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The Novel Map

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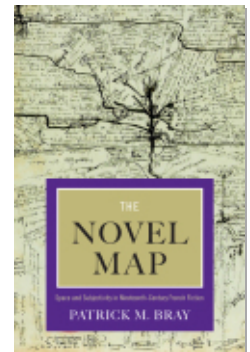
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NOTES

Introduction

1. Honoré de Balzac, *La Comédie humaine*, vol. 10 (Paris: Gallimard, 1979).

2. "I do not know, in truth, whether to attribute to the wine and the punch this kind of lucidity that allows me to survey instantaneously my whole life like a single painting where the figures, the colors, the shadows, the light, the halftones, are all faithfully rendered. . . . Seen from a distance, my life appears contracted by a moral phenomenon."

3. "I thought that it was necessary that . . . I reject as absolutely false everything in which I could imagine the least doubt . . . I wanted to suppose that there was nothing that was as we have imagined it . . . I resolved to feign that everything that had ever entered my mind was no more true than the illusions of my dreams . . . that I had no body and that there was no world or no place where I existed."

4. David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, Mass.: Blackwell, 1990), 250–54.

5. Henri Lefebvre, *La Production de l'espace*, 4th ed. (Paris: Anthropos, 2000), 386.

6. The scholarship that has developed to explain the temporal shock of modernity, especially in relation to Baudelaire, is too vast to elaborate here. Some of the best works are Ross Chambers's *The Writing of Melancholy*, Fredric Jameson's *The Seeds of Time*, David Harvey's *The Condition of Postmodernity*, and Elissa Marder's *Dead Time: Temporal Disorders in the Wake of Modernity*. Wolfgang Schivelbusch's *The Railway Journey: The Industrialization of Time and Space in the 19th Century* shows how the new technology of speed not only warped conventional views of time and space, but also forced into the public consciousness an acceptance of personal danger and mass disaster for the sake of progress.

7. Louis Marin, "The Autobiographical Interruption: About Stendhal's *Life of Henry Brulard*," *Modern Language Notes* 93, no. 4 (1978): 597–617.

8. Jacques Rancière, *Le Partage du sensible* (Paris: La Fabrique, 2000), 12.

Part I

1. "Le fil du récit n'étant pas rompu, ces ouvrages [*Journal, Souvenirs d'égotisme, Vie de Henry Brulard*] en dépit de leur ton et de leur variété présentent alors une sorte de biographie continue de Stendhal" (Henri Martineau, "Avertissement," in Stendhal's *Oeuvres intimes*, 8) ("The narrative thread unbroken, these works [*Journal, Souvenirs d'égotisme, Vie de Henry Brulard*] despite their styles and their variety represent a sort of continuous biography of Stendhal").

2. The citations from the *Vie de Henry Brulard*, the *Journal*, and the *Souvenirs d'égotisme* are taken from the Pléiade edition of *Oeuvres intimes*, edited by Martineau in 1955. The more recent, two-volume edition edited by V. Del Litto in 1981 integrates Stendhal's marginalia after 1821 to form a virtual *Journal*. Citations from this edition will be referenced as *Oeuvres intimes I* or *II*.

3. Michel Crouzet considers Brulard to be the portrait of Stendhal as a novel hero ("La *Vie de Henry Brulard* : La moins 'puante' des autobiographies? III," *Stendhal Club*, 135: 249).

Chapter 1

1. "After the *discourse* of generalities, 'I' will *then* write the *narrative* of singularities [604] . . . The writing of the narrative-text would be a sort of ontological argument: I cause myself to exist as text. Consequently, I do not yet exist, but I am going to be born as text. But don't I already exist as text because I have already written some general considerations? No, in fact, because general considerations are discourse whereas narrative—and only narrative—can make me come about [*ad-venir*], (de-)negatively, as an autonomous textual identity" (Marin, "The Autobiographical Interruption," 605).

2. "I found that my life could be summed up by these names, the initials of which I wrote in the dust, like Zadig, with my cane . . . : Virginie /Kubly/, Angela /Pietragrua/, Adèle /Rebuffel/, Mélanie /Guilbert/, Mina /de Griesheim/, Alexandrine /Petit/, Angeline, whom I never loved /Bereyter/, Angela /Pietragrua/, Métilde /Dembrowski/, Clémentine/, Giulia/. And finally, for a month at the most Mme Azur whose given name I have forgotten, and imprudently, yesterday, Amalia /B/. The majority of these charming beings have not honored me with their favor; but they have occupied my entire life to the letter. My works have followed them."

