DIABLERIES

Stereoscopic Adventures in Hell
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PREFACE

The word ‘Diableries’ – spoken by a Frenchman, and even better, by a Parisian – is mysteriously musical. It has an infectious rhythm, and a rich succession of sounds which can only truly be pronounced by the French.

The closest the average Englishman can get to it is something like ‘Dee-AH-blare-eez’, with the emphasis on the second syllable, and the ‘z’ on the end only being there because we can’t quite believe that a word is plural unless the letter ‘s’ on the end is fully enunciated. The ‘s’ is silent in French speech, of course, though it is there in spirit; but it’s the rest of the word whose delicate quality actually evades the British palate. There is no consonant in English that comes close to the soft throaty way the French pronounce their ‘r’s. The average American tries to avoid the whole embarrassment, by calling the Diableries ‘French Devils’, which, sadly, is an even worse failure as regards conveying the essence of what these wonderful quintessentially Gallic entertainments really are. Yet, though the Diableries were all the rage in France from the 1860s almost until the end of that century, it was mainly in England and America that stereo card collectors in the latter half of the 20th century became passionate about unearthing these rare treasures, giving them a second life shared by a few initiates, which led indirectly and directly to this publication.

This book was written by a Frenchman, an Englishman, and an American, who came together because they shared a passion for unravelling the mysteries of the Diableries, and a dedication to channelling them for the first time in their full glory into the 21st century. It has been a labour of love for us all, and has taken us to places we never dreamed of. We hope, in these pages, to share this voyage of discovery with you.

The first time I personally encountered a Diablerie card was very early on a cold, frosty morning in the late 1960s, in that romantic marketplace of curious antiquities of all kinds – Portobello Road Market in West London. Being already obsessed with all things stereoscopic, I used to go there every Saturday morning to browse around the stalls looking for stereoscopes, stereo cards, Viewmaster reels, stereo cameras, and anything related to what seemed to me a lost art; for the magic of 3-D had lit a spark in me that was to last a lifetime. One morning, one of the street traders showed me something I had never seen before – a magical group of yellow-rimmed stereo cards showing scenes of skeletons and demons. These were apparently engaged in various activities that made it seem as if life in Hell might be quite similar to that on Earth; the fact that most of the inhabitants were no more than bags of animated bones did not stand in the way of them having fun! Viewed in the stereotype these scenes jumped into life in an astonishing way, and it was evident that they represented a whole new Universe created by skilful sculptors – dioramas populated with characters beautifully modelled in clay and photographed in 3-D. But the magic did not stop there. The photographs mounted in these cards were monochrome – made in the 1860s, long before colour photography. Viewed with light shining on the front, in the usual way, the images were seen just in various shades of sepia – a ‘day-time’ view. But their creators had built colouring – and more – into them by ingenious means. When the cards were held up to a bright light source, so that they became more illuminated from the back than the front, an amazing transformation happened. The pictures sprang into full colour, and the scene morphed from day into night: chandeliers, lanterns, and strings of incandescent torches burst into light against dark skies and murky waters, and hellish fires appeared from below. And to top it all, the eyes of the Devil and his skeletons and ghouls gleamed with an eerie red glow. No-one viewing an original Diablerie tissue in a stereoscope for the first time, can fail to be stunned by the ingenuity, the beauty, and the sheer madness of these small works of art. With all the advances we have made in the intervening 150 years, it’s almost impossible to emulate what these artists created. To make the illustrations in this book, we have undertaken hundreds of hours of digital restoration, and much head scratching; and we have done our best to
translate the magic into a form which could be published. We hope you will enjoy the images as we present them here, in both ‘day’ and ‘night’ forms, much as the French audience did in the 1860s. But we also hope that you will be inspired to seek out original Diableries cards to enjoy and treasure.

