

Guide to the European Nineteenth-Century Rare Journals at the Zimmerli Art Museum at Rutgers University

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Descriptive Summary

- Title:** Zimmerli Art Museum European Nineteenth-Century Rare Journals
- Dates:** 1873–1939 (bulk: 1882–1912)
- Abstract:** The Zimmerli Art Museum’s collection consists of more than 3,000 rare books and journals focused on the period between 1875 and 1914 in Paris. A major resource for primary material on Montmartre, Parisian popular culture, and Japonisme during the fin de siècle, the collection features complete or near-complete runs of the most important journals of the period.
- Quantity:** 72 linear feet
- Languages:** Most of the material in this collection is French. Some additional holdings are in English, German, and Spanish.
- Location:** Morse Research Center for Graphic Arts at the Zimmerli Art Museum at Rutgers University, 71 Hamilton Street, New Brunswick, NJ 08901-1248

Historical Note

The Zimmerli Art Museum owns more than 3,000 rare books and journals focused on the period between 1875 and 1914 in Paris. The collection features complete or near-complete runs of the most important journals of the period and is a major resource for primary material on Montmartre, Parisian popular culture, and avant-garde artistic and literary movements of the fin

de siècle. The rare book collection also includes landmarks of book illustration, including the first French edition of Goethe's *Faust* (1828) with lithographs by Eugène Delacroix, Edouard Manet's illustrations for Stéphane Mallarmé's first translation into French of Edgar Allan Poe's *The Raven* (*Le Corbeau*, 1875), and Eugène Grasset's *Quatre Fils d'Aymon* (*Four Sons of Aymon*, 1883). Also among the significant holdings is *Le Mur*, a unique "journal" of original drawings and writings created by the artists who frequented the Cabaret des Quat'z'Arts. The rare book collection complements the museum's strong holdings of late nineteenth-century graphic art.

Provenance

In 1972, the Zimmerli Art Museum (then the Rutgers University Art Gallery) began acquiring illustrated books, print albums, and nineteenth-century printmaking treatises by gift and purchase. In 1984, the museum began to build its collection of late nineteenth-century illustrated journals with purchase funds generously donated by Herbert Littman. The rare book collection grew significantly between 1985 and 1995 through the generosity of Herbert D. and Ruth Schimmel. Thanks to their major gifts of books and purchase funds, the rare book collection is often referred to as the "Schimmel Rare Book Library." Other significant contributions of books and purchase funds for the rare book collection were provided by Norma B. Bartman, Sara and Armond Fields, and David A. and Mildred H. Morse.

Scope and Content Note

While the museum owns serial publications that are representative of late nineteenth-century French journals and magazines, the collection relates more closely to the Zimmerli Art Museum's art collection rather than exemplifying the range of French serial publication. Many publications were acquired because they included illustrations by artists whose works are strongly represented in the museum's collection. Additionally, the Zimmerli Art Museum's collection of rare books and journals includes formative literary works and other publications that helped shape the social, political, and historical era encompassing the careers of these artists.

Processing Note

The Zimmerli Art Museum is home to over 3,000 rare books and journals. This finding aid describes the collection's rare nineteenth-century and early twentieth-century serial publications. Monographs and other non-serial publications are not represented in this document.

This finding aid provides an overview of the fifteen most prominent journals in the collection, based on quality, completeness, and importance. A complete title and date listing of the museum's rare journals is cited at the end of this document. For additional information regarding these serial publications or other rare books in the Zimmerli Art Museum's collection of rare

books and journals, please contact the curators of the museum's Morse Research Center for Graphic Arts: morsecenter@zimmerli.rutgers.edu.

Arrangement

The rare journals are arranged alphabetically by series title and then chronologically for each volume within a series.

- I. *L'Assiette au beurre*, Paris: [s.n.], 1901–1909
 - II. *Le Chat noir*, Paris: [s.n.], 1882–1895
 - III. *Le Courrier francais*, Paris: [s.n.], 1884–1896
 - IV. *L'Estampe et l'affiche*, Paris: E. Pelletan, 1897–1899
 - V. *Figaro illustré*, Paris: Boussod, Valadon, et Cie., 1883–1911
 - VI. *Gil Blas illustré*, Paris: [s.n.], 1891–1903
 - VII. *La Jeune Belgique*, Brussels: [s.n.], 1880–1897
 - VIII. *La Lanterne de Bruant*, Paris: Librairie de la caricature, 1897–1899
 - IX. *Paris à l'eau forte*, Paris: R. Lesclide, 1873–1876
 - X. *La Plume*, Paris: [s.n.], 1889–1914
 - XI. *La Revue blanche*, Paris: Revue blanche, 1891–1903
 - XII. *La Revue illustrée*, Paris: L. Baschet, 1885–1912
 - XIII. *La Revue independante*, Paris: Albert Savine, 1886–1888
 - XIV. *Le Rire*, Paris: F. Juven, 1894–1950
 - XV. *Le Sourire*, Paris: [s.n.], 1889–1939
-

