

Regarding Casanova

The Bernhard Marr correspondence
(1906-1927)

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550 letters from casanovists

by
Marco Leeflang and Helmut Bertram

**Museum of Old Dux
Duchcov, 2010**

Dedicated to Josef ZÁDA (1923-2002)
Honorary citizen of Dux and
Faithful Guardian of the Marr Collection

CONTENTS

Introduction	II
Provisional bibliography of Bernhard Marr	XIX
Tributes to Marr in casanoviana literature	XX
Alphabetical & chronological author index	XXII
The Bernhard Marr correspondence	1
Index of personal names	284

INTRODUCTION by Marco Leeflang

“Bernhard Marr’s indefatigable life’s work merits the claim of having made the figure of Casanova accessible and intelligible for us today. By freeing him from the prejudice of cheap sensationalism and by constant aid to the entire Casanova exploration, he has thus pointed the way. The fact that today we acknowledge Casanova’s reminiscences as one of the greatest and most captivating *opera memoria* of all time is first and foremost due to him. They will always be of inestimable significance for the cultural history of the eighteenth century.”¹

This is the laudatory announcement in an auction catalogue of 1932 in which the Casanova collection of Bernhard Marr in Dux was put up for sale. The 76-year-old Bernhard apparently needed a financial injection.

This decision would have caused him a lot of pain.

Fully aware of the uniqueness of this collection, he had stipulated that the collection was for sale only in its totality.

Fortunately for us, the Marr collection was taken off the auction block and remained in the family.

It was Josef Záda, mayor of Dux, who managed to persuade the Marr family to donate the collection to the community. The collection was then stored for a long time in two rooms in the Waldstein castle, next door to Casanova’s rooms. Then it was moved to the local police station, where the material was piled up in one or two spare rooms on the second floor. Finally, in 1998, it found a worthy resting place in the refurbished Museum of Old Dux (Muzeum Mesto Duchcova).

One of the outstanding parts of the archive is the bouquet of 550 letters which Marr received between 1906 and 1927, and which he pasted in seven albums. All of these letters are presented in this volume in chronological order.

Of Bernhard Marr a lot is known,² yet we know little of his private life and ideas. Of Marr’s letters to his correspondents only a few have survived.



Even pictures of him are scarce.

In one of them he might be some 40 years old, with a moustache, looking earnestly at the photographer.

Another one shows him dressed in a suit with vest, necktie, and hat, standing in a flower garden. The photo is a receipt for a donation of 50 crowns to the German Garden Association in Dux, for the erection of a youth home.

¹ Henning Oppermann, Auction Catalogue No. 433 (Basel: 1932). Excerpt translated by Monika Pickard.

² See Pavel Koukal et al., “Der Casanova-Forscher Bernhard Marr” in *Giacomo Casanova, Bekannt-Unbekannt* (Teplice 1998; 119-125), and F. Peer and J. Polišenský in “Bernhard Marr (1856-1940)” in the *Intermédiaire des casanovistes* 2 (1985): 9-11. (In a footnote to this article, Peer erroneously is identified “architect” at the castle of Teplice. He was an archivist.)



The third one is a picture in the Prague newspaper *Bohemia* (1925) where he (the taller one) is in conversation with the author Paul Nettl.

Of his mother, Pauline Roth (1828-1908), a portrait on a porcelain plate has survived.



Marr (whose full name was Adolf Bernhard) was the firstborn child of Johann Bernhard Marr (1823-1905) and this Pauline Roth. He was born in Šurany (called Velké Šurany until 1927), a town and railroad hub in present-day Slovakia (until 1920 it was part of Hungary). He attended elementary school in Bratislava (Pressburg) and then went to live with his grandfather in Prague, where he learned Czech and, in 1866, saw the arrival of the Prussian army. In that same year, his father settled in Dux and established a metal foundry. Bernhard attended school in Teplitz, where he rented a room with friends of his parents. He moved back to Prague to attend high school, where he lived with his uncle, but his father became impatient with this arrangement and brought his son back to Dux.

Marr had a younger brother, Gotthard Wilhelm Marr (1868-1888), who died at about age 20. Bernhard took over his father's foundry business in 1894.

On 7 January 1882, Marr married Franziska (4 Feb 1865-10 May 1933). They had three children: Anna Pauline Franziska (who died about four months after her birth in 1884); Marianne (10 Sep 1885-6 Mar 1920), who married a director of Marr's foundry, Karl Schneider); and a son, Bernhard, about whom little is known but who seems to have been an engineer living in Dux in 1933¹.

Marr was only 18 years old, just after finishing school, when his interest in Casanova awoke, focusing on the question: Where is Casanova's tomb?² Forty-seven years later he thought he had found the answer.

He was 25 when we find him working with the Casanova archive. We know that, because Charles Henry wrote on 17 November 1881 to the director of the Waldstein castle: "*Je serai heureux de m'acquitter vis à vis de la personne qui a pris la peine de copier; mais j'oserai la prier de vouloir bien transcrire les passages qu'elle a négligés dans la lettre italienne de*

¹ Einwohner-Verzeichniss von Dux, 1933

² Marr writes this in the *Duxer Zeitung* of 16 Feb 1922.

Casanova...,” and Marr comments that “two persons are mentioned in this letter: Count Georg Waldstein and — indicated only — Bernhard Marr as dispatcher of the only partially copied letter.”

In 1883 he watched Prof. Antonio Ive at work, copying for Alessandro d’Ancona dozens of letters to Casanova.

In 1885, commemorating the centennial of Casanova’s arrival in Dux, Marr published, in the *Duxer Zeitung*, his first essay about Casanova and the documents in the Waldstein castle.¹

In the meantime Marr learned (apart from his native German and the other language spoken in Dux: Czech) French, Italian, English, Spanish, Hungarian, Russian, Latin, Greek, Aramaic, and Hebrew. The last two languages Marr learned from the Jewish cantor in Dux, Lazar Steinfeld.

The fact that he published two books about a Jewish literary subject² suggests that his knowledge of Hebrew went far beyond the estimation of Peer and Polišíenský: “Marr tried to acquire some knowledge even of Hebrew.”



The response to these specialized works was a disappointment for Marr. In the preface to his book on “Metric and Moon Theosophy” he writes: “I expect that also my third book, diverging from accepted views, will hardly be judged of any importance or, more probably, will be proudly dismissed.”

Maybe influenced by the disheartening reception of his first books, Marr never published about Casanova in book form, in spite of the encouragements and invitations of many of his grateful correspondents. Articles in newspapers were just about all he was up for. (See the Provisional Marr bibliography)

The response to his unpublished work on Casanova, however, was tremendous. Many authors of Casanoviana pay tribute to his knowledge and willingness to share.³

“You give me nectar and ambrosia with any copy, or information from your rich knowledge about Giacomo’s literary legacy,” is one of the many testimonials.[No. 386]⁴

¹ B. Marr, “Jakob Casanova, eine Studie,” in *Duxer Zeitung* (25 July 1885).

² B. Marr, *Altjüdische Sprache, Metrik und Lunartheosophie*, vol.1 (1907) and vol.2 (1909), Verlag von Karl Scheithauer in Dux. The moon must have fascinated Marr all his life. When Casanova says [Marr 23-7] that he once wrote a poem *L’Empire de Selène* “en douze chants en stances italiennes,” Marr doesn’t fail to put an exclamation mark in the margin. And Gugitz, inquiring in 1924 about Marr’s other study subjects, specifies: “Dux, moon?” [No. 441]

³ See “Tributes to Bernhard Marr” on page 18.

⁴ The [numbers] between brackets refer to letters, not to pages.

Marr's main occupation, of course, was the iron foundry he had taken over from his father in 1894 and expanded over the next six years. Marr's son-in-law, Karl Schneider, became director of the company. It was a successful enterprise, and it stayed that way until the economic crisis in the late 1920s.

Fabrikant (manufacturer) is the only word on Marr's tomb, apart from his name and dates. But the city of Dux added in 2006 his other quality, in a plaque on his former house and factory: "Casanova scholar of European fame."¹

Apparently Marr managed to reserve lots of time for Casanova. Too much sometimes. He once confessed to Ravà: "*I do nothing but read, write, and think Casanova, and my business is sorry for it.*" [No. 51]

Marr set himself two goals for his Casanova work: making a catalogue of the Casanova papers; and transcribing as many documents as he could.

Maybe he still remembered a remark in the above-mentioned letter of Charles Henry, who expressed the "*ardent wish to have a list of the manuscripts of Casanova in the collection of Count Waldstein with indication of the beginnings and the end of each manuscript,*" for that is what he did and how he did it.

The catalogue, in 864 pages, was first finished on 9 November 1913, when Marr was age 57, and he added a supplement dated 1915.

The handwritten transcripts contain 3,170 pages, and probably many additional pages would have been added had not Waldstein decided to remove the Casanova papers from Dux, thereby forcing Marr to discontinue his copying work.

The suggestion by Polišenský that "*it is rather doubtful that the Waldstein family was aware of the fact that he [Marr] also copied the manuscripts and had reproductions made of them*" is not true. Letter No. 72, from Count Adolf Waldstein to Marr, is very clear on this point. Waldstein knew about it and left Marr completely free to do with the copies whatever he liked.

It is a pity that the Marr correspondence is rather one-directional. Letters to Marr are so abundant, yet few letters of Marr's hand have survived.² Where are they? Not in Dux; maybe Marr kept no copies of his handwritten letters.

His most verbose but always interesting correspondent, Gugitz, is so enthusiastic about Marr's letters — "*beams of light*" he calls them — that he had them nicely bound (in *Halbfranz* [half in leather]), a privilege he granted none of his other correspondents. [No. 524] Does this volume still exist somewhere?³

¹ "Casanovský badatel evropského významu."

² Only after the opening of the Ravà archive, in the collection of the Venetian Museum Correr, a number of them has come to light. Cf. F. Luccichenti, *Corrispondenza tra Bernhard Marr e Aldo Ravà, 1910-1922* (2010).

³ This bound volume of Marr's letters is not present in the Archive of the Wiener Stadt- und Landesbibliothek, where Gugitz's archive is kept.

Miscellaneous Gossip

Marr is by many regarded as tutor, as confidant, and even as mediator. [No. 180] Often his correspondents openly present their thoughts about fellow Casanovists, thus sketching a very human portrait of scientific and personal relations among them.

“Molmenti is the vainest man one can imagine,” writes Ravà. *“Write him a very gentle [double-underlined] registered [underlined] letter in which you say you know his renown and call yourself happy to possess his works about Casanova.”* [No. 88]

“Molmenti has no feeling at all for Casanova, whom he scoffs at continuously,” says Gugitz. [No. 112]

Uzanne is called *“a smart journalist, but no Casanova scholar.”* [No. 131]

Bull, referring to Victor Ottmann, says that his *“work doesn’t stand out for its exactitude.”* [No. 3] About Gugitz, he says, *“I sometimes find him a bit ... daring in his affirmations.”* [No. 106]

Conrad, of German nationality, who has gotten permission from Waldstein to browse in the Casanova papers at Dux, boasts that he has studied those papers for two years. It turns out that he was in Dux for only one full day, arriving 29 January 1909 and departing 31 January 1909!

Bull reveals that *“Conrad has published during the last years a number of translations... wherein he has plundered the patient and erudite research of a French scholar, the honest and exact Alcide Bonneau.”* [No. 3]

Gugitz, jealous of Conrad because he, *“a foreigner without any knowledge, gets without effort [admission to the archive in Dux (No. 70)] what remains closed to me with all my scientific qualities and having studied Casanova for years.”* [No. 17] On many instances Gugitz shouts his anger about the fraud, thief, liar Conrad.

Three years after Conrad’s death, Gugitz is asked to finish the German version of the *Icosameron* that Conrad had begun. Only then there is a faint word of praise: *“Conrad did not even do too bad a job.”* [No. 392]

It is strange indeed that Gugitz never was allowed to study the original papers of Dux. He applied for it several times but got no or negative reply. In 1909 he thinks the lights have turned to green. Immediately he plans a two-week stay in Dux, lays out a research outline, and is, as it were, ready to take over Marr’s work. [No. 18] Marr reacts instantaneously: Gugitz has misunderstood—he is welcome as the guest of Marr to review Marr’s work, but there is no invitation from the count that would allow Gugitz to work with the manuscripts directly. In the end, Gugitz was in Dux only for a couple of hours, and he got no farther than seeing Marr and the castle.

