



THE NINETEENTH CENTURY
FRENCH
COLLECTION.

JOHN M. KELLY LIBRARY,
UNIVERSITY OF ST. MICHAEL'S COLLEGE,
UNIVERSITY OF TORONTO.

2010.



B^{te} de Cléve

B^{te} de Montmartre

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B^{te} de Chartrés

B^{te} de Courcelles

Parc de Monceaux

B^{te} du Roule

Ballon

B^{te} de l'Étoile

Champs de la Madeleine

Élysees

de Champs

de Chaillot

de la Madeleine

B^{te} de Grenelle

B^{te} de l'École Militaire

B^{te} des Pailles

Vaugirard

B^{te} de Vaugirard

B^{te} de la Concorde

B^{te} du Maine

Rue de la Harpe

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2010.



This publication was made possible thanks to the financial support of the John M. Kelly Library, the Canada Research Chair in Book History (University of Toronto), and the Book and Media Studies Programme (St. Michael's College) as part of their training and research activities.

Text by Professor Dorothy Speirs and Professor Yannick Portebois
Design and Layout by Renée Jackson

Special Collections and Archives of the John M. Kelly Library
at the University of St. Michael's College, University of Toronto, 2010.



This publication uses a font called "Garamond", named after Claude Garamond, one of the most famous type designers of the 16th century. His type, created for the French king François 1^{er}, was re-discovered in the 19th century, and has inspired generations of designers because of its elegance and its legibility.

The typography and layout of this publication were inspired by 19th century printing practices. The vignettes interspersed throughout were drawn from publications found in the Collection.



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IMMORTELLE

From *Les fleurs animées*, drawn by J.J. Grandville, published in 1867 by Garnier Frères.
Each engraving was hand-coloured.

A LETTER FROM JONATHAN BENGTON

When I arrived at St. Michael's College and the Kelly Library in late winter 2004, it did not take me long to appreciate the extraordinarily rich teaching and research activities that were coalescing around the current director and Canada Research Chair in Book History, Professor Yannick Portebois, and her colleague, Professor Dorothy Speirs, curator of the Emile Zola archives, both of whom had offices in the Sablé Centre, located in the library.

As a librarian, it is always exciting to see faculty take an interest in the library and its collections, but this was something more. In no time, I found myself drawn in and actively working with Professors Portebois and Speirs, and their colleagues, on expanding the nascent, and now hugely successful, undergraduate Book and Media Studies programme; installing a printing room with 19th century and early 20th century hand-presses in the library; establishing a book collecting contest and university press internship; creating a library publication series (of which this volume on the Nineteenth Century French Collection is the fourth); and, many other projects. The Nineteenth Century French Collection collection provided a solid foundation for many of these activities – beyond being a remarkable, and internationally recognized resource for research, this collection became the catalyst around which collaborations and partnerships among staff, students, faculty and the wider community flourished.

This publication is not only a tribute to Fr. Sablé, and the legacy that he left the John M. Kelly library and St. Michael's College, but also to the work and commitment of Professors Yannick Portebois and Dorothy Speirs. Without their active care, study and promotion of the treasures to be found within the Collection, the library might well have suffered from a degree of ossification and, without a doubt, the last six years would have been significantly less interesting.

Jonathan B. Bengton
Director of Library and Archives



A LETTER FROM GABRIELLE EARNSHAW

As a student of archival science in the 1990s, I was trained to consider collections with a very careful eye. We were told that unlike the (supposedly) natural, organic, nature of archival fonds which followed the logic of form and function, collections were highly subjective entities fraught with the idiosyncrasies of the collector and those who managed them. I can still bring to mind one particularly strong-minded professor who crinkled up her nose at the thought of all those vicissitudes of human nature affecting the objectivity of reality.

It is interesting to find myself so many years later, not only working in a library surrounded by collections, but one of the number affecting their care and management. One of my first assignments upon arriving at the Kelly Library, was to accompany Louise Girard, former Chief Librarian of the Kelly Library, to Paris to purchase items for the Sablé collection (a major collection within the Nineteenth Century French Collection), from the estate left by Father Sablé. Here I got my first taste of how personality and politics, budgets and attitudes can affect a collection. We visited room upon room, in Father Sablé's Paris apartment, of material but only selected a small portion to be purchased. Later, while hammering out the details over dinner (and a glass of good red wine), I started to understand better the fundamental role of the librarian in the shaping of a collection and the delicate dance that often ensues with our benefactors.

The personality and interests of the collector - which evolve over time - place a unique stamp on any collection. From that point of view, collections should be understood as being dynamic, ever-evolving "ensembles" responding to, and reflecting changes in intellectual pursuits, financial means, and even the availability of books and documents to be bought. The acquisition of a particular book can lead a collector into unforeseen directions, and trigger the unexpected. Institutions, in turn, contribute to the life of collections entrusted to them, through the emergence of new academic programs, complementarity with other collections, acquisitions, deaccessions, the personality of the curators, and the research interests of faculty and students.

These are but two examples to support my teacher's claim about the subjective character of collections. Personality, budget, space and academic interests all contribute to their composition. However, unlike my professor, I see this as a strength not a weakness. As you will read in the following pages, the Nineteenth Century French Collection is an ever-evolving composite, aiming to cover a broad and sweeping subject: France, over an entire century, in its social, cultural, political, technological and literary aspects. It is my pleasure to be part of the good company of men and women who have shaped this collection to be what it is today. I look forward to participating in its future growth and use – and someday reading a study of the vicissitudes of human nature that have contributed to it.

Gabrielle Earnshaw
Curator of Special Collections and Archivist of the
Henry Nouwen Archive and Research Collection





PRESENTATION

For those who are following the publications issued by the John M. Kelly Library, the presence of a strong and rich collection of books and documents related to 19th century France within the walls of the library will not come as a surprise. St. Michael's College was founded by the French Basilians Fathers, and the founding collection, the Soulerin Collection (now well documented in this series), contains hundreds of titles in French, either given to the College by early benefactors, or brought from France by Father Soulerin in the mid-19th century. Another collection, the Nineteenth Century French Collection, presented here, has an equally interesting trajectory, which links it, in several ways, to the roots of the College. This Collection has increased substantially over the past quarter century, through the generosity of a number of scholars and professors. As a result, the Nineteenth Century French Collection is remarkable in its diversity, as we have attempted to illustrate in the following pages.

The "Collection romantique", which covers the first half of the century, was donated by Father Joseph Sablé (1918-1998) upon his retirement in the mid-1980s. A little over a century after Father Soulerin crossed the Atlantic to come to Toronto to found St. Michael's College, Father Sablé came to the College (in the 1960s), to teach in the Department of French Studies. A passionate and determined book collector, over the years Father Sablé created a collection that reflected his wide-ranging tastes: travel books, government reports, illustrated novels, popular novels, biographies, volumes of philosophy and history, plays and operas. The "great classics" of the first half of

the 19th century were very well-represented: Alexandre Dumas, George Sand, Victor Hugo, François-René de Chateaubriand, Alphonse de Lamartine, and of course Honoré de Balzac, for whom Father Sablé had a special fondness. Innovative publishers, such as Léon Curmer, Camille Ladvocat, Gervais Charpentier and Michel Lévy, figured on Father Sablé's shelves.

The early 19th century magazines he collected were certainly a testament to his eclectic tastes, and to his clairvoyance as a collector of primary sources, since, forty years ago, magazines were not very high on most collectors' lists. The Nineteenth Century French Collection of periodicals boasts more than one hundred different titles: magazines for women, for engineers, for physicians, for family reading, for children, illustrated publications, etc., some of which are not found anywhere else in the world. During the 1830s, popular reading became more and more widespread, thanks to the establishment of thousands of new schools all over France. As a result, children became a "new reading public"; magazines, illustrated books and moral stories especially designed for them started to appear. Professor Jean-Jacques Hamm, a Stendhal specialist from Queen's University (Kingston, Ontario), donated a collection of children's books written by the Comtesse de Ségur, and issued by the successful publisher Louis Hachette under the label "Bibliothèque rose". The Bibliothèque rose books became extraordinarily popular, and were often offered as gifts to children – in fact, one of the authors of this publication was offered some of these little novels as late as the 1960s – a testament to the lasting impact of the

PRESENTATION

Comtesse de Ségur. This donation complemented Father Sablé's "Collection romantique", particularly insofar as it added another dimension to our understanding of the world of children's publishing of the time.

