



Marc Augis, *Souvenirs d'un colis volant* (Occupation: Flying Parcel).

Occupation: Flying Parcel. Portrait of Marc Augis, Woman, Journalist, and Writer

Vanessa Gemis

Université libre de Bruxelles, Belgium

Abstract: Starting from the trajectory of a woman writer-reporter, this article aims to highlight, through the gender prism, the poetics of the nineteenth-century concept of the advertorial as developed in French-speaking Belgium as of the 1920s. Simone Dever (1901–1977), aka Marc Augis, a journalist-cum-writer, belonged to that new generation of female reporters who, thanks to a degree in journalism, won easier access to professional status. The niche she targeted during her career, aviation reportage and literature, led to an observation of gendered hierarchies at work in literary and media fields from different perspectives. Augis confronted this very issue in her 1954 book, *Souvenirs d'un colis volant* (Occupation: Flying Parcel). This collection of texts was both an opportunity for Augis to think about her profession, but also to consider it as a space for building and staging herself, which enabled her to repossess some characteristic aspects of the poetics of reportage and, consequently, to compensate for the failings of advertorial writing in terms of authenticity. Propelled into a mostly male environment, Marc Augis guaranteed the legitimacy of her status by positioning herself explicitly vis-à-vis her gendered identity. Her autobiography enabled her to elude the sexist discourses by means of a counter-discourse that highlighted the added value of a woman's pen. Through her articles, the insistence on her reality as both woman and reporter made it possible for Augis to assert her status as a writer.

Keywords: flying parcel – Marc Augis – Simone Dever – aviation reportage – female journalism – sexism – SABENA – advertorial – photography – Belgian aviation

Little known, and concealed under a male pseudonym, Simone Dever deserves a brief biography. She was born in Liège, Belgium, on February 1, 1905. Enrolled in the Institute for Journalists, which had just opened its doors in Brussels, she graduated in 1929 with a degree obtained with distinction. Under the pseudonym of Marc Augis, she then threw herself into a dual career as a journalist and an author. After first working freelance for several newspapers (including *L'Indépendance belge*, *La Nation belge*, and *échantillon*), she joined the liberal newspaper *La Meuse* in 1932¹ while continuing to freelance for several weeklies, including *Elle*, *Nuit et Jour*, *Hebdo*, and *Le Bulletin du Touring-Club de Belgique*.² In 1935, Augis published several major reports in *La Meuse*, including “L’Afrique à vol d’oiseau” (Africa as the Crow Flies), published in book form that same year.³ In 1945, she published “La Meuse en Suède” (“La Meuse” in Sweden), which won the Rotiers Prize two years later.⁴ Specializing in aviation reportage, by 1943 she had already launched her own aviation review, *Les Ailes brisées* (Broken Wings), renamed *Icare* (Icarus) five years later. In 1947, she cofounded *Vieilles Branches* (Old Chums), a group of journalists who had followed aviation in Belgium from the beginning. Lastly, she gave many talks on the subject of “the earth seen from above” and published, in a range of genres, works inspired by flying, such as *Les Contes d’Icare* (Tales of Icarus: An Album for Children), *Le Danseur des nuages: Trois histoires d’aviation* (The Cloud Dancer: Three Aviation Tales), *Les Souvenirs d’un colis volant* (Souvenirs of a Flying Parcel: An Autobiography) or *Le Temps de l’aile* (The Time of the Wing: A Collection of Poems).⁵ As well as being an aviation reporter, Augis was also a poet, and a collection of her entitled *Les Séductions artificielles* was published in 1930.⁶ As in the press, she developed an aviation theme in her literature and in 1951 created the Icarus Prize.