Access Points

Subject Names (Authors/Editors)

Allais, Alphonse (French, 1854–1905)
Axa, Zo d' (French, 1863–1938)
Baschet, René (French, 1860–1949)
Boès, Karl (French, 1866–1914)
Bruant, Aristide (French, 1851–1925)
Clément-Janin, Noël (French, 1862–1947)
Deschamps, Léon (French, 1860–after 1913)
Dumas, F. G. (François Guillaume) (French, born 1847)
Fénéon, Félix (French, 1861–1944)

Ficker, Gustave (French, life dates unknown)
Jarry, Alfred (French, 1873–1907)
Juven, Félix (French, 1862–1947)
Lamarre, Jules (French, life dates unknown)
Lesclide, Richard (French, 1825–1892)
Mallarmé, Stéphane (French, 1842–1898)
Mellerio, André (French, 1862-1943)
Méry, Maurice (French, life dates unknown)
Namur, Paul-Franz (French, born 1877)
Natanson, Alexandre (French, 1867–1936)
Natanson, Alfred (French, 1873-1932)
Natanson, Thadée (French, 1868–1951)
Roger-Milès, L. (Léon) (French, 1859–1928)
Roques, Jules (French, life dates unknown)
Veber, Pierre (French, 1869–1942)
Verlaine, Paul (French, 1844–1896)
Waller, Max (Belgian, 1860–1889)

Subject Names (Artists)

Auriol, George (French, 1863–1938) *
Bonnard, Pierre (French, 1867–1947)
Buhot, Félix Hilaire (French, 1847–1898)
Cadel, Eugène (French, 1899–1932)
Chéret, Jules (French, 1836–1932)
Daumier, Honoré (French, 1808–1879)
Delannoy, Aristide (French, 1874–1911)
Delteil, Loys Henri (French, 1869–1927) *
Dumont, Augustin-Alexandre (French, 1801–1884)*
Fau, Fernand (French, 1858–ca. 191)*
Forain, Jean Louis (French, 1852–1931)
Goeneutte, Norbert (French, 1854–1894)
Gorguet, August François Marie (French, 1862–1927)
Grasset, Eugène (Swiss, active in France, 1841–1917)
Gris, Juan (Spanish, active in France, 1887–1927)
Guérard, Henri Charles (French, 1846–1897)
Guillaume, Albert (French, 1873–1942)
Heidbrinck, Oswald (French, 1860–1914)
Ibels, Henri Gabriel (French, 1867–1936)*
Jossot, Henri Gustave (French, 1866–1951)
Lunel, Ferdinand (French, 1857–1933)

Legrand, Louis (French, 1863–1951)
Maindron, Ernest (French, 1838–1908)
Mucha, Alphonse (Czech, 1860–1939)
Morin, Louis (French, 1855–1938)
Hermann-Paul (French, 1864–1940)
Pille, Charles Henri (French, 1844–1897)
Régamey, Frédéric (French, 1849–1925)
Rivière, Henri (French, 1864–1951)
Salis, Rodolphe (French, 1851–1897)*
Schwarz, Samuel (Dutch, 1876–1942)*
Somm, Henry (French, 1844–1907)
Steinlen, Théophile-Alexandre (Swiss, 1865–1923)
Toulouse-Lautrec, Henri de (French, 1864–1901)
Vallotton, Félix (Swiss, 1865–1925)
Villon, Jacques (French, 1875–1963)
Vuillard, Edouard (French, 1868–1940)
Willette, Adolphe (French, 1857–1926)

* Artists who also contributed as an author/editor are marked with an asterisk.

Subject Names (Corporate Bodies)

Cabaret des Quat'z'Arts
Chat Noir

Administrative Information

Access and Use Restrictions

The Zimmerli Art Museum's rare books and journals are available for research by advance appointment only, Tuesdays through Thursdays, 10:30–4:30. To make an appointment, please contact the Morse Research Center for Graphic Arts, Zimmerli Art Museum at Rutgers University: morsecenter@zimmerli.rutgers.edu.

Preferred Citation

For more information on the preferred citation for this collection, please contact the Morse Research Center for the Graphic Arts, Zimmerli Art Museum at Rutgers University: moresecenter@zimmerli.rutgers.edu

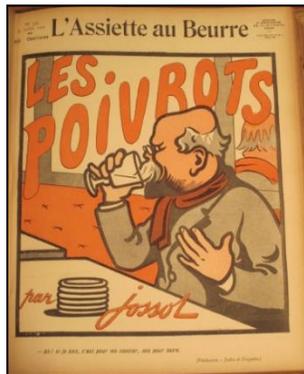
Series Description

I. *L'Assiette au beurre*, Paris: [s.n.], 1901–1912

L'Assiette au beurre was a satirical print journal, edited by Samuel Schwarz and issued weekly 1901–12. The average issue consists of twenty-five full-page color illustrations with minimal text.

