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Gotlib's Progress

This article traces the development of the French *bande dessinée* artist Marcel Gotlib (b.1934). In the following pages, we shall discuss Gotlib's strips *Gai-Luron* and *Rubrique à brac*, plus some of his work with *Fluide glacial*; we shall also draw upon an interview which Gotlib gave me in Paris, November 2001.[1] As we shall see, Gotlib makes fun of the whole process of growing up in a French-speaking country; moreover, his jokes often hinge upon references to French history and culture which most French readers can recognise, but which most English-speakers cannot. The influence of a distinctively French-speaking historical and cultural heritage over Gotlib will become particularly apparent when we compare him to the American comic strip humorists of his day: *Mad* magazine and the Underground.

Marcel Gotlib studied at l'Ecole des Arts Appliqués (Paris). He first became known with *Gai-Luron*, which was a strip about a phlegmatic, anthropomorphic dog of the same name.[2] Gotlib frequently praised the American comic *Mad*, whose influence shows up very clearly in *Gai-Luron*.[3] Gotlib's light-hearted, caricatural style resembled *Mad* and, like characters from *Mad*, *Gai-Luron* humorously imitated famous American comic strip heroes in short gags. Examples include Zorro (*Gai-Lorro*, p. 126), Tarzan (*Gai-Larzan*, pp. 136-7), and Prince Valiant (*Prince Gai-Luron*, pp. 156-7).

Figure 1
Rubrique-à-Brac © Dargaud, Paris, 2003 by Gotlib

Gotlib also lampooned Francophone BD culture. Gotlib's title *Gai-Luron rit de se voir si beau en ce miroir* (pp. 113-162) echoes Bianca Castafiore's *Jewel Song*: 'Ah! Je ris de me voir si belle en ce miroir'.[4] In *Lotus et bouche cousue*, Gotlib's allusion to Hergé is less direct (p. 204): Gotlib is difforming the expression 'motus et bouche cousue' (or 'mum's the word') in the manner of the Dupondts, who say 'botus et mouche cousue'.[5]

Les Belles Histoires de l'Onc' Jujube combines a send-up of the long-running Belgian strip *Les Belles Histoires de l'Oncle Paul*, with an oblique reference to a French nursery rhyme (p. 90). Oncle Paul was a genial, pipe-smoking uncle, who told his nephews 'true', morally stimulating accounts of real, historical events. For example, Oncle Paul ended his account of the sinking of the Titanic thus: 'Songez à tous ces gens qui moururent en chantant un cantique… et à tous ceux qui se laissèrent couler plutôt que de surcharger des canot déjà trop pleins. Quelle leçon !'[6]

The first line of Gotlib's *Les Belles Histoires de l'Onc' Jujube* reads : 'il était une fois… une humble bergère qui gardait ses blancs moutons'. Those words recall a well-known children's rhyme:

> Il était une bergère,
> Et ron, ron, ron, petit Patapon,
> Il était une bergère
> Qui gardait ses moutons.[7]

In Gotlib's version a fox steals one of the little girl's sheep, and Oncle Jujube draws a singularly unfitting moral conclusion: 'L'intelligence et la ruse finissent toujours par triompher de la force brutale'.

Like *Mad*, *Gai-Luron* humorously referenced well-known characters from outside comics. *Les Raisins de la colique* has a title which echoes John Steinbeck's *Grapes of Wrath* (1939), or *Les Raisins de la colère* as it is called in French; however, *Les Raisins de la colique* is primarily a simple skit on La Fontaine's well-known fable about sour grapes, 'Le Renard et les Raisins'.8 In Gotlib's version the fox reaches the grapes; but, as they are sour, eating them gives him a stomach ache (p. 22).

