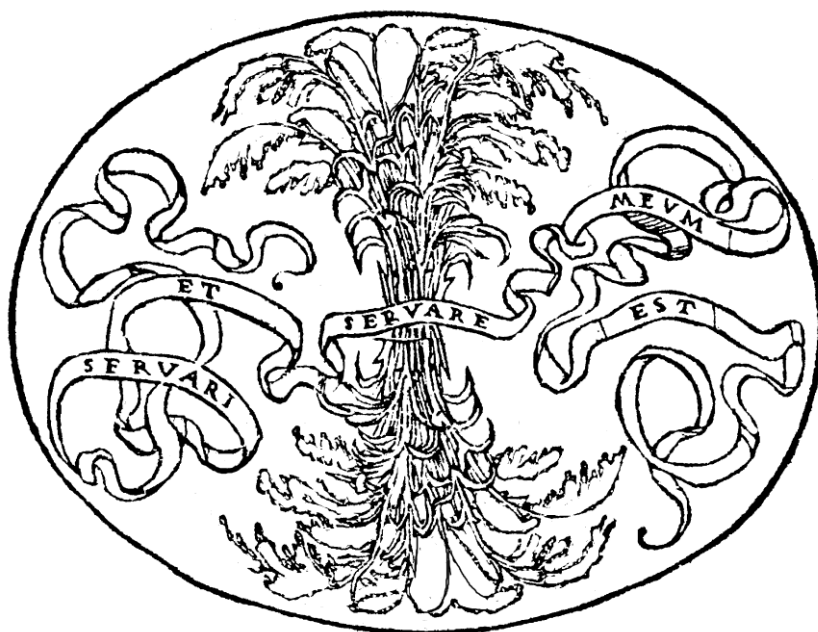


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A FLURRY OF IMAGES AND ITS UNFURLING THROUGH THE «REVUE ILLUSTRÉE»

A certain Tuesday, most probably 26th March 1889, at half-past one in the afternoon, René Baschet addresses an urgent blue telegram from the studio of the painter and poster-designer E. Charle Lucas to Georges de Porto-Riche, an upcoming poet and playwright. The pressing matter concerns Porto-Riche's long poem *Bonheur manqué* about to be published in the «Revue illustrée» with eight drawings by Lucas, of which only three regrettably are ready at present. Baschet has to make a quick decision, albeit with the agreement of the author. His fairly long telegram provides us with a good insight into the procedures of the *Revue illustrée* and the crucial role of illustration :

Cher Monsieur,

Je suis chez M. Lucas; il n'a fait que trois dessins que je n'aurai jamais même le temps de faire graver pour le prochain n°. Donc me voilà absolument navré, et obligé de vous dire, car je ne puis absolument pas, dans la Revue illustrée faire passer douze pages sans dessins: surtout des vers qui ne remplissent pas la page!

1) Ou reculez encore l'apparition de quinze jours (au 15 avril)

2) Ou, ce que vous m'avez demandé déjà et que j'ai toujours refusé, reprenez votre Manuscrit, c'est à dire, faites un petit volume en profitant de la composition qu'a faite Motteroz – Je lui ferai toute la réclame possible – En résumé je ferai tout ce que vous voudrez. Je n'ai pas eu de chance. J'y ai mis toute la bonne volonté, tout l'enthousiasme possible – je suis désolé.

Vite, par télégramme, fixez-moi sur ce que vous décidez.

Votre, tout dévoué,

René Baschet¹.

Dear Sir,

I am at Mr. Lucas' studio; he has only three drawings done and I'll never even have the time to get them engraved for the next issue. So here I am terribly sorry and forced to tell you, for I absolutely may not publish, in the *Revue illustrée* twelve pages without drawings: especially verse that does not fill up the page!

1) Either you postpone yet again the publication for a fortnight (April 15)

2) Or, as you have already asked me, and as I have always declined, take back your Manuscript, that is, turn it into a small volume taking advantage of Motteroz's layout – I'll advertise it as best I can – In a nutshell I'll do whatever you like. I have been unfortunate. I've pitted all my good will towards it, all the enthusiasm possible – I'm deeply sorry.

Sharpish, by telegram, let me know what you decide.

Yours, very truly,

René Baschet.

The Porto-Riche papers offer further evidence of René Baschet's dedication to meeting an urgent need for images. On the 28th, he is back in Lucas' studio, to retrieve a sixth drawing.

Although this article supplies frequent references to several digitized versions of the «Revue illustrée» from <http://gallica.bnf.fr/>, one should consider these cautiously. They are never in colour as are the originals, and, where black and white applies, level of resolution (dpi) is insufficient. Only the first part of the article has been illustrated with telling plates. In the second part, the reader can use the links provided.

¹ Unpublished manuscript telegram by René Baschet to Georges de Porto-Riche, dated «mardi 1h ½» [26 March 1889], Bibliothèque nationale de France, NAF 24952, Papiers et correspondance de la famille de Porto-Riche, f° 360. All translations in this article are by the author.

On the 29th, he is bound to return in the evening to be sure of the last two (of eight). In the meantime, Porto-Riche seems to have seriously contemplated the option to issue his manuscript as a small volume and was eager to discuss the print-run Baschet would be willing to promote. But even that solution depends, so far as Baschet is concerned, on obtaining the full set of drawings.

Bonheur manqué [*Lost happiness*] by Georges de Porto-Riche is originally a series of 39 versified short letters in everyday speech, addressed by an impecunious yet daring young poet to a married lady to whom he hopes to make love, the kind of easy and naughty composition that would tickle the fancy of good society at the time. They did come out in the mid-April issue of the «Revue illustrée», which, as Porto-Riche was well aware, was a fine showcase. They spread over twelve pages, set in three columns and elegant italics². Chaperoned by eight drawings by E. Charle Lucas, engraved by Boileau, Charpentier, Rousseau and Ruffe, they picture an array of instants of bourgeois public life: at church, at the theatre, at the seaside, in town etc. These minute representations pepper the verses as alternative glimpses of the unaccomplished idyll the poet is shaping. Further, an 87-page volume, of regular in-8 format, is issued by Paul Ollendorff the same year, under the title *Bonheur manqué, carnet d'un amoureux*³. This will run to several editions⁴: it responds to Porto-Riche's desire to make the most of his composition and attract attention both through the illustrated periodical and a volume. However, the latter is finally published without the images, that remain the property and privilege of the «Revue illustrée», who has no connection with the volume. Lucas' fine set goes with the more daring version of the poem the «Revue» publishes: indeed, some of the verse compositions are clearly attenuated in the volume, as comparison confirms⁵. Bold, risky, challenging, images are taunting and thought-provoking at the end of the 19th century. They call for audacious and impertinent texts.

A New Magazine

In 1885, a new type of magazine shoulders its way in amongst Parisian publications. It is simply named the «Revue illustrée», the «Illustrated Magazine», and its scope is to provide the French market with an altogether novel type of periodical, for both Monsieur and Madame. This all-round periodical intended for the bourgeois public, is firmly based on illustration, splendid images and ornament, gradually introducing the use of colour. It offers a large variety of subjects from every day life, picturesque travel, theatre, social and literary events, art exhibitions, illustrated biographies of contemporary men of importance, fashion, jewellery and artfully arranged interiors along with printed music. Every issue takes pride in publishing short stories, novels in instalments, poetry, or entertainment literature, richly illustrated by specially employed artists. The «Revue illustrée» refers also to politics and history. Its front cover frequently welcomes the full-length portrait of a personality active in Parliament, in

² PORTO-RICHE 1889b. <http://gallica.bnf.fr/ark:/12148/bpt6k200156p/f344.image> <16/10/2014>.

³ PORTO-RICHE 1889a, republished twice.

<https://archive.org/stream/bonheurmanqucar00ricgoog#page/n11/mode/2up> <22/10/2014>.

Porto-Riche will later claim it to be «Presque dérobé à l'écrivain par un éditeur impatient» – «almost snatched away from the writer by an impatient publisher».

