

*regards*  
*sur*

*Baudelaire*

Actes du Colloque de London  
(Canada)

1970

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LETTRES  
MODERNES

« SITUATION »

N° 29

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The Department of French  
The University of Western Ontario

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*communications de*

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The Department of French – The University of Western Ontario  
London, Canada

COLLOQUE 70:

**BAUDELAIRE**

5, 6 et 7 avril 1970



*"Ce frontispice n'est plus le nôtre, mais il va au livre d'une façon telle quelle; il a ce privilège de pouvoir s'adapter à n'importe quel livre, puisque toute littérature dérive du péché. – Je parle très sérieusement."*

*– Lettre à Poulet-Malassis (août 1860)*

Le Conseil des Arts du Canada – The Ontario Department of Education

## SIGLES ET ABRÉVIATIONS

- Corr.* BAUDELAIRE, *Correspondance générale*, Paris, Conard, 1947-1953, 6 vol.
- ÆC* BAUDELAIRE, *Œuvres complètes*, p.p. Y.G. LE DANTEC et C. PICHOS, Paris, Gallimard, 1966 (« Bibliothèque de la Pléiade »).  
*FM*, xxv : *Les Fleurs du Mal*, vingt-cinquième poème.
- Sauf indication contraire, sans autre précision la pagination renvoie à *ÆC*.

À l'intérieur d'un même paragraphe les séries continues de références à un même texte sont allégées du sigle commun initial et réduites à la seule pagination ; par ailleurs les références consécutives à une même page ne sont pas répétées à l'intérieur de ce paragraphe.

À l'intérieur des citations seuls les mots en PETITES LETTRES sont soulignés par l'auteur de l'étude.

THE  
"CENTRE D'ÉTUDES BAUDELAIRIENNES"  
AT NASHVILLE

by William T. BANDY

I KNOW my name is known in France as "bandit". I tried to change it to "Bondy" which is a little more aristocratic, but it didn't work. I'm deeply grateful to the organizers of this colloquium for the opportunity to speak to you. Unlike my distinguished colleagues, whom you have heard or will soon hear, I shall contribute nothing to your understanding and appreciation of Baudelaire, for I do not have a scholarly paper to offer you. Still, some of you may perhaps benefit, sooner or later, from what I have to say, particularly if you are having difficulty in finding on this side of the Atlantic, documents or information pertaining to Baudelaire. The main object of this talk is to describe for you the Centre for Baudelaire Studies, recently established at Vanderbilt University (and Vanderbilt University is in Nashville, Tennessee, in case you didn't know) by telling you something of its purposes, resources and programs for the future.

The Centre was opened in September of 1968. It was officially inaugurated the following April on Baudelaire's birthday, with a symposium that featured the young French poet, Jean-Jacques Celly, the eminent American poet and critic Allen Tate, together with the well-known art historian Joseph C. Sloane and last, but not least, the one and only Claude Pichois. A major reason for my setting up the Centre at Vanderbilt, in addition to the fact that it is my alma mater, was the presence on the staff of several other Baudelaire specia-

lists — namely the departmental chairman, Raymond Poggenburg and my esteemed colleague James Patty, and also, the attraction of having at my disposal an extremely competent research assistant, James Wallace, a Ph. D. candidate who has already published several interesting articles on Baudelaire.

The Centre is essentially a reference library, although it contains material that a bibliophile would not scorn — a few autographs, an almost complete collection of the first editions of his works. There are practically no illustrated editions, largely because of my personal distaste for such books, at least those that pertain to Baudelaire. Naturally the Centre has a great number of books about Baudelaire, wholly or in part. In fact, I daresay, there are not many important books of this kind that we do not have — from the first two books on Baudelaire, the bibliography by Lafizelière and Decaux and Asselineau's biography, right down to the very latest study that I have seen, Felix Leakey's very fine book *Baudelaire and Nature*, which has just appeared. In all, this section comprises around 2,000 volumes. It contains in addition, many works by Baudelaire's friends or literary acquaintances, such as Banville, Asselineau, Champfleury, Prarond, some of the very obscure writers like Le Vavas seur and so on. An extremely valuable part of the collection is devoted to articles that appeared in newspapers and magazines, some scholarly, some journalistic, and some indescribable. These, numbering several thousand, are preserved in filing folders or in scrap-books. It is, we think, the richest assembly of such documentation to be found anywhere.

