

En Guerre: French Illustrators and World War I

The centennial of the outbreak of World War I is an occasion for historical commemoration. Many of the decisive scenes of the Great War were enacted in the military theaters of the battlefield, but the impact of mobilization brought a significant social change to the home front as well. *En Guerre: French Illustrators and World War I* explores one of the most important of these cultural theaters of the war, the contest to influence public opinion and shape loyalties in one of the principal Allied powers. This exhibition examines a group of French artists whose work vividly expressed the partisanship, horror, valor, and absurdities of the war. Alternately promoting and critiquing the official narratives of the conflict, these French illustrators left an eloquent record of the ironies of the great international struggle and the uncertain rewards of victory.

One hundred years later, the numbers remain staggering. Close to fifty million men mobilized across Europe; more than thirty-five million military casualties, including at least eight million dead; individual battlefield days claiming tens of thousands of lives. France alone lost almost 1.4 million men, with the totals even higher in Germany and Russia. The Great War bitterly—and very quickly—earned its title, although civilians would suffer far more in the wars that followed.

The scale of the conflict and the enveloping mobilization meant that no aspect of life would remain untouched. To sustain the huge costs and maintain acceptable levels of public support, every instrument of persuasion became exploitable. “Total” war required commitment to a sense of mission. And this in turn meant production of an unending flood of messages aimed at every sector of the population. Reportage was not the principal mission for this group of artists. It was, instead, a broader commentary, meant, for the most part, to bolster morale, arouse indignation, ridicule the enemy, glorify heroic traditions, add some needed humor, and satisfy the need for diversion during the long agonies of war. They devised thousands of books, prints, posters, postcards, broadsides, magazine issues, pamphlets, advertisements, toys, and games referencing the conflict. This consumerist orientation disposed their creators to formulate an art that was accessible, drawing on well-established currents of storytelling. This exhibition presents a wide range of themes relevant to a deeper understanding of the war in France: patriotism, nationalism, propaganda, the soldier’s experience, as well as the mobilization of the home front as seen through fashion, music, humor, and children’s literature.

This exhibition forms a snapshot of a singular moment that captured the energies of

French artists and illustrators as they served a supreme national crisis. On the centenary of The War To End All Wars, this collective response and its deployment reaffirms the role that art can play in serving and challenging power.

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Les hymnes allies and Raoul Dufy

Finding common ground among the disparate Allies during the war was a goal often met by allusion to or even by reproducing national anthems or depicting the varied uniforms of countries and fighting units. Raoul Dufy used this later approach in a number of works early in the war effort, among them *Les alliés: Petit panorama des uniformes*. *Les hymnes alliés*, probably published in 1917, is a lavish example of this genre. A cover sheet by Robert Bonfils brings the disparate group together followed by individual sheets for twelve of the allies with snippets of their national anthems. The use of such portfolios is unclear.

Hermann-Paul and Jean Leprince

French optimism about the length of the war probably motivated several artists to begin calendars of the conflict. Lutetia, a prolific publisher, issued two portfolios by Hermann-Paul depicting all the months from August 1914 until July 1916. Both covers are decorated with emblems of military might. In the first, everyone in France contributes to the war effort. The second establishes its chronology through depictions of commanders. Leprince's work may have been retrospective. Each three-month page, employing the names of months coined during the French Revolution, has a pochoir illustration that relates to actual events surmounted by a wish to work for peace. Tragically, the artist/soldier de Vallée did not see peace. He was killed in action in 1917.

Calendrier de la guerre, 1^{ière} année, août 1914–juillet 1915

Paris: Lutetia, 1915

On loan from a private collection

Roger Boutet de Monvel and Guy Arnoux, Illustrator

Guy Arnoux produced many exhortations to patriotism during the war, in differing formats. In a series probably published as a spur to civilian support, five separate protagonists contribute in a significant way. Each page resembles one panel in a traditional story printed by Pellerin in Epinal. The farmer, the elderly purchaser of national-defense bonds, the buyer of goods to bolster the economy, and a munitions worker all support the best of the French, the soldier who bravely defends their country. A postcard-sized paperback book focuses on the French soldier, complementing two similar works that portray the staunchest allies of the French, the British and American soldiers.