⁴ A «new edition» of PORTO-RICHE 1889a is brought out by Ollendorff in 1903, reprinted 1905, 1908 and 1914. Fayard also republishes the collection in 1912. In 1925, *Bonheur manqué* is introduced into Porto-Riche's *Théâtre complet* (Fayard), in 1926-1928 into *Théâtre d'amour* (A. Michel). Ernest Morel had written music for six of the poems, published by Heugel (1906) under the title *Elle et moi* [*She and I*]. The success had been unmistakably triggered by the «Revue illustrée» issue, praised at the time by influential critics Émile Faguet and Jules Lemaitre.

⁵ For example, poem XII, dated «Good Friday», borders on the blasphemous in the «Revue illustrée»; rewritten as a longer version and dated «Palm Sunday», it is perfectly innocuous in the volume.

government (Fig. 1) or in the army, spawning many introductions for the Baschet family into powerful circles. Above all, the «Revue illustrée» aims at becoming the showcase of fashionable and comfortable life-style. Its particular strength, the images, cover an array spanning from insert plates, reproducing works by old, modern or contemporary masters, to a flurry of illustrations, drawings, ornaments, blocks, tailpieces, headpieces, decorative borders or sketches expressly conceived for the literature published alongside. Proof of this is its twofold table of contents: one page dedicated to texts, and twice the length, two pages, sometimes even three, for drawings, engravings and inserts, meticulously credited.

The venture springs from a new-founded trade association of publishers, manufacturers and artists, initiated on the 1st August 1885. Within a year, this becomes a limited company with a capital of 350 000 francs, and issues 200 subscription shares at 500 francs each. The «Revue illustrée» boasts an immediate success without the help of advertising, starting with 8 000 faithful subscribers, and promising «a progressive and regular development». Its principle is simple, effective and proficient: sharing the financial risk and getting the required pictures at the right moment.

Its publisher, Ludovic Baschet, is undeniably a man of images, a former artist, who had worked for some fifteen years as a painter, and had been ruined by the Franco-Prussian war, as reveals an unpublished letter to Monseigneur Dupanloup⁶. Printing on a makeshift machine, Baschet starts publishing in 1876 the «Galerie contemporaine», a weekly portrait series of literary, artistic, government and army personalities. With the help of his family, namely his six young sons, Baschet fixes the portrait of the celebrated man-of-the-day into his printed biography ready to sell. The printing process he uses for the portraits is a woodburytype (*glyptotype*), allowing for copies to be made from an engraved plate by creating a raised surface. It had been invented by Walter Woodbury, and the exclusive French rights bought from the inventor by Goupil. This enterprise has been hailed as a hallmark in French printing and photo-reproductive processes of the 19th century, although it seems difficult to classify⁷. It will gradually give birth to a vast 11-volume portrait-gallery⁸. The «Gallery» prints at 6 000 copies apiece and pays at least 50 francs for a portrait⁹. When collaborators or funding may be scarce, Ludovic Baschet can always draft the biography himself, as in the case of Théophile Gautier, although this specific one could possibly be due to prior knowledge or by deliberate choice¹⁰. The «Gallery» is followed by two profusely illustrated journals, «Musée pour tous» from 1877, and «Paris illustré» from 1883¹¹. It allows Ludovic Baschet to establish himself as an art editor on the boulevards¹², and produce a lengthy string of museum or exhibition catalogues and illustrated sets, all based on iconographic profusion. An extensive list of these publications heads a letter to Nadar dated 4 July 1879, under the motto «*nox mox nunc lux*», *i.e.* «then night, now light», purporting that light, therefore ‘illumination’, *i.e.* illustration, especially through photo-mechanical techniques, is synonymous with life, prosperity and the future. The «Revue illustrée» exemplifies this splendidly from December 1885 onwards. Ludovic Baschet, its publisher from the very beginning, becomes both its editor and publisher from *ca.* June 1887, gradually bringing in his eldest son, René, who will

⁶ Bibliothèque nationale de France, NAF 24674, Lettres à Mgr Dupanloup, f° 337, dated 28 Sept. 1877.

⁷ See SOBIESZEK 1972.

⁸ Cfr. «GALERIE» 1876-1884.

⁹ According to the letter to Mgr Dupanloup quoted above, and a letter by Ludovic Baschet to Anatole France, dated 20 January 1877, Bibliothèque nationale de France, NAF 15430, Papiers Anatole France, f° 215.

¹⁰ Cfr. «GALERIE», vol. II, n. 9.

¹¹ See «MUSÉE POUR TOUS» 1877-1879 and «PARIS ILLUSTRÉ» 1883-1920, partly re-used by «Le Figaro illustré» between 1890 and 1894.

¹² The address of Ludovic Baschet's Librairie d'art is initially 126, boulevard Magenta. He subsequently moves to 125, boulevard Saint-Germain. From vol. IX (December 1889-June 1890), the «Revue illustrée's» address is 12, rue de l'Abbaye.

officially direct the «Revue» from 1889.

René Baschet is personally engaged in procuring images, visiting the artists in order to supply the necessary number of drawings and thus guarantee a successful issue. Proof of this remarkable commitment to the periodical's direction, involving page layout, adjustment of text to image, and vice versa, is obvious even when René Baschet becomes (from 1904) director of «L'Illustration», a title he will gradually turn into the leading illustrated publication in Europe. More than thirty years after his telegram to Georges de Porto-Riche, he addresses the following lines to the painter and illustrator Ferdinand Bac concerning an article by Bac about to be published in «L'Illustration»:

[...]
Je m'aperçois aussi, en faisant la mise en pages que vous n'avez pas dit un mot de l'Ermitage St François. Les 4 dessins de Lambert dont je vous envoie les épreuves sont en tête de votre article. C'est un spécimen de l'architecture du pays au XVIII^e siècle et cela donne raison à votre manière de 'décorer' le littoral méditerranéen. Pouvez-vous ajouter quelques mots sur cet Ermitage dans les 2 1^{ères} pages de votre article.
Bien affectueusement à vous
R. Baschet¹³.

[...]
I also realize while working on the layout that you haven't said a word about St. Francis' Hermitage. The 4 drawings by Lambert of which I attach proofs figure at the head of your article. It is a specimen of local architecture in the 18th century and this justifies your way of 'decorating' the Mediterranean seascape.

Could you add a few words on this Hermitage in the first two pages of your article.

Very affectionately yours
R. Baschet.

That the periodical's director should show such staunch dedication to illustrated journalism and on his own behalf is rare. Bearing upon the «Revue illustrée's» and «L'Illustration's» wealth of images, Baschet's commitment to spreading visual culture and making the most of illustration in periodicals clearly sets new standards. Indeed, despite being a limited venture, the periodical offers many opportunities to exploit images.

The Periodical turned Book

In March 1889, René Baschet's letter to Georges de Porto-Riche underlines two specific features of the periodical's activities: publishing texts without images is unthinkable for the «Revue illustrée» as we have seen; and more importantly, both the authors and the review can recycle the typeset and layout provided by the printer to produce refined or *de luxe* book editions.

Jean-Claude Motteroz, Baschet's typesetter and printer, is known to have participated in founding in 1863 Gabriel Charavay's «L'Imprimerie, journal de la typographie, de la lithographie et des arts accessoires», where he published important articles. He used to lay out his pages in a style as recognizable as that of writers or poets composing texts¹⁴. His motto, «*Tu penses, j'œuvre*» – «You think, I compose», picturing a jubilant garland-whirling putto, prancing on a book, reproduced at the end of the volumes he put into print (Fig. 2), reflects

¹³ Excerpt from an unpublished letter by René Baschet to Ferdinand Bac, dated 24 May 1922, on «L'Illustration» headed paper, Bibliothèque de l'Arsenal, ms 14145 III, Papiers Ferdinand Bac, f° 112.

¹⁴ THIBAudeau 1910-1911.

See also <http://www.pleinchant.fr/marginalia/2013marginalia/motteroz/pageune.html> <19/10/2014>.

his ambition to equal literary creation by his composition. However, not only fine print-setting, images and ornament made the texts published in the «Revue illustrée» worthy of being turned into slim or portly bibliophile editions. The periodical used a variety of typographic codes in relation to the matter printed. Small print in two columns was dedicated to the more mundane parts and finer, larger typeset to the nobler contributions. Thus, many ‘gatherings’ of the review (*i.e.* printed sheets folded to the format’s requirements), on fine paper often supplied by Draeger, especially those devoted to new texts and their original decoration, did not bear either page numbers or ‘signatures’, which are the small identifying marks at the bottom right-hand side of the front sheet. Free of these telling signs, that would have revealed their inclusion in a serial publication, the gatherings could thus serve as a basis for a readily made volume, detached from the periodical, and put together with slight or even no rearrangements (Fig. 3). Original editions were thus created effortlessly, then marketed and commercialised by the «Revue» itself, by other publishers, or as joint ventures. Needless to say, images were a major advantage in this process, being a selling point the publishers were anxious to make the most of.