The Centre's nerve-centre, so to speak, is the Baudelaire bibliography, a card-file of approximately 20,000 items, describing books and articles about Baudelaire's life and works, all editions of his writings, works published in periodicals, poems set to music, translations into foreign languages, etc. In principle, each card, I say *in principle* each card indicates whether or not the item is owned by the Centre and its location in the Centre if we do own it. There is a typed manuscript

of the bibliography, of that part which concerns writings on Baudelaire, with an index of authors and an index of titles and subjects, unfortunately not as complete as we would like it to be.

The Centre publishes semi-annually, a "Bulletin baudelairien" with which some of you may be familiar. Because of its small format (20-30 pages usually), the "Bulletin" cannot accept long articles, but it specializes in brief notes, in the field of literary history and bibliography. An annual listing of Baudelaire literature compiled by Peter Hoy of Oxford University is given in the August issues. The editors, Professors Patty, Poggenburg and myself, have no desire to attain enormous circulation or to compete with scholarly journals that are better equipped to handle long critical studies. Our sole ambition is to help the Baudelaire specialist to keep up with recent publications in his field and from time to time, offer him some new facts or documents. We have been fortunate enough to present our readers with a number of previously unpublished texts, and we hope that we can continue to do so. The April issue, which is at the printer at this moment (it should be out, but it isn't), will contain four unpublished documents of Baudelaire, two unpublished letters which I discovered in a catalogue and one which was sent to me by Mrs. Hyslop of Pennsylvania State University, a very interesting document concerning Baudelaire's translation of Longfellow.

The Centre has several long-range projects, of which I shall mention only two. Because of the small budget on which we operate, we are naturally unable to purchase many autographed manuscripts of Baudelaire, but we hope to do the next best thing, to set up a file of photo-copies or facsimiles of all the extant autographs to which we can have access. This file will be arranged in the same order as that of the text of the Conard edition, including the correspondence. We have approached several libraries and private collectors to ask permission to photograph or Xerox their holdings and the response has been very good. Another project which should be of



interest, involves Baudelaire's correspondence. We hope to assemble a file of the texts not only of the letters that have been discovered since the publication of the Conard edition, or those that were inadvertently omitted from the Conard edition, but also the texts of all available letters written to Baudelaire as well as those exchanged by other persons containing references to Baudelaire. In effect, what we are striving to achieve to a genuine "correspondance générale".

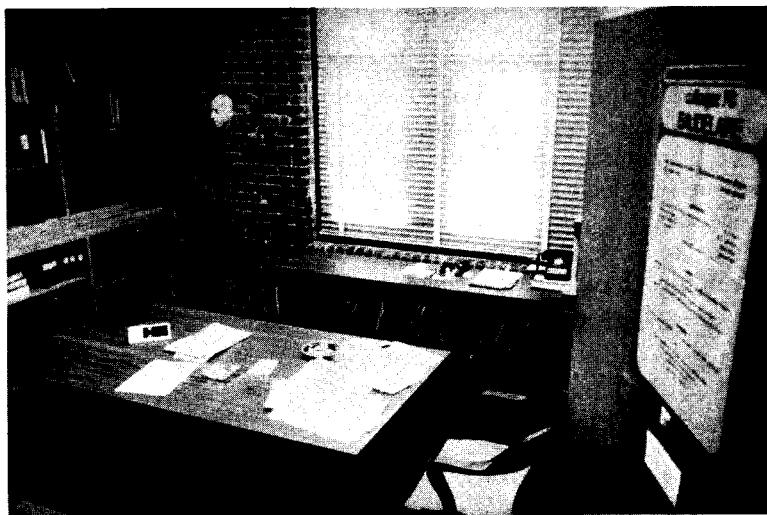
Now, you must want to know what the Centre can do for you. If you happen to be in the vicinity of Nashville, you are cordially invited to drop in and stay as long as you like; all the facilities of the Centre are at your disposal, as well as the advice and assistance of the staff. We have had visitors from afar, including Canada, who found it worthwhile to make a trip to Nashville. Persons who find it impossible to visit us personally, are invited to write us about their problems. We can provide microfilm or Xerox copies of all documents in the Centre at the actual cost to us; unhappily we cannot furnish them free of charge because of our budgetary limitations.