Going to the theatre was a passion for the French – and it could mean wealth and celebrity for the successful playwright and for his publisher. One cannot underestimate the importance of the theatre throughout the 19th century in France. Social movements, historical revivals, literary schools, and political upheavals were all mirrored on the French stage, moving from the light comedies of the early 1800s, to the famous "bataille d'*Hernani*", in 1830, to the bourgeois vaudevilles of Eugène Labiche and Georges Feydeau, and finally to the more serious plays of the Belle Époque, which featured in particular workers and peasants, with a view to drawing attention to their difficult living conditions. Here lies another of the great strengths of the Nineteenth Century French Collection. It includes over 2,000 plays, a large number of them donated by Professor Mariel O'Neill Karch, who retired recently after a distinguished career as a professor of French at St. Michael's College, senior administrator in the Faculty of Arts and Science, and Principal of Woodsworth College of the University of Toronto. The plays are in their original wrappers, some inscribed by the authors, which adds greatly to the bibliographical and historical interest of these publications. This theatre sub-collection also includes a wide range of letters from actors and actresses, playbills, photographs and documents from and about André Antoine, the famous director who introduced what is now considered to be the modern "mise en scène" in France. These rare documents come from the estate of Professor James Sanders, who passed away in 2009 after a long career at the University of Western Ontario and who was part of the research team that edited the Zola correspondence (see below). Professor Sanders bequeathed his collection of André Antoine materials to the Kelly Library, as well as more than 40 autograph letters by Zola, several first editions of Zola's novels and plays, letters from Zola's daughter and grandson, as well as various correspondences with journalists and other playwrights such as Georges Ancey.

The last third of the century is also represented by a substantial collection which was constituted during the twenty years (1975-1995) that the Department of French Studies was involved in the edition of the correspondence of the French novelist, journalist and activist, Émile Zola. Zola's works, and the works of his contemporaries, like Gustave Flaubert and Guy de Maupassant, among many others, are one of the features of this Belle Époque sub-collection. As well, this sub-collection contains a great deal of iconography – portraits, pamphlets, caricatures and broadsheets – which reflect how diversified the print media had become by the turn of the century.

A glance at the works of these influential writers of the last decades of the century shows clearly that this new generation of authors was also strongly committed to public affairs and, as such, many became prominent journalists, alternately praising and scourging the leadership of the Third Republic. The defining moment for that generation was undoubtedly the Dreyfus Affair, when Émile Zola took the unpopular and very public stance of defending a Jewish army officer, Alfred Dreyfus, who had been unjustly accused of espionage and exiled for life to Devil's Island. The upheaval which Zola provoked, when he published his famous "J'Accuse" in the newspaper *L'Aurore* in 1898, rocked France to its foundations and, as is reflected in the sub-collection of brochures and periodicals around the period of the Affair, was the first public scandal to be played out in the popular press.

The Nineteenth Century French Collection has grown over a quarter of a century, from the original donation of Father Sablé, and has been considerably strengthened and diversified by other donations complementing it. We express our thanks to all who contributed to its growth, among them Professors Chantal Bertrand-Jennings, Graham Falconer, Anthony Glinoe, Peter Nesselroth, Janet Paterson and Paul Perron of the Department of French Studies; Professor David Higgs, from the Department of History; and Father James Farge, from the Pontifical Institute for Mediaeval Studies. We also express our gratitude to the staff of the

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Kelly Library for their care and enthusiasm over the years: Madame Louise Girard, former Chief Librarian of the Kelly Library, Mr. Michael Bramah, Head of Cataloguing, Ms Gabrielle Earnshaw, Curator, Special Collections, and Professor Jonathan Bengtson, Director of Library and Archives, St. Michael's College. Every contribution has enormously enriched the Collection and facilitated research for seasoned scholars as well as undergraduates. The great diversity of the Nineteenth Century French Collection makes it unique and unmatched. The Collection speaks to the French roots of St. Michael's

College, to the rise of literacy and the appetite for reading that marked the 19th century, to the involvement of remarkable individuals in the public affairs of the day – with a view to furthering social justice – and to the remarkable evolution of the printed world of the 19th century. It is an extraordinary legacy, which still resonates today.

Yannick Portebois
Dorothy Speirs
Department of French Studies
University of Toronto
June 2010

THE “LONG” 19TH CENTURY: TOWARD THE INDUSTRIALIZATION OF THE PRINTED WORD

Many historians use the label “the ‘long’ 19th century” to describe the period beginning with the French Revolution (1789) and ending with the First World War. Although France went through several different political regimes during that period (The Consulate and The First Empire, 1799-1815; The “Restauration”, 1815-1830; The July Monarchy, 1830-1848; The Second Republic, 1848-1851; The Second Empire, 1851-1870; The Third Republic, from 1870), all those years were marked by one striking constant: a passion for the printed word, *i.e.*, an increasing and unremitting demand for reading material.

This appetite for reading was triggered and then sustained by a number of factors, technical, social, and economic. The printing press, as a machine, had not changed much between 1455 and 1800. Three and a half centuries after Gutenberg invented movable type, the basic mechanism of the “hand press” remained the same: a compositor set type, which was then locked into a form; the form was laid on the bed of the press, and inked; a sheet of paper was secured onto the tympan, the frisket folded on the tympan, and folded again on the form; the form was rolled under the platen; the platen was lowered by the pressman onto the form, to obtain an impression. The platen was then released, the bed containing the form rolled out, the printed sheet lifted from the tympan and frisket, and set aside to dry. Every printed sheet underwent all these oper-

ations twice: once for the recto, once for the verso of each sheet of paper. In other words, printing a book was a long and complex operation. The output was slow, raw materials expensive, which kept the prices of books and newspapers relatively high, and certainly out of the reach of the working class. Subscriptions to quality newspapers hovered around 80 francs per annum, more than the monthly salary of a Parisian worker. In 1814, Friedrich Koenig, a German inventor, sold his steam-powered printing press to *The Times* of London – the machine could print over 1,000 pages an hour, an astonishing number compared to the slow output of previous times. Over the course of the century, every operation involved in printing, from type casting, to composing, to paper feeding, to perfecting



Above illustration from *L'Art de Briller en Société*, 1856, Paris.

THE “LONG” 19TH CENTURY

(printing both sides of the sheet at once), to trimming the paper and binding, etc., became mechanized. Book production took off, prices came down, distribution became better organized, thanks to the railroads that crisscrossed France, new “reading products” started to appear in large numbers, such as magazines, plays, self-help manuals, dictionaries, encyclopedias, school books, etc.