Let us look at some of these books and the methods used. They range from the rare to the mass produced yet refined.

An Array of Cases

One of the most impressive is an apocryphal gospel decorated in watercolour by the young Swiss artist Carlos [at the time Carloz] Schwabe, introducing a new era in Art Nouveau illustration. Schwabe has been much studied and praised for his watercolours illustrating *Le Rêve* [The Dream] by Émile Zola between 1892 and 1893¹⁵. These had however been reproduced in the book only in black and white and up to p. 281. In fact, the artist, much delayed, finally unable to carry on the task for health reasons, had to abandon the illustrations, subsequently taken over by Lucien Métivet who finished the volume, striving to match Schwabe’s unique style. The result might be noteworthy, but not half as striking as *L’Évangile de l’Enfance de Notre Seigneur Jésus-Christ selon saint-Pierre* [The Childhood Gospel of Jesus Christ Our Lord according to Saint Peter], illustrated by Schwabe throughout in the «Revue illustrée» in colour¹⁶. This text, perhaps obscure and weird to modern eyes, is typical of the period and deserves more attention than it has been granted. It is a Syriac legend, composed in Arabic, translated into Latin, copied by Dominicans at Saint-Wolfgang abbey, rediscovered by Catulle Mendès who produced a French version, subsequently published in the «Revue illustrée» both in French and Latin between the 15 September 1891 and the 1st November 1894. The brilliantly illustrated gatherings by Schwabe, who was launching his career at the time, introduce decorative borders using astonishing differentiated floral motifs for nearly each page, alternating with full-page coloured compositions dedicated to individual scenes (Fig. 4). They stand out clearly, in the issues to which they pertain, thanks to fourteen instalments, each of eight pages. Nearly one hundred unusual ornamental borders (Fig. 5) alternate with fourteen full-page uncanny imaginings, mostly Art Nouveau, sometimes expressionistic before even the term was coined (Fig. 6). These helped introduce Schwabe to the select first Rose+Croix exhibition in 1892, made him stylistically known in Paris, and be entrusted with illustrating *Le Rêve*.

¹⁵ Cfr. JUMEAU-LAFOND 1987, JUMEAU-LAFOND 1994, CHAPERON 2001.

See also <http://gallica.bnf.fr/dossiers/html/dossiers/Zola/RecepAdap/Schwabe.htm> <1/09/2014>.

¹⁶ Cfr. *L’ÉVANGILE DE L’ENFANCE* 1891-1894. The instalments are of eight pages, *i.e.* two in-4 gatherings, without pagination or signatures. The first one dates from 15 September 1891, the last appears three years later, 1st November 1894.

All gatherings illustrated by Schwabe were specially printed on fine paper by Draeger and Lesieur without page numbers or signatures. At the end of the lengthy venture, grouped together, they were turned into a splendid volume published under the imprint of the «Revue illustrée», and commercialised by Armand Colin in two forms, unbound copies selling for 20 francs, and bound ones for 28¹⁷. A substantial preface by the publishers was added in. In parallel, a *de luxe* edition of a total 150 copies, 50 offering three sets of Schwabe's compositions free of the letterpress, and another 100 two sets, was issued by the Lyons booksellers Bernoux and Cumin¹⁸, specialising in rarities. This remarkable item did not however come out before possibly end 1895, a good year after the illustrated publication in instalments was over and done with in the *Revue*, and the volume announced¹⁹. This could be due to delays in commercial transactions between the Baschet and Colin. Perhaps also to the part played in the «Revue illustrée» by Jérôme Doucet, a writer and fine bibliophile, knowledgeable in the arts, who introduced his own finely decorated texts in the periodical from July 1894 (illustrated songs²⁰) and March 1895 (profusely decorated prose²¹), officially acting as secretary to the periodical from 1897²².

Whatever the precise circumstances of his involvement, there seems to be a major change in the «Revue»'s publishing politics from 1896. The use of colour is more frequent, innovative, and daring forms are introduced, such as an imaginative book-object made from Jean Lorrain's tale *La Princesse sous Verre* [*The Princess Under Glass*], published in the «Revue» on the 1st December 1895²³, and subsequently given an exceptional yet simple form in 1896²⁴. In this case, the printed gatherings lie unbound in a specially made case and are seen through a transparent mica sheet. The «princess», that is, the text, is literally lying «under glass»²⁵.

However, even before such Art Nouveau artefacts in colour came to be, the «Revue illustrée»'s policy also supplied fine volumes in black and white, as in the case of *Forve psychique* by Yveling Rambaud, a pseudonym used by the writer Frédéric Gilbert (1843-1899), unless it is the reverse²⁶.

The latter is a series of six papers based on observation of exceptional psychic phenomena testifying to the importance of spiritualism, an all-inclusive term for magnetism, suggestion, and hypnotism. They respond to a major preoccupation of the time as show hundreds of publications on the subject, including many periodicals²⁷. The six articles in the

¹⁷ L'ÉVANGILE DE L'ENFANCE 1896.

¹⁸ See «Revue illustrée», vol. XVIII, n. 214, 1st November 1894, announcement on advertisement pages, and *Les Livres d'étranges*, «Revue illustrée», vol. XXI, n. 241, 15 December 1895, pp. 35-36; see also Jérôme Doucet, under the pseudonym Montfrileux, MONTFRILEUX 1900, commenting a unique book exhibition by Bernoux, Cumin and Masson in Paris.

¹⁹ *Les Livres d'étranges*, «Revue illustrée», vol. XXI, n. 241, 15 December 1895, pp. 35-36, refers to the volume as having been put together by Colin. The BnF A. 15207 copy is stamped «Dépôt légal Seine n. 5027, 1896» but the book was only obtained by the library following two requests. Opposite the illustrated title page, a medallion affirms «Édition de la Revue Illustrée», but both the cover and the title page mention «Armand Colin et Cie, éditeurs».

²⁰ DOUCET 1894a. <http://gallica.bnf.fr/ark:/12148/bpt6k6268131q/f93.image> <22/10/2014>.

²¹ DOUCET 1895. <http://gallica.bnf.fr/ark:/12148/bpt6k6263275p/f295.image> and <http://gallica.bnf.fr/ark:/12148/bpt6k6263275p/f305.image> <22/10/2014>.

²² On Doucet's part and his collaboration with Lorrain, see STEAD 2015a.

²³ LORRAIN 1895a.

²⁴ LORRAIN 1896. Advertised by Tallandier as a Christmas gift book.

²⁵ For a detailed description of this, see STEAD 2007 <http://www.cairn.info/revue-d-histoire-litteraire-de-la-france-2007-4-p-803.htm> <22/10/2014> and STEAD 2015a.

²⁶ In saying this, I follow the Bibliothèque nationale de France and Otto Lorenz, but other sources state the inverse. The *Annuaire de la presse française* for 1883 gives even both versions within four pages. See < <http://gallica.bnf.fr/ark:/12148/bpt6k57280882/f45.image.r=yveling%20rambaud.langFR> > and <http://gallica.bnf.fr/ark:/12148/bpt6k57280882/f49.image.r=yveling%20rambaud.langFR>.

²⁷ Cfr. D'ANDREA 2014, MERELLO 1997.

«Revue illustrée» span from the 1st of January to the 1st December 1888, ending in a splendid number announcing Christmas under a golden cover²⁸. They were illustrated by beautiful black and white wash drawings (*dessins au lavis*) by Albert Besnard, superbly engraved on wood by Frédéric Florian (1858-1926). Most of these are set into the text in various shapes: an introductory vignette, rectangular images engaging two thirds of the sizeable in-4 page (see Fig. 7), an oval picture of a nude granting embodying force to a cautious paragraph, a spirit in flowing outlines enhancing the effect of an ethereal textual apparition. Four of them figure as full-span plates picturing some of the most arresting events (see Fig. 8 & 11). Most of them carry captions taken from the text to which they remain bound, except for three cases, where the absence of a title clearly boosts the image's eerie effect. In three instances too, ornamental letters decoratively introduce a specific part, although these probably belong to Motteroz's stock resources and choice.

