

= Octave Uzanne =

Octave Uzanne (14 September 1851 ? 31 October 1931) was a 19th @-@ century French bibliophile , writer , publisher , and journalist .

He is noted for his literary research on the authors of the 18th century . He published many previously unpublished works by authors including Paradis Moncrif , Benserade , Caylus , Besenval , the Marquis de Sade and Baudelaire . He founded the Société des Bibliophiles Contemporaines , of which he was president . His research produced a considerable literary output and frequent publications in newspapers such as L 'Echo , Le Plume , Dépêche de Toulouse , Le Mercure de France , Le Gaulois and Le Figaro of Paris .

One of the topics his research focused on was the discussion of fashion and femininity in the French fin @-@ de @-@ siècle . This took the form of monographs and works including Son Altesse la femme (French for Her Highness Woman) , Féminies and La Française du siècle (The Frenchwoman of the Century) . His own works include novels and fantasy books , such as Surprises du Coeur and Contes pour les bibliophiles (Tales for bibliophiles) .

= = Biography = =

= = = Early life = = =

Louis Octave Uzanne was born on 14 September 1851 in Auxerre , to a bourgeois family originating from Savoy . His parents were Charles @-@ Auguste Omer Uzanne , a merchant , and Elisabeth Laurence Octavie ; his elder brother Joseph , had been born the previous year . His classical studies began in his home town ; he moved to Paris after his father 's death to study at the Collège Rollin in Paris ? a residential school for the children of the French upper @-@ class . In Paris he became interested in the evolution and history of manuscripts and books . During the Franco @-@ Prussian War of 1870 ? 1871 he was attached to a school at Richmond in England . Continuing with law studies , he abandoned this line of work when he came into an inheritance in 1872 , allowing him to pursue his literary interests .

He became a regular visitor of the Library of the Arsenal , where he joined a group of followers of the former librarian , Charles Nodier , along with the journalist Charles Monselet , writer Loredan Larchey , and author and bibliophile Paul Lacroix . He also joined the Société des Amis des Livres (founded in 1874) , the first French bibliophilic association since the Société des Bibliophiles François (founded in 1820) .

At the start of his career , Uzanne focused on the lesser @-@ known writers of the 18th century , creating four volumes of work published by Jouast , and an additional 20 + volumes published by Albert Quantin . He was an admirer of the Goncourt brothers , who were also writers on the subject of 18th @-@ century France . Uzanne looked for mentors who were bibliophiles like him , rather than literary scholars (érudits) like his companions at the Arsenal . While focusing on past subjects , he was very up @-@ to @-@ date on the technical aspects of printing and publishing . His 1879 work Le bric @-@ à @-@ brac de l 'amour (literally , A bric @-@ a @-@ brac of love) was one of the first to employ the gillotage , a zincography technique , and photo @-@ mechanical reproduction . Jackson points out that Uzanne , in Les Zigzags d 'un curieux (literally , Zigzags of a Curious Man) , divided the book collectors in two groups : those who are interested in the book as if it were a kind of stock market share (valeur de Bourse) , a market quotation whose fluctuations " they follow with a gamester 's interest " , and those ? whom he considers " pures " ? attracted to the book itself , its contents , rarity or beauty .

= = = Bibliophile and journalist = = =

After leaving the Société des Amis des Livres , which he found too conservative and too concerned with the reissue of old works , he started two new bibliographic societies , the Société des

Bibliophiles Contemporaines (1889 ? 1894) and the Société des Bibliophiles Indépendants (1896 ? 1901) . The first consisted of 160 people , including the writers Jules Claretie and Jean Richepin , the artists Albert Robida and Paul Avril , and the journalist and critic Francisque Sarcey . Uzanne also edited two magazines , Conseiller du bibliophile (literally , Adviser of bibliophile , 1876 ? 1877) and Les miscellanées bibliographiques (The Bibliographical Miscellany , 1878 ? 1880) , and then ran three consecutive bibliophilic magazines : Le livre : bibliographie moderne (literally , The Book : Modern Bibliography , 1880 ? 1889) , Le livre moderne : revue du monde littéraire et des bibliophiles contemporaines (literally , The Modern Book : Journal of the Literary World and Contemporary Bibliophiles , 1890 ? 1891) , and L 'Art et l 'Idée : revue contemporaine du dilettantisme l 'littéraire et de la curiosité (Art and Ideas : Contemporary Journal of the Literary Dilettantism and Curiosity , 1892 ? 1893) . In the early 1890s , he was considered to be " ... the best authority that book lovers know on subjects specially interesting to book lovers " . Nevertheless , such books as Le Miroir du Monde (The Mirror of the World) or L 'ombrelle ? le gant ? le manchon (The Sunshade , Muff , and Glove) received negative reviews from some newspapers for Avril 's illustrations .

