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Reckoning with Millet's "Man with a Hoe," 1863-1900

Second Supplement to the Catalogue of Books in the Mercantile Library of the City of New York

Wartime Journalism, 1939-1943

Supplement to the Catalogue of Books in the Mercantile Library of the City of New York

Le Guide Musical

Singing the English

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## BEST CAMILLE

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**Tenebrionidea** Rutgers  
University Press

The essays in this collection are based on papers given at a conference on detective fiction in European culture, held at the University of Exeter in September 1997. The range of topics covered is designed to show not only the presence and variety of narratives of detection across different European countries and their different media (although there is a predictable emphasis on the novel). It also illustrates the fertility of the genre, its openness to a spectrum of readings with different emphases, formal as well as thematic. Approaches to detective fiction have often tended to confine them-selves to 'symptomatic' interpretation, where details of the fictional world represented are used to diagnose a specific set of social preoccupations and priorities operative at the time of writing. Such approaches can yield valuable insights.

Nonetheless there is a risk of limiting the value of the genre as a whole solely to its role as a mirror held up to society. In this perspective, issues of structure and style are sidelined, or, if addressed, are praised to the extent that they approach invisibility -- concision, spareness, realism are the qualities singled out for praise. The genre also gives much scope for formal innovation -- and indeed has often attracted already established 'mainstream' writers and filmmakers for just this reason. The eclectic diversity of the detective narratives considered in this volume reveal the malleability of the traditional constraints of the genre. The essays bear rich testimony to the value of considering the interplay of thematic and structural issues, even in the most apparently unselfconscious and popular (or populist) forms of narrative. The patterns of reassurance, the triumph of intellect and the ordered, rational world 'of old' are now challenged by the need to foreground the problems, ambiguities and uncertainties of the self and of society. The

plurality of meanings and the antithetical imperatives explored in these detective narratives confirm that the most recent forms of the genre are not mere palimpsests of their 'golden age' precursors. The subversion of traditional expectations and the implementation of diverse stylistic devices take the genre beyond mere homage and pastiche. The role of the reader/spectator and critic in conferring meaning is a crucial one.

*Humanistica Lovaniensia*  
Rodopi

When blacksmith Pierre Michaux affixed pedals to the front axle of a two-wheeled scooter with a seat, he helped kick off a craze known as velocipedomania, which swept France in the late 1860s. The immediate forerunner of the bicycle, the velocipede similarly reflected changing cultural attitudes and challenged gender norms. Velocipedomania is the first in-depth study of the velocipede fad and the popular culture it inspired. It explores how the device was hailed as a symbol of France's cutting-edge technological advancements, yet also

marketed as an invention with a noble pedigree, born from the nation's cultural and literary heritage. Giving readers a window into the material culture and enthusiasms of Second Empire France, it provides the first English translations of 1869's *Manual of the Velocipede*, 1868's *Note on Monsieur Michaux's Velocipede*, and the 1869 operetta *Dagobert and his Velocipede*. It also reprints scores of rare images from newspapers and advertisements, analyzing how these magnificent machines captured the era's visual imagination. By looking at how it influenced French attitudes towards politics, national identity, technology, fashion, fitness, and gender roles, this book shows how the short-lived craze of velocipedomania had a big impact.

August Zang and the French Croissant Walter de Gruyter

This book examines security cooperation between Western states. Security cooperation occurs between Western (i.e. European and North American) states as a coping mechanism, as an imperfect substitute for integration. The book investigates the reasons

for cooperation, what Aristotle called the 'final cause', as well as the material, formal, and efficient causes of cooperation. Such a causal explanation is based on a Critical Realist philosophy of social science. The book is also based on an embedded multiple-case study; the states studied are the United States, France, and Luxembourg. Within each state, the embedded subcases are three types of state security organizations: the armed forces, law enforcement, and intelligence agencies, which have rarely been compared in this way. Comparing different types of states and different types of state security organizations has allowed temporal, spatial, national, and functional variation in cooperation to be identified and theorized. The empirical evidence studied includes participant observations at the North Atlantic Treaty Organization and documents such as state policy documents, annual reports by organizations, reports by parliaments and non-governmental organizations, autobiographies, books by investigative journalists, and articles by newspapers and

magazines. The book is also based on a score of elite interviews with ambassadors, diplomatic liaisons, ministerial advisors, foreign ministry officials, and military commanders. This book will be of much interest to students of security studies, intelligence studies and International Relations in general.