I am happy to announce that, beginning next September, the Centre will make a notable addition to its team of Baudelaire scholars in the person of M. Claude Pichois who has accepted an appointment as Professor of French at Vanderbilt University.

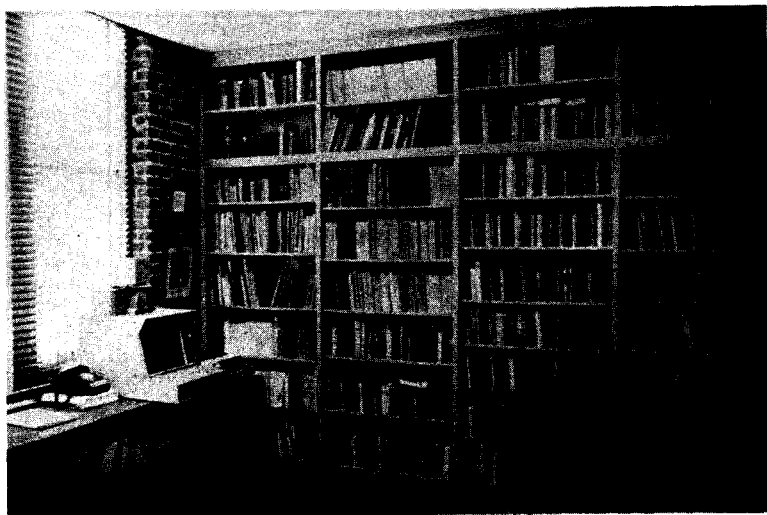
And now, instead of this more or less abstract description, I shall continue with a pictorial description, in the form of some slides taken recently of the Centre. If you will give me the first slide please.

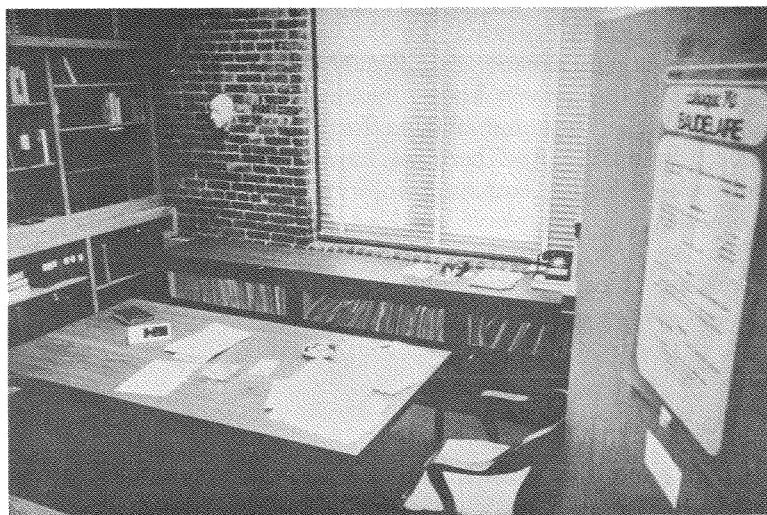
Can you tell what it is? Well, if you can't, I will inform you. This is the entrance with a poster which you may be able to recognize, prominently displayed on the door of the Centre\*.

\* The poster referred to is the one announcing the Baudelaire Colloquium at the University of Western Ontario.



The second slide shows the north wall (I am going around the north, east, south and west walls) and it tells you more





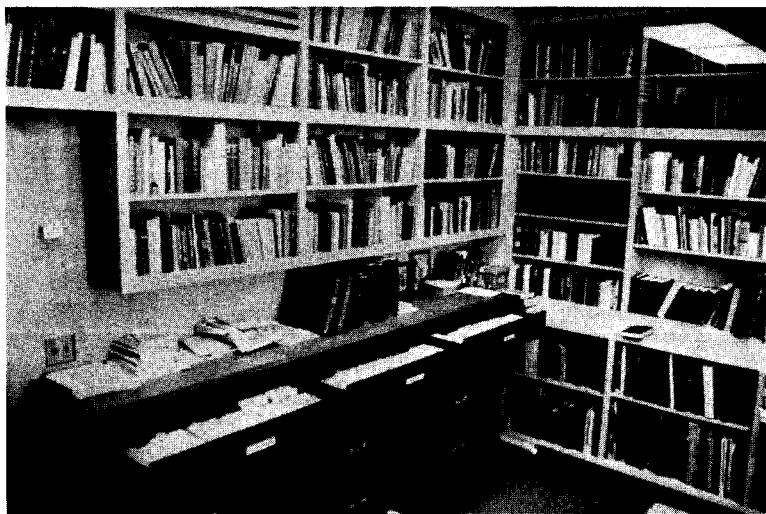
The second slide shows the north wall (I am going around the north, east, south and west walls) and it tells you more