Created by collaborative young artists, this journal was intended for a well-to-do bourgeois reader and was critical of the Parisian elite. It was famous in its day for both satirical commentaries and impressive artwork; each individual issue presents a social or political theme/subject/focus in its illustrations, such as the army, women's suffrage, the French colonies, etc. Some issues were illustrated by a single artist, while others include illustrations by several artists.

Zimmerli Art Museum:



No. 1–No. 416
(April 4, 1901–March 20, 1909)
1986.0978–1986.0983

Six volumes of bound periodicals in custom binding containing all the issues from April 1901 through March 1909. The Zimmerli Art Museum also has thirty-four unbound issues.

II. *Le Chat noir*, Paris: [s.n.], 1882–1895

Le Chat noir was a French serial publication issued weekly on Saturdays that was founded, edited, and published by Rodolphe Salis after his cabaret of the same name. Typical issues consist of four pages with at least one full-page black and white illustration.

Le Chat noir was a satirical journal created collaboratively by authors and artists associated with the Chat Noir cabaret founded by Salis at 84, boulevard Rochechouart, in Montmartre in 1881. The same cover illustration by Henri Pille appeared on each issue, which featured articles about contemporary Parisian political and social life.

Zimmerli Art Museum:



1^{re} Année–14^e Année, No. 1–No. 688
(January 1882–October 1895)
1995.0226.001–1995.0226.0688

Four boxes of unbound periodicals comprising the entire run of *Le Chat noir*, except for issue no. 208 (1886) and issues no. 371 and no. 378 (1889). Additionally, the Zimmerli Art Museum owns volumes of bound issues and one box of unbound issues, all being duplicates.

**III. *Le Courrier français: Littéraire, beaux-arts, théâtre, médecine, finance, Paris:*
Jules Roques, 1884–1914**

Le Courrier français was a French serial publication issued weekly on Sundays. It was founded, edited, and published by Jules Roques. Issues printed between 1884 and 1886 are eight pages in length, except for special and themed issues. Beginning in 1887, the length of each typical individual issue was extended to twelve pages.

Included in many -- though not all -- of the issues are loosely inserted supplementary illustrations. Supplements often consist of reproductions of illustrations from earlier issues or special themed issues, as well as major posters that advertised related social events, such as the *Courrier français*'s exhibition at the Eiffel Tower. The Zimmerli Art Museum's supplementary illustrations have been bound in the individual issues in which they originally appeared.

The publisher of *Le Courrier français* also produced special issues that were longer, more elaborate, and often thematic. Often profusely illustrated, these issues range in length from eight to twenty-four pages. These issues include *La Charité* (1885), *L'Éventail* (1889), and *Centenaire de M. Chevreul* (1886), among others. *Le Courrier français* published at least one special issue each publication year, and, on occasion, more than one.

Zimmerli Art Museum:



1^{re} Année–13^e Année, No. 1–No. 52
(November 16, 1884–December 29, 1896)
1988.0012.001–1988.0012.012

Twelve volumes of bound periodicals in blue marble binding. The Zimmerli Art Museum's collection includes an almost complete run of issues from the journals' first thirteen years, including all of the supplementary

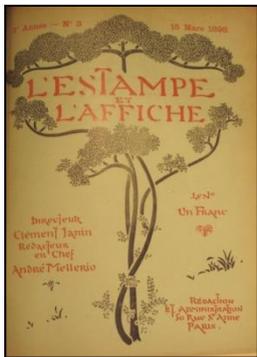
plates by Jules Chéret and other artists. Additionally, the Zimmerli Art Museum has nine unbound issues, including four duplicates, one issue from 1897 and four miniature, undated issues.

IV. *L'Estampe et l'affiche: Revue d'art, Paris: E. Pelletan, 1897–1899*

L'Estampe et l'affiche was a monthly serial art review, edited by Noël Clément-Janin and André Mellerio and published by Édouard Pelletan. Issued on the fifteenth of each month, this journal was twenty pages long with colored paper covers. Annually, the publisher sold bound volumes that contained all the year's issues with an additional title page, plus an index of the essays, engravings, and artists reviewed in each issue.

Being a publication about prints and posters in late nineteenth-century France, *L'Estampe et l'affiche* played an important role in the field of color lithography by encouraging and critically examining contemporary poster art. The individual journal issues contain reproductions of major posters, descriptions of various collections, and reviews of exhibitions.

