de la vertu*.

This is not particularly surprising: the tendency to focus more on the figure of the *divin marquis* than on the actual content of his fictional creations applies to much of the visual production related to Sade since he was rediscovered by Apollinaire and the Surrealists at the beginning of the twentieth century. In this sense, Dubout participates in the generalized construction of a Sadean myth detached from the text itself. His illustrations for *Justine* provide many examples of the ways in which the perverse violence against women that Sade has come to represent hijacks the narrative itself. For instance, Dubout draws a naked woman tied head down to two posts with a funnel in her vagina, screaming in pain as drips of vinegar are slowly released from a giant wood barrel stamped "Vinaigre du Marquis" (39).⁹ There is a level of visual aggressiveness in this image which the exaggerations and playfulness that characterize Dubout's style cannot conceal. The

illustration works because it manages to convey an intertextual truth about Sade: the fact that his words have been a slowly-released “vinegar” that has forced us to confront how the pornographic imagination thrives on the abuse and deformation of female bodies. Tellingly, *Justine* itself makes no reference to any “vinaigre du Marquis” or to any other scenes that would serve as inspiration for such a drawing. Sade’s novel, even if it is not free of sexual violence and gruesome torture directed at the heroine and other women she meets on her journey, tries to preserve a sense of verisimilitude. In a way, the illustration would be a better match for *Les 120 journées de Sodome*, a novel in which male and female characters are indeed subjected to systematic and organized forms of torture, and in which physical violence indeed reaches a grotesque point of no return. Dubout has a tendency to channel all of Sade into his images—or, at least, all of what Sade is supposed to symbolize for an audience that has not necessarily read him. In short, what Sade represents matters more than what he writes.

For Dubout, the Sadean imagination is timeless, and the myth of the Marquis escapes the temporal boundaries of the period in which he was writing. Several illustrations depict a gothic-looking torture chamber that would also be better suited to the Château de Silling in the *120 journées* than to *Justine*. The room has a medieval feel to it, except for the scattered sex “toys” on the floor and the diffuse sense that it could also be used as a playground for S&M fantasies (135). For François Chevel, the fact that Dubout resorts to medieval iconography to paint Sade’s fictional universe is not surprising. He explains that

medieval space, constructed and expanded as such, does not require historical reality, it is a pretext for a mythical space; a barbaric theater, a place of crimes calling for torture and execution rituals. Castles, abbeys, and ruins are closed spaces opening only to dungeons and caves always of course through dark passages and spiral staircases. Only the medieval period possesses the tragic power inherent in the human plight; through its liberating brutality, its scabrous arrangements and dantesque devices. It offers, to the extent that real places are replaced by suggestive places, the perfect atmosphere for a work that focuses primarily on the human psyche.¹⁰

Gothic motifs function as a mode of representation that is not tied to a particular moment in history. By relying on them repeatedly, Dubout insists on a particular dimension of the Sadean myth and suggests the presence of a

strange time warp around the figure of the Marquis and his writings. On the one hand, the gothic imagery points to Sade's resistance to Enlightenment philosophy and his anti-humanist stance, both in his digressions on political philosophy and in the way in which the individual, in his novels, is often reduced to an object to be played with and destroyed at will. On the other hand, Dubout, by using a modern cartoonish style that updates in both a comical and frightening way medieval instruments of torture, implies that Sade's subject matter transcends the moment when it was written. What seems to belong to a long-gone past cannot help but refer to our present, where a certain pornographic imagination ripe with the possibility of sexual and physical violence stills hints at the human nature of what is clearly inhuman.

In Dubout's images, the inhuman, without losing its weight and seriousness, often acquires a grotesque quality, and this is where Dubout makes his greatest contribution to our perception and understanding of Sade. He manages to create a visual universe that conveys Sade's propensity for hyperbolic sexual scenes while at the same time showing the playfulness and sometimes the ridiculousness that lie behind those scenes. Dubout foregrounds comic elements in order to "solve the problem of illustrating Sade"¹¹ and suggests that whimsical pornography works very well as a mode of representation for texts with a heavy sexual content. The artist sometimes tries to go even further than the writer in representing excess. One illustration shows a green ogre sinking his teeth and skeletal hands into the pink flesh of a plump breast (145). For Dubout, the appetite for sexual stimulation and for inflicting pain is so strong for the Sadean subject that he becomes vampire-like, unable to control his appetite and in thrall to his own desires. The body parts (face, hand, breast) are too big to be truly frightening or erotic and foster the impression that Sade's world, visually but also intellectually, is by nature different from ours. This displacement into an alternate whimsical reality also applies to the group scenes that borrow from Sade's particular fondness for creating complex sexual arrangements.