The illustrations Albert Besnard lent himself to here are of particular relevance and importance to the part images and their circulation play. Rambaud's text starts by referring to a painter's and engraver's occult experiences, namely James Tissot's participation in William Eglinton's «Dark Séances» in London. The introductory vignette shows a lamp being gradually lowered to attain the «blue light» ideal for the attempted experiences. This twilight refers both to the half-light necessary to a 'dark session', and to *chiaroscuro* rendering of light and shade. In other words, both to the experiment's requirements, and to the artistic technique it lends itself to. Consequently, the black and white engraved plates not only illustrate the word, but also embody a creative choice enhancing the circumstances and in return gaining artistic strength from them. I think it significant that the lamp stands out against a rectangular background very similar to folded sheets, and strongly reminiscent of the constitutive parts of the periodical. The unusual composition heightens the lamp's symbolical reference value. Furthermore, the black and white plates provide a complete role scheme, picturing both male and female incarnations, as the first two clearly show either side of the first opening (Fig. 7). Additionally, the first event represented on a full-page plate leads to the painter's studio, with his easel and painting instruments displayed on a chair (Fig. 8). Interestingly, upon apparition, the ghost, sketched instantly by the artist, duplicates itself, and gives way to the male medium, also portrayed by the painter. Ghosts then appear only to be depicted, and their black and white images become a mute and fascinating show. What is a spectre if not a semblance, an impression, an image in the phantasmagoria set up by the «Revue illustrée»? Likewise, their duplication under the eye of Tissot the artist could well allude to current uses of images at the time, *i.e.* replication and copying. It acts as a visual pun alluding to both subject and manner.

Here we have an illustrated item that shows how images might work both close to the subject they are supposed to elucidate (as illustrations would do for any topic) and as allegories of the part played by images in print. Furthermore, turning Rambaud's six articles into a book accentuates their weirdness.

The book bears the same title as the articles and came out in 1889²⁹. A three-page introduction dated 4 December 1888 by Victorien Sardou has been added. Rambaud's articles were originally dedicated to Sardou, a writer intensely interested in spiritualist phenomena and

²⁸ Cfr. RAMBAUD 1888.

<http://gallica.bnf.fr/ark:/12148/bpt6k200154x/f48.image>,
<http://gallica.bnf.fr/ark:/12148/bpt6k200154x/f128.image>,
<http://gallica.bnf.fr/ark:/12148/bpt6k2001559/f127.image>,
<http://gallica.bnf.fr/ark:/12148/bpt6k2001559/f227.image>,
<http://gallica.bnf.fr/ark:/12148/bpt6k2001559/f335.image>,
<http://gallica.bnf.fr/ark:/12148/bpt6k2001559/f405.image> <12/10/2014>.

²⁹ RAMBAUD 1889.

a fine medium-draughtsman³⁰. His introduction had originally accompanied Rambaud's last instalment in the «Revue»³¹. Rambaud's text has undergone a careful revision in the book, but adjustments are minimal either in expression, section division, or layout, Motteroz having supplied a fine and clear-printed text easy to peruse. No images however bear captions, which figure in a list of engravings at the end of the volume, thus freeing the illustrations from the text. Graphically the pictures duplicate the black and white of the black word printed on white pages, turning the book into a double exercise in black and white³². This is particularly true concerning the full-page plates (see Fig. 8 & 11). Always on the right hand side, they set the volume's tempo at regular intervals. They are practically of the same dimension as the impaginated text, which they magnify and expand.

One tailpiece vignette, taken from the conclusion of Rambaud's fifth article, has been used as a decoration on the title page (Fig. 9). This represents one of the most ghostly presences, of one Katie King, a spirit emanating from Florence Cook in lethargic sleep, according to an episode related in detail by the renowned William Crookes. The third full-page plate gives full rein to the same subject, the white ghost making a strong effect. As for the title page, its pallid ethereal face, enfolded in white, with empty eyes showing a blind or inward gaze, also makes a strong impression on the viewer's senses. The fourth plate discloses another female spectre appearing between two members of the Russian nobility during a session. However, the smaller illustrations are not less effective. One of them is a small plate, absent from the magazine and clearly introduced into the book to increase foreboding. It represents the distorted figure of a young bearded man, arms, hands and legs convulsed, leaning against a wall³³. No explicit passage is to be attached to this scene, identified as a medium in trance thanks only to the caption at the end of the volume. In another case, Besnard's illustration has been bowdlerized in the magazine: it is reduced to its left-hand side, showing a man and his family recognizing in guilty dread something we cannot see. In the book version, the absent part revealed presents us with the unnerving frail spirit of a very young orphan girl appealing to the onlookers. The family we have already seen had given her shelter, then sent her to hospital with a variola disorder. She had died that very morning: the image enacts her return to the living and her pathetic plead (Fig. 10). These are reserved to the smaller print run of the book (*infra*) as opposed to the larger run of the periodical addressed to a much wider public.

The book aptly shows how efficient the illustrated parts of the magazine on such a subject can be: despite photo-mechanical mass reproduction, the illustrations substantially contributed to turning Rambaud's six articles into a prized bibliophilic edition of 500 copies, all numbered by hand³⁴. Ten of these were printed on Japanese paper, with an additional set of the engravings, hand-printed on India paper (*papier pelure*), signed by both the artist and the engraver³⁵. The other 490 copies were printed on vellum. Many of the books produced by the Baschet family were quite as challenging of current categories.

Furthermore, both the book and the magazine articles increased the exposure of the image to the public and boosted circulation. Rambaud praised their unnerving quality in a page on Besnard, included in his *Silhouettes d'artistes*³⁶. Plate two (Fig. 11) leads to the alluring

³⁰ One of the most startling drawings by Sardou was taken on by the surrealists. See D'ANDREA 2007, particularly pp. 102-103, and D'ANDREA 2014, pp. 23n and 334.

³¹ SARDOU 1888. <http://gallica.bnf.fr/ark:/12148/bpt6k2001559/f403.image> <22/10/2014>.

³² On the importance of black and white graphics in fin-de-siècle books, see STEAD 2012, p. 335-362.

³³ RAMBAUD 1889, p. 11.

³⁴ See on this aspect the description given in CAILLET 1912-1913, vol. II, p. 162.

³⁵ A copy of this, presented to Albert Besnard by the publisher, is at the Arts Décoratifs library (Rés. J. 497, legs Maciet 1911). It is beautifully bound, bears an original white wash drawing and inscription to J. Maciet, and is signed both by René Baschet and Yveling Rambaud.

³⁶ RAMBAUD 1899, p. 24.

caption «M. Home conjured up a hand which performed a knot in the handkerchief the Empress held in her hand» – «M. Home fit apparaître une main qui vint nouer le mouchoir que l'Impératrice avait à la main»³⁷. The impressive scene in the Tuileries Palace, engaging Emperess Eugénie in person, gave it social legitimacy. The same applies to the spectre appearing among the Russian nobles. Both these plates in the periodical bear the indication *Revue illustrée* in small italics centrally below the image, and credit again the artist and the engraver, a sure sign they were also intended for sale separately. In a copy now in the Arsenal library, they have been bound into issues to which they do not belong. Although included in the pagination, they were loose (between gatherings), which explains their freedom. Moreover, an excerpt from the text along with engraved illustrations made its way into a Christmas almanac for 1890, issued by the publisher and printer Dubuisson as a festive supplement to the «Annales politiques et littéraires», a popular magazine directed by Adolphe Brisson, often promoting literary texts published elsewhere³⁸. As for the first full-page scene, picturing James Tissot at his easel as he draws the ghost of a lost beloved (see Fig. 8), it was probably inspired by Tissot himself engraving spiritualist wraiths as in his *L'Apparition médianimique (Séance d'Eglinton du 20 mai 1885)*³⁹. This last work is the only insert plate in Papus' *Traité de sciences occultes* (1891), a widely read bible of occultism adorned with cryptic drawings, besides Papus' portrait on his deathbed used as a frontispiece.