André Lhote and Marc LeClerc

For the French, the conflict was a sacred cause. Therefore, the support of religion was also marshaled. Originally published in 1916, LeClerc's poem compares the suffering and death of a French foot soldier to the Passion. In this illustrated version, the frontispiece functions as an altarpiece, two angels from Reims Cathedral decorating the outside. Opened, the warrior saints Joan of Arc and Michael flank a soldier received into heaven by the Trinity and Mary, behind them a range of saints.

The modernist artist André Lhote evokes French medieval stained glass. Sainte Geneviève defends her country, represented by the cityscape of Paris, against the German dragon. If religion fails, an allegorical figure of France, clad in the *tricolore*, aids the patron saint of Paris. Lhote also used classical personifications for works related to the war.

Pierre Abadie

When Pierre Abadie created *L'alphabet de l'armée* he was finishing his studies at the Ecole des Beaux-Arts. Thus, one can assume that he consciously chose this simplified style. These images show workers supporting the war effort as noncombatants. Just as the exact uses of these vividly hued sheets remain to be identified, the meaning of the abbreviations in Abadie's alphabet is not always apparent today. Some are defined. GVC represents a soldier who guards railways. Like *L'alphabet de l'armée*, *Le Nouvel Essor* published *Les joies du poilu*. Abadie's style here has become deliberately crude and childlike. Were the plates in these portfolios meant to satirize the French infantry, to humanize them, or just to provide

comic relief?

Robert Bonfils

In the twenty sheets of this portfolio, Bonfils traced the history of the war thus far, beginning with mobilization. The bottom of every page has a quotation related to its theme. The leaves depict the active participation of those on the home front, such as “godmothers” sending parcels to the battlefield or those actually fighting at Verdun.

On a smaller scale, some postcards were clearly intended to be collectibles. This set by Bonfils is one of the most ingenious, mimicking full-size portfolios. Bonfils has solved the problem of uniting these disparate Allied countries in the most imaginative way, combining them in a bouquet of blooms, their diversity only enhancing the harmony of the whole.

Louis Lefèvre

Rondes glorieuses is a web of mysteries. Nothing is known of the illustrator beyond his self-description as a soldier on the covers. Neither of the portfolios, totaling twenty sheets, lists any publication information although everything suggests that they were made during or shortly after World War I. Most of the sheets contain the actual or subtly altered lyrics and music of traditional French nursery songs. The cover states that children are the audience, but the often-chilling iconography, at odds with the comic style, hardly seems suitable for them. Music is a popular theme of the war, often the anthems of the Allies that are featured in *Les Musique de la guerre*. Heading one page is a narrow horizontal illustration of the country at peace, facing it, the degradations of war.

Guy Arnoux

Guy Arnoux supported the war effort with illustrations in many different formats, including posters, books, cover art, and portfolios. A favorite theme was to portray World War I as the zenith of French history, variations of this conceit appearing in all of the works on this wall. In several, a man fighting for France in the Great War is juxtaposed with his brave predecessors. Arnoux’s portfolio *Les Françaises*, dedicated to the mothers and widows of the soldiers who died for France, demonstrates that this conflict was not the first in which women provided support.

His fame was such that he was asked to create the cover for *La chanson des poilus* in contrast to the more realistic illustrations inside.

Lucien Laforge

Even Lucien Laforge, a leftist, Dreyfusard, and supporter of anarchism, created work related to the war, although whether it supported or critiqued the enterprise is sometimes unclear. A brilliantly hued portfolio portrays an impromptu entertainment at the front, a spy being apprehended, a family welcome to a soldier on leave, and another being entertained by his “godmother.” Encouraged by the government, women adopted soldiers, sending them letters and parcels and diverting them, as depicted in the postcard “portfolio” of a colonial combatant on leave. The broadside tells the story of the recent conflict in the form of a comic book fairy tale where the lovely young girls—France, England, and Belgium—are attacked but ultimately defeat the German ogre.

Case 1

Despite wartime shortages of paper and ink, both fine and inexpensive printing continued to appear in France. Many publications, while not official propaganda, were dedicated to the war effort. One remarkable new magazine was *La baïonnette*, published weekly from July 8, 1915. Printed on inexpensive wood pulp paper with processed color, its price, initially twenty centimes, made it widely accessible, as were the other items in this case. *La baïonnette* conveyed its take on the war visually, with no photographs and very little text. An enormous number and variety of French artists contributed to *La baïonnette*'s pages. Each sixteen-page issue focused on a particular theme, beginning with an arresting cover and featuring a two-page centerfold. *La baïonnette* forcefully transmitted its messages: how the war affected each French citizen, the evil of the enemy, the details of the conflict. Others took up the task. By 1915 the children's book series, *Les livres roses pour la jeunesse*, had turned to war, issuing more than thirty titles on this theme. Several publishers issued inexpensive games, printed on a single sheet of paper.