Gugitz really has a point when he writes sourly – referring to the research he did, at Molmenti’s request, in material copied from Dux – *“It is funny how everybody brings me Casanova letters, which I am not allowed to read, in order to explain them.”* [No. 83] And *“I am destined to explain these letters only for other people.”* [No. 90]

For a second and last time, Gugitz was in Dux, together with Curiel. It was 1916, and both had a wonderful few days in Marr's Casanova headquarters.

Apparently the count was picky in granting permission to work in the archive. Ravà had better luck than Gugitz and stayed for a whole month in the summer of 1910, undisturbed but for the Duxer Harmony: "*Why does the Duxer band play while I am working? It is terrible.*" [No. 50]

Tage Bull, age 27, tells Marr, "*a long time ago I started to form a collection of everything written about Casanova with the intention to publish a bibliography.*" [No. 3] At first Bull is admired for his erudition, but failing to deliver he is also described as "*too punctilious. Often 'better' is the enemy of 'good.'*" [No. 151] Pollio calls it "*indolence*" and — after having given Bull enough time — [No. 453] Pollio published a bibliography himself.

Only one Casanovist is praised unconditionally: Samaran.

"*What shall we do after Samaran's book? He has beaten us for many years to come and we will not surpass him for a long time. It is unbelievable that Samaran has tracked down these things, and in any case a totally new Casanova exists already beside the Memoirs.*" [No. 257]

Curiel is reported to have walked on the roof of the *piombi*, while researching the prison cells. [No. 291]

Apart from the big issues of the awakening Casanovism, those who have a nose for it can appreciate the tiny touches of "only too humanness" of the correspondents.

Gugitz, who asks repeatedly if Marr will cut out and return the used stamps, because his daughter Lotte collects them. [No. 324, 347, 368, 396, 461, 465]

Samaran, who sends a French stamp for Marr's return letter, not realizing that a French stamp doesn't work in Austria. [No. 230]

Uzanne, arriving in Dux just before the outbreak of WW I, wrote: "*Glad to meet you at the station. I'll hold my cane high, as a means of recognition.*" [No. 266]

Issues and Events

The correspondents were well aware of the importance of their work.

Ravà, referring to the many books on Casanova that came off the press or are being printed in 1911, writes: "*The fat is in the fire. Casanova is marching on ... nothing will stop him.*" [No. 101]

Gugitz, who had a hard time during and after WW I,¹ wrote in 1915: "*Casanova, that was the wonderful cosmopolitanism in whose lovely shadow everybody found his share... He was not only a name in literature; he has, unconsciously maybe, become more, a man who has pressed the whole world to his heart and now, through his adepts, has widened the world in many*

¹ See also the article by Helmut Bertram, "Gugitz à travers ses lettres," in *Intermédiaire des casanovistes* (2006): 1-6.

friendships in his name. Is all that past? ... Casanova has been my consolation in many a day.”
[No. 285]

This quotation and several comparable others make it hard to believe that Gugitz “hated Casanova,” as several people who had known him maintained (for instance, Mrs. Angelika Hübscher, who prepared the Brockhaus edition of *Histoire de ma vie* in 1960).

In the correspondence a few focusing points can be noted, subjects that got a lot of attention during a shorter or longer period:

- The bust
- The making of the Memoirs
- Two calamities:
 - WW I, and the
 - Removal of the Casanova collection from Dux.
- The tombstone

The Bust

In the early 1900s, Casanova’s iconography was still in its infancy.¹

In 1882, the Berka portrait was known and published by Uzanne in *Le Livre*.



In 1884, “the bust” was added. “*We cannot doubt anymore the authenticity of this admirable figure, so proud, so audacious, and so highly intelligent. It is really the Casanova, age 40, whom we know through the Memoirs,*” explains Uzanne in *Le Livre*. But was it?

There were doubts even with the owners. The bust itself stood in a museum, “between a pillar and a pieta.” It bore no catalogue number. On the loose socle, it said only, “bust in terracotta, end 18th century.” [No. 61] It had been named “Casanova” as well, but when doubts arose because of the lack of a wig, the description “Casanova” had been suppressed.

Ravà suggests [No. 87] it could be a portrait of François, and he quotes a letter of Zaguri [Marr 3-30] who wrote to Giacomo after having met Francesco in Paris: “*O benedetto! It was as if I looked at you. What a resemblance!*”

¹ For a recent iconography, see Charles Samaran, “Un portrait-miniature inédit de Casanova par son frère François” and its appendix in *Casanova Gleanings* (1979): 1-4.

Gugitz kept his head clear and consulted the inventory of the owner, the Kunstgewerbe Museum in Vienna. The description there is: “*Bust of Casanova, modeled by himself. Provenance: the collection Böhm.*” And Gugitz added: “*This collection was put up for auction in the middle of the last century in Vienna. Böhm was a connoisseur and known for his excellent expertise. He must certainly have had a good reason to hold that the bust was modeled by Casanova himself. This means that not Giacomo is portrayed, but Giovanni who also taught the plastic arts.*” [No. 85]

Update of “the Bust”



Recently a computer reconstruction of Casanova’s image was reported.¹ Unfortunately an erroneous basis for such an enterprise was used: The reconstruction was based on paintings that do not depict Casanova.

Less scientific, but an honest artist’s impression, based solely on the Berka portrait, was produced by the Royal Dux Bohemia factory:²



The Making of the Memoirs

The “bust” was in a way a warming up for the bigger and longer lasting issue: the history of the manuscript of the *Histoire de ma vie*.

When and why did Casanova start writing the Memoirs? Wasn’t there any text for the years 1774 thru 1798? How many drafts did Giacomo make? Did Brockhaus possess all there was, or were there more versions? Was it fact or fiction, or a mix of both?

And all the time, the Casanovists were aware that they worked with texts corrupted by translators and re-drafters. It was extremely frustrating that somewhere in a cellar in Leipzig the answer to many a question was kept hidden by the Brockhaus firm.

Yet at least one of the Brockhaus family, Albert, was more cooperative than the myth suggests — that nobody was allowed to see Casanova’s handwriting. Uzanne, Ravà, and Gugitz in any case were cordially invited to come and see the manuscripts; and they did go. Albert also was willing to answer specific details when asked to do so. [No. 289 and No. 369] But the continuing uncertainty was tiring for Casanovists and repeatedly cause for abandoning the subject. But never for long.

¹ See the *Intermédiaire des casanovistes* (2008): 33s.

² It was published earlier in Koukal, 17..

Special mention must be made of the positive role of the newspaper for Dux, the *Duxer Zeitung*. It is amazing to see that this small paper opened its pages so often to Casanova-related articles. With 19 long articles (most of them in the form of a *feuilleton*, spread out over several issues), the local and general *Duxer Zeitung* is next best to *Il Marzocco*, based in Florence and specialized in cultural subjects, which counts 58 articles.

No doubt that Marr was instrumental in getting all this in the local press. In a Bicentennial Special (April 3, 1925), the editorial of the newspaper says: "*Casanova has become fashion these days.... All worshippers and friends of Casanova come to Dux to dig and search with our private scholar Bernhard Marr, whose Casanova research has become a rocher de bronze [sic].*"

For Gugitz the *Duxer Zeitung* was one of the few newspapers that were willing to take his long and specialized articles. In fact it was the only outlet for almost all chapters in his main book, *Casanova and the Novel of His Life*. He did not ask any fee, other than a few extra copies to give away to his friends.

Other papers, by contrast, were seldom interested. When Gugitz offered his article, "Casanova in Cologne," to the newspaper of Cologne, his text was returned without a word. [No. 90]

Update on the Making of the Memoirs

The dust has settled down. Time is ripe for a summary. That is just what Helmut Watzlawick did in the "Biographie d'un manuscrit" article in the Memoirs, edition Laffont, 1993. And Brockhaus has made available a crystal-clear copy of the complete manuscript of the Memoirs. In 1998 it has returned to Dux.

The Tombstone

Marr's hope to find the place where Casanova was buried dates from long ago. In a romantic poem, published in the *Duxer Wochenblatt* (25 July 1885), Marr stands at the gate of the castle. The stone statues start to move in the moonlight. A ghost shadow comes nearer and addresses Bernhard: "*I know you and your dreams. You may see this only once. This shadow carried the name of Casanova. But woe! Now oblivion covers even the tomb in which I came to lie.*" And when the church bell tolls, the phantom is swept away.

Thirty-seven years later, Marr was called to the park behind the Waldstein castle, for a stone had turned up with "Cassanova, 1799" chiseled into it. He was excited. Photos and press reports flew all over the world. The agitation is echoed in many letters after 9 June 1922. Of course Gugitz is among them. "*In the meantime Casanova has become immortal. A giant literature proclaims him in a thousand tongues. Really the legend of this stone is one of the most profound and beautiful kind; no greater poet could have invented it better. Has he then got the mausoleum, for which his brother Francesco mocks at him?*¹ *Not really, but in a different sense. How extraordinary that the family of him who made him this promise, but did not keep it, has lost its property [the castle was sold to the state], and now the earth opens up, the earth that was denied him, the earth of the castle of Dux ... and shouts nothing but 'Casanova.'*" [No. 409]

¹ Cf. Marr 9-50 (1786): "Tu me mandes que ton Maîtrami [Waldstein] t'a promis de te faire bâtir un sépulcre."

Gugitz was also the first to express doubts. And he was right.

For it was a hoax indeed. But Marr probably never knew what we know now.

During a visit to Dux I asked to see the famous tombstone, pictures of which had been published in several books.

The stone was and is present all right. But Polišíenský told me what had happened.¹

A young mason, Josef Mrazek, had fabricated the stone. When Marr was called, Mrazek and his colleagues saw the euphoric excitement the stone caused in Marr, and realizing that what was meant as a joke had run out of hand, they decided to keep their mouths shut.

But Josef Mrazek, still alive in 1976, confirmed to me his action of 54 years earlier.

Update of the Tomb

In 1987 a new effort was made to find out what had happened to Casanova's body after his death.²

With no result.



In 1999 the city of Dux needed a new water duct, and a big backhoe dug a deep ditch along the limit of what once had been the cemetery around the St. Barbara chapel. The machine cut deep through the spot where Casanova had been buried, according to Marr's research before the false stone was announced, "to the left of the gate, at a distance of about 3 meters, opposite the entrance to the Barbara chapel."

Ex-mayor Záda had been watching the proceedings.

No human remains were discovered except for the skull of a child (now in the stacks of the local museum).

This would have been the definite end of the quest for Giacomo's tomb had not Watzlawick reported a passage by J. G. Meusel,³ who wrote in 1805 that Casanova "*was immortalized by a very tasteful monument, which the Count had had erected in his garden, where he also had him buried, as Casanova wished.*" Or would Meusel just have echoed Francesco, who had poked fun at the "mausoleum" Waldstein had promised Giacomo in 1786?

Two Calamities: The War, and the Removal of the Casanova papers

The first calamity is **World War I**.

¹ See "Marr's Collection and the Story of Casanova's False Tombstone" in *Casanova Gleanings* (1977): 55.

² See my "Uncommon approaches to Casanova" in the *Intermédiaire des casanovistes* (1988): 16s.

³ See Watzlawick, "Lieu de sépulture de Casanova," in *Intermédiaire des casanovistes* (2006): 38.