Zimmerli Art Museum:



1^{re} Année–3^e Année, No.1–No.12
(March 15, 1887–December 15, 1889)
1992.0387.001–1992.0387.003

Three volumes of bound periodicals in marbled binding. The Zimmerli Art Museum owns all thirty-six issues of this short lived publication, all being in excellent condition. The Zimmerli Art Museum's volumes include the title pages of the individual issues, as well as the indexes that appeared in the annual editions.

V. *Figaro illustré, Paris: Boussod, Valadon et Cie., 1883–1911*

Figaro illustré was a French serial publication. Originally an annual periodical, only one issue was produced each publication year from the journal's beginning in 1883 through its seventh year in 1889. In 1890, the journal began its second series and started publishing monthly issues. The second series ran through 1911.

A typical issue is thirty pages long with a color illustration as the front cover. Each issue is filled with illustrated stories and articles and contains either two *sur blanc*

(literally “on white,” meaning without text on the verso) plates or one two-plate *sur blanc* illustration. Some of the earlier issues are supplemented with two pages of illustrated musical scores and accompanying lyrics.

Beginning in 1896, individual issues were supplemented with *Les Chroniques du Mois*, a short compilation of articles related to contemporary social events and trends and ranging in length from four to ten pages. In the Zimmerli’s *Figaro Illustré* collection, the *Chroniques du Mois* are bound into the volumes after the individual issues.

Zimmerli Art Museum:



deuxième série, No. 1–No. 237
(April 1890–December 1909)
2001.0368.001–2001.0368.020

The Zimmerli Art Museum owns an almost complete run of the first nineteen years of the second series (1890–1909); the issues from 1898 and the January–March 1890 issues are missing. The Zimmerli Art Museum also owns *Figaro-Exposition: Supplement du figaro illustré, 15 April 1889*, a *hors-série* issue from *Figaro illustré*’s first series about the 1889 World’s Fair in Paris, and a bound volume of duplicate copies of the 1893 issues.

VI. *Gil Blas illustré*, Paris: [s.n.], 1891–1903

Gil Blas illustré was a weekly serial publication founded in 1891 as a supplement to the journal *Gil Blas*, which takes its name from the novel by Alain-René Le Sage (1715–1735). *Gil Blas illustré* eventually became its own publication and enjoyed some success, but it abruptly ended in August 1903 before the end of its publication year in June 1904—leaving serialized stories unfinished.

The average individual issue is eight pages long with color illustrations on both the front and back covers. Additionally, each issue contains at least one full-page color illustration and one full-page black and white illustration. Many contain songs, musical scores, and serialized stories.

For the first nine years of its publication, Théophile-Alexandre Steinlen was *Gil Blas illustré*’s art director and chief illustrator. Accordingly, many of the issues from 1891–90 have front and back covers illustrated by Steinlen. Many of these back covers include illustrated musical scores and the accompanying lyrics. Steinlen’s contribution to *Gil Blas illustré* stopped upon his resignation in 1890; no new Steinlen illustrations appeared in the publication after that date.

Zimmerli Art Museum:



1^{re} Année–12^e Année, No. 1–No. 34
(May 30, 1891–August 21, 1903)
1990.0738.001–1990.0738.012

Fourteen volumes of bound periodical in marble binding. The Zimmerli Art Museum owns the complete run of all thirteen publishing years of this journal, with duplicate copies of issues from 1891 and 1895.

VII. *La Jeune Belgique*, Brussels: [s.n.], 1880–1897

La Jeune Belgique was a Belgian serial publication founded by Max Waller in 1880. Originally, this publication was issued bi-weekly and printed in Brussels, under the title *La Jeune revue littéraire*. By December 1881, the publication had been retitled *La Jeune Belgique*. From 1884 to 1895, the publication added the half-title *Revue mensuelle de littérature et d'art*. In 1896, at the start of the second series, a new half-title appeared: *Revue hebdomadaire d'art et de critique*.

La Jeune Belgique was a French-language unillustrated literary review, containing a combination of Belgian poetry and essays. Bound in colorful papers, the individual issues were also offered in a volume that collected each year's issues.

In its early years, *La Jeune Belgique* was fifteen pages in length. As the publication evolved, issues were produced less frequently, often monthly and occasionally bi-monthly, and were longer in length, averaging thirty pages per issue. Later the publication was produced in both Brussels and Paris.

Zimmerli Art Museum:



La Jeune revue littéraire:
1^{re} Année, No. 1–No. 12
(December 1880–Nov 15, 1881)
1990.0468



La Jeune Belgique:
première série, 1^{re} Année–15^{me} Année,

No. 1– No. 12
(December 1, 1881–December 1895)
1990.0469–1990.0487

deuxième série, 16^e Année–17^e Année,
No. 1– No. 52
(January 18, 1896–December 25, 1897)
1990.0488–1990.0489



Seventeen volumes of bound periodicals. One volume contains the complete run of *La Jeune revue littéraire*, fourteen volumes comprise the complete first series of *La Jeune Belgique*, and two volumes containing the complete second series.

