

Raymond Roussel

"The President of the Republic of Dreams"

curated by François Piron

June 28th 2013 - August 24th 2013

Liste der ausgestellten Eponate

(wenn nicht anders vermerkt, sind alle Objekte aus der Sammlung von Daniel Buchholz)

ENTRANCE

1. Photographs of Raymond Roussel as a child, 1880s.

Raymond Roussel was born in 1877 in Paris, at 25 Boulevard Malesherbes, the third and last child of Eugene Roussel, a stockbroker, and Marguerite Roussel, née Moreau-Chaslon. His father died in 1894, leaving his wife a considerable fortune, which she spent recklessly. Marguerite Roussel played an important role in her son's life, and he inherited her taste for the arts and the theatre, and for a luxurious and somehow eccentric lifestyle.



1. ohne Beschreibung
2. "Roussel enfant degiuse en bohemien"
3. "Roussel enfant sur un rocher"
4. ohne Beschreibung
5. "Roussel enfant uniforme"

2. Vitrine, Victor Hugo

In July 1897, the young Roussel published his first poem entitled *Mon Âme* [My Soul] in the magazine *Le Gaulois*, in which he rhymed the words "Génie universel" [Universal genius] with his own name, Raymond Roussel. When, in 1932, he appended this poem to his last book, *Nouvelles Impressions d'Afrique*, the title then became *L'Âme de Victor Hugo*, and in the final verses, "Victor Hugo" rhymes with "universel". To show his identification with Hugo's genius, he used a pastiche of Hugo's poem *Les Rayons et les Ombres* (1840) in order to explain his plays on words in *Comment j'ai écrit certains de mes livres* [How I wrote certain of my books] (1935).



Hugo, Victor / Gautier, Theophile / Chenay, Paul
Dessins de Victor Hugo. Graves par Paul Chenay, Texte par Theophile Gautier.
Paris, Castel, 1863
27 S., OPBd., 35 x 26 cm, 14 geprägte Deckel-Illustrationen (Aquatinta)

rechts daneben:
Aquatinta entnommen aus obigem Band
35 x 26 cm

Hugo, Victor
Les Rayons et Les Ombres
o.O., o.J.
45 S., Pp, 26 x 18 cm.
Titel fehlt.

3. Vitrine, Camille Flammarion

Camille Flammarion (1842-1925) was a renowned scientist and the author of a considerable number of books covering scientific research as well as fantastic-mystic fictions, with a spiritualist tone. His tales were sometimes illustrated by the same artists who illustrated Jules Verne's books. His twofold scientific and literary glory earned him Roussel's admiration. An astonishing example of Roussel's fetishism is a star-shaped glass box that Roussel designed to preserve a biscuit he had brought back from a lunch with the astronomer in 1923. After the death of Roussel, Georges Bataille bought this object by chance at a flea market and offered it to Dora Maar. This star-shaped box went on to inspire the Surrealists, and artists such as Joseph Cornell and Salvador Dalí.



Guillemin, Amédée

Le Ciel. Notions D'Astronomie a L'Usage De Gens du Monde et de la Jeunesse.

Paris, Libraire de L'Hachette, 1864

2 Bände, 626 Seiten, HLdr, 28 x 19 cm, 11 Chromolithographien, 216 s/w Holzschnitte

Digital Print: Bild der sternförmigen Box die Roussel gestaltet hat um einen Keks aufzubewahren, den er von einem Essen mit dem Astronom Flammarion mitgebracht hatte

Flammarion, Camille

Astronomie Populaire. Description Générale Du Ciel.

Paris, C. Marpon et E. Flammarion, 1880

839 S., OLeder, 28,5 x 20,5 cm, mit zahlreichen teils ganzseitigen Chromolithographien und Holzschnitten

4. Portrait of Raymond Roussel by Madeleine Lemaire, ca. 1885.

Roussel's mother Marguerite commissioned this portrait of her child from the society painter Madeleine Lemaire, known for her illustrations in Marcel Proust's first novel *Les Plaisirs et les jours* (1896), and an model for the character of Madame Verdurin in *La Recherche*. She also later illustrated Roussel's poem *La Vue*, published in 1903 in the Sunday supplement of the newspaper *Le Gaulois*. Allusions to his "perfect childhood" proliferate in Roussel's works. In 1932, he had this childhood portrait published in the press rather than a current picture of himself as fifty-five-year-old man. Because of this, the painting was known by Rousseliens long before it appeared in an auction in Paris in the Spring of 2013.



Madeleine Lemaire
Portrait of Raymond Roussel
ca. 1885
Aquarell auf Papier
39 x 31 cm (gerahmt)

5. Marcel Proust, *Les plaisirs et les jours*, Paris, Calmann-Levy, 1896. Illustrations by Madeleine Lemaire.



Proust, Marcel
Les plaisirs et les jours
Paris, Calmann-Levy, 1896
96 S., kart., 30 x 20 cm
Sammlung Speck

Hervieu, Paul

Flirt

Paris, Boussod, Valadon et Cie, 1890

213 S., OPP, 33 x 25 cm

Mit Illustrationen von Madeleine Lemaire

Proust, Marcel

Les plaisirs et les jours

Paris, Calmann Levy, Editeur, 1896

271 S., OPP, Schuber, 30 x 21 cm, Goldschnitt

Mit OAquarell von Madeleine Lemaire

Sammlung Speck

6. Victorien Sardou, *La Maison du Prophète Elie*, etching, ca. 1860.

At the theatre, Roussel “loved above all the dramas of Victorien Sardou”, noted Michel Leiris. A very successful author of the late 19th century, Sardou (1831-1908) facilitated Sarah Bernhardt’s stardom thanks to a series of leading roles in his plays, which mixed popular spectacle with a sense of sadistic violence. Sardou’s brief but intense involvement with Spiritism in the 1860s (in the same period as Victor Hugo and Flammarion) led him to produce extraordinary drawings dictated by great spirits, which depict their houses and gardens on the planet Jupiter.



Victorien Sardou

La Maison du Prophète Elie

ca. 1860

Federzeichnung

65 x 51 (gerahmt)

Sammlung Claude de Flers

7. Jules Verne

“Take my life, but please do not ask me to lend one of my Jules Verne books”, Raymond Roussel once wrote to his friend Eugène Leiris. In *Comment j'ai écrit certains de mes livres*, he mentioned his “infinite admiration” for the “immeasurable genius” of Jules Verne. Verne's oeuvre was to provide, under the cover of entertaining novels, a detailed encyclopedia of modern knowledge. In a way Roussel was a Verne who did not meet his Hetzel — the publisher who had pushed Verne to attain glory and become an icon. Both writers shared a taste for puns and wordplay, and both saw the world as a playground, and a huge theatre stage. Verne's triumphal extravaganzas at the Théâtre du Châtelet around 1900 were no-doubt models for Roussel's plays.



Verne, Jules

Voyages Extraordinaire

J. Hetzel et Cie, Paris o.J.

178 S., OPp., 28 x 19 cm, mit zahlreichen Abbildungen (Holzstiche). Goldschnitt

Verne, Jules

Le Tour de Monde en 80 Jours. Le Docteur Ox.

Collection Hetzel, Paris 1874

212 S., OPp, 28 x 19 cm, mit zahlreichen Abbildungen (Holzstiche), Goldschnitt

Farbige Deckelillustration

Verne, Jules

Le Tour de Monde en 80 Jours

Collection Hetzel, Paris, 1874

212 S., OPp, 28 x 19 cm, mit zahlreichen Abbildungen. Goldschnitt

ROOM I

1. Photos (counterclockwise from right)

- 1/ Raymond Roussel in the salon of his mother Marguerite Roussel, Paris, ca. 1900
- 2/ Raymond Roussel, Marguerite Roussel and unknown woman playing with dogs, Paris, ca. 1900
- 3/ Raymond Roussel's mother in the garden of her house in Neuilly, ca. 1900
- 4/ 5/ 6/ 7/ 8/ 9/ 10/ 11/ Raymond Roussel's mother Marguerite and sister Germaine, with her first son Robert de Breteuil on the beach in Dieppe, Normandy, ca. 1900
- 12/ 13/ 14/ 15 Marguerite Roussel's dogs, dates and locations unknown
- 16/ Raymond Roussel's sister Germaine singing, Neuilly, ca. 1900
- 17/ Marguerite and Germaine Roussel, Neuilly, ca. 1900
- 18/ Germaine Roussel, location unknown, ca. 1900
- 19/ The garden of the Roussel family house in Neuilly, ca. 1900

In 1989, nine boxes of Raymond Roussel's personal archive were delivered by chance to the Bibliothèque Nationale de France. Among voluminous manuscripts, they contained notebooks, personal belongings, and many photographs: two-hundred negatives, both films and glass plates stored in "Verascope Richard" boxes. The Verascope was a stereoscopic camera from the period 1890-1930. Roussel's camera in particular was equipped with a timer that he used for family group portraits and self-portraits. Dates written on the boxes tend to prove that he started taking pictures around 1895 (he was then 18). The latest pictures were taken while travelling in Tahiti in 1920 and in the Middle East around 1926. Roussel, as a wealthy idler, took most of his pictures during family holidays, at his house in Neuilly, in Nice and on the beaches of Dieppe in Normandy where he used to go with his mother and his nephew. Beyond being invaluable documents on Parisian life around 1900, these pictures reveal an amateur's touch in their poor consistency, particularly in Roussel's special attraction to babies and dogs. These small creatures, centered in the image, appear surrounded by a theatrical, dreamlike world where long dresses and hands appear and loom large in the frame. The whole world is a stage, according to Roussel. As in his poem *The View*, which describes a minuscule image of a beach, his camera zooms in on the tiniest details with optical precision.

2. Vitrine, Photographs taken by Raymond Roussel while travelling in Tahiti, 1920.

Roussel spent almost a year travelling around the world, and stopped in Tahiti following in the steps of Pierre Loti, one of the writers he admired most, who had been there thirty years prior. One can see Roussel next to the grave of one of Loti's characters in his novel *Le Mariage de Loti*, or photographing his Tahitian guide posing romantically, a rare image in which Roussel shows affection and desire.