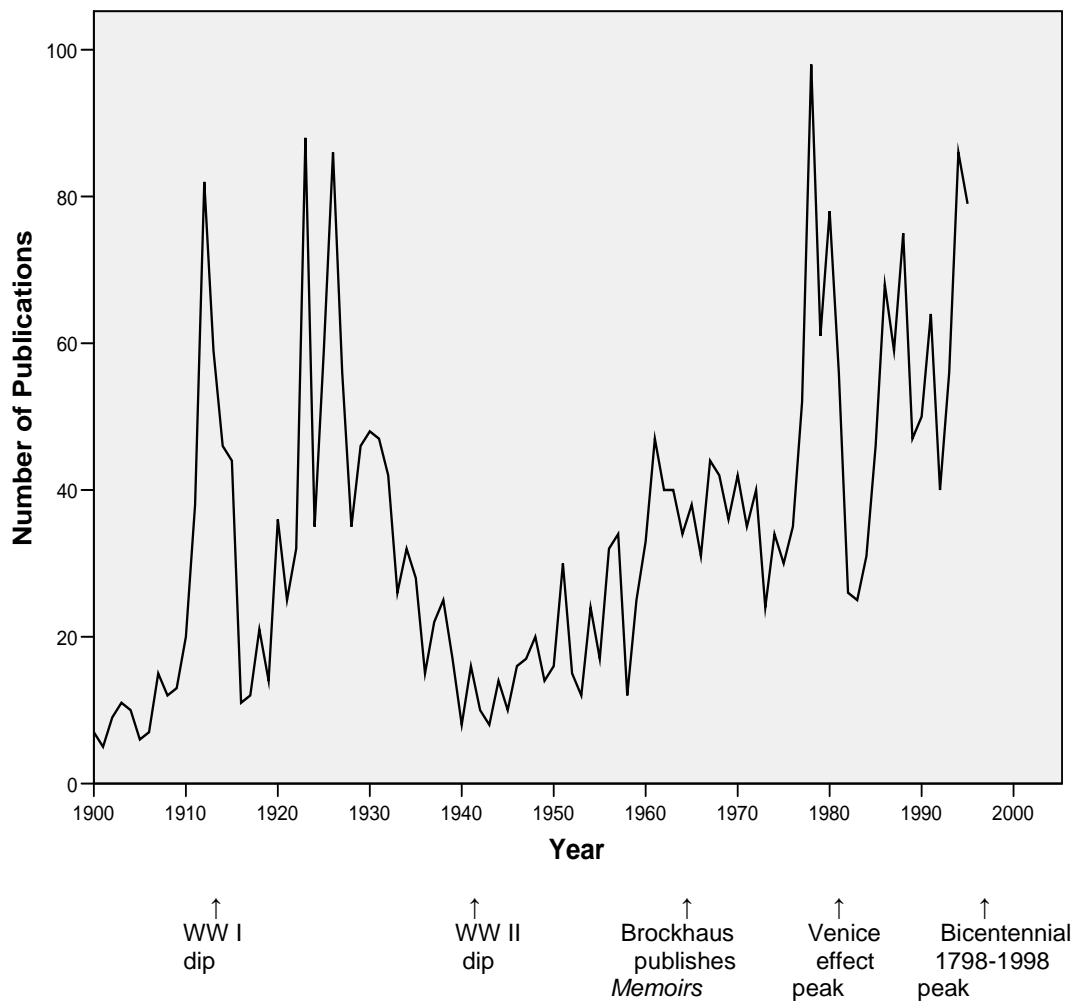
At its beginning, some mail managed to be delivered. As Gugitz (Vienna), Curiel (Trieste), and Marr (Dux) all lived in Austria (that is until 1918, when Austria was split up), their letters were not affected by the war. But international mail was extremely disrupted. And in 1917 and 1918, not one letter was added to the Marr correspondence.

Several correspondents had been mobilized:

- Samaran was in military service until 1916. [No. 297]
 - Ravà was 45 months in military service as a censor in Milan for international mail. [No. 297]
 - Pick (of the Opiz correspondence) was a lieutenant on the northern front. [No. 302]
- The castle at Dux was closed to the public because troops were encamped there. [No. 298]

Of course, the effect of the war on Casanoviana publications is also astonishing. I borrow here a graphic that I made for the *Quick Reference Guide 2007*, which illustrates this:

Publications Concerning Casanova, 1900-2000



The Disappearance from Dux of the Casanova Papers

For more than 15 years Marr had been surrounded by the Casanova papers. Opposite his home and factory were the “Marr gardens” in which he had constructed a kiosk that was his office. [No. 369] One visitor called it “the iron greenhouse.” [No. 369] The only image of it is on a postcard.

Several visitors have left accounts of their meetings in Marr’s office-sanctuary.

Friedrich von Oppeln-Bronikowsky reports that “*along the walls in glass cases precious first prints of Casanova’s Memoirs are shelved, and books about him that have become rare, and an enormous quantity of newspapers and magazines, which nowadays are hard to find, and finally 23 folio volumes with copies of the Casanova collection from the former castle archive, made in photo-type, and provided with registers: a unique Casanova archive. Then there are a number of old pictures and plans of Dux and the park of the castle that make Casanova’s world visible.*”

Filippo Sacchi observed models of machinery as well, and he describes Marr as wearing a velvet coat and smoking a pipe of a meter length.¹

Gabriel Faure writes in his *Sur les routes de Bohème* (Paris, 1932: 104) that Marr daily spends four to five hours on the minute study of the *œuvre* of Casanova.

The **second calamity** occurs just about when Casanovism in Dux seems to recuperate from the war.

Adolf von Waldstein had left Dux in 1909; the ground floor of the castle had already been emptied completely under Count Ernst. In 1910 Marr got the chance to once again search the whole castle. [No. 67] And it was probably during this “raid” that he discovered several new Casanova manuscripts (now bundled in Marr 39).

Count Adolf moved to Lichtenwald and later to Hirschberg. He decided to sell the castle at Dux to the state. This happened in 1920.

Empty the castle was. Furniture, art, books, the Casanova papers, everything was moved to the other Waldstein castle in Hirschberg (Doxany).

In December 1919 Gugitz is the first to react to the “*Job’s news.*” [No. 310] “*That Count Waldstein has removed the Casanova papers might be fatal ... It is your immortal merit to have preserved the most important part of those papers in an unsurpassable form.*” [No. 311]

Ottmann has read about it in a travel guide for 1921²: “*The castle is divided in apartments and will be sold. The collections (painting gallery, museum with memorabilia of Wallenstein and of Casanova, who lived here for 12 years as librarian and died in 1798, and library) have been plundered.*” Ottman asks Marr, “*Please write me something about it. Is it true? Have the*

¹ F. Sacchi: “Visita a Casanova” in *Corriere della sera* (Milano, 9 Jan. 1923).

² Meyer, *Reiseführer für Oberlausitz und Nordböhmen*, (2nd edition 1921: 245).

collections been pillaged indeed? What has become of the Casanova papers? Wasn't it possible to buy parts of the collection? Have you been able to save parts of it?" [No. 371]

Frank says he is very sorry, *"for Marr's Casanova research will have become more difficult through the removal of the manuscripts. The evil aftermath of the terrible war makes itself visible also in the cultural field."* [No. 329]

Consulting the archive at Hirschberg in person is impossible. Curiel tried to get a specific piece of information. It finally arrived via Marr. An employee of Hirschberg explained: *"The Casanova papers are in the library. The count was away for a long time. Entree to the library was impossible. Now the count has returned and has given his permission."* However, no photo camera is available at Hirschberg, so, with the count's consent, Marr receives by mail ... the original. [No. 457]

Curiel writes, *"The more difficult it is to get information from the papers in Doxany, the greater the attraction will be for old and young."* [No. 522]

As late as 1927 the situation seems unchanged. Heyman writes: *"I understand from Bleackley that requests to Hirschberg are hopeless."* [No. 550]

Update of the Whereabouts of the Casanova Archive

The Casanova papers have traveled a lot. From Dux to Hirschberg (Doxany). From Hirschberg to Münchengrätz (Mnichovo Hradiště). From there to a former police station in Prague. Then to the new State Archive in Prague 4.

Novelties, Leads, and Open Ends

Many novelties in the Marr correspondence have long been incorporated in the Casanoviana literature. But some subjects seem to have an open end or have been forgotten.

Perhaps some more research, based on what the old Casanovists have whispered, could lead to interesting stories.

The next paragraphs touch a few of those subjects.

The Palm Paintings

In 1909 Marr got wind of paintings once owned by Casanova. "Grandfather Palm," apothecary at Dux, who knew Casanova well, would have received them from Casanova himself.

It concerns four paintings which Marr manages to buy for 350 crowns. One of them, 44 cm high and 30 wide, depicts a kneeling nude lady who presents a bowl to a hovering eagle against a background of a moonlit landscape. The others are landscapes. [No. 20 and No. 42]

Item: Do they still exist?

Lamberg Diary

Gugitz says that a big unpublished diary of Max Lamberg exists, and he hopes it will contain many references to Casanova. [No. 28]

Item: Does it still exist?

O'Reilly's Records

Casanova's physician at Oberleutensdorf, O'Reilly, should have left at his death a record of his patients and their diseases. Gugitz couldn't find it in the Bohemian Museum but suggests it might be in the university library of Prague. [No. 74]

Item: Does it still exist?

Police Record about Waldstein

In Vienna Gugitz found a police record (1793) about Waldstein and his contacts with suspicious persons, but he had no time to have a further look. [No. 71]

Item: Does it still exist?

Notes and Queries in the Year 1800

Someone who had very friendly contacts with Casanova asks (in the *Allgemeine Litterarische Anzeiger* 151 [1799]: 1,504) what has happened to the manuscript of the Memoirs.

The answer is: Ask Karl Angiolini, tenor in Dresden, and cousin and heir of Casanova (in the *Allgemeine Litterarische Anzeiger oder Annalen der gesammelten Literatur für die geschwinde Bekanntmachung verschiedener Nachrichten aus den Gebieten der Gelehrsamkeit und Kunst*, Bd. 4-6 [Leipzig: Koch und Weigel 1799-1801], 3. Jge, in 6 Bdn. 4. Pappdb, Jr 1800 Bd.1, p.16). [No. 418]

Item: Who would be this friend of Casanova who asks the question? And who gave the answer?

(Childs mentions the answer in *Casanova Gleanings* (1972) under 278Bbis [Anon], but he gives no details.)

A Plagiarism

Together with Tage Bull, Gugitz claims to have found an exquisite plagiarism by Casanova. [No. 112]

Item: What would they have been talking about?

A Review of the Confutazione

Bull has found an old review of the *Confutazione* in a German magazine and quotes: "The author is Mr. Casanova, who in Italy is called Angelo della Luce." [No. 131]

Item: Which magazine is the source of this quotation, and what else does it say?

Von Linden's 30 Pages about Old Dux

Gugitz has found in a rare booklet by Baron M. J. von Linden, who lived next door to Casanova in the Waldstein castle, interesting details about life at Dux at the end of the eighteenth century. He suggests that a reprint might be interesting for Dux. He quotes part of it in the *Duxer Zeitung* of 9 July 1913, and he promises to copy the whole text of 30 pages.

[No. 215] He keeps his word and intends to bring the copy to Dux in person. This however seems not to have occurred, as a result of sickness and war.

Item: It seems worth the effort to try to find the booklet again and republish it in full.¹

More about Dux in Vienna

Gugitz suggests to Marr that much more about Dux could be found in “*Protokoll für Böhmen*” (archive of the Ministry of the Interior) and in the “*Hausakten of the Haus- Hof- und Staatsarchive. Why don't you come to Vienna?*” [No. 257]

Item: It seems that neither Marr nor Gugitz gave the idea a follow-up.

Two Catalogues for the Casanova Archive

Apart from Marr's catalogue there is another one, Bohatta's.

Hans Bohatta was a bright young professor in Vienna, and the countess Sophie Waldstein had asked him to make an inventory catalogue of every book, plate, map, or manuscript in the castle of Dux, including the Casanova papers.

