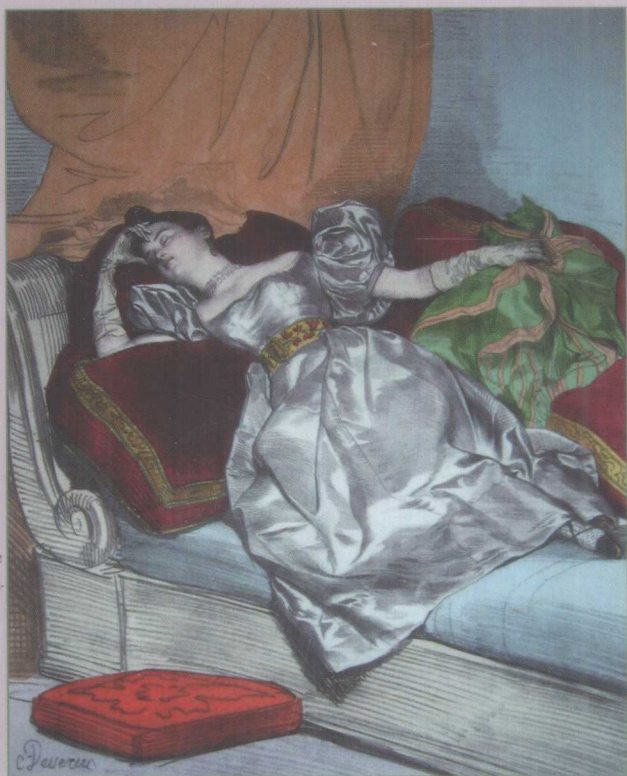


MADAME BOVARY

GUSTAVE FLAUBERT



EDITED BY MARGARET COHEN

A NORTON CRITICAL EDITION
SECOND EDITION

A NORTON CRITICAL EDITION

Gustave Flaubert
MADAME BOVARY



CONTEXTS
CRITICAL RECEPTION

SECOND EDITION

Edited by

MARGARET COHEN

STANFORD UNIVERSITY

*With a translation by Eleanor Marx Aveling
and Paul de Man*

First Edition edited by Paul de Man

W. W. NORTON & COMPANY

New York • London

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Composition by PennSet, Inc.

Manufacturing by the Maple-Vail Book Group.

Book design by Antonina Krass.

Production manager: Benjamin Reynolds.

Map by John McAusland.

Library of Congress Cataloging-in-Publication Data

Flaubert, Gustave, 1821–1880.

[Madame Bovary. English]

Madame Bovary : contexts, criticism / Gustave Flaubert.— 2nd ed. / edited by Margaret Cohen.

p. cm.— (A Norton critical edition)

“First edition edited and with a revised translation by Paul de Man”.

Includes bibliographical references.

ISBN 0–393–97917–2 (pbk.)

1. Physicians' spouses—Fiction. 2. Adultery—Fiction. 3. Suicide victims—Fiction. 4. Middle class—Fiction. 5. France—Fiction. 6. Flaubert, Gustave, 1821–1880. *Madame Bovary*. I. Cohen, Margaret, 1958– II. De Man, Paul. III. Title. IV. Series.

PQ2246.M2E5 2004

843'.8—dc22

2004054771

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110-0017
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House,
75/76 Wells Street, London W1T 3QT

3 4 5 6 7 8 9 0

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Introduction to the Second Edition

Madame Bovary is a novel about a woman who has read too many novels and seeks the dramas of fiction amid the banality of everyday life. In the course of a young lady's education above her social status as a farmer's daughter, Emma Bovary follows an undisciplined course of reading allowing Flaubert to evoke the wealth of fictional forms being practiced as the novel rose to a major cultural genre: novels of adultery about sentimental women at once guilty and virtuous; romantic idylls and tragedies in exotic, colonial settings; archaeologically accurate depictions of the pomp of bygone eras that frame young noblemen surprisingly modern in their mediocrity; realist panoramas of unscrupulous social climbing; politicized sentimental novels calling for an end to the oppression of workers, women, and other dominated social groups; and lurid images of the capital as a city of pleasure, mystery, and crime. While the sensible reader would be content to savor literature's "tantalizing phantasmagoria" from her armchair, Emma yearns to embellish her life with its thrills.¹ She seeks to realize the plots of the novels she has read, first in marriage, where she is disappointed in the dull though well-meaning country doctor she has taken as her partner, then with lovers who help her discover "in adultery all the platitudes of marriage."²