3. Vitrine, *La Revue du Touring-Club de France*, N°381. July 1926.

Roussel, who traveled extensively in the 1920s, was looking for a way to keep reading and writing while he was on the road, without being disturbed by the constant change of environment. In 1924, he drew up plans for a luxurious “motorized caravan” in which he would make several journeys around Europe between 1924 and 1926. Gaining recognition as an inventor was for Roussel the greatest achievement possible. He advertised his camping-car prototype widely, showed it at the Car Salon in Paris, printed photographs of it as postcards and also published this two-page ad in a magazine dedicated to the car industry.



La Revue du Touring-Club de France
No. 381, Juli 1926
34 S., brosch., 25,3 x 20,5 cm, mit Abbildungen

4. Vitrine, Raymond Roussel, *La Doublure*, Paris, Lemerre, 1897.

La Doublure is the first novel written by Raymond Roussel, aged 19. Written in verse, it mostly describes the masks and costumes of the carnival in Nice that Roussel attended every year during his childhood.



Roussel, Raymond
La Doublure
Paris, Lemerre, 1897
1. Ausgabe
312 S., kart., 18,5 x 12 cm
Unaufgeschnittenes Exemplar.

Roussel, Raymond
La Doublure
Lemerre, Paris 1897
1. Ausgabe (2. Ausgabe fingiert)
312 S., kart., 18,5 x 12 cm
Unaufgeschnittenes Exemplar.

Postkarten
Karneval in Nizza
8,5 x 14 cm
8,8 x 14 cm
8,8 x 14 cm
13,8 x 9 cm
8,8 x 14 cm
13,8 x 9 cm
3 Chromolithographien, 1 colorierte Photographie, 1 s/w Photographie
teilweise beschriftet/addressiert, keine Briefmarken

Ma photo à 18 ans. Mai 1933 (Photo of me at 18, May 1933), ca. 1895
reproduction of photograph with autograph inscription by Raymond Roussel
1 Blatt, Facsimile/Reproduktion auf Karton
31,5 x 21 cm
Sammlung Piron

5. Vitrine, "Collection Roussel", published Galerie Georges Petit, Paris, 1912.

This auction catalogue is from the sale of Marguerite Roussel's spectacular collection of paintings, jewels, pearls and vases after her death.



Succession De Madame Roussel - Catalogue des Tableaux Moderne, Aquarelles- Miniatures. Objets d'Art & d'Ameublement; Importants Bijoux.
Paris, Galerie Georges Petit, 1912

118 S., OLn, 33 x 25,5 cm, mit zahlreichen Abbildungen

6. Portraits (clockwise from left)

1/ 2/ Raymond Roussel at the age of 18, 1895

3/ Raymond Roussel at the age of 19.

Photograph taken in Milan in October 1896, while he was writing *La Doublure*. In his testament, Roussel required that this portrait should be reproduced in every new edition of his books.

4/5/ Double portrait found as a stereoscopic negative glass plate in the archive of Raymond Roussel. Location unknown, ca. 1900.

6/ Raymond Roussel in Carlsbad, ca.1910

7/ Raymond Roussel during his military service in Amiens in the 72nd infantry regiment, ca. 1898.

8/ Raymond Roussel with his confidante Charlotte Dufrene, 1911.

Since 1898 Roussel had been the victim of blackmailers due to his homosexuality. A court decision in 1903 condemned a blackmailer who had been accusing him of pedophilia. During this period Roussel gradually adopted a solitary life. Charlotte Dufrene (born Charlotte Fredez, in 1880) was hired by Roussel's mother to appear in public with his son in order to conceal his homosexuality. Over the years, she will remain his only confidante and friend. Roussel dedicated his posthumously published book *How I wrote certain of my books* to her.

9/ Raymond Roussel with his mother Marguerite Roussel, ca. 1910

10/ The funeral of Marguerite Roussel in Paris, October 1911.

ROOM II

1. Vitrine. Several copies (limited editions on Japanese vellum and ordinary editions) of Raymond Roussel's *Chiquenaude* [Flick], Paris, Lemerre, 1900; *La Vue*, Paris, Lemerre, 1903; *Impressions d'Afrique*, Paris, Lemerre, 1909; *Locus Solus*, Paris, Lemerre, 1913; *Pages choisies d'Impressions d'Afrique et de Locus Solus*, Paris, Lemerre, 1918; *Nouvelles Impressions d'Afrique*, Paris, Lemerre, 1932.



Roussel, Raymond
La Vue
Paris, Lemerre, 1904
1. Ausgabe
236 S., kart., 19 x 12 cm

Roussel, Raymond
Chiquenaude
Paris, Lemerre, 1900
1. Ausgabe
17 S., kart., 19 x 12 cm
unaufgeschnittenes Exemplar

Roussel, Raymond
Impressions d'Afrique (Deuxième Édition)
Paris, Lemerre, 1910
1. Ausgabe (2. Ausgabe fingiert)
455 S., kart., 18,5 x 12 cm
unaufgeschnittenes Exemplar

Roussel, Raymond
Impressions d'Afrique
Paris Lemerre, 1932
455 S., kart., 18,5 x 12 cm
unaufgeschnittenes Exemplar. Mit Avis. Auf Japanpapier. Broschur "La Critique et Raymond Roussel" (16 S.) vor Titel eingebunden

Roussel, Raymond
Pages Choiesies d' "Impressions d'Afrique" et de Locus Solus
Paris, Lemerre, 1918
1. Ausgabe
472 S., kart., 19 x 12 cm
unaufgeschnittenes Exemplar

Roussel, Raymond
Nouvelles Impressions d'Afrique
Paris, Lemerre, 1932
1. Ausgabe
313 S., mit 59 s/w Tafeln, kart., 19,5 x 14,5 cm
unaufgeschnittenes Exemplar, auf Japanpapier

Roussel, Raymond
Nouvelles Impressions d'Afrique. Ouvrage orné de cinquante-neuf dessins de H.-A. ZO.
Paris, Lemerre, 1932
1. Ausgabe (2. Ausgabe fingiert)
313 S., mit 59 s/w Tafeln, kart., 19 x 12 cm
unaufgeschnittenes Exemplar, Broschur "La Critique et Raymond Roussel" (16 S.) vor Titel eingebunden

Roussel, Raymond
Nouvelles Impressions d'Afrique suivies de L'Ame de Victor Hugo. Ouvrage orné de 59 dessins de H.-A. ZO.
Paris, Lemerre, 1932
2. Ausgabe (3. Ausgabe fingiert).
313 S., mit 59 schwarz-weiß Tafeln, kart., 19 x 12 cm
unaufgeschnittenes Exemplar

Roussel, Raymond
Locus Solus
Paris, Lemerre, o.J. (1932)
1. Ausgabe
459 S., kart., 18,5 x 12 cm
unaufgeschnittenes Exemplar

Roussel, Raymond
Locus Solus
Lemerre, Paris 1914.
1. Ausgabe
459 S., kart., 19 x 14 cm
auf Japanpapier
mit persönlicher Widmung von Raymond Roussel an Edmond Sée vom 01. Dezember 1922:
"à Edmond Sée / Hommage de son confrère et admirateur / Raymond Roussel / 1er décembre 1922"

2. Vitrine, Several copies (limited editions on Japanese vellum, ordinary editions and inscribed copies) of Raymond Roussel's theatre plays *L'Étoile au front* [*The Star on the forehead*], Paris, Lemerre, 1924, and *La Poussière de soleils* [*The Dust of Suns*], Paris, Lemerre, 1926. A copy of *La Poussière* contains an inscription and a letter to Callamand, one of the actors in the stage production.



Roussel, Raymond
L'Etoile au Front
Paris, Lemerre, 1925
1. Ausgabe
312 S., kart, 20 x 14 cm

Roussel, Raymond
L'Etoile au Front
Paris, Lemerre, 1925
2. Ausgabe (fingiert)
312 S., kart, 18,5 x 12 cm

Roussel, Raymond
L'Etoile au Front
Paris, Lemerre, 1925
3. Ausgabe (fingiert)
312 S., kart, 18,5 x 12 cm

Roussel, Raymond
L'Etoile au Front
Paris, Lemerre, 1925
1. Ausgabe
312 S., kart, 20 x 14 cm
Mit Widmung von Roussel vom April 1925 an Callamant
"à Monsieur Callamant / merveilleux créateur de Cahoud dans l'"Etoile au Front" / l'ateur reconnaissant / Raymond Roussel / Avril 1925"

Brief von Roussel an Callamant (11,5 x 17,5 cm):
"Cher monsieur Callamant / J'ai oublié de vous donner ma réponse pour le deux pages du programme consacrées à l'ateur. Le mieux serait de mettre les (...). Evidemment cela fera double employ puisque le prospectus lui-meme sera encastre dans le programme. Mais ca ne fait rien; cela servira à mettre les principaux entrails en relief. Je tiendrais beaucoup à avois une épreuve de ces deux pages. Tous mes meilleurs souvenirs et vœux / Raymond Roussel"
Roussel, Raymond
La Poussiere de Soleils. Pièce en cinq actes et vingt-quatre tableaux.
Paris, Lemerre, 1927
1. Ausgabe. 237 Seiten mit 17 Farbtafeln (von Numa und Chazot), kart., 19 x 13 cm, Broschur "La Critique et l'Auteur de la Poussière de Soleils" (12 S.) vor Schmutztitel eingebunden.
unaufgeschnittenes Exemplar
mit persönlicher Widmung von Roussel für Paul Le Rouvillois vom Februar 1927: *"page 196 ,... une vitrine pleine de saxes qui, la nuit, dans un rayon de lune, s'animent et causent." Très amicalement écrit pour Paul Le Rouvillois, Raymond Roussel, Février 1927"*

Roussel, Raymond
La Poussiere de Soleils
Paris, Lemerre, 1927
1. Ausgabe. 237 Seiten mit 17 Farbtafeln (von Numa und Chazot), kart, unaufgeschnitten, 19 x 13 cm, Broschur "La Critique et l'Auteur de la Poussière de Soleils" (12 S.) vor Schmutztitel eingebunden.
Mit persönlicher Widmung von Roussel vom Juni 1927 an Jean D'Ud.
"page 169 / Fuzelier / J'ai arborai alors ma tenue de consultation, bizarre mise à effet d'ambassadeur des puissances de l'au-delà... d'excellence fantaisiste. / á Jean d'Yd / si profondément impressionnant dans le rôle de Fuzelier / l'ateur reconnaissant / Raymond Roussel / Juin 1927"

3. Vitrine, Various documents from the archive of Lecreux Frères, the funeral company commissioned to realize the tombstone of Raymond Roussel and organize his funeral in July 1933 at the Père-Lachaise cemetery in Paris.



