A l’ombre des jeunes filles en fleurs appeared in April 1922, Le côté de chez Swann in June 1919, and Albertine disparue appeared in June 1922. The last volume, La Prisonnière, which had not closed during the war, for the publication of the remaining volumes. Proust stretched the three-volume structure planned in 1913 into a five-volume sequence: Le côté de chez Swann I-II and Sodome et Gomorrhe I-II, back to the fall of 1913 and the spring of 1914.

The two plates on display, which belong to the opening episode of Le temps retrouvé, constitute an artificial ending to what remains an unfinished novel. By the time Proust died, July 1871—1922. Paris: Editions de la Nouvelle revue française, 1918 845P94Oa v . 2. Paris: Bernard Grasset, 1913. 845P94Oa v . 1.

La prisonnière, and an incomplete typescript, constitute an artificial ending to what remains an unfinished novel.
In the summer of 1895, while waiting on the completion of *Les plaisirs et les jours* and producing more articles, Proust embarked on a larger project—a novel. For this work, Proust drew on all aspects of his private and social life: childhood memories, family scenes, friendships, romantic relationships, and travels. Having worked assiduously through all of the Dreyfus Affair episodes, Proust seemed unable to find a way to organize the many disconnected autobiographical episodes he had already produced into a meaningful plot. Slowly, between his active involvement in the Dreyfus Affair, which started in the fall of 1899, and his discovery of the writings of John Ruskin, Proust detached himself from his novel, even though he added a few more episodes until 1900. The abandoned manuscripts remained unpublished until 1912, when an editor first attempted to extract a coherent story from them and published it under the title *Jean Santeuil*, after the name of the main character.

**Aesthetic and Critical Development**

During the summer of 1899, Proust discovered the writings of John Ruskin (1819-1900) and devoted the next few years of his life to the study of his art and literary journals such as *La Gazette des Beaux-Arts*. In 1900, Proust would then rework. He published several essays, the first of which appeared shortly after Ruskin's death in 1900, in art and literary journals such as *Les Grands des Bourgeois Français* and *Bibliothèque et Bibliographie Finnoise Latin*. As well as excerpts of his translations of *The Bible of Amiens* and *Our Fathers Have Told Us*. Two essays, which were turned into lengthy prefaces for the book versions of the translations in 1904 and 1906, anticipate Proust's subsequent stylistic and aesthetic developments.

**Remembrance of Things Past**

After a year of mourning following his mother's death in September 1905, Proust set aside his work on Ruskin and gave free rein to his creativity, publishing an article on parricide, in which he dealt with the notions of the private and the public, the literary past and the present. By 1908, he was working on eight separate projects on topics such as homosexuality, novels, women, homosexuality, novels, and tombstones. These various projects gradually grew into a large critical essay and a narrative text, and then, by 1909, into a series of episodes arranged to create an incantation of the past, and by 1911, to a novel. By the spring of 1910, Proust had reorganized his work into another writing phase, re-working numerous passages and adding lengthy developments throughout the text. After a title change, five sets of proofs and a new three-volume structure to accommodate the enlarged text, *Du côté de chez Swann* finally appeared on 14 November 1913, with the two remaining volumes scheduled for a 1914 release.

**A Novel in Constant Expansion**

The start of the first World War in August 1914 postponed the publication of the second volume indefinitely but it didn't interrupt the author's creative drive. Between 1915 and 1916 Proust composed many new major episodes, involving Albertine's escape, her escape and her death, or those concerning Charles, Jupien, and Morel. By the end of 1916, Proust had a new, vastly expanded "fair copy" manuscript of the rest of his novel, tentatively entitled *Du côté de chez Swann*. Proust turned the correction process into a crucial writing phase, revising numerous episodes arranged as the conversation between an insomniac hero and his mother. By the spring of 1910, Proust had reorganized his work into another writing phase, re-working numerous passages and adding lengthy developments throughout the text. After a title change, five sets of proofs and a new three-volume structure to accommodate the enlarged text, *Du côté de chez Swann* finally appeared on 14 November 1913, with the two remaining volumes scheduled for a 1914 release.