At first sight, the images of the Diableries are simply great fun, a parlour entertainment to share indoors on a rainy day or a frosty night. But these exquisitely crafted scenes were created for reasons far beyond mere amusement. Beneath the innocent façade of child-like stories lies an undercurrent of social comment, topical allusion, humour, and, in many cases, seditious satire – which was so dangerous in the repressive régime in which they were made, that it rendered their creators liable to be arrested and incarcerated. These are the stories behind the Diableries which Denis Pellerin, a truly unique photographic historian, has been eliciting from the darkest corners of archives for the past 20 years. They give another dimension to the cards. The first two dimensions are the height and width of a flat photographic image; the third is the magic of depth imbued by stereoscopy; the fourth is the transition from day to night. But the fifth is the true message of the Diableries as a social and political awareness tool – as potent in its day as current Internet campaigns. Never before have these stories been told.

It was celebrated American collector Paul Wing who was kind enough, around 1973, to help me fill the gaps in my collection of ‘A’ Series Diableries cards, making me, as far as I know, the second person in the modern world to assemble a complete run. But it was another American, this time a lady, Paula Fleming, retired Photo Archivist of the Smithsonian's National Anthropological Archives, who took the first steps towards making this book on Diableries materialise. Coming upon Diableries in the early 21st century, she too became entranced by the images, sought out Denis Pellerin, the only known source of information on them, and established a link with me through Elena Vidal, co-author of our first stereo book, A Village Lost and Found. Elena laid many of the foundations of our early writings for this work, and we would all like to acknowledge her fine scholarship and help.

So, sometime in 2007, the first seeds for this book were sown. Since then, Pellerin, May, and Fleming have collaborated on a daily basis, whether by e-mail or in person. Inch by inch, mile by mile, we have put flesh on the bones of this amazing story. We have all along been powered by the immense body of historical research built by one man – Denis Pellerin. The material has been collected and scanned entirely by ourselves. Its restoration in Photoshop, which I originally undertook, became such a Herculean task that I enlisted the help of an amazingly talented artist, Jamie Symonds, who has not only finished the job I started, but significantly raised the bar in its excellence.

WHAT IS A DIABLERIE?

A Diablerie is a special kind of stereo card. But what is a stereo card? Stereo cards – 3-D views printed on paper – were first sold to the public in England and France around 1853, and became hugely popular throughout the 1850s. One of the pioneers in England was T. R. Williams (see A Village Lost and Found), who began creating works of art in the medium of stereo daguerreotypes around 1851, but soon moved over to marketing his stereo photographs as prints on early photographic paper, mounted on cards which fitted into the new ‘standard’ Brewster-style stereoscopes. The paper was coated with a layer of egg-white (albumen) containing silver salts, in which a photographic positive image could be ‘fixed’ so that it became relatively stable and resistant to further exposure to light. Many of these 1850s prints have survived in perfect condition to the present day.

Going back a stage, the negatives to make these prints were made on glass plates by a different chemical process – Wet-Plate Collodion. The plate in the camera had to have been coated just seconds earlier with a sticky solution containing gum cotton and silver salts, which was required still to be tacky at the time of exposure. The effort required to master this extremely tricky process was justified because the resulting plates were very sensitive – or ‘fast’ – making it possible to secure an image in exposures of just a few seconds. These negative plates were developed immediately on site, fixed, varnished and dried, and carefully stored until they were used to make the Albumen positive prints. The resulting stereo cards gave their Victorian audience an unprecedented view of the world, a kind of Cinema and TV of the day rolled into one … providing education, entertainment, and the sharing of ideas.
Many stereo cards were hand tinted, using watercolours applied to the front surface of the prints, and for these cards the buyer would pay a higher price than for the monochrome versions. But the French developed something a little more ingenious. The ‘French tissue’ was introduced around 1858, modelled on a toy called a Polyorama Panoptique (see page 11), offering a new way of enjoying stereo views. Instead of adding colours to the front of an albumen print, they turned it over and painted it on the back. They then made pin-pricks and scratches in the paper in the exact positions of items to be highlighted, such as jewellery, lights, and lanterns, and even ‘surprise’ elements such as fireworks, etc. To the reverse of the prints they then applied blobs or tiny pieces of coloured gel to the prickings, so that, viewed from the front, with the light coming from behind, not only did the whole picture become coloured but the pricked lights and scratches would sparkle with a magical effect. To complete the manufacture of these tissue views, a sheet of tissue was then applied to the back of the prints to cover up the ‘works’; then the whole was permanently sandwiched between two pieces of cardboard – the mount, or ‘matte’ – into which twin ‘windows’ were cut to allow viewing from the front and also illumination from the back.