Verschiedene Dokumente die mit dem Bau des Grabsteins von Raymond Roussel zusammenhängen:

Grande Chancelliere de La Légion D'Honneur

Paris, 30. November 1966

Typoskript, Tinte
signiert, datiert

1 Bl.

27 x 21 cm

Sammmlung Piron

Testament

Typoskript, Bleistift

1 Bl.

27 x 21 cm

Sammmlung Piron

Ouverture de Caveau

26. Juli 1933

Typoskript, Tinte

2 Bl.

21,2 x 18,2

Sammmlung Piron

Croquis Tombeau

OZ, Kohle auf Pergament

1 Bl.

17,6 x 14,5 cm

Sammmlung Piron

Aquarelle tombeau

Abzug auf Fotopapier

17,6 x 23,8 cm

Sammmlung Piron

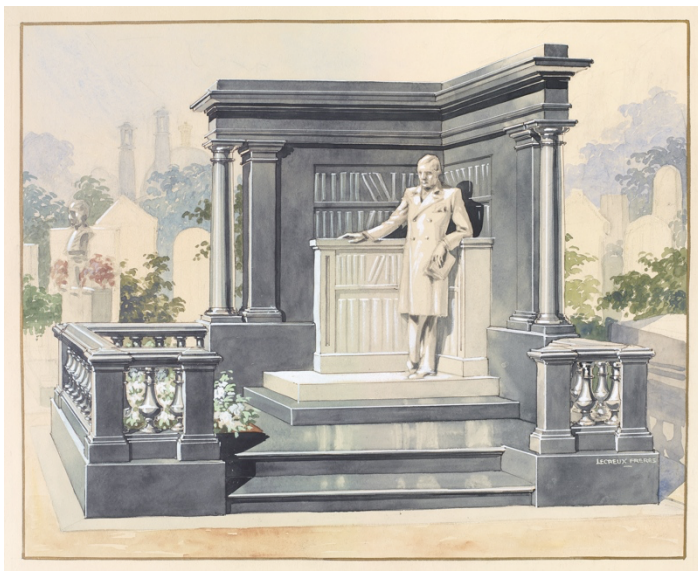
Commande Monument
Typoskript, Bleistift, Tinte
3 Bl.
22,2 x 19 cm
Sammmlung Piron

Devis Tombeau & Note Manuscrite Raymond Roussel
Bleistift, Tinte
2 Bl.
18,4 x 13,5
Sammmlung Piron

4. Sketch of an unrealized tombstone of Raymond Roussel at the Père-Lachaise cemetery, ca. 1932.

The Grave of Roussel

Those who like to wander on a rainy Sunday morning across the alleys of the Père-Lachaise cemetery can only entrust chance to find the grave of Raymond Roussel, for there is no indication about it on the official map delivered at the shop. His tombstone is located a stone's throw away from the abundantly flowered one of Oscar Wilde, nearby the northern entrance. The one to look for is a black marble tomb engraved with the confusing words "Famille Roussel". This discreet grave indeed conceals 32 compartments (half of a chess board), although Roussel's coffin lies alone there, the other thirty-ones remaining empty. It may be surprising to discover such an unspectacular last home for a man who had such strong desires for glory during his lifetime. And indeed Roussel had bigger ideas. He had commissioned Lecreux Frères (an undertaker located next door to Père Lachaise) to draw watercolour sketches of a black and white marble mausoleum that featured him standing in front of his library wearing a winter coat, a book in hand, posing as though for a photographer. He insisted that a photographic portrait taken when he was 19 years old would serve as model for the statue. Although Père Lachaise is full of these glorious monuments, and they were not so unusual at the turn of the last century, this grandiose building for Roussel remained unrealized.



Lecreux Frères
Skizze eines nicht realisierten Grabmals für Raymond Roussel auf dem Père-Lachaise Freidhof
Ca. 1932
Aquarell
63 x 52,5 cm (gerahmt)

5. Table

- Raymond Roussel, *Impressions d'Afrique*, serialized in *Le Gaulois du dimanche*, 1909
- Raymond Roussel, *Quelques heures à Bougival*, final chapters published as a supplement to *Le Gaulois du dimanche*, March 28-29, 1914
- Raymond Roussel, *Une page du folk-lore Breton*, published in *Le Gaulois du dimanche*, June 6-7, 1908
- "Yes he really likes to work!" Article on Raymond Roussel in *The Plain Dealer Magazine*, Chicago, December 18, 1910
- Reproduction of the invitation card for *La Poussière de soleils* at the Théâtre de la Porte Saint Martin, Paris, February 2, 1926
- 17 sketches for the sets of *La Poussière de soleils* by Numa & Chazot, used as illustrations in the printed publication of the play by Lemerre, 1926



Roussel, Raymond

Impressions d'Afrique

Als Serie erschienen in: *Le Gaulois du Dimanche*, Paris, 11.-12. September, 1909

20 S., 34 x 26 cm, mit Abbildungen

Sammlung Piron

Roussel, Raymond

Quelques heures à Bougival

Supplement, in: *Le Gaulois du dimanche*, 28.-29. März, 1914

8 S., 34 x 26 cm, mit Abbildungen

Sammlung Piron

Roussel, Raymond

Une page du folk-lore Breton

Erschienen in: *Le Gaulois du dimanche*, 6.-7. Juni, 1908

24 S., 34 x 26 cm, mit Abbildungen

Sammlung Piron

Roussel, Raymond

Une page du folk-lore Breton

Erschienen in: *Le Gaulois du dimanche*, 6.-7. Juni, 1908

24 S., 34 x 26 cm, mit Abbildungen

Reproduktion (Digital print):

Heilig, Sterling

"Yes he really likes to work!"

in: The Plain Dealer Magazine, Chicago, December 18, 1910

1 Seite, 36 x 29 cm

Reproduktion (Digital print):

Einladungskarte für: *La Poussière de soleils* im: Théâtre de la Porte Saint Martin, Paris, 2. Februar 1926

Reproduktion (Digital print):

17 Bühnenskizzen für *La Poussière de soleils* von Numa & Chazot, die als Illustrationen in der gedruckten Ausgabe von Lemerre, 1926 verwendet wurden

6. Table

- Reproductions of posters and photographs of scenes of *Impressions d'Afrique* staged at the Théâtre Antoine, Paris, 1912; the actor Dorival in his costume of king Talou VII in *Impressions d'Afrique*; postcard of the Théâtre Antoine, Boulevard de Strasbourg, Paris
- Reproduction of the program of *Locus Solus*, staged at the Théâtre Antoine, Paris, 1922
- Scenes of *Locus Solus* at the Théâtre Antoine, 1922
- Photographs of the actors of *Locus Solus* in their costumes by Paul Poiret, courtesy Association Atelier André Breton, Paris

Roussel and the Theatre

The theatre was for Roussel the artform par excellence, and contrary to received opinion, it was not a recourse to compensate for the poor success of his publications. Roussel, who started going to the theatre in his childhood, remained a more-than-assiduous spectator as an adult, attending the plays he loved dozens of times, so as to observe the slightest details. He particularly adored the dramas of Victorien Sardou, incarnated by Sarah Bernhardt, but also the extravaganzas based on Jules Verne's novels. If eleven years were to separate his own staging of his novel *Impressions of Africa* (1911) and that of *Locus Solus* (1922), the war was certainly the reason. Unfortunately the poor documentation that remains on the plays does not do justice to the huge amount of money that Roussel invested in the sets, magnificent costumes and stage machinery for these two productions, not to mention the plays *The Star on the Forehead* (1924) and *The Dust of Suns* (1926) for which documentation is even more scarce. Only a couple of stage photographs remain for *Impressions of Africa*, when they were published as illustrations for the abundant advertisements that Roussel was inserting in newspapers. Exhibited for the first time are these promotional photographs of the cast of *Locus Solus*, in their stage costumes, designed by Paul Poiret, the legendary Parisian fashion designer. These photos are missing from Roussel's archives, but were conserved by André Breton. The staging of *Locus Solus*, directed by Emile Bertin, was an extravaganza involving music and choreography. It set off a huge scandal, both in the theatre itself and in the press reviews, but it did save Roussel from anonymity, while convincing the young Dadaists to make its author one of their heroes.



Reproduktionen (digitale Prints):

- Poster und Photographien von Szenen aus *Impressions d'Afrique*, im Théâtre Antoine, Paris, 1912
- der Schauspieler Dorival in seinem Kostüm als König Talou VII in *Impressions d'Afrique*
- Postkarte des Théâtre Antoine, Boulevard de Strasbourg, Paris
- Programmheft *Locus Solus*, Théâtre Antoine, Paris, 1922
- Szene von *Locus Solus* im Théâtre Antoine, Paris 1922
- Photographien der Schauspieler von *Locus Solus* in den Kostümen von Paul Poiret, courtesy Association Atelier André Breton, Paris

7. Illustrations by Henri-Achille Zo for Raymond Roussel's *Nouvelles Impressions d'Afrique*, Paris, Lemerre, 1932.

Through a private detective, Roussel anonymously commissioned the academic painter and illustrator Zo to make 59 drawings following his detailed written descriptions. After the publication was printed, an irritated Zo wrote to Roussel to protest that he would have used a different style for these drawings if he had known the author and the complete text (likely the very reason Roussel used a private detective and did not provide Zo with the poem beforehand). An enthusiastic Salvador Dali considered these illustrations proof of Roussel's genius.



Reproduktionen (digitale Prints):

Illustrationen von Henry-Achille Zo für Raymond Roussels *Nouvelles Impressions d'Afrique*, Paris, Lemerre 1932

8. *Vitrine, How I Wrote Certain of My Books*

Raymond Roussel, *Comment j'ai écrit certains de mes livres*, Paris, Lemerre, 1935.