But what true fan of the novel is sensible to her core? Although Emma's longings are extravagant, readers have long admired the way she amplifies the fascination exerted by fictional worlds, and her reckless and dogged dedication to her dream in the face of repeated experiences of its impossibility. As the poet Charles Baudelaire declared at the time *Madame Bovary* appeared, she "still pursues the ideal in the country bars and taverns. But does it matter? Even then, we must admit, she is . . . in pursuit of the ideal!"³ Emma is a Quixote of the nineteenth century, but while Don

1. Gustave Flaubert, *Madame Bovary*, trans. Eleanor Marx Aveling and Paul de Man, ed. Margaret Cohen (New York: Norton, 2005), p. 33. Abbreviated hereafter as *MB*.

2. *MB*, p. 231.

3. This review is reprinted in "Critical Reception," p. 403.

Quixote is ridiculous, Emma's halo is tragic-comic. Intermittently lucid in the throes of her longing, she suffers from her recognition of the insurmountable gap between reality and imagination.

When Flaubert made his Quixote a woman, he fleshed out the misogynistic commonplace across the rise of the novel that women were overly sensitive readers stimulated by fiction to neglect their duties for romantic delusions. As Jann Matlock has discussed, Madame Bovary offers the type of the silly lady reader who ruins herself and her family, who was revisited with humor and anxiety by both artists and writers.⁴ But Flaubert also represented himself as identifying with Emma's predicament, famously declaring "I am Madame Bovary." The touchstone of this identification is Emma's acute self-consciousness, resonant with Flaubert's Romantic yearning for an imaginative ideal that can never be realized and that requires irony if it is even to be uttered once Romantic paradigms have faded from prestige.⁵ Bovarism is "the distance that exists in each individual between the imaginary and the real, between what he is and what he thinks [croit] himself to be," proposed Jules de Gaultier when he took Emma's case as the pattern for one form of mental illness at the time of the invention of psychiatry, a science powerfully shaped by the Romantic vision of the psyche.⁶

Is Madame Bovary a silly lady reader or the epitome of Romantic self-consciousness in a post-Romantic age? Flaubert has drafted her so that we can read her either way. In this double gesture, denigrating women even as he took over experiences associated with them as a badge of the writer's grandeur, Flaubert repeated a strategic use of gender familiar from the development of modern French realism. A generation before Flaubert, around 1830, Stendhal and Balzac had invented their signature poetics by appropriating and dismissing the poetics of celebrated sentimental novels by women writers from the first two decades of the nineteenth century; novels that were the most admired works of their time but that have now become the province of literary specialists. In Sophie Cottin's *Claire d'Albe*, Stéphanie de Genlis's *Mademoiselle de la Vallière*, and Madame de Staël's *Corinne*, idealized heroines suffered the agonies of the morally upright woman drawn into extra-marital love, which was one favorite way sentimental novels depicted the impossibility of reconciling the private freedom to pursue self-expression with the public freedom to contribute to the social collective. Stendhal and Balzac would appropriate the struggles of sentimental hero-

4. See Matlock's "Censoring the Realist Gaze" in "Critical Reception," p. 512.

5. Readers interested in Flaubert's ambivalent portrayal of Emma may compare her to the heroine of *The Female Quixote* by Charlotte Lennox (1752), whose extravagant and comical behavior provoked by a diet of heroic romances simultaneously offers a feminist antidote for the strictures placed on genteel women by domestic ideology.

6. Jules de Gaultier, *Le Bovarysme* (Paris: Mercure de France, 1902), 17, my translation.

ines but debunk their tragic tone, showing their conflicts to be motivated by passions rather than ideals, and offering a morality of compromise and adaptation. When Flaubert depicts Madame Bovary seeking self-realization through love affairs, choosing sordid partners in the bargain, he continues Stendhal and Balzac's hostile takeover of a female-dominated sentimental tradition.