Case 2

French fashion, an important industry, became a strong symbolic tool to assert the power and predominance of Gallic culture and to differentiate the French from their enemies. Fashion illustrators, largely unemployed by this business for the duration of the conflict, turned their talents to supporting the effort in a variety of venues.

With each weekly issue of *La baïonnette* featuring a theme, the first on fashion appeared on August 12, 1915. Fashion occurred in some form in many issues, as well as in some general interest publications, such as *Fantasio*, which employed talented fashion illustrators executing patriotic themes. An editorial in the elegant fashion magazine *Gazette du bon ton* in the summer of 1915 declares that because France has just escaped the greatest peril and is proceeding toward certain victory, the magazine could be published. This sole wartime issue featured some illustrations related to the conflict. Drian did a series alluding to the war and Lepape's model survives a blast that dislodges her ensemble. But fashion illustrators, such as Dammy, also lent their talents to individual prints that served as unofficial propaganda.

Case 3

Blaise Cendrars

J'ai tué

Fernand Léger, Illustrator

Paris: A La Belle Edition, 1918

On loan from the Ryerson and Burnham Libraries, Art Institute of Chicago

An exhibited artist already engaged in avant-garde movements, Fernand Léger was mobilized at the war's outbreak and spent two years at the front, almost dying as a result of an attack of mustard gas at Verdun. Blaise Cendrars, a Swiss poet who enlisted in the French infantry when war was declared, lost his right hand in battle in 1915. Their experiences came together in *J'ai tué*, the first book illustrated by Léger. Executed in a Cubist style, it was perfectly suited to capture the chaos and confusion of battle.

Case 4

George Barbier

La guirlande des mois

Paris: J. Meynial, 1917

On loan from a private collection

The almanac, *La guirlande des mois*, was launched during the war and scenes of the conflict and allusions to it pepper its early years. The first silk cover features an elegant young woman crowning a French infantryman with a laurel wreath beneath a weeping cherry tree. Two doves perch on the topmost branches. It is a trope of love

dominating both victory and suffering. The cover of the 1919 volume shows a bower of roses sheltering a woman proffering the flower to an American soldier. The fleur-de-lys, an iris, is the official flower of France but the rose represents the country in many World War I images, perhaps because its red color and rosette shape allude to the cocarde.

Case 5

An established illustrator before the war, Charles Martin served in the infantry. A package containing materials to make sketches ultimately resulted in one of the most powerful evocations of life on the front lines. The title of this wartime publication, *Sous les pots de fleurs* (Under the flowerpots), is a *contrepèterie*, or spoonerism, for *sous les flots de peur*, beneath the waves of fear. The first full-page illustration, “Le bled en fleur,” depicts a wheat field dotted with poppies—the farmland that became battlefields—and a body amid the wheat. Martin went on to show the scorched earth and blasted trees of no-man’s-land stretching to the horizon. He consummately exploited the possibilities of black ink to create an oppressive darkness, both literal and metaphoric and his masterful exploitation of expanses of white paper heightens the dramatic power of other vignettes. In France, the early optimism about the war’s brief duration had now turned into a pessimism that it would extend to infinity, like the desolation of the landscape.

Martin returned to the theme of the Great War in several postwar books based on the conflict, whose tone is somewhat comic. Not surprisingly, these illustrations lack the immediacy of the earlier book.

The Children’s War

Perhaps because the young would inherit the legacy of triumph or defeat, children’s literature devoted to the theme of the war was widespread. The publishing house of Berger-Levrault was especially active. Founded in Strasbourg, it moved its operations to Paris and Nancy after the loss to Germany in the Franco-Prussian war, proudly restoring its natal city to its masthead at the time of victory.

Whether beautifully printed in color or cheaply produced on wood-pulp paper, many works encouraged children to support the righteous cause. Presumably, the aim of these authors was both patriotic and didactic. They extolled the conflict while inuring their

young readers to the temporary, or permanent, loss of fathers, brothers, and other loved ones.

While most works created for children supported the conflict, like literature for adults, some questioned the undertaking.