3. "One of her last actions was, one night when I was reading on my aunt Elisabeth's commode, at the spot marked H [on the accompanying sketch], the *Henriade* or the *Bélisaire* that my grandfather had just lent me, Séraphie cried out: 'How could someone give such books to this child! Who gave him this book?'"

4. "However, oh my reader, the whole problem lies in these five [*sic*] letters: B, R, U, L, A, R, D that form my name and concern my self-esteem. Let's suppose I were to write *Bernard*, this book would no longer be like *The Vicar of Wakefield* (its emulator in all innocence), only a novel written in the first person."

5. "Of the seventy-three epigraphs in the novel [*Le Rouge et le noir*], only fifteen are correctly attributed. Moreover, of these fifteen, two are inaccurately reproduced" (Jefferson, 109).

6. Stendhal may be referring to this passage of Sterne: "I declare I have been at it these six weeks, making all the speed I possibly could—and am not yet born" (Sterne, 37). *Tristram Shandy* is a first-person novel that privileges above all else the detours of narrative and lived time opposed to chronological time. Its manifold fragments prevent any possibility for closure (Christie McDonald, "Fractured Readers," 844). Shandy as narrator is present in language and text even before he is born, and thus is a subject only insofar as he is subject to language and text. The reference to *Shandy* renders closure impossible for Brulard,

as he is now an imitation of another text, itself the quintessential intertextual novel. As Nerval, in his narrator's own self-reflexive moment in *Angélique*, writes: “—Vous avez imité Diderot lui-même./—Qui avait imité Sterne . . ./” (Nerval, *Oeuvres I*, 239) (“—You have imitated Diderot himself./—Who imitated Sterne . . ./”). And of course the epigraph to Balzac's *La Peau de chagrin* is a visual citation of Captain Trim's drawing in the sand from *Tristram Shandy*.

7. Michael Sheringham, in his chapter on Stendhal in *French Autobiography: Devices and Desires*, groups the 170 sketches under the name “diagram” as a graphic and verbal representation (71). According to John Bender and Michael Marrinan in *The Culture of Diagram*, “a diagram is a proliferation of manifestly selective packets of dissimilar data correlated in an explicitly process-oriented array that has some of the attributes of a representation but is situated in the world like an object” (7). The term “diagram” is certainly appropriate, conveying the tension between the “dissimilar data” of the visual and the verbal, but it fails to recognize the spatial component of a map (which also exists in the world as an object). Beyle's drawings overwhelmingly depict spatial relations between himself and others in the past.

8. Béatrice Didier, preface to *Vie de Henry Brulard*, 14.

9. Twenty engravings of mostly Italian paintings are scattered throughout the manuscript, and are taken from the same collection as those found in the *Lucien Leuwen* manuscript. They are not included in most of the standard editions. There has been much debate as to whether the engravings placed apparently haphazardly throughout the manuscript were “intended” for publication, with most experts affirming that they are only simple partitions between chapters (Sheila M. Bell, “Stendhal's *Vie de Henry Brulard*: The Engravings—A Public or Private Matter?” *Modern Language Review* 93 [1998]: 356–69). Since the text clearly anticipates a posthumous publication, it is impossible to distinguish the “public” from the “private,” authorial intention from textual significance.

10. In his essay “Ce que disent les enfants” (*Critique et Clinique*), Gilles Deleuze explores the relationship between a child's relationship to space and to parents: “Or les parents aussi sont eux-mêmes un milieu que l'enfant parcourt, dont il parcourt les qualités et les puissances et dont il dresse la carte” (82) (“Parents are also themselves a place that the child explores, the qualities and powers of which he explores and for which he draws up a map”).

11. Deleuze, in *Foucault*, proposes that in all knowledge there exists a power play between visual representation and expressed language, best captured by the figure of a diagram (46–47). The tensions created by the “short-circuiting maps” expose the more general tensions between the “mathematical” representation of Brulard and Brulard's subjective self-knowledge.

