

standard styles, and add a few hieroglyphics of their own. My advice, as a writer, would be to study Pitman's or Munson's, as they are undoubtedly the best. AMERICAN.

The Press and Printers of Paris.

From our Regular Correspondent.

PARIS, FRANCE, April 4, 1878.

French newspaper offices differ in many essentials from those of other countries. The reporters are the editors, as each has the separate charge of a department—his specialty; thus there is a waste of *rédauteur* power, the writers having but little range of ability. Some editors sign their real name, though the law does not now require this formality; others, after announcing the latter, adopt a *nom de plume*; a few journals are wholly anonymous, while a fourth class, from time to time, adopts the three plans. As a rule, the editors—rarely rising from the "case," which is regrettable—are educated in the collegiate sense, but, in general, lack in encyclopædic knowledge and breadth of view, from ignorance of the world and its publications, outside France. The press here leads to everything, and there is hardly a distinguished man but has had printer's ink on his fingers. The editors have a common room for work, innocent of everything in the way of books, maps, etc.

The French have no taste for weekly papers, they would have no patience to read them; hence, the journals are chiefly daily, the evening being a little more numerous than the morning issues; they are furthermore divided into two classes, grand and petit, both four pages, 25x18, and 18x12 respectively; the former sell at 4, 3, and 2 sous, the latter at 1. Supplements are frequently issued, and of late the small journals adopt the practice of a regular weekly supplement. The journals appear every day, save the chief fêtes. There is no enterprise, in the American or English sense of the word, in the management of French newspapers, nor is very stale intelligence ranked as a capital sin. Faults that would kill a paper elsewhere, pass for spots on the sun in France.

There are 36 journals, *per se*, published daily in Paris. Printing is now free, and any person depositing the security with the State, and which carries interest, can start a journal. But there must be a *gérant*, or manager, legally recognized

—a man of straw will do—to pay fines and undergo imprisonment. Formerly when Dauphins were condemned to be birched into good morals, a substitute received the blows. Not more than a half a dozen newspapers in Paris pay. The others are supported by party fervor, financial companies, or sectarian enthusiasm: Bankers, drapery establishments, and manufacturers own journals in which they puff and advertise themselves. There are individuals who have their newspaper, as others have their horses or yacht. The back-bone of a French journal is made up of its political, financial and theatrical articles and its stories or *feuilletons*—the rest is but leather and prunello, almost. A French newspaper is rarely "newsy;" it is witty, personal, and prejudiced; it is a stranger to humor and ignorant of a broad grin.

Le Petit Journal has now a daily circulation of 560,000,—the largest in the world; it must be a veritable power, since the late government left no means untried to crush it. It is a *multum in parvo* for a sous; not well written, but marvellously full of news. Its commercial value is estimated at two and a half million fr. Gambetta has a large and a small *Republique Française*, the latter has 150,000 circulation. The *Kappel*, representing the Hugo interest, has a circulation of 60,000. It is the only paper that pays its staff by sending cheques regularly every month. The *Événement* is the republican rival of the *Figaro*, and with more spirit, could be made an excellent property. The *Figaro* has a total daily circulation of 72,000; its annual receipts are 4,600,000 fr.; its expenses 3,335,000 fr. It pays a dividend of 80 fr. per share. Bad times reduced its advertisements last year by 20,000 fr. Its founder and manager, is M. de Villemessant, who, after many ups and downs, has in the paper his big bonanza. His sole aim is to make the *Figaro* Parisian—and to sell; it accepts, like Moliere, its *bien* wherever it can be found. Many of its changes are spurts, rather than innovations. Before entering a young ladies' boarding school, it would not be bad to subject it to quarantine. Its chief writers are Belgians, Dutch and Germans. De Villemessant is the first proprietor in France that paid his staff handsomely, and so raised fees. The *Figaro* office is a *douloir*, and there is an *annexe* for wall advertisements and the display of samples of goods. *Le Petit Journal*