The realist aspect of Flaubert's practice impressed his contemporaries. In the words of the important critic Saint-Beuve, "the ideal is gone, the lyrical has died out; it can no longer hold us. Stern and implacable truth has entered art as the last word of experience."⁷ Flaubert's novel offered the "serious imitation of the everyday," proposed Erich Auerbach in an essay from 1937 almost entirely devoted to *Madame Bovary*, which proved the kernel of his classic *Mimesis* establishing the importance of realism as a long-standing pattern in the Western literary tradition.⁸ And yet, even as Flaubert took up the realist poetics of detailed description, wielding "the pen like others the scalpel" in Sainte-Beuve's words, Franco Moretti has pointed out that Flaubert's novels dismantle the realist celebration of compromise and the struggle to succeed.⁹ In *Madame Bovary*, Flaubert shows realist compromise as cowardly as sentimental suffering is deluded. Emma's absolute pursuit of the ideal may be realist in its style but when Flaubert handles the quintessential realist plot of lost illusions, he makes the ability to know and manipulate society the reward of creatures who are embodiments of cliché and convention, like the pharmacist Homais, rather than the elite privilege of amoral supermen epitomized by Balzac's Vautrin.

Flaubert takes his authorial distance from the narrative strategies of Balzac and Stendhal on the level of his novel's form as well as its content. He perfects a heightened use of a tactic Roland Barthes has called *the effect of the real*.¹ With this phrase, Barthes designates the realist procedure of drafting descriptions to include details that play no role in the forward movement of the action and that thus appear to be motivated simply by their existence in the world outside the novel. In Flaubert's use of the gesture, exemplified by the description of Charles Bovary's cap at the novel's opening, the details can verge on absurdity, pointing to the generative power of language and puncturing the illusion that description "simply" reproduces the real. Flaubert is also famous for intensify-

7. Charles Augustin Saint-Beuve, "Madame Bovary, by Gustave Flaubert," cited in *MB*, p. 392.

8. Auerbach's seminal essay originally was published in a Turkish philological journal and appears in this Norton Critical Edition in English translation for the first time. See page 423.

9. Sainte-Beuve, *MB*, p. 403. Moretti makes this point, applicable to *Madame Bovary*, through discussing *The Sentimental Education*. See "Critical Reception," p. 455.

1. Barthes offers this definition in "The Effect of the Real"; see "Critical Reception," p. 449.

ing *free indirect style*, a technique in which the omniscient narrator effaces his or her narrative presence in order to be better able to enter into characters' consciousness and represent their thoughts. When Flaubert uses this technique in dramatic scenes of *Madame Bovary* like the agricultural fair, the reader sometimes loses the ability to pinpoint whether the sentiments and judgments expressed belong to the character or the narrator. Jonathan Culler underscores how Flaubert's free indirect style verges on a corrosive irony, where it becomes difficult to establish the perspective from which a phrase means something other than it says.²

With poetic strategies calling attention to language as a medium that must itself be reckoned with, Flaubert helped to shape the modernist notion that artistic and literary expression could serve as what Richard Terdiman calls "counterdiscourse," exposing and resisting dominant ideology.³ Flaubert pursued his attack in how he drafted the novel's minor characters, who offer pointed delineation of social types well known to his readers. Charles Bovary's father, the tattered, aging, Napoleonic soldier, whose principal occupations are lounging and womanizing, or the lustful and avaricious notary Guillaumin recall the figures peopling contemporary satires of French manners, found in satirical newspapers and anthologies like *Les Français peints par eux-mêmes* and *Le Diable à Paris*, illustrated by such famous caricaturists as Honoré Daumier, Jean-Jacques Grandville, Henri Monnier, and Paul Gavarni. Flaubert also shared the project of counterdiscourse with Baudelaire, who recognized Flaubert's rebellious energy in his review of the novel at the time it first appeared. Baudelaire's own great work of counterdiscourse, *Les Fleurs du mal*, which delineates the sufferings of a Romantic consciousness in a post-Romantic age, was published in 1857, the same year as *Madame Bovary*.

