

Sophie Calle, photographed on 15 September 2020 at home in Malakoff, on the south-west outskirts of Paris

It is a stiflingly hot day in August, and Sophie Calle is wearing a flowered dress and tinted eyeglasses, listening to Bob Dylan's latest album in a loft-like space she calls 'my church'. The house is a former chapel in the Camargue, the wild region of southern France where the artist has spent summers throughout her life. A zebra bursts from the wall above the door, part of her large taxidermy collection, each animal named after a different friend (the zebra is Daniel, as in Buren, a French artist renowned for his work with stripes). Another wall features an assortment of art pieces by Calle and others, including, framed in silver lettering, the word 'souci' ('worry'), the last thing her mother said. Abandoned tombstones decorate the garden.

Calle, 67, has become one of France's most important contemporary artists by using her own life and the imagined lives of others as subject matter. Her books and exhibitions combine photos or video with text, exploring such themes as absence, death, suffering and desire. She does not hesitate to break taboos, overstep boundaries, or invite viewers to share in the discomfort (or guilty pleasure) of voyeurism. Even when the content is mundane, the works are provocative and compelling. They can be surprisingly touching, and just as surprisingly funny.

The day before we meet, Calle has taken her camera into the Camargue to shoot hunting watchtowers for her ongoing project, *A l'Affût* ('On the Hunt', previewed on page 094). The related book, *Sans Lui*, is available now (the title, 'Without Him', relates to the untimely death of her longtime editor, Xavier Barral). The project began when Paris' Musée de la Chasse et de la Nature, or museum of hunting and nature, invited Calle to exhibit. It was shortly after her father's death in 2015, and she was still mourning his loss. 'I was in a fallow period, creatively, with no real desire to do anything,' she says. 'I considered quitting art altogether.'

Gradually, the commission started to excite her, and she discovered that the hunting magazine *Le Chasseur Français* had been publishing matrimonial ads since 1895. Reasoning that the hunt for wild animals was not unlike the hunt for a potential mate, she combed through the archives to find what mating criteria best represented each decade. 'They followed the trends of society. At first, money. Then virginity. After the war, many were related to physicality – a paralysed soldier could now accept a cleft lip.' By 2017, when Calle included Tinder profiles in her research, she found that proximity was top of the list. »

TRAIL MAKER

French artist Sophie Calle's work spans imagined lives and actual death. Here, she talks about exhibitionism and intimacies, love and loss, and more than a century's worth of lonely hearts ads that inspired her latest project and a 20-page portfolio for Wallpaper*





Sophie Calle created this issue's limited-edition cover, a self-portrait that nods to her ongoing project – *A l'Affût* (On the Hunt) – inspired by lonely hearts ads placed in a French hunting magazine. See more on page 094. Limited-edition covers are available to subscribers, see Wallpaper.com

To accompany the text, she is using her photos of watchtowers, (symbolising predators) and highway surveillance images of animals at night (symbolising prey).

Hunting of one sort or another is integral to much of Calle's work. For an early project, *Suite Vénitienne* (1980), she followed a man from a party in Paris to Venice, stalking him through the Italian city and scrupulously noting her own emotional journey along the way. In other seminal works, she asked her mother to hire a private detective to trail her, worked as a hotel chambermaid and photographed the personal objects in guests' rooms, and found a lost address book and called every name within to create a profile of its owner.

Though these works disclose much that is personal, their subjects remain as elusive as composite police sketches. 'I don't have the impression that I'm revealing intimacies,' Calle explains. 'These are moments that I highlight. To know that a man took this street and not another, or dined at 8pm, is not information. The investigation is more about me and my feelings than him. I'm the one going towards him.' Imagining someone from a distance is a way of exposing herself.

But if Calle is an exhibitionist, she insists it is on her own terms. 'It makes me laugh when people say, "You don't know me, I know you well." No. Not at all. Because I have chosen to tell certain stories and arrange them in my own way.' Even when working as a stripper in her twenties, she attempted to control how men saw her: 'I didn't want men to approach me, so I looked at them with contempt. Maybe that's what pleased them.'