*News over Five Millennia* Getty Publications

Introduction. Hybridity: The Never-ending Metamorphosis?, Encounters of a Heterogeneous Kind: Hybridity in Cultural Theory, National Reconciliation and Colonial Resistance: The Notion of Hybridity in José Martí, Mestizaje: "I understand the reality, I just do not like the word:" Perspectives on an Option, On Border Artists and Transculturation: The Politics of Postmodern Performances and Latin America.

The Wretched of France Routledge

En pleine congruence avec l'ambition du Groupe Européen pour l'Administration Publique d'encourager les échanges interculturels, ce livre constitue une entreprise originale, mi-anglophone mi-

francophone. Cet ouvrage issu du Congrès du GEAP 2010 a pour objet de combler un déplorable fossé et de donner une visibilité internationale au « cas français ». Dès lors ce livre, en 18 chapitres rédigés en français par une équipe interdisciplinaire (politistes, sociologues, historiens, socio-historiens, juristes) avec plus de 150 pages en anglais et une vaste bibliographie unifiée, entend offrir à tous les spécialistes de l'administration publique de par le monde un point d'accès unique au plus récent état des savoirs sur l'administration en France - ce pays où le mot État s'écrit avec un E majuscule.

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 ===== In full compliance with the ambition of the European Group for Public Administration to encourage cross-cultural exchanges, this book is a genuinely original undertaking. It is a hybrid Anglophone-Francophone product. This book from EGPA 2010 Conference purpose to bridge a regrettable gap and to give international visibility to the "French case". Thus, this book, in 18

chapters written in French by an interdisciplinary team (political scientists, sociologists, historians, sociohistorians, jurists) with more than 150 pages in English and a vast unified bibliography, offers to all students of public administration in the world a unique entry gate to the latest state of the art of administrative studies in France - this country where the State is to be spelled with a capital S.

*Outrage and Insight*  
 Rodopi

The rulers of Renaissance France regarded war as hugely important. This book shows why, looking at all aspects of warfare from strategy to its reception, depiction and promotion.

**Security Cooperation between Western States** BRILL

Many recent studies of French politics have tended to concentrate on the French political system in isolation. Contemporary France aims to set the working of the French political system into its historical, social and economic context. The first section gives a succinct description of the main developments since 1944 in all major contexts - economy, society,

domestic politics and foreign relations. The authors then analyse the economic, social and cultural structures of present-day France, and discuss the institutional framework of decision-making and the major political forces involved in it. There are also chapters on French external and defence policy and on the education system, all of which are set in the context of the political system as a whole. Aimed primarily at students of European history and politics or of French society and culture, the book assumes little knowledge in the social sciences and will be readily accessible to beginners in this field.

*Unforeseeable Americas*  
 University of Toronto Press

Late nineteenth-century France was a nation undergoing an identity crisis: the uncertain infancy of the Third Republic and shifting alliances in the wake of the Franco-Prussian War forced France to interrogate the fundamental values and characteristics at the heart of its own national identity. Music was central to this national self-scrutiny. It comes as little surprise to us that

Oriental fears, desires, and anxieties should be a fundamental part of this, but what has been overlooked to date is that Britain, too, provided a thinking space in the French musical world; it was often – surprisingly and paradoxically – represented through many of the same racist terms and musical tropes as the Orient. However, at the same time, its shared history with France and the explosions of colonial rivalry between the two nations introduced an ever-present tension into this musical relationship. This book sheds light on this forgotten musical sphere through a rich variety of contemporary sources. It visits the café-concert and its tradition of ‘Englishing up’ with fake hair, mocking accents, and unflattering dances; it explores the reactions, both musical and physical, to British evangelical bands as they arrived in the streets of France and the colonies; it considers the French reception of, and fascination with, folk music from Ireland and Scotland; and it confronts the culture shock felt by French visitors to Britain as they witnessed British music-making for the first time. Throughout, it

examines the ways in which this music allowed French society to grapple with the uncertainty of late nineteenth-century life, providing ordinary French citizens with a means of understanding and interrogating both the Franco-British relationship and French identity itself.