In 1913 Bohatta had finished most of his job, except for the Casanova manuscripts. [No. 202] For that part he depended completely on Marr's work. Bohatta never studied the originals, and he was very grateful to Marr when he received every installment of Marr's catalogue as soon as it was ready. One month after Marr finished his catalogue, Bohatta completed his job too. “*My catalogue, which in fact is a sort of index to yours, consists of ± 2,200 cards, and has just been bound in 8 volumes.*” Bohatta may keep Marr's work and incorporates the Marr catalogue in the collection of the university library of Vienna. [No. 242]

Through Bohatta we also get a glimpse of the climatological (dis)quality of the Waldstein archive. “*Will you do me a favor?*” he asks. “*In the archive room on the ground floor you can find an old chest, or rather a suitcase, in which I threw completely useless bits and pieces. Therein you'll find the remnant of a book, totally rotten through humidity and of no use to anybody. Can I have it? I need it for a display at the technical Museum in Vienna as an example of the harmful effect of humidity.*” [No. 245]

About François Casanova

Gugitz reports to have found trace of a bunch of documents about the financial troubles of François in the archive of the Landesgericht in Zivilsachen, in Vienna. “*The documents themselves however lie in a cave so filthy and dark that nobody is willing to get them out for me.*” [No. 310] Sometime later he has better luck. “*The content of the papers is rather boring except for a description of the furnishing.*” Yet he considers writing a special booklet with all his notes on Francesco, including the very interesting things Zinzendorf writes about the painter in his diaries, and with what von Frimmel writes about Francesco's atelier in Brühl. [No. 347]

Item: I don't think Gugitz's idea ever materialized. Maybe his notes are just waiting in Vienna for someone to do the job? Gugitz himself sends the invitation: “*In my writings eventually someone will find it.*” [No. 320]

¹ See for details: Childs's *Casanoviana* No. 578 on p. 301.

Wiedau in Cologne

With regard to the legal action of the city of Cologne against the baron de Wiedau and Casanova, Walter Ilges found and transcribed the court documentation. In his book *Casanova in Köln*, Ilges published a summary. But in an annex to a letter to Marr he gives the full text. [No. 440] Casanova proves to have played a different role (less the bad guy) than Gugitz suggests in his *Casanova und sein Lebensroman*. Ilges even suggests that an historian, L. von Ennen (1855), deliberately falsified the historical data on which Gugitz, always skeptical about Casanova's historical details, based his story.

Lamberg Letters Disappeared, Surfaced, and Disappeared Again

The correspondence between Casanova and Lamberg seems to be the center of a conjuring trick.

Since Antonio Ive transcribed the letters around 1883, there were two sets: the originals in Dux; and the copies on Ive's desk. In 40 years time these copies went from hand to hand: Ive — d'Ancona — Molmenti — Uzanne — Vèze. Vèze planned to publish the Lamberg letters, jewels of eighteenth-century prose. During the 40 years a few copies went missing, but, no matter, those could be replaced by Marr's transcripts. But Vèze found to his big surprise that he also had some 20 copied letters *more* than in Marr's inventory. He names them with date and first line. They fill a gap of about nine months in 1791. "*Please explain, Mr. Marr.*" [No. 420]

Marr's answer is not known, but it cannot have been much different from: "I can't."

Marr copied each bit of paper of the Lamberg letters. And Gugitz printed in 1932 all of what Marr had delivered, without mention of the copies Vèze had been talking about.

In 1895 a first official, even legal, inventory of the Casanova papers was made by the Waldstein Fideicommission. In that year the letters of which Vèze had copies did not exist anymore in Dux. Between 1883 and 1895 the originals must have disappeared. But the copies remained.

And what happened to the copies Vèze possessed?

We know that Childs acquired part of the Vèze archive, including a number of transcripts made by Ive. Childs donated his archive to the University of Virginia. Would the missing copies (now known only by their dates and first lines) have survived in Charlottesville USA?

I myself worked with that Childs collection in 1978 and found some transcripts dating back to Vèze and Ive. I reported about my findings in the *Casanova Gleanings* (1979), and I made a "list of lost and found." No Lamberg letters were on the list, but maybe I did not check carefully, as I knew that "all" Lamberg letters had already been published.

To be sure, however, I asked the stacks supervisor in Charlottesville to have a look in Box 7 of the Childs collection marked: "*Copies of Casanova correspondence, 1769-1796 n.d. Box 7 – ALS and TL, ca. 50 items in an envelop labeled "Vèze Archive."*"

In August 2009 I received the sensational answer by email: “*The folder in the box is labeled as listed in the guide, but in the folder are just one handwritten (ALS) and one typewritten (TL) letter. There is no trace of the ‘50 items,’ nor are there any Lamberg letters that I can find.*”

The email ends with a quote from Thomas Jefferson: “*A library in confusion loses much of its utility.*” A wise word.

Did Casanova Have a Stroke?

Curiel suggests that Casanova suffered a stroke in early 1798 and perhaps remained partially lamed. Zaguri (in Marr 3-127) talks about *il colpo* (the stroke) from which he hopes that Giacomo will completely recover. {No. 518}

Curiel combines this with a request Casanova apparently made in a letter (Marr 14i1) to Droghi: Can you find me a urinal? Droghi answers that he cannot provide Casanova with the vase (*vaso*) he needs, and that “in the entire convent at Ossegg no *papagallo a collo torto* (urinal) is available.” Try Dresden or Teplice, he suggests.

And indeed nephew Carlo Angiolini sends (Marr 16i20) “2 *urinali*” from Dresden. [No. 518]



Marr's former home and factory in the Ossegg Street, Duchcov (Dux)

Photo Záda, 2000

Provisional Bibliography of Bernhard Marr

Books

Casanova Catalogue, Parts 1-38. Dux: Published in a few copies by the author, 9 Nov 1913.

Casanova Catalogue, Part 39. Dux: Published in a few copies by the author, 1915.

Der Baum der Erkenntnis — eine mythologisch-ethymologische Studie von Bernhard Marr, Dux 1904.

Die Symbolik der Lunation — Von der Entstehungsursache des Sprach- und Sagenschatzes der Gesamtmenschheit. Dux: 1905.

Altjüdische Sprache, Metrik und Lunartheosophie. Teil I, Dux, 1907; Teil II, Dux, 1909.

Plays

Herr Walther von der Vogelweide. Dux, 1911.

Three Episodes in the Life of the Aging Casanova. (For Max Brod, 1925. See No. 482).¹

Articles in Books, Magazines or Newspapers

“Jakob Casanova, eine Studie,” *Duxer Wochenblatt* (25 Jul 1885).

“Windhose in Teplitz,” *Meteorolog. Zeitschrift*. Teplitz: 1887, 266.

“Casanova de Seingalt – sa mort,” *Intermédiaire XXXI* (1895).

“Casanova als Kabalist,” G.Gugitz *Briefwechsel* (1913, 387-396)

“Einlegeblatt betreffend die Duplication des Cubus,” in Marr Catalogue (Jul 1913) (K399 ss).²

“Casanova über die französische Revolution,” *Duxer Zeitung* (23 Dec 1920).

“Aufgefundene Grabstein Casanovas und sein Geheimnis,” *Duxer Zeitung* (16 Jun 1922).

“Casanovas Grabstein in Dux gefunden,” *Bohemia* (11 Jun 1922).

“Geschichte des Duxer Abenteurers Anton Martin,” in *Duxer Zeitung* (28 Sep 1923 and 12 Oct 1923).

“Drei aufgefundene Gruftplatten,” *Duxer Zeitung* (1924).

“Casanova, Melampige und Finette,” *Prager Tagesblatt VII*. (Dec. 27, 1924)

Ibid., republished in *Pages Casanoviennes VII*. Paris: (1926, 135-141)

“La cabbale de J. Casanova,” *Histoire de ma vie*, éd. La Sirène, vol. III. Paris: 1926.

“Das Leben und Treiben des Mahmud ben Abdala,” *Duxer Zeitung* (13 May 1932 and 3 Jun 1932).

“Etwas vom ‘alten Casanova,’” *Dux, Bergbau- und Schulstadt*. Dux: 1933.

“Casanovas letztes Abenteuer,” *Prager Presse* (21 Apr 1936).

“La cabbale de Jacques Casanova,” *Histoire de ma vie*, éd. Laffont, v. II. (Paris: 1993; 1157).

¹ Not published; in manuscript only.

² Not published; in manuscript only.

Tributes to Bernhard Marr in casanoviana literature.

A Dux vive il signor *Bernhard Marr*, uno studioso serio, colto, intelligente, profondo conoscitore di tutte le questioni casanoviane al quale mi piace tributare anche qui i miei più vivi ringraziamenti per l'aiuto prezioso che egli ha voluto prestarmi.

[**A.Ravà** su *Il Marzocco* (18 settembre), 1910]

Es erübrigt nur noch, an dieser Stelle einem Mann, der in aller Stille und nobler Selbstlosigkeit viele Jahre seines Lebens an die Ordnung und Zugänglichkeit des handschriftlichen Nachlasses Casanovas gesetzt hat, einem wahren Kenner und Freund Casanovas, der so vielen wahren Freunden und Kennern des Abenteurers stets gütig und hilfsbereit mit Rat und Tat zur Seite gestanden, unseren aufrichtigen Dank abzustatten. Wer von den Freunden und Kennern Casanovas in Paris und Venedig, in Kopenhagen und Wien, kurz in aller Welt, gedenkt nicht gerne *Bernhard Marrs* als eines der unentwegten und rastlosen Pioniere Casanovas und erinnert sich nicht seiner Freundschaftsbeweise...

[**G.Gugitz** im Vorwort seines *Casanovas Briefwechsel*, 1913]

Deux noms doivent ici une place spéciale. M. *Bernhard Marr*, de Dux, pour qui les papiers inédits de Casanova n'ont plus de mystères, nous a libéralement fait part de tous les documents qui pouvaient servir à l'histoire des séjours ou des relations de l'aventurier en France. Nous le prions d'agréer ici l'hommage de notre reconnaissance...

[**C.Samaran** dans *Jacques Casanova*, 1914]

L'inventaire des papiers laissés par Casanova à Dux dépasse toute imagination. Un admirateur passionné de Casanova, M. *Bernhard Marr*, établi à Dux, industriel de cette ville, a consacré la majeure partie de sa vie au classement et au catalogue des écrits laissés au château par "le bibliothécaire malgré lui..."

[**O. Uzanne** dans *Annales Prince de Ligne*, 1920]

Vor allem muß hier der Name *Bernhard Marr* vorausgehen, den wir Casanova-Forscher alle als den unentwegten Mehrer und Wahrer des Schatzes in Dux mit aufrichtigster Verehrung ansprechen und ohne dessen einzige Kennerschaft, verbunden mit langjährigen, mich so ehrenden Freundschaftsbeweisen, auch diesem Buch über Casanova das wahre Fundament fehlen würde. Ihm sei mein erster aufrichtigster Dank

[**G.Gugitz** im Vorwort seines *G.Casanova und sein Lebensroman*, 1921]

... uno dei più forti specialisti di studi casanoviani che esistano...

[**F.Sacchi** sulla *Corriere della sera*, 1923]

Zum Schluß habe ich *Bernhard Marr* in Dux, dem uneigennütigen Casanovaforscher und ausgezeichneten Menschen, für seine wertvollen Winke herzlichst zu danken.

[**P.Nettl** in *Musik und Tanz bei Casanova*, 1924]

Tous...voudront certainement s'associer à nous pour adresser à Monsieur *Bernhard Marr* des remerciements sans réserve.

[**R.Vèze** dans l'introduction aux *Pages Casanoviennes / Corr. Inédite (1760-1766)*, 1925]

Erst die hingebungsvolle, unübertreffliche, mit größtem Fleiß und tiefster Kennerschaft durchgeführte Katalogisierung *Bernhard Marrs*, der damit einen wahrhaften "Catalogue raisonné" schuf, ermöglicht es nun, sich in dem Wirrsal des Nachlasses zurechtzufinden, wobei einzig zu bedauern ist, daß der handschriftlich geliebte Katalog nur in wenigen Exemplaren bekannt und hauptsächlich in Dux zu benützen ist. Aber *Marr* hat an den Katalog noch eine weitere Großtat geknüpft, die mühsame Kopie vieler wichtiger Schriftstücke in tausenden Blättern, darunter die gesamte Korrespondenz, die damit vielen Forschern zugänglich wurde. Er ist so der eigentliche Erschließer des Nachlasses geworden, wofür ihm der Dank der großen Casanovagemeinde gebührt.

[**G.Gugitz** im Geleitwort von E. von Schmidt-Paulis *Der andere Casanova*, 1930]

M Marr est cet industriel de Dux qui, fort jeune, s'éprit de notre Vénitien, et, tout en dirigeant ses usines, trouva le temps de consacrer quatre ou cinq heures, chaque jour, à l'étude minutieuse des œuvres de Casanova.

