Émile Zola:

An Inventory of His Collection at the Harry Ransom Center

Descriptive Summary

Creator:	1840-1902 ,Zola, Émile
Title:	Émile Zola Collection
Dates:	1887-1888, undated
Extent:	1 box (.21 linear feet))
Abstract:	Contains manuscripts and letters from the noted French writer, Émile Zola, several concerning an adaptation of his novel *Germinal* for the stage.
Call Number:	Manuscript Collection MS-4637
Language:	All items written in French
Access:	Open for research

Administrative Information

Acquisition:	Purchases, 1964-1967 (R2093, R3090, R3617)
Processed by:	Joan Sibley and Apryl Voskamp, 2013 **Note:** This finding aid replicates and replaces information previously available only in a card catalog. Please see the explanatory note at the end of this finding aid for information regarding the arrangement of the manuscripts as well as the abbreviations commonly used in descriptions.
Repository:	The University of Texas at Austin, Harry Ransom Center

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Biographical Sketch

Peter Quennell was an English biographer, critic, and literary historian born in Bickley, South East Greater London, England in March of 1905. Son of social historians and authors Marjorie and Charles Henry Bourne Quennell, Peter was introduced to the world of scholarship early in his life. He was educated at Balliol College, Oxford and taught English in Japan for a year at the Tokyo University of Science and Literature. Married five times, Quennell had two children: Sarah with his third wife and Alexander with his fifth.

Quennell published his first book, *Masques & Poems*, in 1922. He went on to publish several more volumes of poetry. Later, he distinguished himself as a biographer of 18th and 19th century authors including Alexander Pope, William Hogarth, and Samuel Johnson, and was considered an authority on Lord Byron. As a journalist, Quennell was editor of *Cornhill Magazine* from 1944 to 1951 and was the founder and editor of *History Today* from 1951 to 1979.

A prolific author, Peter Quennell edited and contributed to numerous literary histories in his final years, including his works *The Last Edwardians* and *An Illustrated Companion to World Literature*. He also published a two-volume autobiography: *The Marble Foot* covers his life up to 1938, and *Wanton Chase* picks up from 1939. He was knighted in 1992 at the age of eighty-seven, shortly before his death in 1993.

Sources:

"Peter Quennell." *Contemporary Authors Online* http://galenet.galegroup.com (accessed 7 September 2006).

Scope and Contents

The collection consists of photographic copy prints made and/or collected by Helmut and Alison Gernsheim. The prints relate to the photographs from the Gernsheim Collection held at the Ransom Center and the couple's research into the history of photography. The copy prints are of photographs, advertisements, and photography-related ephemera from the Gernsheims' personal collection as well as other photographs held in museums. The prints are of photographs that range in date from the early 20th century to the 1950s.

The collection is arranged into the following four series: I. Photographers, II. Subjects, III. Art and Photography Processes, and IV. Exhibition Prints. The first series is comprised of copy prints of photographs by various photographers, and it is arranged alphabetically by the photographers' last names or studio name. Photographers well represented include: Antonio Beato, Julia Margaret Cameron, Philip Henry Delamotte,

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Charles Lutwidge Dodgson (Lewis Carroll), Harold Edgerton, Peter Henry Emerson, Roger Fenton, J. E. Mayall, Oscar Gustave Rejlander, John Thomson, and W. & D. Downey.

Series II. Subjects, is arranged alphabetically by subject heading. It includes a large volume of architectural photography in addition to photographs of historical events and figures, royalty, and men, women and children. The photographs of historical events and figures are further broken down between images found within the Ransom Center's holdings and those from other institutions.

The third series, Art and Photographic Processes, consists of copy prints of different artistic and photographic techniques. Examples of processes include calotypes, daguerreotypes, and lithographs. The series also includes copy prints of photographic equipment and advertisements.

Series IV. Exhibition Prints, contains copy prints made by the Gernsheims which were intended for exhibition. The prints are arranged according to the type of support used to mount each image and/or by surface treatment; the majority of the prints are mounted on Masonite. Each group of photographs were likely produced for different exhibitions. Many of the exhibition prints are duplicates of copy prints found in the other three series.

Related Material

An additional eight boxes of Peter Quennell works at the Ransom Center include *Alexander Pope: the Education of Genius* (1968); an unpublished novel entitled Alexander the Great; *Baudelaire and the Symbolists* (1929); *Byron: the Years of Fame* (1943); *Four Portraits* (1945); *Hogarth's Progress* (1955); "Hostile Transaction"; *Legendary Moralities* by Jules Laforgue (a partial translation); *The Marble Foot* (1977); *Shakespeare: the Poet and His Background* (1963); *The Sign of the Fish* (1960); *Sympathy and Other Stories* (1938); and an unpublished work, Trans-Siberian. Further descriptions of these manuscripts are available in a card catalogue.

Sir Peter Quennell appears elsewhere in the Ransom Center in the collections of Alfred A. Knopf, Inc., Richard Church, Nancy Cunard, Constantine FitzGibbon, Graham Greene, John Haffenden, Gerald Hamilton, Allanah Harper, Kenneth Hopkins, John Lehmann, Philip Lindsay, *London Magazine*, Marie Adelaide Belloc Lowndes, Compton Mackenzie, Lady Ottoline Morrell, Derek Patmore, PEN, and John Symonds.

Index Terms

People

Rasdall, Ernest.

Document Types

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Galley proofs.

Tear sheets.

Typescripts.

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Works:

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Letters:

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Miscellaneous:

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