Both the books and the «Revue illustrée» published by Baschet acted then as a platform efficiently recycling, or, more importantly, spreading images more widely, and supplying a spectacle-hungry public with silent yet visionary scenes. The «Revue» could boast no advertising. Its richly illustrated pages were more efficient than any billboard in catching the public eye. They introduced a panoramic visual culture into any home.

This dynamic is further developed as the «Revue illustrée» items are circulated through the European press. Although unlikely formalised as a network of periodicals on a more or less permanent basis, the spread of images opened the way for texts into a diversity of publications. They are not always credited and uses vary according to their host periodical's aims and priorities. But they certainly contributed to the unfurling of visual culture.

A (more than) European Circulation

Jean Lorrain's first tale to be published in the «Revue illustrée» is one of the best examples of this. It originally appeared as the leading text of the 1st April 1894 issue of the «Revue illustrée» under the title *Conte pour le jour de Pâques*⁴⁰ and was inscribed to Catherine and Jean Pozzi, two of the three children of Samuel Pozzi, Lorrain's doctor. It is the beautifully written story of three lost Normandy bells, Clear Voice, Thunderer, and Silver-Tongue (*Claire, la Tonnante et l'Argentine*), miraculously called back on an Easter morning to the village they had

³⁷ Until recently advertised by Bridgman under the title *Daniel Dunglas Home conjuring a hand to knot empress Eugenie's Handkerchief* as a print available at the Bibliothèque des Arts Décoratifs (Paris),

<http://www.bridgmanimages.com/de/asset/488964> <17/10/2014>. However, this belongs to the book, and is not an independent print. The presentation has been changed following my enquiry.

³⁸ See *Almanach de Noël des Annales politiques et littéraires pour l'an de grâce mil huit cent quatre-vingt-dix*, Dubuisson, 1890-1891.

³⁹ Mezzotint, blue printout, 2nd proof, 49,3 × 34,4 cm (1885). Cfr. Michael Justin Wentworth, *James Tissot, catalogue raisonné of his prints*, Minneapolis, Minneapolis Institute of Arts, 1978, n. 76 ; and Charles Yriarte, *J.-J. Tissot, Eaux-fortes, manière noire, pointes sèches*, Paris, 1886, n. 80.

⁴⁰ LORRAIN 1894.

<http://gallica.bnf.fr/ark:/12148/bpt6k6361264h/f279.tableDesMati><http://gallica.bnf.fr/ark:/12148/bpt6k6361264h/f279.image> <16/10/2014>. Collected, under the title *Les Niais de Malhantôt*, in LORRAIN 1895b (includes a supplementary introductory paragraph and is dedicated «To my mother» – «À ma mère»). <http://gallica.bnf.fr/ark:/12148/bpt6k82500g/f201.image> <16/10/2014>.

deserted three centuries earlier, thanks to a young visionary girl, Audeberthe, escorted by her lover, the shepherd Aldric Levillain. It is an apt «Easter tale» and its publication in April enhances this. The text was adorned with an opening composition showing Audeberthe grazing her geese at the seaside and dreaming of the lost bells; a richly ornate capital 'L' at the beginning of section II; a half-page composition of Audeberthe and Aldric kneeling on the bank of a forest pond where the newly discovered bells float like big bronze flowers; and a tailpiece of the three of them, joyously chiming away over a medieval column-head decked with grotesques on which rest three birds. The originals were by the painter, draughtsman and poster-designer Eugène Cadel. They had been engraved by Florian and Boileau so as to be printed with the text, as in many other cases in the «Revue illustrée», following an established procedure.

Four weeks later, this same tale, in an abridged English version that cares neither for picturesque details nor Lorrain's lavish style, reappears in «The Westminster Budget», a British illustrated weekly family magazine, one of the many published by George Newnes, and for which Hulda Friederichs would act as full editor from 1896. No credits are given either to the writer, the artist, or the engravers of the French original, and the translation is not signed either. The latter could be by Hulda Friederichs, a linguist and translator, already active in the magazine in 1894⁴¹. The title has been changed into *The Bells: An April Fancy*, sufficiently stirring to draw attention to this sole fiction piece, covering two large twin-column pages within an issue totalling forty-four, of which four pages of ads⁴². Whether the publication has been carried with or without the agreement of the «Revue illustrée» is not yet established. However, while due crediting has been disregarded, the images have been fully and faithfully reproduced, but for the ornamental 'L', which may not belong specifically to this tale but to Motteroz's stock of capital ornaments. Transfer from one cultural area and language to the other may depreciate the value of authorship, or of the text in this case. But it does not apply to the alluring images, that serve as a bait. They have been devotedly recycled, and perhaps paid for.

The opposite scenario can also be observed: scarce regard paid to the image and respect for the text, as shows the comeback of Lorrain's tale in a Canadian review, «La Revue des deux Frances». This rather conservative periodical, hardly devoid of contradictions, was published and printed between 1897 and 1899 in Paris by Alfred Steens, who also disposed of offices in Quebec, Montreal and Lowell (Massachusetts)⁴³. Its double policy was to make French writers known in Canada and Canadian writers recognised in France. «La Revue des deux Frances» faithfully reproduces Lorrain's text five years later, again on a 1st of April, closely respectful of its Easter related spirit⁴⁴. It could well be that this story of sincere faith was rather agreeable to the Canadian clergy then in power. However, only one picture survives, surely the most ordinary and commonplace of all three, the tailpiece, turned into a headpiece, of the three bells chiming. Still, this does not necessarily prove lack of interest for ornament or prominence of text over images. «La Revue des deux Frances» pays ample tribute to Parisian pictures: references to exhibition items, pages dedicated to female fashion, biographies of celebrated personalities with an insert plate in colour – a feature that could well have been modelled on the «Revue illustrée». Moreover, the magnetism and appeal of the «Revue illustrée's» images are confirmed by its recycling of two illustrated songs by Jérôme Doucet, the «Revue illustrée's» secretary, who had amply developed the genre in Baschet's

⁴¹ On «The Westminster Budget» and the role she played in it, see FRIEDERICHs 1911, p. 231-236, and on Hulda Friederichs herself DILLANE 2009 and DILLANE 2012.

⁴² THE BELLS 1894. <http://www.newspapers.com/newspage/34439256/> <11/10/2014>.

⁴³ See PIERSSENS 2010.

⁴⁴ LORRAIN 1899. <https://archive.org/stream/LAREVUEDESDEUXFR03PARIUOFT#PAGE/288/MODE/2UP> <16/10/2014>.

review⁴⁵. One of these, *La Chanson du Rouet, Villanelle*, had appeared in the «Revue illustrée» in September 1894, decked with two compositions by Rudaux⁴⁶. «La Revue des deux Frances» reproduces it as an insert in February 1899, the drawings reduced to only one, but in colour, the verse somehow rearranged⁴⁷. The other, *La Chanson de la Fleur*, was originally a single page adorned with a composition by Madeleine Lemaire, then a famous painter of flowers⁴⁸. «La Revue des deux Frances» version expands it into a two-page insert, printed in blue at the very opening of the issue, adding a decorative headpiece in the form of a garland⁴⁹. Additionally, these melancholy yet tender compositions were humorously balanced by Xanrof, illustrated by Louis Lourdey, a regular feature in the «Revue illustrée», also promoted by «La Revue des deux Frances»⁵⁰. We can therefore deduce that the Canadian review is hardly image-shy since it borrows a varied selection from Baschet's stock, to please the eye of its own readers. Selecting a single picture, the most innocuous one, to illustrate Lorrain's tale, could also be explained by the page size (the Canadian page is smaller than the Parisian one) or by profusion of literary matter in that issue, reducing space available.

Whatever the reason, René Baschet was most certainly active in promoting his magazine's copious iconography. Some of the phenomena mentioned are likely consequences of his fostering the magazine's fortunes. Further investigation reveals a Catalan occurrence to be added to the British and Canadian examples. Thus the «Revue illustrée» unfurled both north and south. Its being in Paris is of course vital to the leading role it seems to have played in this more than European circulation.