In contrast to most bibliophiles of his time , Uzanne was chiefly interested in the creation of new , luxurious bibliophile works , collaborating closely with printers , binders , typographers and artists (especially the Symbolists and early Art Nouveau artists) . Among them were such painters as James McNeill Whistler , Adolphe Lalauze and Jules Barbey d 'Aurevilly ? who wrote the preface of Le bric @-@ à @-@ bras de l 'amour (1879) ? , the writer Jean Lorrain , and jewellery artists and exponents of Japonisme such as Henri Vever . One of the main artists collaborating with Uzanne was the Belgian Félicien Rops , who illustrated some of his books and created the cover illustration for Le Livre Moderne , and who called Uzanne " the Bibliophile 's dream " . The overall quality of Uzanne 's books was remarked upon by the New York Times when reviewing his 1894 work La Femme à Paris : " The book is a highly @-@ artistic achievement in a typographical sense ... This artistic element and the style of the author ... elevate the work from its sphere of usefulness into the sphere of pure literature . It will be serviceable a century from now to students of our civilization . " Other symbolic works of art were Féminies (1896) , in which Rops illustrated many scenes of worldly life , or Son Altesse la femme (Her Highness Woman , 1885) , on which he drew a naked witch in the chapter on medieval women . In the work he explored the lives of women at all levels of French society of his time . But also , according to Silverman , Uzanne associate feminism with a dangerous debauchery of sexual and moral investment , making full use a series of medical and philosophical sources , with the intention of proving the inability of women to merge into public life and the labour market , because of their temperament . Uzanne further indicated that the female figure and ornaments were essential in the French decorative arts , something that was missing in the early 20th century .

Uzanne 's bibliophile activity in the early 1880s coincided with the gradual abandonment of manual methods of printing illustrations in favour of photomechanized methods . His collection of contemporary bibliophilic books was sold in 1894 by Hôtel Drouot . It contained some of the finest examples of late 19th @-@ century French bookbinding , by binders like Charles Meunier , Lucien Magnin , Pétrus Ruban , Camille Martin , René Wiener and Victor Prouvé .

Uzanne was also well known in the literary circles of his day , as attested by this poem of Stéphane Mallarmé in Vers de circonstance (1920) :

Non comme pour étinceler
 Aux immortels dos de basane
 Tard avec mon laisser @-@ aller
 je vous salue , Octave Uzanne
 (Not as if to sparkle with mirth
 at the immortal sheepskin spines
 late with my usual sloppiness
 I greet you , Octave Uzanne)

As a journalist , sometimes employing the pseudonym " la Cagoule " , Uzanne wrote for L 'Écho de Paris , Le Gaulois and other newspapers . In addition , for other French and foreign magazines like

The Studio , Magazine of Art , and Scribner 's Magazine , for which he wrote in 1894 an article , " The End of Books " , which he thought would come because of the rise of phonography , where he predicted the rise of radio and television . Uzanne was fascinated by modern technology and the possibilities it offered for the reproduction and dissemination of words , sounds , and images , which was evidenced not only in that article or in his groundbreaking work in book publishing , but also in an article he wrote in 1893 for the French newspaper Le Figaro , about a visit he made to US President Grover Cleveland and the inventor Thomas Edison during the EXPO Chicago 1893 , where he witnessed the Kinetograph shortly before it went public .

Books and women , these were the first of Uzanne 's loves , and I do not think he has disowned them , because the library is always full of invaluable and rare books , and the first book that he wanted to retouch and republish for the general public , is precisely a monograph of the Parisienne One thinks Sébastien Mercier and Restif de la Bretonne , and no wrong . It is between these two great observers of French mores and the human heart has its place naturally Octave Uzanne .