Chapter 2

1. This is not meant to imply that there is an actual connection between this type of map and the works of Descartes himself, but rather a link between the function of these maps and Cartesian logic in *Brulard*.

2. “I found myself this morning, October 16, 1832, near San Pietro *in Montorio*, on the Gianicolo Hill, in Rome, there was a magnificent sun. A light

sirocco breeze, which was hardly perceptible, made a few small white clouds float above Mount Albano, a delightful heat dominated the air, I was happy to be alive. I made out perfectly Frascati and the Castel Gandolfo, which are four leagues from here, the Villa Aldobrandini where there is the sublime fresco of Judith by Domenichino. I see perfectly the white wall that marks the repairs made lately by Prince F. Borghese, the same one I saw at Wagram, colonel of a regiment of armored cavalry, the day when Mr. de Noue, my friend, had his leg carried off. Much further in the distance, I see the rock of Palestrina and the white house of Castel San Pietro, which used to be its fortress. Below the wall against which I lean are the large orange trees of the capuchin orchard, then the Tiber and the Priory of Malta, a little further on the right the tomb of Cecilia Metella, Saint-Paul, and the Cestius Pyramid. In front of me I see Santa-Maria-Maggiore and the long lines of Monte Cavallo Palace. All of ancient and modern Rome, from the Appian Way with the ruins of its tombs and its aqueducts to the magnificent Pincio gardens built by the French, is laid out to view.”

3. “San Pietro in Montorio. I admire yet again the view; it is *without comparison* the most beautiful in Rome: one sees everything admirably well and one sees Mont Albano and Frascati, Cecilia Metella, etc. There has to be a day with sun and clouds chased by the wind; then all the domes of Rome are one by one in the shadows and in the light.”

4. “I have seen houses in ruins elsewhere, as well as statues of gods and men: these are still men. All this is true: and yet, despite it all, I cannot often enough see the tomb of this great and powerful city without admiring and revering it. Caring for the dead is recommended to us; now, I have been nourished since my childhood with these here; I knew the affairs of Rome long before those of my own house. I knew the Capitol and its plan before I knew the Louvre, and the Tiber before I knew the Seine. The conditions and fortunes of Lucullus, Metellus, and Scipio fill my head more than those of anyone of my own country. They are all dead. So is my father, as entirely dead as they, and has become as distant from me and my life in eighteen years as they are in sixteen hundred.”

5. “Both [Montaigne and Freud] appeal to cartography to bring forward some pervasive and unsettling effects of psychogenesis. The birth of the subject, what is tantamount to a universal experience of life, is situated in a specific topography. The birth of the subject is always likened to an overlay of city-views of Rome” (Tom Conley, “A Suckling of Cities: Montaigne in Paris and Rome,” 168).

6. “When a memory reappears to the consciousness, it has the effect for us of a ghost whose mysterious apparition requires explanation by special causes. In reality, the adherence of this memory to our present state is entirely comparable to that of unperceived objects to objects that we perceive, and the *unconscious* plays in both cases the same type of role.”

7. Representation is, of course, problematic in Stendhal’s realist novels. Commenting on Stendhal’s famous formulation of the novel as a mirror led through a muddy road, Lawrence Schehr remarks that “the mirror is the locus of the imaginary . . . before the mirror reflects the same, and before it creates the simulacrum in which writing repeats the world, the mirror marks the unrepre-

resentable” (Schehr, 46). In Stendhal’s autobiography, however, the author can no longer hide behind the textual mirror as he did in the novel since the text is supposed to reflect the author himself.

8. “I see images, I remember the effects on my heart, but as for the causes and the physiognomy [defining characteristics], nothing. It is always like the frescoes of the [] in Pisa, where one can see quite well an arm and the portion next to it representing a head has fallen. I see *very clearly* a series of images, but without physiognomy except for whatever one they had related to me. What is more, I only see this physiognomy by the effect it had on me.”

9. “God [in English] grants me the following: . . . Article 7. Four times a year, he can change himself into whichever man he wants. . . . Thus, the privileged man will be able to, four times a year, and for an unlimited period each time, occupy two bodies at once.”