One practice Flaubert borrows intact from realism is the privilege accorded sensual and above all visual appearance. With their scrutiny of materiality, realist novelists capture an allure that Karl Marx identifies as distinct to modern society, in which human relations congeal and become hidden in objects that people make and exchange, leading these objects to exert a fascination beyond the ability to fill a need. Marx called this fascination commodity fetishism, linking it to a moment in the expansion of capitalism when the direct interface of buyers and producers has become abstract and distanced, entirely expressed and experienced through the circulation of commodities. One legacy of the heightened im-

2. See the selection from Culler in "Critical Reception," p. 479.

3. Terdiman explores the material conditions shaping this stance in his selection in "Critical Reception," p. 492. Terdiman chooses the term "counterdiscourse" to make the point that these cultural acts of rebellion are deeply bound up in the structures they attack.

portance of visuality in *Madame Bovary*, as Robert Stamm details, has been the book's fascination for directors across the twentieth century. Cinema is a medium even more ideally adapted than the novel for the Bovaryian type of fantasy life, where imagination and reality merge for the viewer into one experiential *durée*.⁴

Flaubert takes commodity fetishism as the subject matter of his novel when he depicts Emma's spiraling orgies of consumption on credit to console herself for her lost illusions. One manifestation of the premium capitalism places on the production of surplus value is the value accorded novelty, when consumers journey, in Baudelaire's words, "to the depths of the abyss, Heaven or Hell, what matter . . . to find the new."⁵ In *Madame Bovary*, Homais embodies the reductively optimistic doctrine of Progress that is one characteristic expression of the value placed on the new in the nineteenth century. But as Baudelaire's sublime rhetoric indicates, the pursuit of novelty can have a demonic character when taken to its limit, edging the frightening experience of obsession when time becomes at once repetitive, overly full and yet constantly threatening to spin out of control. Avital Ronell diagnoses Emma's unbridled consumption as part of more generalized patterns of addiction that lead from the capitalist ethos to its subversion.⁶ These addictions are nonproductive and eventually result in loss instead of surplus; they are a kind of radical "expenditure," to cite the term coined by Georges Bataille.⁷

Emma's blowouts are at once social and psychological in cause, since they compensate for the limited possibility offered to ambitious and energetic middle-class women in the nineteenth century. That Emma's love affairs result in exchanges of letters is in keeping with Emma's own fascination with novels and with the fact that literature was one long-standing avenue for middle-class women seeking self-realization. Naomi Schor has connected Emma's choice of correspondence as a genre with a tradition of the epistolary novel reaching back to the eighteenth century, where female characters figure centrally and where women writers were active contributors.⁸

Madame Bovary's poetics are, however, quite different from the epistolary form, with the premium it places on spontaneity and immediacy, or what Samuel Richardson, over one hundred years be-

4. See the selection from Stam's "Madame Bovary Goes to the Movies" in "Critical Reception," p. 535.

5. Charles Baudelaire, "Le Voyage," in *Les Fleurs du Mal*, my translation. Both French and an English translation are available in *Les Fleurs du Mal*, trans. Richard Howard (Boston: Godine, 1982), 157 [English], 335 [French].

6. See Ronell's selection in "Critical Reception," p. 524.

7. See Bataille's essay on "La Dépense," in *Visions of Excess*, trans. and ed. Allan Stoekl (Minneapolis: U of Minnesota P), 116–29.

8. See Schor's analysis in "Critical Reception," p. 499.

fore Flaubert, had called “writing to the moment.” Throughout Flaubert’s own letters from the five long years of *Madame Bovary*’s composition sampled in this edition, we find him cultivating the legend that he struggled relentlessly to perfect his novel’s style. “Last week I spent *five days writing one page*,” he declared to his lover, the writer Louise Colet.⁹ For Flaubert, the desk-bound writer became a hero in what Flaubert depicted as the martyrdom of the writing process, nailed to his desk, endlessly honing passages to achieve a limpid, harmonious prose purged of cliché.¹ In its allegiance to the middle-class value accorded to work, the image of Flaubert throwing himself on his sofa exhausted from the struggle to craft a sentence is a version of artistic heroism markedly different from the visionary Romantic rebel.² Flaubert understood writing as hell because the writer’s tool, language, was imperfect. “The human tongue is like a cracked cauldron on which we beat out tunes to set a bear dancing when we would make the stars weep with our melodies,” *Madame Bovary*’s narrator declares in a pathetic vein that departs markedly from the novel’s pervasive irony (*MB*, 138).³