The manual work involved in completing just one of these French tissues was enormous – and required considerable skill, especially because this precise work had to be applied twice, identically to the left and right images. These cards became very popular in the 1860s, and their makers became very creative, putting all sorts of ‘surprises’ into the backlit aspects, including moons, comets, trains, balloons, and … fires. Thus the French tissue was a perfect medium for the subjects of the Diableries, ready to bring them alive in all their devilish splendour. The Diableries included all of the ‘surprise’ elements seen in other tissues, but the great new feature was the eyes. The reds (and sometimes other colours) of the eyes of the Devil and all his skeleton henchmen, attendant goblins, and ghouls, set the Diableries apart with their unearthly glow, and were undoubtedly a contributory factor in their great success. But now let us take another step backwards, and ask ‘what are we looking at in these stereo photographs, and how were the images originated?’

THE MODELLING OF THE DIABLERIES

Nobody knows exactly why a young man called Hennetier (pronounced something like ‘ENN-e-tyay’, with the emphasis on the first syllable) first decided in 1860 to make three table-top tableaux depicting Heaven, Hell, and Purgatory. Coming from a background of small-scale sculpting of story-telling ornaments for churches, Hennetier had already paved the way for the genre by creating bas-reliefs depicting popular fables for the stereoscope. Now he created a vision of the after-life, in his own unique style, which would have resonated with current notions of the day about life after death. But in populating his vision with the souls of men, embodied not as spirits or ghosts, but as living skeletons, he opened a door to a whole new world of devilments in 3-D. ‘Devilments’, incidentally, is probably the best translation of the word diableries into English – for the series is all about the activities of the Devil, in a loose and sometimes comical sense. There was actually very little humour in those first dioramas by Hennetier, but, under the auspices of a succession of publishers, the first of whom was a man called Lamiche, Hennetier was encouraged to spread his wings creatively. And very soon he was joined by another sculptor who came with great skills and a reputation as a fine artist – a man called Habert (pronounced, roughly, ‘Ab-Bear’). It seems that for a while these two men worked in friendly and spectacularly fruitful competition within a partnership; and later when they split up, as we shall see, they continued to reference each other in their separate works.

There are, in all, over 180 bona fide Diableries, created between 1860 and the mid 1890s. We have given them all reference letters according to series, and numbers if they did not already have them, and we will survey each series in the order in which the series were published. As you leaf through the following pages, much of this will be explained in more detail, and we hope that a general picture of these men and their work will gradually unfold. But a complete chronological history of the Diableries will be found beginning on page 257, and the reader is referred to this section for a definitive account of the genre.

Brian May, March 2013
This composition has a little of the ‘carved out of a solid block’ look of Hennetier, and by now the styles of these two sculptors are very similar; it seems that they were friends who shared a vision, and during much of the heyday of the Diableries they evolved this whole ‘other world’ together. However, close examination of the eyes, noses and mouths of the skeletons does give us clear clues as to who their ‘fathers’ were – Maestro Hennetier, or as in this case, Maestro Habert.

A surprise! In the midst of a series that depicts grim devilry, fun, and wicked satire, Habert gives us a peaceful rural vignette – a Harvest Festival. In fact, very skilfully, we are presented here with glimpses of the whole sequence of farming events surrounding the celebration day. In the centre is a pretty lady curtseying to her Master, offering him a sheaf of wheat. This has a strong precedent back on Earth. The Bible tells us that God, through Moses, instructed the children of Israel to bring the first fruits of the harvest to their priest. Satan’s response to her is benign, almost protective, perhaps indicating his approval of the whole thing. To the left of them we see a team of farm hands
harvesting the crop with reaping hooks and scythes. To the right, there is a cart bearing sheaves that have been dried. At bottom right the threshing process has begun; a standing skeleton wields what may be some kind of winnowing stick, and it just might be constructed from human bones! Again, ‘separating the wheat from the chaff’ is referenced many times in the Bible – often figuratively, as the way humans were designated for either Heaven or Hell. The rest of the scene shows the Harvest Supper, traditionally marking the joyous conclusion of the festival. It’s a time to over-eat, over-drink, sing, and have fun, to celebrate the end of several weeks’ hard work.