VIII. *La Lanterne de Bruant*, Paris: Librairie de la caricature, 1897–1899

This short-lived publication began under the direction of Aristide Bruant (1851–1925), a notable French cabaret performer and nightclub owner. By its completion in 1899, a total of eighty-six issues of *La Lanterne de Bruant* had been printed.

The typical issue is twenty-four pages in length. Contents include essays, poetry, illustrations, and musical scores. Most issues begin and end with an illustrated poem or essay by Bruant. The remaining essays in each issue are unillustrated. Additionally, most issues contain at least one full-page or two-page black and white illustration (many being by Théophile Steinlen).

La Lanterne de Bruant contains very little publication information. The issues are numbered chronologically, but no dates are provided. The first twelve issues were issued weekly, although this schedule seems to have decreased by the final year of publication in 1899.

Zimmerli Art Museum:

[1^{re} Année–3^e Année] No. 1–No. 86

(1897–1899)
1995.0211.001–1995.0211.003



Three volumes of bound periodicals in red marble binding. Volumes one and two are dated 1897 and volume three is dated 1898, although these volumes also contain the issues from 1899. The Zimmerli Art Museum owns a complete

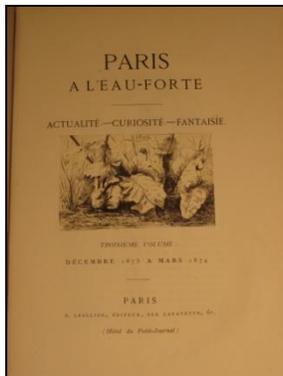
run of this journal with the exception of issue no. 73.

IX. *Paris à l'eau-forte: Actualité, Curiosité, Fantaisie, Paris: R. Lesclide, 1873–1876*

Launched in 1873, this French journal was a weekly publication under the direction of Richard Lesclide. Initially, individual issues were sixteen pages long. By 1876, each issue contained only eight paginated sheets of text plus two plates with *sur blanc* illustrations.

A unique aspect of this journal was its use of original etchings as the illustrations. In the earlier years, these etchings were printed on China paper and mounted on the journal pages using *chine collé* (also known as *chine appliqué*; a technique for printing onto very thin paper while simultaneously pressing it into a heavier backing sheet). After the layout of the issues changed, the etchings were printed on Holland paper and issued in the journal *hors-texte* (without text).

Zimmerli Art Museum:



No. 1–No. 186/187
(March 1873–December 1876)
1991.1015.001–1991.1015.011

Twelve volumes of bound periodicals in green marble binding. The Zimmerli Art Museum owns the complete run of this short-lived periodical. Collected, bound, and sold by the publishers, this edition of *Paris à l'eau-forte* comes with tables of contents listing the names of authors and artists as well as the page numbers of the essays and etchings in each individual issue.

X. *La Plume, Paris: [s.n.], 1889–1914*

La Plume was a French serial art and literary review published bi-monthly in Paris. From its onset in 1889 it was edited by Léon Deschamps, who was replaced by Karl Boès in 1899.

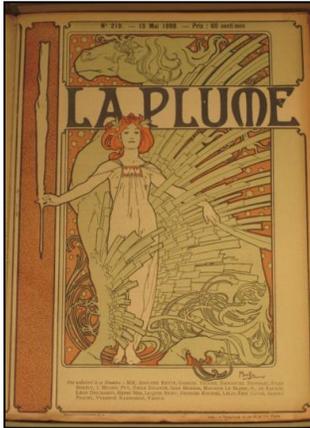
In its early years, *La Plume* issues were about twenty pages in length and included a supplementary *sur blanc* illustration. Typical issues include French poetry, essays, and musical scores. Additionally, many issues included numerous black and white illustrations. Occasionally, a supplement or other separate illustration appeared in color. The publisher also sold bound editions containing a year's individual issues and supplements, with added frontispieces, title pages, and indexes.

On the occasion of significant social and historical events, *La Plume* sometimes produced special issues, which were themed and often embellished. These special

editions often came in colored paper covers, which featured black and white illustrations and, at times, embossing.

By the end of Deschamps tenure as editor, *La Plume* was thirty pages in length and was loosely inserted into paper covers featuring a color illustration by Alphonse Mucha. These later issues remain unbound in the Zimmerli Art Museum collection.

Zimmerli Art Museum:



2^e Année–11^e Année, No. 18–No. 256
(January 1, 1890–December 15, 1899)
1991.0793.001–1991.0793.010

One bound volume and nine boxes of unbound periodicals. The Zimmerli Art Museum owns a nearly complete run of *La Plume* from the years when it was under the direction of Léon Deschamps, except for the 1889 issues. While the 1894 issues have been bound into a hard-covered volume, the remainder of the Zimmerli Art Museum’s collection of this journal is unbound. The individual issues retain their original color covers; these are loosely stitched together and housed in clamshell boxes.

