

Press kit
December 2021



PRESS CONTACTS

MUSÉE CARNAVALET

– HISTOIRE DE PARIS

Camille Courbis

camille.courbis@paris.fr

+33(0)1 44 59 58 76

+33(0)6 07 34 48 55

PARIS MUSÉES

Andréa Longrais

andrea.longrais@paris.fr

+33(0)1 80 05 40 68

+33(0)6 70 72 27 27

**PIERRE LAPORTE
COMMUNICATION**

Alice Delacharleroy

+33(0)6 38 81 53 74

Frédéric Pillier

+33(0)6 42 82 28 67

carnavalet@pierre-laporte.com

MARCEL PROUST A PARISIAN NOVEL

DECEMBER 16, 2021 - APRIL 10, 2022

**MUSÉE HISTOIRE
DE PARIS CARNAVALET**

Reservation on www.carnavalet.paris.fr

Jacques-Emile Blanche, *Portrait de Marcel Proust*, 1892,
Musée d'Orsay © RMN-Grand Palais / Hervé Lewandowski



#ExpoProust

**« I always had a map
of Paris at hand »**

**Marcel Proust,
In Search of Lost Time,
*Swann's Way***

Contents

Press release - p.4

The exhibition

First part - p.7

Second part - p.14

Chronology - p.24

The addresses Marcel Proust frequented in Paris - p.29

Extension of the exhibition in the collections:

Anna de Noailles, The Shadow of Days - p.30

Catalogue of the exhibition - p.32

Visuals available to the press - p.33

Paris Musées - p.37

Practical information - p.38

**PRESS
RELEASE**

Marcel Proust, a Parisian novel

December 16, 2021 - April 10, 2022

Preview on December 15



Jacques-Emile Blanche, *Portrait de Marcel Proust*, 1892,
huile sur toile. Musée d'Orsay.
Photo © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

The Carnavalet Museum – History of Paris is celebrating the 150th anniversary of the birth of Marcel Proust (1871–1922).

Dedicated to the relationship between Marcel Proust and Paris, where he spent most of his life, the exhibition *Marcel Proust, a Parisian novel* will investigate the city's place in Proust's novel.

The first section of the exhibition will explore the world Marcel Proust inhabited in Paris. Having been born and died in Paris, Proust's life unfurled in the very restricted area encompassed by Parc Monceau, Place de la Concorde, Auteuil, Bois de Boulogne and l'Étoile.

Paris was of immense importance in the development of Marcel Proust's literary vocation, from the time of his earliest writings in the late 1890s with his fellow-pupils at the Lycée Condorcet, to his entry into the city's high society and encounters with people who would be decisive to his life.

GENERAL COMMISSION

Valérie Guillaume, director of the musée Carnavalet - Histoire de Paris

SCIENTIFIC COMMISSION

Anne-Laure Sol, head heritage conservator, head of the Department of Paintings and Stained Glass, Carnavalet Museum – History of Paris

SCIENTIFIC COMMITTEE

Jérôme Bastianelli, president of the Friends of Marcel Proust Society

Luc Fraisse, professor, University of Strasbourg member of the Institut universitaire de France

Jean-Marc Quaranta, lecturer, CIELAM – INCIAM, University of Aix-Marseille

Jean-Yves Tadié, professor emeritus, university Paris Sorbonne

Alice Thomine-Berrada, curator of paintings, sculptures and objects, École nationale supérieure des beaux-arts

**@MuseeCarnavalet
#ExpoProust**

Proust's discovery of Paris's artistic and social circles, and the friendships and loves he experienced there, strengthened his personality and led him to awareness of his vocation. Maps of the city will illustrate Marcel Proust's existence in Paris, his networks and his favourite places.

The central feature of the exhibition will evoke the writer's bedroom and offer – by means of a unique device – full immersion in his world. The furniture and objects in the room, closely associated with the personal life of Marcel Proust and his family, make it possible to recreate the writer's space of invention and recount the genesis of his novel.

The second part of the exhibition opens on the fictional Paris created by Marcel Proust. Following the architecture of the novel *In Search of Lost Time* and evoking emblematic places in the city, it offers a journey through the novel and the history of the capital, focusing on the book's central characters. The city of Paris, represented poetically in the novel, is the setting for the quest of the narrator, the author's alter ego, until the revelation of his vocation as a writer.

Approximately 280 works (paintings, sculptures, drawings, photographs, architectural models, accessories and clothing), plus manuscripts and documents from public and private collections, both French and foreign, will evoke Marcel Proust's Parisian universe, alternating between reality and reinvention. Numerous extracts taken from archive films, film adaptations and sound recordings of *In Search of Lost Time* will offer visitors a sensorial introduction to the novel and Proust's world.

In parallel, a special exhibition will be held in the permanent collections with the title "Anna de Noailles, The Shadow of Days", to introduce visitors to the creative world of one of Marcel Proust's friends, the poetess Anna de Noailles, née Bran-covan (1876–1933), who lived at 40 Rue Scheffer in the 16th arrondissement during the 1910s. Her room, which was donated to the museum in the late 1970s, will be reconstructed.



Camille Pissarro, *L'Avenue de l'Opéra*, 1898, huile sur toile
© Reims, Musée des Beaux-Arts / Photo Christian Devleeschauwer

EXHIBITION DESIGN

Set design : Véronique Dollfus

Signage : Atelier JBL -
Claire Boitel

Lighting : Sarah Scouarnec

The exhibition



Otto Wegener, *Portrait de Marcel Proust*, 1895
Collection J. Polge
© Jean-Louis Losi / Adagp, Paris 2021

2021 marks the 150th anniversary of the birth of Marcel Proust (1871-1922) and provides the Musée Carnavalet – Histoire de Paris, which boasts a reconstitution of the writer's bedroom amongst its collections, the opportunity to commemorate this event by examining the ties that connect Marcel Proust to Paris, and the place of the city within his landmark work *In Search of Lost Time*.

Paris formed the quasi-exclusive setting of Marcel Proust's life. Outside Illiers, the cradle of his father's family, stays in Brittany and Cabourg, and some trips to Venice and Holland, the fifty-one years of the writer's life were lived in the city's Right Bank. This was a landscape shaped by Haussmann's urban campaigns and inhabited by the aristocracy and wealthy bourgeoisie, playing a decisive role in Marcel Proust's blossoming literary vocation.

Occupying pride of place in the exhibition, the reconstitution of Marcel Proust's bedroom offers an immersion into the writer's universe. The furniture and objects that decorate the room allow visitors to visualize the writer's creative space, where his literary masterpiece was born.

The second part of the exhibition explores the fictional Paris evoked by Marcel Proust. By following the architecture of the novel and a number of iconic Parisian sites, it allows the public to travel through the work, and firmly roots the novel's protagonists in the capital. The city, rendered poetic through the story, is the setting for the narrator's quest—who serves as the author's double—up until the final revelation of his vocation as a writer.

First part of the exhibition

« The Auteuil of my childhood »

Marcel Proust was born on 10 July 1871 at 96, Rue La Fontaine, in the 16th arrondissement. Located in the former village of Auteuil, incorporated into Paris in 1860, the summer residence of the maternal great-uncle Louis Weil offered Adrien and Jeanne Proust, Marcel's parents, a refuge during the events of the Commune.

The couple came from atheist families with Republican traditions. The writer's mother descended from a line of Jewish shopkeepers, the Weil family, who had lived in the 10th arrondissement since their arrival from Alsace in the early 19th century. Marcel's father came from a family of grocers from Illiers, a village 25 kilometres outside Chartres.

Following their marriage in 1870, the couple moved to 8 Rue Roy in the 8th arrondissement. This district on the Right Bank, popular with the wealthy classes and home to many doctors, offered the bourgeoisie the opportunity to invest their material and social success in property. This is where Marcel Proust lived until 1919.

The writer grew up against the backdrop of a Paris transformed by the prefect of Seine, Georges-Eugène Haussmann, and his successors as from the reign of Emperor Napoleon III. The urban landscape changed dramatically through the creation of large green spaces and the construction of opulent buildings that contrasted with the ruins, still visible, from the fires of 1871.

**Paris, 16th
96, rue La Fontaine**

**Paris, 8th
8, rue Roy
1870-1873**



Anonyme, *Madame Adrien Proust chez elle*, 9 boulevard Malesherbes, 1892
© São Paulo, collection Pedro Corrêa do Lago

In 1873, upon the birth of their youngest son, Robert, the Proust family moved to 9 Boulevard Malesherbes near the Church of the Madeleine, a district that Marcel particularly disliked.

