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Nota di contenuto	Cover -- Contents -- Acknowledgements -- Preface -- Introduction -- Classics as adaptations -- Choice of primary sources -- Previous research -- Theory -- Method -- Part 1 Medium -- Peter Madsen's Historien om en mor -- Andersen and comic art -- The 'icon' and the medium -- Gridding, braiding, and the rhetoric of the page -- Time as 'icon' -- Reflections -- AKAB's Storia di una madre -- The book as object - materiality and structure -- The absence of God -- The triumph of Death -- The art of conversation -- Reflections -- Guido Crepax's La storia immortale -- The iconic lexicon of La storia immortale -- The 'poetics of absence' and its consequences -- Reflections -- Pierre Duba's Quelqu'un va venir -- The poetry connection -- The spatiality of poetry and poetic comics -- Repetition and rhythm -- The wordlessness -- Reflections -- Part 2 Fabula -- Guido Crepax's Bianca in persona -- In the beginning was the film -- Bianca in persona -- Form and content -- Reflections -- Ange and Alberto Varanda's Reflets d'écume -- The Little Mermaid's Gothic new clothes -- A medium-specific analysis of the Gothic -- Reflections -- Bim Eriksson's Baby Blue -- What to do with them? -- A female justice league -- Slaves to sanity and happiness -- Reflections -- Part 3 Discourse -- Bovil's Fältskärns berättelser -- A Swedish comic about Swedish history -- Carl Larsson -- Gustaf Cederström -- Louis Braun, Carl Wahlbom, Julius Kronberg -- Reflections -- Cinzia Ghigliano's

Nora: Casa di bambola -- Second-wave Nora -- Woman as decorative object -- Painted ladies -- Reflections -- Afterword -- Notes -- Comic art adaptations based on Scandinavian source texts -- Illustrations -- Bibliography.