XI. *La Revue blanche*, Paris: *Revue blanche*, 1891–1903

La Revue blanche was a French serial publication that ran from 1891 through 1903 and focused on contemporary Parisian art and literature. It was founded and edited by the Natanson brothers—Alexandre, Alfred, and Thadée. The issues are largely unillustrated; they contain serialized stories that continued from one issue to the next. In addition to French art and literature, *La Revue blanche* published some of the first French translations of such well-known international authors as Henrik Ibsen, Leo Tolstoy, and Mark Twain.

This journal was closely associated with the Nabi (Hebrew word for “prophet”) movement; partially because of its strong support of Alfred Dreyfus during the 1894 Dreyfus Affair, *La Revue blanche* served as a social and intellectual outlet for French-Jewish intelligentsia.

La Revue blanche was published in thirty “semesters” (sets containing half a publication years’ issues).

produced under the direction of Dumas and Baschet.

XIII. *La Revue indépendante de littérature et d'art*, Paris: Albert Savine, 1886–1888

This French serial publication was issued monthly. During its first year of publication, each individual issue was 170 pages long. By 1888, each issue had over 200 pages. Previously, this serial publication was titled *La Jeune France*.

Zimmerli Art Museum:

nouvelle série, No. 1–No. 26
(November 1886–December 1888)
1999.0245.001–1999.0245.009,
1999.0926.001–1999.0926.007



Sixteen volumes bound in marble binding. The Zimmerli Art Museum owns the complete run of the *nouvelle série*: nine volumes containing all twenty-six serial issues. The remaining seven volumes form an incomplete duplicate set, as the issues from April–September of 1897 are lacking.

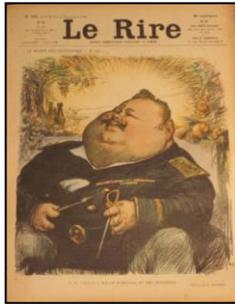
XIV. *Le Rire*, Paris: F. Juven, 1894–1950

Le Rire was a French serial publication edited by Félix Juven and issued weekly on Saturdays. A typical issue was fourteen to sixteen pages in length and profusely illustrated. This satirical and comedic publication ridiculed the French government and highlighted political scandals, such as the Dreyfus Affair, which occurred at the publication's onset. It is considered the most successful of the *journaux humoristiques*.

From the time of its first printed series in 1894 through its second series, which began in February 1903 (the middle of that publication year), *Le Rire* was subtitled *Journal humoristique paraissant le samedi*. At the beginning of World War I in 1914, the publication took the title *Le Rire Rouge: Édition de guerre du journal "Le Rire," paraissant le samedi*; this title remained in place through the war's end in 1918. In 1919, *Le Rire* resumed its original title and continued to be published through 1950. In the 1970s, the publication was briefly revived for a few years.

Each issue has a color illustration on both the front and back covers and contains humorous and satirical articles accompanied by small black and white illustrations. Many issues also contain two full-page color illustrations and a full-page black and white illustration, in addition to a page of illustrated and text-based advertisements. Like many of the other journals of its day, *Le Rire* had special themed issues.

Zimmerli Art Museum:



Le Rire:

1^{re} Année–7^e Année, No. 1– No. 430
(November 10, 1894–January 31, 1903)
1990.0542; 76.033.001–76.033.002; 2001.0142;
1994.0145.001–1994.0145.004

nouvelle série, No. 1–No. 600
(February 7, 1903–August 1, 1914)
1994.0145.004–1994.0145.014



Le Rire Rouge:

No. 1–No. 215
(November 21, 1914–December 28, 1918)
1994.0145.015–1994.0145.018

Twenty-four volumes of bound periodicals and some unbound individual issues. The Zimmerli Art Museum owns an almost complete run of the journal from 1894–1906, encompassing the first series, *nouvelle série*, and the war-time series. Missing from the collection are 4^e Année, No. 157–No. 164 (November 6, 1897–December 25, 1897).



Most of the volumes in the Zimmerli Art Museum's collection come from a specialty set of *Le Rire* with beautiful covers containing embossed images from the journal. These volumes are bound by publication year and include a title page. The remaining bound volumes belong to a different, less ornate specialty set. These volumes contain loosely bound issues, arranged by calendar year.

