

# Edouard Dujardin:

## An Inventory of His Papers at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Dujardin, Edouard, 1861-1949
<b>Title:</b>	Edouard Dujardin Papers
<b>Dates:</b>	1861-1951
<b>Extent:</b>	105 boxes, 1 oversized box (44.52 linear feet)
<b>Abstract:</b>	Edouard Dujardin is perhaps most famous for his first novel <i>Les Lauriers sont coupés</i> which James Joyce credited as his inspiration to use the interior monologue in <i>Ulysses</i> . Dujardin's papers document his career as novelist, poet, playwright, <i>publiciste</i> , journalist, and history of religion professor.
<b>Call Number:</b>	Manuscript Collection MS-1237
<b>Languages:</b>	Material written in English, French, and German
<b>Note:</b>	We gratefully acknowledge the assistance of the Andrew W. Mellon Foundation, which provided funds for the processing and cataloging of this collection.
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchase, 1977 (R7430)
<b>Processed by</b>	Monique Daviau, Catherine Stollar and Richard Workman, 2004
<b>Repository:</b>	The University of Texas at Austin Harry Ransom Center

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## Biographical Sketch

Edouard Emile Louis Dujardin was born near Blois, France, on November 10, 1861, the only child of Alphonse (a sea captain) and Théophile Dujardin. The family moved to Rouen, where Edouard attended school. He subsequently studied in Paris in preparation for entering the École Normale Supérieure, but, in spite of having been an excellent student, he did not pass the entrance examinations. Instead, he followed his musical interests and enrolled briefly in the Paris Conservatoire. Among the lifelong friendships formed during his school years were those with the writer Aristide Marie and the composers Claude Debussy and Paul Dukas.

In 1882, supported by a modest stipend from his parents, Dujardin began his literary career by writing articles on music. That spring he was sent to London to report on the first production in a non-German-speaking country of Wagner's complete *Ring des Nibelungen*, and, despite his ignorance of German, he fell completely under Wagner's spell. Later that same year he made the first of many pilgrimages to Germany to hear Wagner's operas. In 1884 in Munich he met the Englishman Houston Stewart Chamberlain, whom Dujardin credited with enhancing his appreciation of Wagner and in discussions with whom he concocted the idea of a French review devoted to Wagner's music and ideas. Thus was born the *Revue wagnérienne*, which appeared from February 1885 until July 1888.

During this period, Dujardin also became a member of the circle that met Mondays at the home of the Symbolist poet, Stéphane Mallarmé, who also had a profound influence on Dujardin's life. Dujardin and Mallarmé remained close friends until Mallarmé's death in 1898; Dujardin even proposed unsuccessfully to Mallarmé's daughter Geneviève in 1889.

In 1886 Dujardin assumed editorship of the *Revue indépendante*, a journal devoted to literature, turning it into an important voice for the symbolists. His earliest books were first published in the pages of this journal: the short stories *Les Hantises* in 1886; the prose poem *A la gloire d'Antonia* in 1887; his novel *Les Lauriers sont coupés* in 1887 (published in book form in 1888), which James Joyce credited as having given him the idea for the interior monologue style of writing; *Litanies*, a collection of musical settings of his own poems in 1888; and the prose poem *Pour la vierge du roc ardent* in 1888.

Dujardin's parents lived briefly in Paris during this period, having bought a house there, but eventually returned to Rouen. Upon their deaths, Dujardin inherited the Paris house and a large sum of money. Part of his fortune apparently went to the building of Val-Changis, a château in Fontainebleau, and part went into lavish productions of a trilogy of plays: *Antonia* (produced 1891), *Le Chevalier du passé* (1892), and *La Fin d'Antonia* (1893).

Dujardin's expensive and somewhat dandyish tastes in clothing and jewelry and his willingness to run up debts deceived many of his friends into thinking he was wealthy. He was a frequent part of Parisian night life as well, with his friends Henri Toulouse-Lautrec, Charles Conder, William Rothenstein, Victor Joze, and Louis Anquetin. Dujardin also had large numbers of female friends, many of them involved in the theater in some way, and many of them in frequent need of financial assistance. During the years 1883-1885 he had an intense love affair with the actress Andrée de Mora (the model for Léa d'Arsay in *Les Lauriers sont coupés*) and proposed marriage to Tony Riedel, the daughter of German musician Carl Riedel, and between 1890 and 1893 he was involved with the dancers Jeanne Fontaine, Jane Avril, Mary Hamilton, and Marguerite Guez, and the actress Jane Thomsen.

All this activity took a financial toll, and by 1893 Dujardin found himself near ruin. He entered a period of vigorous business activity that lasted until 1908 and apparently involved a variety of endeavors including real estate, gambling, importing and exporting goods, offering marketing and advertising services for periodicals, retailing of beauty products, and perhaps other money-making ventures. He also worked as a journalist for a number of publications during this period, including *Journée* and *Fin de siècle*, whose personal advertisements caught the eye of police, resulting in Dujardin's sentencing in 1894 to jail time and a fine for offenses against public morals, which were later remitted.