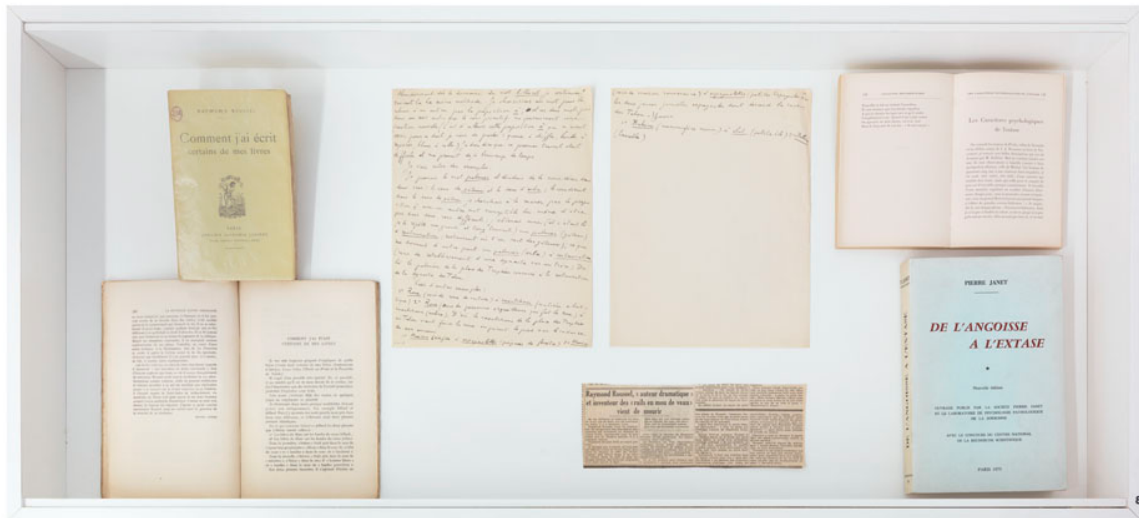
Publication of an extract introduced by Michel Leiris in *La Nouvelle Revue Française*, Paris, 1935.

Two pages in the manuscript of *Comment j'ai écrit certains de mes livres*, collection Caroline Caradec.

Press article reporting on the death of Raymond Roussel in July 1933.

Pierre Janet, *De l'Angoisse à l'extase*, Paris, Société Pierre Janet, Université de Paris I- La Sorbonne, 1975.

Before he went on the journey that would lead him to his final destination in Palermo, Roussel entrusted the manuscript of a final book to the Surrealists. Following Roussel's wish, Michel Leiris had the book published by Lemerre in 1935, two years after the author's death. The book compiles an anthology of published and unpublished short texts "from early youth", as well as various other excerpts including a chapter of *From Anguish to Ecstasy*, a book by the psychiatrist Pierre Janet. Roussel had been his patient during several years, and Janet used his case to elaborate on the "psychological characters of ecstasy". But Roussel's book is primarily a revelation about the "very special procedure" he used for writing *Impressions d'Afrique* and other texts. He would coin two sentences that would sound phonically identical, but whose meaning would be entirely different. The fiction to be invented would then lead from one sentence to the other. The great pedagogical simplicity with which he presents his "procedure" creates the impression that he is providing an explanation; in fact, it is far from explaining the poetical power of his oeuvre. Nevertheless, the revelation made a deep impression on his readers, from André Breton to Michel Foucault, who all looked at his oeuvre through the angle of the deceptive clarity of this procedure.



Roussel, Raymond
Comment j'ai écrit certains de mes livres
 Lemerre, Paris 1935
 1. Ausgabe.
 445 S., kart., 17,5 x 11,5 cm, mit Portraittafel
 Posthum erschienen

Leiris, Michel
Documents R. Roussel
 Erschienen in: Nouvelle Revue Française, Paris, 1. April 1935
 Kart., 22,5 x 14 cm.

Roussel, Raymond
 Zwei Originalmanuskriptseiten aus: *Comment j'ai écrit certains de mes livres*
 27 x 20,5 cm
 Sammlung Caroline Caradec

Lelou, Bernard
Raymond Roussel, "auteur dramatique" et inventeur des "rails en mon de veau" vient de mourir
 Juli 1933
 23 x 8,5 cm
 Sammlung Piron

Roussel, Raymond
Comment j'ai écrit certains de mes livres
 Lemerre, Paris 1935
 1. Ausgabe
 445 S., kart., 17,5 x 11,5 cm, mit Portraittafel.
 Posthum erschienen

Janet, Pierre
 "De l'angoisse à l'extase"
 Paris, Université de Paris I- La Sorbonne, 1975
 2 Bände, 431 + 476 Seiten, Kart, 24 x 15,5 cm, 3 Bildtafeln und 37 Abbildungen

ROOM III

1. Jacques Carelman, *Le Diamant*, 1976. Mixed media. Courtesy Estate of Jacques Carelman.

Harald Szeemann curated the exhibition *Junggesellenmaschinen* [*The Bachelor Machines*] at the Bern Kunsthalle in 1975. Inspired by Michel Carrouges' book *Les Machines célibataires* (1954), it placed Marcel Duchamp's *The Large Glass* at the core of a constellation of references with the ambition of establishing a modern myth. One of Szeemann's ideas was to exhibit visual representations of fictional machines described in novels by Franz Kafka, Alfred Jarry and Raymond Roussel. The artist Jacques Carelman, a member of the Collège de 'Pataphysique, was then commissioned to design two sculptures based on their exact description in Roussel's *Locus Solus*. "La Hie ou La Demoiselles", described in the second chapter, is an aerial machine whose function is to compose a mosaic made of human teeth. "Le Diamant", the main attraction of the third chapter, is a large glass tank filled up with aqua micans, an electro-conductive liquid in which different living or dead characters float, among them the dancer Faustine, the shaved cat Khong-Dêk-Len, and the severed skull of the French revolutionary Danton. The dead beings in this diamond are reanimated by the electrical impulses of the aqua micans. An number of cartesian divers depicting various mythological or historical characters, such as Atlas, Pontius Pilate, Voltaire or a very young Richard Wagner in his mother's arms, also float within the diamond. References to puppet theatre or to the carnival, evoked by Carelman's sculptures, are not unknown to Roussel who liked such attractions and used to attend the Nice Carnival every year during his childhood, before making it the main subject of his first novel, *La Doublure* (1897).



Jacques Carelman

"Le Diamant"

1976

Metall, Plastik, Plexiglas, Kunstharz, Elektromotor, Lampen

ca. 270 x 280 x 220 cm

Courtesy Estate of Jacques Carelman

Sammlung Michaela Segall

2. Vitrine, Marcel Duchamp

On numerous occasions, Marcel Duchamp publicly affirmed the importance of Roussel for his work, particularly as the trigger for research around his *La Mariée mise à nu par ses célibataires, même* (1912-1923), or *The Large Glass*. He described his experience of attending *Impressions d'Afrique* at the Théâtre Antoine in June 1912 as "a revelation". "To this day", he wrote, "I consider Raymond Roussel all the more important for not having built up a following". Many mechanical elements in *The Large Glass* have striking resonances with the machines described in *Impressions d'Afrique*. When Michel Carrouges published his study on Duchamp's Bachelor Machines in 1954, he cited Roussel, along with Jarry and Villiers de l'Isle Adam, as among his influential precursors.



View. The Modern Magazine. Marcel Duchamp Number, Series V, No. 1

View, New York 1945

53 S., brosch, 30,5 x 23,5 cm, mit zahlreichen Abbildungen.

Mit ausklappbarer Tafel, gestaltet von Marcel Duchamp. Mit Texten von Charles Henri Ford, Andre Breton, James Thrall Soby, Gabrielle Buffet, Robert Desnos, Harriet & Sidney Janis, Nicolas Calas, Frederick J. Kiesler und Barry Ulanov

Carrouges, Michel

Les Machines Célibataires

Paris, Arcanes, 1954

245 Seiten, kart., 19 x 14 cm, mit Abbildungen.

Duchamp, Marcel

Notes and Projects for "The Large Glass"

New York, Abrams, o.J. (1969)

217 S., OLn, OU, 42,3 x 26 cm, mit Abbildungen.

Szeemann, Harald

Junggesellenmaschinen

Ausstellungskatalog Kunsthalle Bern, 1975

224 S., kart., 17,5 x 28 cm, mit zahlreichen Abbildungen.

3. Vitrine, Chess

Duchamp and Roussel shared a passion for playing chess, a late obsession for the latter who started playing at the end of the 1920s, just at the time when he stopped writing. Roussel soon became an expert and invented a special endgame, which was published by chess master Tartakower in his magazine *L'Echiquier* in 1931, as the "Raymond-Roussel Formula". Roussel reproduced its explanation in his literary testament, *Comment j'ai écrit certain de mes livres*.



Duchamp, Marcel

L'opposition et les cases conjuguées sont réconciliées par Marcel Duchamp & Vitali Halberstadt.
Bruxelles, Editions de l'Echiquier, 1932
115 Seiten und zwei Errata, kart., 245 x 280 cm
Edition 1000 Ex.

Duchamp, Marcel

Not seen and/or less seen of/by Marcel Duchamp/Rose Selavy
Ausstellungskatalog The Baltimore Museum of Art, 1965
New York. Cordier & Ekstrom. 1964
80 Seiten, kart., 28 x 21 cm, zahlreiche Abbildungen.
Signiert.

Le Monde de Echecs, Serie No. 1.

Brüssel, L'Echiquier, 1933
16 x 24,5 cm. Mappe mit 16 losen Photoabbildungen von Schachgroßmeistern.
Darunter: *Man Ray - V. Halberstadt et M. Duchamp* und *Salvielly Tartakower*.

Gough-Cooper, Jennifer / Caumont, Jacques

La Vie Illustrée de Marcel Duchamp
Paris, Centre Georges Pompidou, 1977
28 S., OPp., 16 x 13 cm
Mit 12 Abbildungen von André Raffray.