This printed material was quickly absorbed by a new reading public, thanks in part to the June, 1833, laws on primary schooling, which actually implemented, some forty years later, the vision of literacy for all put forth at the time of the Revolution of 1789. Those who could not afford individual newspapers subscriptions created “savings societies”. Those who could not read frequented the café, where news and items of current interest were often read aloud. Over the 19th century, however, the number of those who could read rose exponentially, and reading became increasingly a solitary rather than a communal activity. In 1832, about 50% of young men of age to join the military could not read. In 1914, this figure had fallen to 5%. The appetite for reading first took hold in the cities, where books and newspapers were abundant, while they remained difficult to obtain in more remote regions, that is, until the development of the railroad. In rural areas, almanacs, collections of tales and stories, ballads, songs, among other “popular genres”, were favoured. Trains made it possible for a wide variety of printed matter to reach small towns rapidly (within hours rather than days or weeks), and contributed to the implementation of a vibrant network of bookstores all over the country: in 1851, there were about 2,500 bookstores in France; by 1877, that figure had almost tripled. Reading was also sustained through school libraries: in 1866, there were about 4,800 of these libraries; five years later they numbered over 14,000. The availability of reading material was made possible by the mechanization of the chain of production, as we have seen above, which allowed for great quantities being produced, rapidly, at a lower price. And it was also made possible through the emergence of a new figure in the book chain: the publisher as we know him or her today, the person who chooses a manuscript, advises the author, and who promotes the book once it has been published. Since Gutenberg, the printer, more often than not, had played all of these roles, from choosing the

manuscript (later the role of the publisher), to printing it, to selling the printed end product (later the role of the bookseller). From the early 1830s, this new character – the publisher – emerged: he did not own a printing shop; his sole property was ideas, in the form of the manuscripts of writers in need of an active and enterprising intermediary to reach a growing reading public. Louis Hachette (who specialized in school books), Pierre Larousse (who produced popular French grammars), Michel Lévy (who published and sold plays in stalls located near theaters), Gervais Charpentier (who launch the first low-cost books), Jules Hetzel (the publisher of Jules Verne) – all of these and many more were discoverers of talent, and they used advertisement, publicity, marketing campaigns and book reviews in periodicals and newspapers to create a “demand” for the books they were publishing.

Today, reading is considered an important activity, a window onto the world, a necessary component of children’s play and of a solid and comprehensive education. It was not always so. In 19th century France, reading was still considered a potentially “dangerous” activity for women, children, young people, members of the working class; their readings had to be closely monitored, according to the Church, the bourgeoisie, and the ruling classes, in order to avoid social unrest, the spread of ideas challenging the established order, or any claim to aspirations outside of one’s original social milieu. Various societies devoted themselves to the task of recommending “bonnes lectures”, “L’Oeuvre des bons livres” being one of the most influential. To help counter the flow of “bad books”, the Church entered the fray herself. Series of moral stories, hagiographies, and magazines were created by dioceses, often bearing the imprimatur of the local bishop. Publisher Alfred Mame (the firm still exists today) issued the “Bibliothèque de la jeunesse chrétienne”, a “rich series of books destined for prize distributions, the religious tone of which was guaranteed by an express approval given by the Archbishop of Tours” (*Catholic Encyclopedia*). For almost a century, a battle was waged for the mind and soul (and the wallet) of the “new reader” – who often remained faithful to tradition, while enjoying sentimental novels, accounts of sensational trials, and political news. Reading, for moral purposes, for enjoyment, for education, had become an integral part of daily life.



POPULAR READING: A NEW PASTIME

With the rise of literacy and lower prices for printed matter came all sorts of publications. Some were meant to “supplement” the basic education offered by the new schools, such as popular medicine and correspondence manuals; others to offer escapist reading (popular novels, cheap magazines and newspapers); others to orient the new traveller in her/his peregrinations in France and elsewhere, thanks to the development of the railway (travel guides); others yet to promote the use of the French language, as regional languages were still spoken in many areas (grammars, dictionaries, school books). Reading in French greatly contributed to the spread of the French language, and to the acculturation of large segments of the population. In addition, the reduction of the number of working hours left more time for leisure,

thus for reading – and reading became more closely associated with the novel. Newspapers started serializing novels, to lure new readers with the likes of Alexandre Dumas and Victor Hugo. Some titles became familiar to all, notwithstanding their social status, *Les trois mousquetaires* and *Les misérables* being excellent examples of this phenomenon. Print runs provide an interesting perspective on the expansion of the reading public; before 1830, most novels were printed in 750 copies. By the end of the century, it was common to see print runs of over 100,000 copies. Some newspapers sold over a million copies a day; they were available for reading in circulating libraries, cafés, hotels, and in the famous bookstalls opened by Louis Hachette in railway stations. What better way to pass time than to read?

Above illustration from *Vizetelly & Co.*, Catalogue of April, 1884, London.

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JULES MARY

JE T'AIME!

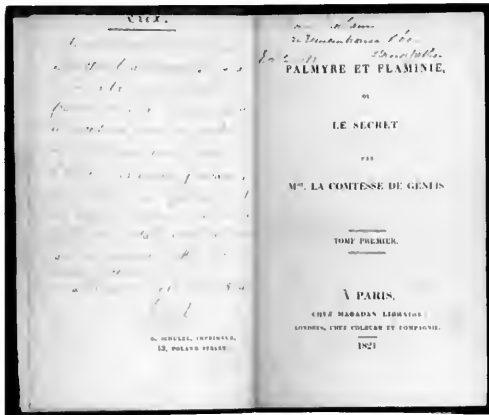


ÉDITIONS JULES TALLANDIER
75, Rue Dareau, PARIS (XIV^e)

POPULAR READING: A NEW PASTIME

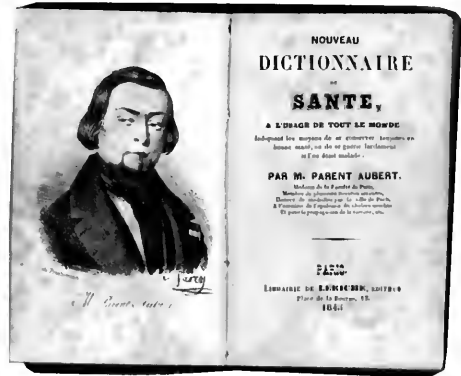
JE T'AIME

Popular novels; novels for the masses; mass literature; cheap literature; "littérature de portière": unsavoury labels abound to qualify the fictional output of the 19th century. Like most of the popular novelists of his time, Jules Mary (1851-1922) was extremely prolific and very successful (he is said to have died a wealthy man). The plots of his novels usually revolved around victims unjustly accused, and whose trials and tribulations are focused on clearing their name. The publisher Tallandier understood the appeal of these novels and issued several hundred titles in the highly recognizable and tantalizing coloured wrappers



PALMYRE ET FLAMINIE

Books could live a very long life. Written by M^{me} de Genlis, the governess of the last king of France, Louis-Philippe, this novel was reprinted in French, by a London printer, for the British market. It was given as a school prize in 1824 – the inscription mentions "Hazelwood", which may refer to the progressive school founded by Thomas Wright Hill, the mathematician, and father of Rowland Hill, the creator of the modern postal system in England. In 1889, the book was again offered as a gift, to "Mary Fordham, in remembrance of her Grandfather". Over three-quarters of a century, one can only imagine the number of unidentified readers who occupied long afternoons turning the pages of this copy.



NOUVEAU DICTIONNAIRE DE SANTE À L'USAGE DE TOUT LE MONDE

The cholera epidemic of 1832 alerted the authorities to the importance of public hygiene – and many popular medicine books hit the market in the decades that followed. These books, often arranged in alphabetical order, offered a description of various common maladies as well as recipes for home-made medications. In the *Dictionnaire* shown here, wine was recommended for its all-encompassing properties: "Good wine makes for good blood; good blood makes for cheery dispositions, which in turn trigger good thoughts; good thoughts produce good deeds, and good deeds will open up the doors of heaven" (p. 435 – our translation).

ART DU CHAUFFAGE DOMESTIQUE ET DE LA CUISSON ÉCONOMIQUE DES ALIMENS

Prized by today's collectors, artisans and antique dealers for the quality of the information they provide, the famous Roret manuals were published between 1822 and 1939. This very useful series, the "Encyclopédie populaire", issued in a format (language and price) accessible to all, touched upon every possible topic: removing all manners of stains, controlling house fires, making furniture, binding books, cooking meals and heating houses at a reasonable cost.