Dujardin still managed to find time for an active personal life. In February 1896 a young would-be actress and artist's model named Madeleine Boisguillaume gave birth to his son, Emile, and in November of the same year, he married Germaine Teisset in a civil ceremony. Germaine was a poorly educated but apparently beautiful girl who had also caught the eye of the painter Charles Conder, and whose inability to choose between the two men almost led them to fight a duel in 1893. The marriage ended in a separation in 1901. The couple did not actually divorce until 1924, when Dujardin was preparing to remarry.

In the early years of the new century Dujardin began to turn his attention to scholarly pursuits. He enrolled in the École Pratique des Hautes Études as a student of the history of religion, received his diploma in 1906, and the same year published the first of a series of works in the field, *La Source du fleuve chrétien*. In 1913 he was given a lectureship at the École, where he gave classes in religious studies until 1922. He continued his research for the rest of his life, publishing his magnum opus, *Histoire ancienne du dieu Jésus* in four parts: *Le Dieu Jésus: Essai sur les origines et la formation de la légende évangélique* (1927), *Grandeur et décadence de la critique, sa rénovation: Le Cas de l'abbé Turmel* (1931), *Le Première génération chrétienne: Son destin révolutionnaire* (1935), and *L'Apôtre en face des apôtres* (1945).

During this period Dujardin kept up his output of creative works as well. In 1898 he published his second and last novel, *L'Initiation au péché et à l'amour*. He collected his early poetry in the volume *Poésies* (1913) and published verse inspired by World War I in *Mari magno* (1921). He produced five more plays: *Marthe et Marie* (1913), *Les Epoux d'Heur-le-Port* (1919), *Le Mystère du Dieu mort et ressuscité* (1923), *Le Retour des enfants prodigues* (1924), and *Le Retour éternel* (1932). He also continued to produce works of literary and social criticism and reminiscence, such as *Les Premiers Poètes du vers libre* (1922), *Demain ici ainsi la révolution* (1928), *Le Monologue intérieur* (1931), *Mallarmé par un des siens* (1936), *Rencontres avec Houston Stewart*

*Chamberlain* (1943), and *De l'ancêtre mythique au chef moderne* (1943).

Dujardin also continued his involvement with journalism. In 1904 he cofounded the *Revue des idées* with Rémy de Gourmont and managed the journal for four years before turning it over to Gourmont. From 1906 to 1908 he worked as *publiciste* for Ernest Judet's *Eclair*, a journal with such a strong pro-German bias that it brought both Judet and Dujardin into court on charges of treason, of which both were eventually acquitted. From 1917 to 1922 he edited *Cahiers idéalistes*, a journal he founded to promote opposition to the war. In the 1930s Dujardin began to write travel pieces for commercial magazines, and just before World War II he gave a series of radio broadcasts on literary topics.

Dujardin's personal life remained eventful as well. On separating from Germaine in 1901 he briefly resumed an alliance with Madeleine, the mother of his son, had an affair with Jane Hugard, and then took up with the actress Yvonne André for several years. After the end of their affair, he resumed his relationship with Jane Hugard, a successful dancer with the Paris Opéra and a teacher of dance whose tendency toward depression was aggravated by the death of her son Jean in 1914. Their affair lasted for several years before gradually evolving into one of the closest friendships of Dujardin's later life. Following their breakup, Dujardin had a brief affair with his Swiss secretary, Lony Bauen, which resulted in a second child, his daughter Rosegrande, born in 1920. As he had done for his son, Dujardin furnished financial support for both mother and child and maintained close ties. Rosegrande lived in Switzerland with her mother until 1935, when Dujardin brought her to Paris for school.

In 1924 Dujardin married Marie Chenou, a woman thirty years his junior who wrote novels and poetry under her married name. Dujardin finally found what he said was his dearest hope: a peaceful and productive old age. They remained married until his death at the age of eighty-seven on October 31, 1949.

## Sources:

Dawson, Terence. "Edouard Dujardin." *Dictionary of Literary Biography*, <http://galenet.galegroup.com> (accessed November 23, 2004).

McKilligan, Kathleen M. *Edouard Dujardin: "Les Lauriers sont coupés" and the Interior Monologue*. Hull, England: University of Hull, 1977.

Rothenstein, William. *Men and Memories*. London: Faber & Faber, 1932.