[**Gabriel Fauré** dans *Sur les routes de Bohème*, 1931]

Bernhard Marr darf das Verdienst in Anspruch nehmen, in unermüdlicher Lebensarbeit für uns die Gestalt Casanovas zugänglich und verständlich gemacht zu haben, indem er sie von dem Vorurteil billiger Sensation befreite und indem er der gesamten Casanova-Forschung in ständiger Hilfsbereitschaft die Wege wies und ebnete.

[**Henning Oppermann** in *Katalog Nr. 433*, 1932]

Es erübrigt nur noch, an dieser Stelle einer alten Freundschaft mit tiefster Dankbarkeit zu gedenken, ohne deren selbstlose Mithilfe und Förderung dieser Schatz nicht hätte gehoben werden können, jener *Bernhard Marrs*, des unvergleichlichen, unermüdlichen Erschließers des handschriftlichen Nachlasses Casanovas, wovon die ganze Forschung über den großen Abenteurer zehrt und Zeugnis gibt, Bernhard Marrs, der gleich seinem Schützling die schwere Mißgunst des Geschickes erfahren hat, die so oft das bittere Los der schönen Seelen und Geister ist...

[**G.Gugitz** im Vorwort seines *Casanova und Graf Lamberg*, 1935]

Il nous a paru équitable d'associer ici le nom de M. *Bernhard Marr* à celui d'Octave Uzanne, dans un même hommage de reconnaissance.

[**E.Maynial** et **R.Vèze**: l'Avant-propos de *Casanova après les Mémoires*, 1952]

Später durchforschte der Duxer Fabrikant und Lokalhistoriker *Adolf Bernhard Marr* (1856-1940) im Auftrag der Waldsteinischen Verwaltung in langjähriger mühsamer Arbeit das gesamte verbliebene Material und fügte einen 39. Umschlag mit unbeachtet gebliebenen Casanova-Dokumenten hinzu. Er kopierte einen großen Teil der oft schwer lesbaren Manuskripte und versah die Abschriften mit hilfreichen Erklärungen. Anschließend stellte er übersichtliche Kataloge und Inventare her, die für die Forschung von unschätzbarem Wert sind, weil in ihnen die über 4000 Eigennamen und Titel des Nachlasses vollständig erfaßt sind.

[**E.Straub** in der Einführung seiner *G.Casanova Gesammelte Briefe I*, 1969]

Index of the authors in the Marr correspondence,
in alphabetical and chronological order of the sender.

**The numbers refer to the
documents, not to pages!**

FROM	DATE	Nr.		
			11- 1-1909	5
ADLER, L	17- 1-1922	390	15- 3-1909	9
	9- 5-1922	401	2- 6-1909	27
	17- 7-1922	418	28-12-1910	96
ANCONA, A d'	31- 1-1906	1	11- 1-1911	99
	5- 5-1911	115	23- 2-1911	107
BARTA-KASSALITZKY			24-11-1911	145
	13- 7-1922	416	0-12-1911	150
BARTOSEK, J	8- 4-1922	399	31-12-1911	152
BEER & PERUTZ	2-11-1920	342	21- 4-1912	158
BLAHOVEC, M	14-11-1926	519	6- 6-1912	161
	24-11-1926	520	1- 8-1912	164
	2-12-1926	521	23- 9-1912	167
	12-12-1926	522	31- 8-1913	225
	8- 1-1927	526	26-11-1913	241
	13- 4-1927	537	8- 3-1914	249
BLEACKLEY, H	5- 5-1923	430	22- 3-1914	250
BLÜMML, E	12- 1-1910	43	2- 5-1914	255
	22-12-1922	423	19- 4-1916	290
BOHATTA, H	14-11-1912	179	7- 4-1912	157
	24-11-1912	182	BÖKLEN, E	29- 4-1924
	9- 2-1913	192	CASANOVA, G	13- 6-1773
	2- 3-1913	202		25- 8-1778
	7- 3-1913	203	CESARI, G	10-10-1910
	25- 5-1913	213	CLARY, S	12- 6-1920
	6- 6-1913	214		15- 6-1920
	28- 8-1913	223	CONRAD, H (H. STORM)	
	30- 8-1913	224		31- 1-1909
	27- 9-1913	228		1- 2-1909
	8-10-1913	232		30- 3-1909
	12-11-1913	238		7- 5-1909
	5-12-1913	242		20- 6-1909
	14- 1-1914	245		1- 7-1909
	11- 4-1914	252		12- 7-1909
	15- 4-1916	288		22- 7-1909
BOHEMIA	14- 6-1922	405		19- 8-1909
	26- 6-1922	410		29- 9-1910
BRIESEL ?	25- 4-1925	468		1-10-1910
BROD, M	5- 9-1925	478	CURIEL, C	10-12-1916
	7- 9-1925	479		2- 9-1919
	16- 9-1925	481		0-12-1919
	2-11-1925	485		9-12-1919
	20- 3-1926	500		5- 2-1920
	22- 3-1926	501		31- 3-1920
BROE, K	17- 9-1913	227		7- 4-1920
BUCKEG?	21- 4-1911	113		15- 5-1920
BULL, T	22-10-1908	2		22- 5-1920
	8-11-1908	3	CURIEL, C	17- 6-1920
BULL, T	2-12-1908	4		28- 6-1920

	0- 7-1920		325		16- 4-1909		21
	18- 7-1920		327		26- 4-1909		23
	24- 7-1920		328		2- 5-1909		24
	25- 8-1920		333		7- 6-1909		28
	15-11-1920		344		17- 6-1909		30
	29-12-1920		349		19- 6-1909		31
	7- 1-1921		350		20- 6-1909		32
	15- 1-1921		352		23- 6-1909		34
	20- 1-1922		391		13-10-1909		40
	0- 6-1922		403		20- 6-1910		44
	14- 6-1922	404			27- 7-1910		46
	3- 7-1922		412		9- 8-1910		48
	16- 8-1922		419		22- 9-1910	64	
	14- 4-1924		439		28- 9-1910		68
	30- 4-1924		443		0-10-1910		78
	12- 5-1924		444		2-10-1910		71
	9- 6-1924		445		6-10-1910		74
	12- 6-1924		446		10-10-1910		76
	18- 6-1924		448		18-10-1910	80	
	23- 6-1924		449		28-10-1910	85	
	6- 8-1924		452		18-11-1910		90
	28-10-1924		456		11-12-1910		93
	1- 1-1925		460		20-12-1910		95
	30- 4-1925		470		22-12-1910		94
	0- 5-1925		471		23- 1-1911		100
	10-12-1925		488		6- 2-1911		103
	31-12-1925		491		15- 3-1911		108
	8- 1-1926		492		14- 4-1911		112
	7- 6-1926		503		15- 5-1911		116
	24- 6-1926		506		6- 6-1911		118
	1- 7-1926		507		7- 6-1911		119
	21- 8-1926		512		26- 6-1911		120
	21- 9-1926		514		29- 6-1911		121
	4-11-1926		518		30- 6-1911		122
	22-12-1926		523		2- 7-1911		123
	10- 1-1927		527		7- 7-1911		124
	2-12-1927		547		13- 7-1911		125
	27-12-1927	552			12- 8-1911		128
DANZEL, T	0- 3-1924	437			23- 8-1911		129
FRANK, A	15- 7-1920		326		5- 9-1911		131
	2- 8-1920		329		10- 9-1911		134
	17- 8-1920		330		11-10-1911		138
	21- 8-1920		331		22-10-1911		140
	7- 9-1920		335		26-10-1911		141
	7- 1-1921		351		4-11-1911		142
FULPIUS-GAVARD					11-11-1911		144
	29-11-1927		546		6-12-1911		147
	14-12-1927		548		9-12-1911		148
GILHOFER	5- 5-1922		400		14-12-1911		149
GIRAUD-BADIN	30- 7-1924		451		30-12-1911		151
GRUENERT, M	5- 2-1923		428		16- 1-1912		153
GUEDE, J	16-10-1912		171		24- 1-1912		154
GUGITZ, G	8- 4-1909		17		15- 2-1912	155	
GUGITZ, G	11- 4-1909		18	GUGITZ, G	12- 4-1912		156
	14- 4-1909		19		3- 8-1912		165

27- 8-1912	166		25- 6-1922	409
6-10-1912	170		0-12-1922	424
28-10-1912	173		10- 6-1923	432
8-11-1912	175		7- 7-1923	433
21-11-1912	181		21-12-1923	435
1- 1-1913	190		23- 4-1924	441
12- 2-1913	193		17- 6-1924	447
17- 2-1913	197		18-12-1924	459
21- 2-1913	200		4- 3-1925	461
11- 3-1913	204		5- 3-1925	462
15- 4-1913	210		14- 4-1925	465
6- 5-1913	211		4- 8-1925	474
18- 5-1913	212		26-12-1925	490
10- 6-1913	215		21- 6-1926	505
13- 6-1913	216		24-12-1926	524
23- 6-1913	217		27-12-1927	551
28- 6-1913	219	GUGITZ, Lotte	12- 3-1922	396
5- 7-1913	220	HAASE, A	7- 3-1927	535
19- 8-1913	222	HASCHKE, F	20- 6-1922	407
4-10-1913	231	HENIG	12-11-1912	177
14-10-1913	233	HEYMANN, F	14-11-1927	544
13-11-1913	239		28-11-1927	545
9- 5-1914	257		21-12-1927	550
14- 7-1914	272	HIRT, W	26- 8-1925	476
8- 8-1914	276		2- 9-1925	477
27-12-1914	279	HOFMANN, H	23- 3-1909	14
15- 4-1915	284	HOFMANN, L	23- 3-1909	13
22-12-1915	285		27- 3-1909	15
23- 1-1916	286		14- 4-1909	20
21- 3-1916	287		24- 5-1909	26
17- 4-1916	289		16-10-1909	41
- 5-1916?	291		21-10-1909	42
20- 5-1916	292	HUTTER, F	16- 3-1927	536
31- 5-1916	294	ILGES, F	24- 2-1924	436
21- 7-1916	296		23- 3-1924	438
6- 8-1916	297		17- 4-1924	440
20- 9-1916	300		21- 4-1925	466
29- 9-1916	301		28- 4-1925	469
2-12-1916	304	IMBERT-TERRY, D		
-12-1919	310	- 8-1926	511	
27-12-1919	311	28- 9-1926		516
28- 6-1920	324	IMBERT-TERRY, J		
30-11-1920	347	29- 9-1926	517	
28-12-1920	348	JAMPOLLER, A	20-11-1920	383
22- 1-1921	355	KAHN, G	15- 2-1909	8
3- 3-1921	361		20- 9-1910	63
13- 3-1921	362	KANTITZ?	20- 3-1909	11
17- 3-1921	363	KHOL, F	6-12-1912	184
15- 7-1921	368		1- 1-1913	189
2-10-1921	378		1- 2-1913	191
22-12-1921	386		19- 2-1913	199
9- 1-1922	387		25- 2-1913	201
6- 2-1922	392		16- 3-1913	205
GUGITZ, G	6- 2-1922	393	21- 3-1913	209
12- 3-1922	395	KHOL, F	25- 6-1913	218

