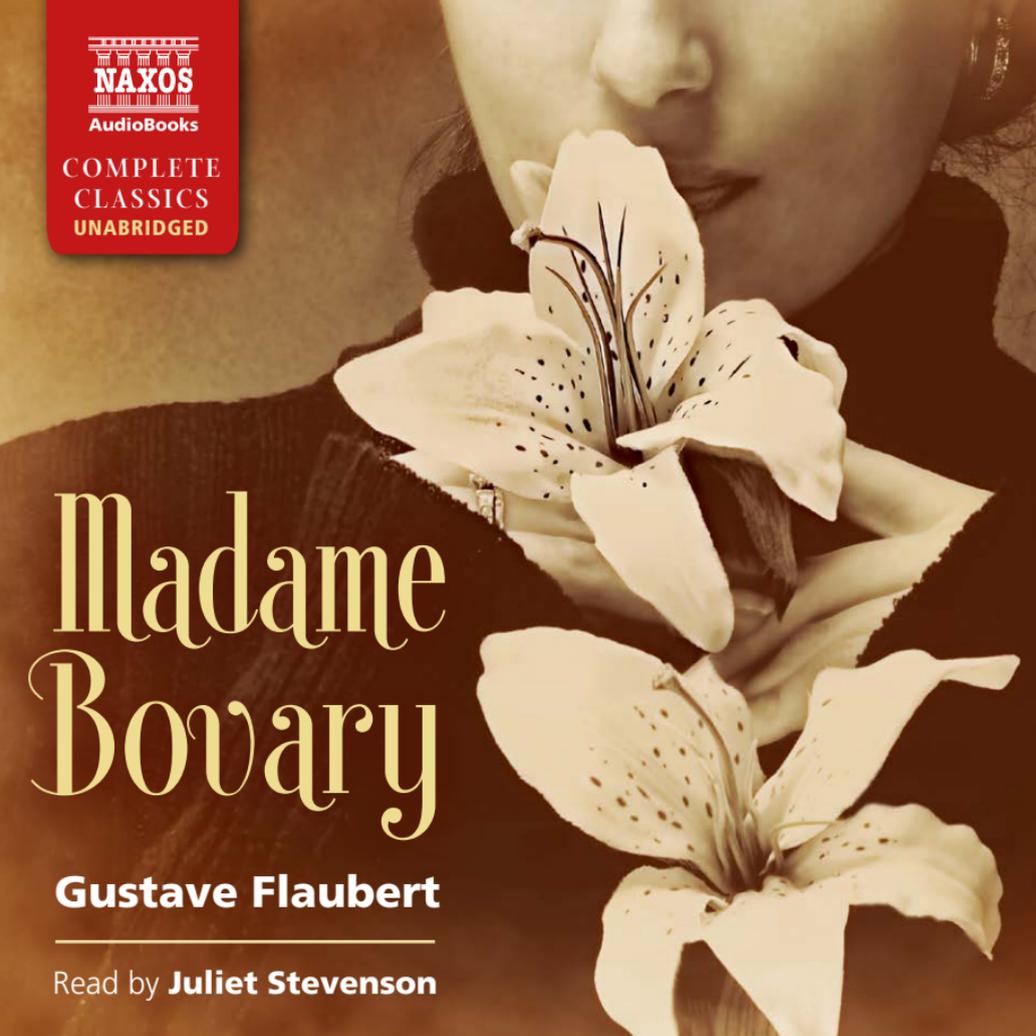




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AudioBooks

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Madame Bovary

Gustave Flaubert

Read by **Juliet Stevenson**

CD 1

1	Part 1, Chapter 1	8:10
2	Once married, he lived for three or four years...	7:17
3	It would now be impossible for any of us to remember...	9:14
4	Chapter 2	7:01
5	The fracture was a simple one...	6:54
6	She always accompanied him to the first step...	7:01
7	Chapter 3	7:37
8	Going home at night, Charles went over her words...	6:40
9	Chapter 4	7:30
10	Until night they ate.	6:15
11	Chapter 5	5:19