**Le Jacquard** Indiana University Press

In June 1816, the *Medusa*, flagship of a French expedition to repossess the colony of Senegal from the British, set sail but ran aground off the desolate West African coast. The evacuation of the frigate was chaotic and cowardly - 146 men and one woman were herded aboard a makeshift raft which was then abandoned in mid-ocean, cut loose by the convoy of lifeboats which had pledged to tow it to safety. The drifting raft carried those who survived to the very frontiers of human experience. Crazed, parched and starving, the diminishing band slaughtered mutineers, ate their dead companions and organized a tactical extermination of the weakest among them. Among the handful of survivors from the raft were two men whose

written account of the tragedy catalogued the trail of government incompetence, indifference, and cover-up. Their book became a best-seller which rocked Europe and inspired the promising artist, Théodore Géricault. Reeling from an illicit affair with his attractive young aunt, he threw himself into an exhaustive study of the *Medusa* tragedy. Set in the politically fragile world of Restoration France, the murk of Georgian London and along the dangerous West African coast where the French were covertly regenerating the outlawed slave trade, *Medusa* witnesses error and outrage turned into a bestseller, and that bestseller transformed into one of the masterpieces of Western art.

*British and Foreign State Papers* Random House

The International Federation of Library Associations and Institutions (IFLA) is the leading international body representing the interests of library and information services and their users. It is the global voice of the information profession. The series IFLA Publications deals with many of the means through which libraries,

information centres, and information professionals worldwide can formulate their goals, exert their influence as a group, protect their interests, and find solutions to global problems.

*Renaissance France at War* BRILL

Du Télégramme de Brest aux Dernières Nouvelles d'Alsace, de La Voix du Nord à La Provence, la presse régionale est une source inépuisable d'histoires extraordinaires et de faits-divers insolites : un homme s'immole par amour ; un autre, à quelques kilomètres de là, plonge pour aller secourir un conducteur piégé dans sa voiture immergée ; un bourg provençal fait vivre un cauchemar à une famille parisienne, tandis qu'à Marseille on traque le "fantôme de la fac de lettres"... L'auteur nous fait découvrir avec amusement, étonnement et parfois horreur plus de deux cents histoires de folie douce, d'actes de courage, de mésaventures rocambolesques et de drames bouleversants.

Guide de la France des faits divers OUP Oxford  
J.M.G. Le Clézio et la métaphore exotique propose une analyse détaillée et approfondie de l'oeuvre de J.M.G. Le

Clézio, prix Nobel de littérature 2008. La question de la « métaphore exotique » sert ici de fil conducteur et permet d'éclairer le corpus leclézien d'un triple point de vue textuel, anthropologique et psychanalytique.

L'inscription problématique de l'espace et du voyage domine en effet toute la production littéraire de Le Clézio; et cette inscription s'accompagne d'une certaine ambiguïté générique. D'une part l'analyse montre que l'écriture du voyage fonctionne chez Le Clézio, comme chez Segalen, comme une « écriture des limites », c'est-à-dire comme un déplacement du sujet et du sens. Mais d'autre part l'analyse montre que l'écriture du voyage dessine chez Le Clézio un rapport singulier et ambivalent à l'espace postmoderne, au désenchantement du monde et à la disparition des grands mythes fondateurs, interrogeant l'acte même de la création littéraire. A la fois humaniste et antidogmatique, l'oeuvre de J.M.G. Le Clézio se situe ainsi de façon originale dans les marges des grands mouvements littéraires du XXe et du

XXIe siècle, du Nouveau Roman des années 60 à la « littérature-monde » d'aujourd'hui.

