



Sacré Bleu: A Comedy d'Art

By Christopher Moore

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—Carl Hiassen

“[Moore’s novels] deftly blend surreal, occult, and even science-fiction doings with laugh-out-loud satire of contemporary culture.”

—*Washington Post*

“If there’s a funnier writer out there, step forward.”

—*Playboy*

Absolutely nothing is sacred to Christopher Moore. The phenomenally popular, *New York Times* bestselling satirist whom the *Atlanta Journal-Constitution* calls, “Stephen King with a whoopee cushion and a double-espresso imagination” has already lampooned Shakespeare, San Francisco vampires, marine biologists, Death...even Jesus Christ and Santa Claus! Now, in his latest masterpiece, *Sacré Bleu*, the immortal Moore takes on the Great French Masters. A magnificent “Comedy d’Art” from the author of *Lamb*, *Fool*, and *Bite Me*, Moore’s *Sacré Bleu* is part mystery, part history (sort of), part love story, and wholly hilarious as it follows a young baker-painter as he joins the dapper Henri Toulouse-Lautrec on a quest to unravel the mystery behind the supposed “suicide” of Vincent van Gogh.

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Sacre Bleu: A Comedy d'Art By Christopher Moore Bibliography

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Editorial Review

Amazon.com Review

Amazon Exclusive: Christopher Moore on Writing *Sacre Bleu*

I suppose it started when I learned the circumstances of the suicide of Vincent van Gogh; how he had finished a painting, then walked into a corn field and shot himself, and not in the manner one thinks of a suicide. He shot himself in the abdomen, then walked over a mile on a rough trail through the woods above the village of Auvers, France, to the home of his friend, Doctor Gachet, for help. It seemed clear to me that this was not the behavior of a suicidal man. (Particularly when you see how well he was painting at the time.) Vincent had been murdered, and for some reason, I guess from looking at his paintings, I thought that the color blue might be a clue to the circumstances of his murder.



So I decided to write a novel about the color blue.

When it first occurred to me, I had no idea what a can of paint of I was opening. I've written historical novels before, but I'd always picked periods and stories that had huge blank spots in them, spots that I could fill in with my story. But I was about to write about the period in which the French Impressionists rose to prominence, and unlike the life of Jesus or the court of King Lear, where very little was known about what actually happened, I could pretty much look up what each of the Impressionists had for breakfast every morning. It was a curse of riches. There was more material than I could ever cover in a single story, unless I found a way to constrain it.

So, to pursue my murder mystery, my tale of an art movement, my portrayal of the Belle Époque in Paris, I had to find a point of view that would help me cover the time period, from 1863 to 1891 and beyond, so I invented, Lucien Lessard, the baker of Montmartre, Paris—the baker who wants to be a painter, whose father was a patron of Monet, Renoir, and Cezanne when they were at their poorest, and who attended art school with Vincent van Gogh and his best friend, Henri Toulouse-Lautrec. Lucien and Henri would be my detectives, and with them, we would discover not only Vincent's killer, but the secret and magic behind the mysterious shade of "sacred blue" (*Sacré Bleu*), and how it had inspired and haunted artists all through history.

Four years after the notion first occurred to me, I turned in the manuscript to *Sacré Bleu*, and I think it is what I had hoped it could be: a mystery, a fantasy, a romance, a comedy, a history, and an appreciation. I didn't have an art education going into this book, but I certainly do coming out, and I hope that the reader will painlessly and joyfully, share some of the enthusiasm I have for the subject.

Or, as it says in the prelude:

"Blue is glory and power, a wave, a particle, a vibration, a resonance, a spirit, a passion, a memory, a vanity, a metaphor, a dream.

Blue is a simile.

Blue, she is like a woman.”

Review

“I can’t emphasize enough how funny BITE ME is.” (Bookreporter.com)

“[H]ilarious, educational, and original. . . . [I]t is difficult to put the book down, for there are astonishing new developments on every page.” (BookPage)

“A page-turner. . . . Your ‘Lear’ can be rusty or completely unread to appreciate this new perspective on the Shakespearean tragedy. That is if you enjoy a whole lot of silly behind the scenes of your tragedies.” (Valdosta Times (Georgia) on FOOL)

“If there’s a funnier writer out there, step forward.” (Playboy)

“[W]all-to-wall, farcical fornicating and fighting. . . . a jolly good time can be had.” (Booklist on FOOL)

“A laugh-a-page novel that’s raunchy and irreverent.” (USA Today)

“A raunchy slapstick comedy of young vampires in love . . . Moore is in top form, and this reviewer laughed all the way through this page-turner. Enthusiastically recommended.” (Library Journal)

“A vampire comedy that’s witty, bright and funny.” (People)

“An instant classic . . . terrific, funny and poignant. (Rocky Mountain News)

“Funny, literate, smart and sexy, all at once!” (Jeff Lindsay, author of the Dexter series, on FOOL)

“In transforming “King Lear” into a potty-mouthed jape, Moore is up to more than thumbing his nose at a masterpiece. His version of Shakespeare’s Fool, who accompanies Lear on his slide from paternal arrogance to spiritual desolation in the original text, simultaneously honors and imaginatively enriches the character.” (San Francisco Chronicle on FOOL)

“It’s hard to resist so gleeful a tale of murder, witchcraft, treason, maiming, and spanking. . . . Moore’s deft ear for dialogue keeps the pages turning . . . Fool is a wickedly good time.” (Christian Science Monitor on FOOL)