His childhood and adolescence were played out in the gardens of the Champs-Élysées and the Lycée Condorcet (high school), from which Proust graduated in 1889. His appreciation of beauty was developed by visits to the Louvre and the theatre. It was also at this time that the young Proust experienced the first flutters of love and discovered his homosexuality.



Jean Béraud, *La sortie du lycée Condorcet*, vers 1903
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris

Yielding to his father's pressure, Marcel enrolled at the Institut de Sciences Politiques and the Sorbonne for a degree in philosophy. Although eligible for a job as an unpaid administrative assistant at the Bibliothèque Mazarine (library), he turned down the position in order to devote himself to an intense social life and his early attempts at writing.

Thanks to friends from his school days, Marcel Proust gained access to bourgeois salons, and later by means of introductions, to Parisian literary and artistic circles. His meeting with Robert de Montesquiou allowed him to attend the aristocratic circles of the wealthy districts on the Right Bank: Saint-Honoré and the Plaine Monceau.

Before the age of thirty, Proust had experienced the emotions and situations that inspired his first book *Pleasures and Days*, and later *Jean Santeuil*, a novel abandoned in 1899, of which he wrote: "That book was not made, it was harvested."

**Paris, 8th
9, boulevard Malesherbes
1873-1900**

« The true paradeses are the paradeses that we have lost »



Anonyme, *Le Docteur Robert Proust et Adrien Proust sur le balcon de leur appartement de la rue de Courcelles*, entre 1900-1903 © São Paulo, collection Pedro Corrêa do Lago

Circa 1900, Marcel Proust occasionally wrote chronicles for *Le Figaro* on the elegant evenings he attended.

At his parents' luxurious apartment at 45 Rue de Courcelles, near Parc Monceau, he organised dinners where artists and aristocrats rubbed shoulders. He skilfully exercised his keen sense of observation in contact with a world in which he had been accepted.

At the time, Proust discovered the work of the art critic John Ruskin, which influenced his own thinking on the role of the artist, the symbolism of Gothic architecture, and the predominance of sensation over reflection. Under Ruskin's influence, he made several trips to Venice and with the help of his mother, translated two works by the English theorist: *The Bible of Amiens* and *Sesame and Lilies*.

These years were marked by the brutal death of his father in 1903, and his mother in 1905, rare photographs of whom are shown here. A distraught Proust, whose health was now rather fragile, sought refuge in Doctor Sollier's clinic in Boulogne and at the Hôtel des Reservoirs in Versailles. Obliged to leave the family home, he moved into his uncle Louis' former apartment at 102 Boulevard Haussmann.

Paris, 8th

45, rue de Courcelles
1900-1906

« The only one I could find that Mother knew »



Anaïs Beauvais, *Madame Adrien Proust*, 1880
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris
Dépôt de la Maison de Tante Léonie - Musée Marcel Proust

When he moved to Boulevard Haussmann in the 8th arrondissement, into an apartment that he chose because his mother used to go there, Proust was nonetheless dissatisfied to return to the district of his childhood. The writer suffered from constant asthma attacks and only left the city in the summer to travel to Cabourg and Normandy.

Gradually, he began to leave his cork-lined bedroom at night only. As in his younger days, when he would meet up with friends at Weber's, he now dined late at Larue, on the Rue Royale, or at the Ritz, on the Place Vendôme, where he gleaned valuable titbits about Parisian high society from the head butler.

In 1908, Proust embarked on several literary projects. On beginning an essay on the Romantic poet and critic Sainte-Beuve, he gradually shifted towards writing novels. In 1913, after having received several rejections, he published with Grasset *In Search of Lost Time*, the first volume of *Intermittences du cœur*, which later became *Swann's Way* and *In the Shadow of Young Girls in Flower*.

On 3 August 1914, the declaration of war suspended the publication of the second volume, which ultimately appeared in 1919, published by Gallimard, who in 1916 became the publisher of the *Search*. Due to his poor health, Proust was discharged from military service. However, as his manservant Nicolas Cottin was mobilized, he employed Céleste Albaret as his housekeeper and secretary. The latter was the young wife of his chauffeur Odilon. While giving his novel the form it has today, Proust read seven newspapers a day and followed the war on an ordnance survey map. He sadly learned of the death of many of his friends at the Front.

HOTEL RITZ

PLACE VENDOME PARIS



LA SALLE RÉGENCE

Le plus artistique des Restaurants. * Rendez-vous de l'élite de la Société parisienne et étrangère.

HOTEL RITZ

Le plus artistique et le plus confortable des hôtels modernes, comportant les derniers perfectionnements.

Chaque chambre à coucher comporte une salle de bains.

GRILL ROOM

Le grill-room récemment ouvert est devenu un lieu de rendez-vous pour les déjeuners simples, les diners et les soupers.

On y trouve aussi un bar américain.

Five o'clock le plus select.



Anonyme, *Hôtel Ritz, place Vendôme, Paris*, 1901, placard publicitaire
© Bibliothèque nationale de France, Paris.

Paris, 8th
102, boulevard Haussmann
1906-1919

« The End »



Man Ray, *Marcel Proust sur son lit de mort*, 20 novembre 1922
© Man Ray 2015 Trust / Adagp, Paris 2021 / RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

Following the sale of 102 Boulevard Haussmann to the Varin-Bernier Bank, Proust sought refuge in the 16th arrondissement: first, at 8 bis Rue Laurent-Pichat, an apartment belonging to his friend, the actress Réjane, near the Bois de Boulogne, and then several months later, at 44 Rue Hamelin.

Despite the upheaval caused by these moves, Proust was pleased to see four volumes of his novel published by Gallimard: *Swann's Way*, with one of the manuscripts exhibited here, *In the Shadow of Young Girls in Flower*, *The Guermantes Way*, and *Sodom and Gomorrah*.

The second volume of his fictional cycle won the Goncourt Prize in September 1919, beating *Les Croix de bois* (*Wooden Crosses*) by Roland Dorgelès, thanks to the support of Léon Daudet.

Although his health was deteriorating, Proust, whose social and artistic life nourished his writing, continued to visit the Ritz, the theatre and the Opéra “to see how people had aged.”

In May 1921, he visited an exhibition of Dutch paintings at the Jeu de Paume, accompanied by art historian Jean-Louis Vaudoyer. The *View of Delft* painted by Vermeer, which he rediscovered there, influenced the episode of Bergotte’s death in *The Prisoner*, the fifth volume of his novel.

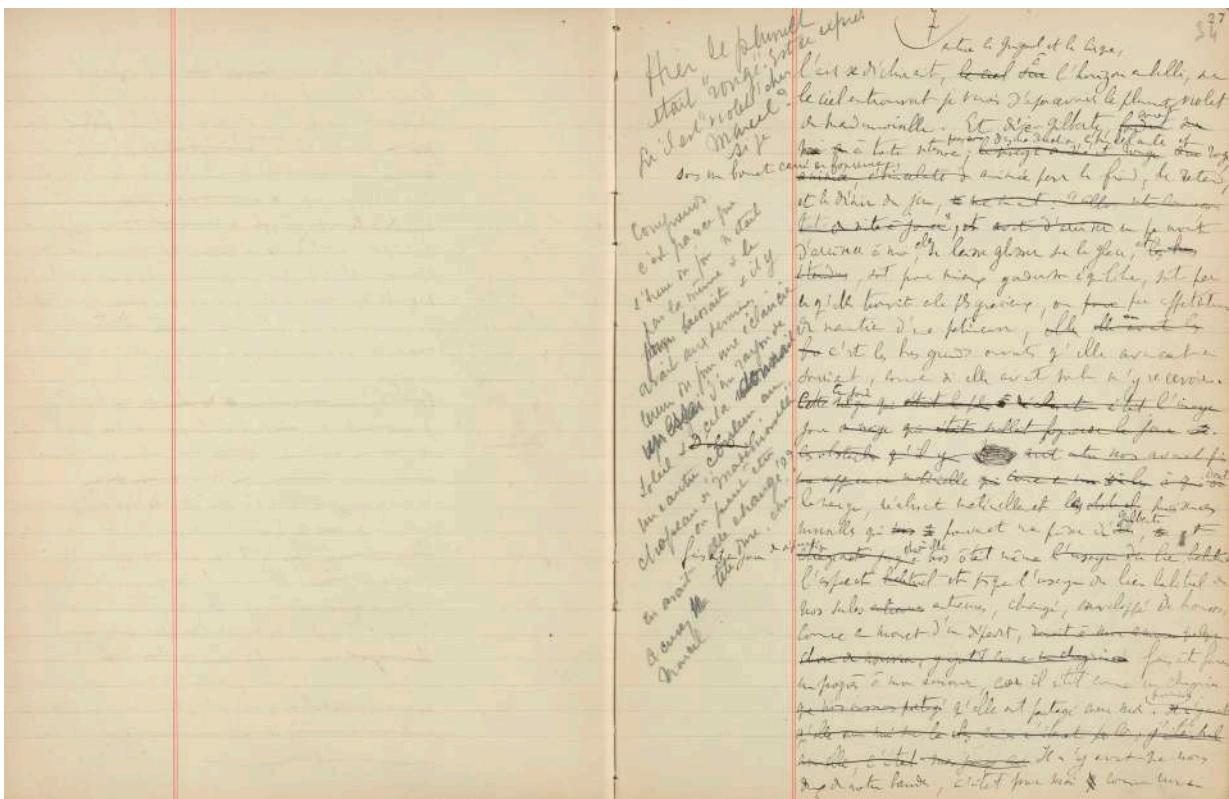
In the autumn of 1922, Proust announced to Céleste: “I have great news. Last night, I put the inscription ‘The End’. [...] Now I can die.” He passed away on 18 November without having finished correcting the last three volumes.