XV. *Le Sourire: Journal Humoristique Illustré*, Paris: [s.n.], 1889–1939

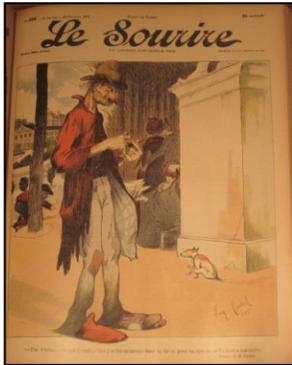
Le Sourire was serial publication under the direction of Maurice Méry and Alphonse Allais that was issued weekly on Saturdays. Begun in 1889, *Le Sourire* was launched to rival the highly successful journal *Le Rire*. Accordingly, its title, typeface, and page layout bear much similarity to those of *Le Rire*. When he founded the journal, Méry hired Allais, the former *Chat noir* manager and notable writer/humorist of his time, to give the new journal a competitive edge.

From its onset through issue No. 343 (May 19, 1906), individual *Le Sourire* issues were sixteen pages in length. After that date, the page length was reduced to only twelve pages. Each issue presented color illustrations on both the front and back

covers. Additionally, each issue contained black and white illustrations, ranging in size from full page to small vignettes.

Le Sourire was published from 1889 to 1914, then resumed after World War I in 1919. The *nouvelle série* began in 1919 and continued through 1939, when the publication ceased.

Zimmerli Art Museum:



1^{re} Année–13^e Année, No. 1–No.52
(October 28, 1889–December 28, 1911)
1996.0300.001–1996.0300.012 [SL-13E]

Twelve volumes of bound periodicals in marble binding plus one folder with two unbound, duplicate issues. The Zimmerli Art Museum owns the complete run of the first twelve years of the journal.

Additional Journals in the Zimmerli Art Museum's Rare Book Collection:

- L'Album*, Paris: J. Tallandier, 1902.
L'Ami du chanteur, Paris: [s.n.], 1897–1898.
Les Annales du theater et de la musique, Paris: Paul Ollendorff, 1876–1909.
L'Art et les artistes, Paris: [s.n.], 1914–1939.
Art et decoration, Paris: Editions Albert Lévy, 1898–1906.
L'Art et l'idée, Paris: Ancienne Maison, 1892.
Arts et métiers graphiques, Paris: Hachard et cie., 1936.
L'Art moderne, Bruxelles: Impr. F. Callewaert, 1882–1883.
Les Arts de la vie, Paris: Librairie Larousse, 1904–1905.
Au Quartier Latin, Paris: [s.n.], 1896; 1899.
La Baïonette, Paris: L'Édition Française Illustrée, 1915.
Le Bambou, Paris: E. Dentu, 1893. +
La Batte, Paris: [s.n.], 1888.
La Bonne chanson, Paris: Librairie de la bonne chanson, 1908–1913.
Le Boulevard, Paris: Etienne Carjat, 1862-1863.
Les Beaux-Arts, Paris: [s.n.], 1896.
Le Boudoir, Paris: [s.n.], 1880.
La Carmagnole, Paris: [s.n.], 1896
Le Canard sauvage, Paris: Edmont Chatenay, 1903. +

- Les Chambres comiques*, Paris: J. Levy, 1886.
- Les Chansonniers de Montmartre*, Paris: Librairie Universelle, 1906.
- Le Chambard socialiste*, Paris: Grande impr., 1893–1894.
- Le Charge*, Paris: [s.n.], 1870.
- Chefs-d'oeuvre de l'art*, Paris: Hachette, 1965.
- La Chronique médicale*, Paris: [s.n.], 1902.
- Cocorico*, Paris: P. Boutigny, 1898-1902. +
- Comoedia illustré*, Paris: [s.n.], 1911–1912; 1914.
- Les Contemporains*, Paris: [M. Duffieux], 1880–1881.
- Cosmopolis*, Paris: Armand Colin et Cie., 1897
- Crapouillot*, Paris: Société des Éditions Parisiennes Associées, 1955; 1959; 1977.
- Le Courrier d'Épidaure*, Paris: Imp. L. Bellenand et fils, 1934.
- La Critique*, Paris: [s.n.], 1897.
- Le Diable boiteux*, Paris, Versailles: [s.n.], 1882.
- Le Don Quichotte*, Bordeaux: [s.n.], 1890.
- L'Echo de Paris*, Paris: Simond, 1891; 1892–1893.
- L'Eclipse*, Paris: [s.n.], 1868–1876.
- L'Escarmouche*, Paris: L'Escarmouche, 1893–1894. +
- Essais d'art libre*, Paris: E. Girard, 1892–1895.
- Les étoiles*, Paris: [s.n.], 1896–1987.
- Les Étude académique*, Paris: [s.n.], 1907.
- Le Fifre*, Paris: J.-L. Forain, 1889. +
- Le Fond de Bain*, Géuthary: [s.n.], 1895; 1896.
- Le Frou Frou*, Paris: [s.n.], 1900–1902.
- Gazette des beaux-arts*, Paris: [s.n.], 1914.
- Gazette du merle jaune*, Lyon: Presse du merle jaune, 1903.
- Le Génie civil*, Paris: Éditions du Génie civil, 1884–1887.
- Gill-revue*, Paris: L'Éclipse, 1868.
- Le Grand Monde*, Paris: [s.n.], 1899.
- Le Gueux*, Paris: [s.n.], 1891–1892.
- Les Hommes d'aujourd'hui*, Paris: Librairie Vanier, 1879.
- Les Hommes du jour*, Paris: H. Fabre, 1908.
- L'Hydropathe*, Paris: [s.n.], 1879–1880.
- L'Illustration*, Paris: J.J. Dubochet, 1889; 1905.
- L'Image*, Paris: La Corporation Française des Graveurs sur Bois, c.1899.
- Les Images galantes*, Paris: [s.n.], c. 1905.
- Le Journal*, 1894-1896
- Le Journal amusant*, Paris: [s.n.], 1859; 1890; 1893.
- Journal héraldique, archéologique, financier*, Paris: [s.n.], 1881.
- La Lanterne japonaise*, Paris: [s.n.], 1888–1889.