## Scope and Contents

Handwritten and typed manuscripts; correspondence; financial, legal, and business records; carbon and letterpress copies, and printed material comprise the Edouard Dujardin Papers. The papers are arranged in five series: I. Literary Career, 1872-1950 (12 boxes), II. Correspondence, 1871-1949 (83 boxes), III. Personal Papers, 1872-1950 (5.5 boxes), IV. Family Papers 1861-1950 (1.5 boxes), and V. Third-Party Works and Correspondence, 1879-1951 (3 boxes). The vast majority of the collection is in French, although some documents in German, English, Latin, Italian, and Greek are present as well. All materials were acquired by purchase in 1977.

Series I. Literary Career contains typed and handwritten creative works that span from Dujardin's childhood to his old age. While his earlier works were focused on poetics and literary fiction, his later works mostly relate to his interest in early Christianity. Also contained in this series are items relating to his teaching, including lecture notes and radio scripts.

Series II. Correspondence constitutes nearly three-quarters of the Edouard Dujardin Papers and contains letters between Dujardin and his family, his literary friends, and his business associates. Major and/or notable correspondents include Guillaume Apollinaire, Lony Bauen, Alphonsine Beau, Madeleine Boisguillaume, André Breton, Basil Hall Chamberlain, Houston Stewart Chamberlain, Colette, Alphonse and Théophile Dujardin, Émile Dujardin, Germaine Dujardin, Paul Dukas, Paul éluard, Paul Fort, Jane Hugard, J.-K. Huysman, James Joyce, Victor Joze, Pierre Louÿs, Stéphane Mallarmé, Aristide Marie, Albert Messein, George Moore, Gaston Picard, Han Ryner, Paul Valéry, Richard Wagner, and Willy. This series is arranged alphabetically by the correspondent's name, with both outgoing and incoming correspondence interfiled. Four boxes of letters from unidentified correspondents are arranged chronologically. An index of all identified correspondents is present in this finding aid. Additional correspondence is found in Series III. Personal Papers, IV. Family Papers, and V. Third-Party Works and Correspondence.

Series III. Personal Papers is composed of bills and receipts, travel documents, school records, and items relating to Dujardin's business interests. Series IV. Family Papers contains birth certificates, correspondence, works, school records, and legal papers concerning members of Dujardin's family. Letters between Dujardin and his family are located in Series II. Correspondence.

Manuscripts submitted for publication to one of Dujardin's literary journals are found in Series V. Third-Party Works and Correspondence, including the dossier of materials from *Cahiers idéalistes*. Correspondence between his friends, acquaintances, and persons interested in Dujardin's work are also found in this series.

## **Edouard Dujardin Papers--Series Descriptions**

### **Series I. Literary Career, 1872-1950**

The Literary Career series is arranged in two subseries: A. Works, 1872-1947 (11 boxes) and B. Other Literary Papers, 1893-1950 (1 box). The papers are arranged alphabetically by title. Typed and handwritten manuscripts make up the bulk of the Works subseries, covering Dujardin's entire career from juvenilia (the earliest a poem, *Ode à mes bons parents*, written at age eleven) to the last work he completed at age eighty-six( *L'Apôtre en face des apôtres*, 1945). The collection includes the

handwritten manuscript for his first published book, *Les Hantises* (1886, here titled "Les Fantasmagories" ), as well as complete or nearly complete manuscripts for *Le Chevalier du passé* (1892), *Le Mystère du dieu mort et resuscité* (1923), *De l'ancêtre mythique au chef moderne* (1943), and *L'Apôtre en face des apôtres* (1945). For *La Source du fleuve chrétien* (1906) there is a printed copy of the first edition with extensive alterations in Dujardin's hand. Of special interest is a handwritten manuscript representing about one-third of his best-known and most influential work, *Les Lauriers sont coupés* (1888). In addition the collection includes manuscripts of poems, a wide range of lectures and talks, study notes, articles, plays (several unpublished), radio scripts, and scenarios for stage works.

Among the materials in the Other Literary Papers subseries are a number of items that document various facets of Dujardin's career: lists of his theatrical works, of contributors to his journals, and of colleagues to whom he sent copies of his works; articles about him by other authors; copies of the *Revue wagnérienne*; and a collection of materials relating to his purchase of the journal *Fin de siècle* and his subsequent conviction on charges of obscenity. A large number of similar materials lacking manuscript value were previously transferred to the Center's Vertical File.

## Series II. Correspondence

Edouard Dujardin was a meticulous letter writer who kept carbon copies of much of his outgoing correspondence. He also added the dates to most of his incoming correspondence, and saved a remarkably large proportion of it. These letters provide insight into his literary life as well as his many friendships, romances, and business relationships. This series is arranged alphabetically by the name of his correspondent, with both outgoing and incoming correspondence interfiled. There are four boxes of letters from unidentified correspondents, arranged chronologically. An index of identified correspondents is present in this finding aid.