**Paris, 16th
8, bis rue Laurent-Pichat**

**Paris, 16th
44, rue Hamelin
1919-1922**

With the help of theatrical lighting, the presentation of Marcel Proust's bedroom provides visitors with an immersive experience. The biographies of the objects presented, which belonged to the writer, suggest his presence in this space. Projected on the wall, the biographies were written by Jean-Marc Quaranta. Here the exhibition setting proposes a transition to Marcel Proust's fictional Paris.

Second part of the exhibition



Marcel Proust, *Du côté de chez Swann. L-LI Noms de pays*
Cahier 20, folio 26 v°-27 r°
1913
Cahier moleskine noire de 67 f. (62 blanc.), 25,5 × 15,5 × 1,4 cm
© Paris, Bibliothèque nationale de France, département des Manuscrits

In Search of Lost Time, a Parisian novel?

Mixing eras and merging venues, superimposing an imaginary topography on the map of a city undergoing major transformations, Proust evokes the capital from the start of the Second Empire (1852-70) until the early 1920s.

Sharing with the artists whose works are exhibited here a voyeuristic look at the city and its inhabitants, the anonymous hero observes the urban changes at work in the main Parisian sites of the novel. These act as milestones during the hero's initiatory journey and serve to underline the narrative's main themes: the destructive effect of time and the specific strategies of each character.

In the novel, Paris, in contrast with the provinces, constitutes a real geographical, cultural and mental epicentre, for each part of the story. *Swann's Way* takes place in Combray, and then in Paris, where *In the Shadows of Young Girls in Flower* begins. *The Guermantes Way* is almost exclusively centred on the Parisian life.

And if *Sodom and Gomorrah* is set in *Paris and Balbec*, *The Prisoner's* action is practically reduced to the hero's Parisian apartment, as is *Albertine Gone* (also titled *The Fugitive*), which ends with a stay in Venice. *Time Regained* concludes the fictional cycle in Paris, where the hero, now endowed with his own vision of the world and of literature, can become the narrator of his own story.

The Paris of *Swann in Love*



Camille Pissarro, *L'avenue de l'Opéra*, 1898
© Reims, Musée des Beaux-Arts / Christian Devleeschauwer

The second part of *Swann's Way* and the first volume of *In Search of Lost Time*, *Swann in Love* is set in Paris under the Second Empire. The city provides the backdrop to the unhealthy passion of Charles Swann – the extremely wealthy son of a Jewish stockbroker admitted into the most closed echelons of high society – for Odette de Crécy, described as a demi-mondaine or courtesan who “was not [his] type”.

Elaborated on a series of oppositions illustrating the sociological and historical reality of Haussmannian, Paris the novel notably contrasts the Île Saint-Louis, with its once aristocratic but now working-class population, where Swann lives as an aesthete, with the newer, more fashionable

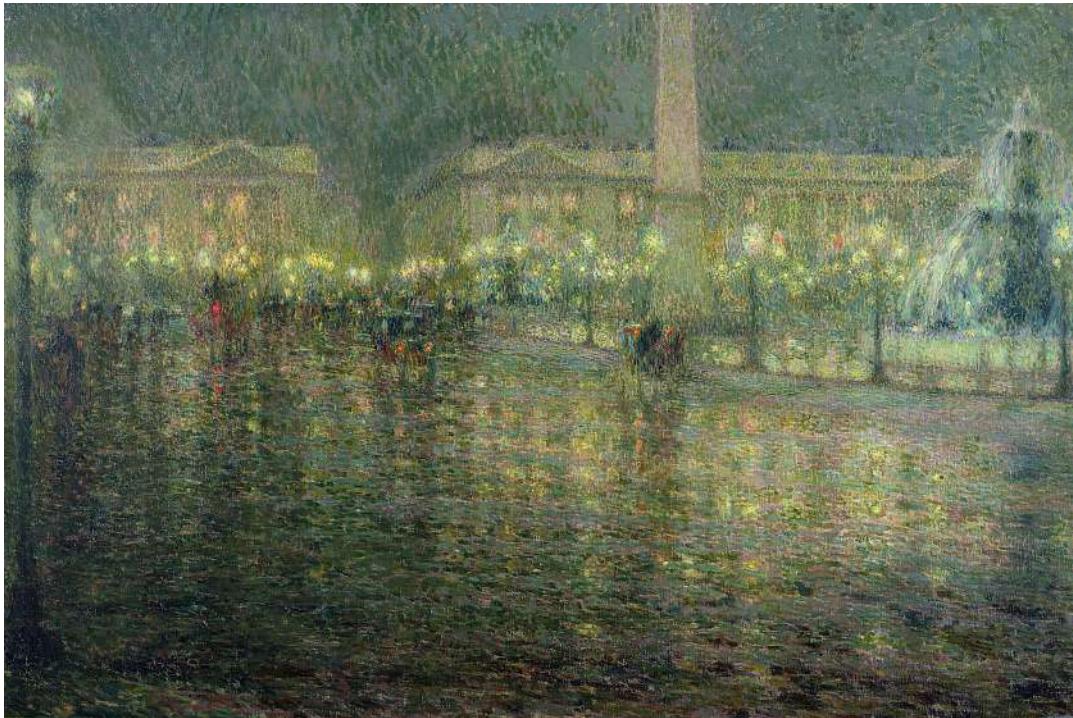
districts, located around the Arc de Triomphe. Out of love for Odette, who lives on the Rue La Pérouse in the 16th arrondissement, Swann abandons the salons of the Faubourg Saint-Germain for the bourgeois and “artistic” cenacle known as the Verdurins, on the Rue Montalivet, near Madeleine.

The novel’s topography leads Swann to new entertainment venues frequented by his mistress – the restaurants on the Grands Boulevards, the Bois de Boulogne, painting salons, and the Opéra. *Swann in Love* depicts a capital whose centre of attraction has shifted to the west, a movement also present in other volumes.



Charles Marville, *Le Jardin et l'hôtel de Chimay sous la neige*, 1853
© Beaux-Arts de Paris, Dist. RMN-Grand Palais / image Beaux-arts de Paris

The Champs-Élysées, a place of initiation



Henri Le Sidaner, *La Place de la Concorde*, 1909
Musée des Beaux-Arts, Tourcoing
© Bridgeman Images

Built in the 17th century in order to open up the perspective towards the gardens of the Tuileries Palace, the Champs-Élysées, developed by architect Hittorff under the Second Empire, attracted a wealthy aristocracy who built sumptuous mansions along the Avenue, making it the epicentre of high society.

Present in four volumes of *In Search of Lost Time*, the Champs-Élysées, faithful to the signification of their name in Greek mythology as a paradise for dead souls, are for the hero the place of a loving, sensual, aesthetic and tragic initiation.

The gardens located on the Avenue, between the Place de la Concorde and the Rond-Point, placed in *Swann's Way* and *In the Shadow of Young Girls in Flower* at the heart of the *Carte du Tendre* (an allegorical map of love) drawn up by the narrator in love with Gilberte, daughter of Swann and Odette, are the scene of a brief sensual tryst between the two adolescents. Not far from there, the “green trellised” pavilion becomes the site where an involuntary memory arises for the hero when he rediscovers a scent from his early childhood, and experiences an aesthetic revelation. Finally, it is once again on the Champs-Élysées that the narrator is faced with death.