	12- 6-1914	261		30- 1-1915	282
	31-12-1914	280		20- 8-1919	306
	22-11-1916	302	MOLMENTI/ROS	22- 2-1911	105
	19-12-1916	303	MÜLLER, G	23- 3-1909	12
	6- 7-1922	414	NENTWICH, M	6-11-1912	174
	26- 1-1923	427	NETTL, P	5-10-1925	483
KHOL, F	20- 6-1925	472		10-10-1925	484
	8- 8-1925	475		18-11-1925	486
	23- 1-1926	495	NETTL, P	1- 7-1926	508
	14-11-1927	543		18- 9-1926	513
KHOL+PICK	30-11-1912	183		28- 9-1926	515
KOCH, F	17- 1-1926	494		29- 1-1927	529
	25- 1-1926	496		23- 2-1927	533
KRISA, W	23- 9-1910	65		24- 2-1927	534
	25- 9-1910	66		16- 3-1927	537
KRISCH, A	27- 9-1910	67		17- 8-1927	541
LANG	24- 5-1916	293		20-12-1927	549
	13- 6-1916	295	NOVOTNY, M	27- 1-1926	497
LECHNER, E	8-10-1910	75	OJETTI, H	27- 9-1911	137
	20-10-1910	81	v.OPPELN-BRONIKOVSKI, F		
	22-10-1910	83		7-11-1921	382
LECHNER, E	26-10-1910	84		30-11-1921	384
LEIPZ. MESSE	10- 9-1925	480		11- 1-1922	388
LEURIDANT, F	24- 5-1920	319		20- 5-1922	402
	17-10-1920	339		0- 6-1922	408
	21- 1-1921	354		17- 7-1922	417
	17- 2-1921	357		20-10-1922	422
	14- 4-1921	365		1- 3-1923	429
	21- 7-1921	370		18- 5-1923	431
LINSMAYER, E	6-10-1920	336		7- 7-1923	434
	17-10-1920	338		20- 2-1927	532
LUCKNER, E	21- 3-1913	208		31- 7-1927	538
LUDWIG, R	15- 7-1909	37		0- 8-1927	539
MARR, B	15- 8-1910	51		15- 8-1927	540
	1- 1-1913	188		5- 9-1927	542
	27- 9-1913	229	OTTMANN, V	25- 8-1916	298
	0- 6-1914	264		31- 8-1916	299
	10- 8-1921	376		22- 7-1921	371
	0- 4-1922	398		6- 8-1921	375
	14- 9-1926	482	PICK, O	13-11-1912	178
MAYNIAL, E	16- 2-1913	196		19-11-1912	180
MOLMENTI, P	5- 9-1911	132		11-12-1912	185
	2- 5-1912	159		19-12-1912	186
	19- 5-1912	160		12- 2-1913	194
	2- 7-1912	162		17- 2-1913	198
MOLMENTI, P	4- 7-1912	163		18- 3-1913	207
	27- 3-1914	251		19-10-1913	234
	13- 4-1914	253		4-11-1913	236
	26- 4-1914	254		3- 1-1915	281
	8- 6-1914	259	PITACCO, G	22-12-1910	98
	30- 6-1914	267	POLLAK, V	31-12-1910	97
	7- 7-1914	268	POLLIO, J	7-11-1913	237
	13- 7-1914	270		12- 1-1914	243
MOLMENTI, P	25- 7-1914	274	POLLIO, J	6- 2-1914	246
	19-11-1914	277		23- 2-1914	248

	3- 5-1914	256		7-11-1920	343
	31- 8-1924	455	REIDEL, L	19- 3-1909	10
	17-10-1924	454		18- 9-1910	61
	14- 3-1925	463		6-10-1910	73
	15-12-1925	489	RICCI, G	0- 3-1914	247
	30- 7-1926	509	RODA RODA	15- 7-1921	369
PRAGER TAGBLAT	8-12-1925	487		25- 7-1921	372
RAVÀ, A	25- 7-1910	45		3- 8-1921	374
	7- 8-1910	47		7-10-1921	379
	11- 8-1910	49		12-10-1921	380
RAVÀ, A	14- 8-1910	50		29- 6-1922	411
	19- 8-1910	52	ROWOHLT, E	15- 2-1913	195
	22- 8-1910	53	SACCHI, F	9- 1-1923	425
	27- 8-1910	54		10- 2-1927	531
	31- 8-1910	55	SAMARAN, C	9- 9-1913	226
	2- 9-1910	56		2-10-1913	230
	3- 9-1910	57		3-11-1913	235
	3- 9-1910	58		15-11-1913	240
	4- 9-1910	59	SCHROETTNER, R	10-11-1924	457
	10- 9-1910	60	SINGER, R	9- 4-1911	110
	18- 9-1910	62	STURENBRUCH, P	26-12-1926	525
	11-10-1910	78	THEATRE PRAG	12- 1-1923	426
	12-10-1910	79	TIMMERMAN, E	13- 7-1914	271
	21-10-1910	82		1- 8-1914	275
	28-10-1910	86		6- 3-1915	283
	2-11-1910	87	TOEGEL, G	23- 1-1927	528
	9-11-1910	88	TREVES	11- 7-1914	269
	17-11-1910	89	UZANNE, O	23- 7-1911	126
	2-12-1910	92		6- 9-1911	133
	3- 2-1911	101		13-10-1911	139
	5- 2-1911	102		0-12-1911	146
	16- 2-1911	104		4-10-1912	169
	25- 2-1911	106		21-10-1912	172
	6- 4-1911	109		2- 6-1914	258
	14- 4-1911	111		9- 6-1914	260
	24- 4-1911	114		24- 6-1914	262
	17- 5-1911	117		26- 6-1914	263
	8- 8-1911	127		29- 6-1914	266
	25- 8-1911	130		25- 5-1920	318
	12- 9-1911	135		23- 8-1920	332
	19- 9-1911	136		15-10-1920	337
	11-11-1911	143		22-10-1920	341
	4-10-1912	168		21-11-1920	346
	30-12-1912	187		19- 1-1921	353
	17- 3-1913	206		14- 2-1921	356
	8- 7-1913	221		23- 2-1921	358
	13- 1-1914	244		26- 2-1921	360
	12- 6-1914	261		22- 4-1921	366
	24-12-1914	278	VERSET, J	20- 7-1914	273
	10- 1-1920	312	VEZE, R	21- 3-1921	364
	18-10-1920	340		20- 6-1921	367
	20-11-1920	345		2- 8-1921	373
	25- 2-1921	359		27- 9-1921	377
RAVÀ, A	11- 7-1922	415	VEZE, R	12-10-1921	381
REICHERT, J	1- 9-1920	334		4-12-1921	385

	16- 1-1922	389
	6- 2-1922	394
	2- 4-1922	397
	2- 7-1922	413
	12- 9-1922	420
	13- 9-1922	421
	27- 7-1924	450
	13-10-1924	454
	19-11-1924	458
	14- 3-1925	463
	22- 4-1925	467
	5- 7-1925	473
	16- 1-1926	493
	17- 4-1926	502
	6- 2-1927	530
VODAK, A	26- 2-1926	498
	16- 3-1926	499
	18- 6-1926	504
	4- 8-1926	510
WALDSTEIN, A	22- 4-1909	22
	11- 6-1909	29
WALDSTEIN, A	5-10-1910	72
	28- 6-1914	265
WALTER, J	18- 6-1922	406
WIEGLER, P	9-11-1912	176
WOLF, J	30- 3-1925	464
ZAHN & JAENS	22-11-1910	91

1 Alessandro d'Ancona to Bernhard Marr
Pisa, 31-1-1906

Preg. Sig.

Pisa 31 gennaio 1906

E esattamente conforme al vero che parecchi anni addietro il Dottor Ive copiò per me nel castello del conte di Waldstein a Dux parecchie carte del Casanova.

Quando le ebbi, mi accorsi che alcune di esse non mi conveniva pubblicarle perché assai oscene, e fra queste c'erano i due capitoli che mancano alle Memorie del Casanova stesso.

Perciò ne feci cessione allo scrittore francese Sig. G. Uzanne, che ne mise a stampa verune anche a [mezzo?] *Le Livre*, ma poi non ha pubblicato né quei Capitoli né alcune belle lettere del Principe di Ligne al Casanova, inedite affatto.

Benchè abbia raccolto altri documenti sul Casanova, non ho però intenzione prossima, sia per l'età sia per le molte faccende di ordinarli e metterli a luce. Resta perciò libero a ciascuno di farlo. E non credo che il Prof. Ive che mi faceva anche copia per mio conto, siasi nulla riserbato per se.²⁵

Ad ogni modo, Ella può a lui rivolgersi all'Università di Graz.

Voglia che intanto credermi Dev. Oss. V. Al. D'Ancona.

2 Tage E. Bull to Marr
Copenhagen, 22-10-1908

Monsieur,

N'ayant pas l'honneur d'être connu de vous, il vous paraîtra singulier sans doute que je fasse la démarche de vous écrire: le sincère intérêt que je sens à l'égard de Casanova est la seule - je ne dirai pas excuse, mais explication - de ma demande. Voici de quoi il s'agit:

Il y a longtemps, que j'ai commencé à former 1) une collection de tout ce qui a été écrit sur Casanova dans le but de publier une bibliographie raisonnée des oeuvres de l'illustre Vénitien. Or, la plus grande partie des travaux consacrés à lui a été ou insérée dans des revues ou tirée à un nombre restreint d'exemplaires. C'est pour cette raison que je prends la liberté de vous prier de vouloir bien me montrer l'extrême bienveillance de me dire s'il existe un tirage à part de votre Jacob Casanova. Eine Studie von B. M. jr. (Duxer Wochenblatt, 25 juillet 1885). En cas d'affirmation où m'adresser pour en acquérir un exemplaire?

2) D'après l'intéressante notice que vous avez publiée dans *l'Intermédiaire* (vol. XXXI, p.655, 1895) on n'a pas pu découvrir la sépulture de Casanova. Mais Victor Ottmann (*Jakob Casanova von Seingalt*, Stuttgart, 1900, p.98) donne une description de sa tombe; voici ses paroles, que je transcris verbatim:

"... Jahrzehnte lang dachte niemand mehr in Dux an den Fremdling, erst im Jahre 1896, als infolge einiger Aufsätze wieder die allgemeine Aufmerksamkeit auf ihn gelenkt wurde, nahmen sich einige pietätvolle Bürger des vergessenen Grabes an und setzten neben dem Portal der Barbarakirche, ein Paar Schritte von dem einstigen Grabhügel entfernt, einen einfachen Denkstein..." etc.

On a donc retrouvé la sépulture à présent?

3) Où trouver des renseignements sur Antonio Ive et son évanouissement mystérieux, dont parle Ottmann (l.c., p.128)?²⁶

4) Avez-vous écrit d'autres études sur Casanova que celle du *Duxer Wochenblatt*?

Avec mille excuses pour l'audace avec laquelle je vous écris sans avoir l'honneur de vous connaître, je vous prie, Monsieur, d'agréer l'assurance de ma parfaite considération.

²⁵ In the Casanova archive in Prague one finds two letters from Prof. Antonio Ive to the caretaker of the Waldstein castle in Dux, both dated march 1883 (Marr 37-13 and 14). Ive writes from Vienna and apparently he was permitted to borrow original Casanova documents, for he writes about just having returned, by mail, three packages of Casanova dialogues. He then asks the bundle of Zaguri letters to be sent to him in Vienna where he will copy them for "my friend the senator D'Ancona".

²⁶ Ottmann writes about Antonio Ive: "*Er durfte im Duxer Schlosse Wohnung beziehen und den Nachlass ungehindert durchforschen. Sein Hauptziel war, die gesammte Korrespondenz Casanovas in Druck zu bringen; hierbei wurde er durch Herrn Bernhard Marr kräftig unterstützt. Mit vieler Mühe kopierten und übersetzten die Beiden eine grosse Anzahl hochinteressanter Schreiben; ... Leider war die mühevollle Arbeit des Kopierens und Redigierens umsonst gewesen, denn Antonio Ive ist nebst dem gesammelten Material spurlos verschwunden. Zwar veröffentlichte Prof. d'Ancona in der Nuova Antologia (1882) Verschiedenes über Casanova, wozu ihm das Ivesche Material vorgelegen zu haben scheint, aber es sind nur kleine Fragmente.*" However, as Tage Bull says: "*Ottmann's book does not stand out for its exactitude.*"

24 Strandstrade
Copenhague

Tage E. Bull

Le 22 Octobre 1908

Veillez me pardonner que j'ai écrit cette lettre en français. "Le français est la langue la plus facile à savoir mal"-, je comprends parfaitement l'Allemand, mais je ne puis l'écrire correctement. T.B.

3 Bull to Marr
Copenhagen, 8-11-1908

Monsieur,

Vous ne sauriez vous figurer le plaisir que me fait votre lettre et les nombreux "corollaires", que je reçois à l'instant. Sans votre exquise courtoisie je n'aurais jamais obtenu ni votre étude ni les renseignements que m'apporte votre lettre, & je n'en puis assez vous remercier.