Part II

Chapter 3

1. In *Orientalism*, Edward Said sets Nerval apart from his contemporaries: “his Orient untied itself from anything resembling an Orientalist conception of the Orient, even though his work depends on Orientalism to a certain extent” (183). But even this dependence on the “Orientalist canon” is subverted: “His *Voyage* incorporates numerous pages copied out of Lane’s *Modern Egyptians*, but even their lucid confidence seems to dissolve in the endlessly decomposing, cavernous element which is Nerval’s Orient” (183).

2. Richard Holmes sees the mental breakdown of 1841 as the year Nerval’s personality split into a public, literary persona (Nerval) and a private, familial one (Labrunie) with the systematic use of his pseudonym Nerval (242).

3. To his father, from Constantinople, August 19, 1843: “Ce voyage me servira toujours à démontrer aux gens que je n’ai été victime, il y a deux ans, que d’un accident bien isolé” (*Oeuvres I*, 935) (“This trip will serve forever to demonstrate to people that I was only the victim, two years ago, of a very isolated accident”).

4. Gerald Schaeffer’s *Le Voyage en Orient de Nerval, étude des structures* provides an exhaustive study of this spiral structure. For an account of circuitous and spiral journeys during the Romantic era, see M. H. Abrams’s *Natural Supernaturalism*.

5. The words “narrator” and “Gérard” will be used to denominate the first-person pronoun of the text, distinct from yet undeniably related to the author Labrunie/Nerval.

6. “Hearing this word *leben*, I remembered that in German it means *life*. Lebanon also traces its name to this word *leben*, and owes it to the whiteness of the snow which covers the mountains, and which the Arabs, crossing the enflamed sands of the desert, dreamed of from afar as milk, as life!”

7. “It is a painful impression, as we travel further along, to lose city by city and country by country, this whole beautiful universe we have created for ourselves in our youth, through readings, paintings, and dreams. The world thus formed in the mind of the child is so rich and so beautiful, that it is hard to say

if it is the exaggerated result of learned ideas, or if it is the return of a memory of a prior existence and the geography of an unknown planet.”

8. “Egypt is a vast tomb, that is the impression it had on me upon reaching the beach at Alexandria, which, with its ruins and little hills, presents to the eyes tombs scattered on a cindered earth. Shadows draped with bluish shrouds circulate amid the ruins. . . . I would have preferred the memories of ancient Greece, but all of that is destroyed, razed, unrecognizable.”

9. One of the principal objections to Said’s argument is that it does not allow the possibility for dialogue between the (Western) subject and the (Oriental) object (Michael Richardson, “Enough Said,” 16). If Orientalists have created their own language for describing the Orient, then the “Oriental” subject is lost in the aporia between his or her own experience and the language of the Orientalist expert. As we will see, Nerval progressively loses any ties with Orientalist discourse as he “goes native” and slowly learns the language of experience, especially from his female slave Zeynab.

10. For an exhaustive analysis of allegory, see Angus Fletcher, *Allegory, The Theory of a Symbolic Mode* (Ithaca, N.Y.: Cornell University Press, 1964).

11. “It is a word that, depending on the intonation given to it, means all sorts of things; yet it cannot be compared to the English *goddam*, except to mark the difference between a people who are very polite and a nation who are at best very policed. The word *tayeb* means variously: *very well*, or *that’s fine*, *that’s perfect*, or *at your service*, the tone and especially body language add infinite nuances.”

12. “I asked her name . . . I was buying her name as well, naturally. ‘*Z’n’b!*,’ said Abd-el-Kerim. ‘*Z’n’b*’ repeated Abdullah with a big effort at a nasal contraction. I was unable to understand that the sneeze of three consonants could represent a name. It took me some time to guess that it could be pronounced Zeynab.”

13. “I like to lead my life like a novel, and I will voluntarily put myself in the position of one of those active and resolute heroes who at all costs want to create around themselves drama, the narrative knot, interest, action in a word. Chance, as powerful as it is, has never brought together the elements of a passable subject, and at most has it laid out the setting; thus, if we leave it to chance, everything fails despite the most perfect arrangements. Since it is conventionally understood that there are only two sorts of dénouements, marriage or death, lets us aim at least at one of the two . . . given that until now my adventures have almost always ended at the expository scene.”

14. Scott Carpenter, in *Acts of Fiction*, places translation at the center of Nerval’s preoccupation with otherness (111). He notes, in particular, that Gérard fires his dragoman in Cairo for manipulating his translations, yet affirms the same conduct for himself when he performs the role of dragoman for the reader, translating the “Histoire de la Reine du matin” (112).