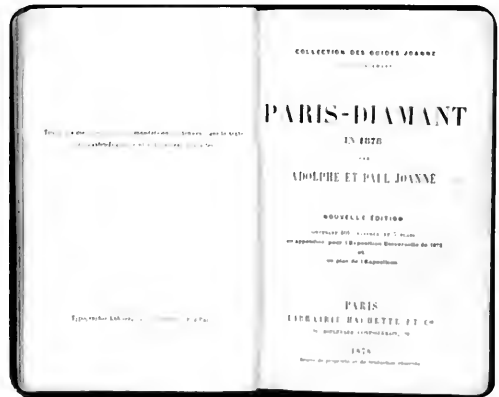


POPULAR READING: A NEW PASTIME



LA PETITE POSTE DES AMOUREUX. NOUVEAU SECRÉTAIRE GALANT

Letter writing was a necessity for all – and as such, it was an integral part of pedagogical programs in 19th century schools. Children were taught, for example, how to write to family members and friends, according to model letters showing the proper tone and “formules de politesse”. Correspondence manuals on more specialized topics were published to supplement school training. Shown here is a manual aimed at lovers. It contains models of love letters, as well as letters expressing jealousy, doubt, and even anger. The last chapter is entirely devoted to formal letters addressed to parents, asking for the hand of their daughter, wedding invitations, and thank-you notes.



PARIS-DIAMANT EN 1878

The father and son team of Adolphe et Paul Joanne gave their name to a famous series of tourist guides, the “Guides-Joanne”, put out by publisher Hachette, who owned book stalls in railway stations across France. The copy shown here was published especially for the 1878 International Paris Exhibition. It offered information about monuments, parks, museums, theatres, the Exhibition, and many tips on how to chose a hotel, a restaurant, a café, how to travel economically across the city, etc. These guides catered to the new travellers, the middle class tourists and their families.

NOUVEAU DICTIONNAIRE DE LA LANGUE FRANÇAISE

This *Dictionnaire* was one of the first to be issued in a small format, for students to carry to school. To accompany it, Noël et Chapsal created a series of exercise books, as well as the “corrigés des exercices” for the teachers. This “bundling” proved a success: it was in use for almost 75 years in French schools, and the authors became extremely wealthy.





MAGAZINES: THE “EARLY MASS MEDIA”

The first periodicals, appearing in England in the early 1800s, were almost indistinguishable from books. The layout of the page was rather austere, and most of these publications were designed for an “enlightened” reading public, interested and knowledgeable in political affairs, diplomacy, international trade, and social movements and ideas. The French quickly followed suit and serious periodical publications appeared in France, progressively carving a niche between books and newspapers as a new source of knowledge and information.

Magazines as we know them today, featuring an abundance of topics, pictures and illustrations, maps, tips, recipes, travelogues, printed in two or three columns, became available

to readers around 1830. Again, in England, the desire to provide working classes, women, and children with appropriate reading material gave birth to *The Penny Magazine*, under the directorship of Charles Knight, as part of the educational efforts of the Society for the Diffusion of Useful Knowledge. *The Penny Magazine* (whose title was derived from the French word “magasin”) was profusely illustrated, reasonably priced, varied enough to please the entire family, and offered “safe readings” to all. The new “reading product” quickly crossed the channel; in 1833, *Le Magasin pittoresque* was launched – the first of a long series of illustrated periodicals, which thrived until the Belle Époque, when photographs replaced wood engravings.

Above illustration from *L'Illustration*, juillet 1849, Paris.

REVUE
DE PARIS.

De la Revue de Paris - 1834.

TOME PREMIER.

PARIS.

AU BUREAU DE LA REVUE DE PARIS,
RUE DE BRUXELLES, SAINT-THOMAS, N. 17.

1854.

REVUE
DE PARIS.

SECONDE EDITION.

TOME PREMIER

JANVIER 1834

BRUXELLES,
H. DUMONT, LIBRAIRE-ÉDITEUR

1834.

LA REVUE DE PARIS
(FRENCH EDITION AND BELGIAN PIRATED EDITION)

Influential, literary, polemic, modern – it must have been a winning formula, as *La Revue de Paris* lasted well into the 20th century (1829-1970, with some interruptions). Flaubert's famous novel *Madame Bovary* was serialized in *La Revue de Paris* in 1856, which led to a trial for "outrage aux bonnes mœurs" for the periodi-

cal (accompanied by a predictable surge in popularity). Belgian printers understood rapidly the attraction of *La Revue*: cheap, easily-recognizable pirated editions regularly flooded the European markets. The size of the original editions was larger (15 x 24 cm) – thus more expensive – than the counterfeit ones (9 x 15 cm).

MAGAZINES: THE “EARLY MASS MEDIA”

L'AMI DE LA RELIGION ET DU ROI

One of the early periodicals, devoted to the promotion of religion. Published between 1814 and 1862, *L'Ami* believed in the power of the printing press to advance its ideas – and it paid a great deal of attention to various trials of printers accused of defamation, or suspected of printing “dangerous books”. Because *L'Ami* reported on politics, it had to pay stamp duty like other similar publications; the title page shown here bears the “timbre royal” (Seine Department).



LE MONDE MODERNE

Probably one of the first French periodicals to embrace enthusiastically all aspects of modern life, *Le Monde moderne* (1895-1905) took its inspiration from American magazines. It featured photographs, articles on the applications of electricity, sports, the sciences, and promoted the Art déco poster as art (and not merely a marketing tool). It also organized, for its subscribers, trips to exotic countries, such as Algeria and Tunisia.

L'AMI DE LA RELIGION ET DU ROI,

JOURNAL ECCLÉSIASTIQUE, POLITIQUE ET LITTÉRAIRE.

*Fidete ne quis vos decipiat per philosophiam
et vanam fallaciam.* COLON. II, 8.
Prenez garde qu'on ne vous séduise par les faux
raisonnements d'une vaine philosophie.
ASSAËS CATHOLIQUES.

TOME CINQUANTE-SIXIÈME.

Chaque volume 7 francs et 8 francs franc de port.



PARIS.

LIBRAIRIE ECCLÉSIASTIQUE D'ADRIEN LE CLERE ET C^o,
IMPRIMEURS DE N. S. P. LE PAPE ET DE M^o L'ARCHEVÊQUE,
quai des Augustins, n^o 35.

1820.

LA REVUE BRITANNIQUE

Anglophilia swept through France in the 19th century. In spite of the language barrier, ideas flew between the two countries, thanks to intermediaries like *La Revue britannique*. From 1825 until 1901, *La Revue britannique* offered its readers (senior civil servants, members of the political circles, the élites, and the high bourgeoisie) a selection of articles chosen from the “best periodicals from Great-Britain”. All the articles were translated from English to French, and commentaries were often added by respected French scholars and scientists to facilitate the understanding of these new points of view.

REVUE BRITANNIQUE.

CHOIX D'ARTICLES
TRADUITS DES MEILLEURS ÉCRITS PÉRIODIQUES
DE LA GRANDE-BRETAGNE

NE PAS CONFONDRE AVEC D'AUTRES ŒUVRES DE MÊME TITRE, EN VENTE PARTOUT, ET EN FRANCE ET EN ANGLETERRE, CHEZ M^o L'ARCHEVÊQUE, QUAI DES AUGUSTINS, N^o 35.

PAR M. CLAUDE GUYOT, Docteur Honoris Fide, de la Sorbonne, Ancien
de l'École de Droit, ancien Chef de Bureau au Ministère des Finances,
Ancien Secrétaire de la Société Royale de Médecine, des Sciences
et de la Société d'Économie Politique, Professeur de Médecine légale de
la Faculté de Médecine de Paris.

REVUEUR EN CHEF

Tomme Second

Paris,

chez M^o L'ARCHEVÊQUE, QUAI DES AUGUSTINS, N^o 35, 1825.