In general , Silverman assigned to him " anti @-@ Semitic tendencies " and the Bibliothèque nationale de France is credited with the authorship of the anti @-@ Semitic pamphlet Israël chez John Bull : l'Angleterre juive (1913) , under the pseudonym " Théo @-@ Doedalus " . The journalist Gustave Geffroy , in the prologue of Pietro Longhi (1924) by Uzanne , also listed this work among other works of Uzanne . On this pamphlet , he criticized the British government , including figures as Benjamin Disraeli and Nathan Mayer Rothschild . Uzanne collaborated with Edouard Drumont on his antisemitic newspaper La Libre Parole . Drumont and Uzanne held a cordial friendship through mail , and Uzanne helped him in the publication of the essay La France juive (Jewish France , 1886) .

As an art critic , Uzanne wrote several reviews of etchings , as in a critique of French painter and illustrator Félix Buhot : " Buhot is a visionary , one obsessed by the picturesqueness of modern life ; nervous to excess , tortured by a crowd of fleeting impressions and queer ideas , he suffered from a cruel inability to reproduce them as he wished . " Uzanne 's written style was characterized by the use of Anglicisms and eccentric neologisms .

= = = Fashion writer = = =

Another of Uzanne 's interests was female fashion , about which he wrote a number of books and articles that were later translated into English . Specifically , he was focused on the image of the Parisienne , the women of Paris . Uzanne is perceived by some to have had a desire to revive French national pride ; he shared the nationalistic feelings of other members of the generation who had experienced the defeat by Prussia in 1870 . This was reflected in their efforts to promote a renewal of the decorative arts . Silverman mentions that Uzanne believed that married bourgeois women should not only decorate the walls of their homes , but also " cultivate luxury and art in an ornament ignored by their aristocratic predecessors : their undergarments " . Uzanne felt that the eroticism of the theatrical atmosphere was no longer what it had been and had become " more moral , more bourgeois " . His first and perhaps most famous book on fashion was L'Éventail (1882 , translated as The Fan in 1884) , a " delightful " illustrated story about the hand fans . He admitted that his book " in no way a work of powerful wisdom and erudition " , but simply the first in a projected series of " little books for the boudoir " .

" Among the jewels of female ornamentation , the fan is the priority because , in the land of grace and spirit , still shines in the front row . "

His second book about fashion , L'ombrelle ? le gant ? le manchon (1883 , translated in the same year as The Sunshade , Muff , and Glove) , was also illustrated in rococo style by Paul Avril ; in one of its lines Uzanne emphasized a female clothing accessory : " The muff ! " , he said , " Its name alone has something adorable , downy , and voluptuous about it . " Later he published Les ornements de la femme (1892) , that reproduced in one volume the combined texts of L'Éventail and L'ombrelle ? le gant ? le manchon . His 1898 work Monument esthématique du XIXe siècle : Les Modes de Paris , translated as Fashions in Paris , was according to the review in the New York Times " ... the most complete and exhaustive work on the subject of French fashions that has yet

appeared " . However , in this book he wanted to re @-@ establish the intimate and feminine culture of the rococo ? but during his life he became influenced by modernism ? and also he criticized the " sartorial severity " of the femme nouvelle .

An example of the historical novel is *La Française du siècle* (1886 , published in English as *The Frenchwoman of the Century* in 1887) , where Uzanne suggests that the effect of the Revolution on the woman of the period was " lamentable and disastrous " : " All French spirit , grace , and finesse seemed to have been submerged in the bloody , deliriums of the crowd . " In a couple of chapters of the book he described the France of the late Eighteenth Century , during the French Revolution ; some of its pages exhibited the " frivolity of women " during those years . For example , in a chapter on one of the stages of the French Revolution ? known as the Directory ? he included descriptions of customs such as the *bals des victimes* : to these dancing assemblies , held at the Hôtel Richelieu , only admitted " aristocrats who could boast a relative guillotined during the Terror " ; he wrote that women cut their hair , as if they would be guillotined ? some even carried a red ribbon around their neck . Uzanne disclosed that the five Directors who had established themselves at the Luxembourg formed a kind of Court @-@ society , and gave frequent entertainments : the queens of this society were de Staël , Hamelin , Bonaparte and Tallien .

Some moralists have pretended that the costumes of women have almost always undergone the same variations as their virtue . This is possible , and the study might be made in an amusing parallel ; but carry , if you will , before the tribunal of fashion the cause of the merveilleuses of the Directory , the sincere friends of art will still recognise that amongst these pagan women pleasure obtained a brilliant victory over decency , and that their extreme grace made their absence of dignity forgotten .