### **Victims of the Book**

TheBookEdition

- The Papin sisters -- two maids who shocked France by savagely butchering their mistress and her daughter. -  
Violette Nozières -- arrested for poisoning her mother and father. The serial murderer Eugen Weidmann -- the last man to be publicly guillotined in France. These sordid tales, widely disseminated by the French press in articles known as the faits divers, have inflamed the imaginations of French writers and intellectuals from Zola and de Beauvoir to Barthes, Foucault and Lacan. They are the basis for some of the most enduring characters in French fiction -- Julian Sorel, Emma Bovary and Thérèse Desqueyroux -- and continue to enthrall readers on a daily basis. This fascinating book is the only systematic study of the creative relationship between French writers and intellectuals and the fait divers. In addition to finding inspiration in these items, many French novelists and intellectuals have been moved to

comment on the psychological, social and judicial issues to which they habitually give rise. The study of this phenomenon underscores the powerful hold the sensational has exerted on the nation's psyche and shows how the more lurid aspects of popular culture have fired the imaginations not only of the masses but of the intelligentsia as well.

Catalogue of the Mercantile Library in New York. Supplement  
Springer

This bilingual (English-French) anthology of early modern fictitious catalogues presents a multitude of texts, from the genre's beginnings (Rabelais's satirical catalogue of the Library of St.-Victor (1532)) to its French and Dutch specimens from around 1700.

Newspapers in International Librarianship  
Leuven University Press

In occupied Belgium during World War II, Paul de Man (1919-1983) wrote music, lecture, and exhibition reviews, a regular book column, interviews, and articles on cultural politics for the Brussels daily newspaper *Le Soir*. From December 1940 until he resigned in November 1942, de Man

contributed almost 200 articles to this and another newspaper, both then controlled by Nazi sympathizers and vocal advocates of the "new order." Later to become one of the most respected and influential literary theorists in America, de Man, then 21 and 22 years old, wrote primarily as the chief literary critic for *Le Soir*. His weekly column reviewed the latest novels and poetry from Belgium, France, Germany, and England. De Man commented extensively on major propaganda expositions, and interviewed leading writers and cultural figures, including Paul Valery and the future Vichy Education minister Abel Bonnard. The political extremes of de Man's wartime writing are marked by two articles. His single anti-Semitic article, "Les Juifs dans la littérature actuelle" (4 March 1941), acquiesces in the deportation of Jews to "a Jewish colony isolated from Europe." But de Man later argued in defense of a Resistance-linked journal ("A propos de la revue *Messages*," 14 July 1942) against the "totalitarian" censors' "unconsidered attacks." This volume reprints in facsimile all of de Man's

articles in *Le Soir* as well as three articles he wrote prior to the occupation in 1940 as editor of the liberal *Cahiers du Libre Examen*. It also includes English translations of the ten articles written in Flemish for the Antwerp paper *Het Vlaamsche Land*, in March-October 1942. The collection appears under the auspices of the *Oxford Literary Review*, England's leading theoretical journal for over a decade.

La France des faits-divers

Taylor & Francis  
Studying works by authors including Gide, Breton, Aragon, Yourcenar, Duras, and Modiano, this volume rethinks twentieth-century French literature and engages with the question of distinctions between the factual and the fictional.

**Early Modern Catalogues of Imaginary Books** U of Nebraska Press

Yes an Austrian brought the croissant to France. But it wasn't Marie-Antoinette. Half a century after her time, an Austrian officer opened a bakery in Paris which became the place to go. The *Boulangerie Viennoise* introduced Viennese techniques which would one day lead to the

baguette, and was known for its Viennese loaves and its kipfel - small rolls in the shape of a crescent. Or, as the French say, croissant. August Zang didn't stay long - having brought "viennoiserie" to France, he went back to Vienna to found the newspaper 'Die Presse', and with it, the modern Austrian daily press. This work discusses the history of the kipfel, why two common tales about the croissant are myths, how the Boulangerie was started and its influence on French baking, and August Zang's subsequent career. This second edition includes a closer look at the rue de Richelieu in the nineteenth century and at Viennese baked goods in general, an expanded analysis of Zang's innovations and influence, a glance at the changes in bakery decor and revised overviews of the baguette and the changes in the croissant, as well as additional mentions of Zang in the American press.