The Catalan connection leads us to the magazine «Hispania», dedicated to the arts and letters. This was published in Barcelona in Spanish from January 1899 to December 1902 by Hermenegildo Miralles, the clever and enterprising owner of a significant lithographer's and binder's industrial business as well as the promoter of glazed tiles (*azulejos*) in cardboard⁵¹. An important display case of Catalan modernism under the artistic and literary direction of Raimon Casellas, leading art critic and novelist of Catalan modernism, «Hispania» also regularly (and openly) advertised Miralles' tiles. In the Paris 1900 Exhibition, «Hispania»'s quality earned it a medal. The context of the 1900 World Exhibition was of course central to exchanges and the Baschet undertakings played a leading role. One profuse album on the Exhibition's many achievements came from the instalments issued by Ludovic Baschet's «Panorama» in landscape format⁵². One month before this album was completed, in a letter dated 4 November 1900, and sent from Paris by Miralles to Casellas, the owner of «Hispania» intends to make the maximum of his recent prize and ensure ways to publish his magazine as cheaply as possible. He has obviously exchanged with René Baschet on business matters, possibly come to an agreement, but his is also a ruthless strategy prompt to loot and plunder the illustrated magazines in general – for both texts and images. His predatory vocabulary well

⁴⁵ On Doucet's illustrated songs, which form an astonishing ensemble, see STEAD 2015b.

⁴⁶ DOUCET 1894b. <http://gallica.bnf.fr/ark:/12148/bpt6k6268131q/f220.image> <22/10/2014>.

⁴⁷ DOUCET 1899.

<https://archive.org/stream/larevuedesdeuxfr03pariuoft#page/n111/mode/2up> <14/10/2014>.

⁴⁸ DOUCET 1898a.

<http://gallica.bnf.fr/ark:/12148/bpt6k6242589w/f221.image.r=chanson%20de%20la%20fleur.langFR> <18/10/2014>.

⁴⁹ DOUCET 1898b.

<https://archive.org/stream/larevuedesdeuxfr22pariuoft#page/n415/mode/2up> <14/10/2014>.

⁵⁰ Cfr. for instance XANROF 1899,

<https://archive.org/stream/larevuedesdeuxfr03pariuoft#page/192/mode/2up> <18/10/2014>. Taken from XANROF 1896 <http://gallica.bnf.fr/ark:/12148/bpt6k63724263/f363.image> <22/10/2014>.

⁵¹ For a synthetic presentation of *Hispania*, see TRENC 2005.

⁵² Cfr. «LE PANORAMA» 1900, [82] p., mainly illustrations. Photographs by the Brothers Neuerdein and Marcel Baschet, a painter and another of Ludovic Baschet's sons. 60 instalments at 60 centimes apiece, the volume to be completed on 10th December 1900. <http://digi.ub.uni-heidelberg.de/diglit/baschet1900> <20/10/2014>.

illustrates that commercial exchanges of the time were not averse to underhand practice. Baschet's commercial dealings were not always honoured by others, but circulation also thrived on poaching:

Podemos echar [sic] mano de los clichés de la Revue illustrée de Barchet [transcribed sic for Baschet]. Me los cede a 8 cents: Tengo los clichés de las obras que publicó Verdaguer y a mi regreso veremos cuales son los che mejor podemos encajar en Hispania. He comprado algunas cabezas de muger que podemos encajar como portadas alternando con alguna que otra que encargaremos a gente que nos las dé muy baratas y utilizando alguno de los dibujos que nos quedan. Podemos cojer ideas de revistas extrangeras medio traducidas medio pasteleadas que el amigo Cortón puede guisarnos baratas. Podemos cojer ideas de caricaturas francesas haciéndolas dibujar de nuevo por un artista barato de manera que ni el que les inventó las conozca. [...] Crea V. che espigando con maña en las ilustraciones estrangeras se puede encontrar mucho material que costará poco⁵³.

We can lay hands on the clichés of Barchet's «Revue illustrée» [transcribed sic for Baschet]. He lets me have them at 8 cents: I got the clichés of the works published by Verdaguer⁵⁴ and on my return we will see which are the ones we can best fit into Hispania. I bought some female heads we can fit as covers, alternating with those we can occasionally order from people who give them to us very cheap, and using some of the left-over drawings. We can grab ideas from foreign magazines half-translated half-trafficked our friend Cortón⁵⁵ can cook up for us cheap. We can grab ideas from French caricatures having them drawn anew by a cheap artist so that not even their author could recognize them. [...] Do believe that gleanings slyly in foreign illustrations we can find much material that will cost little.

Whatever Miralles' tricks and trafficking in the following issues of «Hispania», the fact remains that n. 76 of his magazine republishes on the 15th of April 1902 an article on Transvaal by Jean Carrère, richly illustrated by photographs, taken from the 1st March issue of the «Revue illustrée», to which due tribute is paid⁵⁶. Beyond this, who could possibly fathom the extent of his plagiarizing bootlegging? Images are plastic and flexible creations, pliable to extensive uses that know no norms.

Weighing European Visual Culture

Much remains to be done in researching the circulation of images and models across Europe in order to better assess the way a shared visual culture was built⁵⁷. Some uses of images and illustration processes presented here intend to stress how images, commissioned by the «Revue illustrée» to accompany literary texts in the periodical, found their way into the book market. These elegant volumes were based on reproduction processes and built from

⁵³ Published by CASTELLANOS 1983, vol. I, p. 266. Baschet's name is to be corrected and the index entry completed in this book: Miralles refers most certainly to René Baschet.

⁵⁴ Miralles alludes to Àlvar Verdaguer (1839-1915), printer, publisher and bookseller, active in the Verdaguer bookshop, on the Ramblas, an important centre of diffusion of the Catalan Renaissance, at the heart of graphic arts and literary debates.

⁵⁵ Miralles refers to Antonio Cortón (1854-1913), originally from Puerto-Rico, a critic, journalist and politician, extremely active in Madrid periodicals and in the Puerto-Rican Spanish colony. He lived in Barcelona between 1898 and 1905 and was knowledgeable in extra-Hispanic literature. He also served as secretary to the Society of Spanish Authors and Artists. Cfr. LLANAS 2012.

<http://www.raco.cat/index.php/AnuariVerdaguer/article/view/270222> <15/10/2014>.

⁵⁶ CARRÈRE 1902a, the origin is credited at the end, p. 152 : «(De la «Revue illustrée»)». CARRÈRE 1902a recycles in Spanish CARRÈRE 1902b, using the same photographs but one. Compare

<http://mdc2.cbuc.cat/cdm/compoundobject/collection/hispania/id/175/rec/78> <8/10/2014> and <http://gallica.bnf.fr/ark:/12148/bpt6k6259350s/f16.image> <22/10/2014>.

⁵⁷ Forthcoming on this, see *L'EUROPE DES REVUES II* 2015.

parts of the review printed on special paper, not paginated, either rearranging the text or the images. A new trade in book-making thus came into life, somewhere between the periodical press and the traditional book trade. This undefined and flexible margin points at changes in established intellectual and business practices. Further evidence shows circulation of images from the Parisian magazine finding their way into English, Canadian and Catalan journals. These indicate, albeit imperfectly, paths of circulation to be further investigated. Remains central the diversity, and the intricacy, of the way fin-de-siècle visual culture stems and grows, using both legal and illegal methods. The unfolding of this flurry of images was not always boosted by *bona fide* means.