Figure 2
Rubrique-à-Brac © Dargaud, Paris, 2003 by Gotlib

Other gags in *Gai-Luron* drew upon children's everyday activities, particularly classroom situations. In *Au Nom de tous les chiens* Gai-Luron goes to school only to find that a schoolmasterly phrase, 'nos ancêtres les Gaulois', has been written up on the blackboard (p. 128). The phrase 'nos ancêtres les Gaulois' is instantly recognisable to generations of French-speakers, as it comes from a widely-read history textbook by Ernest Lavisse;[9] Lavisse was first published in the 19th century, but his textbooks were commonly used in French schools until well into the 20th.

Unlike *Mad*, *Gai-Luron* mostly poked innocent fun at stories, songs and situations recognised by specifically French-speaking children. The result was akin to a private, in-joke between the hero and his youthful readers, which gave rise to a pleasant feeling of complicity: Gai-Luron lived in the same world as his readers, and he spoke directly to them. The dog and his readers were in cahoots. That feeling of complicity was made stronger because, like characters from *Mad*, Gai-Luron called his readers 'chers lecteurs', 'les copains' and so on.

A sense of complicity with his Francophone public remained indispensable to Gotlib's humour throughout his career; in fact, it is essential to being able to see his jokes. Readers must come to Gotlib's jokes with some background knowledge of the history and culture he is sending up; otherwise, despite his undeniable pictorial humour, they will be out of the loop. As Gotlib himself said : 'Tout le monde ne comprend pas forcément l'humour. Il exige… une espèce de complicité avec les gens qui le reçoivent' (qtd. in Sadoul, p.30).

In 1965 Gotlib began working for René Goscinny's and Albert Uderzo's magazine *Pilote*. One of his first pieces for *Pilote* was a spoof history-lesson, titled *Le Clou à travers l'histoire*.[10] *Le Clou à travers l'histoire* mines a similar vein to Goscinny's and Uderzo's *Astérix*: the humorist replaces historical fact with his own funny, invented version of what really happened.[11] *Le Clou à travers l'histoire* recounts European history back to Antiquity, maintaining that the humble nail had a decisive influence over the course of events. According to Gotlib, Archimedes trod on a nail in his bath, which prompted his famous cry 'eureka'; a nail tore a king's robe in 1337, sparking a war between King Philip VI of France and King Edward III of England; a workman removed a nail from the Tower of Pisa causing it to lean over; a horseshoe with a loose nail prevented Maréchal de Grouchy's reinforcements from reaching Napoleon at the Battle of Waterloo, and so on. *Le Clou à travers l'histoire* is aimed less obviously at little children than Gai-Luron's school jokes: Gotlib is now assuming that his readers have a wider knowledge of history than before.
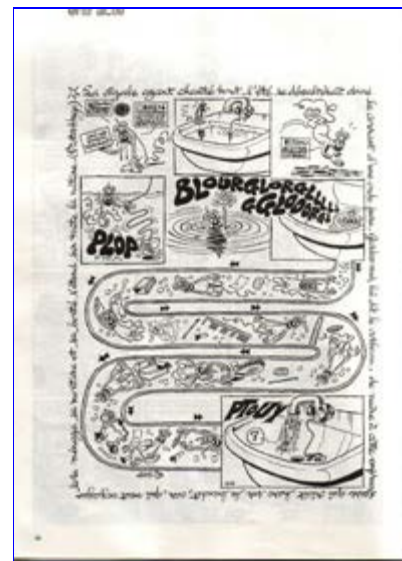

Figure 3
Rubrique-à-Brac © Dargaud, Paris, 2003 by Gotlib

The next series for which Gotlib took sole responsibility was *Rubrique à brac*.[12] Suitably enough for a strip launched in Paris May 1968, *Rubrique à brac* was more iconoclastic than *Gai-Luron* ; also, in *Rubrique à brac* the importance of Gotlib's written texts increased; sometimes, the white spaces between panels were crammed full of tiny letters. *Rubrique à brac* had no heroes who appeared every week, but it did have a number of frequently recurring characters. One such character is the English physicist Isaac Newton (1642-1727). Newton discovered the law of gravity by watching an apple fall from a tree. Gotlib made Newton ludicrous, by exaggerating the anecdotal aspect of the discovery: the apple falls onto Newton's head and, over the weeks, a number of other objects also fall onto the unfortunate physicist.