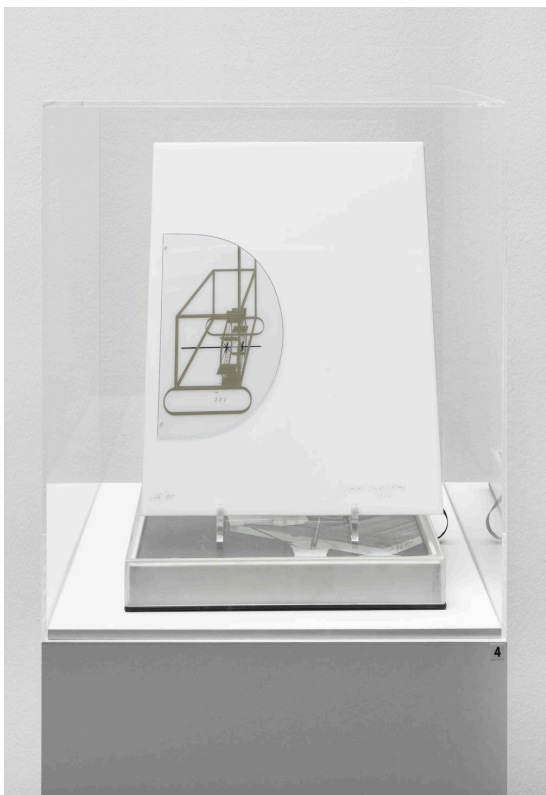
Roussel, Raymond

Comment j'ai écrit certains de mes Livres
Herausgegeben von Jean-Jacques Pauvert
o. O. (France) 1963
323 S., kart., 21 x 14 cm

Duchamp, Marcel
Marchand du sel. Ecrits de Marcel Duchamp.
Paris, Le Terrain Vague (collection "391"), 1958
1. Ausgabe
231 Seiten, OPp, 19 x 14 cm
Auflage 2000 Ex. Mit transparentem ausfaltbaren Blatt.

Schwarz, Arturo
Marcel Duchamp. 66 creative years. From the first painting to the last drawing. Over 260 items
Paris, Galerie Eric Losfeld, 1972
104 S., kart, 29 x 21 cm

4. Vitrine, Marcel Duchamp, *a l'infinitif. the typosophic society. in the infinitive*, 1966



Marcel Duchamp
a l'infinitif. the typosophic society. in the infinitive, 1966
Facsimile Reproduktion, Plexiglas Objekt.
signiert, datiert, Edition 146/150
33,2 x 28,5 x 4 cm

5. Jacques Carelman, *La Hie ou La Demoiselle*, 1976



Jacques Carelman
La Hie ou La Demoiselle, 1976
Mischtechnik
Maße variabel
Courtesy Estate of Jacques Carelman
Sammlung Michaela Segall

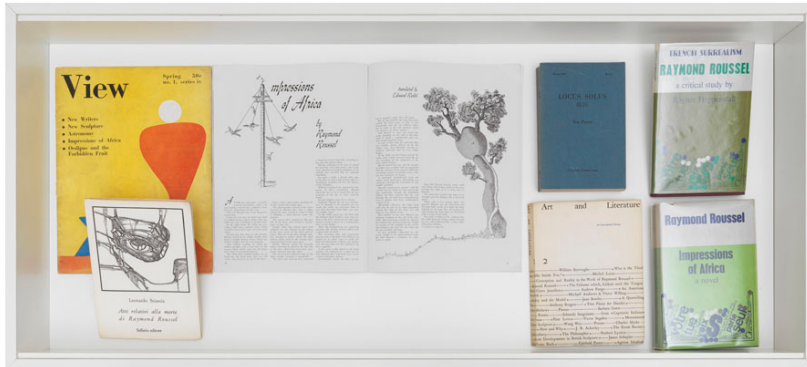
6. Marcel Duchamp, *Fumée de Cigare*, 1967. Photolithograph, signed and numbered, edition 58 of 100. Duchamp created this poster to advertise the exhibition 'Marcel Duchamp - Ready-Mades et Éditions', at Galerie Givaudan, Paris, 1967.



Duchamp, Marcel
Fumée de Cigare, 1967
Ausstellungsplakat Paris, Galerie Givaudan, 1967
Photolithograph
78 x 57 cm
Signiert und nummertiert. Edition 58 von 100.

7. Vitrine, Roussel in America

The first English translations of Roussel's writings in the USA were published in the 1940s in Charles Henri Ford's magazine *View*, which was related to the Surrealist group in exile in the USA during wartime. In the 1950s the young American poet John Ashbery came to Paris with the idea of writing a PhD on Roussel. His extensive research helped to preserve and circulate many documents from the life of the author. He, along with the Surrealist scholar Reyner Heppenstahl, would be instrumental in translating Roussel into English. Many American writers and artists learned about Roussel through John Ashbery's magazine *Locus Solus* and his articles in *Art News* throughout the 1960s.



Roussel, Raymond
Impressions of Africa

Als Fortsetzung erschienen in: *View*, Spring, No. 1 Series IV, New York, März 1944
36 Seiten, brosch., 30,5 x 23 cm

Sciascia, Leonardo

Atti relativi alla morte di Raymond Roussel
Palermo, Edizioni Esse, 1971

79 S., kart., OBauchbinde, 20,5 x 15 cm

Mit einer Einbandillustration von Fabrizio Clerici und einem Vorwort von Giovanni Macchia

Roussel, Raymond
Impressions of Africa

Als Fortsetzung erschienen in: *View*, Summer, No. 2 Series IV, New York, Mai 1944
36 Seiten, brosch., 30,5 x 23 cm

Locus Solus III-IV. New Poetry. A Special Double Issue.

Hrsg. von John Ashberry, Kenneth Koch, Harry Mathews, James Schuyler
Lans-en-Vercours, Locus-Solus, 1962

294 S., kart., 18 x 12 cm

Leiris, Michel

Conception and Reality in the Work of Raymond Roussel

Erschienen in: *Art and Literature. An International Review*, no. 2. Summer 1964

Lausanne, S.E.L.A. 1964

230 Seiten, kart., 21 x 15,5 cm

Heppenstahl, Rayner

Raymond Roussel. A critical Study.

London, Calder and Boyars, 1966

98 S., OLn, OU, 21 x 13,5 cm

Roussel, Raymond

Impressions of Africa. A Novel

Englisch von Lindy Foord u. Rayner Heppenstall

Berkeley/Los Angeles, University of California Press, 1967

317 S., OLn., OU., 21 x 14 cm

1. englische Ausgabe

8. Vitrine, Collège de 'Pataphysique

Created by a group of artists and writers in Paris in the aftermath of World War Two to celebrate the writings of Alfred Jarry, the Collège de 'Pataphysique soon became obsessed with Raymond Roussel's writings. The works of Jean Ferry: *Une étude sur Raymond Roussel* (1953), *Une autre étude sur Raymond Roussel* (1964) and *L'Afrique des Impressions* (1967), are in a sense machines for reading Roussel, explanatory manuals including maps and graphic depictions of the locations and the apparatuses described in Roussel's novels.

Juan Esteban Fassio, the founder of the Buenos Aires branch of the Collège of 'Pataphysics, devised in 1954 a real machine to help reading Roussel's *Nouvelles Impressions d'Afrique*, in which the text is distributed on cards provided with tabs, whose different colors indicate which part the reader is experiencing.



Ferry, Jean

Une Étude sur Raymond Roussel

Paris, Arcanes 1953

213 S., kart., 19 x 14 cm

Unaufgeschnittenes Exemplar. Mit Broschur (unpaginiert) "Le Champ de Bataille des Pyramides". Vorwort von André Breton. Nachwort von A. P. Sault

Dinguirard, Jean-Claude

La Logique de Roussel

Erschienen in: *Subsidia pataphysica, Cahiers du Collège de Pataphysique*, Du 10 sable 96, Nr. 6, o.J.

104 S., kart., 21 x 12 cm

Ferry, Jean

L'Afrique des Impressions. Petit Guide pratique à l'usage du Voyageur.

Paris, Collège de 'Pataphysique, o. J. (1967).

212 S., kart., 21 x 14 cm, zahlreiche Abbildungen.

1111 Exemplare, Ex. 8/166 der Vorzugsausgabe auf rosafarbenen Papier mit Originalzeichnung und Signatur von Noël Arnaud. Mit einer Widmung für Noël Arnaud von Jean Ferry (vom 9/12/67) auf dem Vorsatz. Beigefügt eine signierte Postkarte von Jean Ferry an Arnaud und einem Zeitungsartikel über Ferry.

Ferry, Jean

L'Afrique des Impressions. Petit Guide pratique à l'usage du Voyageur.

Paris, Collège de 'Pataphysique, o. J. (1967).

212 S., kart., 21 x 14 cm, mit zahlreichen Abbildungen.

1111 Exemplare.

Viridis Candela

Cahiers du College de Pataphysique.

Dossier 7

Paris, College de Pataphysique, 1958.

107 S., kart., mit zahlreichen Abbildungen

2 Digitaldrucke/Reproduktionen:

Juan Esteban Fassio, *MLR (Machine à lire Roussel ou Machine à lire les Nouvelles Impressions d'Afrique de Raymond Roussel, 1953-1954.*

31 x 21 und 33 x 21 cm

Sammlung Piron

Ferry, Jean

Une autre étude sur Raymond Roussel

Collège de 'Pataphysique, o. O. o. J. (Paris 1964)

48 S., kart., 27 x 19,5 cm, mit Abbildungen.

Ferry, Jean (Hrsg.)

Bizarre. Deuxième Trimestre 1964. No. 34-35.

Raymond Roussel. Numéro Spécial

Paris, Bizarre, 1964

159 S., kart., 27 x 19,5 cm, mit zahlreichen Abbildungen.

Über der Vitrine:

4 Digitaldrucke/Reproduktionen, 25,5 x 21 cm

Juan Esteban Fassio, *MLR (Machine à lire Roussel ou Machine à lire les Nouvelles Impressions d'Afrique de Raymond Roussel), sketches and cards, 1953-1954.*

Sammlung Piron

9. Max Ernst, *Objet mobile recommandé aux familles, 1936-70, wood, hair, 95 x 40 x 45 cm*

Michel Leiris, whose father was Roussel's business manager, knew him when he was a child and attended Impressions d'Afrique in 1912, when he was 11 years old. Ten years later, he re-established contact with Roussel and worked to make the reclusive writer closer to the Surrealists. They used to visit exhibitions and studios together, and it is reported by Max Ernst that Roussel bought from his studio the collage *The Chinese Nightingale* (1920), which he later sold to Tristan Tzara.