Another illustration takes us to the anachronistic world of the cabaret, with a naked performer taking center stage, surrounded by male and female "dancers" who seem terribly bored by the farandole in which they are trapped (129). While Sade's tableaux can insist on the repetition of the same sex acts, they usually do so to intensify the pleasure of the libertine who imagines and participates in the scene. Here, the dull and seemingly endless repetition of the same movements highlights the ridiculousness of the arrangement, parodying Sade and in effect purging the tableau of its por-

nographic power. Orgy scenes tend to be both grotesque and playful in ways that recall the French tradition of *humour paillard* (bawdy humor).¹² In one scene, everyone is drunk, noses are penis-shaped, bodies are intermingled and it is difficult to know exactly who does what to whom (140-41). In Sade's tableaux, the beauty and the creativity of the arrangements are part of what brings pleasure to the libertine, but here, sexual acts no longer have an aesthetic dimension. We are witness to a scene of debauchery, a free-for-all meant to be enjoyed for what it is, by the figures who participate in it and by those who view the drawing.

In addition to excess, parody, and *humour paillard*, Dubout leans away from figuration to a certain level of abstraction in his illustrations of *Justine*. By doing so, he seems to acknowledge that pornography and sex in Sade's texts quickly cease to be consumable as such and that, to a large extent, the aesthetic experience and formal experimentation matter more than the list of sex acts perpetrated by libertines. In several instances, Dubout decides to forego colors and details to focus solely on shapes. At times, the same drawing is repeated twice, but in reverse, and functions like a frieze: sex becomes part of the background and acquires a decorative purpose. On these *ombres chinoises* (shadow illustrations), the figures' individuality and their facial features are not as important as the tableau itself as a whole.¹³ This is a defining aspect of pornographic engravings in the eighteenth century.

As Jean-Marie Goulemot notes, "l'absence d'individuation des personnages" (the lack of character individuation) made it possible for illustrations to circulate from novel to novel, as if readers were not particularly concerned about the lack of connection to a particular text.¹⁴ But what makes Dubout more of a formalist than a pornographer is that he breaks a central convention of erotic imagery: instead of limiting the number of figures involved in sex acts, he keeps adding bodies and connecting them together in new ways.¹⁵ His orgy scenes sometimes stage more characters than the eye can count and bring to mind his drawings of large crowds, which are meant to convey an impression of an indiscriminate mass of humanity. Sexual relationships are never simply erotic or pornographic, and, as in Sade's texts, their primary goal is not to arouse the reader. Sex becomes an abstraction, a contemplative practice that turns into a formal inquiry.

In moving away from erotic realism, Dubout insists on another key characteristic of Sade's tableaux: the motif of the chain. In *Sade, Fourier, Loyola*, Roland Barthes explains that in Sade's writings, the chain does not simply imply that the orgy follows the logic of *travail à la chaîne* (indus-

trial production): it symbolizes the randomness of the connections that take place in the tableaux, in such a way that the libertines can no longer be distinguished from those who are forced into their games, and in a way that breaks down the power dynamics of their relationships.¹⁶ This is already visible in eighteenth-century illustrations of Sade's novel, but Dubout makes it even more apparent. In one image, in which Dubout accumulates interlocked bodies engaged in a variety of sexual acts against the warm backdrop of an inviting fireplace, the viewer can almost make out the links of the chain (17). There is no beginning and no end to it, no central figure who exercises control, just a pile of bodies connected in ways that are difficult to follow. So we see at least two tendencies in Dubout's artistic vision for *Justine*: an inclination to mythologize Sade and what his name has come to symbolize for twentieth-century readers, but also an attempt to use images to reflect upon Sade's aesthetic and formal ambitions and to define a common visual project.