Augis’s prolific career indicates a desire to develop as a reporter while managing the material needs of an independent woman. In 1937, she married Albert Wiccaert, a pilot with the French air force. He died three years later, leaving her alone with their only daughter. Quite symptomatically, Augis’s career at *La Meuse* came to a halt during her married years and only picked up in 1945, after the death of her spouse. However, Augis chose to specialize in a subgenre that placed her against an overwhelmingly masculine milieu and positioned her outside social expectations: aviation. By her own account, she chose to publish under a male pseudonym to escape the sexism of the profession.⁷ At the time, few women dared embrace a career in journalism. She was not the only one, however, and in France at that time the journalist Titaïna (pseudonym of Elisabeth Sauvy, 1897–1966) became as famous as the great reporters for articles inspired by her adventures as a pilot.⁸ But that, precisely,

is probably what distinguishes Augis from her illustrious colleague: Augis was not a pilot and the experience she shared with her readers is that of the cabin and the baggage hold. Her autobiography, *Les Souvenirs d’un colis volant* (Occupation: Flying Parcel),⁹ published in 1954, accentuates this point of view.

Les Souvenirs d’un colis volant

In *Les Souvenirs*, Augis details the various dimensions of her journalistic practice: her work as a reporter, her specialization in the field of aviation, and her identity as a woman. The book presents itself as both a writer’s work, in which Augis reflects on her professional practice, and as a space in which to construct and present the self, which, although characteristic of this type of historical writing, would also enable her to reinvest certain aspects of the poetics of reportage and thus compensate for the writing effects implied by a subgenre closely linked to her specific practice as an aviation reporter: the advertorial. From its title onwards, *Les Souvenirs* enabled Augis to define her professional practice:

[C]an we not reasonably call parcel the human being whose fate it is to be transported in turn on board all the new types of planes, on all the newly created routes, to all the newly opened destinations? That was my occupation, and that of some of my colleagues. One day when someone wanted to portray me in a review, I looked for the appropriate term and ended up calling myself a “professional passenger.” I at once received requests from young people who wanted to pursue this wonderful profession! As a result, I renounced it and decided to choose the less glorious, but perhaps more accurate term of “flying parcel.” For many years therefore I was a flying, thinking and writing parcel!¹⁰

What Augis was also trying to define here was a specific writing mode of reportage:

Things have changed now, but there was a time—between 1928 and 1935—when air travel was considered by many as being quite risky. At the time, when an airline invited a newspaper to send a representative for an inaugural flight, the members of the editorial board who were not afraid to take that risk were not that many. . . . There was generally one per newspaper and that one automatically took part in the journey. That is how I began this fascinating career. There were five or six of us in the Brussels newspapers who were of this sort. It was a glorious age, when airline companies were very happy that someone had accepted to take part in their journeys and then to recount them in writing. . . .¹¹

The age that saw Augis enter the world of journalism was indeed marked by the growth of commercial aviation. In 1923, Belgium launched Sabena (Belgian Corporation for Air Navigation Services),¹² its national airline

company. The original intention was modest, to connect Belgium to its colony, the Congo, but the company grew quickly, introducing technically advanced planes that combined passenger comfort with technological feats and extending its network by introducing flight routes to Europe but also to India and the United States. Besides its commercial lines, Sabena airlines also handled airmail in Belgium, among other nations, by introducing the helicopter.

Turning its attention to the general public, Sabena then developed marketing policies by means of a press department headed by Victor Boin (1886–1974), a key figure of the sports and journalism world. A former Olympic champion, an aviation fanatic, and a seasoned sportsman in many fields, Boin also founded the Belgian Association of Sports Journalism (1913), and, since 1924, was the vice president of the International Association of Sports Journalism. Moreover, he was editor-in-chief of *La Conquête de l'air* (Conquest of the Sky), the magazine of the Royal Aero-Club of Belgium and the main relay of Sabena's activities. It was through this organization that the link between Sabena and the press was managed in smooth coherence. The company regularly organized and offered free flights to journalists, who were invited in order to ensure that each novelty (new flight routes, new planes, etc.) was dutifully reported by the press.