“Less may be more, but it isn’t Moore. Wretched excess doth have power to charm, and there are great reeking oodles of it strewn throughout these irreverent pages.” (Kirkus Reviews on FOOL)

“Moore has produced eight books that deftly blend surreal, occult and even science-fiction doings with laugh-out-loud satire of contemporary culture. Powered by engines of the abnormal and unlikely, his tales feature eccentric lowlifes who find their desperate existences hilariously remade by intrusions from other spheres.” (Washington Post Book World)

“Moore is a very clever boy when it comes to words. There are good chuckles to be had in this tale. . . . Whether you need to read the original King Lear before you read Moore’s Fool is debatable. Seems a fool’s errand to us. Just enjoy.” (USA Today on FOOL)

“Moore turns things on their head with an edgy 21st-century perspective that makes the story line as sharp, surly and slick as a game of Grand Theft Auto... It’s a manic, masterly mix-winning, wild and something today’s groundlings will applaud.” (Publishers Weekly on FOOL)

“Often funny, sometimes hilarious, always inventive, this is a book for all, especially uptight English teachers, bardolaters and ministerial students of the kind who come to our doorstep on Saturday mornings.” (Dallas Morning News on FOOL)

“Mingling comedy and mystery, Moore crafts an intricate story that teases the reader with numerous twists and bawdy humor....[T]his is an imaginative and amusing look at the Impressionist era, and Moore’s prose is fresh and engaging.” (Booklist on SACRE BLEU)

“Art history is playfully--and perilously--rewritten in this ambitious novel....fans of Moore’s mix of wit and slapstick will be pleased.” (Publishers Weekly on SACRE BLEU)

“Moore’s humor is, as ever, sweetly juvenile, but his arty comedy also captures the courage and rebellion of the Impressionists with an exultant *joie de vivre*.” (Kirkus Reviews on SACRE BLEU)

“[A]surprisingly complex novel full of love, death, art, and mystery....Don’t let Moore’s quirky characters and bawdy language fool you. His writing has depth, and his peculiar take on the impressionists will reel you in....this is a worthy read.” (Library Journal (starred review) on SACRE BLEU)

“[A] marvelous, tongue-in-cheek, mythical explanation of the artistic urge... brought vividly to life.” (The Oregonian (Portland) on SACRE BLEU)

“Can Moore find the funny in gloomy Van Gogh? If anybody can-can, count on Moore.” (USA Today on SACRE BLEU)

“*Sacré Bleu* is a consistently compelling blend of love story, mystery, and ‘what if?’ art history lesson.” (Entertainment Weekly on SACRE BLEU)

“Captivating . . . Those familiar with Moore’s work will love this rich story, which is full of gleefully anachronistic behavior and language--often pun-based--coming from artists we ordinarily revere.” (Houston Chronicle on SACRE BLEU)

“[A] delightfully ribald romp.” (Washington Post Book World on *Sacre Bleu*)

“The true joy in *Sacré Bleu* stems from Moore’s writing....His writing contains the rare combination of poetry and humor; where one moment you find yourself rereading a passage for its sublime imagery, and the next, you are grinning over a well-placed wisecrack....an excellent novel.” (Dallas News on *Sacre Bleu*)

“[A]nother exceedingly bizarre, often raucous, and consistently delightful journey into the sweetly demented mind of novelist Christopher Moore.” (Philadelphia Inquirer on SACRE BLEU)

“*Sacre Bleu* is big fun.” (St. Paul Pioneer Press on SACRE BLEU)

“Christopher Moore’s new novel blends diligently researched art history smoothly with his fevered, fiendish imagination.” (Milwaukee Journal Sentinel on SACRE BLEU)

From the Back Cover

In July 1890, Vincent van Gogh went into a cornfield and shot himself. *Or did he?*

Vincent's friends, baker-turned-painter Lucien Lessard and bon vivant Henri Toulouse-Lautrec, have their doubts. Now they're determined to answer the questions surrounding van Gogh's untimely death—like who was the crooked little “color man” Vincent claimed was stalking him across France . . . and why had the painter recently become deathly afraid of a certain shade of blue? *Ooh la la, quelle surprise*, and *zut alors*, what follows is a surreal odyssey and brothel-crawl deep into the art world of late-nineteenth-century Paris, as the one, the only, Christopher Moore cooks up a delectable confection of intrigue, passion, and art history . . . with cancan girls, baguettes, and fine French cognac thrown in for good measure.

Users Review

From reader reviews:

Federico Crouch:

Do you have favorite book? When you have, what is your favorite's book? Reserve is very important thing for us to know everything in the world. Each publication has different aim or even goal; it means that reserve has different type. Some people truly feel enjoy to spend their time for you to read a book. They can be reading whatever they consider because their hobby will be reading a book. Why not the person who don't like studying a book? Sometime, individual feel need book once they found difficult problem or even exercise. Well, probably you will require this *Sacre Bleu: A Comedy d'Art*.

Robert Monson:

What do you ponder on book? It is just for students since they're still students or this for all people in the world, the actual best subject for that? Only you can be answered for that concern above. Every person has various personality and hobby for every other. Don't to be compelled someone or something that they don't need do that. You must know how great and important the book *Sacre Bleu: A Comedy d'Art*. All type of book would you see on many methods. You can look for the internet resources or other social media.

Dorothy Payne:

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Joan Stump:

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