Firstly, during the attack on his grandmother in *The Guermantes Way*, and in *Time Regained*, through his encounter with Charlus, a fallen survivor of an era consumed by the First World War.

The Avenue du Bois and the Bois de Boulogne: attracting high-society mondains



Henri Gervex, *Une soirée au Pré-Catelan*, 1909
Collection du musée Carnavalet - Histoire de Paris
CCO Paris Musées / Musée Carnavalet - Histoire de Paris

The construction of the Avenue de l'Impératrice (which later became the Avenue du Bois, then Foch) and the creation of an immense landscaped park on the site of the royal forest of Rouvray, by architect Alphand, were part of Napoleon III's campaign to provide Paris with "English-style" public gardens. After 1860, this district saw the construction of many spectacular mansions.

Now a new high-society spot, an open-air version of the salons where the aristocracy and the wealthy classes gathered, the Bois (or woods) in Proust's novel, are opposed to the Champs-Élysées. Appreciated by a society whose codes are even more based on fortune than on the prestige of nobility, these areas attest to the social evolution of the characters and the passage of time.

By choosing to settle here with Odette, Swann favours a relative distance from Paris, corresponding to the marginal place occupied by the couple in its social geography. Years later, in *Time Regained*, Madame Verdurin, now the Princess of Guermantes, has a mansion built on the Avenue du Bois, reminiscent of the Palais Rose of Anna Gould and Boni de Castellane.

The domain of amorous desire, the Bois is "the Elysian Garden of Women". Years after having admired Madame Swann there on daily outings, the hero comes here with Albertine, on the rare occasions she is allowed to leave the apartment in which he holds her prisoner. It is also to the Bois that the hero comes to mourn, following the young girl's death.

Imaginary suburbs



Gustave Caillebotte, *Les Pavés, étude pour Rue de Paris, temps de pluie*, 1877
Collection particulière
© Jean-Louis Losi / Adagp, Paris 2021

“The whole Faubourg is not within the Faubourg,” declared Balzac, Proust’s model in this area.

Located on the Left Bank between the rue du Bac and the Hôtel des Invalides, the Faubourg Saint-Germain, whose urbanization began in the late 17th century, was historically the place of residence of aristocratic society. The latter remained very influential in French political and social life in the 19th century, often thanks to marriages with new money.

The symbol of the narrator’s desire for social advancement, the “noble Faubourg” is above all an imaginary space. In the novel, the epicentre of this state of mind is the remarkable salon run by Oriane, the Duchess of Guermantes, situated on the Right Bank, in the Faubourg Saint-Honoré, where modern-style mansions were now being built.

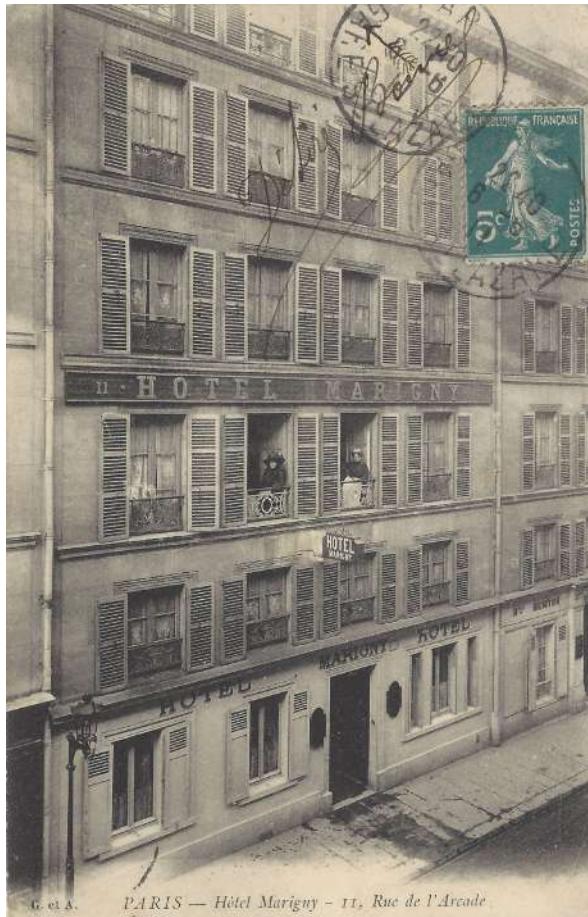
From the Hôtel de Guermantes, where his family rented a floor, the narrator would observe and later be admitted into the most closed social circle thanks to the Duchess’ nephew, Robert de Saint-Loup, who represents and embodies the aspirations of young aristocrats in the run-up to the First World War.

A spectator long fascinated by the codes of a high society characterized by its exclusivity, with the emphasis on substantial fortunes and the presence of numerous domestic staff, the narrator notes at the end of *The Guermantes Way* that “the mysterious life of the Faubourg Saint-Germain” is ultimately nothing more than an illusion.



René-Xavier Prinet, *Le Balcon*, 1905-190
© Caen, musée des Beaux-Arts / Patricia Touzard

Parisian Sodom and Gomorrah



Anonyme, *L'hôtel Marigny*, avant 1911, carte postale
© Collection Raimondo Biffi

Proust liked to present his work as “immodest”. His ambition to explore homosexuality in his oeuvre was explicit from his early attempts of the *Search* in 1908. The character of the Baron Palamède de Charlus, the brother of the Duke of Guermantes and uncle of Robert de Saint-Loup, as well as Albertine, with whom the hero is in love, allowed the writer to explore this theme.

From *The Guermantes Way* onwards, the homosexuality of the Baron, a learned aristocrat and member of the Society of Friends of Old Paris, is ambiguously portrayed.

For example, Charlus, leaving the salon of his aunt, Madame de Villeparisis, gets into the cab of the most unscrupulous of the coachmen, and sets off in the opposite direction to that which he claims to be headed. Furthermore, the Baron’s home corresponds to an unlikely location: the Hôtel de Chimay on the Quai Malaquais, where he tries to seduce the hero, had been occupied by the School of Fine Arts since 1884.



Edouard Vuillard, *Le métro « Station Villiers »*, 1917
© Saint-Germain-en-Laye, musée Maurice Denis / RMN-Grand Palais

In the following volume, *Sodom and Gomorrah*, Proust analyses the dramatic dimension of homosexuality. The writer compares the affliction associated with Jewish people – “the accursed race” – with that which strikes homosexuals, whom Proust refers to in the novel as “the race of aunts”. In his narrative, homosexual love attests to a double subversion, and therefore a double prohibition, of both social class and sexual orientation.

Possible targets for censure, the homosexual venues mentioned in the *Search* have their identities altered in order to remain hidden from the eyes of the world. There is Jupien’s waistcoat shop located in the courtyard of the Hôtel de Guermantes, then later the “Temple de l’Impudent” (the temple of debauchery), a brothel opened by Jupien, where Charlus is flogged by rough boys from *La Villette*.

Albertine's Paris

Divided between Balbec, the hero’s holiday resort, and Paris, the love story with Albertine begins in the second volume, *In the Shadow of Young Girls in Flower*, when the young girl appears at the seaside, and the hero attempts to kiss her in a bedroom of the Grand Hotel.

In *The Guermantes Way*, Albertine, who comes to visit the hero at his parents’ Parisian residence, is less shy. She brings with her “from the depths of a populous, nocturnal Paris”, the sounds of the city: “a cyclist’s horn, a woman’s voice singing, a brass band in the distance.”



Claude Monet, *Le Pont de l'Europe, Gare Saint-Lazare*, 1877
Musée Marmottan-Monet, Paris
© Bridgeman Images

In love with Albertine ever since Doctor Cottard pointed out to him “the dance breast-to-breast” in which she engages with her friend Andrée in Balbec, the hero, suspecting her of homosexuality, brings her back to Paris where he holds her prisoner.

The city is almost entirely absent from the huis clos or enclosed setting that characterizes this volume. Only the sounds of the street penetrate the apartment turned into a prison, where rare walks in the Buttes-Chaumont, Trocadéro, or in the department stores of Trois- Quartiers and Bon Marché punctuate Albertine’s captivity.

The Paris of Time Regained

The Paris of the last volume is that of the war and the post-war period. It is marked by two famous episodes: the masochistic pleasures of Monsieur de Charlus and a morning at the home of the Princess of Guermantes.