Augis had already been confronted with this type of reportage at the end of her studies. As early as 1929, while she was finishing her training at the Institute for Journalists, Sabena invited her, along with her fellow students, to fly from Brussels to Antwerp. The trip led to a competition that the future graduate won,¹⁴ thereby inaugurating a long career as an aviation reporter.¹⁵ For more than twenty years, Augis reported on the inauguration of new flight paths. She was present for occasions when Sabena offered to display its technological and commercial advances. The opening of the Brussels–Delhi line in 1947, for instance, enabled her to publish a major report in *La Meuse*.¹⁶ Augis became one of the accredited writers of the Belgian airline company and as such took part in the growth of a commercially oriented media genre: the advertorial.



The header of Marc Augis's writing paper¹³

The Poetics of the Advertorial

Although it appears as a text commissioned to ensure visibility through the press, the advertorial fits in a tradition at the intersection of media history and literary history. Although in the late twentieth century the advertorial came to mean an article that is written as if based on objective reporting but that can be distinguished as paid advertising, as used here the term refers to an earlier age when, from the nineteenth century onwards, the use of established writers appeared as a necessary strategy for a large number of transport companies. In exchange for services offered, the writer-travelers would not hesitate to praise in their writings both the technical feats and the level of comfort offered by the various means of transport (train, car, boat, plane, etc.). In the late nineteenth century, the Compagnie des Wagons-Lits hired the services of renowned writers. In 1883, writer-journalists Henri Oppen de Blowitz and Edmond About covered the inaugural journey of the Orient Express. The great car rallies also mobilized writers. Among the participants in the Citroën cruises in the 1920s,¹⁷ and their Belgian equivalent in 1928, under the patronage of the F.N.,¹⁸ one finds journalists (Roger Croquet, Maynard Owen Williams). Although male-dominated, by the 1950s female journalists had wedged into this market. In 1954, Gabrielle d'Ieteren and Charlotte Van Marcke de Lummen drove a Volkswagen Beetle in a rally, of which d'Ieteren published an account.¹⁹ As for journeys by sea, in 1935 four writers and journalists (Cendrars, Colette, Wolff, and Schall) boarded the *Normandie* and then delivered personal narratives of their experiences to newspapers such as *Le Figaro*, *La Revue de Paris*, and *Paris-Soir*.²⁰

It is clear that, from the travel narrative involving the use of a certain means of transport to the narrative that takes as its main object that means of transport, there is but a small step that many writers who were also engaged in the press were happy to take. The conquest of the skies did not escape this logic, since it was concomitant with the entrance into media culture and thus found in the mass press a special means of dissemination.²¹ The texts that emerged in this context were a fertile source of information on the poetics of the advertorial and on its roots in media and in literature. Many renowned writers would not hesitate to put their writing skills at the service of aviation, all the more enthusiastically for those who had passed their pilot's license (Titaÿna and Joseph Kessel in France; Albert Bouckaert in Belgium). For Augis, publishing in this field meant taking part in a tradition that not only valorized the qualities of writing but also, as we shall see, gave the genre a feminine inflection.

Some extracts from the advertorials published by Augis make it possible to identify the main ingredients of the aviation advertorial: a balance between

praise for passenger comfort and the plane's performances (speed, altitude), and the literary descriptions of the earth as seen from the sky:

The sound of the engines is barely perceptible. The conversation is lively. The pod seems suspended, immobile, between two worlds, between two equally anonymous nights, between two dials, without any relation with reality. And yet we are speeding along at 500 kilometers per hour, a formidable bullet propelled by its eight thousand galloping horses.



The Gordon-Bennett Cup, 1937²²

And then, suddenly, the sun. It is five o'clock in the morning. The sun rises out of the water. It looks like molten metal shaped into a ball. It is impossible to behold its red color for long. The Mediterranean is immense and grey, with this jewel of red gold blazing on the horizon. No landmark interrupts the gaze. Launched like an arrow, the plane seems immobile between two skies that are as anonymous as the night earlier on.

The passengers emerge from their sleep to admire this sun, similar to a stranger that one would have forgotten to present to them.