or less where things are. To the left on the top shelf, here, are various "almanacs" — *Républicains*, *Royaux*, *Impériaux*, which contain, as you know, information on General Aupick and Baudelaire's father and so forth. Some of the primary source material. And here we have a lot of sales catalogues, a much-neglected source of information — sales catalogues from dealers with prices, and of course auction catalogues. Here we have a group of keep-sakes, these little gift-books, including the *Forget-me-not* with the original of Baudelaire's story, *Le Jeune Enchanteur*. Here we have catalogues of famous libraries like the library of Charles Asselineau, the library of Poulet-Malassis, of Charles Monselet, of Champfleury and so forth. We don't have Nadar's library, but I think we will get it; and we also have proceedings of various meetings like this, the Colloque de Nice, the Journées de Namur, and the catalogues of exhibits like the Bibliothèque Nationale and the Petit Palais and so forth. Now from the fifth shelf down, we find separate numbers and bound volumes of revues, containing material by or about Baudelaire, arranged alphabetically by title from A to M. Moving to the right, the first five top shelves continue this section with the titles M to Z. Of more than casual interest, is a complete file of the *Revue Fantaisiste*, to which Baudelaire was a frequent contributor and the *Revue Anecdotique*, to which he contributed anonymously. We have a great number of "éditions pré-originales" of Baudelaire, for example the first volume of *Le Boulevard*, and the *Figaro*. I was fortunate in picking up the first five years of the *Figaro* (1854-1858) along the quais in Paris. This is exactly the part the Library of Congress is lacking. The three lower shelves, these are volumes containing material on Baudelaire, sometimes only a page and sometimes of course, the entire book. This continues A to M in the other shelves here, so here you'd find for example, all the works of Banville would be along in here and so on. Next slide.

The third slide gives another view of the north wall. Fourth slide please.

Well, I'm completely lost. I don't know what that is. O yes, this is the east wall and this continues the works on Baudelaire up here and that takes you down to Z, to Zola; well, to Zeising who wrote the first book on Baudelaire ever published outside of France, published in Switzerland in 1879 and Zola, his little book on Manet, which had some uncomplimentary references to Baudelaire. Now below these books on Baudelaire, is a series of cabinets which contain the bibliographical cards on Baudelaire. We might show the next slide and we'll see those open.



Fifth slide. You see, they're on  $3 \times 5$  cards and that's just the top part, continued on the bottom. These are works on Baudelaire or Baudelaire's family from about 1807 (we start out with the old man) and we have here translations of Baudelaire into practically every language including Esperanto and then the works published in periodical form and the separate editions of *Les Fleurs du Mal*, of which of course, as you know, there are hundreds. Now that, as I say, is the nerve-centre of the collection. Down here, we just have a lot of stuff stored, unbound newspapers and scrap-books with clippings of publi-

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even unique — one of them for example, is Champfleury's copy of the *Salon de 1846*, containing Baudelaire's hand-written corrections in pencil. This copy was exhibited in the Bibliothèque Nationale showing in 1957. And here is the *Salut Public*, the two original copies of *Salut Public*, which is extremely rare, along with a facsimile edition which was printed in the twentieth century. Here is also, in this group, a first edition of Barbey d'Aurevilly's book on dandyism and George Brummell of which only 30 copies were printed; and we also have Théophile Gautier's own copy (with his book-plate) of *Joseph Delorme*, by Sainte-Beuve. I had that for years before I discovered whose book-plate it was — it's one of those, you know, where the letters are all mixed up. I was very happy to find it belonged to Théophile Gautier. We have the first editions of Gautier's *Émaux et camées*, published in 1852. We have two copies of the original edition of Banville's *Stalactites*, one with a long, interesting inscription by the author. Here too, is the autograph manuscript of Asselineau's notes for his biography of Baudelaire. In the centre of the south wall are numerous editions of Baudelaire's separate works. We have tried to acquire every edition of every work that might have any scholarly value — that means every edition that has a preface or introduction or notes or other scholarly apparatus. The shelves in the extreme right are devoted to Poe or to Poe and Baudelaire. Here is the Virginia edition of Poe's works in 17 volumes and Steadman-Woodberry edition in 10. Those are the latest editions of Poe's works; they came out in 1902, at least the latter did. There has been no recent scholarly edition of Poe's works. The best edition of Poe is the Crépet edition. All the standard works on Baudelaire and Poe are here; I mean if you're interested in Baudelaire and Poe, there it is.