Classroom situations still raised laughs, although the topics dealt with are more varied than in *Gai-Luron*. *Ah, si on l'avait aidé*, which combines a history-lesson with cod-psychology, is a joke at Napoleon's expense (*Rubrique à brac*, II, p. 12). Gotlib describes Napoleon's upbringing and schooldays, claiming that he was nagged by his mother, unpopular at school and unsuccessful with girls. Napoleon grew up bearing a grudge against humanity; so, he took his revenge by becoming emperor. The gag concludes: 'Napoleon? Rien d'autre qu'un petit mal-aimé. Voilà ce que je dis'.

Der Rubrica of the Bracofsky is a geography lesson about France for foreigners, which plays up their stereotypical view about the country. *Der Rubrica of the Bracofsky* contains all of the gallic clichés about romance, accordions, pétanques, berets and cuisine (*Rubrique à brac* II, pp.38-39). The text is an invented language that contains a bewildering mix of French, English, German, Italian, Spanish and Russian:

> Der France ist el beau pays, mit eine climax tempérofsky, baigné of the 3 mers, ein ocean, and chains del mountains… Dans la rue, el Frenchman rencontre the woman. Esta la occazione della ge-montren el galanteria frantcheze reputovitch on todo the el mondo.

In *Rubrique à brac* Gotlib also sent up various forms of Francophone popular culture, both ancient and modern, but he was progressing beyond *Gai-Luron*'s imitative parody. Charles Perrault's folktale *Le Petit Poucet* (1697), for example, provides the basis for Gotlib's gag *Continuons sur la Lancée* (*Rubrique à brac*, II, pp. 60-61).[13] Like Perrault, Gotlib tells of a poor couple who, in time of famine, abandon their numerous children in the forest; Petit Poucet, the youngest child, finds his way back by marking the homeward route with stones. In Perrault's original story the wretched parents abandon their children again, but Petit Poucet marks the homeward route with breadcrumbs, which get eaten by birds. However, Perrault's story ends happily because, after numerous adventures, Petit Poucet wins the king's favour and he returns home in triumph.

Gotlib turned Perrault's story upside down: the parents are the victims and Petit Poucet is a little tyrant. Petit Poucet's parents try seven times to abandon him, and their attempts grow increasingly desperate. They make their getaway on a motorbike and in a helicopter, but each time Petit Poucet finds his way back home. He leaves a trail of birds, a trail of bolts and a trail of anvils. The seventh time, his exasperated parents are waiting for him with a cannon. To round the joke off, Gotlib's inappropriately happy end echoes the French fairytale equivalent of 'they lived happily ever after': 'Mais comme la bonté et l'amour finissent toujours par triompher, ils furent heureux et eurent beaucoup d'enfants'.

Gotlib's *Passeur malhonnête* is a shorter, very tightly written medieval spoof, again based on Perrault (*Rubrique à brac*, II, p.73. Perrault, pp. 47-59. See Figure 1). This gag combines Perrault's *Barbe bleue* with old-fashioned French and contemporary slang, to give a punning punchline. *Le Passeur malhonnête* begins in Bluebeard's castle, where Bluebeard's long-suffering wife waits for deliverance. She asks her sister, Anne, whether their brothers are coming to the rescue. Echoing Anne in Perrault's tale, Gotlib's Anne replies : 'Je vois bien la route qui poudroie, l'herbe qui verdoie'. Gotlib's Anne cannot see much because she is short-sighted, and so she adds : 'Mais c'est tout ce que je voyois, parce que j'ai la vue qui baissoit'. Here, Gotlib imitates old-fashioned French spelling by changing the 'a' to 'o' in the imperfect verb-ending.