Case 4

H[enri] Gazan

Marie-Anne et son oncle Sam

Paris: G[aston] Boutit, 1919

On loan from a private collection

Marie-Anne et son oncle Sam, with text in English and French, tells the story of little Marie-Anne, the personification of France, who is stranded in the water, threatened on all sides by sharks and horrific sea creatures. To her rescue comes the tall, strapping Uncle Sam, identifiable by his white hair and beard, dressed in an American uniform. He defeats her enemies. This final illustration depicts them going together, facing a brilliant sunrise, “where dwell Friendship and Life . . . from which are banished Hatred and Death.”

J[oseph Porphyre] Pinchon

Bécassine chez les Turcs

Paris: Gautier et Languerua, 1919

Rare Book Collection

The comic strip *Bécassine* first appeared in 1905 in the inaugural issue of *La semaine de Suzette*, a magazine aimed at young girls. The protagonist is a young Breton housemaid. In *Bécassine chez les Turcs*, she finds herself in the land of an enemy, Turkey, which was part of the Triple Alliance. The illustration refers to two of her adventures during the war, *Bécassine pendant la guerre* (1916) and *Bécassine chez les alliés* (1917). Edouard Zier drew the later book as well as *Bécassine mobilisée* (1918).

Marcel Jeanjean

Sous les cocardes: Scènes de l'aviation militaire

Paris: Hachette, 1919

Historical Children's Book Collection

The heroic pilot of *Sous les cocardes* represents France, flying both literally and symbolically under the blue, white, and red of the tricolored circular cocarde that decorates the wings of his plane. World War I was the initial conflict in which aircraft were used extensively, mostly for reconnaissance. But in 1914 the French were the first to fire a machine gun from a plane. Children in postwar France must have been thrilled to identify with the exploits of the masters of this new machine and their role in the victory.

Pierre Chaine

Mémoires d'un rat

Henry Coudeur, Illustrator

Paris: Payot, 1924

Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

Chaine's *Mémoires d'un rat*, published in several illustrated editions, rehabilitates the scavengers of the dead and dying in the trenches. This rat and his compatriots become pets. Undoubtedly calming the fears of their masters, they help defend the city of Verdun and become heroes of the war. The pastel colors and comic observations of the illustrator of this edition, Henry Coudour, ably support the story.

Case 5

Charlotte Schaller

Histoire d'un brave petit soldat

Paris: Berger-Levrault, 1915

On loan from a private collection

Schaller's second book created during the war tells of a little toy soldier conscripted into the war. He is decorated for valor after killing a German. Subsequent adventures include his monoplane being shot down and his being taken prisoner but escaping. Finally, he triumphantly reenters the nursery, greeted by the cheering toys. While the illustrations lack the power of Schaller's previous book, *En guerre!*, they still convey a tale that must have been reassuring to children about the dear ones who had departed for the conflict.

Charlotte Schaller

En guerre!

Paris: Berger-Levrault, [1914]

On loan from a private collection

In *En guerre!* (At war!), the first of two children's books on the war written and illustrated by Schaller and published during the conflict, children act out the early months of the hostilities. One illustration depicts the battle of Liège. The Belgian army, tiny black figures, wages a futile assault on a pair of Prussian boots that dominate the entire landscape and sky. Blocks of primary color express the optimism of the children, mirroring the general feeling in the early days of the conflict. On the last page the children shout: "Vivent les alliés! Vive la France!"

Val-Rau

Spahis et tirailleurs: Pour Odile Kastler en l'année de guerre 1916

Paris: Berger-Levrault, 1916

Historical Children's Book Collection, Gift of the Joseph and Helen Regenstein Rare Book Fund

Through the agency of children and their toys, this book tells of the valor and commitment of the French colonial regiments: the *Spahis*, recruited primarily from Algeria, Tunisia, and Morocco, and the *Tirailleurs*, from Senegal and other French possessions in West, Central, and East Africa. Both groups saw extensive service on the western front. The extraordinary palette and the power of the compositions make this work exceptional. Printed entirely using pochoir, its illustrations are perhaps unequalled in children's books on the war.

André Alexandre

La veillée des p'tits soldats de plomb

André Foy, Illustrator

[France]: La Renaissance du Livre, [n.d.]

On loan from a private collection

The book refers to the popular French song "Marlbrough s'en va-t-en guerre" (Marlborough has gone to war.) In the original song, John Churchill, the 1st duke of Marlborough (1650–1722), has gone to war in Flanders. The British hero died in battle, but thanks to the assistance of toy soldiers who come to life at night in the nursery and magically travel to the front, the Germans are defeated, and the father of

this baby in his cradle survives.