The tension in Dubout's work between a fantasized Sade who embodies the dark side of the Enlightenment and a more modern Sade with whom it is possible to have an artistic dialogue is made more problematic by a third aspect of Dubout's treatment of *Justine*: the fact that his illustrations of Sade's fictional universe are based on a monolithic view of Ancien Régime society. Dubout's figures can almost always be placed in one of two social categories. They are either wealthy aristocrats who use their privileged position to satisfy their sexual desires, or they belong to *le peuple* (the masses) and are depicted as powerless and suffering from the excesses of those in power. Sade, of course, constantly plays on this dichotomy, but he suggests that it has always been part of the natural order and that it is thus not historically determined. As I have shown in the case of gothic imagery, Dubout sometimes conceives of Sade's universe as being applicable to different historical periods, but when it comes to depicting social relationships, sex, debauchery, and, by extension, moral failure are directly related to wealth and aristocratic privilege. One illustration shows three wig-wearing male figures dressed in petticoats (201). Their eyes are closed, as they daydream about a scene placed in the background of the image, in which a smiling generic aristocrat is having sexual intercourse with what looks like a generic servant, who is also smiling, as if this were the most perfect of worlds. By portraying the men as crude (one has his finger in his nose), overweight (another man's pants are about to come undone under the force of his bulging stomach) or self-satisfied, Dubout makes an indirect commentary: it is this type of libertine attitude, combined with a lack a aware-



Fig. 1

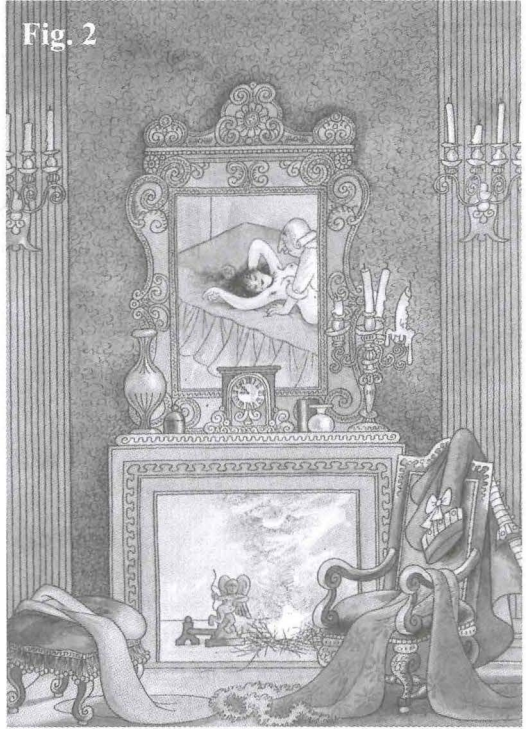
Justine, p. 201 By permission (c) Dubout

ness of how systematic it had become at the end of the eighteenth century, that eventually brought down the old *société d'ordres* (class hierarchy). In other words, Dubout offers a historical reading of Sade's novel, one that follows the teleological narrative of the French Revolution. (Fig. 1)

There is no doubt that for the twentieth-century illustrator, Sade's *Justine* is a representation of social structures and sexual practices belonging to a pre-1789 world. It is the world of Crébillon fils and Laclos, and the decors imagined by Dubout bring to mind the boudoirs and bedrooms of *Les Liaisons dangereuses*. As Katie

Scott explains in her foreword to *Rococo Echo: Art, History and Historiography from Cochin to Coppola*, rococo style has often been used to evoke a particular time period and its atmosphere: "Although lightness, refinement and artifice are recurring characteristics, or thematics, of rococo discourse, notions of rococo style were based less on specific form and syntax and more on historical and social causes: the aristocratic with and absolute pleasure it was said to embody."¹⁷ Dubout plays with the multiplicity of forms that the rococo can activate in our imagination. In one illustration, the clean symmetrical lines of a fireplace are complemented by a richly-decorated mantelpiece on which stand gilded candle holders (285). A mirror projects the partial reflection of a male and female figure having sex. The image channels the style that we have come to associate with the second part of the eighteenth century, but the ottoman and armchair over which the woman's dress and the man's coat are thrown are clearly examples of Louis XIV furniture. Likewise, Dubout represents only one style of coat, a classic *redingote* (frock) with a distinctive bow above the cuff of the sleeve. This *redingote* appears in many illustrations of early-modern works by Dubout, from Boileau's *Satire sur les femmes* (1944) to Molière's *Bourgeois Gentilhomme* or *Tartuffe* (1954). In Dubout's imagination, there seems to be no meaningful distinction between the second part of the seventeenth century

and the end of the eighteenth. Many of the scenes he draws have a similar message. They mock the hypocrisy of the Church and the ridiculousness of aristocratic courtship; they stage lewd aristocrats trying to take advantage of their female servants; and they criticize all that is associated with the “old” world of the absolute monarchy. In Dubout’s illustrations of Boileau’s, Molière’s, or Sade’s writings, the characters and the settings all look virtually the same, a uniformity indicative of his tendency to essentialize the entirety of the French early-modern period into a convenient and conventional historical narrative. His drawings have a political purpose—retracing the collapse of the Ancien Régime and its class system—which does not seek to reflect the nuances of Molière’s or Sade’s own political ambitions as writers. (Fig. 2)