Fig. 1: «Revue illustrée», 14th year, n. 2, 1st January 1899, front cover, picturing Paul Delombre, minister of War, private collection

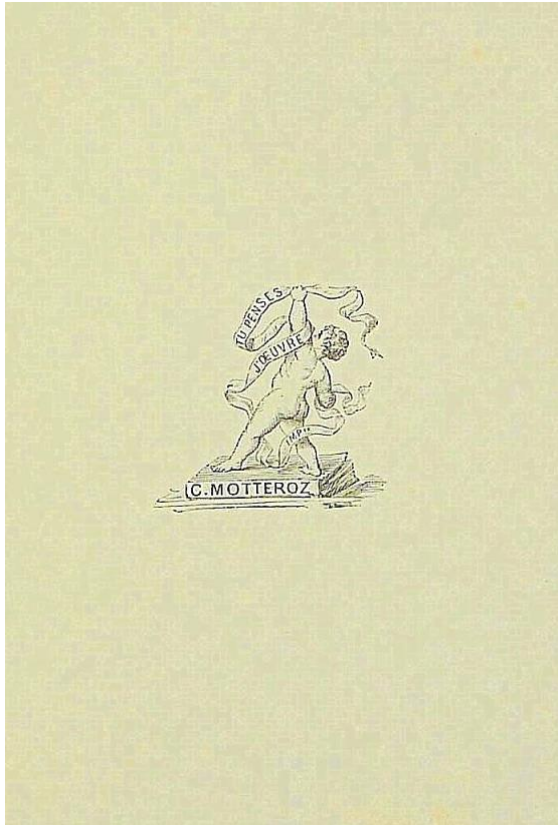


Fig. 2: Jean-Claude Motteroz's trademark and motto «You think, I compose» – «*Tu penses, j'œuvre*», reproduced at the end of a volume published by the «Revue illustrée», private collection



Fig. 3: Jean Lorrain, *Légende d'Amadis et de la fée Oriane*, with compositions by Henry Bellery-Desfontaines silver-decorated by hand, «Revue illustrée», vol. XXII, n. 254, 1st July 1896, detachable gathering without pagination or signature opening the issue, next to the advertisements page, private collection



Fig. 4: Carloz Schwabe, *L'Évangile de l'Enfance de Notre Seigneur Jésus-Christ selon saint-Pierre*, «Revue illustrée», vol. XIII, n. 147, 15 January 1892, page opening with decorative border on the left and full-page composition on the right. Printed by Draeger and Lesieur, no pagination or signature, private collection

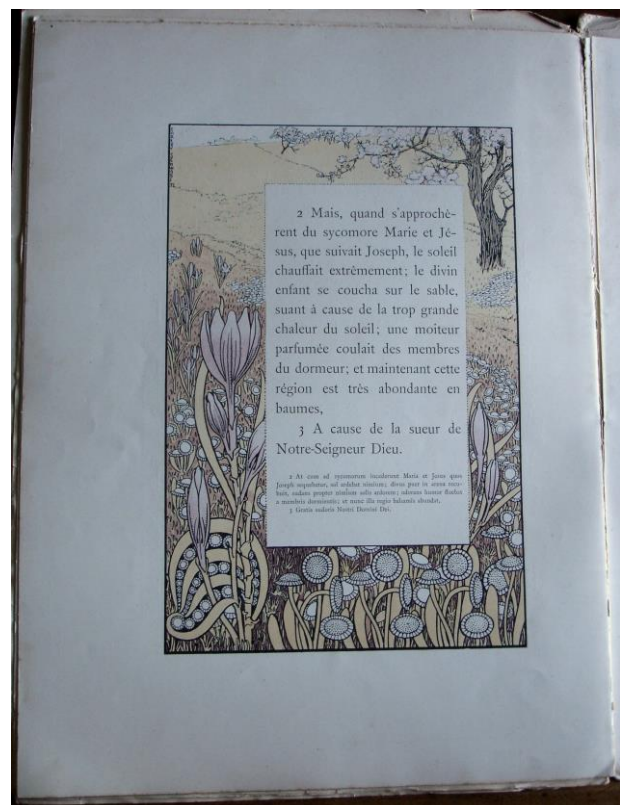


Fig. 5: Carloz Schwabe, *L'Évangile de l'Enfance de Notre Seigneur Jésus-Christ selon saint-Pierre*, «Revue illustrée», vol. XIV, n. 164, 1st October 1892, original decorative border. Printed by Draeger and Lesieur. Gathering on fine paper, next to a more common part of the periodical, ready to be detached, private collection



Fig. 6: Carloz Schwabe, *L'Évangile de l'Enfance de Notre Seigneur Jésus-Christ selon saint-Pierre*, «Revue illustrée», vol. XIV, n. 161, 15 August 1892, printed by Draeger and Lesieur. Composition with inserted French and Latin texts picturing the «Spirit of Evil», Art Nouveau merging on expressionism, private collection

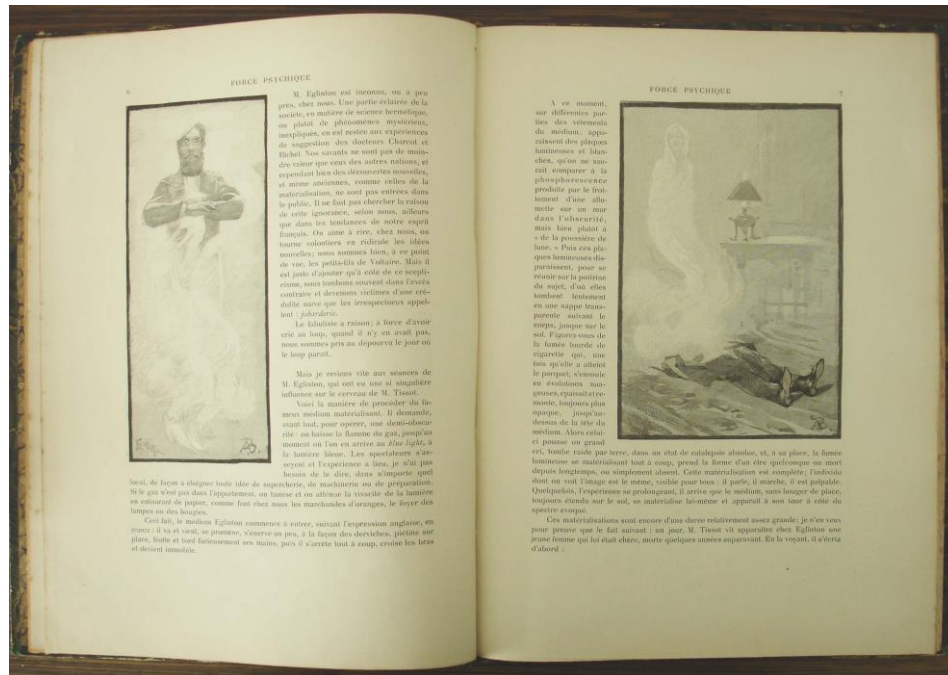


Fig. 7: Yveling Rambaud, *Force psychique*, Paris, Ludovic Baschet, éditeur, 1889, pp. 6-7, first page opening with two illustrations facing one another. Wash drawings by Albert Besnard engraved by Frédéric Florian. The related texts at the end of the volume run: «*À ce moment apparaissent les plaques lumineuses*» and «*La fumée lumineuse prend la forme d'un être*», private collection

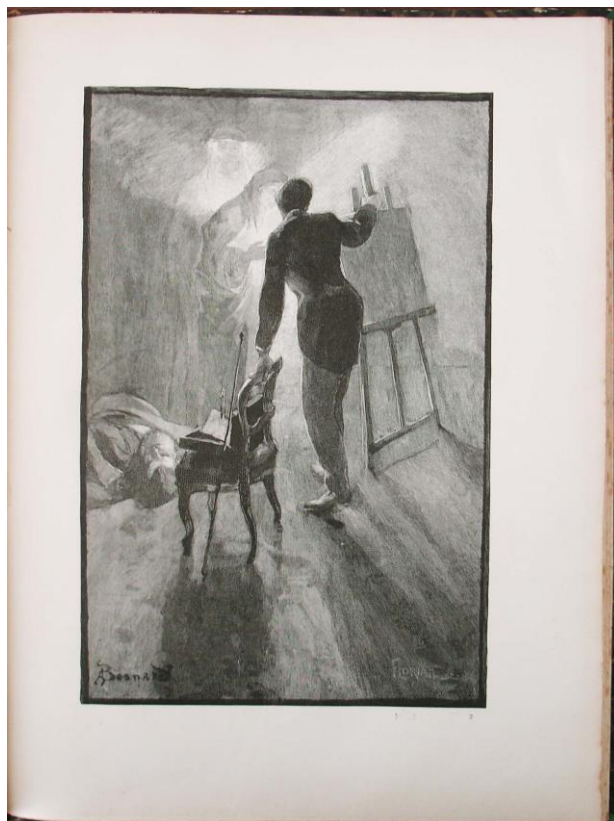


Fig. 8: Yveling Rambaud, *Force psychique*, Paris, Ludovic Baschet, éditeur, 1889, p. 9, full-page illustration showing the painter James Tissot during a 'dark séance'. Wash drawing by Albert Besnard engraved by Frédéric Florian. The related text at the end of the volume runs: «*En la voyant, il s'écria: "C'est bien elle!"*», private collection