Total time on CD 1: 79:06

CD 2

1	Charles, in the street buckled his spurs...	3:11
2	Chapter 6	6:50
3	In the music class, in the ballads she sang...	6:09
4	Chapter 7	8:38
5	When she had thus for a while struck the flint...	7:10
6	Chapter 8	8:56
7	Dancing had begun. Guests were arriving.	9:19
8	Charles dragged himself up by the balusters.	7:50
9	Chapter 9	7:02
10	The lad from the posting house who came to groom...	6:38
11	Besides, she was becoming more irritated with him.	7:39

Total time on CD 2: 79:30

CD 3

1	Sometimes in the afternoon outside the window...	8:44
2	Part 2, Chapter 1	7:00
3	But that which most attracts the eye...	7:26
4	Six o'clock struck. Binet came in.	9:00
5	Chapter 2	7:38
6	Leon, in fact, lodged at the chemist's...	8:11
7	Chapter 3	8:28
8	Whilst she was getting well...	9:25
9	Emma's child was asleep in a wicker-cradle.	9:22
10	Chapter 4	3:52

Total time on CD 3: 79:11

CD 4

1	First they played some hands at trente-et-un...	5:44
2	Chapter 5	5:01
3	The next day, at dusk, she received a visit...	8:03
4	It was the same on the following days...	9:07
5	Chapter 6	9:16
6	'Why?' And she looked like one awaking from a dream.	10:49
7	When the moment for the farewells had come...	10:19
8	Chapter 7	10:17
9	Emma was leaning out at the window...	10:51

Total time on CD 4: 79:33

CD 5

1	Chapter 8	9:24
2	Rodolphe, having caught sight of him from afar...	8:47
3	Madame Bovary again took Rodolphe's arm...	8:31
4	'But, gentlemen,' continued the councillor...	9:04
5	The square as far as the houses was crowded...	8:19
6	Rodolphe was pressing her hand...	6:35
7	He saw her again in the evening during the fireworks...	6:02
8	Chapter 9	7:46
9	As soon as he felt the ground, Emma's horse set off...	8:06
10	The shades of night were falling...	5:58

Total time on CD 5: 78:40

CD 6

1	One morning, when Charles had gone out...	3:46
2	Chapter 10	7:47
3	All through the winter, three or four times a week...	6:50
4	It was the time of year when old Rouault sent his turkey...	7:06
5	Chapter 11	7:58
6	The evening was charming, full of prattle...	8:22
7	Abbé Bournisien, hearing that he was growing worse...	8:58
8	Bovary during this time did not dare to stir...	6:48
9	Chapter 12	9:32
10	Then she had strange ideas.	11:26

Total time on CD 6: 78:38

CD 7

1	When he came home in the middle of the night...	6:57
2	At length the Saturday before arrived.	6:59
3	Chapter 13	9:47
4	Madame Bovary, when he got to her house...	7:30
5	The chemist, at the tumult which broke out...	8:04
6	Chapter 14	8:38
7	The curé marvelled at this humour...	9:01
8	He was, in fact, a good fellow...	9:12
9	Chapter 15	6:21
10	From the first scene he evoked enthusiasm.	6:57

Total time on CD 7: 79:34

CD 8

1	The smell of the gas mingled with that of the breaths...	8:26
2	Part 3, Chapter 1	9:31
3	It was like the sky when a gust of wind drives the clouds...	9:15
4	The next morning, at the open window...	9:02
5	Madame Bovary put up her eyeglasses.	9:01
6	Chapter 2	10:47
7	Emma, giving up all chance of hearing any details...	7:52
8	As soon as they were alone...	5:23
9	Chapter 3	5:29
10	Chapter 4	3:36

Total time on CD 8: 78:29

CD 9

1	It was about this time, that is to say, the beginning of winter...	4:03
2	Chapter 5	7:57
3	How they loved that dear room, so full of gaiety...	8:11
4	Charles at home was waiting for her...	7:56
5	One day, however, Monsieur Lheureux met her...	8:30
6	Emma opened the window, called Charles...	7:19
7	Chapter 6	9:35
8	They gradually came to talking more frequently...	8:04
9	Lheureux sat down in a large cane arm-chair...	9:29
10	These were her gala days.	8:22

Total time on CD 9: 79:33

CD 10

1	When she got home, Félicité showed her...	5:41
2	Chapter 7	7:22
3	The weather was fine.	8:03
4	She reached the notary's gate quite breathless.	8:57
5	This thought of Bovary's superiority to her...	8:52
6	Chapter 8	10:02
7	She went out. The walls trembled...	8:48
8	Charles noticed that at the bottom of the basin...	9:33
9	The apparition of a god would not have caused...	7:59