If there is a sinister undertone or satirical meaning to this view, we have not found it. Even the Bible admits that the Devil is the ultimate authority in the Kingdom of Hell – so the mere fact of Satan appearing in this situation is not sacrilegious. Habert seems to be paying sincere homage to a fast disappearing way of life, much as T. R. Williams did in England in the 1850s in his *Scenes in Our Village* stereo card series. When this model was made, the mechanisation of agriculture had begun, and mechanical reapers and threshing machines were already in use. The next few years would see the revolution of farming brought about by the reaper-binder, and then the combine harvester. Such scenes as this would then be no more.
A railway train is emerging from a dark tunnel and entering Purgatory Station. Sitting at the front of a steam engine bearing the name L'Enfer and the number 13, a demon is blowing a horn, to warn of its approach. The station master has lowered his flag to signal to the driver to stop the train. Satan is sitting on top of the first coach, holding a piece of paper in one hand and a long-handled hook in the other. Perhaps the paper carries a list of souls who have ‘failed’ in Purgatory, and are now sentenced to eternal damnation, and the hook will be used to pull them on board. It looks as if he already has a number of prisoners in the coach he’s sitting on – only their forlorn-looking heads can be seen peering out.

What the rest of the characters in this scene might be doing, is harder to discern. The skeleton nearest the train on the left seems to be begging to be pardoned, his wrists shackled by a chain similar to the one Satan has around his neck. The little group behind him looks very much like a small family – mother, father, and child – with their suitcase packed ready for a long journey. The child seems to be crying out, and the mother holding on to her husband for support. There is a stern-looking guard stationed behind them.
There are two other instances in the Diableries – ‘Œuvres du Diable’ (B 7) and ‘Une Machine Infernale’ (D 30) – in which Hennetier associates the Railway with the Devil. He was evidently not alone in this feeling. In his Diary of a Blasé, 1835, Captain Frederick Marryat describes an early train journey in Belgium. The entry for the 6th May says he “beheld a crowd of Roman Catholic priests, who looked at the trains in such manner as if they thought that they were ‘heretical and damnable’, and opined that the Chemin de Fer was nothing but the Chemin d’Enfer.” Even the current Pope, Gregory XVI, is reported to have described this invention as “Railway, Hellway”.

On 8th May 1842, there was a bad train crash at Versailles in which over 50 people perished, and with the subsequent crashes of Fampoux (1846), Orsay (1854), Vaugirard, Moret and Peltre (1855), and Le Vésinet (1858) the French had become used to the idea that trains were very dangerous. It’s hard to be sure how much humour is intended to be found in this scene.
This scene takes place in the newsroom of a daily newspaper, with Satan as its editor-in-chief. It’s probably the most complex and allusion-packed Diablerie ever made by Habert. Dominating the centre foreground is a two-faced Satan, attired like a jester. The right side of his body has a grim cruel face and a scourge in the hand, but the left side of his body shows a benign countenance, and a quill on the left side where a gentleman would carry a sword – a nice reminder that “the pen is mightier than the sword”.

On the far right of the scene is the allegorical figure of Truth. But this is not the Naked Truth; she is partly clothed, and caged. In front of her are three columnists. The one in a bishop’s hat specialises in weddings. His colleague in the middle is promoting one of those serialised stories – the adventures of Rocambolas in Hell. The last journalist writes the ‘Chronique’, a regular column commenting frivolously on the latest news – a feature of every newspaper, of course. He has been given drums and sticks, perhaps symbolising his unsubtle attempts to attract the attention of the readers.
To the left, a critic, wearing the kind of pointed hat usually associated with wizards, is reviewing the latest plays. There is a weird-looking cook with long straggly hair and a sharp beak, cooking up some scandalous news ‘au gratin’; his hips and legs are, bizarrely, a pair of scissors. In front of him is an empty receptacle for ‘crevés and crevettes du jour’ – gossip about the fashionable youth of the time. On the wall behind are some drawers with labels indicating their contents. Three of them hold ‘blagues’ – meaning lies, though this word now usually means jokes. One is devoted to ‘canards nouveaux’, absurd pieces of made-up news. The ‘serpent de mer’, or sea serpent, in press jargon, signifies a continuing unresolved issue – like the sightings of this mythological animal – which provides news stories when there is nothing else of interest to write about. There are also drawers for ‘erreurs nouvelles’, new mistakes, ‘utopies pour l’an 1930’, utopian theories for the year 1930, and ‘routes infernales’, infernal roads. Above the drawers is a row of skulls reminding the newshounds of the constant danger of incurring the editor’s wrath.