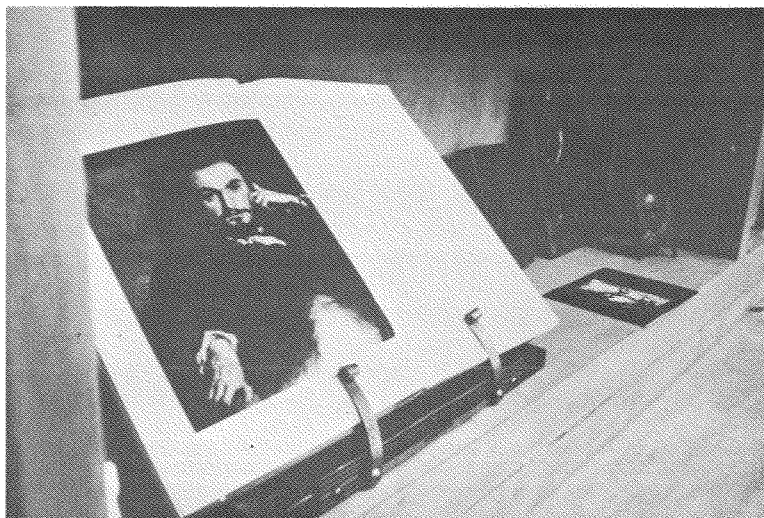
Slide eight is a little exhibit which we change from time to time. That's a reproduction of the portrait of Baudelaire by Deroy. We put a book there with pictures in it so the President, when he comes in, will have something to look at.



Slide nine. This shows the table around which my Baudelaire seminar meets every Thursday afternoon. To the right here, is our prized microfilm reader, which is motor-driven, backward and forward very fast and by merely pressing a button, out rolls a print of the frame that you want, if you want to study it leisurely. That was costly, but it's worth it.

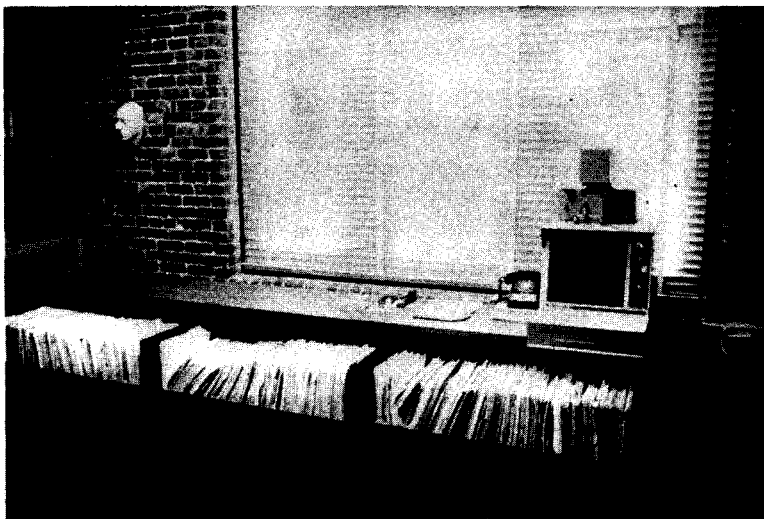
Slide ten. This shows a bank of filing cabinets containing a part of our vertical file in which we keep our collection of magazine articles, reprints, Xerox copies, other documents of that sort. We'd love to have your reprints in there, if you are holding any back from us. This material is extremely scarce — it was much more difficult to acquire this material than it was to acquire the books. It's easy to get books, but it's very hard to get ephemeral and sort of fugitive articles of this type, and we have a lot of them. As a matter of fact, Professor Ruff has contributed generously to that collection and I should say, practically every prominent Baudelairean has contributed to this collection. I don't want to take the credit for getting it together, because it essentially contains





