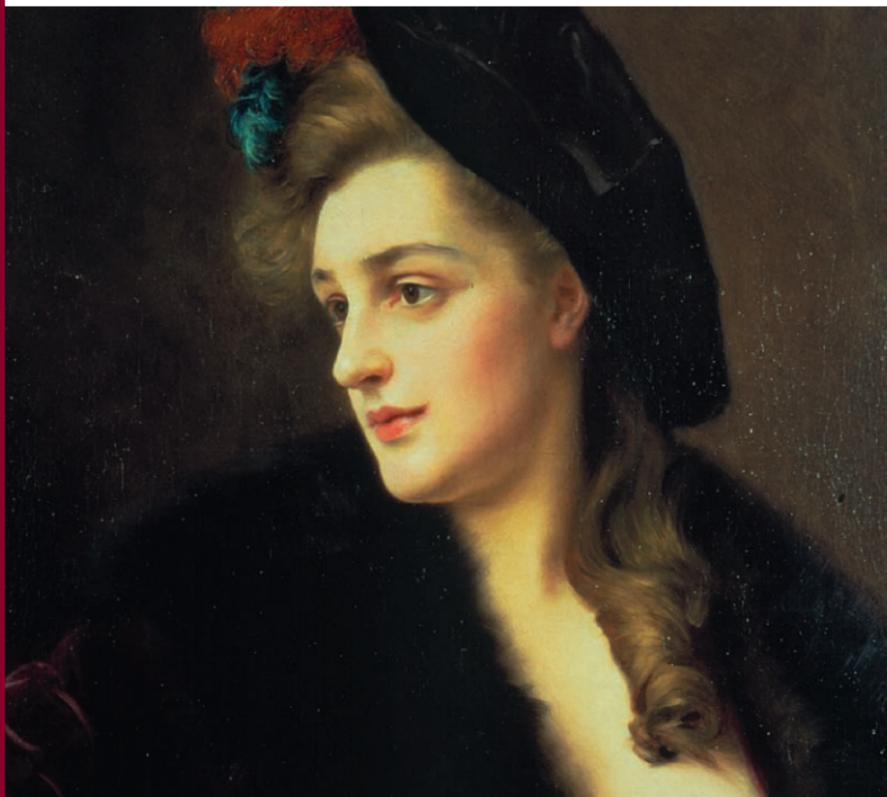


**NAXOS**
AudioBooks

Gustave Flaubert
Madame Bovary

Read by **Imogen Stubbs**

**CLASSIC
FICTION**



NA417812D

1	A new boy at school	6:50
2	A broken leg at a farm at Les Bertaux	7:51
3	A return to the farm: the daughter of Père Rouault	7:58
4	M. and Mme Bovary arrive at Tostes	2:21
5	The childhood of Emma Bovary	4:19
6	An unemotional marriage	5:22
7	A party at the home of the Marquis d'Andervilliers	7:28
8	Emma learns to waltz	4:48
9	The mediocrity of daily life	7:15
10	Yonville L'Abbaye	6:52
11	Emma got out first...	4:48
12	The first months at Yonville	4:36
13	M. Leon crosses the square	5:39
14	Léon and M. Lheureux approach Emma	6:13
15	Emma Bovary undergoes a change	6:48
16	Emma's flighty ways	3:17
17	The arrival of M. Rodolphe Boulanger of La Huchette	4:57
18	The Agricultural Show	9:34
19	Six weeks later	4:58
20	Out riding	5:57
21	Emma takes the initiative	6:31
22	A letter from Père Rouault	2:00

23	Homais suggests an operation	5:32
24	An amputation	5:00
25	Emma's passion renewed	8:37
26	Never had Madame Bovary looked so beautiful	6:37
27	A letter among the apricots	7:45
28	Bills, bills	5:00
29	The visit to the <i>The Bride of Lammermoor</i> at Rouen	8:26
30	Léon in pursuit	7:20
31	A ride in a cab	5:31
32	A death in the family	5:48
33	M. Lheureux visits	5:01
34	Emma returns to music – in Rouen	6:56
35	Deceits and financial involvement	2:56
36	Deceits continued	8:39
37	Charles searches	3:10
38	The bills continue to come	9:32
39	Financial desperation	10:15
40	A final plea	4:13
41	A visit to the chemist's shop	10:15
42	The priest arrives	5:42
43	Let nature have her way	10:07
44	Life without Emma Bovary	12.33

Total time: 4:39:08

Gustave Flaubert

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

The music on this recording is taken from the MARCO POLO catalogue

ALKAN 25 PRELUDES
Laurent Martin, piano

8.223284

Cover picture: Portrait of a Woman in a Hat, Gustave Jacquet.
Courtesy The Bridgeman Art Library, London.

Gustave Flaubert

Madame Bovary

Read by **Imogen Stubbs**

Set in the depths of rural France, Flaubert's masterpiece tells the story of a woman destroyed by love. In the context of provincial banality, Emma Bovary craves passion and intimacy, yet she finds only greed, betrayal and heartbreak. As one doomed love affair leads to another, we watch her stumble towards the terrible fate that awaits her.



Imogen Stubbs has worked extensively on stage in the West End and across the country, with major roles in *A Streetcar Named Desire* opposite Jessica Lange, *Uncle Vanya*, *Othello*, *Heartbreak House* and the title role in *St Joan*. Her major film credits include Viola in *Twelfth Night*, *Sense and Sensibility* and *Jack and Sarah*. She has been seen on TV in *Anna Lee*, *The Rainbow* and *The Browning Version*. She also reads *Tess of the d'Urbervilles* for Naxos AudioBooks.

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Abridged by Heather Godwin. Produced by Nicolas Soames
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4:39:08