The greatest number of letters concern Dujardin's various literary enterprises. His letters to Albert Messein cover the second publication of *Les Lauriers sont coupés* in 1924, and throughout the series the inner workings of the numerous journals he wrote for and operated, such as *Revue wagnérienne* and *Cahiers idealistes*, are exhibited. Dujardin counted a number of renowned French authors as friends and acquaintances, and his correspondents include Guillaume Apollinaire, André Breton, Colette, Paul éluard, Paul Fort, J.-K. Huysman, Pierre Louÿs, Stéphane Mallarmé, Gaston Picard, Han Ryner, Paul Valéry, Willy, and his childhood friend, Aristide Marie.

Correspondence between Dujardin and several notable figures, such as Houston Stewart Chamberlain, are included, as well as a small number of letters from James Joyce and Richard Wagner. A strong Germanophile, Dujardin received numerous letters in German, and frequently a French translation of these is present. Copies of letters Dujardin sent to Adolf Hitler in 1943 are included in this series.

Other correspondence refers to Dujardin's romantic relationships with numerous women. Of note are the letters describing the oftentimes tumultuous relationships with the mothers of his two children, Madeleine Boisguillaume and Lony Bauen. There are letters from his other mistresses, including Jane Avril and Andrée de Mora. The letters between Dujardin and his longtime confidant Jane Hugard are not limited to their romantic involvement, but also reflect upon their theatrical and business collaborations.

Letters between Dujardin and his children, son Emile (born in 1896) and daughter Rosegrande (born in 1920) show his concern for their schooling and upbringing. Also of note are letters relating to Dujardin's efforts to have Emile released from a German internment camp during World War I. Edouard Dujardin's letters to and from his parents, Alphonse and Théophile, as well as between extended family members, are also present.

Throughout the entirety of the correspondence series, Dujardin makes mention of his financial difficulties. Mixed in among the correspondence are financial documents regarding Dujardin's business and financial interests, such as Boisguillaume et Cie., rental and maintenance of his Fontainebleau château, Val-Changis, and communications with his employees.

### **Series III. Personal Papers, 1872-1950**

This series of financial and legal records, correspondence, school records, miscellaneous notes and lists is organized into four subseries: A. Financial, B. Legal, C. Travel, and D. Other. Correspondence found in this series is not included in the Index of Correspondents.

#### **Subseries A. Financial, 1881-1949**

The Financial subseries is arranged chronologically and contains hotel bills and receipts; real estate leases, bills, and correspondence; dental records; and loans and lists of expenses. Hotel correspondence included in this subseries relates to charges accrued or paid by Dujardin. All other correspondence concerning hotels is located in subseries C. Travel. A portion of Dujardin's financial records concern his various mistresses and wives including Yvonne André (born Henriette Barbiaux), Germaine (Teisset) Dujardin, Marie Dujardin, and Jane Hugard. Financial records for the real estate enterprise he undertook jointly with Madeleine Boisguillaume are filed in Series II. Correspondence under Boisguillaume et Cie.

#### **Subseries B. Legal, 1887-1938**

Materials in the Legal subseries are arranged chronologically and document Dujardin's legal and criminal affairs: accidents in 1894 and 1924; his divorce from Germaine (Teisset) Dujardin; his house Val-Changis; his involvement in Ernest Judet's Journal *éclair*; his participation in the co-founding of J. Hugard and Company; and the publication of *The Ancient History of the God Jesus* (1938), the English version of his *Histoire ancienne du dieu Jésus* .

#### **Subseries C. Travel, 1886-1943**

This subseries contains hotel, railroad, and post office correspondence, and documents Dujardin's frequent travel and changes of address. Also included are Italian visas, passports, and travel directions.

#### **Subseries D. Other, 1872-1950**

The final subseries contains various documents relating to Dujardin's life such as his school records, a list of correspondence he apparently sold, and notes on dinner parties he hosted. Perhaps the most interesting document in the subseries is an agreement signed by representatives for both Dujardin and Charles Conder preventing a duel between the two men.

### **Series IV. Family Papers, 1861-1950**

Correspondence, birth certificates, works, school records, and legal papers concerning individuals related to Dujardin by birth or marriage comprise Series IV. Family Papers. The series is arranged alphabetically by family member and the letters are included in the Index of Correspondents. Also included are documents relating to Madeleine (Louise Hortense) Boisguillaume and Lony (Melanie) Bauen, the mothers of Dujardin's children Emile and Rosegrande. Letters concerning Dujardin's death are included in his wife Marie Dujardin's folders. Third-party family correspondence is also included in this series; correspondence to Dujardin from his family is located in Series II. Correspondence.