- La Lanterne de Pitou*, Paris: [s.n.], 1876.
- Le Livre: Bibliographie moderne*, Paris: A. Quantin, 1880–1889. +
- Le Livre d'art*, Paris: L'Épreuve, 1896. +
- Le Livre et l'image*, Paris: É. Rondeau, 1893–1894. +
- La Lune rousse*, Paris: [s.n.], 1876–1879. +
- Le Mirliton*, Paris: [s.n.], 1885–1906. +
- La Mode illustrée*, Paris: Firmin Didot, 1875–1894.
- Le Monde artiste illustré*, Paris: [s.n.], 1901
- Le Monde plaisant*, Paris: Impr. Bernard, 1878–1881.
- Le Mot*, Paris: [s.n.], 1914–1915 +
- La Musique pour tous*, Paris: [s.n.], 1907.
- Le Nouveau Paris*, Paris: [s.n.], 1903–1905.
- Le Nu Esthétique*, Paris: E. Bernard, 1902–1905.
- L'Oeuvre et l'image*, Paris: C. Meunier, 1900 1902.
- L'Omnibus de Corinthe*, Paris: [s.n.], October 1896–1898.
- Le Pal*, Paris: Penin et Soirat, 1885.
- Panurge*, Paris: [s.n.], 1882 - 1883. +
- Paris-Artiste*, Paris: [s.n.], 1883–1884.
- Paris-Croquis*, Paris: Impr. A. Lanier, 1888–1889. +
- Paris illustré*, Paris: A. Lahure, L. Baschet, 1883-1885; 1886; 1887; 1889.
- Paris-Noël*, Paris: G. Petit, 1885–1886.
- Le Parisien de Paris*, Paris: Typ. Chamerot et Renouard, 1897–1898.
- La Parodie*, Paris: [s.n.], 1869–1870. +
- Les Partisans*, Paris: La Maison d'art, 1900–1901. +
- Petit journal pour rire*, Paris: H. Plon, n.d.
- La Petite lune*, Paris: Impr. Du Journal La petite lune, 1878-1879. +
- Le Petit Piou Piou*, Paris: [s.n.], c. 1888.
- Le Pinceau*, Paris: E. Bernard, 1898.
- Le Pierrot*, Paris: [s.n.], 1888–1891. +
- Psst...!*, Paris: Plon, 1898–1899. +
- Les Quat'z'Arts*, Paris: [s.n.], 1897–1905.
- La Question*, Paris: [s.n.], 1878. +
- La Revue des concerts*, Paris: [s.n.], 1887.
- La Revue Franco-Américaine*, Paris: [s.n.], 1895.
- Le Sifflet*, 10, Galerie du Théâtre-français, 1898–1899.
- Simplicissimus*, Munich: Simplicissimus Verlag, 1897–1918.
- The Strand*, London: G. Newnes, 1894–1900.
- The Studio*, London: Offices of the Studio, 1893–1904.
- Le Théâtre*, Paris: Jean Boussod, Manzi, Joyant & Cie., 1903–1907.
- Théâtre d'art*, Paris: [s.n.]. c.1891.

Le Triboulet, Paris: [s.n.].1880–1881.
La Vache enragée, Paris: [s.n.], 1896; 1897.
La Vie de Paris, Paris: A. Lemerre, 1899–1930.
La Vie drôle, Paris: [s.n.], 1893–1894. +
La Vie moderne, Paris: [s.n.], 1888.
La Vie illustrée, Paris: F. Juven, 1898 - 1909.
La Vie en rose, Paris: [s.n.], 1902.
La Vie Parisienne, Paris: [s.n.], 1885, 1886, 1887, 1894.
Le Vieux Montmartre, Paris: [s.n.], 1886–1935. +

+ indicates that the Zimmerli Art Museum owns the complete run of the journal's issues