We have been flying for the past eight hours and suddenly we change sides. Clouds stretch out below us, the clouds which, with each daybreak, are like a cap of freshness for the city of Cairo. The plane rushes towards them. And suddenly the speed has become perceptible. A giddiness propels the plane forward and pushes the clouds behind us.

The plane tilts as it turns. Five hundred kilometers per hour . . . We finally experience the intoxicating speed. The huge wing cuts the clouds like the knife of a giant pastrycook. We descend, we glide, we break through the ceiling of the others who are below, stuck to the ground.

It's finished. Sand, desert, the runway of the airfield, light landing. . . ²³

As we can see, the advertising quality that defines advertorials leaves plenty of room for—and even invites—a literary style comparable to that of major reportages.²⁴ However, this specific writing context implies two exceptions

with regard to the poetics of the genre. The enunciative “I” is largely erased by a context whose objective is to make air travel accessible to anyone. Thus, Augis often disappears behind a “one” or a “we” which includes her among the passengers.

However, while it erases the traces of authoriality specific to reportage, this characteristic seeks to increase the number of addressees of the investigative report. The narrative adapts itself to the economic role the genre occupies within a mass culture in full development and also within the social discourses that surround the beginnings of mass tourism.²⁵ Sabena's commercial strategy relied directly on the specific poetics of reportage, mobilizing elements of a participatory reading (hypotyposis, choice of pronouns, and the like) in an advertising perspective:

We settle in. The children are already at the windows, eager not to lose anything of the journey. The engines purr. We drive for ten minutes. The plain of Melsbroek is endless. . . . And suddenly, without any transition, we're off, we break through the ceiling of clouds, we emerge into the sun, above the immense snow-covered plain that represents our grey sky, seen from the other side.

– Meal-box?

The steward places a little box in everyone's lap.

– Ah, ah! Wonderful!

Half the travelers cry out in genuine surprise.

These are the Belgians who, for the first time, are leaving our country.²⁶

If it is difficult to perceive Augis in the account of her journeys by plane,²⁷ it is because the event is most often covered by a horde of journalists invited by the company. The advertorial also appears as a special space of representation of the journalistic milieu. Augis sketches her fellow journalists not without a certain delight, as during a trip to Paris where one ultimately no longer knows who, of the birds or the journalists on board, are the real competition pigeons:

We are a dozen journalists lined up on the longitudinal bench of a Dakota, seated the same way the parachutists sat at the beginning of their war missions.

But there are no parachutes and we are not going to jump.

There are only pigeons in wicker baskets placed one on top of the other and strapped to the carcass of the plane. . . .

The plane flies without straying from its course by a single meter. The pigeons smooth their feathers. The journalists observe the pigeons, without omitting to dig into the amusing meal-boxes that Sabena offers its clients. . . .

The wind in the meantime had completely turned. It blew in the pigeons' noses, and from the start it was certain that they would not reach the anticipated speed. They were expected in Brussels by 12:30. . . .

As for us, the volunteer escorts, insatiably curious, and passionate experimenters, we arrived in Brussels without any problem.²⁸

A second consequence of the advertorial is that the reporter must sell not only comfort but also safety, and therefore must exclude from the narrative any presentation of the self that would imply danger and would undermine the reliability of the airline's planes. This is a renunciation of what makes the status of the writer-reporter heroic. Hence it is a sort of renegotiation of the traditional link between reportage and the adventure novel, which proceeds from another form of erasure of the reporter. Yet this is why *Les Souvenirs d'un colis volant* is so interesting. This collection enables Augis to introduce the reader into the corridors of her reportages, describing the adventures that preceded and were left out of the writing. Significantly, two of the recounted episodes even echo aborted articles replaced in the newspaper by a captioned photograph.²⁹ Augis goes back over her journey to Frankfurt, explaining to the reader how an emergency landing in a field of beetroots did not enable her to arrive at the newspaper on time to submit her article.³⁰

This niche of autobiographical writing enables Augis to fully reinvest her authoriality, and specifically her identity as a woman reporter: the reportages where, as the only woman journalist on board, the gendered dimension is fully deployed by the newspaper as an editorial strategy to attract readers.