The American curator Robert Storr regards Calle as one of the three or four most interesting French artists alive. He invited her to participate in a group show, 'Dislocations', at MoMA in 1991, and to represent France at the Venice Biennale in 2007. 'I don't consider her a capriciously self-centred woman,' he says, but 'someone who is obsessed by certain things. Those things are all connected to who she is, or feels she is, so she comes back to herself.' He says there is a deep sadness palpable in her works, which he traces back to the early break-up of her family. Though her approach is conceptual, the themes she explores are relatable, and the feelings are genuine. 'She is able to crystallise emotions that all of us have to some extent, and to give them her individual inflection in a way that makes them real.' In fact, when Storr's own parents died, he found himself longing for Calle's photos of parental graves.

Calle's parents separated when she was three years old, and she then lived with her mother in an apartment near Montparnasse Cemetery, crossing it on her way to school every day. Her father was an oncologist and art collector, mostly Pop Art but also photography. She carefully studied the photos on his walls, notably those of Duane Michals, who mixed images with text. 'She was raised in a cultural,

artistic environment,' recalls the French artist Christian Boltanski, a longtime family friend, adding that Calle's father was a first-rate collector who acquired many works early in artists' careers.

At the University of Nanterre, Calle, then a left-wing radical, took a course from the renowned French sociologist Jean Baudrillard, who encouraged her to travel. When she dropped out of university to do so, he covered for her, adding her name to another student's exam paper so she would get her diploma and her father would continue to support her. Calle travelled for seven years, to rural France, Greece, Mexico and beyond. In Bolinas, California, she took her first photographs, of tombstones inscribed simply with the words 'Father' and 'Mother'.

Returning to Paris at age 26, she moved in with her father while honing her photography skills. (Long overlooked in favour of her ideas and text, her photographic talents were finally rewarded with the prestigious Hasselblad Award in 2010, followed by the Royal Photographic Society's Centenary Medal in 2019.) Calle claims she became an artist as a way to 'seduce' him, in the non-sexual way the French employ the term. 'I loved my father, and he was disappointed in me, because I was doing nothing with my life.' At first, she photographed people walking the streets of Paris from behind. 'I had forgotten my city, and didn't know where to go, so I thought I would see where they went.' She then invited people to sleep in her bed for eight hours at a time, while she photographed them. By chance, a woman she met at a market and invited into her bed was the wife of an art critic, who, upon learning of the project, invited Calle to take part in the 1980 Biennale des Jeunes, her first museum show.

When I ask if her father accepted all of this happening under his roof, she pauses: 'I don't even remember if I told him.' Moments later, she stands up and starts searching for a pen, explaining that she is currently creating a work about everything she does not remember. She jots down the question of whether her father gave her permission for people to sleep in her bed. When I leave, she will write it up in the direct, concise style she has developed for museum walls.

Her phone rings, and the name Laurie Anderson appears on the screen. The two have been close friends since first meeting at the 1995 Telluride Film Festival, where Calle was showing her road movie *No Sex Last Night*. In the film, Calle and her boyfriend, filmmaker Greg Shephard, drive across America, each carrying a camera to document their dysfunctional relationship (it culminates with their short-lived marriage at a Las Vegas drive-thru window). Anderson was fascinated by the film and subsequently participated in two of Calle's works, including *Take Care of Yourself* (2007), for which Calle asked 107 women, from a criminologist to a proofreader, to interpret a break-up letter she had received by email. »



The artist at her Malakoff home

Calle claims it is the idea of absence that drives her, ‘the things that are missing – my mother who is no longer here, a lover who leaves, an idea that doesn’t come’

Calle hangs up and tells me that, in 2016, she, Anderson, and another friend decided to hold an impromptu – and non-legal – wedding ceremony at a church in San Francisco, just because it seemed like a beautiful place to get married. Somebody present took a photo, and the next day, to their surprise, it appeared in the *San Francisco Chronicle* as news. Calle says, ‘Laurie started receiving letters: “Why didn’t you tell me?” She wondered, “What do we do?” I said: “Nothing.”’