### **Series V. Third-Party Works and Correspondence, 1879-1951**

Handwritten, typed, and carbon copy correspondence and manuscripts by persons other than Dujardin and his family make up Series V. Third-Party Works and Correspondence. The series is divided into two subseries: A. Works and B. Correspondence. Both are arranged alphabetically by author. Most of the works in this series were published in Dujardin's journals. A dossier of material from the monthly journal *Cahiers idéalistes*, founded by Dujardin, contains published works by other authors and often includes a manuscript and proof copy of each work. Translations of a letter by Henry David Thoreau and a poem by Walt Whitman are included in the dossier.

Most of subseries B. Correspondence are letters to Marie Dujardin, Germaine (Teisset) Dujardin, Jane Hugard, or an unspecified "Madame Dujardin." Some correspondence is addressed to the Comité Edouard Dujardin which organized a dinner in honor of Dujardin with special guest James Joyce on June 27, 1932. The Comité also invited and elicited responses from individuals who signed a 1926 petition supporting the production of one of Dujardin's plays at the Comédie-Française. Members of the Comité included Valéry Larbaud, Jean Cassou, Louis de Gonzague-Frick, Maurice Martin du Gard, and others.

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## Related Material

Additional papers of Edouard Dujardin at the Ransom Center are located in the Artine Artinian, F. S. Flint, Joseph Maunsell Hone, James Joyce, Carlton Lake, George Moore, and Harry Quilter manuscript collections. The Vertical File contains invitations, newspaper clippings, and scrapbooks separated from the Dujardin manuscripts. Photographs of Dujardin, his family and friends, and his château, Val-Changis are located in the Photography Collection, and architectural plans of Val-Changis can be found in the Carlton Lake Art Collection. The Library holds a number of Dujardin's published works, many of which belong to the Carlton Lake Collection.

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## Arrangement

**Due to size, this inventory has been divided into two separate units which can be accessed by clicking on the highlighted text below:**

Edouard Dujardin Papers--Series descriptions and Series I. through Series V. [Part I]  
[This page]

[Edouard Dujardin Papers--Indices \[Part II\]](#)

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## Index Terms

### Correspondents

Anquetin, Louis, 1861-1932.



Apollinaire, Guillaume, 1880-1918.  
Bauen, Lony.  
Beau, Alphonsine Eclard.  
Boisguillaume, Madeleine.  
Breton, André, 1896-1966.  
Chamberlain, Basil Hall, 1850-1935.  
Chamberlain, Houston Stewart, 1855-1927.  
Colette, 1873-1954.  
Dujardin, Alphonse.  
Dujardin, Emile.  
Dujardin, Germaine.  
Dujardin, Marie.  
Dujardin, Théophile.  
Dukas, Paul, 1865-1935.  
Eluard, Paul, 1895-1952.  
Fort, Paul, 1872-1960.  
Hugard, Jane.  
Huysmans, J.-K. (Joris-Karl), 1848-1907.  
Joyce, James, 1882-1941.  
Joze, Victor, 1861- .  
Louÿs, Pierre, 1870-1925.  
Mallarmé, Stéphane, 1842-1898.  
Marie, Aristide, 1862-1938.  
Messein, Albert.  
Moore, George, 1852-1933.  
Picard, Gaston, b. 1892.  
Ryner, Han, 1861-1938.  
Valéry, Paul, 1871-1945.  
Wagner, Richard, 1813-1883.  
Willy, 1859-1931.

**Subjects**

French Literature--19th Century.

French Literature--20th Century.

Religious literature--Authorship.

Revue wagnérienne.

Fin de siècle.

Symbolism (Art movement)--France.

**Document Types**

Birth certificates.

Financial records.

Letterpress copies.

Page proofs.

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**Series I. Literary Career, 1872-1950**

## Subseries A. Works, 1872-1947

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"Le Camp des Tuilleries," undated	<b>Folder 8</b>
"Le Cas Frédéric Nietzsche" undated	<b>Folder 9-11</b>
"Le Centenaire de Stéphane Mallarmé," 1942	<b>Folder 12</b>
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Written version, 1927	<b>Folder 4</b>
"Cooperativisme et collectivisme," undated	<b>Folder 5</b>
D	<b>Folder 6</b>
<i>De l'ancêtre mythique au chef moderne</i> (1943), undated	<b>Folder 7</b>

Denominations des chrétiens au premier siècle, undated	<b>Folder 8</b>
<i>De Stéphane Mallarmé au prophète Ezéchiél</i> (1919), fragment, undated	<b>Folder 9</b>
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Entrée à la vie magique: Hymen, undated	<b>Box 3 Folder 1</b>
L'Evolution littéraire française contemporaine , undated	<b>Folder 2</b>
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"Le Faux Kurt Eisner" and related documents, 1914-1922, undated	<b>Folder 5</b>
<i>La Fin d'Antonia</i> (1893), undated	<b>Folder 6</b>
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<i>Mallarmé par un des siens</i> (1936), undated	<b>Folder 6</b>
Le Mystère de la nativité , 1910-1911	<b>Folder 7</b>
<i>Le Mystère du dieu mort et resuscité</i> (1923), 1923-1924	<b>Folder 8-9</b>
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**Folder 6**