Woman on Board

The reportage most emblematic of this strategy is without a doubt “L’Afrique à vol d’oiseau,” published in *La Meuse* between April 24 and May 23, 1935, and issued in book form that same year.³¹ The Sabena route connecting Brussels to its colony had already been covered, twenty months earlier, in a reportage published in the newspapers *Le Soir* and the *Vingtième Siècle*, written by two leading reporters, Albert Bouckaert and René Weverbergh.³² The route itself is therefore not novel, except that it is the first time a woman is making the journey. This is precisely what the newspaper wishes to underline:

For several years already, Marc Augis has been fascinated by the problems of aviation. Besides, our readers will have noticed this on several occasions. It

is thus an expert, we could say—at least as regards the details that interest the average reader—that will tell us the story of her journey.

But it will first and foremost be a woman who will tell you her adventures.

It will be a woman who will tell you about her prodigious leaps over the seas, over deserts, over impenetrable forests.

It will be a woman who will tell you about the overnight stages on African soil.

Lastly, it will be a woman who will recall that initiative and courage are also feminine virtues.³³

Together with this staging of the self there also emerges an adventurous dimension, as can be seen from this reportage from June 1950 entitled, “Marc Augis, the first Belgian woman strapped into a *Météor*, recounts what she felt in a cabin at 925 kilometers per hour”:

On the ground, a discussion begins. Someone had told me: “You will be the first woman to fly on a *Météor*. . . .”

Possibly! . . . But still—that’s not true, someone shouts, the *Waaf* often fly in England. That seems likely. I don’t have time to check. In any case, it is certainly the first time that a *Météor* is removing a female specimen of this ignorant and clumsy merchandise that is a passenger in a pure state. And since the time that I have been traveling about in the sky, I have learned to place a certain pride in my title of “professional passenger” . . . 94,000 kilometers traveled in my capacity as a bundle, that’s not too bad! And this time, if the kilometers don’t count, I can add the *Météor* to my collection of tested machines: it is exactly the 27th type of flying machine, which I am entrusting my precious self to!

But it is the very first time that I am climbing aboard a military machine; that is the handicap of being a woman . . . without a uniform! Yet, so far in Belgium all *Météor* planes have been military.

Whether or not it’s a first, in any case, I have flown on a *Météor*! And, well, it was worth it.³⁴



Leaving for Africa (1935)³⁵

Another feature of these reportages is the systematic use of photography, which, while doubling the effects of the staging of the self, anchors the gendered dimension (as seen here and on the previous page). Augis also returns to this feminine relation to the field of aviation in her recollections. Recalling the difficulties a woman faces in this environment, she notes that one way to focus her reporting is to emphasize the human rather than the technological elements of flying, thereby revealing once more the identity-related specificity of articles stripped of authorial clues:

People often wondered about two things in relation to me. First, about the fact that a woman chose to specialize in aviation. Secondly, that she had such a slight interest in technology while for many people aviation is synonymous with engines, prototypes and records. These two points explain one another: it would have been strange—although not impossible—if a woman had developed an interest in mechanics to the extent that she would devote a journalistic career to it. (Those that become engineers are another matter.) But it was quite normal that, being a woman, she became passionate about the human element which until then was so important in aviation, and which remains essential despite all possible advances. In fact, what I have always loved in aviation is the human being that gave it its soul.³⁸



On board a helicopter (1947)³⁶



On board a Météor (1950)³⁷

What characterizes Augis's reports is precisely her interest in the players of the aviation sector (pilots, but also politicians), whether by means of interviews or portraits. In fact, in a little book published in 1954, *Des noms et du ciel. Petite contribution à l'histoire de l'aviation en Belgique* (On Names and the Sky: A Small Contribution to the History of Aviation in Belgium),³⁹ she draws a series of portraits of twenty personalities from the history of Belgian aviation, emphasizing the great pilots of Sabena (Prosper Cocquyt, Jo van Ackere, and Marcel Hanson). Written like a reportage, halfway between recollection and interview, the portraits are built around Augis's encounters with these personalities, and her voice occupies a prominent role in the storytelling.