1825

MAGAZINES: THE “EARLY MASS MEDIA”



LE MAGASIN PITTORESQUE

Under the directorship of Édouard Charton for 55 years (1833-1888), *Le Magasin pittoresque* was a tremendous success; within a year, its circulation rose to 100,000 copies (it ceased publication in 1938). Charton had first contemplated becoming a primary school “instituteur” – the opportunity to launch a popular periodical of quality became for him another form of teaching. His commitment to education for all was reflected in the great variety of topics featured in each issue of *Le Magasin*. In the first issue of January, 1843 (shown here), one could find an article on the recent opening of the Église de la Madeleine; a dialogue about family virtues; a travelogue; various historical anecdotes; an Irish folk tale. Most of the wood engravings were done by Andrew, Best & Leclouir, the famous Parisian engraving workshop.

LE CAMÉLÉON

Printed by the celebrated Didot shop, *Le Caméléon* was “compiled” in Paris for the benefit of young British people, aiming to bring to them “la langue, les idiomes, la haute société, la littérature et les moeurs françaises” (“the language, idioms, high society, literature and French manners” – our translation from the introduction to the first issue). In England, it was distributed by the agents of *The Penny Magazine*. Again, variety was the key word, to please and entertain young readers. The first issue (14 June, 1834) featured an article by Alexandre Dumas, and others on coal mines, the history of church bells, the discovery of a Roman sculpture, and a column on the latest Parisian fashions.

LE CAMÉLÉON,

JOURNAL NON POLITIQUE ;

COMPILÉ À PARIS PAR

A. P. BARBIEUX,

ANCIEN PROFESSEUR AU COLLÈGE DE CANTORBERY, A BATH, EAGLE-HOUSE, HAMMERSMITH, ETC., ET

Littérature, Sciences, Beaux-Arts, Histoire, Géographie, Industrie, Communications utiles, Équipes de courses, Trébuchet, Mémoires, Voyages, etc.

PARIS,

JULES DIDOT LAINE, BOULEVARD DESFRES, N° 4 ;

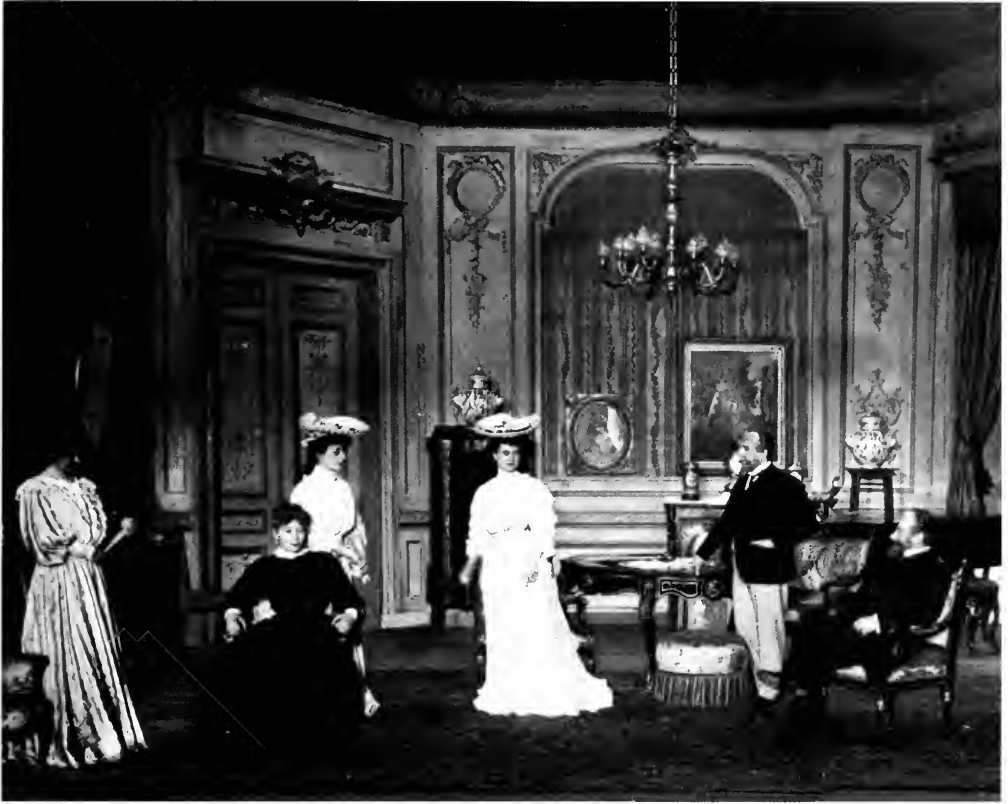
LONDRES,

IMPRIME PAR CLOWES, DUKEL-STREET,

POUR H. HOOPER, 13, PALM-MALL-EAST ;

SE TROUVE AINSI CHEZ GROOMBRIDGE, PANZER ALLEY, PATERNOSTER ROW
ET CHEZ TOUS LES AGENTS DU JOURNAL.

1834.



THE THEATRE:

A CENTURY-LONG PASSION

Tragédie classique, comédie, comédie larmoyante, vaudeville, opérette, mélodrame, drame bourgeois, drame romantique: French theatre goes, especially in Paris, could chose from a wide variety of plays, in several genres, staged in the 36 theatres of the capital. The public got value for its money. Often, several plays were performed during one evening; for example, a tragedy was followed by a comedy, at the Comédie française, or three or four vaudevilles in a row, for the boulevard theatres; such a rhythm triggered the necessity

for authors to be extremely "productive". Some of the very popular authors (most of them quite forgotten today) were churning out an extraordinary number of plays: Pixérécourt wrote 100 plays during his career, Labiche 175, Nicolas Brazier 200, and so on. Success was lucrative, and it was said that writing plays was the most profitable of all literary activities. In 1880, electricity replaced gas in the theatres, reducing greatly the risk of fire. In Paris alone, more than 20 theatres burned down during the 19th century.

Above illustration from *Le Théâtre*, septembre, 1904, Paris.

THE THEATRE: A CENTURY-LONG PASSION

LE THÉÂTRE

ABONNEMENT ET VENTE :
24, Bd des Capucines — Téléph. 242-49

PUBLICITÉ :
C. D. COMBAY, 19, Boulevard Montmartre
19, Boulevard Montmartre — Téléphone 142-06

CONDITIONS DE L'ABONNEMENT :
PARIS 1 an 60 fr. | DÉPARTEMENTS 1 an 66 fr
ÉTRANGER (Union postale) 1 an 120 fr



MLLE VAN DOREN

Her birth name was Fernande Petit, her stage name Van Doren. She was one of the stars of the Théâtre Antoine. In 1904, she married Maurice Tourneur, the Théâtre's stage manager, who became a film director in the 1910s. The

couple and their son (the future director Jacques Tourneur) moved to the United States, where Tourneur's work was much appreciated. Van Doren appeared in several of the early movies directed by her husband.

THE THEATRE: A CENTURY-LONG PASSION

EN VENTE : **TROIS MOIS AU POUVOIR**, par Lamartine, 4 vol. in-18 anglais. 2 fr.

BIBLIOTHÈQUE DRAMATIQUE
Théâtre moderne.

LE
LION EMPAILLÉ
Comédie-Vaudeville en 2 actes,
PAR M. LÉON GOZLAN.

Prix : ~~10 fr.~~ 10 fr. 50

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A LA RECHERCHE
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des Cours d'Alcazar, Palais National, et du Théâtre de Victor Hugo
RUE VIVIENNE, 1
PARIS. — 1848

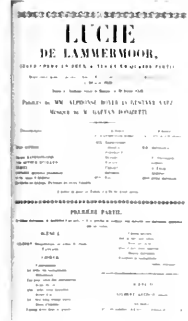
EN VENTE : **HISTOIRE DES ATELIERS NATIONAUX**, par Émile Thomas, 4 vol. in-18 anglais. 2 fr.

141

DISCOURS SUR LE PROJET DE CONSTITUTION, par Lamartine, Prix: 30 cent.
DISCOURS SUR LE DROIT AU TRAVAIL, par Thiers, Prix: 30 cent.