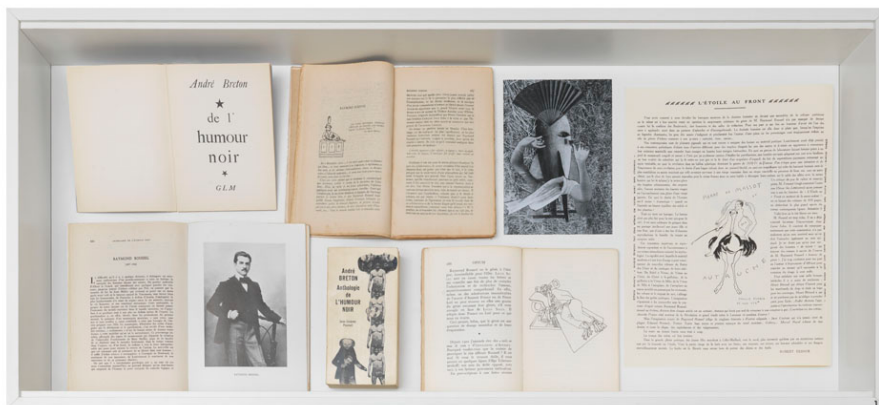
Max Ernst
 "Objet mobile recommandé aux familles"
 1936-70
 Holz, Hanf
 95 x 40 x 45 cm
 Sammlung Michael Trier, Köln

10. Vitrine, Roussel and Surrealism

The Surrealists' enthusiasm for Roussel was unanimous. Most of them discovered him when *Locus Solus* was adapted for the stage in 1922, and they reacted to its public scandal, organizing a muscular response that degenerated into battles in the theatre. Roussel was to remain thankful to them, and although he stayed aloof from their repeated invitations to participate in their publications, he corresponded with many of them, especially with Michel Leiris and Robert Desnos.

André Breton, for whom Roussel was "the greatest magnetizer of modern times" wrote a text about him in his *Anthologie de l'humour noir*, and always included references to Roussel in the Surrealist exhibitions. The Surrealists' reading of Roussel was based around their own interests: the primacy of the imaginary over the real, and of vision over rational understanding.

Jean Cocteau, who met Roussel in 1928 at a hospital where they were both detoxing from their drug addictions, recorded their conversations in his book *Opium*. According to Cocteau, the writer was "the perfect image of the genius".



Breton, André
De l'Humour noir
Paris, G.L.M., 1937
Unpaginiert, brosch., 15 x 19 cm

Breton, André
Raymond Roussel
Erschienen in: André Breton: *Anthologie de L'Humour Noir*
Paris, Editions du Sagittaire, 1940
262 S., kart., OBauchbinde, 23,5 x 16 cm, 20 s/w Tafeln.
Unaugeschnittenes Exemplar. Mit Portraitafel Raymond Roussels (S. 180 f.)

Vitrac, Roger
Raymond Roussel
erschienen in: *Nouvelle Revue Francaise*, 15. Jahrgang, No. 173, Paris, 1. Februar 1928
kart., 22,5 x 14 cm

Breton, André
Anthologie de L'Humour Noir
Paris, Jean-Jacques Pauvert, 1966
596 S., kart., 18 x 9 cm
Sammlung Piron

Cocteau, Jean
Opium. Journal d'une désintocation. Illustré par l'auteur.
Paris, Stock 1930.
264 S., kart., 20 x 13 cm
Mit zahlreichen Illustrationen von Jean Cocteau.

Digitaldruck/Reproduktion:
Max Ernst
Le Rossignol Chinois (The Chinese Nightingale)
s/w, photographic collage on cardboard
21 x 14,5 cm

Robert Desnos
L'Etoile auf Front
Broschüre aus:
Francis Picabia
La Sainte Vierge
Ausstellungskatalog Galerie Ronny van de Velde Antwerpen 1993.
De-luxe-Edition. Schachtel mit einem broschierten Katalog und zahlreichen Picabia-Faksimile-Dokumenten,
Imperial Folio. Auflage 1200 nummerierte Exemplare.

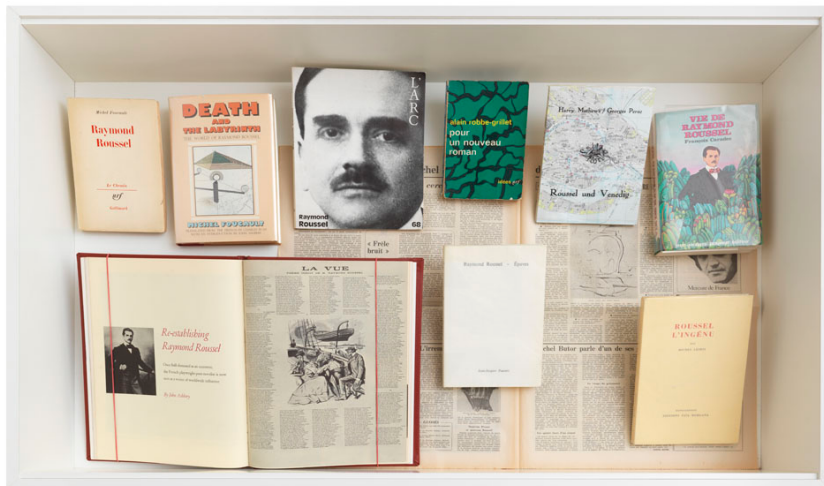
Über der Vitrine: diverse Texte, digitale Drucke, Din A4:

- Robert de Montesquiou, Un Auteur difficile, in: *Gil Blas*, January 10, 1914, p. 1
- Philippe Soupault, Raymond Roussel, in: *Littérature – Nouvelle Serie*, No. 2, April 1, 1922,
p. 16 – 19
- Salvador Dalí, Raymond Roussel – Nouvelles Impressions d'Afrique, in: *Le Surréalisme aux service
de la Révolution*, No. 6, 1933, p. 4
- P. Leiris, "Correspondance pour mettre en rapport Benjamin Peret et Raymond Roussel", in: *La
Révolution surréaliste*, No. 1, December 1924, p. 32
- Robert Desnos, Une Vie exzentrique. Raymond Roussel, le mysterieux, in: *L'Intransigeant*, August 7,
1933

ROOM IV

1. Vitrine, The 1960s

After a period of neglect, the 1960s saw Roussel again gaining attention. Michel Foucault wrote an essay on his work in 1963, at the same time that the publisher Jean-Jacques Pauvert was reprinting Roussel's complete writings. Writers of the Nouveau Roman, such as Alain Robbe-Grillet or Michel Butor, members of the OuLiPo, such as Georges Perec and Harry Mathews, shared the conviction that Roussel's work was a precursor to the modern novel. Older admirers of Roussel such as Michel Leiris started delivering bit by bit their private archive of letters or unpublished texts written by Roussel, and a biography, written by 'Pataphysician François Caradec was eventually released in 1972.



Foucault, Michel
Raymond Roussel
Gallimard, Le Chemin, 1963
1. Ausgabe
211 Seiten, brosch., 18,5 x 12 cm

Foucault, Michel
Death and the labyrinth. The World of Raymond Roussel.
New York, Doubleday, 1986.
186 S., HLn, OU, 21,5 x 14 cm
Aus dem Französischen ins Englische übersetzt von Charles Ruas, mit einer Einführung von John Ashbery.

Ashbery, John
Re-Establishing Raymond Roussel
erschiene in: Portfolio and Art News Annual, No 6., Herbst 1962
New York 1962
124 S., OLn, mit zahlreichen Farb- und s/w Abbildungen, 31 x 24 cm

Raymond Roussel
L'Arc 68.
Aix-en-Provence, L'Arc 1968.
96 Seiten, kart., 23 x 18 cm
Sammlung Speck

Robbe-Grillet, Alain
Pour un nouveau roman
Paris, Gallimard 1963
183 Seiten, kart., 15,5 x 11 cm
1. Ausgabe

Leiris, Michel
Epaves. Précédé de Conception et Réalité chez Raymond Roussel.
Paris, Pauvert, 1973
293 S., kart, 21 x 13,5 cm

Mathews, Harry / Perec, Georges.
Roussel und Venedig. Entwurf zu einer melancholischen Geographie
Berlin, Edition Plasma, 1991
40 S., kart., 19 x 14 cm
hrsg. von Jürge Ritte. Aus dem Französischen von Hanns Grössel.

Leiris, Michel
Roussel L'Ingénou
Fontfroide, Fata Morgana 1987
102 S., kart., 22,5 x 14,5 cm
Unaufgeschnittenes Exemplar.
Sammlung Speck

Caradec, Francois
Vie de Raymond Roussel (1877-1933)
Paris, Pauvert, 1972
398 S., kart., 21 x 13 cm
Sammlung Speck

Leiris, Michel
Comment j'ai écrit certains de mes livres
Le Monde, 30. Januar 1976
30 S., 33,5 x 48,5 cm

2. Vitrine, Hanns Grössel and New Publications and Translations

Since the end of the 1960s, Rousselian studies has flourished, and new translations and essays are published regularly. Hanns Grössel was instrumental in the circulation of Roussel in the German context. The discovery of an important trove of Roussel's personal archive in 1989 increased international interest in the writer. Beside the publication of his complete works by Patrick Besnier and Annie Le Brun, including many unknown manuscripts and documents, new translations continue to shed new light on the work of the most mysterious writer of the 20th century.



Roussel, Raymond
Locus Solus
Neuwied/Berlin, Luchterhand, 1968
465 S., kart., 19 x 11 cm.
Mit einem Vorwort von Olivier de Magny.

Roussel, Raymond
Locus Solus
Frankfurt am Main, Suhrkamp Verlag, 1977
1. Auflage
300 S., OU, OPp, 18,4 x 12 cm
Mit einem Vorwort von Olivier de Magny

Roussel, Raymond
Die Prädestinierten. 2 Theaterstücke. Hrsg. V. Klaus Völker
München, Hanser, 1978
1. Auflage
263 S., kart, 18,5 x 11 cm

Roussel, Raymond
Nouvelles Impressions d'Afrique
München, Edition Text + Kritik, 1980
137 S., kart., 18,5 x 13,5 cm
Sammlung Speck

Grössel, Hanns (Hrsg.)
Raymond Roussel: Eine Dokumentation
München, edition text + kritik, 1977
176 S., kart., 20,5 x 13 cm
Texte u. a. von Michel Foucault und Raymond Roussel. Mit einem Nachwort des Herausgebers.

Grössel, Hanns (Hrsg.)
Roussel, Raymond.
In Havanna. Als Kanevas gedachte Dokumente. Ein Romanfragment
Frankfurt a. M., Qumran, 1982
99 S., kart., 21 x 13 cm, mit Portraittafel und drei weiteren Bildtafeln.
Ins Deutsche übersetzt von Hanns Grössel. Mit einem Vorwort des Herausgebers. Texte über Raymond Roussel von Michel Leiris, André Breton und Jean Cocteau im Anhang.