Gotlib's Soeur Anne leaves Bluebeard's castle to seek help. She crosses a river, where a cheating ferryman makes her pay to disembark as well as to embark. The punchline is a moral: 'Soeur Anne aux deux berges raque'; 'raquer' is a slang-word meaning to 'cough up'; phonetically, the moral also says *Cyrano de Bergerac*, in reference to Edmond Rostand's comedy (1897). When I interviewed Gotlib, he told me that he had based *Le Passeur malhonnête*, with its absurdly punning moral, on *fables express* by the French humorous writer Alphonse Allais (1854-1905).

Gotlib also drew inspiration from more contemporary aspects of popular culture. He continued taking off comic strip artists, using an ever wider range of graphic styles. *Ingratitude. La Double Vie de Clark Kent* knocks Superman off his pedestal: Superman predictably triumphs yet again, only to be reprimanded for skipping work

at *The Daily Planet* (*Rubrique à brac* II, pp.14-15). Gotlib also parodied his fellow-artists at *Pilote*. *Terra me voilà* lampoons Philippe Druillet's science fiction epic *Les Six Voyages de Lone Sloane*, by exaggerating Druillet's detailed, grandiose graphic style (*Rubrique à brac* IV, pp.78-80).[14]

In *Rubrique à brac* Gotlib also *Mad*e jokes about films, including more adult-oriented titles such as François Truffaut's *Enfant Sauvage* (1969). Truffaut's film is based on a real event that occurred in Aveyron in 1800. A boy named Victor, who had never learned how to speak, was found living like a wild animal in the forest. Jean-Marie Gaspard Itard (1774-1858), a scholar, attempted to educate Victor, and to bring him into normal, human society.[15]

In Gotlib's gag *Rééducation* Itard tries to test Victor's ability to laugh, by putting on a false nose and by pulling silly faces (*Rubrique à brac* III, pp. 20-23. See Figure 2). Victor is not amused; and yet, Victor bursts out laughing when he sees Itard quietly reading in an armchair. *Rééducation* ends on a wry note of irony: Victor, now totally gormless, 'a enfin repris sa place dans les rangs des hommes. Je lui ai trouvé un emploi intéressant comme clerc, chez un notaire de mes amis'.

The detective story is another adult-oriented form parodied in *Rubrique à brac*. The series contains several gags about Inspecteur Bougret, whose name combines two fictitious policemen: Bourrel and Maigret. The French Inspecteur Bourrel appeared in the long-running TV whodunnit *Les Cinq Dernières Minutes* (first screened in January 1958); the detective Maigret was invented by the Belgian author Georges Simenon (1932). Bougret uses a phrase popularised by Bourrel, 'bon sang, mais c'est bien sûr!', as well as Sherlock Holmes' famous expression 'élémentaire'.

Bougret's stories always repeat the same pattern: a dead body is discovered, and so he investigates. The murderer's identity is obvious, but Bougret solves the case in a ridiculously irrelevant way. Sometimes, Gotlib mixed Bougret's detective-stories with parodies of other forms. His title *Le Commissaire est bon enfant* echoes the nursery rhyme *Cadet Rousselle est bon enfant* (*Rubrique à brac*, III, pp.40-42. *Comptines, chansons et chansonnettes*, p.52).

As well as parodying popular culture, Gotlib *Mad*e fun of the French literary classics. *Entr'acte* works in Victor Hugo, Jean Racine and La Fontaine, as well as a proverb (*Rubrique à brac* III, p.48). The accompanying pictures show a cartoon mouse who is washed down the plughole, through a plumbing system and out of a tap (see Figure 3). The text, which circles round the outside of the page, begins thus : 'La cigale ayant chanté tout l'été se désaltérait dans le courant d'une onde pure'. The first seven words of that sentence quote La Fontaine's fable *La Cigale et la fourmi* (lines 1-2, p. 50) ; the rest quotes *Le Loup et l'agneau* (lines 3-4, p. 59). Put together, those quotations mean nothing. La Fontaine's wise words lack significance once they are denied a context; they are robbed of their exemplary status, becoming preposterous.