LUCIE DE LAMMERMOOR

The famous opera by Donizetti, adapted by Alphonse Royer. With his collaborator G. Vaez, Royer wrote a number of plays (comedies and tragedies), but the pair became best-known for their French adaptations of Italian operas. Royer became the director of the Opera House in Paris. *Lucie de Lammermoor* was one of his most celebrated adaptations; the libretto was sold in an unbound format, to allow spectators to follow the plot during the performance.



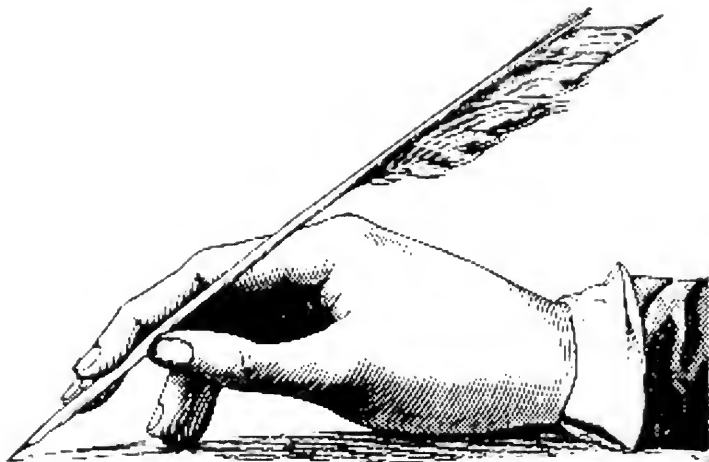
SOUFFLEUR ET RÉGIE

These two rare items belonged to the staff of the Théâtre Libre (1887-1894), which was revived as the Théâtre Antoine in 1897. This copy of the play *Rolande* was used by the "souffleur" (the prompter); it bears the stamp of approval of the Ministère de l'Instruction publique et des Beaux-Arts, which was in charge of censorship for theatres. The copy of *Un beau soir* was used by the "régisseur" (the stage manager). It contains various stage directions, revealing the movements of the characters - and on the last page, these two words, the timing of the play: "14 minutes".



LE LION EMPAILLÉ

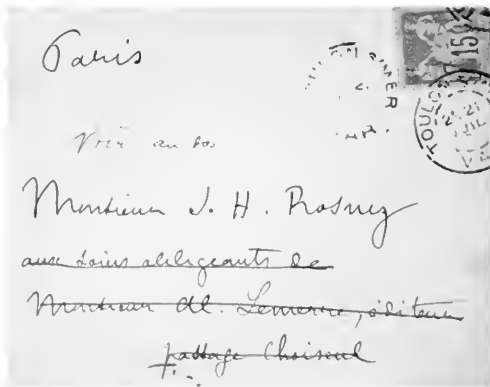
Léon Gozlan had a successful literary career as a novelist, journalist and playwright. He is mostly remembered because he was, for a time, the private secretary of Honoré de Balzac, whom he succeeded as president of the Société des gens de lettres. Gozlan's plays, like those of many playwrights, bore the imprint of Michel Lévy, a young and enterprising publisher. Lévy used the paper cover of the plays as a marketing space for other works by various authors he was issuing. Note, on the right hand side, the text set vertically, advertising political speeches by statesmen Lamartine and Thiers. No space wasted...



AUTOGRAPHS & PHOTOGRAPHS

The passion for autographs grew extraordinarily in the 19th century. Between 1830 and 1850, more than 95 public sales devoted solely to autographs took place in Paris. This passion led to numerous thefts – often in insufficiently supervised repositories, such as libraries. It also led, of course, to countless forgeries, the most sensational case being that of Vrain-Lucas. Over the course of two

decades, the “prince of forgers” (as he became known) created 27,000 autographs, which were bought by many serious collectors and luminaries of the time. When, in 1870, his scheme was uncovered, Vrain-Lucas was sent to prison. And the forged documents mysteriously disappeared. Gentle reader, please be reassured: the autographs and photographs presented here are authentic and real.



**“MONSIEUR J.H. ROSNY, AUX SOINS
OBLIGEANTS DE MONSIEUR AL.
LEMERRE, ÉDITEUR, PASSAGE CHOISEUL”**

Who thinks twice about keeping envelopes? For the researcher, they are an important source of information (and a delight for the stamp collector, of course). This envelope was addressed by J.K. Huysmans – a naturalist novelist – to J.H. Rosny, a pioneer of science fiction, and the author of the famous prehistoric novel *La Guerre du feu* (*The Quest for Fire*). Publishers were often used as “mail-boxes” (as is the case here). The letter was sent to Rosny’s publisher, Alphonse Lemerre, whose reputation was such that the name of the street where his store was located was enough for the letter to reach its recipient.

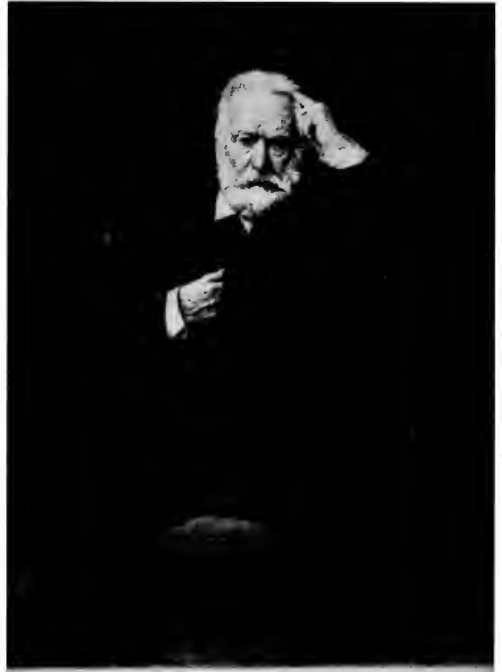
AUTOGRAPHS AND PHOTOGRAPHS



Hommage et souvenir
1863
de Lamartine

LAMARTINE

"Hommage et souvenir, 1863". Alphonse de Lamartine was one of the key figures of the Romantic movement. After a meteoric rise as a poet, and later as a diplomat and statesman, Lamartine withdrew from public life in 1848. Until his death, in 1869, he published mostly historical works, in an attempt to avoid bankruptcy. This fine portrait of the writer was drawn by Leloir (from the famous workshop of Andrew, Best et Leloir) and engraved by Lévy, well-known for his engravings of literary celebrities.



Je restai prostré, pendant deux années.
V. Hugo

VICTOR HUGO

This portrait of Victor Hugo was drawn by Léon Bonnat in 1879 and engraved by Paul Rajon. The autograph declaration dates from the period when Victor Hugo had chosen political exile in the Channel Islands (1852-1870) because of his opposition to Louis Napoléon's Second Empire. The text reads: "I will remain in exile, since I will not bow down."