*Gender, Citizenship and Newspapers* Primento  
*Victims of the Book* uncovers a long-neglected but once widespread subgenre: the fin-de-si?cle novel of formation in France. Novels about and

geared toward adolescent male readers were imbued with a deep worry over young Frenchmen's masculinity, as evidenced by titles like *Crise de jeunesse* (Youth in Crisis, 1897), *La Crise virile* (Crisis of Virility, 1898), *La Vie st?rile* (A Sterile Life, 1892), and *La Mortelle Impuissance* (Deadly Impotence, 1903). In this book, Francois Proulx examines a wide panorama of these novels, many of which have rarely been studied, as well as polemical essays, pedagogical articles, and medical treatises on the perceived threats posed by young Frenchmen's reading habits. Against this cultural backdrop, he illuminates all that was at stake in representations of the male reader by prominent novelists of the period, including Jules Vall?s, Paul Bourget, Maurice Barr?s, Andr? Gide, and Marcel Proust. In the final decades of the nineteenth century, social commentators insistently characterized excessive reading as an emasculating illness that afflicted French youth. Fin-de-si?cle writers responded to this pathologization of reading with a profusion of novels addressed to young male readers, paradoxically

proposing their own novels as potential cures. In the early twentieth century, this corpus was critically revisited by a new generation of writers. *Victims of the Book* shows how Gide and Proust in particular reworked the fin-de-si?cle paradox to subvert cultural norms about literature and masculinity, proposing instead a queer pact between writer and reader.

[Nouvelle Collection Des M?moires Pour Servir ? L'histoire de France](#)  
 Routledge

During the decades of empire (1870-1914), legendary heroes and their astonishing deeds of conquest gave imperialism a recognizable human face. Henry Morton Stanley, Pierre Savorgnan de Brazza, Charles Gordon, Jean-Baptiste Marchand, and Hubert Lyautey all braved almost unimaginable dangers among "savage" people for their nation's greater good. This vastly readable book, the first comparative history of colonial heroes in Britain and France, shows via unforgettable portraits the shift from public veneration of the peaceful conqueror to unbridled passion for the

vanquishing hero. Edward Berenson argues that these five men transformed the imperial steeplechase of those years into a powerful "heroic moment." He breaks new ground by linking the era's "new imperialism" to its "new journalism"—the penny press—which furnished the public with larger-than-life figures who then embodied each nation's imperial hopes and anxieties.

#### Velocipedomania

Bloomsbury Academic  
The Making of Visual News sets out to show how photography has changed the way we read, report and sell the news. It investigates how photographs first became news images at the end of the nineteenth century and how magazines in the USA, the UK, France and Germany have put them

to use ever since. Drawing on a wide selection of images, author Thierry Gervais (in collaboration with Gaëlle Morel) analyses news photographs in the context of their original presentation in print. Highly illustrated, the book contains 85 full colour magazine layouts and spreads, offering the reader a view of how photographs were and are used in print publications, including Life, Picture Post, the Berliner Illustrierte Zeitung and VU. It examines how photographs were employed to attract new readers throughout the twentieth century, arguing that photography was the main tool by which news editors sought to communicate the news and attract a broader readership. Looking

beyond the roles of photographer and journalist, this study also highlights the contributions of picture editors and artistic directors; by commissioning photographs and incorporating images into magazine layouts, these figures played critical but often overlooked roles in the construction of visual news, even as they crafted unique styles for their publications. Charting changes in technology and reportage, as well as broader social and political histories, The Making of Visual News offers new insight into the history of photojournalism, making this an essential resource for students and scholars of photojournalism and the history of photography, media and culture