In emphasizing at once social representation and style, Flaubert conjoins realism and aestheticism. These two distinct stances of artists and writers each took on heightened appeal during the 1850s, in the wake of the revolutions that swept across Europe in 1848. Intellectuals were active participants in these revolutions, seeking to implement the program of a socially conscious Romanticism dedicated to the pursuit of freedom and democratic political enfranchisement. Instead, they discovered the gap between aesthetics and politics, and the class interests pitting upper against lower classes, even though the upper classes, at this point in large measure bourgeois, were imbued with liberalism’s inclusive ideology of universalism. In France, the death knell of the Revolution of 1848 was the election of a new Emperor, Napoleon III, the nephew of Napoleon.

The failure of 1848 enhanced the prestige of an aesthetic depicting life as it was rather than life as it should be. The notion of “realism” was coined in the 1850s in the context of debates around painting, and the art critic Champfleury’s polemical *Le Réalisme*, like *Madame Bovary*, was published in 1857. This was also the year that Marx began work on the *Grundrisse*, whose introduction emphasized the importance of attending to the “real” economic and social relations that structured a society, setting up Marx’s object of study as the question of “material production.” Attending to materi-

9. Letter, p. 304 in *MB*.

1. See, for example, *MB*, p. 303: “I love my work . . . as an ascetic loves the hair shirt that scratches his belly.”

2. See Roland Barthes’s comments on Flaubert’s sentences in *Writing Degree Zero*.

3. “The human tongue” is a translation of *la langue* that means at once the human organ and language.

ality points in the direction of aestheticism as well as realism, since form is also material. To show it as the creative substratum of art, however, requires different procedures than the effacement of technical means facilitating art's ability to open a window onto reality. Part of Flaubert's fascination as a writer is that he explores both these aspects of the material, putting into productive tension attention to the density of language and attention to its ability to serve as a vehicle of mimetic representation.

With its plot of lost illusions set across the decade culminating in 1848, *Madame Bovary*, written in the years immediately following Napoleon III's accession to power, is a historical novel with a subterranean connection to the destruction of revolutionary ideals. Flaubert was to draw closer to an explicit portrayal of the bitterness of revolutionary failure in his subsequent novels. In *Salammbô* (1862), he chose the ancient trading hub of Carthage as the backdrop for a failed worker's revolt, presenting a vision of history as implacable class struggle where the strong crush the weak, even as the novel's oriental setting showcased his pursuit of the materiality of the detail into the dust of archaeological exoticism. The hopes and failures of the generation of 1848 became the explicit subject of *L'Education sentimentale* (1869). Using the historical novel's tactic initiated by Walter Scott of following a middle of the road figure swept up in social upheaval, Flaubert made his Waverley Frédéric Moreau, a passive young man beguiled equally by Romantic ideals and dreams of Balzacian social climbing. Through Moreau's trivialized tale of lost illusions amid the turmoil of 1848, Flaubert offered a panorama of the *Realpolitik* of revolution in the nineteenth century, where ideals deteriorate into entropy mixed with self-aggrandizement, and where art, financial affairs, theater, and revolution all prove occasions for profiteering.

Madame Bovary was Flaubert's first full-length published work, though he had shown interest in writing from the time he drafted some thoughts on the seventeenth-century playwright Corneille at the age of eleven in 1832. In 1849, he finished the first project of his maturity, *La Tentation de Saint-Antoine*, a stylized drama on biblical subject matter. The play now seems prescient of symbolist and decadent literature, but it was not to appear until 1874, six years before his death. It was panned by his literary friends when he first shared it with them on its completion in a reading that lasted thirty-two hours. Instead of such rarified subjects, they counseled, why didn't Flaubert take an ordinary and down to earth subject, a friend's tragic love affair, for example, writing about it in a natural, almost colloquial way?⁴

4. Introduction by René Dumesnil to *La Tentation de Saint-Antoine* in Flaubert, *Oeuvres* (Paris: Bibliothèque de la Pléiade, 1988–89), 13.