Unidentified

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Subseries B. Other Literary Papers, 1893-1950

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Articles about Dujardin, 1917-1950

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Dossier re *La Source du fleuve chrétien* 1893-1894

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**Folder 4**

*Revue wagnérienne*, assorted issues, 1885-1887

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**Series II. Correspondence**

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Alf-Alz	<b>Folder 6</b>
Am	<b>Box 14 Folder 1</b>
And	<b>Folder 2</b>
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Ari-Arz	<b>Folder 7</b>
As	<b>Box 15 Folder 1</b>
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Aus-Az	<b>Folder 3</b>
Ba-Baq	<b>Folder 4</b>
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Barbiaux family, 1903-1908	<b>Box 16 Folder 1</b>
Bas-Bat	<b>Folder 2</b>
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Baudoin, C., 1917-1946

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Bauen, Lony

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**Box 16 Folder 5**

1920

**Folder 6**

1921

**Folder 7**

1922

**Folder 8**

1923

**Box 17 Folder 1**

1924

**Folder 2**

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1927

**Folder 5**

1928

**Folder 6**

1929

**Folder 7**

1930

**Folder 8**

1931

**Folder 9**

1932

**Folder 10**

1935, undated

**Folder 11**

Be-Bec

**Folder 12**

Beau, Alphonsine

1890-1913

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1914-1915

**Folder 2**

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**Folder 3**

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Ber-Berg	<b>Box 21 Folder 1</b>
Berh-Berm	<b>Folder 2</b>
Berna-Berng	<b>Folder 3</b>
Bernh-Bertg	<b>Folder 4</b>
Berth	<b>Folder 5</b>
Berti-Berz	<b>Folder 6</b>
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Beu-Bez	<b>Folder 8</b>
Bf-Bid	<b>Folder 9</b>
Bie-Biz	<b>Folder 10</b>
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1907-1910	<b>Folder 4</b>
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Bol-Bonne	<b>Folder 7</b>
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Bou-Bouq	<b>Box 26 Folder 1</b>
Bour-Bous	<b>Folder 2</b>
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Bp-Brh	<b>Folder 4</b>
Bri-Brum	<b>Folder 5</b>
Brun-Bt	<b>Box 27 Folder 1</b>
Brunie, E.	
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Ca-Cal	<b>Folder 5</b>
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Car-Cas	<b>Box 28 Folder 1</b>
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Chamberlain, Basil Hall, 1908-1934	<b>Box 29 Folder 1</b>

