



A diptych

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Abstract: *Combray*, part one of *Du côté de chez Swann*, forms a diptych along with “Matinée chez la princesse de Guermantes” from *Le Temps retrouvé*. We have the beginning and the end of a novel that revolves around “raw material” dealing with the mother, childhood, death, and the Work. In these fragments of *À la recherche du temps perdu*, what would be the “embryo” of the work to come? And how does this project move towards the end, but always a provisional end?

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