Although he focuses on the French Revolution , the story ends in the 1880s , shortly after the Second French Empire , closely following the evolution of society and women (see also *Historiography of the French Revolution*) . Later , he republished what was essentially is the same book but with a different title , in both French and English : *La Femme et la mode . Métamorphoses de la parisienne de 1792 à 1892* or *Woman and Fashion : Metamorphoses of the Parisienne 1792 ? 1892* in the English version (1892) , and *Les Modes de Paris . Variations du goût et de l'esthétique de la femme , 1797 ? 1897* (1897) . According to the *Westminster Review* , the English edition was practically a facsimile of the French , and the translator literally wrote the sentences to the point of unintelligibility .

Seductive spirit , all in lace and fripperies , M. Uzanne has touched the Belles Lettres , darling the History , irritated the Psychology and flirted with the Criticism . He has made more intimate the erudition , to literature and powdered makeup the most gallant of the world . He has told us l'Éventail , l'Ombrelle , the most charming artifices of feminine beauty , the pleasant platitudes l' appreciate all the charm , though they may be an insufficient approach to strict style studies .

= = = Later life and death = = =

Uzanne never married , and in later life he wrote in praise of celibacy ; however , according to Remy de Gourmont , in writing about women Uzanne would not have been one of those authors who " exalted ambrosia without having tasted it " . Uzanne 's feelings toward women , as well as those of Jules Barbey d'Aurevilly , were ambivalent in nature , a mixture of attraction and indifference . He also explored the concept of woman artists , subscribing to the view that women lack creative ability , a quality he associated solely with men : " The curious and paradoxical physiologist [Cesare Lombroso ?] has argued that the woman genius does not exist , and when such genius manifests itself it is a hoax of nature ; in this sense , she is male . " Based on that , Uzanne said that women artists perpetrated mediocre studies and exhibitions of painting and sculpture , and used this argument to support the idea that gender difference is the foundation of creativity .

Silverman mentions that he became in an " archetypal figure of the Belle Époque " , a " handsome monsieur with a beard " (joli monsieur avec une barbe) admired by Félicien Rops , and an " elegant storyteller " (l'élégant conteur) according to Anatole France . Silverman notes a contrast between

the snobbish , dandy and reactionary side of Uzanne with a penchant for forgotten authors of the 17th and 18th centuries , and he , in turn , was an innovative artist and bibliophile , the antithesis of the antique collectors of the " old guard " , formed by bibliophiles ? mostly aristocrats ? who organised the Société des Bibliophiles François . Uzanne spent his last years in his apartment in Saint @-@ Cloud , where he died on 21 October 1931 . His remains were cremated at the crematorium and cemetery Père Lachaise .

Monsieur , you have the feeling of women [le sentiment de la femme] . You have what no one else has in our cold era : a loving imagination .

= = Selected bibliography of works by Uzanne = =

1875 ? 1878 : Poètes de ruelles au XVIIe siècle , 4 volumes edited by Uzanne , printed by Damase Jouast : followed by Les Petits Conteurs du XVIIIe siècle , 12 volumes edited by Uzanne , and Documents sur les M?urs du XVIIIe siècle , 4 volumes edited by Uzanne

1878 : Les Caprices d 'un bibliophile , published by Édouard Rouveyre

1879 : Le bric @-@ à @-@ bric de l 'amour , illustrated by Adolphe Lalauze , with a foreword by Barbey d 'Aurevilly , published by Édouard Rouveyre

1880 : Le Calendrier de Vénus

1881 : Les Surprises du c?ur , illustrated by Paul Avril , published by Édouard Rouveyre

1882 : L 'éventail : illustrated by Paul Avril , published by Quantin ; published in English as The Fan by John C. Nimmo in 1884

1883 : L 'Ombrelle ? Le Gant ? Le Manchon , illustrated by Paul Avril , published by Quantin ; published in English as The sunshade , muff , and glove by John C. Nimmo in London in 1883

1885 : Son Altesse la Femme (literally Her Highness Woman) , published in Paris ; no English edition

1886 : La Française du siècle : modes , m?urs , usages , illustrated by Albert Lynch , published by Quantin , republished in 1893 : published in English as The Frenchwoman of the Century , John C. Nimmo , London ; also published by Routledge in 1887