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Chas-Chd	<b>Folder 3</b>
Chastel, Yvonne, 1918-1949, undated	<b>Folder 4</b>
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Dao-Dau	<b>Folder 4</b>
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Db-Dec	<b>Folder 7</b>
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Dema-Demd	<b>Folder 7</b>
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Den-Der	<b>Box 37 Folder 1</b>
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Dm-Dq	<b>Box 38 Folder 1</b>
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Du-Duf	<b>Folder 3</b>
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Han-Hd	<b>Folder 10</b>
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1914-1915	<b>Box 67 Folder 1</b>
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Poi-Pop	<b>Box 78 Folder 1</b>
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Pr-Prh	<b>Folder 4</b>
Pri-Prt	<b>Folder 5</b>
Prix Lasserre, 1935	<b>Folder 6</b>
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Q	<b>Folder 8</b>
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Raq-Rau	<b>Folder 3</b>
Rationalist Press Association, 1908-1938	<b>Folder 4</b>
Rav-Rd	<b>Folder 5</b>
Raymond, Louis, 1923-1938	<b>Folder 6</b>
Re-Rej	<b>Folder 7</b>
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Rep-Reu	<b>Folder 10</b>
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<i>Revue Automobile</i> , 1928-1938	<b>Folder 7</b>
<i>Revue E-Revue L</i>	<b>Folder 8</b>
<i>Revue M-Revue Z</i>	<b>Folder 9</b>
<i>Revue wagnérienne</i> , 1886-1888	<b>Folder 10</b>
Rf-Ric	<b>Folder 11</b>
Ribadeau Dumas, Charles	
1896-1925	<b>Box 80 Folder 12</b>
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Ribadeau Dumas, Jean, 1923-1944	<b>Folder 14</b>
Richard, Elie, 1921-1934	<b>Box 81 Folder 1</b>
Rid-Rit	<b>Folder 2</b>
Riedel, Carl and Mathilde, 1885-1887	<b>Folder 3</b>
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January-September	<b>Box 81 Folder 4</b>
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November	<b>Folder 6</b>
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Riu-Rn	<b>Folder 9</b>
Rivain, Louis	
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Roa-Roc	<b>Box 82 Folder 1</b>
Rod-Rog	<b>Folder 2</b>
Roh-Rok	<b>Folder 3</b>
Rol	<b>Folder 4</b>
Rom-Ror	<b>Folder 5</b>
Rops, Félicien 1886-1892	<b>Folder 6</b>
Ros-Rot	<b>Folder 7</b>
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Rov-Rt	<b>Folder 11</b>
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Ryner, Han, 1913-1932	<b>Folder 13</b>
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Sanders, A. Brodie, 1936-1939	<b>Folder 6</b>
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Sav-Say	<b>Box 84 Folder 1</b>
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Schm	<b>Folder 3</b>
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Scott, A. W. B., 1915-1944	<b>Folder 6</b>
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Sh-Sim	<b>Box 85 Folder 1</b>
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Soc-Société des Amis	<b>Folder 3</b>
Société des Artistes-Société D	<b>Folder 4</b>
Société des auteurs et compositeurs dramatiques, 1913-1949	<b>Folder 5</b>
Société E-Society	<b>Folder 6</b>
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Sod-Soud	<b>Folder 8</b>
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Stahl, R., 1930-1940	<b>Folder 5</b>
Ste-Sth	<b>Folder 6</b>
Steiger, Hilda de, 1922-1938	<b>Folder 7</b>
Sti-Stp	<b>Folder 8</b>
Str-Stz	<b>Folder 9</b>
Su-Sv	<b>Folder 10</b>
Suares, Carlo, 1914-1935	<b>Folder 11</b>
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Ta-Td	<b>Box 87 Folder 1</b>
Talbère, Charles, 1907-1912	<b>Folder 2</b>
Tautain, Gustave Louis, 1919-1939	<b>Folder 3</b>
Te-Ti	<b>Folder 4</b>
Teisset, Baptiste, 1898-1903	<b>Folder 5</b>
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Tha-Thh	<b>Folder 7</b>
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Thi-Tht	<b>Folder 11</b>
Thomasset, Jonas, 1901-1911	<b>Folder 12</b>
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Thorel, Jean	
1886-1901	<b>Box 88 Folder 1</b>
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Thorel, Therèse Jean, 1908-1916	<b>Folder 3</b>
Thu-Toup	<b>Folder 4</b>
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Toutain, J. Jules, 1913-1929	<b>Folder 6</b>
Tri-Uz	<b>Folder 7</b>
V-Val	<b>Box 89 Folder 1</b>
Valéry, Paul, 1927-1937	<b>Folder 2</b>
Valgorge, Comte de Jossouin, 1886-1890	<b>Folder 3</b>
Vallette, Alfred, 1898-1931	<b>Folder 4</b>
Vam-Veb	<b>Folder 5</b>
Vec-Vh	<b>Folder 6</b>
Veillée du prisonnier, 1916-1917	<b>Folder 7</b>
Vernes, Maurice, 1906-1923	<b>Folder 8</b>
Vi-Vik	<b>Box 90 Folder 1</b>
Vidal-Naquet, Edmond, 1909-1926	<b>Folder 2</b>
Vielé-Griffin, Francis, 1888-1937	<b>Folder 3</b>
Vil-Vio	<b>Folder 4</b>
Vip-Vz	<b>Folder 5</b>
Wa-Wd	<b>Folder 6</b>
We-Wer	<b>Folder 7</b>
Wes-Wh	<b>Box 91 Folder 1</b>

Wi-Wx	<b>Folder 2</b>
Wullens, Maurice	
1917-1933	<b>Box 91 Folder 3</b>
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Wy-Y	<b>Folder 5</b>
Wyzewa, Teodor de, 1885-1893	<b>Folder 6</b>
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Unidentified	
1879	<b>Box 92 Folder 1</b>
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1888	<b>Folder 2</b>
1889	<b>Folder 3</b>
1890	<b>Folder 4</b>
1891	<b>Folder 5</b>
1892	<b>Folder 6</b>
1893	<b>Folder 7</b>
1894	<b>Folder 8</b>
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1900-1906	<b>Folder 10</b>
1907-1909	<b>Folder 11</b>
1910	<b>Folder 12</b>
1911	<b>Folder 13</b>

1912	<b>Folder 14</b>
1913	<b>Folder 15</b>
1914	<b>Folder 16</b>
1915	<b>Folder 17</b>
1916	<b>Folder 18</b>
1917	<b>Box 94 Folder 1</b>
1918	<b>Folder 2</b>
1919	<b>Folder 3</b>
1920-1922	<b>Folder 4</b>
1923	<b>Folder 5</b>
1924	<b>Folder 6</b>
1925	<b>Folder 7</b>
1926	<b>Folder 8</b>
1927	<b>Folder 9</b>
1928	<b>Folder 10</b>
1929	<b>Folder 11</b>
1930-1931	<b>Folder 12</b>
1932-1933	<b>Folder 13</b>
1934-1936	<b>Box 95 Folder 1</b>
1937-1939	<b>Folder 2</b>
1940-1949	<b>Folder 3</b>
Undated	<b>Folder 4</b>