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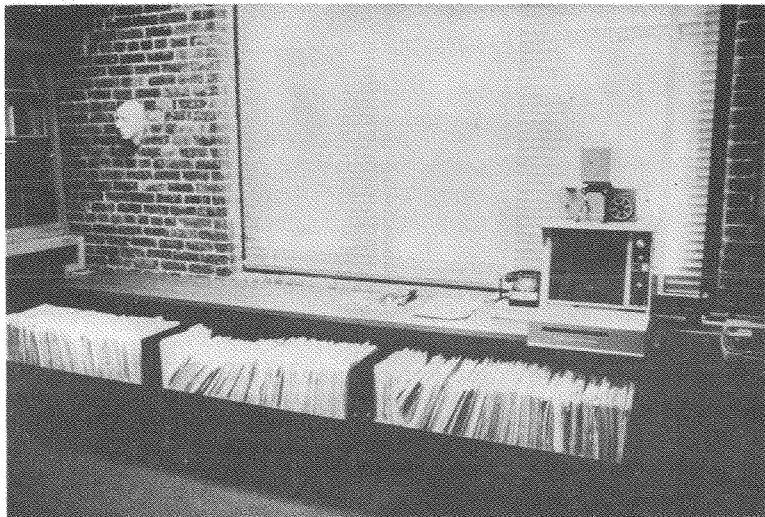
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Jacques Crépet's material (I don't mean the actual documents, but photostats and that sort of thing), Yves Le Dantec's material, Pichois' material you know, it's a collaborative effort, as I hope you will understand.

Finally, thanks to the photographer's whim, we have a shot of a plaster death-mask of Baudelaire that hangs on the west wall. I understand they were unable to get a copy of that in Paris for the 1957 exhibition. This one came from Paris incidentally ; I suppose it was the last one.

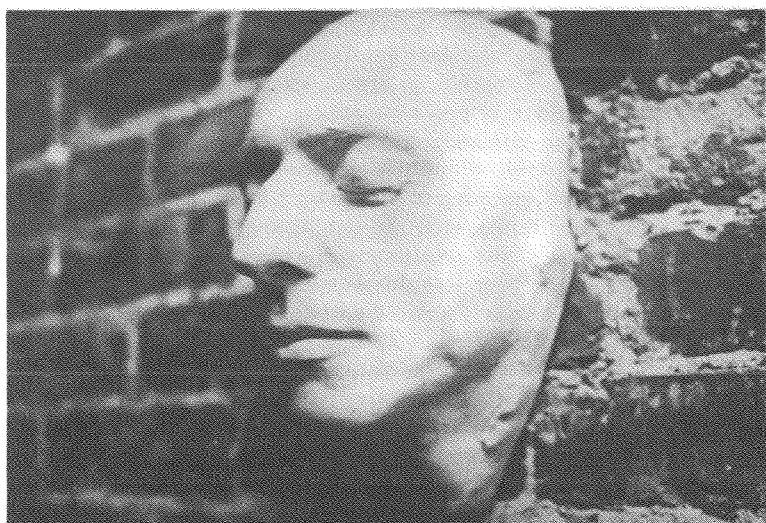
Well, if this quick tour of the Centre has aroused your curiosity, I hope you will ask me questions, we have plenty of time for it. If you have any questions, please feel free to ask them.



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## INTERVENTIONS

M. RUFF. — Je voudrais, après avoir entendu cet exposé passionnant, me permettre de compléter, par un petit détail important, la communication de mon cher et vieil ami, Bill Bandy. Ce qu'il n'a pas dit, c'est que ce trésor inestimable du Centre qu'il a créé est constitué dans sa totalité, je crois, par la collection personnelle de M. Bandy, qu'il a réussi à constituer avec une patience et un flair prodigieux car, comme il vous l'a dit, il possède de nombreux exemplaires à peu près uniques, et tout cela, je crois qu'il a pu l'acquérir, surtout par son adresse plutôt qu'à coup de « bank-notes », comme on dit en France, et il me semble que c'est là un fait véritablement unique. Je suis absolument convaincu que cette collection baudelairienne est la première du monde et M. Bandy n'a pas seulement le mérite d'avoir créé le Centre, il a d'abord eu le mérite extraordinaire d'avoir réussi à constituer cette collection et c'est au nom de tous les baudelairistes que je voudrais ici lui exprimer notre reconnaissance et notre admiration.