Total time on CD 10: 75:24

CD 11

1	Public attention was distracted by the appearance...	7:32
2	Chapter 9	11:02
3	Charles remained alone the whole afternoon...	9:35
4	Chapter 10	6:25
5	People were at the windows to see the procession pass...	8:51
6	Chapter 11	6:50
7	The blind man, whom he had not been able to cure...	7:43
8	Opposite his house, flourishing and merry...	9:06

Total time on CD 11: 67:10

Total time on CDs 1–11: 14:14:48

Gustave Flaubert

(1821–1880)

Madame Bovary

Gustave Flaubert was born in 1821 in Rouen. He was the younger son of a doctor and at eighteen was sent to study law in Paris. Ill health forced him to abandon his studies, but Flaubert was not disappointed to be able to return home to live with his widowed mother at Croisset where he spent his life writing. He died in 1880.

For Flaubert, writing *Madame Bovary* was an attempt to compose a novel more perfect than any other. His aim was to create a style of prose as ‘unchangeable’ and rhythmic as poetry in order to express a new level of psychological truth. Flaubert thus set to revolutionise the form of the novel, striving, as he put it, ‘to give psychological analysis the rapidity, clarity and passion of a purely dramatic narration’.

Flaubert began writing *Madame Bovary* in 1851. He wrote much of the

book in seclusion at his family estate in Croisset. Here he could be ‘alone like a hermit and as tranquil as a god’. His daily routine would consist of rising at noon, taking meals with his dog, smoking fifteen pipes a day, and going to bed at four in the morning. Yet even such practices couldn’t hide the agony of writing. Unable to remain distanced from the situations he was trying to evoke, Flaubert would often go into strange fits, calling out and shouting as he wrote. In a letter to his lover Louise Colet, he described how, when composing the scene of the agricultural fair, he was so engrossed in the action, and was shouting so loudly, that he feared that he, like his heroine, might suffer an attack of nerves. Such emotional engagement meant that work was slow, with days spent over single sentences and weeks over pages.

On October 1st 1856 the first

instalment of the book was published in Maxine du Camp's *Revue de Paris*. There was immediate uproar, as subscribers were outraged by Flaubert's new commitment to truth and stylistic accuracy. Could such a woman as Emma exist in beautiful France, they demanded. Cuts had to be made including the scene where Emma and Léon ride around Rouen in a hired cab indulging in indiscreet passions. Yet despite these cuts, Flaubert was summoned before an investigating magistrate and informed that he was subject to indictment for transgressing against morality and religion. The most serious charge was that he had written a mockery of the holy sacrament by introducing the raucous song of the blind beggar that is heard over the sound of Emma's last rites.

After an impassioned defence by his lawyer Jules Senard, Flaubert was eventually acquitted. The court was forced to recognise the book's seriousness and the fact that the passages in question were consistent with the individual characters. The trial, however, made the book notorious across France. When Michael

Levy finally published it in full in 1857, it proved to be a huge commercial success. The book sold thousands of copies across Europe with the alleged result that in Hamburg cabs hired by courting couples were called Bovarys.

The success of *Madame Bovary* meant that Flaubert had realised his aim of creating a beautiful and sensitive style that could encompass a new degree of honesty. 'Everything one invents is true,' he wrote to Louise, 'my poor Bovary, without a doubt, suffers and weeps in twenty French villages at the same time, at this very hour.'

She does so still.

Notes by Heather Godwin



Juliet Stevenson, one of the UK's leading actresses, has worked extensively for the Royal Shakespeare Company and the Royal National Theatre. She received an Olivier Award for her role in *Death and the Maiden* at the Royal Court, and a number of other awards for her work in the film *Truly, Madly, Deeply*. Other film credits include *The Trial*, *Drowning by Numbers* and *Emma*. For Naxos AudioBooks, she has recorded *Lady Windermere's Fan*, *Sense and Sensibility*, *Emma*, *Northanger Abbey*, *Persuasion*, *Stories from Shakespeare*, *To the Lighthouse*, *Bliss and Other Stories*, *The Road Home* and *Middlemarch*.

Credits

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