Grössel, Hanns
Geliebte Fiktionen. Über Raymond Roussel (1877-1933).
Unveröffentlichtes Original Typoskript, 2 Blätter A4, beidseitig mit Schreibmaschine beschrieben, Korrekturen mit Bleistift.

Roussel, Raymond
New Impressions of Africa
Princeton, Princeton University Press, 2011.
251 S., OLn, OU, 22 x 14,5 cm, mit zahlr. Abbildungen.
Übersetzt und mit einer Einleitung von Mark Ford.

Ford, Mark
Raymond Roussel and the Republic of Dreams
Faber & Faber, London, 2000
312 S., OLn, OU, 22 x 14 cm

Revue de la Bibliothèque Nationale, n°43, Spring 1992 : Découvrir Raymond Roussel
Paris, Bibliothèque Nationale, 1992
88 S., kart., 29,5 x 21 cm

Raymond Roussel. Freies Lesertum.
Ausstellungskatalog Erdrand, Weweler 2008.
21 S., kart., 29 x 21 cm
Sammlung Speck (2x)

Roussel, Raymond
New Impressions of Africa.
London, Atlas Press, 2004.
255 S., kart., OSchuber, 19 x 17 cm
Übersetzt und mit einer Einleitung von Ian Monk. Mit 59 Zeichnungen von H.-A. Zo.
Sammlung Buchholz

Leiris, Michel
Roussel & Co.
o.O., Fata Morgana, Fayard, 1998
368 S., kart., 23,5 x 15 cm
Sammlung Speck
Roussel, Raymond
Oeuvres. L'Allée aux lucioles. Flio. Pages choisies.
Paris, Pauvert, 2009.
594 S., kart., 21,5 x 13,5 cm
Sammlung Piron

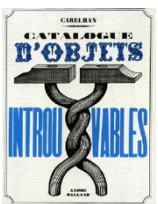
OFFICE:



La Révolution Surrealiste

Collection Complete, No. 1 (1. Dezember 1924) – No. 12 (15. Dezember 1929),
OU, kart., 29,6 x 21 x 3,5 cm

Rücken gelb verblichen, leicht beschädigter Einband
Sammlung Speck



Jacques Carelman, Catalogue D'Objets introuvables, (Kat.)

Paris, André Balland, 1969

137 S., kart., 27,7 x 21,5 cm



Griff ins Wörterherz. Für Hanns Grössel

hrsg. v. Jürgen Ritte, Norbert Wehr, Schreibheft-Sonderdruck
Essen, Rigodon, o.J.

127 S., kart., 24,9 x 17,4 cm



Wachter, Christian

Impressions d'Afrique, mit einem Essay von Daniela Hölzl, Walter Seitter und Christian Wachter,

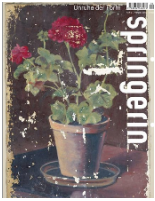
199 S., kart., 24,3 x 16,6 cm



du770

Rebecca Horn. Feinmechanik der Seele, Nr. 9. Oktober 2006

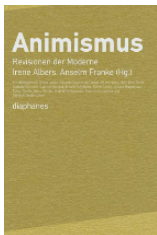
90 S., broch., 31,5 x 24 cm



Springerin

Unruhe der Form, Heft 2, Frühjahr 2013

96 S., brosch., 27,4 x 23 cm



Animismus. Revisionen der Moderne

hrsg. v. Irene Albers, Anselm Franke

Zürich, diaphanes 2012

319 S., kart., 24 x 15 cm



Theater heute

Heft 5

Friedrich Verlag, Seelze, Mai 1977

64 S., brosch., 29,9 x 24 cm

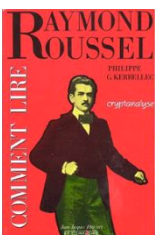


Roussel, Raymond

Der Stern auf der Stirn. Stück in drei Akten. Aus dem Französischen von Klaus Völker

Verlag der Autoren, Frankfurt am Main 1974

96 S., kart., 28,9 x 20,5 cm



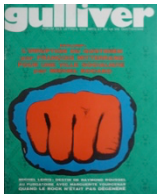
Kerbellec, Philippe G.

Comment lire Raymond Roussel. Cryptanalyse

Vorwort von Patrick Besnier
Paris, Pauvert, 1988
263 S., kart., 21 x 14 cm, 2 Exemplare



Mari, Michele
Tutto il Ferro della Torre Eiffel
Turin, Einaudi, 2002
277 S., OL, OU, 21,4 x 14 cm



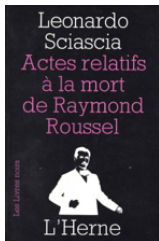
Gulliver, Forum des Lettres, des Arts et de la vie Quotidienne
No. 4, Februar 1973
58 S., brosch., 26,8 x 21 cm



Magazine littéraire
No. 410, Juin 2002
106 S., brosch., 26,9 x 21 cm



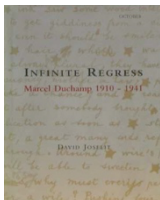
Blanchot, Maurice
L'Entretien Infini
Gallimard 2004
640 S., kart., 20,4 x 14 cm



Sciascia, Leonardo
Actes relatifs à la mort de Raymond Roussel
Paris, L'Herne, 1972
91 S., kart., 20,9 x 13,7 cm



Schneider, Pierre
La fenêtre ou Piège a Roussel (I)
in: Cahiers du Sud
No. 306, 1951
352 S., kart., 22 x 14 cm



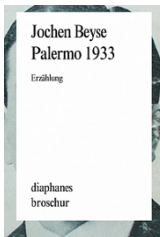
Joselit, David
Infinite Regress. Marcel Duchamp 1910 - 1941
Massachusetts, Massachusetts Institute of Technology, 1998
252 S., OL, OU, 23,4 x 18, 5 cm



Houppermans, Sjeff
Raymond Roussel. Écriture et Désir
Librairie José Corti, 1985
406 S., kart., 13,5 x 22 cm



Perec, Georges
Ein Mann der schläft
Zürich, Diaphanes, 2012
110 S., kart., 18,5 x 12 cm



Beyse, Jochen
Palermo 1933
Zürich, Diaphanes, 2012
158 S., kart., 19,9 x 12,8 cm



Wolfson, Louis
Le Schizo et les langues
Paris, Gallimard, 2009
268 S., kart., 22,4 x 13,8 cm

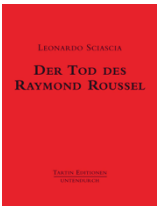


Butor, Michel
Kreuzfahrten durch die moderne Literatur
Qumran, Frankfurt am Main/Paris 1984
270 S., kart., 20,7 x 12,7 cm



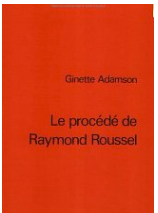
Vollmer, Astrid

Ästhetische Reflexionen in Raymond Roussels Romanen – Impressions d'Afrique und Locus Solus,
Abhandlungen zur Sprache und Literatur, hrsg. v. Richard Baum, Frank-Rutger Hausmann, Bonn 1994
267 S., kart., 20,8 x 14,6 cm
Sammlung Speck



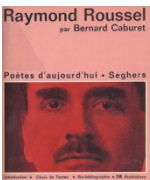
Sciascia, Leonardo

Der Tod des Raymond Roussel
Tartin Editionen, Salzburg 2002
76 S., OU, kart., 14,9 x 11 cm



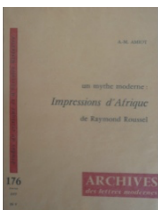
Adamson, Ginette

Le procédé de Raymond Roussel
Rodopi, Amsterdam o.J.
110 S., kart., 22 x 15 cm
Sammlung Piron



Caburet, Bernard

Raymond Roussel
Poètes d'aujourd'hui 180, Edition Pierre Seghers, Paris 1968
188 S., kart. 16 x 13,4 cm



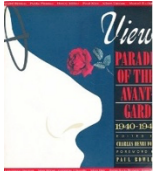
Amiot, A.M.

Un mythe moderne: Impressions d'Afrique de Raymond Roussel

Archives des lettres modernes, études de critique et d'histoire littéraire, No. 176

Paris 1977

126 S., kart., 18,4 x 13,7 cm



View. Parade of the Avantgarde 1940 – 1947

edited by Charles Henri Ford, foreword by Paul Bowles

Thunder's Mouth Press, New York 1991

287 S., OU, 24,7 x 23 cm



Veschambre, Christiane

Sur les "Impressions d'Afrique"

In: Poétique - Revue de théorie et d'analyse littéraires, No. 1,

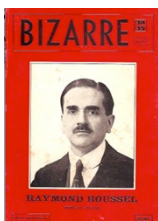
Editions du Seuil, Paris 1970

126 S., kart., 24 x 16 cm



L'Arc – Un inédit de Raymond Roussel, No. 19, Juli 1962

104 S., kart., 23 x 18 cm



Bizarre

Numéro Special: Raymond Roussel, No. 34-35

hrsg. v. Jean Ferry

Paris, Pauvert, 1964

159 S., kart., 27 x 19 cm



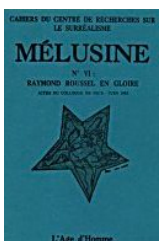
Beispiele – Frühe Texte der Moderne. Edition Text + Kritik
München 1984
96 S., kart., 18,4 x 13,6 cm
Sammlung Speck



Butor, Michel
Repertoire 3
Biederstein, München 1965
232 S., OU, 20,6 x 12,8 cm



Oulipo – La littérature potentielle
Gallimard, Paris 1973
298 S., kart., 17,8 x 11 cm



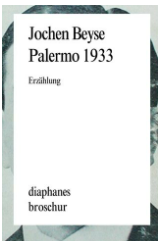
Mélusine. Cahiers du Centre de recherches sur le surréalisme
No. VI: Raymond Roussel en Gloire
Lausanne 1984
300 S., kart., 22,9 x 15,6 cm
Sammlung Piron



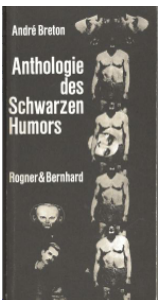
Piron, Francois
Locus Solus. Impressions de Raymond Roussel (Kat.),
Les Presses du réel 2013
französische Ausgabe
322 S., kart., 22,8 x 17 cm