M. MILNER. — Je veux vous poser deux questions. Premièrement, quel est le document que vous avez eu le plus de mal à avoir ? Et deuxièmement, quel est le document que vous avez eu le plus de joie à avoir ?

M. BANDY. — Je crois que c'est peut-être le même document. *Le Jeune Enchanteur*, c'est un pur accident. C'est le *Salon de 1845* que nous ne possédons pas — c'est-à-dire, pas encore. Quand j'étais à Paris il y a quarante ans, j'aurais pu l'acheter quatre dollars, je crois, mais je n'avais pas les quatre dollars, mais dernièrement j'ai vu dans le catalogue de Poursin un exemplaire du *Salon de 1845* relié en un volume avec le *Salon de 1846* qui avait appartenu à Louis Ulbach, un condisciple de Baudelaire, et nous avons télégraphié et j'espère que nous aurons ces deux volumes qui compléteront notre collection. Le prix était assez élevé, 7 000 F. C'est plus de

quatre dollars au moins. Je crois que nous serons très contents d'avoir ce volume, si nous l'avons. Je ne sais pas si nous allons réussir. Je le crois, parce qu'on n'a pas répondu non. Alors, c'est un bon signe. L'histoire, vous savez, de chaque document a un intérêt personnel. Je crois que le *Salut Public*, le journal révolutionnaire de Baudelaire, est peut-être la chose la plus rare. C'est un libraire russe à Paris qui a trouvé ça pour moi, un Américain, et il l'a trouvé à Londres. Alors, c'est une histoire internationale. Le volume du *Salon de 1846*, je l'ai acheté chez Gaillandre, sur les quais, il y a bien des années — je crois que je l'ai payé deux ou trois dollars à cette époque-là, et ce n'est que bien plus tard que j'ai découvert que c'était l'exemplaire de Champfleury et que j'ai découvert ces marques au crayon ; je l'avais acheté comme un exemplaire ordinaire. Cela m'a donné beaucoup de plaisir. Je ne cherche pas les manuscrits de Baudelaire parce que je ne peux pas les payer, voyez-vous, c'est tellement cher que, sans fortune, vous savez qu'il est impossible de collectionner les manuscrits de Baudelaire. J'ai acheté, l'année dernière (ou plutôt au printemps), un petit billet de Baudelaire, chez un marchand de Boston, un billet au crayon écrit à un bonhomme, ce copiste, qu'il avait, vous savez. Ce n'est pas Palis, c'est un homme qui a copié les articles de Baudelaire. Auserve en a publié le texte dans *Le Figaro littéraire*, il a publié ces billets, des documents. Alors, (comment s'appelait-il ? j'ai oublié son nom) en tout cas, c'est quelqu'un qui savait l'anglais et Baudelaire lui a posé des questions au sujet de la traduction du *Domaine d'Arnheim*, une liste de mots qu'il n'a pas pu trouver dans son dictionnaire, des noms d'arbres par exemple, « *hickory* ». Comment dit-on « *hickory* » en français ? C'est comme « *chocolate malted milk-shake* », n'est-ce pas ? C'est intraduisible. Mais il y avait aussi le mot « *ground glass* », qui décrivait une sorte de lampe avec « *ground glass* » n'est-ce pas, du verre dépoli. Baudelaire a mal traduit ça, je crois qu'il a traduit « *verre poli* » au lieu de dépoli. Cette lettre donc était adressée à ce monsieur dont j'ai oublié le nom [un certain Laumonier, dont on ne sait rien], et je l'ai achetée chez un marchand de Boston. Ensuite je suis allé en France, je suis allé voir M. Lambert, marchand d'autographes, et il m'a montré la suite de ces lettres, et c'est lui qui avait vendu la lettre au marchand de Boston. Si j'avais attendu, je l'aurais eu moitié prix. Les manuscrits, vous savez, c'est pour les Godoy, mais nous avons les documents imprimés et nous avons

un très grand nombre de reproductions, parce que vous savez que presque tous les *Poèmes en Prose* qui appartenaien à Godoy ont été reproduits dans le numéro spécial du *Manuscrit autographe*. Nous avons beaucoup de facsimilés, mais nous aimerions avoir tout, n'est-ce pas — pour vous. Alors, est-ce qu'il y a d'autres questions ?

Bien, si vous avez besoin de renseignements, de documents, je vous prie de nous écrire et nous allons tâcher de vous satisfaire.