In this volume, the capital has become a kind of nocturnal version of One Thousand and One Nights, populated by shirkers who hide from the War, and soldiers on leave. Making his way to Jupien’s brothel, akin to the “Caliph Harun al-Rashid going in search of adventures in the lost quarters of Baghdad” the narrator witnesses the flogging of Charlus, the culmination of the exploration of sadism, initiated at Combray in the first volume.

After a long stay in a “nursing home”, the hero returns to Paris, transformed by the cultural evolution of the time. Ruined by the war, the Prince of Guermantes has married Madame Verdurin, who now reigns, without rival, over Parisian high society.

In the sumptuous mansion that the new Princess has built on the Avenue du Bois, the hero experiences several episodes of involuntary memory.

Sensations similar to that of a madeleine dipped in tea allow him to recall Venice, Balbec and the timeless essence of things. The guests he encounters in salons appear as if made up for a “bal de têtes” (portrait gallery). They have aged, according to a chronology that merges that of Proust and the narrator, not devoid of certain improbabilities.

And thus the novel ends, thanks to the elucidation of impressions that have hitherto remained unexplained, by the revelation of the “invisible vocation” that the hero, becoming a narrator, can finally recount.



Claude Schwartz, *Hôtel de Masseran, vue d'un des salons, 11 rue Masseran, VII^e arrondissement, vers 1970*
© Claude Schwartz / Agence VU

Chronology

by Luc Fraisse

1870

1 September: Dr. Adrien Proust moves into 8 Rue Roy (8th arr.), paying a rent of 2500 francs a year.

3 September: marriage of Adrien Proust and Jeanne-Clémence Weil at the Town Hall of the 10th arrondissement in Paris.

1871

Spring: while travelling from his apartment to the Hôpital de la Charité, Adrien Proust is almost killed by a bullet fired by an insurgent.

10 July: Jeanne Proust, who had taken shelter with her family at 96 Rue La Fontaine, 16th arrondissement (formerly the village of Auteuil), gives birth to Marcel Proust.

5 August: Marcel Proust is baptised in the Church of Saint-Louis d'Antin.

1873

24 May: birth of Robert Proust, Marcel's brother, in Auteuil.

1 August: the family moves to 9 Boulevard Malesherbes.

1877

June: Dr. Adrien Proust is put in charge of the medical service at Hôpital Lariboisière.

1881

Spring: Marcel Proust's first attack of asthma while returning from the Bois de Boulogne.

1882

2 October: Marcel starts fifth grade at the Lycée Fontanes, which will become the Lycée Condorcet the following year.

1884-1885

Many absences from school.

1886

Autumn: Proust repeats second grade.

1887

July: Proust meets Marie de Bénardaky almost every day on the Champs-Élysées.

1888

1 October: Proust enters Alphonse Darlu's philosophy class; he writes to his teacher the next day. He goes to the theatre to see *Cendrillon* at the Châtelet on 26 September, *Athalie* at the Odéon on 13 October, *Pied de mouton* at the Éden-Théâtre on 14 October, *Mimi* at the Vaudeville on 19 October, and *Mignon* during October at the Opéra-Comique.

1889

15 June: Proust passes his baccalauréat in the arts.

1889-1890

Military service (as a volunteer) in Orléans.

1890

November: he enrolls at the Faculty of Law and the École libre des Sciences politiques.

1892

7 January: he is best man at the wedding of Henri Bergson, his cousin by marriage.

January: foundation of the review *Le Banquet*, with Fernand Gregh, Louis de La Salle, Daniel Halévy, Jacques Bizet and Horace Finaly.

Spring: Proust publishes studies that will appear in *Pleasures and Days*.

22-25 June: he passes his exams at the École libre des Sciences politiques.



Anonyme, *Marcel Proust et ses amis au tennis du boulevard Bineau (au centre Jeanne Pouquet)*, 1892
© Bibliothèque nationale de France, Paris

1893

February: he follows Father Vignot's Lenten lectures at the Ecole Fénelon.

April: he is presented to Robert de Montesquiou, who will be his mentor in the Faubourg Saint-Germain.

July-August: he has studies published in *La Revue blanche*. He plans an epistolary novel with Louis de La Salle, Fernand Gregh and Daniel Halévy.

10 October: he graduates in Law.

November: triumph of Sarah Bernhardt in the role of Phèdre.

December: begins studies for a Bachelor of Arts degree with a philosophy option.

1894

February: he founds the Académie des Canaques with Marie de Heredia.

30 May: Robert de Montesquiou's literary festival at Versailles, which Proust includes in *Le Gaulois*.

August: he stays at the Château de Réveillon with Reynaldo Hahn at the home of Madeleine Lemaire; he works on the texts that make up *Pleasures and Days*.

September: stays in Trouville with his mother.

9 December: attends a performance of Beethoven's 5th Symphony at the Conservatoire.

Late December: Reynaldo Hahn takes him to visit Alphonse Daudet.

1895

5 January: demotion of Captain Alfred Dreyfus.

February: soirées at the Comédie-Française and Lamoureux concert.

1 March: he is present at the banquet to celebrate Edmond de Goncourt receiving the Légion d'honneur.

27 March: he is awarded his Bachelor of Arts degree with the philosophy option.

13 May: he is excited by the revival of *Tannhäuser* at the Opéra.

June: obtains a position as attaché at the Bibliothèque Mazarine, and is assigned to the registration of copyright.

July: works on his novel *Jean Santeuil*.

September: stays in Brittany with Reynaldo Hahn.

1896

12 June. Calmann-Lévy publishes *Pleasures and Days*.

16 September: he has written 110 pages of *Jean Santeuil*.

1897

6 February: duel with Jean Lorrain in the Bois de Meudon.

26-27 March: sale of the Proust family home in Auteuil.

October: Adrien Proust publishes *L'Hygiène du neurasthénique* (written with Gilbert Ballet).

16 December: death of Alphonse Daudet.

1898

12 January: acquittal of Commandant Esterhazy.

13 January: Émile Zola publishes his letter "J'accuse" in *L'Aurore*.

7-13 February: Proust attends Zola's trial at the Cour d'assises.

September: Proust asks for signatures in support of Colonel Picquart.

October: trip to Holland.

1899

24 April: he organises a literary dinner with Robert de Montesquiou's Perles rouges as its theme.

May: he borrows a copy of *L'Art religieux du XIX^e siècle en France* by Émile Mâle.

3 June: the Cour de cassation annuls Dreyfus's sentence; Colonel Picquart is freed on 9 June.

19 September: Dreyfus is pardoned.

October: he reads John Ruskin's *Seven Lamps of Architecture* in translation at the Bibliothèque nationale; he begins a study on Ruskin and cathedrals.

1900

20 January: death of Ruskin in London.

1 March: Proust is considered to have resigned from his position as librarian.

April-August: publishes the preface to his translation of John Ruskin's *The Bible of Amiens* in *La Gazette des Beaux-Arts* and *Le Mercure de France*.

May: trip to Venice; a second shorter trip in October.

Mid-October: the Proust family leaves 9 Boulevard Malesherbes for 45 Rue de Courcelles. Exhibition of Claude Monet's Lilies at the Durand-Ruel gallery.

30 November: death of Oscar Wilde in Paris.

7 December: he is present at the Bergson's first class at the Collège de France.

1901

19 June: he gives a large dinner at his home in honour of Anna de Noailles.

10 July: "Today I am thirty and I've done nothing at all!" (letter to Léon Yeatman).

1902

He visits the Restaurant Larue in Rue Royale: in spring the sight of Bertrand de Fénelon jumping over the banquettes would inspire a scene featuring Robert de Saint-Loup in *The Guermantes Way*.

14 July: death of Charles Haas, the future model for Swann.

3-20 October: trip to Holland with Bertrand de Fénelon.

1903

2 February: best man at Robert Proust's marriage to Marthe Dubois-Amiot at the Chuch of Saint-Augustin.

25 February: *Le Figaro* publishes the first of Proust's *Salons*, that of the Princess Mathilde.

23 November: Adrien Proust suffers a brain haemorrhage and dies on 26 November.

1904

15 February: Proust completes his translation of John Ruskin's *The Bible of Amiens*. He publishes "The Death of Cathedrals" in *Le Figaro* on 16 August, to counter Briand's plan to separate the Church and the State.

1905

March-May: he publishes the preface of his translation of John Ruskin's *Sesame and Lilies* in *Les Arts de la vie*.