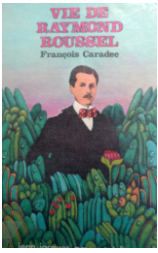
Leiris, Michel
Die Lust am Zusehen
In: Texte über Künstler des 20. Jahrhunderts
hrsg. v. Hans-Jürgen Heinrichs, Qumran, Frankfurt am Main/Paris 1981
145 S., kart., 22,7 x 12,8 cm



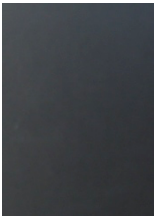
Beyse, Jochen
Palermo 1933
Diaphanes, Zürich-Berlin 2012
158 S., brosch., 19,9 x 12,7 cm



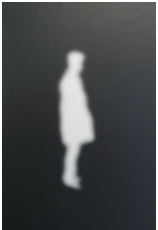
Breton, André
Anthologie des Schwarzen Humors
Rogner und Bernhardt, 1999
554 S., brosch., 21 x 10,3 cm



Caradec, François
Vie de Raymond Roussel
Paris, Pauvert, 1972
396 S., brosch., 21 x 13,4 cm
Sammlung Speck



Deleuze, Gilles / Guattari, Félix
Anti-Ödipus. Kapitalismus und Schizophrenie I,
Suhrkamp, Frankfurt am Main 1974
529 S., kart., OL, 20,4 x 12,9 cm



Geerlings, Harm (ed.),
Raymond Roussel
Arnhem 1994
95 S., brosch., 22 x 16 cm



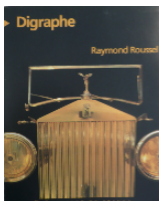
Locus Solus. Impressions of Raymond Roussel (Kat.)
Museo Nacional Centro de Arte Reina Sofia and Turner 2011
304 S., brosch., 23 x 17 cm
englische Ausgabe



Locus Solus. Impressions of Raymond Roussel

Locus Solus. Impressions of Raymond Roussel (Kat.), Museo Nacional Centro de Arte Reina Sofia and Turner 2011

304 S., brosch., 23 x 17 cm
 englische Ausgabe



Digraphe – Raymond Roussel

No. 67, February 1994

Mercure de France, Paris 1994

207 S., brosch., 23,4 x 18 cm
 Sammlung Piron



Roussel, Raymond

Maschinenbeschreibung aus "Impressions d'Afrique"

In: Akzente, Zeitschrift für Dichtung, 14. Jahrgang, Heft 2/67,

Carl Hanser Verlag, München 1967

192 S., brosch., 22,2 x 14,2 cm



Caradec, Francois

Raymond Roussel

Übersetzt von Ian Monk

Atlas Press, 2001

368 S., brosch., 22,7 x 21,9 cm



Roussel, Raymond
Locus Solus
Übersetzt von Stefan Zweifel
Die Andere Bibliothek, Berlin 2012
487 S., kart., Papp-Schuber, 22 x 12,5 cm



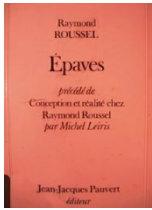
Roussel, Raymond
Locus Solus
Übersetzt von Stefan Zweifel
Die Andere Bibliothek, Berlin 2012
487 S., kart., Papp-Schuber, 22 x 12,5 cm



Hahn, Reynaldo
Piano Quartet, Violin Sonata
Musik-CD
Hyperion Records, London
62'01 min



Perec, Georges
Das Leben
No. 6073
Zweitausendeins, Frankfurt am Main 1982
in Pappschachtel, mit vollständigem Puzzle
Sammlung Buchholz



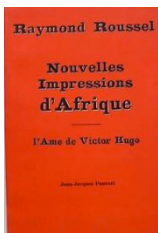
Roussel, Raymond

Epaves

précédé de Conception et Réalité chez Raymond Rousset par Michel Leiris

Pauvert, Paris 1972

293 S., brosch., 21 x 13,7 cm

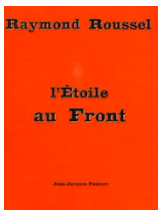


Roussel, Raymond

Nouvelles Impressions d'Afrique. L'Ame de Victor Hugo

Pauvert, Paris 1963

167 S., mit 59 Illustrationen, kart., 21 x 14 cm

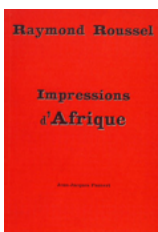


Roussel, Raymond

L'Étoile au Front

Pauvert, Paris 1963

229 S., kart., 21 x 14 cm



Roussel, Raymond

Impressions d'Afrique

Pauvert, Paris 1963

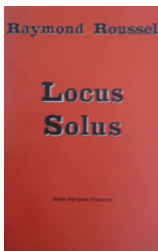
316 S., kart., 21 x 14 cm



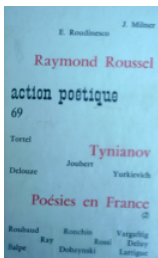
Roussel, Raymond
La Doublure
Pauvert, Paris 1963
194 S., kart., 21 x 14 cm



Roussel, Raymond
La Vue
Pauvert, Paris 1963
144 S., kart., 21 x 14 cm



Roussel, Raymond
Locus Solus
Pauvert, Paris 1963
299 S., kart., 21 x 14 cm



Action Poétique
No. 69, 2^o trimestre
Paris 1977
168 S., kart., 21 x 13 cm



Roussel, Raymond

Eindrücke aus Afrika

aus dem Französischen von Cajetan Freund, mit 12 Radierungen von Markus Raetz, Nachwort von Bernd Mattheus

München, Matthes & Seitz Verlag, 1980

303 S., kart., 21,8 x 13,4 cm



Roussel, Raymond

Eindrücke aus Afrika

aus dem Französischen von Cajetan Freund, mit 12 Radierungen von Markus Raetz, Nachwort von Bernd Mattheus

München, Matthes & Seitz Verlag, 1980

303 S., kart., 21,8 x 13,4 cm



Roussel, Raymond

Comment j'ai écrit certains de mes livres

Gallimard, Paris 2005

323 S., kart., 18,8 x 12,7 cm

Sammlung Speck



Roussel, Raymond

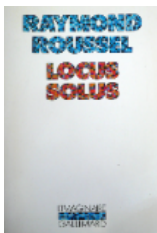
Locus Solus

Gallimard 2012

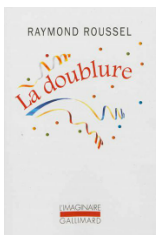
267 S., kart. 18,8 x 12,7 cm



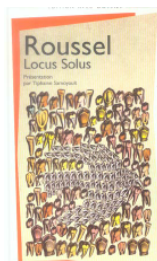
Roussel, Raymond
Locus Solus
Gallimard 2012
267 S., kart. 18,8 x 12,7 cm
Sammlung Speck



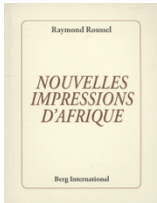
Roussel, Raymond
Locus Solus
Gallimard 1990
267 S., kart., 18,8 x 12,7 cm



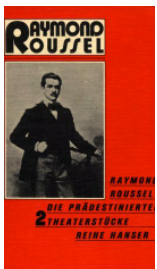
Roussel, Raymond
La Doublure
Gallimard 2013
186 S., kart., 18,8 x 12,7 cm
Sammlung Speck



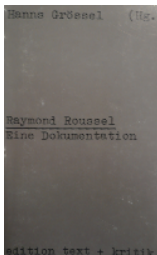
Roussel, Raymond
Locus Solus
Flammarion 2005
333 S., kart., 17,7 x 10,7 cm
Sammlung Speck



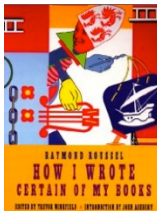
Roussel, Raymond
Nouvelles Impressions d'Afrique
Berg International, 2013
71 S., kart., 15,7 x 11,9 cm
Sammlung Speck



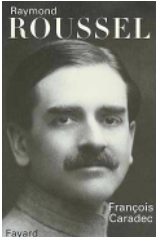
Roussel, Raymond
Die Prädestinierten, 2 Theaterstücke
hrsg. v. Klaus Völker, Carl Hanser Verlag, München/Wien 1978
264 S., kart., 18,4 x 10,7 cm



Grössel, Hanns (Hg.)
Raymond Roussel. Eine Dokumentation
edition text + kritik, München 1977
176 S., kart., 20 x 13 cm



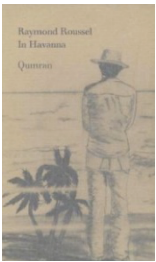
Roussel, Raymond
How I wrote certain of my Books
ed. by Trevor Winkfield, introduction by John Ashberry, exact change, Cambridge 1995
264 S., kart., 20,2 x 15,2 cm



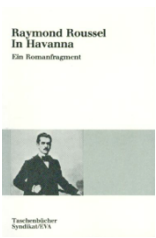
Caradec, François
Raymond Roussel
Fayard 1997
455 S., kart., 23,3 x 15,3 cm



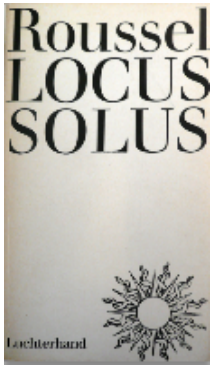
Raymond Roussel: Life, Death and Works
Atlas Anthology, No.4
publ. by Atlas Press 1987
157 S., kart., 21,3 x 13,6 cm



Roussel, Raymond
In Havanna. Als Kanevas gedachte Dokumente. Ein Romanfragment
übersetzt, herausgegeben und mit Vorwort von Hanns Grössel, Qumran, Frankfurt am Main/Paris 1982
101 S., kart., 20,7 x 12,8 cm



Roussel, Raymond
In Havanna. Als Kanevas gedachte Dokumente. Ein Romanfragment
übersetzt, herausgegeben und mit Vorwort von Hanns Grössel, Lizenzausgabe
Syndikat, Frankfurt am Main, 1982
100 S., kart., 18,4 x 12 cm



Roussel, Raymond

Locus Solus

mit einem Vorwort von Olivier Magny, aus dem Französischen Cajetan Freund,
Neuwied/Berlin, Luchterhand 1968

465 S., kart., 19 x 11 cm