AUTOGRAPHS AND PHOTOGRAPHS

Recettes des 21 Spectacles et des 2 matinées

Mois et Jour	Titres des pièces composant les spectacles.	Recettes		Bureaux
		Grand abonnement	Petit abonnement	
Mardi 5	L'Enquête. Blanche	2502 60	-	4698 60
Jeudi 6	La Fille Elisa. L'Aventure	-	562 -	2069 60
Vendredi 7	Mais, gauche. L'œil de corail.	2502 60	-	1623 90
Samedi 8	L'Épave	-	-	1917 -
Dimanche 9	La Châlière.	-	562 -	2162 60
Lundi 10	L'Œil difficile. La Mariotte.	2502 60	-	1449 -
Mardi 11	Le Marche. L'Écluse 880	-	562 -	386 60
Mercredi 12	Jacques Vainqueur. Les Simplificables.	2502 60	-	1520 20
Jeudi 13	Boule à suif. Bourbonno-he.	-	562 -	1212 -
Vendredi 14	L'Hommeur.	2502 60	-	804 60
Samedi 15	L'Indiscret. Un chef à serieux.	2502 60	-	942 -
Dimanche 16	L'Épave. L'Épave.	-	-	1459 -
Lundi 17	Le Voiturier. Koudetel.	2502 60	-	901 -
Mardi 18	La Nouvelle Hôte. Un petit cœur.	-	562 -	522 60
Mercredi 19	La Clairière.	2502 60	-	657 -
Jeudi 20	L'Épave. L'Épave. L'Épave.	-	-	3183 -
Vendredi 21	L'Homme Espérance	2502 60	-	594 60
Samedi 22	Le Remuant. L'Œil de corail.	2502 60	-	918 60
Dimanche 23	L'Épave. L'Épave.	-	-	-
Lundi 24	L'Épave. L'Épave. L'Épave.	-	-	1457 -
Mardi 25	L'Épave. L'Épave.	-	-	2421 60
		-	-	3246 -
Ensemble		25026 -	3582 -	32220 65
Moynens				
Représentations en Soirées =		133386 55	6030 15	
Représentations en matinées =		7253 40	3272 -	
Ensemble des Recettes		140639 55	63927 15	

A LEDGER PAGE

A very rare item — a page from the ledger of the Théâtre Antoine, summarizing the takings from the troupe's tour in Buenos Aires in 1903. Instead of presenting the classic French répertoire, Antoine chose to introduce modern playwrights to South America, such as Georges Courteline, Edmond and Jules de Goncourt,

Jules Renard, Émile Zola, François de Curel and Guy de Maupassant. The actors performed every day for 21 days. The success was enormous. The troupe met with the same success in Rio de Janeiro and Montevideo, before returning to France in the fall of 1903.

AUTOGRAPHS AND PHOTOGRAPHS

Médan, 22 juin 90

Monsieur,

Je n'ai pas d'explication à donner, et j'estime que mes livres se défendent tout seuls.

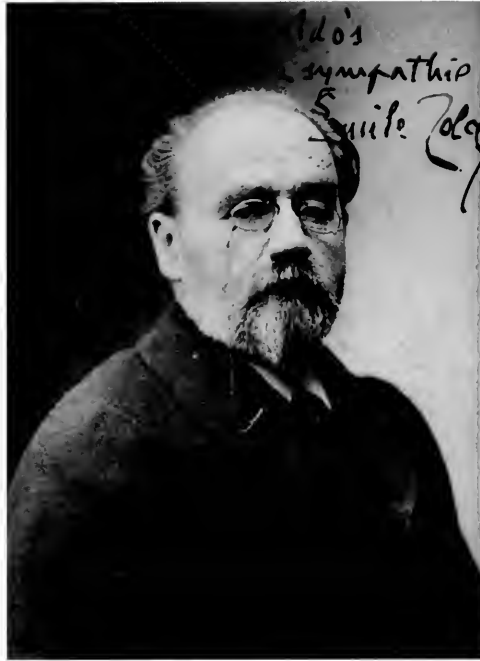
Veuillez agréer, monsieur, l'assurance de mes sentiments distingués.

Émile Zola

ZOLA'S LETTER TO CHARLES O'NEILL CONROY

In June 1890, Charles O'Neill Conroy, the secretary of the Powis Square book club in London, wrote to Émile Zola on behalf of his club's members, requesting that Zola comment on what was viewed in Victorian England as the rather scabrous nature of his works. The novelist's reply is terse, to say the least: "I have no explanation. I believe

that my novels speak for themselves." Charles O'Neill Conroy would later settle in St. John's, Newfoundland, where he became a prominent lawyer and civil servant. Like Zola, he was an enthusiastic cyclist: Conroy was the founder and first president of the Newfoundland Cycling Club.



ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE

The literary life of Émile Zola (1840-1902) ended as it began – in controversy and polemics. Having started his writing career as a young journalist, Zola was one of the first art critics to spring to the defense of the young Impressionist painters, like Manet and Cézanne, with their revolutionary views on art and nature, at a time when their works were still being received with scathing sarcasm. As a novelist, Zola developed and expounded his theory of “naturalism”, the idea that the role of the novelist is to portray his society in the most objective and realistic fashion possible. For Zola, the role of the novelist was analogous to that of the scientist, who dissects and observes, with complete impartiality. As such, his first novels, like *Thérèse Raquin* in 1867, had an enormous impact in their frankness and even their brutality on France’s ever-increasing reading public, and elicited from

the conservative critical community violent reactions to what they considered “pornographic” literature.

Undaunted, Zola next began a series of novels, the saga of a French family during the Second Empire, which, by the end of the 1870s, had made him France’s best-known and best-selling author. When, in 1883, a young critic enquired as to how he might contact Zola, the novelist replied: “You need only write on the envelope ‘Émile Zola, France’, and it will get to me.” The appearance of each novel in the series of twenty (1871-1893) became a literary “event” for the reading public and rarely failed to rouse the ire of a substantial portion of the critical community, insofar as Zola laid bare in the pages of his novels all levels of French society, from the “haute bourgeoisie” (as he does in *La Curée*) to the working classes (for example in *L’Assommoir*

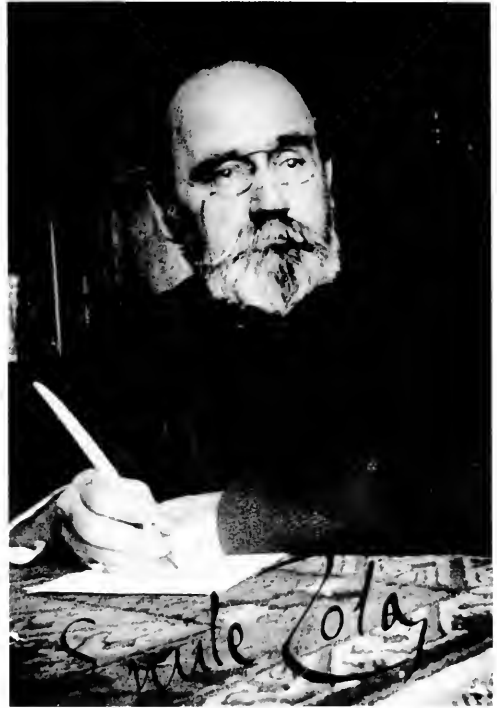
Autographed photograph to Perez Galdos.

ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE

and *Germinal*). To these attacks, most of which appeared in the pages of Paris' major daily papers, Zola responded with enthusiasm and eloquence: as a very young man, he had spent two years working in the publicity department of the famous Hachette publishing firm, and the lessons he learned there had made him a master of what we would today call public relations. His message, throughout the polemics which characterized the appearance of his novels, remained the same: his role as a novelist was neither to praise nor to vilify, but rather to expose the truth. And this would become his rallying call a quarter of a century later, when his conscience impelled him to take a leading role in the Dreyfus Affair.

By the mid-1880s, Zola had become a household name in France, and his novels were being translated and read throughout Europe and North and South America. His bestselling works included not only novels, but also stage adaptations of his novels, and, beginning in 1891, a series of operas, for which he wrote the libretti. As such, Zola's very public involvement in the Dreyfus Affair caused an enormous stir, not only in France, but throughout Europe. When, in 1894, Alfred Dreyfus, a young Jewish army officer, was convicted of having sold military secrets to the German government and was subsequently sentenced to life imprisonment on Devil's Island, public opinion was solidly on the side of the army tribunal which had condemned Dreyfus. However, as new pieces of evidence began to come to light, it became increasingly clear to a number of politicians, academics and writers who had been working in Dreyfus' defense (the newly-baptized "intellectuals" of the end of the 19th century), that a cover-up had taken place and that Alfred Dreyfus, as a Jew living in a society where anti-Semitism was endemic, had been a convenient scapegoat.