**Series III. Personal Papers, 1872-1950**

## Subseries A. Financial, 1881-1949

1881-1888	<b>Box 95 Folder 5</b>
1889-1891	<b>Folder 6</b>
1892-1894	<b>Folder 7</b>
1895-1900	<b>Box 96 Folder 1</b>
1901-1907	<b>Folder 2</b>
1908	<b>Folder 3</b>
1909	<b>Folder 4</b>
1910-1911	<b>Folder 5</b>
1912-1913	<b>Folder 6</b>
1914-1916	<b>Box 97 Folder 1</b>
Account book, 1916-1919	<b>Folder 2</b>
1917-1918	<b>Folder 3</b>
1919-1921	<b>Folder 4</b>
1922-1923	<b>Folder 5</b>
1924-1925	<b>Folder 6</b>
1926-1929	<b>Box 98 Folder 1</b>
1930-1933	<b>Folder 2</b>
1934-1939	<b>Folder 3</b>
1940-1949	<b>Folder 4</b>
Undated	<b>Box 99 Folder 1</b>

## Subseries B. Legal, 1887-1938

1887-1916	<b>Box 99 Folder 2</b>
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1894, carriage accident	<b>Folder 3</b>
1908-1909, <i>Affaire éclair</i>	<b>Folder 4</b>
1910-1915, Jane Hugard & Cie.	<b>Folder 5</b>
1917-1938	<b>Folder 6</b>
1924, Car accident	<b>Folder 7</b>
1938, contracts re <i>The Ancient History of the God Jesus</i>	<b>Folder 8</b>

## Subseries C. Travel, 1886-1943

A-Z	<b>Box 99 Folder 9</b>
Hotel correspondence	
1888-1909	<b>Box 99 Folder 10</b>
1910-1919	<b>Folder 11</b>
1920-1929	<b>Folder 12</b>
1930-1939	<b>Box 100 Folder 1</b>
1940-1943, undated	<b>Folder 2</b>
Post office correspondence	<b>Folder 3</b>
Railroad correspondence	<b>Folder 4</b>

## Subseries D. Other, 1872-1950

A-Z	<b>Box 100 Folder 5</b>
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**Series IV. Family Papers, 1861-1950**

Bauen, Lony, 1921-1931	<b>Box 100 Folder 6</b>
Boisguillaume family, 1879-1901	<b>Folder 7</b>
Dujardin, Alphonse, 1871-1889	<b>Folder 8-9</b>
Dujardin, Edouard (uncle), 1870-1887	<b>Box 101 Folder 1</b>
Dujardin, Emile, 1907-1923	<b>Folder 2</b>
Dujardin, Germaine, 1887-1895	<b>Folder 3</b>
Dujardin, Marie, 1921-1950	
Works	
A-L	<b>Box 101 Folder 4</b>
M-Z, untitled	<b>Folder 5</b>
Correspondence and personal	
A-Z	<b>Box 101 Folder 6</b>
re Edouard Dujardin's death	<b>Folder 7-8</b>
Dujardin, Rosegrande, 1931	<b>Folder 9</b>
Dujardin, Théophile, 1861-1889	<b>Folder 10</b>
Godde family, 1881-1888	<b>Folder 11</b>
Teisset family, 1894-1904	<b>Folder 12</b>

**Series V. Third-Party Works and Correspondence, 1879-1951**

## Subseries A. Works, 1886-1940

A-L **Box 102 Folder 1**Address cards (\*moved to oversized box 106) **Box \***Dossier re *Cahiers idéalistes*, 1917-1923A-L **Box 102 Folder 2**M-Z, unidentified **Folder 3**M-Z **Folder 4**Unidentified **Folder 5**

## Subseries B. Correspondence, 1879-1951

A **Box 103 Folder 1**B **Folder 2**C **Folder 3**Chardier, F., 1886-1889 **Folder 4**D **Folder 5**Dunkirque, E., 1884-1886 **Folder 6**E-F **Folder 7**G **Folder 8**H-K **Folder 9**Hugard, Jane, 1905-1936 **Box 104 Folder 1**L-Lz **Folder 2**M-Mz **Folder 3**N-Q **Folder 4**Parinet, A., 1885-1887 **Folder 5**



R-Rz

**Folder 6**

S-T

**Folder 7**

Salmon, Louis, 1880-1886

**Folder 8**

U-Z

**Folder 9**

Unidentified

**Folder 10**

Envelopes

**Box 105 Folder 1-7**