Augis's career makes it possible to shed light, through the angle of gender, on the poetics of aviation advertorial writing as it developed in French-speaking Belgium from the 1920s. One reads in her articles the reinvestment of writing practices specific to reportage to meet the new economic stakes that accompany a rapidly expanding air travel industry. Propelled into a mostly male environment, Augis would also be able to guarantee the legitimacy of her status by positioning herself explicitly vis-à-vis her gendered identity. Her autobiography enables her to elude the sexist discourses by means of a counter-discourse highlighting the added value of a woman's pen. Through her articles, the insistence on her reality as a woman and a reporter make it possible for Augis to assert her status as a writer.

Vanessa Gemis has a PhD in French Language and Literature. Her research interests are women in literature, culture, and the media. Her approach combines the sociology of culture and gender. She has published several articles in international journals (Contextes, Recherches Féministes, Sextant, Regard sociologique) and has also coedited a volume on Le Littéraire en régime journalistique (Contextes). She is currently the manager of European and international projects in the Research Department of the Université libre de Bruxelles.



Notes

1. Marc Augis worked for *La Meuse* from 1932 to 1937 and from 1945 to 1950.
2. *Le Bulletin du Touring Club de Belgique* in particular is a medium that raises the issue of advertorials (including in the field of aviation) such as elaborated on in this essay. Several reporters of the day worked for the *Bulletin*, including Albert Bouckaert (1891–1951), another important aviation reporter who also acted as the editor-in-chief of the *Bulletin* from 1945 to 1948 (see below).
3. Marc Augis, *L'Afrique à vol d'oiseau: Reportage aérien en Afrique septentrionale et centrale*, with a preface by Maurice Lippens, introduction by M.R. Engels, with drawings by A. Dever and J. Lismonde, sixty photographic plates (Brussels: Éditions PIM Services, 1935).
4. Founded by Frédéric Rogiers, a former president of the General Association of the Belgian Press, the Rotiers Prize was rewarded every three years to a Belgian reporter, among others, to finance a study journey abroad.
5. Marc Augis, *Les Contes d'Icare* (Brussels: Icare, 1951); Marc Augis, *Le Danseur des nuages: Trois histoires d'aviation* (Brussels: Icare, 1953); Marc Augis, *Les Souvenirs d'un colis Volant* (Brussels: Icare, 1958); Marc Augis, *Le Temps de l'aile* (Brussels: Dutilleul, 1955).
6. By 1930 Augis already had published a collection of poems, *Les Séductions artificielles* (Brussels: Confrérie du Canard, Impr. scientifique et littéraire, 1930).
7. Francis Bolen, "Un interview inattendu: Un soir avec Marc Augis, journaliste et globe-trotter," *Hebdo*, no. 112 (January 3, 1948): 12–13. In this interview Augis speaks at length of her condition as a woman in journalism and about the need to earn a living following the death of her husband.
8. Cécile Berthier-McLaughlin, "Devenir Titaïna. Une journaliste à la croisée des chemins," in *L'Année 1925. L'esprit d'une époque*, eds. Myriam Boucharenc and Claude Leroy (Nanterre: Presses universitaires de Paris Ouest, 2012), 293–305; Benoît Heimermann, *Titaïna. L'aventurière des Années folles* (Paris: Arthaud, 2011).
9. Marc Augis, *Les Souvenirs d'un colis Volant* (Brussels: Icare, 1958).
10. *Ibid.*, 9.
11. *Ibid.*
12. On the history of Sabena, see Guy Vanthemsche, *La Sabena: l'aviation commerciale belge, 1923–2001: des origines au crash* (Brussels: De Boeck, 2002).