As the text continues its way round the page, Gotlib's absurdity scales greater heights. His caption 'cette emprunteuse qui criait haro sur le baudet' combines La Fontaine's *Cigale et la fourmi* ('dit-elle à cette emprunteuse', line 18, p. 50), with *Les Animaux malades de la peste* ('A ces mots on cria haro sur le baudet', line 55, p. 181). Gotlib's caption breaks off with the words : 'qui veut voyager loin ménage

sa monture et sa bonté s'étend sur toute la nature (Victor Hugo)'. The first half of that sentence quotes a popular French proverb; the second half is not actually a quotation from Hugo at all, but from Jean Racine's play *Athalie* (1690).[16] Gotlib misattributes the source. The original text is a speech by Joas (Act II scene VII), which reads:

> Aux petits des oiseaux il donne leur pâture,
> Et sa bonté s'étend sur toute la nature.

The inevitable question arises: why did Gotlib do it? Did he get the source wrong on purpose in order to generate laughter, or was it a genuine error on his part? When I asked Gotlib whether he had made a deliberate mistake, he replied:

> Pas du tout. C'est un pur hasard. Ce n'est même pas que je l'ai fait
> exprès, je m'en foutais ! Le mélange de ces deux vers, le proverbe et
> l'autre que je viens d'apprendre est de Racine, ces deux choses-là,
> rimaient et n'avaient aucun rapport. Voilà pourquoi j'ai mis ça. Puis il me
> restait un petit blanc à remplir et j'ai mis « Victor Hugo ». J'ai mis
> n'importe quoi. C'est absurde. Il ne faut pas essayer de comprendre ça !

Gotlib wrote Hugo's name simply to use up space, but his humour is no less effective for all that: after such a barrage of nonsense readers are completely baffled and disoriented, just like the mouse going down the plughole.

Souvenirs verdâtres is another rather literary joke, which combines the 15th century French poet François Villon, with a subtle comment about racism (*Rubrique à brac* III, pp. 38-39). *Souvenirs verdâtres* is ostensibly a lament for the idyllic public spaces of yore, and it has the recurring refrain: 'où sont les squares d'antan ?'. Gotlib is paraphrasing Villon's *Ballade des dames du temps jadis*, an elegy for the beautiful women of yesteryear, which has the refrain: 'où sont les neiges d'anten? [sic]'.[17]

In *Souvenirs verdâtres*,Gotlib's pictures contradict the elegiac tone. A French boy plays with an African boy in the square; the French boy's mother then tells him to wash his hands, and to come and get something to eat. While she is preparing her son's snack he plays with a dog, but she does not make him wash his hands again; so, he eats it with dirty hands. The mother's actions suggest that she considers the African to be dirtier than the dog.

As Gotlib matured, some of his gags reflected wistfully upon the aging process and upon childhood's lost innocence. In *Chanson Rose Chanson Mauve*, for instance, Gotlib takes readers into his confidence, telling them about his own past and his private life. As a boy, he thought the world was a place full of poetry and wonder; growing up and acquiring knowledge robbed the world of its magic because he learnt, for example, that 'les gros nuages blancs ne sont plus rien, sinon de la vulgaire eau en suspension dans l'air' (*Rubrique à brac* I, p. 16-17).

Occasionally, *Rubrique à brac* drew upon international problems. *Désamorçage* opens with a picture of a starving African child, which is accompanied by a statement taking up a whole panel: 'Chaque jour, des centaines d'enfants meurent de faim'. Newsreaders then present the famine on TV, experts analyse it, pop-stars organise a charity concert, jokes even circulate about the famine. The original text

about starving children is repeated eight times, getting smaller and smaller until it is almost invisible. Gotlib is implying that the dreadful truth about children starving is trivialised by media-personalities who are pushing self-seeking agendas, and that the public cares little anyway (*Rubrique à brac*, IV, pp. 64-65).