Voici quelques remarques (de minime importance) à propos de vos documents:

1) Votre jugement sur Baschet me paraît un peu injuste: son ouvrage est substantiel, érudit; il apporte beaucoup de faits nouveaux tirés de consciencieuses recherches dans les archives italiennes. De plus, Baschet n'a jamais été à Dux - quoiqu'en dise Ottmann, p.127 -; c'est son ami le prince Edmond Clary-Aldringen qui a examiné les manuscrits de Casanova qui y sont conservés & lui a communiqué un aperçu très sommaire des résultats de ses fouilles (v. Baschet: *Preuves curieuses...* dans Le Livre, mai 1881, p.145). S'il n'a pas visité le château des Waldstein depuis la publication de son travail (il mourut en 1886), il n'est donc pas coupable de la "Leichtfertigkeit", dont vous parlez.

2) "Im Jahre 1883 schrieb Herr Charles Henry ... an den Herrn Grafen Georg ..." N'est ce pas 1882 qu'il faut lire, puisque l'étude de M. Henry sur "*Les connaissances mathématiques de Jacques Casanova de Seingalt*" a été insérée dans le Bulletino de Boncompagni en 1882 (numéro de Novembre)?

3) Vous possédez les numéros de la Vogue, dans lesquels M. Kahn a publié divers fragments de Casanova. Savez-vous s'il en existe des tirages à part? M. Kahn vous a-t-il envoyé son étude sur Casanova publiée dans la Revue indépendante? Il y a longtemps que la Revue indépendante a disparu & je regrette beaucoup de n'avoir pu m'acquérir une exemplaire de l'étude en question.

4) Mon compatriote le Dr. F. Meier (décédé en 1898) a-t-il été à Dux?²⁷

5) M. Klinkowström a-t-il laissé des documents sur Casanova? En cas d'affirmation où ont-ils été publiés?

6) "Seit Casanova hat Dux keinen Bibliothekar mehr gehabt". - Or, dans la praefatinucula de M. Salomon Reinach à l'article de M. Arthur Mahler (*Catalogue des manuscrits de Casanova conservés au château de Dux en Bohème* (1904) (Revue des bibliothèques, 1905)) se trouve le passage suivant: "Le reste a été catalogué par M. Mahler, avec le concours du bibliothécaire actuel du château? - M. Mahler que je connais un peu, m'a écrit que "damals (c'est à dire en 1904) war es (= le bibliothécaire) ein Herr, dessen Namen ich nicht mehr weiss, und der gleichzeitig Erzieher der gräflichen Kinder war."

Connaissez-vous ce monsieur? Je suis porté à croire que le renseignement de M. Mahler est inexact, et que vous avez raison: Casanova fut le dernier bibliothécaire des Waldstein.--

C'est à regretter que l'ouvrage de M. Ottmann - le plus grand travail d'ensemble qui ait paru sur Casanova depuis Barthold - ne brille point par l'exactitude. Le buste dont il est question dans son livre (p.112) et dans votre lettre à lui ne se trouve pas à Dux, il est conservé au musée des arts décoratifs de Vienne (Autriche) (voir Le Livre, février 1884, p.72).-

M. d'Ancona est dans l'erreur quand il dit que les lettres du prince de Ligne à Casanova n'ont pas été publiées: Car ces lettres sont bien insérées dans le Livre de février et mars 1881, p.52 & suivantes, p.69 & suiv. --

Je soupçonne fortement le pseudonyme Heinrich Conrad de superchérie. (Voir le prospectus de sa traduction: "mehrere Tausende Briefe" etc.) C'est peu probable qu'il ait pu étudier les matériaux d'Ancona-Ive-Uzanne; de plus, son passé parle contre lui. Il a publié pendant des dernières années, nombre de traductions d'ouvrages licencieux italiens etc. dans lesquels il a pillé les patientes et érudites recherches d'un savant français, l'intègre & exact M. Alcide Bonneau. --

7) Au moins deux écrivains (sans compter M. Zaniboni) ont visité le château de Dux depuis la mort du comte Gino: l'archéologue Mahler (v. ci-dessus) et le poète Symons (v. North American Review du 15 Septembre 1902). Les avez-vous rencontrés?

²⁷ Dr F.J. Meier Ritter von Dannebrog was in Dux. He wrote a thank you note which was published in the *Duxer Zeitung* of June 12, 1897.

Je vous remercie encore une fois des précieux documents que vous m'avez envoyés, je vous sais particulièrement gré de votre article de Duxer Wochenblatt; - il m'a vivement intéressé; c'est une vraie joie pour moi et je ne puis assez vous remercier de me l'avoir faite.

Copenhague
24 Strandstrade
le 8 Novembre 1908

Votre bien dévoué
Tage E Bull

P.S. Je viens de recevoir votre oeuvre "*Altjüdische Sprache, Metrik und Lunartheosophie*" Je vous en suis aussi très reconnaissant; veuillez accepter mes remerciements, T.B.

(At the end of the letter, Marr notes, probably referring to the "last librarian" and teacher of the Waldstein children,;) Franz Melzer Prag III Waldsteins

4 Bull to Marr
Copenhagen, 2-12-1908

Cher Monsieur,

Je vous remercie de la nouvelle preuve de votre bienveillance; tous les renseignements qui me viendront de vous, sur Casanova, ne pourront que m'être précieux.

Une étude attentive des papiers que vous m'avez fait parvenir m'a suggérée les questions suivantes, - veuillez bien me pardonner de vous déranger encore une fois:

"... Koenig schrieb italienisch ..." (Lettre à Ottmann du 15 juillet 1896). Or, M. Octave Uzanne a publié, dans le Livre (1889) plusieurs lettres du comte de Koenig, écrites en français. Mais peut-être écrivit-il le français et l'italien indifféremment?

Vous parlez d'une préface allemande à l'Icosameron ("... einem deutschen Vorworte hierzu ...") (Article dans le Duxer Wochenblatt du 25 juillet 1885) Cette préface m'est absolument inconnue; - où a-t-elle été imprimée? Pourriez-vous m'en donner une courte description bibliographique?

"... die Lettre d'Eupolême, eine auf Grund einer Zeitungsnotiz in der Leydner Gazette, dem Leibblatte Casanova's, ausgearbeitete Rechtfertigungsschrift ...?" Quel est le titre exact de la Gazette de Leyde? Et pourquoi l'appellez-vous (et, d'après vous, Ottmann p.133) son journal favori? --

Savez-vous le nom de l'auteur de l'article anonyme (Böhmische Wanderungen) inséré jadis dans la Allgemeine Zeitung d'Augsbourg (Beilage, 26 juin 1875). L'auteur a évidemment fait le pèlerinage à Dux, car il parle de correspondances qu'il a trouvées. C'est peut-être Lucian Herbert??

A propos de cet écrivain: Ottmann (p.140) dit que l'introduction du roman de Lucian Herbert a été publiée dans la Bohemia de Prague ("...früher schon in der Prager "Bohemia" veröffentlichte Einleitung ..."). Je sais - d'après Baschet - qu'elle a paru dans la Neue freie Presse (10 juin 1868), mais la Bibliothèque Royale de Copenhague ne possède pas la Bohemia; je n'ai donc pas pu vérifier l'assertion de M. Ottmann. En savez-vous quelque chose?

Le portrait de Casanova par Berka, se trouve-t-elle au château de Dux? (Quelle est la raison de vos doutes - soit dit en passant - sur l'authenticité du buste en terre-cuite à Vienne?)

J'ai déjà lu l'article du Dr Meier ["Casanova, seine Eltern und Geschwister" in the Duxer Zeitung of 12 and 19 June 1897] - un exemplaire en est conservé à la Bibliothèque Royale - je n'ai donc pas besoin de votre offre gracieuse de me le prêter. C'est tout à fait impossible - n'est ce pas - d'acquérir les deux numéros en question à la rédaction du journal? -

[Here the letter ends. If there was a continuation, it doesn't exist anymore in Dux]

5 Bull to Marr
Copenhagen, 11-1-1909

Cher monsieur,

Grâce au concours bienveillant dont vous avez favorisé mes études, mon travail a été facilité sur un grand nombre de points difficilement accessibles, et je ne sais vraiment plus comment vous en exprimer ma gratitude!

J'ai lu les lettres du comte de Koenig que vous m'avez gracieusement prêtées. Une seule - celle datée de Bareith le 11me avril 1795 [Marr 10C 32] - a été publiée (par M. Uzanne dans le Livre, 1889); toutes les autres sont inédites et du plus grand intérêt. Je les retournerai au plus tôt à votre adresse.

Veuillez me pardonner de vous avoir dérangé à propos de la préface allemande de l'Icosameron en considération de l'importance bibliographique de cet imprimé. Je vous sais infiniment gré de ce que vous voulez bien tâcher de le trouver au château le printemps prochain.

Je n'ai pas encore lu le roman de Gundling paru en 1874. L'existence du tirage à part de l'introduction n'a pas été signalé par aucun bibliographe -- c'est donc à regretter qu'il soit introuvable. L'avez-vous vu? (Je parle du tirage à part, bien entendu; l'introduction est, d'après Ottmann la partie la plus intéressante du roman ("Interessanter als der litterarisch ziemlich wertlose Roman ... ist die 75 Seiten lange, früher schon in der Prager "*Bohemia*" veröffentlichte Einleitung ..." I.c., p.140)). Pourriez-vous me donner l'adresse d'un libraire-antiquaire à Prague ou à Léna (lieu de publication du roman); je lui écrirai alors à ce sujet?

Le résultat de notre demande à la *Neue Freie Presse* est très satisfaisant; - je regrette que vos recherches à l'endroit du "*Allgemeine Zeitung*", aient été vaines, - ce qui ne diminue point ma reconnaissance.

Ne connaissant pas M. Ottmann, je suis obligé de recourir une dernière fois à votre extrême obligeance sur les points suivants:

1) "Aus dem Briefe, den Casanova am 27. April 1797 an den Grafen Marcolini richtete (Ottmann p.105/6) [Marr 40-7] und der dieser Studie in Facsimile beiliegt ..." (cfr. p. 191 "Uebersetzung der im Facsimile beiliegenden, offenbar an den Grafen Marcolini in Dresden gerichteten Briefes Casanovas. (Das Original befindet sich im Besitz eines holländischen Sammlers) [Probably mr. Diederichs, who later donated his collection of autographs to the city archive of Amsterdam]").

Ce passage fait naître les questions suivantes: Pourquoi cette lettre est-elle visiblement adressée au comte Marcolini? Quel est le nom du collectionneur hollandais?

2) "... und ihn (=: Grimani) einen vom 8. April 1791 datierten Brief schrieb" (Ottmann, pp. 123,135,136) [Marr 30-7]

3) "exilé, isolé ... nennt er sich in einem anderen, an Meinert in Prag gerichteten Briefe". [This letter has disappeared; there is no letter known by Casanova to Meinert]

4) "wie auch aus folgenden (in Dux befindlichen), ... Schreiben hervorgeht, das er ein Jahr vor seinem Tode, am 12. Juni 1797, an einen Freund (lequel?) des Grafen Waldstein richtete" [Marr 9-8, to Ernst Roggendorf]

D'où M. Ottmann tient-il ces lettres? Ont-elles été publiées? Il n'a jamais été à Dux -- comment donc peut-il citer les manuscrits conservés au château? Et comment peut-il insérer les facsimilés de l'*Esprit de l'icosaméron* et du *Polémoscope* au texte de son ouvrage? En savez-vous quelque chose? -

Au sujet du buste au musée des arts décoratifs de Vienne, je ne sais vraiment pas que dire. Inter se dissentiunt docti homines. Vous, Monsieur, niez la ressemblance avec la gravure de Berka tandis que M. Uzanne les trouve fort ressemblants. Vous dites que "zu Lebzeiten wurde jedenfalls keine Büste Casanova's geformt" -- pourquoi pas?

Vous remerciant de l'intérêt que vous m'avez témoigné pendant l'année 1908 et vous souhaitant une bonne année, je vous prie, Monsieur, de croire à mes sentiments entièrement dévoués

24 Strandstrade, Copenhague

Tage E. Bull

Le 11 janvier 1909

P.S. Sous les n° 39 et suivants (p. 131-137 - Passetemps de Jacques Casanova ... Lettre d'Eupolême; Essai d'Egoïsme etc) M. Ottmann cite quelques manuscrits casanoviens, dont il donne la description. A l'exception du n° 43 (Essai de critique sur les moeurs ...), que possède M. Brockhaus, tous ces manuscrits ont été publiés par M. Kahn dans la Vogue.