Simone Bouglé

Bébés s'en vont en guerre! Une histoire et des images

Paris, Nancy, Strasbourg: Berger-Levrault, [1918]

Historical Children's Book Collection, Gift of Neil Harris and Teri J. Edelstein

Here, children enact the stages of the conflict from mobilization to fighting, being taken prisoner and escaping, and caring for the wounded. They also excel on the home front: they knit and send parcels of necessities to soldiers, grow vegetables, forgo new toys and treats, and contribute money to the national defense. They understand that, although they are small, they can help France.

Case 6

Lucien Descaves

Ronge-maille vainqueur

Lucien Laforge, Illustrator

Paris: Librairie Ollendorff, 1920

On loan from a private collection

Prepared in 1917, the book was banned by French censors and only published several years after the armistice. The story is told by the title rat, the sole victor of World War I. "Years when the harvest is red, are for us years of abundance," explains Ronge-maille, bearing the name La Fontaine had given him three centuries earlier. "The corpse of a human, on whatever side of the trenches, always tastes good. . . . We always have the last word."

L'oncle Hansi [Jean-Jacques Waltz]

L'Alsace heureuse

Paris: H. Floury, 1919

Historical Children's Book Collection, Gift of Samuel R. and

Marie-Louise Rosenthal

An unabashed promoter of French Alsatian culture, "Hansi," who had worked as a translator during the war, celebrated the return of Alsace to the French after the war in

a series of illustrated books. One picture that departed from his usual playful satire is “La belle au bois dormant.” Charles Perrault’s Sleeping Beauty, wearing the traditional Alsatian headdress, awakes in a bed decorated with the French cock. Above her head Sainte Odile, patron saint of Alsace, and Saint Georges killing the dragon guard her long sleep. A brave French soldier is her “prince.”

Paul Vaillant-Couturier

Jean sans pain: Histoire pour tous les enfants racontée

[Charles Alexandre] Picart le Doux, Illustrator

Paris: Clarté, 1921

On loan from a private collection

For the French victors, few books of any kind condemned the war, especially after the armistice. The antiwar children’s book *Jean sans pain* is an exception. Some of the color illustrations recall Charles Martin’s in *Sous les pots de fleurs* in 1917. Jean endures more than hunger. In the cold, his teeth chattering, he sees the degradation of war. A hare that accompanies him answers a query about how long the war will last: miles and miles and years and years.

Case 7

André Hellé

French Toys

Paris: L’Avenir Féminin, [n.d.]

On loan from a private collection

Intended for an English-speaking audience, primarily in North America, *French Toys* features brief essays by a number of prominent French authors such as Pierre Loti and Henri de Régnier. The book promoted the French cause in World War I through the metaphor of French playthings. “Children who will see the future for which are dying the sons of France, this book has been written for you.” The toys, many of them soldiers, depict the goodness, bravery, and morality of the French. The very large announced print run, 16,050 copies, attests to the publication’s ambition.

André Hellé

En seconde ligne: Airs militaires des armées françaises

Paris: Devambez, [n.d.]
On loan from a private collection

André Hellé's work in many different formats supporting the war effort ranged from illustrations for *La baïonnette* to postcards. *En seconde ligne* illustrates the bugle calls of the war, with both vignettes and music. Buglers call men to assemble in the morning, they accompany marches in formation and encourage troops—with African soldiers freely mixed into the line—to jog with packs on their backs. Here the bugler signals that all fires are to be put out. In the lower left corner of the page a just-extinguished candle still glows.

André Hellé
Alphabet de la Grande Guerre 1914–1916
Paris: Berger-Levrault, [1916]
On loan from a private collection

André Hellé's wooden toys of 1911 and his book illustrations certainly inspired children's books on the war in which toys participated in the conflict. This book begins with A—Alsace—and ends with Z, for Zouave, who, he assures his young readers, fights with great bravery, and does not exist simply to be the final letter in an alphabet book. In between, such pairings as “Batterie” and “Charge” made the war vivid and, critics asserted, too appealing to children. At least one adult found this acceptable fare: in 1916, a fond uncle inscribed this volume to his two nephews.