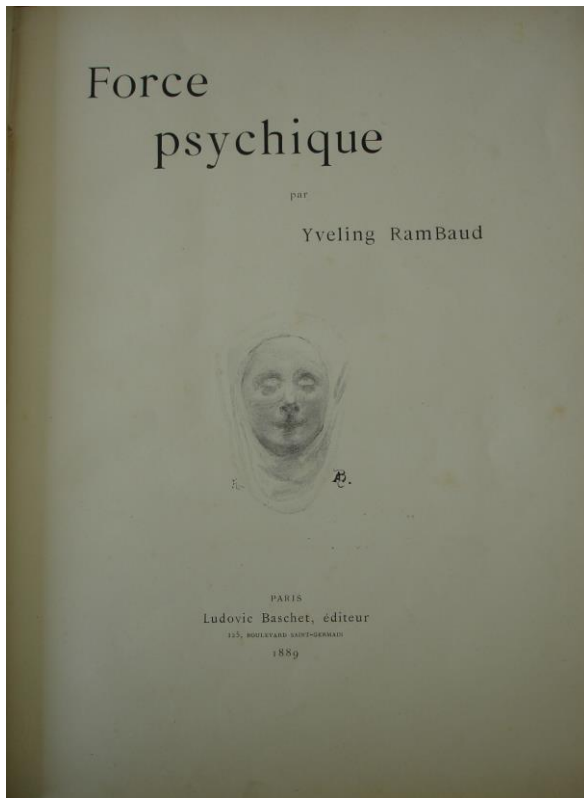


Fig. 9: Yveling Rambaud, *Force psychique*, Paris, Ludovic Baschet, éditeur, 1889, title page. Vignette of Katie King by Albert Besnard engraved by Frédéric Florian, private collection

Fig. 10: Yveling Rambaud, *Force psychique*, Paris, Ludovic Baschet, éditeur, 1889, p. 43, illustration revealing the wraith absent in the periodical version. Wash drawing by Albert Besnard engraved by Frédéric Florian. The related text at the end of the volume runs: «*Le tuteur, sa femme et ses trois enfants la reconnurent*», private collection

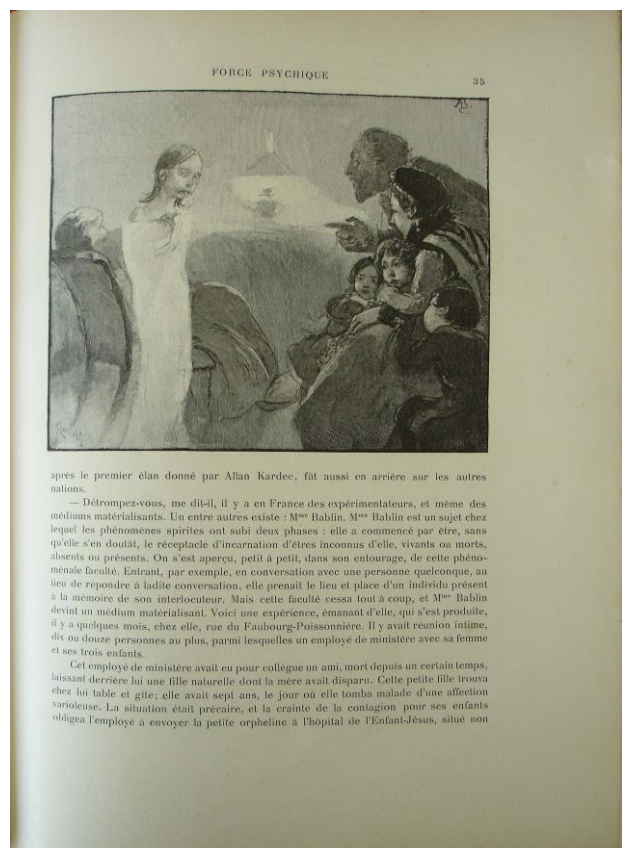




Fig. 11: Yveling Rambaud, *Force psychique*, Paris, Ludovic Baschet, éditeur, 1889, p. 26, full-page illustration showing David Dunglas Home during a spiritualist séance at the Tuileries. Wash drawing by Albert Besnard engraved by Frédéric Florian. According to the «List of engravings»: «M. Home fit apparaître une main qui vint nouer le mouchoir que l'Impératrice avait à la main», private collection

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ABSTRACT

This paper studies the use of images and illustrations in relation to the *Revue illustrée* (1885-1912) particularly in the 1880s and the 1890s. This all-round periodical intended for the bourgeois public and issued in Paris, was strongly based on illustration, splendid images and ornament, gradually introducing the use of colour. The paper stresses how images, specifically ordered to accompany literary texts in the magazine, found their way into books, bringing into life a niche market, between the periodical press and the traditional book trade, and either published by the *Revue* or conceded to other publishers. Based on reproduction processes, parts of the magazine, printed on special paper but not paginated, were brought together to make bibliophile editions and achieve noteworthy Art Nouveau artefacts, such as *L'Évangile de l'enfance de Notre Seigneur Jésus-Christ*, translated by Catulle Mendès and illustrated by Carlos Schwabe (1891-1896), or *La Princesse sous Verre* by Jean Lorrain (1895/1896). Black and white illustrated parts were also reused to form refined books as in the case of *Forve psychique* by Yveling Rambaud (1888/1889), which subtly alludes to replication and copying. Further evidence reveals reuse of images from the Parisian magazine in English, Canadian and Catalan periodicals (*The Westminster Budget*, *La Revue des deux Frances*, *Hispania*), thus indicating a (more than) European circulation barely devoid of underhand practices. The article shows an array of uses and cases to highlight the diversity, complexity, and wealth of European visual culture. It draws on first-hand examination and comparison between the periodical and the books deriving from it, and on unpublished correspondence by Ludovic Baschet, its founder, and René Baschet, his eldest son and director of the *Revue illustrée*, between 1889 and 1904.

Il presente contributo studia l'impiego delle immagini e delle illustrazioni partendo dalla *Revue illustrée* (1885-1912), in particolare negli anni Ottanta e Novanta dell'Ottocento. Questo periodico, destinato a un pubblico borghese, di varia cultura, pubblicato a Parigi, fondava la sua forza su illustrazioni, splendide immagini e ornamenti tipografici, introducendo gradualmente l'utilizzo del colore. Il contributo sottolinea come le immagini, commissionate espressamente per accompagnare i testi di letteratura della rivista, trovassero poi una "seconda vita" nei libri, pubblicati sia dalla *Revue illustrée* sia da altri editori (in concessione), creando un nuovo settore di mercato, così detto "di nicchia", a metà tra la stampa periodica e il tradizionale commercio librario. Grazie ad attenti meccanismi tipografici, alcune parti del periodico, stampate su carta speciale ma non numerate, erano infatti in secondo momento raccolte insieme a comporre edizioni per bibliofili, veri capolavori Art Nouveau, come *L'Évangile de l'enfance de Notre Seigneur Jésus-Christ*, tradotto da Catulle Mendès e illustrato da Carlos Schwabe (1891-1896), o *La Princesse sous Verre* di Jean Lorrain (1895/1896). Anche le parti illustrate in bianco e nero erano riutilizzate per produrre libri raffinati come *Forve psychique* di Yveling Rambaud (1888/1889), che sottilmente allude ai temi della replica e della copia. Altri riscontri evidenziano il riutilizzo di immagini della rivista parigina in periodici inglesi, canadesi e catalani (*The Westminster Budget*, *La Revue des deux Frances*, *Hispania*), rivelando così una circolazione (più che) europea alle volte senza scrupoli. L'articolo prende in considerazione una serie di casi e di riusi figurativi, con il proposito di sottolineare la diversità, complessità, ma anche la forza della cultura visiva fin-de-siècle. L'esposizione si basa su esami e confronti condotti di prima mano tra rivista e libri da essa derivati, potendo anche avvalersi di una corrispondenza inedita tra Ludovic Baschet, il fondatore, e René Baschet, il figlio maggiore e direttore della *Revue illustrée* tra 1889 e 1904.