At the back, skeletons are queueing to go up to the first floor, where, according to the sign, they will find the claims office. But we can see that their complaints will be met by a nasty pitchfork-wielding demon.
Habert’s composition, which may have been partly inspired by a cartoon by photographer/caricaturist Bertall published in *Le Journal pour Rire* in 1854 (see illustration), can also be seen as a tribute. This time he pays homage to the real institution of the Feuilleton, or serialised publication of a novel, which had originally been made popular by Eugène Sue and his *Mystères de Paris*, and was a way for newspapers to attract readers. The name *Rocamboles* refers to the famous Rocambole, a former violent criminal turned righter of wrongs, who began life as a minor character in Pierre Alexis Ponson du Terrail’s 1857 *L’Heritage Mystereux*, first published in *La Patricie*, before becoming the hero of a series of adventures so fantastic that the adjective ‘rocamblesque’ is now used in French to qualify a hard-to-believe succession of mishaps.

1830 poster announcing the publication of the satirical newspaper *La Caricature*.  
*Madame Anastasie*, by Gill, on the cover of the 19th July 1874 issue of *L’Eclipse*.

In those pre-radio, pre-television and pre-Internet days, the Press played a very important part in the life of the people, and was one of their few links with the outside world. Newspapers were bought from news stands, borrowed in cafés, clubs, and reading rooms, commented upon, and read aloud to those who had not been taught how to read. Once reserved for the wealthy, newspapers had become so cheap that by 1863 Mofse Polydore Millau could launch his publication *Le Petit Journal* for only one *sou*, one cent or penny. It was therefore a great shame that such important social levellers and vital bringers of news should be censored. This is the point Habert clearly makes here. Satan has taken over the Press, and his reign of terror is even harsher under the newly formed Republic than under the previous régimes. The Slanderer (this is what the Greek name *diabolos* means) has found his niche – his best rôle ever. Under the guise of an editor he can publish irrelevant pieces of information and serialised novels to lull the minds of his readers. He also feeds them with all kinds of libel and lies cleverly hidden under the breadcrumbs and grated cheese of the *gratin*, starving them of access to plays which could show them how little freedom they really have.

Journal Pour Rire, 11th March 1854, ‘Newspapers and Journalists’, a cartoon by Bertall. Journalism is likened to cooking (a pinch of this, a dash of that) and the scissors, the canards, the sea serpent and the face of the editor are all watching.
A 60 RETOUR DES COURSES EN ENFER (RETURN FROM THE RACE COURSE IN HELL)

As a rather grisly postscript, Parisians ate all the horses they could lay their hands on during the four-month siege they underwent between late September 1870 and late January 1871 – something that would have been a sacrilege a few months earlier – and they had been familiar with steam-driven engines for over three decades. They knew there were alternatives to horse riding, and cycling was definitely one of them. No wonder Habert had the insight that bicycle-drawn carriages or omnibuses might be the coming thing. It never happened on a grand scale, of course, but in London in the 21st century, bicycle taxis are plentiful – black cab drivers will tell you “much too plentiful”!

A 61 LA GUERRE, DÉPART DE L’ENFER (WAR, DEPARTURE FROM HELL)

This Diablerie is the first in the series to have the series number of the view built into the model, on the title card at the bottom. Previously the number was always an afterthought, scratched into the negative, or painted on at some stage in the duplication process. For Block and Habert to include the number in the model-making process indicates a high degree of pre-planning … because it takes away the option of deciding later on what view will come next. From here on, we will be including the number in the reproductions in this book, because it is an integral part not only of the negative, but of the model itself. Up to this point, we have regarded the numbers as ‘damage’ to the negative, and eliminated them in the restoration.