13. Archives et Musée de la Littérature (Bibliothèque Royale, Brussels, ML 3858/33–44).
14. Marc Augis, "Impressions de vol," in *La Conquête de l'Air*, 1929, 575.
15. Between 1932 and 1950, Augis filed almost a hundred reports and columns to *La Meuse*.
16. The first installment was published in *La Meuse* on September 25, 1947.
17. Ariane Audouin-Dubreuil, Étienne and Marie Christian, *Les Croisières Citroën 1922–1934* (Paris: Glénat, 2009).
18. Roger Crouquet, *La Croisière blanche (de Liège au Cap en automobile à travers l'Afrique; mai–septembre 1928)* (Brussels: Broché, 1928).
19. Gabrielle d'Ieteren, *L'Afrique mouvante: une randonnée automobile sensationnelle en Tunisie, Libye, Égypte, Soudan, Erythrée, Éthiopie, Kenya, Uganda et Congo Belge* (Brussels: Éditions de la Paix, 1954).
20. The four texts were in fact reissued in a single volume: Blaise Cendrars, Colette, Claude Farrère, Pierre Wolff and Roger Schall, *À bord du Normandie: journal transatlantique* (Paris: Éditions Le Passeur, 2003).
21. This question is in fact the main topic of the symposium, "La Presse et la conquête de l'air. Histoire, imaginaires, poétiques (XVIIIe–XXIe siècles)," Université Paris 1 Panthéon-Sorbonne, by the Centre d'histoire du XIXe siècle, January 12, 2017.
22. "La Coupe Gordon-Bennett," photographic box with a medallion photo of Augis and Mrs. Scutenaire, *La Meuse*, June 22, 1937, 10.
23. Marc Augis, "De Bruxelles aux Indes, premier voyage de la Sabena," *La Meuse*, September 25, 1947, 3.
24. On the poetics of the reportage, see Myriam Boucharenc, "Choses vues, choses lues: le reportage à l'épreuve de l'intertexte," *Cahiers de Narratologie*, 13 (2006), <http://narratologie.Revues.org/320>; Boucharenc, *L'Écrivain-reporter au cœur des années trente* (Lille: Presses universitaires du Septentrion, 2004).
25. The law instituting paid holidays in Belgium was voted on June 27, 1936, inviting the main tourism bodies (travel agencies, airlines companies, etc.) to broaden their target audiences and to review their advertising strategies. The role of the advertorial in this context remains to be studied.
26. Marc Augis, "'La Meuse' en Suède. Par dessus la Hollande inondée Le Danemark brumeux La Scanie voilée," *La Meuse*, September 6, 1945, 1.
27. It should be noted that the reporter resurfaces in her narrative as soon as she leaves the plane.
28. Marc Augis, "Pour la première fois depuis 20 ans, des pigeons de concours ont été transportés par avion de Bruxelles à Paris," *La Meuse*, May 12, 1947, 3.
29. Marc Augis, "La Coupe Gordon-Bennett," *La Meuse*, June 22, 1937, 10; Marc Augis, "Le Rallye Aérien de Francfort," *La Meuse*, July 10, 1937, 1.
30. Marc Augis, *Les Souvenirs d'un colis volant*, 10.
31. Marc Augis, *L'Afrique à vol d'oiseau: Reportage aérien en Afrique septentrionale et centrale* (Brussels: Éditions PIM Services, 1935).
32. The two reportages were also published in book form: Albert Bouckaert, *Belgique-Congo en avion* (Brussels: la Renaissance du Livre, 1935); and René Weverbergh, *18.000 km en avion: la liaison aérienne Belgique-Congo* (Paris; Charleroi: J. Dupuis, 1935).
33. Baud., "Pour la première fois, une journaliste belge survole le continent africain!" *La Meuse* April 6, 1935, 1.
34. *La Meuse* June 22, 1950, 1, 3.
35. *La Meuse* April 6, 7, 1935, 1.
36. *La Meuse* November 10, 1947, 3.
37. *La Meuse* June 22, 1950, 1.
38. *Les Souvenirs*, 33.
39. Marc Augis, *Des noms et du ciel. Petite contribution à l'histoire de l'aviation en Belgique*, with a preface by Victor Boin (Brussels: Icare, 1954).