While then on a tour of the Middle East, as befit a worldly man of the time, Flaubert was preoccupied with how to leave his own imprint on unhappy extramarital passion that was, after all, the stock in trade of novels of private life across the centuries. "I am obsessed," Flaubert told his traveling companion, the writer, Maxime Du Camp, and Du Camp describes Flaubert's "Eureka" in the process of contemplating the Second Cataract of the Nile, when he hit upon his heroine's name.⁵ One thing that came into focus against exotic landscapes was the social interest of his own provincial Normandy, which, as Stephen Heath observes, takes on importance precisely in its lack of opening to the outside world and its repetitive, monotonous time.⁶ The role played by the Orient in defining the narrow compass of *Madame Bovary* finds its way into the novel's images of adventuring and far-flung travel that Flaubert offers to convey his heroine's confinement and her yearning to escape. Flaubert emphasized the novel's focus on the provinces from its opening subtitle, *Moeurs de province*, defining his subject with the untranslatable *moeurs*, which knots together morals, manners, customs, habits, and ways of life.

When Flaubert completed *Madame Bovary* after a five-year composition process, he sent it off to a literary journal, *La Revue de Paris*, co-directed by Du Camp. No sooner had the novel been accepted for serial publication than its directors suggested rewrites and sought authority to cut its "useless" details.⁷ A first installment of the novel appeared after Flaubert disdained to answer criticism. One cut, however, was effected over Flaubert's objections that Flaubert considered important enough to register in print. The journal editors suppressed as scandalous the details of the first clandestine rendez-vous between Emma and her second lover, the clerk, Leon. This rendez-vous occurs in a black carriage that Flaubert depicts driving mournfully through the empty streets of Rouen and the surrounding countryside with its shade drawn, "more tightly sealed than a tomb and tossed around like a ship on the waves" (*MB*, 177). When Flaubert replied, he used a racialized figure to express the elemental savagery of his novel's attack on contemporary society: "You are objecting to details, whereas actually you should object to the whole. The brutal element is basic, not incidental. Blacks cannot be made white, and you cannot change a book's blood. All you can do is to weaken it."⁸

5. Introduction by Dumesnil to *Madame Bovary*, in Flaubert, *Oeuvres*, 273.

6. See Heath's selection in "Critical Reception," p. 461.

7. Introduction by Dumesnil to *Madame Bovary*, in Flaubert, *Oeuvres*, 278. The emendations implemented by the *Revue de Paris* can be found in the Garnier *Madame Bovary*, edited by Claudine Gothot-Mersch. More recently, see the useful 1994 edition put out by the Imprimerie Nationale Editions, edited by Pierre-Marc de Biasi.

8. To Léon Laurent-Pichat, Croisset, between December 1 and 15, 1856, *MB*, pp. 310–11.

Despite the journal's precautions, the government decided to prosecute *Madame Bovary* for immorality in January 1857. In a practice common at the time, when the government used literary criteria as a tool of political repression, censors halted the publication of the novel along with *La Revue de Paris*, a periodical known for politics critical of the imperial regime. A trial ensued, in which the novel was charged by the public prosecutor, Ernest Pinard, with "outrage à la morale publique et religieuse et outrage aux bonnes moeurs" [offense to public morality and religion and offense to morality]. In offering intensive contemporary readings of the novel, the trial is of interest to literary critics as well as to cultural historians. This Norton Critical Edition contains the complete trial transcripts in a new translation by Bregtje Hartendorf-Wallach. Accompanied by notes elucidating the works cited as points of comparison by both prosecution and defense, Hartendorf-Wallach's translation reveals how Flaubert's novel is embedded in the literary contexts of its time, and how the question of Flaubert's realism is at the heart of contemporary perceptions about the novel's obscenity.