Contemporary viewers discovering the flying demon through the lenses of their stereoscopes would probably remember having seen a similar, though not exactly identical, figure in a woodcut by illustrator/photographer Bertall in one of the editions of Le Diable à Paris (see illustration), a nice way of bringing this book back into people’s minds.

![Illustration by Bertall for the book Le Diable à Paris which clearly inspired the flying trumpeter figure in Habert's A 61.](image)

The sword-wielding demon is brandishing a curved and rippled-edged – or flame-shaped – sword, known as a ‘flammart’. This is in keeping with the burning torches carried by some of the skeletons, and with the appearance of the word ‘Arson’ on the Gorgon’s banner. His face is so distorted that it somehow seems at odds with his lean and muscular body.

A 63 LE BOUDOIR DE MME SATAN (MADAM SATAN’S BOUDOIR)

On either side of the curtained entrance, we can see two framed portraits with names under them. The picture on the left is titled ‘Adolphe’ and the one on the right, ‘Arthur’. To our modern eyes these are just ordinary names, but to Habert’s contemporaries, they had a particular significance. French folk-lore of the time tells of women who had several lovers for different purposes – a rich lover to pay her rent, a lover to buy her clothes and meals, and a poor lover to give her heart to. The true love was called an ‘Arthur’, and the romantic, pining lover, eternally whispering sweet nothings for little reward, was known as an ‘Adolphe’. So, looked at in this way, Satan is Madame’s Arthur, the unsuspecting suitor is merely an Adolphe, and the presence of these two pictures is a subtle comment on the scene we are witnessing.
DIABLERIES
Stereoscopic Adventures in Hell

A DEVILISH 1860s SENSATION – finally unleashed on the 21st century!

In France, around 1860, from the loins of a traditional national fascination with all things diabolical, was born a new sensation – a series of visionary dioramas depicting life in a strange parallel universe called ENFER – Hell – communicated to an eager audience by means of stereoscopic cards, to be viewed in the stereoscopes which had already become popular in the 1850s. This 3-D phenomenon, which fascinated a nation for 40 years, is now yours to share.

This book, the fruit of half a lifetime’s study by three impassioned authors, brings every one of the published Diableries into the 21st century for the very first time. Some of them are so rare that at the time of writing there is no known collection of the originals of these masterpieces. But this book enables all but two of the 182 scenes to be enjoyed just as their creators intended, in magnificent 3-D, using the high-quality patent OWL stereoscopic viewer supplied free in this package.

The final dimension in this unique study is the original research, which unearths the hidden meanings in these tableaux. Never before have these secrets been revealed – clues to the conflicts in France in a period of great unrest, suffering, shame and suppression – a period which, even in French schools is seldom part of the curriculum. The Diableries are impudent, funny, sad, riotously inventive, satirical and dangerously seditious. Their wickedness awaits you!

Brian May, CBE, PhD, FRAS is a founding member of Queen, a world-renowned guitarist, songwriter, producer and performer. Brian postponed a career in astronomy when Queen’s popularity first exploded, but after an incendiary 30 years as a rock musician, returned to astrophysics in 2006, when he completed his PhD and co-authored his first book, Bang! The Complete History of the Universe, with Patrick Moore and Chris Lintott. Stereoscopy has been a life-long passion, and his second book, A Village Lost and Found, written with Elena Vidal, introduced the genius of Victorian Stereophotographer T. R. Williams to a global audience.

Denis Pellerin, dedicated photohistorian, was a teacher for over 30 years and has been interested in photography since the age of ten. He was bitten by the stereo bug in the 1980s, has been fascinated by the Diableries for over 25 years and has written several books and articles on 19th-century stereophotography for various magazines, institutions and museums. He graduated as an MA in Art History at the Sorbonne in 1999 and has since been specialising in French and British Victorian genre stereoviews. He is also currently working on his PhD.

Paula Richardson Fleming, is a photographic historian with a special interest in stereo photography. She is the retired Photo Archivist of the Smithsonian Institution National Anthropological Archives, and a Fellow and former member of the Board of Directors of the National Stereoscopic Association. Her credits include publications on 19th-century photography, as well as the curation of many photographic exhibits. Her association with Brian and Denis came naturally from their mutual appreciation of Diableries.

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London Stereoscopic Company, 2007