26 September: Proust's mother dies of uraemia.

3 December: Proust is hospitalised in the clinic of Dr. Paul Sollier at Boulogne-sur-Seine.

1906

About 25 January: Proust leaves the clinic.

12 May: he completes his translation of Ruskin's *Sesame and Lilies*.

6 August: Proust moves into the Hôtel des Réservoirs in Versailles. He rents the apartment that had belonged to his uncle Louis Weil at 102 Boulevard Haussmann and moves in on 27 December.

1907

5 June: he publishes a long article on Anna de Noailles's *Les Éblouissements* in *Le Figaro*.

11 April: on returning from a musical soirée at the home of the Princesse de Polignac, he writes: "How old everyone I knew has grown!".

Start August–start October: first stay at the Grand Hôtel in Cabourg.

19 November: *Le Figaro* publishes "Impressions de route en automobile", in which he makes reference in particular to his chauffeur Alfred Agostinelli. - First outlines of the Search on large sheets of paper.

1908

February-March: *Le Figaro* publishes a series of pastiches (Balzac, the Goncourts, Michelet, Flaubert, Sainte-Beuve) recounting the Lemoine Affair, a financial swindle.

18 July–late September: second stay in Cabourg. Stays at the Hôtel des Réservoirs in Versailles until the start of November.

November-December: considers writing an essay against Sainte-Beuve.

1909

Works on the essay on Sainte-Beuve and on his novel as from June.

15 August–late September: third stay in Cabourg.

1910

28 January: the River Seine floods and the water reaches Boulevard Haussmann. *Le Figaro* refuses to publish his essay *Contre Sainte-Beuve*.

17 July–start October: stay in Cabourg.

1911

February: Proust listens to *Les Maîtres chanteurs* and *Pelléas et Mélisande* using the Théâtrophone system. He subscribes to *La Nouvelle Revue française*.

11 July–end of September: stay in Cabourg during which he has part of his novel typed up.

1912

March–September: *Le Figaro* publishes extracts from his future *Swann's Way*. Fasquelle and Gallimard refuse to publish the first volume of *In Search of Lost Time* at the end of the year.

1913

11 March: the contract to publish *Swann's Way* at the author's expense is signed with Bernard Grasset. The volume appears on 14 November.

Late May: Proust welcomes Agostinelli and his companion Anna Square at his home. Stay at Cabourg abruptly cut short (26 July to 4 August). Agostinelli leaves on 1 December.

1914

30 May: Agostinelli drowns off Antibes. Proust works on most of his future volumes.

August: when war is declared, Odilon Albaret, his chauffeur, and Nicolas Cottin, his valet, are mobilised. Grasset closes its publishing house.

Mid-August: Céleste Albaret starts working as Proust's governess.

1915

Sick and discharged, Proust works on his writings, especially on *Sodom and Gomorrah*.

1916

As from February, Gide enters into talks with Gallimard to publish the sequel to the novel: the agreement is concluded in October.

In May, Proust introduces the theme of war into his work.

1917

Between April and June, he holds a series of dinners with Cocteau and Morand. He receives the proofs of *In the Shadow of Young Girls in Flower* in October.

1918

30 January: Paris subjected to bombardment.

In spring, Proust prepares a volume of pastiches and articles. He attends a great many dinners in the city.

1919

The building at 102 Boulevard Haussmann is sold to the Varin-Bernier Bank and Proust takes up temporary residence on the fourth floor of 8 bis Rue Laurent-Pichat, with the actress Réjane.

Late June: *In the Shadow of Young Girls in Flower*, a new edition of *Swann's Way* and *Pastiches et Mélanges* are published simultaneously.

1 October: Proust moves to the fifth floor of 44 Rue Hamelin (now Rue de l'Amiral-Hamelin).

10 December: The Prix Goncourt is awarded to *In the Shadow of Young Girls in Flower*.

1920

1 January: La NRF publishes "À propos du 'style' de Flaubert".

23 September: he is made a Chevalier de la Légion d'honneur.

22 October: *The Guermantes Way* is published.

1921

January–February: La NRF publishes extracts from *The Guermantes Way II*.

30 April: *The Guermantes Way II* is published, with *Sodom and Gomorrah I*.

June: Proust's last secretary, Henri Rochat, leaves for Argentina.

1922

March: Yvonne Albaret, Céleste's niece, types up *The Prisoner*.

29 April: *Sodom and Gomorrah II* published.

7 November: Gallimard receives the typescript of *The Prisoner*.

18 November: Proust dies.

1923

The Prisoner.

1925

Albertine Gone.

1927

Time Regained.

1947

Creation of the Société des amis de Marcel Proust et des Amis de Combray.

1952

Jean Santeuil, published by Bernard de Fallois.

1954

Contre Sainte-Beuve followed by *Nouveaux Mélanges*, published by Bernard de Fallois.

Organisation of the Maison de tante Léonie – Musée Marcel Proust.

1955

Exhibition “*Marcel Proust and his Time, 1871–1922*” at the Wildenstein Gallery, London.

1965

Exhibition “*Marcel Proust*” at the Bibliothèque nationale de France.

1969

11 August: an alley running diagonally across the Champs-Élysées gardens is named Allée Marcel-Proust.

1971

Exhibition “*Marcel Proust en son temps*” is held at the Musée Jacquemart-André.

1973

Jacques Guérin donates a large number of objects that belonged to Marcel Proust, including his bed and coat, to the Musée Carnavalet. The Proust collection is completed in 1989 by another donation, by Odile Gévaudan, daughter of Céleste Albaret.

1989

A representation of Proust’s bedroom is created in the Musée Carnavalet.

1991

Exhibition “*Proust et les peintres*” is held at the Musée de Chartres (1 July–4 November).

13 February: inauguration of the recreation of Proust’s bedroom at 102 Boulevard Haussmann.

1999-2000

9 November–6 February: exhibition “*Proust, l’écriture et les arts*” held at the Bibliothèque nationale de France.

2001-2002

31 October–20 January: exhibition “*Au temps de Marcel Proust. La collection de F.-G. Seligmann au musée Carnavalet*” held at the Musée Carnavalet.

2010

15 April–6 June: exhibition “*Femmes peintres et sœurs au temps de Proust*” held at the Musée Marmottan-Monet.

15 April–29 August: exhibition “*Proust du temps perdu au temps retrouvé*” held at the Musée des Lettres et Manuscrits.

2019

11 September–23 October: exhibition “*Marcel Proust, prix Goncourt 1919*” held at the Galerie Gallimard.

2021-2022

New presentation of the recreation of the writer's room as part of the renovation of the Musée Carnavalet - Histoire de Paris.

16 December–10 April: exhibition “*Marcel Proust, A Parisian Novel*” held at the Musée Carnavalet - Histoire de Paris.

2022

13 April–28 August: exhibition “*Marcel Proust, du côté de la mère*” to be held at the Musée d’Art et d’Histoire du Judaïsme.

2022-2023

11 October–22 January: exhibition “*Marcel Proust, la fabrique de l’œuvre*” to be held at the Bibliothèque nationale de France.

The addresses Marcel Proust frequented in Paris



Domiciles

- ¹ 96 rue La Fontaine, Auteuil, 16^e arr.
- ² 8 rue Roy, 8^e arr.
- ³ 9 boulevard Malesherbes, 8^e arr.
- ⁴ 45 rue de Courcelles, 8^e arr.
- ⁵ 102 boulevard Haussmann, 8^e arr.
- ⁶ 8 bis rue Laurent Pichat, 16^e arr.
- ⁷ 44 rue Hamelin 16^e arr.

Maisons d'éditions et rédactions de presse

- ¹ Calmann-Lévy, 3 rue Auber, 9^e arr.
- ² Grasset, 61 rue des Saints-Pères, 6^e arr.
- ³ La Nouvelle Revue française, 35 et 37 rue Madame, 6^e arr. de novembre 1912 à décembre 1921 puis 3 rue de Grenelle, 6^e arr., de janvier 1922 à juin 1930.
- ⁴ Mercure de France, 26 rue de Condé 6^e arr.
- ⁵ La Gazette des beaux-arts, 8 rue Favart, 2^e arr.
- ⁶ Le Figaro, 26 rue Drouot, 9^e arr.

Lieux d'étude

- ¹ Lycée Condorcet, 8 rue du Havre 9^e arr.
- ² École libre des sciences politiques, 27 rue Saint-Guillaume, 7^e arr.
- ³ Faculté des lettres de Paris, 1 rue Victor Cousin, 5^e arr.