Gotlib left *Pilote* in 1972. After working at *L'Echo des Savanes* with Claire Bretécher and others he founded his own humorous magazine, *Fluide glaciale*, in 1975. By now, Gotlib's humour was becoming markedly more sexual and scatological; amongst much else, *Fluide glaciale* carried an eroticised version of *Gai-Luron* (see Filippini, p. 211). *God's Club* is a good example of Gotlib's work from the mid-1970s.[18] Here, Gotlib ridicules Jehova, Christ, Buddha, Allah, Krishna and Wotan by showing them getting drunk, squabbling, telling smutty jokes and reading pornography. Portraying Gods as men behaving badly blasphemously inverts the Judeo-Christian tradition, which claimed that man was *Made* in God's image: 'So God created man in his own image; in the image of God he created them'.[19]

Gotlib's use of sex as a weapon against religion and its moral accompaniment places him within a long-standing French-speaking tradition, that goes back to the Marquis de Sade (1740-1814). Dalia Judowitz's comment on Sade fits *God's Club*: 'Through his exhaustive exposition of sexuality Sade succeeds in expanding its meaning… to challenge all moral referents'.[20] Mme Delbène's speech from Sade's *Histoire de Juliette* (1797) recalls *God's Club*: Delbène ridicules God, calling him an anthropomorphic 'polisson' (or 'smutty old devil'), who was created by men, being 'un pur effet de l'embrasement de leur cerveau'.[21]

In the United States too, scathingly critical Underground artists like Robert Crumb, were using sexuality to attack established religion and conventional morality during the late 1960s and the 1970s.[22] However, the Underground caricatured what was going on in America at the time: the Vietnam war, LSD, Haight Ashbury, psychedelia, etc. Gotlib meanwhile, drew inspiration chiefly, though not exclusively, from his own native, French-speaking cultural tradition.

Gotlib's later jokes about Francophone culture are in a similarly scabrous vein. His *J'ai le feu* lampoons the Belgian Symbolist poet Emile Verhaeren (1855-1916) by using the short, free-rhyming lines of irregular length, that characterised some of Verhaeren's work:

> J'ai le feu
> Au cul
> Quand je pète
> Ca sent le brûlé
> Au feu
> Les pompiers
> (*Rhââ lovely*, II, p.16).

Fluide glaciale also published *Superdupont*, which Gotlib drew in collaboration with Jacques Lob, Jean Solé and Alexis (Dominique Vallet). Superdupont, the *bande dessinée*'s only superhero, is the scourge of anyone who would presume to undermine French culture: Superdupont stops a teenager listening to English punk-rock, and he converts him to traditional French folksongs; he also saves the nation's camembert.[23] *Superdupont* makes light of French fears about loss of

identity to the dreaded 'Anglo-Saxons', as well as parodying US superheroes themselves: Superdupont always saves the day, but his victories are vain and trivial. After *Superdupont*, Gotlib became less prolific during the 1980s and 1990s; however he is still widely read today, and he was awarded the Grand Prix at Angoulême in 1991.

Gotlib sent up everything that shaped his educational background and his cultural identity as a Frenchman. Sadoul comments:

> Gotlib se moque des choses qu'il aime et qui l'ont formé. Dans le contexte d'une tentative d'accéder à son autonomie, il devait en premier lieu rompre avec les bribes d'enfance accrochées à ses basques, donc les démolir. Si l'on y regarde bien, cette histoire est d'ailleurs bâtie en l'exorcisme de l'enfance (p.103).

As Sadoul says, Gotlib does indeed humorously chart the progress from childhood to adulthood. One could add two further points: firstly, he laughs at the business of growing up in a specifically Francophone cultural environment; and secondly, he always does so in complicity with his French-speaking readers. Gotlib thus gives humorous BDs a Francophone identity of their own, which is quite distinct from that of the American funnies. *Gai-Luron* was playful, protected and innocent. Humour mostly revolved around wholesome, simple in-joking about schooldays, nursery rhymes, and comic strips that were easily recognised by Francophone children.

