

POUR paraître le 1^{er} Octobre contre
 les PRIVILÈGES des PROPRIÉTAIRES
"LE LOCATAIRE"
 ORGANE de la fédération des
 locataires.



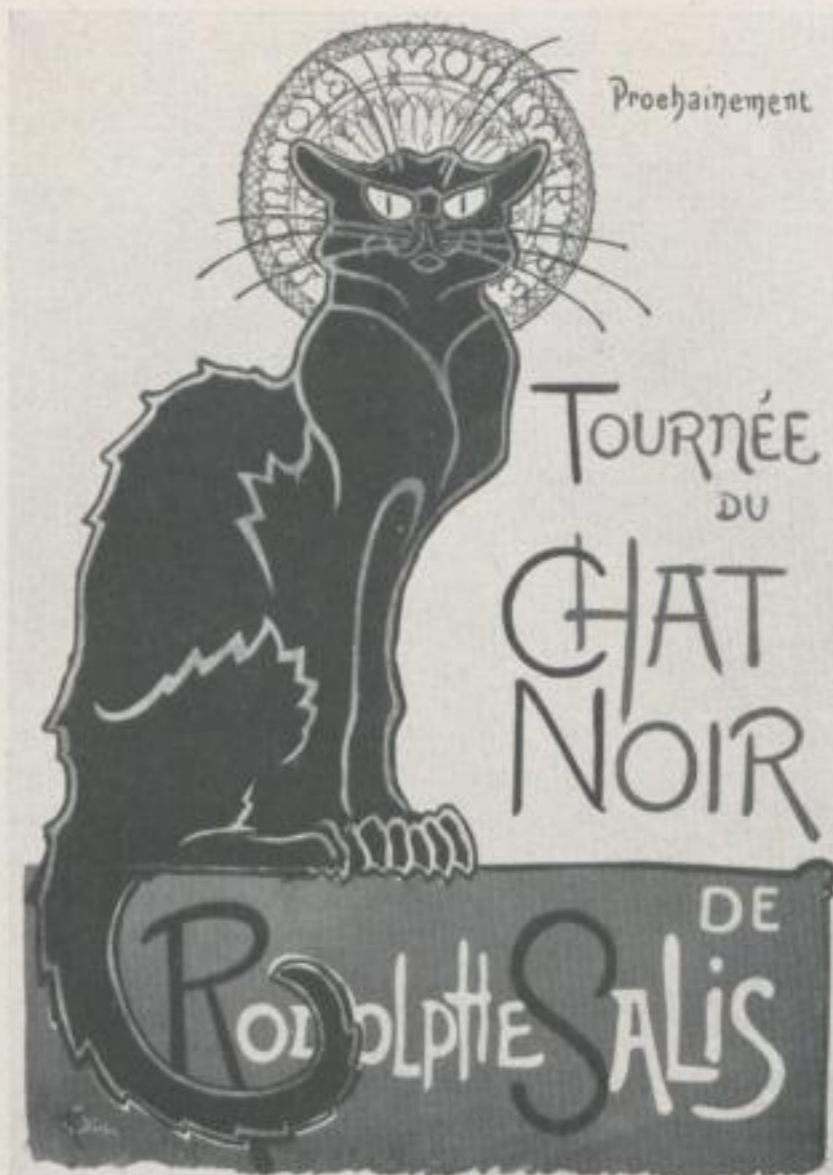
Redacteur en chef
G. Cochon
 19, Rue des Martyrs

Théophile Alexandre Steinlen

1913

Posters

and humiliation resolve themselves into a silent burden of accusation. Steinlen's heart beats quicker as he reaches the doors of factories disgorging their hundreds of workers, the little world of the proletarian masses surrounds him with its warmth, and he plants his own home in their midst. Here are the strong roots of his power. While others engage in vain attempts to capture the individual note, the especial being of the one figure selected, Steinlen surrounds the tired and weary, the bearers of burdens, cheated of happiness, with a strong band of sympathy and reveals their inmost being, their strong passions and suppressed desires which eternally repeat themselves, eternally the same. To be sure, the French government found his drawings provocative and the warmth and affection with which the proletarian masses were depicted for the first time filled officialdom with mistrust. Subsequent to the appearance of a portfolio filled with portrayals of human misery, he was requested to leave the country if he would avoid getting into trouble. His voluntary exile which led him to Switzerland, Italy and Germany lent depth and ripeness to his art and inspired him with new strength for his battle against human woe. On his return he became a contributor to the dreaded socialistic humorous weekly "Assiette au beurre", to which his friends Emile Zola and Anatole France were also contributors. Here priests and profiteers, chauvinists and factory-owners were the victims of his keen strokes, he acknowledged his allegiance to the pacifistic idea and became the sworn enemy of capital and of society, a member of the association of the workers of the world. Such is the outline of the life-work of an artist whom Anatole France called "epical" although he was unable to fully appreciate the artistic quality of his work. To be sure, it is not precisely



1896