When I call Anderson a few weeks later, she chuckles at the memory, then says, ‘I took it seriously, I was happy to tie the knot with Sophie. I meant every word.’ I ask if the person we see in Calle’s artworks is the person she is. ‘Absolutely,’ Anderson responds. ‘And that’s a real achievement, because she doesn’t have a carefully constructed art persona. She really is that way, and talks that way, and thinks that way.’

Calle has many friends (her phone buzzes repeatedly while we talk), yet describes herself as a solitary person. She has been seeing her current companion, an architect, for 16 years, but does not spend more than eight days with him at a time. She has never wanted children. The closest she came to motherhood was the relationship with her cat, Souris; when he died in 2014 she asked various musicians (including Anderson, Bono and Pharrell Williams) to record songs about him, creating a triple album. I inquire if she has plans to replace him, and she stands up and calls out ‘Milou!’, explaining that a stray showed up on her doorstep three weeks earlier and has never left. ‘I wasn’t ready to do it over again. It was convenient to no longer have my cat, to be able to leave home without anything holding me back. I thought, “It will happen on its own, or not at all”. And it happened.’

It is often written that Calle’s artwork revolves around intimacy, but she claims it is the idea of absence that drives her, ‘the things that are missing – my mother who is no longer here, a lover who leaves, an idea that doesn’t come’. Her mother, whom she describes as flamboyant and self-absorbed, once noted in her diary, ‘[Sophie] is so morbid that she will visit me in my grave more often than on rue Boulard’. When her mother was dying, in 2006, she was gratified

to see Calle place a camera at the foot of her bed, to finally make an artwork about her (*Rachel, Monique*).

When Calle asked her father for permission to photograph him one last time, in 2015, he allowed her to shoot his hands. ‘He was more discreet,’ she says. ‘If I filmed him dying, it would be an act of war. Filming my mother dying was an act of love.’ These works have been a way for Calle to keep her parents around. But this is art, not therapy, and she emphasises that she does all of her work, no matter how personal, first and foremost ‘for the wall’.

One subject she has never explored is the fact that her mother and Jewish grandparents survived the Second World War because they were hidden in the mountains near Grenoble. ‘There were many in our family who died in the camps,’ she recalls. ‘My grandparents refused to talk about it. And I didn’t get interested early enough to insist. When it became necessary for me to know, they were all dead.’

Currently, she is starting a piece around her own death. She has tried, unsuccessfully, to buy herself a burial plot at Montparnasse, where both her parents are buried. In the meantime, she has acquired a gravesite in Bolinas, California, where she took those first photos. It lies next to a site belonging to poet Lawrence Ferlinghetti, who was born in 1919. ‘I wanted to meet him, I explained we’d be neighbours in death, but he said no, he was too tired.’ In an embarrassment of riches, she was also offered a plot in Brooklyn, where she created a 25-year project in 2017, inviting visitors to write down their secrets and drop them into the earth through the slot of a marble obelisk she designed.

As she grows older, Calle’s obsessions remain the same, but her willingness to drop everything and pursue her subjects to the ends of the Earth has faded. In 2014, for an exhibition around the theme of highways, she spent a night in a toll booth, asking commuters, ‘Where could you take me?’ Afterwards, she realised, ‘Twenty years earlier, I would have closed my house, packed my toothbrush and my photo material, and told my friends I’d be back in 15 days. This time I went without a suitcase, because deep down inside I knew I’d go home.’★ *Sans Lui*, by Sophie Calle, published by Atelier EXB, €36, exb.fr; perrotin.com

ON THE HUNT

Inspired by 125 years of lonely hearts ads, gleaned chiefly from a French hunting magazine, artist Sophie Calle's latest project explores the thrill, and the mundanity, of the matrimonial chase. Here she shares selected excerpts. Having catalogued adverts by theme and date (overleaf), she pairs original French text with images of hunters' miradors and night-time prey, before offering further imagery and English translations. Happy hunting