Justine, p. 285 By permission (c) Dubout

The similarities between Dubout’s illustrations of Boileau, Molière, and Sade show that the traditional French canon has encouraged generations of readers to think of certain (if not most) works of literature of the seventeenth and eighteenth centuries in particular ways. If, as Alain-Marie Bassy argues in his seminal essay “Iconographie et littérature,” book illustrations document the ways in which a work of fiction has been understood and interpreted in a particular time period, then it is clear that in the 1970s, Sade was still conveniently and indiscriminately lumped with other authors who participate in a narrative of liberation from the fetters of absolute monarchy and *obscurantisme* (obscurantism).¹⁸ There is an interesting dichotomy in Dubout’s engagement with Sade: he is a prisoner of the canon, blinded by the myth that develops around the figure of the Marquis beginning in the 1920s with the Surrealists, and yet, he simultaneously succeeds in expressing his artistic independence and singular interpretation of Sade’s fictional universe through formal innovations and an aesthetic dialogue with the

author. It is this tension that makes his illustrations for *Justine* a complex object of study, and not just another *beau livre* for a collector's library.

In his article "L'illustration du roman au dix-huitième siècle," Philip Stewart argues: "It is true that the libertine or licentious novel has always, in a way, asked to be completed by images," adding that "the truly satisfied reader is one who has also seen what he could have only imagined."¹⁹ This is true of Sade's writings, in the eighteenth century and beyond, not only because of the inherently visual nature of pornographic storytelling, but also because Sade's tableaux beg to be actualized, in a drawing or an engraving, on film, or in a performance. Dubout's illustrations of Sade's texts are a possible response to the visual activation that his stories demand. The images produced offer an interpretation by a particular reader at a particular time, but they also provide a service requested by the very act of reading Sade: they *perform* the text.

It may seem strange to attach the term "whimsical" to this performance, but in Dubout's illustrations the whimsical dimension provides a certain distance and a touch of lightness that make the Sadean text more watchable and digestible. The whimsicality does not evacuate a central aspect of the reading experience—the representation of graphic and repeated sex acts—and it eschews the pitfalls of making the text visually "safe" by resorting to the clichés of erotic or pornographic imagery. By choosing this whimsical style, Dubout asks the reader to think about Sade differently. Sade's fictional universe is a world in itself, at once familiar and yet separate from us, with its own rules and practices. It is a space where the ironic and grotesque treatment of aristocratic figures comforts our sense of a common national history, but a space that is also eerily timeless.

The ambitious scope of the recent exhibit "Sade. Attaquer le soleil" at the Musée d'Orsay shows that there is more work to be done on the relation between the Sadean text and its illustrations, and, more generally, between Sade and the pictorial world. As the show's curator, Annie Le Brun, suggests, Sade played a central role in influencing, often by his sheer powerful presence, the representation of desire in nineteenth- and twentieth-century art. Sade is always with us, as the symbol of a certain moment in history and as a revelator of the tortured human mind. The tension that Dubout's drawings reveals make it clear that directly illustrating his writings—as opposed to channeling different ideas his name has come to embody—remains a challenge. The question of "représenter l'irreprésentable,"²⁰ so forcefully raised by Sade at the end of the eighteenth century, has still not been answered.

Notes

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1. Christophe Martin, *Dangereux Supplément: l'illustration du roman en France au dix-huitième siècle* (Leuven: Peeters, 2005). Martin borrows the phrase "dangereux supplément" from Rousseau. For other important studies on illustrations of French eighteenth-century novels, see, among others, Philip Stewart, *Engraven Desire: Eros, Image & Text in the French Eighteenth Century* (Durham, NC: Duke University Press, 1992); Ann Lewis, *Sensibility, Reading and Illustrations: Spectacles and Signs in Graffigny, Marivaux and Rousseau* (London: Legenda, 2009); and Nathalie Ferrand, *Livres vus, livres lus: une traversée du roman illustré des Lumières* (Oxford, UK: Voltaire Foundation, 2009).

2. D.A.F de Sade, *Œuvres complètes*, volume 1-3, ed. Michel Delon (Paris: Gallimard, 1990-1998). For other illustrations of Sade's works dating from the end of the eighteenth century, see also *Illustrated Marquis de Sade: Justine and Juliette, All the Prints*, text by David Mountfield, foreword by Robert Short (New York: Crescent Books, 1984).