In *Rubrique à brac*, more experience of the wider world beyond school and childhood is required: humour is aimed at older readers, and it relies less on simple mimicking; numerous references to French history, film and literature are made, which little children could not necessarily be expected to recognise; beneath Gotlib's indefatigable spoofing there lurks a sense that youth is slipping away, nostalgia for lost innocence, and growing concern about national and international problems.

Gotlib's work with *Fluide glaciale* combines cynical, abrasive humour with sexually explicit drawings and almost unremitting scatology. Some readers will find it offensive, and it is suitable for adults only.

A common thread runs through Gotlib's very varied body of work: he consistently assumes knowledge of his French cultural and historical background; if his readers are to be fully entertained, then they need to recognise his repeated references to French history, songs, plays, poems, novels, films and other BDs. Gotlib and his readers share a common fount of knowledge about French history and culture, much of which is impenetrable to English-speakers. Quite unintentionally therefore, Gotlib's humour locks most Anglophones outside the frame of reference. Gotlib's distinctively French dimension explains why, despite being very funny, he is still virtually unknown to the west of the English Channel.

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Notes

[1] A different version of this article will appear in my book, *Masters of the Ninth Art. Bandes dessinées and Franco-Belgian Identity*, which is to be published by Liverpool University Press in 2004. My thanks to the editors of *Belphégor* for their permission to re-use this material.

[2] Marcel Gotlib, *Gai-Luron*, first published in *Vaillant* magazine (Paris, 1964) For more on *Gai-Luron*'s publishing history see Henri Filippini, *Dictionnaire de la bande dessinée* (Paris : Bordas, 1989), p. 211. *Gai-Luron* was republished as 2 hardback albums by Rombaldi (Paris, 1987). All following references to *Gai-Luron* give page numbers from the first album.

[3] See for example Marcel Gotlib, qtd. in Numa Sadoul, Gotlib (Paris: Albin Michel, 1974), p. 21.

[4] Hergé [Georges Remi], *Les Bijoux de la Castafiore* (Tournai : Casterman, 1963), p. 49.

[5] Hergé, *Le Temple du Soleil* (Tournai : Casterman, 1949), p.5 ; *L'Affaire Tournesol* (Tournai : Casterman, 1956), p.13 ; *Coke en Stock* (Tournai : Casterman, 1958), p.10.

[6] Jean-Michel Charlier and Eddy Paape, *Les Belles Histoires de l'Oncle Paul*, *Spirou* [Charleroi], 30 August 1951, n. pag. *Les Belles Histoires de l'Oncle Paul* ran from 1951 to 1983. See Filippini, p. 376.

[7] *Comptines chansons et chansonnettes* (Paris : Safrat, 1998), pp.64-67.

[8] Jean de Lafontaine, *Fables*, ed. by Antoine Adam (Paris : Garnier Flammarion, 1966), p. 106. La Fontaine's fables were published between 1668 and 1694.

[9] Ernest Lavisse, *Histoire de France : moyen âge. Cours de 1ere année* (Paris : Armand Colin, 1890), p. 10. The original reads : 'nos ancêtres les Gaulois étaient de véritables barbares'.

[10]

Marcel Gotlib, *Le Clou à travers l'Histoire*, *Trucs en vrac*, 2 vols (Paris : Dargaud, 1977 and 1985), I, pp. 53-54. Originally published in *Pilote* [Paris], 15 April 1965, pp.10-11.

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15 For more on the subject see Thierry Gineste, *Victor de l'Aveyron* (Paris: Hachette, 1993).

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19 *New English Bible with Apocrypha* (Oxford: Oxford University Press, 1970), Genesis 1, 27.

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