RULE OF THE GAME

A catalogue of the main qualities sought by men in female partners, and by women in male partners, as seen through a selection of lonely hearts advertisements published in *Le Chasseur Français* between 1895 and 2010. A monthly magazine dedicated to hunting, *Le Chasseur Français* is also known for its personal ads. It was first published in June 1885. Publication was stopped by the government between August 1914 and July 1919 because of paper shortages. The classified ads initially focused on guns, cows and dogs. The first lonely hearts column appeared on 15 July 1896, on page 40, between ads for a wood treatment product and an investment scheme. From the 1990s onwards, the study includes men's advertisements taken from the weekly current affairs magazine *Le Nouvel Observateur*, and the online dating service Meetic. For the years 2017 and 2019, the study also includes messages from the dating app Tinder.

MEN SEEKING...

1895—1905
NOT POOR

1905—1914
WITH OR WITHOUT STAIN

1920—1930
KIND
EVEN DISABLED

1930—1940
HARD WORKER
MILDLY MODERN

1940—1950
OF SIMPLE TASTES
IN GOOD HEALTH

1950—1960
GOOD CATCH
ABLE TO REPLACE DEAD MOTHER

1960—1970
COMPATIBLE
COMPLEMENTARY

1970—1980
PREFERABLY PRETTY
INTELLIGENT IF POSSIBLE

1980—1990
CURVY BUST AND HIPS
PREFERABLY SWEET

1990—2000
NS, ND, GOOD SORT, GOOD STYLE
RUBENESQUE

2000—2010
NOT A PAIN IN THE BUTT

2017
NEARBY

WOMEN SEEKING...

1895—1905

**HONOURABLE
OF MEANS**

1905—1914

WEALTHY EVEN IF UGLY

1920—1930

**CHRISTIAN
HAVING SUFFERED**

1930—1940

**SIMPLE, HEALTHY, SOBER
KIND**

1940—1950

WELL-EMPLOYED

1950—1960

ESSENTIALLY KIND AND GENTLE

1960—1970

**TALL
PLEASANT PHYSIQUE**

1970—1980

FIT, VIRILE, SVELTE

1980—1990

**PROTECTIVE
SECURE**

1990—2000

TRULY AVAILABLE

2000—2010

**EASY-GOING
WILLING TO RELOCATE**

2019

CLOSE BY



ESSENTIELLEMENT
BON ET DOUX

Et oui, nous avons, dans beaucoup d'œuvres, un thème récurrent qui est la mort. Mais pas la mort telle que nous la concevons habituellement, mais la mort telle qu'elle est, dans son essence, dans son caractère d'événement. C'est ce que j'essaie de rendre visible dans mes œuvres. Et oui, nous avons, dans beaucoup d'œuvres, un thème récurrent qui est la mort. Mais pas la mort telle que nous la concevons habituellement, mais la mort telle qu'elle est, dans son essence, dans son caractère d'événement. C'est ce que j'essaie de rendre visible dans mes œuvres.



BON PARTI, POUVANT
REEMPLACER MÈRE MORTE

Il y a une œuvre que j'ai faite récemment, intitulée "Bon parti, pouvant remplacer mère morte". C'est une œuvre qui est faite de photographies de stags. C'est une œuvre qui est faite de photographies de stags. C'est une œuvre qui est faite de photographies de stags.