As time passed, Zola too became convinced that a miscarriage of justice had taken place. As a writer who had spent his life battling in the press, it was natural that he should turn once again to the newspapers to make his position known. At the end of 1897, he began a series of articles, whose titles were emblazoned across the front pages of Paris' largest dailies. In so doing, however, Zola met with the disapproval and even the wrath of a great percentage of the French population, who remained convinced of Dreyfus' guilt. Further, attacks from such a highly-visible



personality greatly troubled the anti-Dreyfus activists, who began their own extremely scurrilous press campaign against Zola, flooding the right-wing papers and periodicals with caricatures, and producing violent and often scatological pamphlets and broadsheets, in which the old accusations of Zola as pornographer were revived. Death threats and physical violence followed and, when, in the first days of 1898, Zola published his famous "Letter to the President of the Republic" ("J'Accuse"), he was found guilty of treason and chose to go into exile in England, where he would be free to continue his campaign. It was not until the autumn of 1899 that evidence of falsifications and lies became so overwhelming that the new President of the Republic, Émile Loubet, finally had Dreyfus brought back from Devil's Island and declared an amnesty, thus permitting Zola to return to France. However, Zola would not live to see Dreyfus reinstated in the army: the novelist died on September 29, 1902, according to some scholars at the hands of an extreme right-wing anti-Dreyfus organization.

ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE



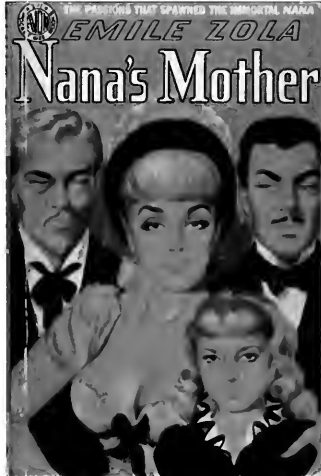
LA THÉORIE DE L'HOMME.
 Hérisse! Éventrate! La société sociale décomposée par l'Académie de médecine, arrive à des conclusions, particulièrement sur les jeunes gens de 18 à 25 ans. [report des glorieuses états] après les boudoirs astrucos, ceux que les grands livres de la littérature de genre ont livrés de «vieux pornographiques La facilité grand et ne désespère de son inspiration. »
 «...à la contagion, l'aveugle bruta!

“PORNOGRAPHIC” LITERATURE -
 “LA GRANDE ÉPIDÉMIE DE PORNOGRAPHIE”
 DE ROBIDA, LA CARICATURE, 6 MAI 1882.

In May 1882, Zola published the tenth novel in his family chronicle, a study of adultery in the Paris bourgeoisie, which he entitled *Pot-Bouille*. This caricature, by Albert Robida, which appeared in one of the satirical publications

of the 1880s, is entitled “The great pornography epidemic”, and reflects the hostile opinion of much of the critical community towards Zola’s study of the social causes of infidelity in his society.

ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE



TRANSLATIONS

When it appeared in 1877, *L'Assommoir* caused an enormous scandal. Excoriated as “filthy” and “crude”, it nonetheless became Zola’s first best-seller, with over 40,000 copies sold in the year of its publication, an enormous number for the times. These three translations of Zola’s *L'Assommoir* (1877) represent only a very few of the extant foreign-language versions of the novel. By the time of Zola’s death in 1902, translations of *L'Assommoir* existed in all the major European languages.

- *Der Totschläger* (Herausgegeben von Rita Schober). München, Winkler Verlag, 1975.
- *Nana's Mother*. New York, Avon Publishing Co. Inc., 1950.
- *La Taberna*. Edicion de Francisco Caudet. Madrid, Ediciones Catedra, 1986.

“J’ACCUSE” (carte postale “J’Accuse”)

In his open letter to the President of the Republic, Zola presented an exposé of the Dreyfus Affair, explaining how, in his opinion, the miscarriage of justice had taken place. In a long final enumeration, he named all those whom he deemed guilty of participating in the cover-up. These accusations left him open, as he knew, to prosecution for libel under French law.



ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE

“A HIGHLY-VISIBLE PERSONALITY”

These postcards, one from France and one from Germany, are examples of the many series of “cartes postales” which appeared during the Dreyfus Affair. The cards bore the likenesses of the most high-profile figures in the Dreyfus Affair, from both the pro-and anti-Dreyfus camps. The cards became so popular in fact that several prominent artists published special, limited collectors’ editions of Dreyfus postcards.



Gracieuse

“SCATOLOGICAL PAMPHLETS”

This broadsheet, published the day after Zola’s “J’Accuse”, needs little commentary. It was the work of an anti-Dreyfusard journalist, Gustave Salavy, who accuses Zola, in his scatological diatribe, of being “a German spy, a traitor, a coward and a monster”.



Brochelt post

ÉMILE ZOLA

La Réponse

DE TOUS LES FRANÇAIS

ÉMILE ZOLA

Aujourd'hui, que le jugement rendu par le Conseil de Guerre en faveur du Commandant ESTERHAZY a fait justice des accusations portées contre cet officier par le syndicat Dreyfus, Emile ZOLA entreprend une nouvelle campagne qui débute par une lettre au Président de la République en faveur du jail de l'Île du Diable.

Eh bien, il faut que M. Louis ZOLA le sache enfin: la France, en a plein le dos de cette écœurante affaire!

L'auteur de GERMINAL et de NANA n'a pas de meilleur parti à tirer de ses plumes qu'à la louange de Dreyfus, que de lui, avec à sa MOUQUETTE pour lui servir de feuil: le signe

Car, aux divers arguments en faveur du traître, tous les vrais patriotes, tous les bons Français n'ont désormais qu'à pousser en chœur cette réponse énergique, et cette réponse est

MERDE..!

ÉMILE ZOLA: A THIRST FOR SOCIAL JUSTICE



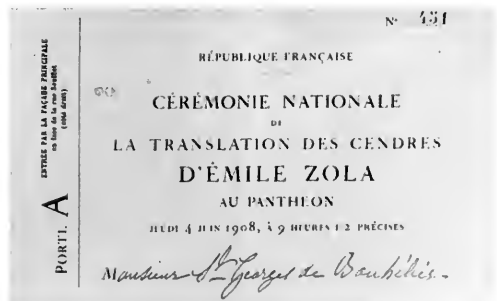
“FOUND GUILTY”

This extremely rare photograph shows Zola at his trial, which began on February 7 and ran until February 23, 1898. In spite of a valiant defense by his lawyer,

Fernand Labori, Zola was sentenced to a year in prison and a fine of 3,000 francs.

INVITATION TO THE “TRANSLATION DES CENDRES”

In June 1908, Zola's ashes were moved from the family crypt in the Montparnasse cemetery in Paris to the Panthéon, a national monument honoring the heroes of France. The ceremony, which took place in front of a huge crowd, was marked by a speech by the President of the Republic and a military parade. However, tensions in the crowd were still high after the Dreyfus Affair: the occasion was marred by an attack on Alfred Dreyfus himself by a right-wing journalist, Louis Grégori, who fired a pistol at Dreyfus, wounding him in the wrist. This



invitation was sent to Saint-Georges de Bouhélier, at the time an aspiring young writer.

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MÉDAILLON – HONORÉ DE BALZAC

The sculptor Pierre-Jean David, known as David d'Angers, realized medallions depicting the leading lights of the 19th century. This plaster model is a copy of the bronze original.



Pres S^t Gervais

B^{te} de la Vierge

B^{te} de Pantin

Belleville

B^{te} du Combat

B^{te} de la Chopette

B^{te} Belleville

B^{te} Rampeau

B^{te} des Couronnes

B^{te} Montmartre

B^{te} des Amateurs

C^{ite} du Pere la Ch...

B^{te} d'Anny d'Anny

B^{te} des Rats

B^{te} Charoufontaine

Place Royale

Place de la Bastille

Rue de la Harpe

Rue de la Harpe

Rue de la Harpe

Rue de la Harpe

Rue de la Harpe

Rue de la Harpe

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