3. Laure Beaumont-Maillet, "Vie, œuvre et fortune critique du 'Fou-dessinant,'" *Albert Dubout, le Fou dessinant*, ed. Laure Beaumont-Maillet & Jean-François Foucaud (Paris: Bibliothèque Nationale de France/Hoebeke, 2006), 21.

4. "L'immense Doré, qui scella avant Albert Dubout le rapprochement des masques grotesques au grouillement inquiétant de la foule, fut la référence, celui qui s'était emparé génialement de Cervantès, de François Rabelais, et de l'inclassable Edgar Allan Poe" (The great Doré who, before Dubout, linked grotesque faces to the worrying bustling of large crowds, served as the reference, as the one who had done an incredible job illustrating Cervantès, François Rabelais, and the unclassifiable Edgar Allan Poe), François Chevel, "La compagnie inavouable d'Albert Dubout," *Albert Dubout, le Fou dessinant*, 40.

5. Michel Melot, "Dubout années 1930: un expressionnisme à la française," *Albert Dubout, le Fou dessinant*, 26-27.

6. "Le champ de la culture graphique instruite par Albert Dubout dépasse et rejette le commentaire tautologique du texte parce qu'il affirme la primauté des formes et soutient leur logique interne," Chevel, 36.

7. Chevel, 43.

8. François Champarnaud, "Les illustrations de Sade," *L'Infini* 33 (Printemps 1991): 17-40. See also Champarnaud's dissertation "Sade et la peinture" (Université de Paris X, 1993).

9. All page numbers in parentheses refer to D.A.F. Sade, *Justine, ou les malheurs de la vertu*, illustrated by Albert Dubout (Paris: Trinckvel, 1976).

10. "L'espace médiéval, construit et élargi, n'a pas besoin de réalité historique, il est prétexte et espace mythique; un théâtre barbare, un lieu de crimes ordonnant des rituels de tortures et de mises à mort. Le château, l'abbaye, la ruine composent une situation close qui débouche sur le cachot, mène aux grottes et aux oubliettes par, évidemment de sombres galeries et des escaliers en colimaçon. Seul le Moyen Âge est doté de la puissance tragique inhérente au drame humain; par sa barbarie salvatrice, pour ses dispositifs scabreux, ses machineries dantesques. Il offre, par l'absence de lieu réel au profit de lieux marqués, l'atmosphère au déploiement d'une œuvre qui fait de la psyché son sujet," Chevel, 39.

11. François Champarnaud explains that there are “trois manières de résoudre le problème de l’illustration de Sade: l’érotisme, le comique, le déplacement rhétorique” (three ways of solving the problem of illustrating Sade, eroticism, humor, and rhetorical displacement), 31.

12. Champarnaud also notices that Dubout plays with “un comique qui s’étendrait sur les gammes de la paillardise à l’humour noir” (a notion of comic that ranges from *paillardise* [bawdiness] to black humor), “Les illustrations de Sade,” 39.

13. For an example of how Dubout uses *ombres chinoises* (shadow illustrations), see 40-41.

14. Jean-Marie Goulemot, *Ces livres qu’on ne lit que d’une main: lecture et lecteurs de livres pornographiques au XVIIIe siècle* (Aix-en-Provence: Alinéa, 1991), 149.

15. Goulemot notices that the number of figures in erotic drawings is often limited to four, 149.

16. Roland Barthes, *Sade, Fourier, Loyola* (Paris: Seuil, 1971).

17. Melissa Hyde & Katie Scott, eds, *Rococo Echo: Art, History and Historiography from Cochin to Coppola* (Oxford, UK: Voltaire Foundation, 2014), 10.

18. Alain-Marie Bassy, “Iconographie et littérature: essai de réflexion critique et méthodologique,” *Revue française d’histoire du livre* 5 (1973): 18.

19. “C’est un fait que le roman libertin ou licencieux a toujours en quelque sorte appelé l’image à le compléter ... Il n’est voyageur complet qui n’ait regardé ce qu’il ne saurait se contenter d’imaginer seulement,” “L’illustration du roman au dix-huitième siècle,” *Studies on Voltaire and the Eighteenth Century* 10 (2005): 231

20. Annie Le Brun, *Sade. Attaquer le soleil* (Paris: Gallimard, 2014), 19.

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