1905—1914

AVEC OU SANS TACHE

WITH OR WITHOUT STAIN*

Gentleman of leisure seeks lady of means. Would ignore any **stain** if good dowry ☞ Young man 25 years old no relatives and Catholic would like to meet a deaf-mute woman from a good family ☞ Indigent boy, 23 years old, wishes to marry an indigent girl, **even with stain** ☞ Single man 43 years old, good, slightly rheumatic, wishes to marry a lady of leisure or landowner in an area abounding in game, even if ill, would share the suffering ☞ Seeking a very well brought-up young girl, good and simple, very honest and very upstanding, dowry essential unfortunately a necessity of life ☞ Single man, 28 years old, honourable family, vineyard owner, income 4 000, would marry now or in a few years young lady, deformed, crippled, not a socialite, wealthy, having encountered many setbacks ☞ Young man 34 years old, handsome chap, income 7 000 francs, good situation, would marry young lady with equivalent fortune. **Would tolerate stain** ☞ Officer 30 years old nobleman with title would marry very honourable, very rich young lady, **without stain** ☞ Young Belgian man, 36 years old, 20 000 francs, would marry young girl between 18 to 30 years old, **with or without stain**, either pretty or wealthy ☞ Gentleman 36 years old, with advanced diploma, bored of being alone, wishes to correspond with a view to marry nice little madame **without stain** and with some wealth ☞ Gentleman 32 years old, would like to get to know very simple girl for marriage ☞ Single man 35 years old, impeccable past, from an old and honourable family, would marry robust young lady. Delicate health please abstain ☞ Landowner, 24 years old, secure situation in horticulture-husbandry, seeking young girl with simple tastes, some wealth and good health ☞ Widowed shopkeeper, 31 years old, would marry widow even infirm owning 9 000 francs ☞ Affectionate young man, good situation, would marry young lady in good health, who likes greengrocer business ☞ Gentleman, 49 years old, with title, Earl, very good, 8 000 income, seeking woman with equivalent situation ☞ Landowner 48 years old, good, with references, income 1 300 francs, would marry well-to-do lady. **Would pass over stain**, family, infirmity ☞ Young man, 24 years old, nobleman, Catholic, intelligent and hardworking, seeking young lady **without stain**, 19 to 24 years old, raised on a farm ☞ Single man 56 years old has suffered a lot would marry lady with big heart. Any region ☞

*The loss of virginity in a young girl, in veiled terms









1905—1914

RICHE MÊME LAID

WEALTHY EVEN IF UGLY

Sincerely serious advertisement: lady 45 years old having encountered great setbacks, fond of elderly men. Will she find one? Octogenarian, infirm, **ugly, whatever**. As a reward for the **fortune** that he will bring, this lady will be the ideal companion for old age and will show him great affection ☞ 47 years old, distinguished, wishes to become the married companion of a very elderly and **very rich** gentleman, without children even illegitimate, bored of being alone with his more or less dedicated servants. He will be assured of the best care ☞ Beautiful young girl 23 years old, very organised housekeeper, wishing to develop product without competition, would marry a worker **with 15 000 francs** ☞ Little typist 24 years old, nice physique, would correspond with a tall gentleman from the construction industry or dentist ☞ Lady from Amiens in the Somme, 34 years old, orphan, 9 million, would marry anyone with good situation who would ignore stain ☞ Poor young lady would marry **wealthy** man, elderly or infirm ☞ Widow 38 years old, true owner of 200 000, would marry very elderly gentleman **even if ugly with very very big fortune**. Send stamp ☞ Young woman of the world, having been disappointed, seeks tender girlfriend, **well-to-do**, any age ☞ Respectable family seeks Catholic veterinary doctor for nice young girl 21 years old. Would pass over smaller income. Possibility to take over customers ☞ Parents wish to marry girl 27 years old, acceptable physique, very docile, remarkable pianist, with well brought-up gentleman 32-45 years old **with portfolio fortune** ☞ 26 and 23 years old, good housekeepers, with good talents that earn a living, would marry workers without defects ☞ Lady 30 years old, no dowry but hardworking, would marry someone of **modest means**. Wouldn't mind living countryside ☞ Brunette with blue eyes, 23 years old, keen to marry nice young man, 25-32 years old, good-looking, profession with a return of **3 000 per year with prospect of pay rise** ☞ Lady with a noble heart, 45 years old, descendant of Napoléon 1st seeks pious gentleman, very old, **very rich**, with a title of nobility. I say very old because would in marriage only want a good companion ☞ Lady 37 years old living in a melancholic hamlet, wishes to correspond with a **rich** gentleman in his autumn years ☞ To ladies wishing to marry will offer addresses of wealthy gentlemen ☞