When Dominick LaCapra studies *Madame Bovary* from the vantage point of the trial, he makes evident that contemporaries found Flaubert's evasive free indirect style particularly disturbing, for it resulted in a morally irresponsible narrator who did not offer a firm condemnation of the novel's events.⁹ The prosecutor, Pinard, interpreted this irresponsibility as Flaubert's scathing portrayal of social values. In a world where husbands are stupid, "public opinion is personified in a grotesque being," and "religious sentiment is represented by a ridiculous priest," "a single person is right, rules and dominates," the scandalous Emma Bovary.¹ The distinguished politician and attorney, Marie-Antoine Sénard, defended Flaubert's book as "honnête" a word implying at once honest and honorable. He lauded the novel for displaying the bitter truths of existence, which carry a moral lesson. Flaubert was eventually acquitted in a mixed judgment acknowledging the book's transgressions but valuing its refined style, along with the good character of the writer.²

In April 1857 *Madame Bovary* was issued in book form by the prestigious publishing house headed by Michel Lévy. It met with success, although some critics objected variously to its immorality, its romanticism, its excessive detail, and the writer's excessive distance from his material.³ Since then, the novel has gone on to

9. See LaCapra's contribution in "Critical Reception," p. 470.

1. Trial proceeding in French, appendix to the Pléiade *Madame Bovary*, 633.

2. Even before Baudelaire was arraigned for *Les Fleurs du mal* later that year, the poet was conscious that he ran risks similar to Flaubert. Readers will find a dossier around Baudelaire's trial in the appendix to volume I of Charles Baudelaire, *Oeuvres* (Paris: Bibliothèque de la Pléiade, 1975), 1176–1224.

3. On the work's reception, see the selection from Paul de Man's introduction to the 1965 Norton Critical Edition, in "Critical Reception," p. 391.

enduring international literary fame. In this edition's "Criticism," responses by Henry James and Mario Vargas Llosa indicate the work's impact on the most important novelists of the twentieth century in Europe and the Americas. The novel has remained a favorite with readers and writers into the present, when its portrayal of the difficulty of distinguishing between fiction and reality is framed as anticipating postmodern interest in the essentially constructed nature of experience. In Europe, a recent series of narratives have replayed the events of *Madame Bovary* from the perspectives of other characters besides the heroine and invented alternative scenarios.⁴ Woody Allen puts his finger on the pulse of the postmodern renewal of Flaubert's work when he creates one Kugelmass, a dissatisfied professor of humanities at New York's City College, who manages briefly to realize his Bovaryesque fantasy of seducing Madame Bovary to the point of actually himself entering the pages of the novel: "What he didn't realize was that at this very moment students in various class rooms across the country were saying to their teachers, 'Who is this character on page 100? A bald Jew is kissing Madame Bovary?'"⁵

When literary critics assessed the interest of the novel in the middle decades of the twentieth century, they emphasized its stylistic brilliance, praising it as a realization of Flaubert's ambition to write a book that would be "dependent on nothing external, which would be held together by the strength of its style."⁶ Yet to understand Flaubert's achievement, it is imperative also to understand how his novel absorbs the variegated contexts of its present. When Flaubert described his work of composition, he reported that besides anguishing over diction and phrasing, he observed the minutiae of provincial life down to the "cigar butts and scraps of pâté" littering a picnic site, and sifted through material documenting the society represented in his novel, from contemporary treatises on surgery and medicine to the fantasy world of sentimental historical romances for girls and swashbuckling seafaring romances for boys.⁷ In *Madame Bovary* and its critical reception, readers will see the novel's power as what might be called an *edge*, at once a seam making visible the social practices and the discursive contexts in which it takes shape, and a tendentious blade turned against pretension and ideological mystification. *Madame Bovary* was Flaubert's first

4. These works include *Mademoiselle Bovary* (Raymond Jean, 1991), *Mademoiselle Bovary* (Maxime Benoit-Jeannin, 1991), *Monsieur Bovary* (Laura Grimaldi, 1991), *Madame Homais* (Sylvère Monod, 1987), and *La Fille d'Emma* (Claude-Henri Buffard, 2001).

5. Woody Allen, "The Kugelmass Episode" in *Side Effects*, cited in Jonathan Culler, "The Uses of *Madame Bovary*," in *Flaubert and Postmodernism*, eds. Naomi Schor and Henry F. Majewski (Lincoln: University of Nebraska Press, 1984), 10.

6. Flaubert, Croisset, January 16, 1852, *MB*, p. 300.

7. Flaubert, Trouville, August 14, 1853, *MB*, pp. 306–07.

try at a project he would pursue until the end of his life with his unfinished *Bouvard et Pécuchet*: to inventory and quarantine, if not defuse, the stereotypes of his modernity.

Margaret Cohen
June 2004

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