Vous avez peut-être prêté les numéros en question de cette revue à M. Ottmann?

J'ai trouvé le titre de la Gazette de Leyde dont parle Casanova dans sa Lettre d'Eupolême. La dénomination "*Gazette de Leyde*" est inexacte; voici le vrai titre: Nouvelles extraordinaires de divers endroits, - la Bibliothèque Royale en possède un exemplaire. T.B.

(N.B. Quant au numéro 42 (Briefe an Herrn Faulkircher) j'ignore le nom du possesseur actuel (C'est peut-être Brockhaus?) T.B.

6 Dr Heinrich Conrad [pseudonym of Dr Hugo Storm] to Marr
Berlin?, [31-1-] 1909 (postcard of Duxer Stadt Museum)

Hochverehrter Herr Marr,

Ich habe aus Versehen Ihr Vergrößerungsglas mitgenommen - sende es morgen von Berlin aus eingeschrieben zurück.

Nochmals recht herzlichen Dank, Ihr H Conrad

7 Conrad to Marr
Berlin-Steglitz, 1-2-1909

Sehr geehrter Herr Marr 1.II.1909
nochmals herzlichen Dank für Ihre grosse Freundlichkeit. Gestern war die Post geschlossen, ich kann daher die Lupe erst jetzt schicken.
Heute oder morgen werde ich an den Grafen schreiben.
Hochachtungsvoll Ihr ergebener H.Conrad.
Steglitz zu Berlin / Breitstr.2

8 Gustave Kahn to Marr
Paris, 15-2-1909

Cher ami
Je vous ai répondu et ma lettre a du se perdre. Je suis ces jours-ci extrêmement occupé, mais je vous réécriverai en détail, la semaine prochaine. Soyez certain en tout cas que votre lettre et l'envoi de votre travail m'ont très touché et que j'avais toujours gardé de votre aimable accueil à Dux, le meilleur souvenir. Amitiés cordiales, Gustav Kahn
18 rue N.D. de Lorette / Paris.

9 Bull to Marr
Copenhagen, 15-3-1909

Cher Monsieur
Je commence par vous répéter les sentiments sincères de mon coeur pour les soins que vous prenez avec tant de bonté pour un étranger, qui a peu de titres à votre bienveillance, et qui ne peut vous causer que de l'embarras. --
Eh bien, vous avez donc vu ce légendaire Dr. Conrad, qui n'est pas un pseudonyme après tout. [But see letter # 12 where Conrad's editor calls him Dr. H. Storm]. Prépare-t-il un ouvrage sur Casanova? Ses voyages parmi les curiosités de la littérature universelle l'ont conduit à Dux à la fin, et nous aurons bientôt un nouveau livre dû à sa plume. Je ne lui ai pas encore écrit -- le ferai-je? J'en doute, entre nous, mais, en tout cas, je ne soufflerai mot des copies etc. que vous avez bien voulu me faire parvenir.
Une notice insérée jadis dans l'Intermédiaire (vol. 42; 1900) m'apprend que le vrai nom de famille de cette charmante Henriette (Schuckmann) a déjà été révélé au monde lettré par M. Octave Uzanne. Mais il est vrai que M. Octave Uzanne n'insiste pas sur sa découverte, et Mr. Arthur Symons qui visita Dux en 1901 (ou en 1902) appelle toujours la dame "Schnetzmann". Pourriez-vous me faire savoir le nom à l'autorité sur laquelle s'appuie M. Conrad? (Vous parlez d'un "Gewährsmann" - et M. Conrad n'a donc pas tout seul inventé la fable des "milliers" de lettres, etc) -
Je ne me souviens pas d'avoir lu que Carlo Angiolini est parent de Casanova. D'où le savez-vous? -- Si le comte de Waldstein vous donne la permission de transcrire les lettres de femmes etc. * conservées au château, n'oubliez pas, d'en garder des copies. M. Conrad pourrait s'évanouir - à l'instar du professeur Ive. -
(* Il y en doit être de charmantes (cf. Symons, qui fait grand cas de celles d'Henriette). - "Un autre manuscrit [Marr 19-10] que j'ai trouvé raconte de façon fort piquante toute l'histoire de l'onguent de l'abbé de Brosses; la guérison des boutons de la princesse de Conti; et la naissance du duc de Montpensier qui est relatée très brièvement et avec beaucoup moins de malice dans les *Mémoires* ... Les lecteurs des *Mémoires* se rappellent le duel de Casanova avec le comte de Branicki à Varsovie en 1766, ... un manuscrit de la main de Casanova, à Dux, donne une version de ce duel, à la troisième personne [Marr 20-3], il est intitulé: Description de l'affaire arrivée à Varsovie le 5 mars 1766 ... "(Symons) - Vous parlez avec éloges des lettres du comte Lamberg - etc. Mais grand Dieu, les lettres du prince de Ligne que sont-elles devenues?!)
Votre exposition ingénieuse de la kabbale de Casanova m'a intéressé au suprême degré. Quel coquin fieffé! Le mot de l'énigme n'est peut-être pas encore trouvé - le trouvera-t-on jamais? Quien sabe? - mais ce qui est certain c'est qu'il ne croyait pas lui-même à ses tours de passe-passe. C'est fort amusant.

Vous me faites espérer une copie de l'introduction de Lucian Herbert - je vous en exprime ma vive gratitude. Le tirage à part de cette introduction étant -- hélas! mon coeur de bibliophile en souffre cruellement -- introuvable, je vous prie de vouloir bien m'en envoyer une courte description bibliographique (d'après l'exemplaire que vous avez prêté.): il faut que j'en enregistre l'existence abstraite dans mon travail. - Vos renseignements sur les sources "Lucian-Herbertiennes" de quelques citations de M. Ottmann ne me surprennent guère; M. Ottmann n'a point la manie de la vérification personnelle. A propos d'Ottmann: p. 97 de son ouvrage, voici ce que je lis ... (C. avait des relations) mit dem Arzte Palm in Dux, als dessen Nachkomme dort noch eine Dame lebt, die früher eine Anzahl von Andenken an den Abenteurer besass, sie aber verschenkt hat." Ce passage est bien tantalissant; - connaissez-vous cette dame? en quoi consistaient les souvenirs dont parle Ottmann?

Je vous ai accablé encore une fois d'une trop longue lettre; veuillez me pardonner! - et conservez moi une amitié - épistolaire - que je mérite par le cas que j'en fais.

24, Strandstrade

Votre tout dévoué Tage E. Bull

Copenhague / Le 15 mars 1909

Avez-vous eu des nouvelles de M. Gustav Kahn?

10 Franz Xaver Reidel to Marr
Dux, 19-3-1909

Sehr geehrter Herr Marr!

Dux dem 19. März 1909

Zur Charakteristik Casanovas erlaube ich mir, Ihnen eingeschlossen einige herausgerissene Sätze zu übersenden, welche ich, ich weiß nicht mehr wo, aufgelesen habe.

Mit vorzüglicher Hochachtung Franz X. Reidel

"Casanova verkehrte an allen europäischen Höfen. Friedrich der Große will ihn zum Kadettenlehrer machen, aber er nennt Voltaire einen elenden Dichter. Josef II, Karl der III. von Spanien, Georg der III. von England, Katharina II. von Russland, Polenkönig August, Herzog von Richelieu, mit allen hat er verkehrt. Er ißt bei der Pompadour zu Mittag, läßt sich bei Jean Jacques Rousseau zum Diner ein und setzt ihn in Mahnung, indem er ihm Noten zur Abschrift gibt.

Casanova vermochte vielleicht Könige zu verblüffen, aber um sich in den Cirkeln Crebillons, Voltaires, Hallers mit Würde zu behaupten, dazu gehörte mehr als eine gewöhnliche Abenteurernatur. Er war bei Raffael Mengs, Garrick, Fielding, St. Germain und Cagliostro. Seine in den Memoiren mitgetheilten Ereignisse tragen sämtlich den Stempel der Wahrheit, er liebte die Wahrheit leidenschaftlich. Er war eine Mischung von Cochon, Gauner und Philosoph; er war den Frauen, was das Licht den Motten ist, Don Juan war ein Waisenknabe gegen ihn, ein Wolf in der Mädchenhürde, Spieler von Profession; bodenloser Verschwender und Wüstling."

11 J. Kantitz[?] to Marr
Komotau, 20-3-1909

Herr Bergrat Gabriel theilt mir mit, dass ihm persönlich von der angefragten Angelegenheit nichts bekannt ist; er kann sich auch nicht erinnern, dass jemals in der Familie seiner verstorbenen Frau davon gesprochen worden wäre. Es ist jedoch möglich, dass die Schwester seines ersten Schwiegervaters - Frau Hoffmann - ein Andenken beschaffen und dieses sich jetzt noch vielleicht bei Ihren Kindern und zwar k.k. Bezirkstierarzt Ludwig Hoffman in Asch oder Apotheker Heinrich Hoffmann in Rossbach bei Asch oder dem Schwiegersohn Oberlehrer Dietl in Niklasberg befinden, welche sämmtlich noch am Leben sein sollen.

Hoffentlich ergibt eine Anfrage bei diesen ein günstiges Resultat
Mich bestens empfehlend, zeichne Hochachtungsvoll J. Kantitz[?].

12 Georg Müller to Marr
München, 23-3-1909 (typed message)

Georg Müller Verlag / Josephplatz 7 / München, den 23.3.09

Sehr geehrter Herr!

Auf Veranlassung des Herrn Dr. H. Storm (Conrad) erlaube ich mir Ihnen in einem gleichzeitigen Postpaket 12 Exemplare von Casanova "*Erinnerungen*" zu übersenden und zeichne, mit ausgezeichneter Hochachtung
Georg Müller

13 Ludwig Hofmann, Bezirkstierarzt, to Marr
Asch, 23-3-1909

Sehr geehrter Herr!

Asch, dem 23/3 09

In Beantwortung Ihres Geehrten vom 21 d.M. teile Ihnen mit, dass uns unsere sel. Mutter des öfteren erzählte, dass unser Großvater (der alte Herr Palm) viel mit Casanova verkehrte und von diesem mehrere Bilder als Andenken erhielt. Von diesen Bildern sind 4 Stück in meinem Besitz und glaube, dass unter unsern Verwandten überhaupt keine Weiteren exesdiren [sic]. Das eine Stück stellt das Bildnis einer nackten Dame dar. Die übrigen 3 Stücke sind Landschaftsbilder, wovon das eine die Riesenburgruine bei Osseg darstellt, die anderen 2 Bilder sind wahrscheinlich Ansichten aus den Mittelgebirgen. Diese Bilder waren früher im Besitze unseres verstorbenen Onkels Dr. Palm in Dux. Hochachtungsvollst Hofmann.

14 Heinrich Hofmann to Marr
Asch, 23-3-1909
Apotheke „zum Adler“, Heinrich Hofmann

Sehr geehrter Herr Marr,

Es freut mich Ihnen in der Sache Casanova einiges berichten zu können.

Mein Großvater war Ende des 18. Jahrhundert Herrschafts-Arzt beim Grafen Waldstein, woselbst Casanova Bibliothekar oder Custos der Sammlungen war. Er verkehrte im Hause meiner Großeltern Palmsches Haus Marktplatz Dux. In den Jahren 1872 - 77, wo ich bei meinem Onkel Anton Palm Arzt in Dux und meiner Tante Sophie Günther geb. Palm wohnte, hing im Wohnzimmer ein Bild von einer nackten Frau, die vor einem Herdfeuer kniete. Es wurde von Onkel und Tante als von Casanova gemalt und meinem Großvater verehrtes Bild bezeichnet. Ich muß schon sagen, dass dieses Bild wegen seiner Nacktheit in unserer Familie kein großes Ansehen genoß und lediglich weil es vom Großvater stammte, aufbewahrt wurde.

Es ist nun im Besitze meines Bruders Bezirkstierarzt in Asch Ludwig Hofmann.

Bitte Herr Marr gestatten auch Sie mir eine Bitte, die ich an Sie richten möchte.

Wir Geschwister Hofmann als Erben des alten Palmschen Grundbesitzes in Dux besitzen noch ein Feld an der Osseger Straße gegenüber dem Forsthaue im Ausmaße von 3200 [Quadrat-] Klafter.