1950—1960

BON PARTI, POUVANT REMPLACER MÈRE MORTE

GOOD CATCH, ABLE TO REPLACE LATE MOTHER

South of France. Retired man 300 000 young-looking, normal physique, 1st prize in Fine Arts, owner of 8 houses, alone with 80 year old father, seeks 40 year old soulmate, with great quality of the heart, **able to replace dead mother** ☞ Non-practising Southerner ☞ 55, in good health, building valued at 4 million, would like to meet a person in the dairy business ☞ Talented DPLG architect, lacking connections, would marry **daughter of an architect or entrepreneur** ☞ Divorced, 47 years old, shopkeeper, owner, car, sober, Catholic, without children, would correspond with women of a similar age, minimum 1 200 000 **to pay ex-wife allowance** ☞ Former industrialist, setback, 70 years old, 76 kg 1 m74, sober frugal healthy car, would correspond with gentle understanding landlady owning a house with small outbuildings for a peaceful end of life ☞ Gentleman 48 years old normal divorced hotelier 5 million car wishes to correspond with disinterested and serious lady capable of managing a hotel ☞ Distinguished single man, divorced, Catholic, French, excellent family, having experienced setback, would correspond with a view to marriage, distinguished young woman **who is a homeowner or will bring funds to buy a property**. Solicitor or priest accepted as intermediary ☞ Complicated young man 27 years old average health poor seeks ideal young girl ☞ Single, 45, metalworker, wishes to correspond with a housekeeping and farming lady ☞ Single, 30, good physique, health, serious, loyal, perfect morals, BE certificate, would marry young woman maximum 30 years old, pleasant physique, health, irreproachable morals, **with possibility to help him obtain a situation in colonies**. Adventuress please abstain ☞ Model maker, production manager, single, 33 years old, friendly, 1 m80, slim, practising Catholic, able to head technical department of a womenswear or menswear clothing factory, would like to meet young girl, tall, elegant, affectionate, **parents in the clothing industry for collaboration** ☞ Practising Catholic farmer seeks wife, 20-30, **with capital to buy building in Lourdes** ☞ Single man, serious, good in all respects, 1 m84, experienced manager, high references, holdings 7 500 000, would marry serious, tall, slim, pretty, 37-43 years old bringing **industry or business with good income** ☞ Personal driver, 54 years old, in good shape, serious, would like to meet quite distinguished lady, simple tastes, looking for affection rather than fortune ☞ Breton, 43, single, average in everything, would support a wife with similar affinities willing **to facilitate expatriation** in dry climate without this being absolutely necessary however ☞ Nice single man, 1 m71, farmer, 2 units, would like to marry equivalent ☞ 42, sportsman, elegant, civil servant, 600 000, seeks love marriage with cheerful, gentle, affectionate, beautiful shapely woman. Black eyes excluded ☞ 42, shy, good, serious, seeks cute woman 30-35, simple, loyal, gentle ☞ Civil servant, 30s, would marry young lady. Pretentious, fat, please abstain ☞ Office worker, 28 years old, 1 m80, brown hair, single son, shopkeeper mother, would marry modest woman, preferably seamstress if intelligent. Inclined towards full-figured silhouette if pretty face ☞ 56, single, in very good shape, 1 m68, distinguished, large bourgeois villa Marne riverside, leg amputated war, 45 000 pension transferable to widow, would marry **rich woman**, without children, pretty, gentle, devoted, romantic, only child, good housekeeper, in-laws OK ☞ Navy officer, 30, tall, graphologist, would correspond with **young lady good family** pleasant handwriting ☞ Dental prosthetist, tall, good, wealthy, would marry **dental surgeon** not ugly, Catholic, 33-45, good morals. Voluptuous ladies, make-up wearers, intermediaries, please abstain ☞ Affectionate gentleman, 55 years old, flourishing business, would marry 38-48 attractive person, **with car and conversational skills to visit factory managers** ☞ Deaf-mute 34 years old, woodworking business, seeking marriage with hardworking young lady, 25 to 35 years old, **to help with customers** ☞ Single man, 50, disabled veteran, with assets, would marry lady 30-40, not common, and who wants to love him. Disabled, amputees welcome ☞ 49, slim, alert, 1 m70, education, honourability, business, assets, wishes to marry pharmacist 34-49 brunette tall **to merge compatible businesses** ☞