André Hellé
Histoire de quillebois soldat
Paris, Nancy, Strasbourg: Berger-Levrault, [1919]
Historical Children's Book Collection

Case 8

Charles Moreau-Vauthier

Histoire du petit chaperon rouge

Guy Arnoux, Illustrator

Paris: Librairie Lutetia, 1917

On loan from a private collection

“Petit chaperon rouge” (Little Red Riding Hood), first published by the French author Charles Perrault in 1697, has proven to be endlessly adaptable. In this version, published during World War I, it is not difficult to anticipate the identity of the wolf. Even Grandmère’s cap does not disguise the point at the top of his helmet (pickelhaube). Ironically, Moreau-Vauthier follows the retelling by the German Brothers Grimm, *Rotkäppchen*, in which a huntsman saves the little girl and her grandmother. As with most of Arnoux’s illustrations the style is simplified and powerful.

Case 9

La Grande Guerre par les artistes, 1914–15

“Union sacrée”

Eduardo García Benito, Illustrator

Paris: Les Beaux Livres Pour Tous, [1915]

Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

Published toward the beginning of the war, *La Grande Guerre* features the work of many artists, in approximately one hundred and fifty illustrations, in a variety of styles. Many are representational and range from battle scenes to allegories. Here, a *marquise* and her maid, the latter in the garb of the French Revolution, compare their two Zouave dolls and conclude they are just the same. Neither class nor politics is a barrier to the recognition of heroism.

André Hellé

“5 avril 1917/16 avril 1917”

Le livre des heures héroïques et douloureuses des années

1914, 1915, 1916, 1917, 1918

Paris, Nancy, Strasbourg: Berger-Levrault, 1919

Rare Book Collection, Gift of R.R. Donnelley & Sons

Admired as an illustrator of great wit, Hellé executed a history of the Great War in a more sober style. Modeled on a medieval book of hours, it tells the course of the war pictorially and uses a chronology of contemporary documents as the text. Hellé alternated his attention between the effect of the war on civilians and military actions, adeptly contrasting the palette and composition of each two-page spread in the book. He creates a rhythm of light and dark, happiness and despair, action and calm.

Case 10

Pierre Mac Orlan [Pierre Dumarchey]

La fin: Souvenirs d'un correspondant aux armées en Allemagne

Joseph Hémard, Illustrator

Paris: L'Édition Française Illustrée, 1919

Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

Mac Orlan's memories of his time as a war correspondent in Germany are illustrated with occasional slight sketches in black and white by the author. The cover, however, was executed by one of the most prolific and well-known French illustrators of the first half of the twentieth century, Joseph Hémard, just at the beginning of his most productive period. Hémard is best known for his humorous illustrations, but this cover strikes an appropriately somber note as the prototypical French soldier gazes over the German landscape.

Mario Meunier

Images de la vie des prisonniers de guerre

E. L[ucien] Boucher, Illustrator

Paris: Marcel Seheur, [1920]

On loan from a private collection

The lively action and cheerful colors in the frontispiece of Boucher's record of his tenure in a German prisoner-of-war camp give no inkling of the subject and tone of the pictures within. In his preface Mac Orlan aptly calls them beautiful images both

melancholic and sardonic. They capture the unending boredom and depression of imprisonment with purposefully simple compositions. Even the muted colors echo the inmates' despair and Meunier's brief evocative texts read like prose poems.

Joseph Hémard

Chez les Fritz, notes et croquis de captivité

Paris: L'Édition Française Illustrée, 1919

Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

The illustrator Joseph Hémard documented his years as a prisoner of war from October 1914 until December 22, 1918. The keen observation of human nature, the humor, and the dynamic shorthand that are so prevalent in his later career are already much in evidence. He classified his fellow prisoners: the differences between Russians from Moscow and those from the Caucasus, the variety of sports and activities that occupied the men, the diversity of his compatriots, who included, to name a few, Arabs, Senegalese, Serbs, Italians, and Japanese—a true gathering of the Allies.

Paul Guigneault

Pensées et fragments patriotiques

Paris: Maurice Glomeau, 1916

Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

An established, exhibited artist before the war, Paul Guigneault had already illustrated books. Here, he provided a frontispiece of a French soldier, holding the *tricolore* and urging his comrades forward. Perhaps the texts in this pocket-size volume were also meant as an encouragement to those actually waging battle. Its verses and epigrams feature among others Pascal, Racine, Saint Augustine, Robespierre, Hugo, and Napoleon.