Les fournisseurs de Proust

- ¹ Au Printemps, 64-70 boulevard Haussmann, 9^e arr.
- ² Aux Trois Quartiers, 21-23, boulevard de la Madeleine, 1^{er} arr.
- ³ Babani, 98 boulevard Haussmann, 9^e arr.
- ⁴ Patin, torréfacteur, 8 rue de Lévis, 17^e arr.
- ⁵ Benneton graveur, 75 boulevard Malesherbes, 8^e arr.
- ⁶ Boissier, Confiseur, 7 boulevard des Capucines, 2^e arr.
- ⁷ Cartier, joailler, 23 place Vendôme 1^{er} arr.
- ⁸ Caves Augé, 116 boulevard Haussmann, 9^e arr.
- ⁹ Charvet, tailleur, 28 place Vendôme 1^{er} arr.
- ¹⁰ Lachaume (maison de fleurs), 10 rue Royale, 8^e arr.
- ¹¹ Librairie Fontaine, 50 rue de Laborde, 8^e arr.
- ¹² Pâtisserie Bourbonneux, 14 Place du Havre, 9^e arr.
- ¹³ Pharmacie Leclerc, à l'angle des rues de Sèze et Vignon, 8^e arr.
- ¹⁴ Poiré Blanche, traiteur, 196 boulevard Saint-Germain, 7^e arr.
- ¹⁵ Rebattet, 251 rue Saint-Honoré, 1^{er} arr.

Anna de Noailles, The Shadow of Days

Extension of the exhibition in the collections



Philip de Laszlo, *Anna de Noailles*, 1913
© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

For the exhibition “*Marcel Proust, a Parisian Novel*”, the Musée Carnavalet-Histoire de Paris invites visitors to discover the creative universe of poetess Anna de Noailles with whom the author of *In Search of Lost Time* had a close friendship for over twenty years.

In 1910, Anna de Noailles moved to 40 Rue Scheffer in the 16th arrondissement.

Her “cotton-cloth” bedroom, thus named because of the fabric that covered the walls, isolated the writer from domestic noises and disturbances. The poetess wrote and received guests here up until her death. All of the objects that made up this bedroom were given to the Musée Carnavalet in 1978 by Anne-Jules de Noailles, her only son.

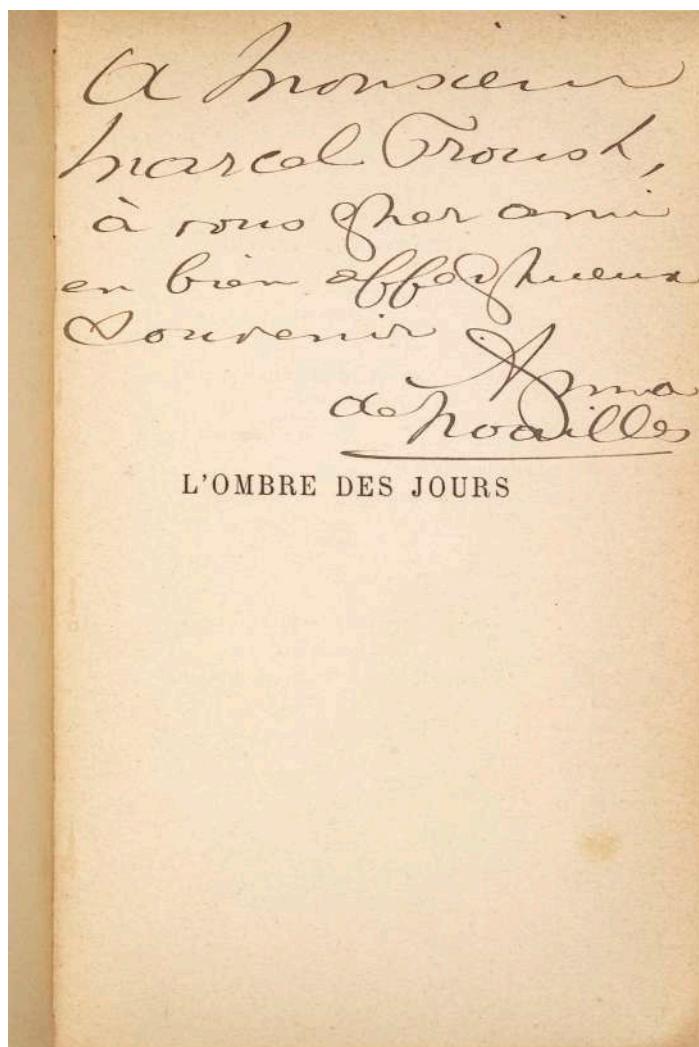
Anna de Noailles used her literary fame for the benefit of numerous political struggles, mainly the fight against anti-Semitism. Her first collection *Le Coeur innombrable* (*The Countless Heart*) (1901), and later *The Shadow of Days* (1902) attracted countless intellectual, literary and artistic figures from the time, to her side.

Anna de Noailles and Marcel Proust. An epistolary friendship.

The first encounter between Anna, née Bassaraba de Brancovan, and Marcel Proust took place in August 1893, on the shores of Lake Geneva, where the poetess's aristocratic family (of Romanian origin) had a summer residence.

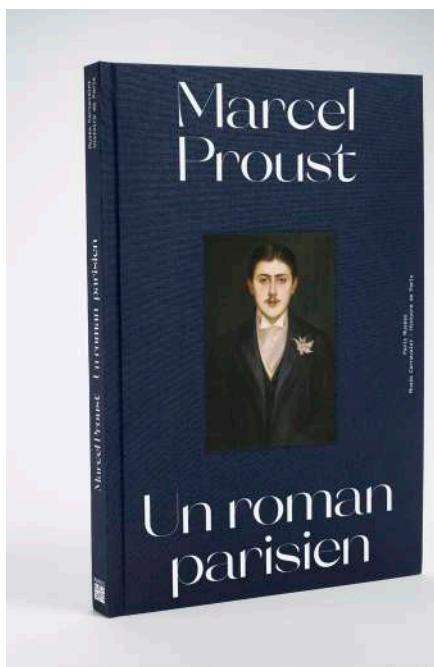
Fascinated by Anna de Noailles, Proust portrayed her as the Vicomtesse de Réveillon in *Jean Santeuil*. She is also present in the *Search*, thinly disguised as “a young Oriental princess who, it was said, had written poems as beautiful as those of Victor Hugo and Alfred de Vigny”.

The prolific correspondence between Anna de Noailles and Marcel Proust between 1901 and 1922 reveals their deep friendship and mutual admiration: “Without Marcel Proust, without his morning hymns or evening angelus, which I would receive in thick envelopes subject to supplementary levies [...] I would not have written the poems that pleased [him] so. His brilliant friendship has influenced and changed me, as only a shared noble love of words can do.”



Edition dédicacée par Marcel Proust à Anna de Noailles
Collection J. Polge
© Jean-Louis Losi / Adagp, Paris 2021

Exhibition catalogue



Catalogue published in french only
Marcel Proust, un roman parisien

Edited by Anne-Laure Sol

Texts by Mathias Auclair, Sophie Basch, Jérôme Bastianelli, Évelyne Bloch-Dano, Roselyne Bussière, Delphine Desveaux, Emily Eells et Elyane Dezon-Jones, Zelda Egler, Vincent Ferré, Luc Fraisse, Adrien Goetz, Laure Murat, Guillaume Pinson, Jean-Marc Quaranta, David Simmoneau, Jean-Yves Tadié, Alice Thomine-Berrada

Hardback, 256 pages, 250 illustrations

Published by Paris Musées

Graphic design : Clara Sfarti x Bâtiment A
39,90 €

Published to accompany the exhibition “*Marcel Proust, a Parisian Novel*”, the catalogue casts light on the writer's relationship with Paris, and questions the place of the city in Proust's novel *In Search of Lost Time*.

The city was where Marcel Proust was born and died, and where he lived in the Haussmannian districts frequented by the aristocracy and the financial, industrial and cultural bourgeoisie. In the heart of the city, the room where he wrote *In Search of Lost Time* – now preserved in the museum – was the crucible for Proust's literary creation.

Discussing the architecture of the novel and emblematic places in Paris, some twenty essays and more than 200 works – paintings, drawings, photographs, art objects, fashion accessories, manuscripts and documents – offer visitors a novel journey into the work and history of the city, combining reality and invention.