1950—1960

ESSENTIELLEMENT BON ET DOUX

ESSENTIALLY KIND AND GENTLE

33 years old, war widow, upper middle class, 5 children, seeks exceptional widower not stingy wintering in Nice to replace late father. Minimum 1 million ☞ Widow of cattle trader, possibly good collaborator, cannot offer anything else, would marry **kind** physically diminished 40, **excessively gentle**, not difficult, not demanding ☞ Is a young woman 42 allowed to dream future happiness with a SNCF agent 44-50? ☞ Tired solitude, nurseryman widow would escape to marry poetic soul 55-58 good presentation and end her days among animals and flowers. I have enough to buy house and garden that could have space for the former and the latter ☞ True young lady 23 years old would marry baker or butcher. Short men please abstain ☞ Who, from a respectable background, **good**, disinterested, would marry kind person a little childish despite 34 years old, sickly, without fortune, without house, without relatives? Preferably former scout ☞ Alert. Divorced from philandering doctor, 550 000 pension + liquid assets, house furnished adequately, seeks great personality without conceit, 32-45, clean, healthy, free but **gentle**. Obese, bald, don't bother ☞ 54 years old, without useful connections, 4 CV car, plush apartment in Le Havre, seeks chic young man, normal physique, non smoker non drinker, very clean. Preferably bricklayer ☞ Chatelaine 68 marvellously young, anti-concordat, ash blonde greying hair uncut naturally curly, superb chompers, pleasant faults, strong qualities, seeks remarkable soul for **sweet autumn** ☞ Grocery shopkeeper, 43, pleasant ensemble, good revenue, slight swaying walk, comfortable car, married daughter, would make **gentle** and serious gentleman happy. Shared costs and profits ☞ Seeking M 50 good appearance absolutely not lazy, practical knowledge of heating engineering, plumbing, central heating ☞ Single mum not bad, neglected by unscrupulous Y M, 24, maid, seeking Catholic radio-electrician ☞ Polytechnician daughter having had setbacks, expecting baby in November, seeks **sweet** happiness with **good** gentleman. Would accept non-contagious disability morally compensated. Indecisive please abstain ☞ For my daughter, 26, more pleasant than pretty, slightly irregular face, 15 million dowry, father garage Paris, seeks mechanic son-in-law spotless past ☞ Compassionate widow, 64, culinary abilities, references, health, would marry widower medical sector perfectly ready to take on the role of a husband ☞ Charming, wit, enthusiasm, it is said she has everything to please, this ravishing 40 year old blonde flees from adventure and seeks a loyal **essentially good** man, vigorous, well-read, chic, playful, not bald, without glasses nor moustache ☞ Tall beautiful 50 years old girl, aristocratic surname, really very very good physically, not snob, without defect, without fortune, bourgeois qualities, would marry Protestant or neutral Catholic, clean background, millionaire, if possible orphan ☞ 43 looking 29, idealistic secretary, her profession her only wealth but not overlooked, seeks home worthy of envy ☞ Trouser-maker, 52, corpulent, good cook, little education, would marry **gentle** retired man ☞ What perfect gentleman would marry island girl, 25 years old, 1 child, with for only fortune her big dark eyes? ☞ Blonde, 26 years old, general appearance Marlène, would marry architect, decorator or 30 million if impaired ☞ Vivacious civil servant, body 35 - spirit - 27, 1 m60, real general qualities, has suffered a lot but has kept smiling, higher-than-average intelligence, seeks happy days at last with rational, decent and **good** Frenchman ☞ 30, legs paralysed polio, with pension, cheerful, living with widowed mother and grandmother, would marry loving and **gentle** single man, car if possible ☞ 79, lonely, physically old, spiritually young, deafness corrected by hearing aid, seeks beneficial marriage with gentleman who reads and follows the Bible ☞ 25, adopted as baby, unknown family, neither pretty, rich nor perfect, one breast removed, shopkeeper, wishes to marry broken heart not passionate ☞ Florist 40 would marry **gentle** horticulturist ☞