Union des aveugles de guerre

Pierre Brissaud, Illustrator

Paris: Edition Foetisch, 1926
Rare Book Collection, Gift of Neil Harris and Teri J. Edelstein

Both sides deployed chemical weapons in World War I, beginning with the use of tear gas by the French in 1914. The Germans made the most extensive use of chemical agents that killed or caused permanent disabilities, such as blindness. Numerous organizations, or unions, were founded to aid those left sightless by the war. Here, Pierre Brissaud, a famous illustrator who often specialized in fashion, gave his talents to design the program cover for a benefit performance to raise money for blinded soldiers.

Case 12

Robert Burnand

Reims: la cathédrale

Eduardo García Benito, Illustrator

Paris, Nancy, Strasbourg: Berger-Levrault, [1918]

Encyclopaedia Britannica Collection of Children's Literature

Reims Cathedral, the site of the coronation of French kings, became a symbol of the desecrations of the Germans and a focus of anti-German propaganda. The cathedral was damaged on September 20, 1914, during one of the opening engagements of the war. The Smiling Angel of the facade was often deployed as a symbol of hope. *Reims: La cathédrale* offers children a patriotic history of France through the tale of a young wounded World War I soldier who sees a vision of that angel. In the final scene the cathedral and its angel preside over a bucolic paradise of peace.

Louise-Andrée Roze

Josette et Jehan de Reims

Henriette Damart, Illustrator

Paris, Nancy: Berger-Levrault, [n.d.]

On loan from a private collection

Using bright unmodulated colors and simplified forms reminiscent of the stained glass depicted in the book's pages, Damart's illustrations join Roze's text to tell the story

of the great French cathedral of Reims, from the work of stonemasons carving the Smiling Angel and the church's use for the coronation of French kings. The blue-helmeted soldiers accompanying Charles VII prefigure soldiers retaking the city from the Germans in World War I.

Lucie Paul-Margueritte

Toinette et la guerre

Henriette Damart, Illustrator

Paris, Nancy: Berger-Levrault, [1917]

On loan from Richard Cheek

Toinette et la guerre alludes to events of the war as refracted through the lens of the playroom. Perhaps inspired by Charlotte Schaller's illustrations, Riri, the heroine's brother, clothed in military uniform, celebrates the victory of the Marne astride his rocking horse, commanding his toy soldiers with a bugle blast and upraised saber. Damart vividly depicted the past experiences of a Belgian girl taken in by this family. Against a sunset suffused with red, the gigantic figure of a soldier in his pickelhaube hastens the departure of a ragtag group of refugees on the distant horizon.

Case 13

A.S.C. [Army Service Corps]

Types de l'armée américaine en France

Jean-Emile Laboureur, Illustrator

Paris: La Belle Edition, 1918

On loan from a private collection

Created on the occasion of President Wilson's visit to the Paris Peace Conference, the cover of Laboureur's book depicts women and children waving welcome as the American forces arrive in France. One woman flourishes a large bouquet as the ship steams into port. The interior illustrations present faces of the Americans, beginning with the General, and including every branch of the military. The strong lines and minimal

details of the portrait vignettes, done in woodcut, make this one of Laboureur's most distinctive wartime works.

André Maurois

Les discours du Docteur O'Grady

Jean-Emile Laboureur, Illustrator

Paris: Société d'Édition, 1929

On loan from a private collection

Having worked with the British Expeditionary Forces himself, like André Maurois, the author, J.-E. Laboureur, proved a perfect illustrator of Maurois's garrulous postwar tale of the comic adventures of Doctor O'Grady during the conflict. Laboureur worked in different styles for his various books on the war. This volume is his most realistic and detailed. The popularity of Maurois's book, and its sequel,

Xavier Marcel Boulestin

Dans les Flandres britanniques

Jean-Emile Laboureur, Illustrator

Paris: Dorbon-aîné, 1916

On loan from a private collection

In *Dans les Flandres britanniques*, Laboureur's illustrations reflect his time with the British Expeditionary Forces in Belgium acting as an interpreter for the army. Perhaps because he was not directly involved with the fighting, the book portrays the soldiers at leisure attending an impromptu theatrical performance, viewing boxing matches, flirting with pretty girls. However, in this representation of an outdoor scene, the shapes of the trees recall the smoke of battle. Laboureur's simple abstracted figures and almost cubist landscapes reveal his involvement with contemporary avant-garde art.