Visuals available to the press



Anonyme, *Marcel Proust et ses amis au tennis du boulevard Bineau (au centre Jeanne Pouquet)*, 1892
© Bibliothèque nationale de France, Paris



Man Ray, *Marcel Proust sur son lit de mort*, 20 novembre 1922
© Man Ray 2015 Trust / Adagp, Paris 2021 / RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



Anais Beauvais, *Madame Adrien Proust*, 1880
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris
Dépôt de la Maison de Tante Léonie - Musée Marcel Proust



Jean Béraud, *La sortie du lycée Condorcet*, vers 1903
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris



Charles Marville, *Le Jardin et l'hôtel de Chimay sous la neige*, 1853
© Beaux-Arts de Paris, Dist. RMN-Grand Palais / image Beaux-arts de Paris



Camille Pissarro, *L'avenue de l'Opéra*, 1898
© Reims, Musée des Beaux-Arts / Christian Devleeschauwer



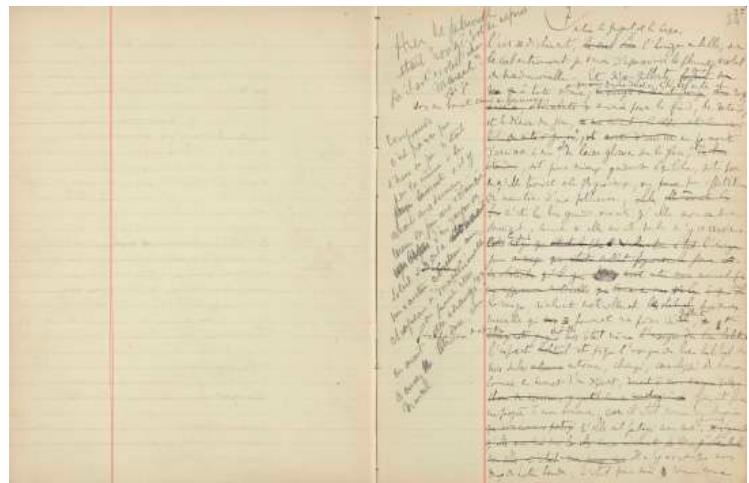
Henri Le Sidaner, *La Place de la Concorde*, 1909
Musée des Beaux-Arts, Tourcoing
© Bridgeman Images



Gustave Caillebotte, *Les Pavés, étude pour Rue de Paris, temps de pluie*, 1877
Collection particulière
© Jean-Louis Losi / Adagp, Paris 2021



René-Xavier Prinet, *Le Balcon*, 1905-190
© Caen, musée des Beaux-Arts / Patricia Touzard



Marcel Proust, *Du côté de chez Swann. L-LI Noms de pays*
Cahier 20, folio 26 v°-27 r°
1913
Cahier moleskine noir de 67 f. (62 blanc.), 25,5 × 15,5 × 1,4 cm
© Paris, Bibliothèque nationale de France, département des Manuscrits



Mobilier ayant appartenu à Marcel Proust
Collection du musée Carnavalet - Histoire de Paris
© Pierre Antoine / Paris Musées / Musée Carnavalet - Histoire de Paris



Henri Gervex, *Une soirée au Pré-Catelan*, 1909
Collection du musée Carnavalet - Histoire de Paris
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris



Edouard Vuillard, *Le métro « Station Villiers »*, 1917
© Saint-Germain-en-Laye, musée Maurice Denis / RMN-Grand Palais



Anonyme, *L'hôtel Marigny*, avant 1911, carte postale
© Collection Raimondo Biffi



Anonyme, *Hôtel Ritz, place Vendôme, Paris*, 1901, placard publicitaire
© Bibliothèque nationale de France, Paris.



Otto Wegener, *Portrait de Marcel Proust*, 1895
Collection J. Polge
© Jean-Louis Losi / Adagp, Paris 2021



Jacques-Emile Blanche, *Portrait de Marcel Proust*, 1892
Musée d'Orsay
© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



Claude Monet, *Le Pont de l'Europe, Gare Saint-Lazare*, 1877
Musée Marmottan-Monet, Paris
© Bridgeman Images



Claude Schwartz, *Hôtel de Masseran, vue d'un des salons, 11 rue Masseran, VI^e arrondissement, vers 1970*
© Claude Schwartz / Agence VU



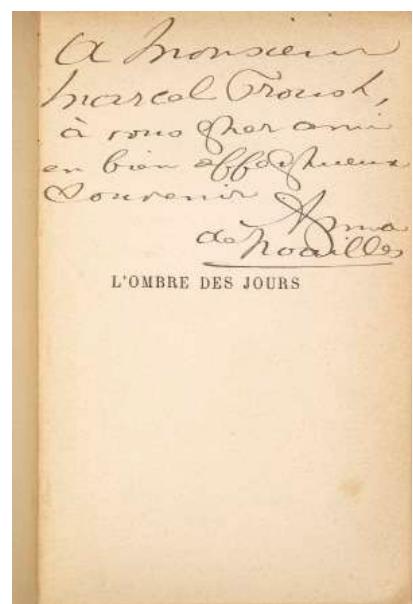
Anonyme, *Le Docteur Robert Proust et Adrien Proust sur le balcon de leur appartement de la rue de Courcelles*, entre 1900-1903
© São Paulo, collection Pedro Corrêa do Lago



Anonyme, *Madame Adrien Proust chez elle, 9 boulevard Malesherbes*, 1892
© São Paulo, collection Pedro Corrêa do Lago



Philip de Laszlo, *Anna de Noailles*, 1913
© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



Edition dédicacée par Marcel Proust à Anna de Noailles
Collection J. Polge
© Jean-Louis Losi / Adagp, Paris 2021

Paris Musées

The museums of the City of Paris

The 14 museums and heritage sites of the City of Paris that have comprised the Paris Musées public entity since 2013 present exceptionally diverse and high-quality collections.

The museums currently propose an updated visitor policy and adapted rates for temporary exhibitions. They also pay special attention to visitors who do not customarily share the cultural offer.

City of Paris museums also benefit from an exceptional collection of buildings: private mansions in the heart of historical districts, palaces built for universal exhibitions and artist's studios. These advantages mean that the museums are exceptional sites that are preserved thanks to a renovation plan with a budget of over 110 million euros that was initiated in 2015 by the City of Paris

The Paris Musées Board of Directors is presided over by Carine Rolland, Deputy Mayor of Paris for Culture and the Quarter-hour City. Afaf Gabelotaud, Deputy Mayor of Paris for Companies, Employment and Economic Development, is Vice-President. Anne-Sophie de Gasquet is General Director as of April 2021.

Access the full schedule of museum activities, discover the collections and prepare your visit at: parismusees.paris.fr

The Paris Musées pass

Unlimited access to exhibitions!

Paris Musées proposes a one-year pass that gives unlimited priority access to the temporary exhibitions presented in the 14 museums of the City of Paris*, as well as special rates on activities (lecture tours, workshops, spectacles, etc.), discounts in the bookshop-boutiques and café-restaurants of the museum network and priority notification of museum news.

Paris Musées proposes memberships that are tailored to individual wishes and ways of visiting:

- Individual pass for €40
- Duo pass (valid for a member and the member's guest) for €60
- Student pass (under 26) for €20.

Visitors may subscribe to the Paris Musées pass at museum ticket counters or on the parismusees.paris.fr website.

The Paris Musées Pass is strictly nominative and may not be loaned.
It is valid for one year from the date of subscription.

* Except for the Archaeological Crypt on Île de la Cité, the Paris Catacombs and Hauteville House.

Practical information

MUSÉE CARNAVALET – HISTOIRE DE PARIS

23 rue de Sévigné

T 01 44 59 58 58

www.carnavalet.paris.fr

It is obligatory to wear a mask for all visitors from the age of 11. Hydroalcoholic gel is available, numbers are controlled and visitors must follow a set path around the exhibition.

Access to the exhibitions is only possible by booking a time-stamped ticket on the site **www.billetterie-parismusees.paris.fr**

The exhibition is accessible to people with motor disabilities and reduced mobility.

A visitor trail dedicated to the exhibition is available in english and in french in the Carnavalet museum's app.

OPENING TIMES

Open every day from 10h to 18h except Mondays and certain public holidays (1 May, 25 December and 1 January).

(The ticket office closes at 17h30).

Night-time visits related to the exhibition's cultural programming.

TICKETS

Full price : 11 €

Reduced price : 9 €

Free for under 18

TRANSPORTS

Metro stations: Saint Paul or Chemin Vert

Follow us !

@museecarnavalet