1886 : Nos amis les livres . Causeries sur la littérature curieuse et la librairie , published by Quantin

1887 : La Reliure moderne artistique et fantaisiste

1888 : Les Zigzags d 'un curieux . Causeries sur l 'art des livres et la littérature d 'art , published by Quantin

1888 : Le Miroir du Monde : notes et sensations de la vie pittoresque , illustrated by Paul Avril , published by Quantin ; published as The Mirror of the World by John C. Nimmo in 1889

1890 : Le Paroissien du Célibataire

1892 : la Femme et la mode

1892 : Les Ornaments de la femme : combined edition of L 'éventail and L 'ombrelle ? le gant ? le manchon , published in Paris by Quantin

1893 : Vingt Jours dans le Nouveau Monde , published by May et Motteroz

1893 : Bouquinistes et bouquineurs : physiologie des quais de Paris , du Pont @-@ Royal au Pont Sully , published by May et Motteroz ; translated as The Bookhunter in Paris , Elliot Stock , 1895

1894 : La Femme à Paris ? nos contemporaines , illustrated by Pierre Vidal , cover art by Léon Rudnicki , published by Quantin ; published in English in 1894 by Heinemann

1895 : Contes pour les bibliophiles , co @-@ authored with Albert Robida , typography by George Auriol ; translated as Tales for bibliophiles , Chicago , The Caxton Club , 1929

1896 : Badauderies parisiennes . Les rassemblements . Physiologies de la rue , illustrated by Félix Vallotton , preface by Uzanne , published by Uzanne

1896 : Dictionnaire bibliosophique , typologique , iconophilesque , bibliopégique et bibliotechnique a l 'usage des bibliognostes , des bibliomanes et des bibliophlistins , published by Uzanne

1896 : Contes de la Vingtième Année . Anthology of Bric à Brac de l 'Amour , Calendrier de Vénus , and Surprises du Cœur , published by Floury .

1897 : La Nouvelle Bibliopolis : voyage d 'un novateur au pays des néo @-@ icono @-@ bibliomanes , illustrated by Félicien Rops , published by Floury

1898 : L 'Art dans la décoration extérieure des livres en France et à l 'etranger . Les couvertures illustrées , les cartonnages d 'éditeurs , la reliure d 'art , binding by Louis Guingot

1898 : Monument esthétique du XIXe siècle : Les Modes de Paris , variations du goût et de l 'esthétique de la femme , 1797 ? 1897 , illustrated by François Courboin , published by L.-H. May ; translated into English as Fashion in Paris by Lady Mary Lloyd , published by Heinemann , London in 1898 ; republished in 1901 in a cheaper edition

1900 : L 'Art et les artifices de beauté (5th edition in 1902)

1904 : The French Bookbinders of the eighteenth century , Chicago , Caxton Club , translated by Mabel McIlvaine .

1908 : Drawings by Watteau , London , George Newnes

1910 : Études de sociologie féminine : Parisiennes de ce temps et leurs divers milieux , états et conditions , published by Mercure de France ; published in English in 1912 as The Modern Parisienne by Heinemann , London and by G. P. Putnam 's Sons , New York ; published in German as Die Pariserin . Studien zur Geschichte der Frau der Gesellschaft der Französischen Galanterie und der Zeitgenössischen Sitten in 1929 by Paul Aretz , Dresden .

1911 : Sottisier des m?urs , published by Émile @-@ Paul

1912 : La Locomotion à travers le temps , les m?urs et l 'espace

1914 : Instantanés d 'Angleterre , published by Payot

Theatre and nightlife of France were also covered in his criticisms : shortly before the First World War , he wrote that " the public is accustomed to the irregular life of an actress ... and each spectator gives himself the pleasure of imagining a possible liaison with one of these queens of the footlights . " Uzanne 's literary output in the early twentieth century declined to minor journal articles and inexpensive editions in cheap @-@ format books ; for example , his 1902 book L 'art et les artifices de la beauté only contained illustrations in black and white . Uzanne also contributed notes , forewords or commentary to a number of other books , as an appendix in The two young brides (1902 , English translation of Mémoires de deux jeunes mariées) , whose theme was portraits :

[When Balzac died] Never was there a face more noble , more superbly youthful , more mighty in its repose , than this , the image of which is Eugene Giraud 's legacy to us .

= = = Further literature = = =