Chapter 4

1. The heading Nerval himself gave was “Généalogie d’après des renseignements pris à Francfort, le plus récemment vers 1822” (“Genealogy based on

research conducted in Frankfort, most recently around 1822”). The manuscript is found at the Institut de France, in the Collection Spoelberch de Lovenjoul, D 741, folio 78. It measures approximately 12 cm by 21 cm. The other half of the manuscript page lists numerological facts about Napoleon’s life. The “Généalogie” (without the accompanying life of Napoleon) was first reproduced in Aristide Marie’s *Gérard de Nerval; Le poète—l’homme* in 1914, and then transcribed by Jean Richer in *Nerval: Expérience vécue & Création ésotérique* in 1987.

2. Deleuze and Guattari insist that the arborescent and the rhizomatic are not polar opposites that would divide up the world into good and bad, or in Nerval’s case sane and insane: “Il y a des noeuds d’arborescence dans les rhizomes, des poussées rhizomatiques dans les racines” (“There are knots of arborescence in rhizomes, rhizomatic shoots in roots”) (Deleuze and Guattari, 30–31).

3. “Race (or family) < eye hand foot > country.”

4. As Marcel Proust writes about *Sylvie* in *Contre Sainte-Beuve*: “Ce retour dans un pays qui est plutôt pour lui un passé qui existe au moins autant dans son coeur que sur la carte” (158) (“This return to a countryside which is a past existing as much in his heart as on a map”).

5. “The Dream is a second life. Never have I been able to penetrate without shuddering the doors of ivory or of horn that separate us from the invisible world. The first instants of sleep are the image of death: nebulous numbness seizes our thought, and we cannot determine the precise instant when the *ego*, under another form, continues the work of existence. It is a vague underground that is lit little by little, and where out of the shadows and the darkness emerge pale faces, solemnly immobile, which inhabit the abode of limbo. Then the scene comes together, a new brightness illuminates these bizarre apparitions and makes them play; the world of Spirits opens itself to us. Swedenborg called these visions *Memorabilia*, he owed them to daydreaming more than to sleep; the *Golden Ass* by Apuleius, Dante’s *Divine Comedy*, are the poetic models of these studies of the human soul. I am going to attempt, by their example, to transcribe the impressions of a long illness which occurred entirely within the mysteries of my mind; and I do not know why I use the term illness, for never, concerning my own self, have I felt in better health. Sometimes, I would feel my strength and my activity to be doubled; it seemed I knew everything, understood everything, my imagination brought infinite delights. When I recovered what men call reason, do I have to regret having lost them? . . . This *Vita Nuova* had two phases for me. Here are the notes related to the first.”

6. “Two gates for ghostly dreams there are: one gateway/ of honest horn, and one of ivory,/ Issuing by the ivory gate are dreams/ of glimmering illusion, fantasies,/ but those that come through the solid polished horn/ may be borne out, if mortals only know them” (Homer, *The Odyssey* 19, cited in Harry Levin’s *The Gates of Horn*).

7. “Sleep takes up a third of our lives. . . . After a few minutes of numbness a new world begins, freed from the conditions of time and space, and perhaps similar to the one that awaits us after death. Who knows if a link does not ex-

ist between these two existences and if it is possible for the soul to tie it right away?”

8. “Here began for me what I will call the effusion of dream into real life. From this moment on, everything took at times a double aspect, and that, without my reasoning ever lacking logic, without my memories ever losing the slightest detail of what was happening to me.”

9. “Lying down on a cot, I heard the soldiers talking about an unknown prisoner like me and whose voice had rung out in the same room. By a singular effect of vibration, it seemed to me that this voice resonated in my chest and that my soul doubled itself so to speak, distinctly split between vision and reality. One instant, I had the idea of turning myself with difficulty toward the man in question, then I shuddered in remembering a tradition well known in Germany, that says each man has a *double* and that, when he sees him, death is near.”

10. “I entered into a vast room, where many people were gathered. Everywhere I found again recognizable faces. The features of deceased relatives I had mourned were found reproduced in others, who, dressed in costumes from older time periods, gave me the same familial welcome. They seemed to be assembled for a family banquet.”

Part III

1. George Sand, *Indiana*, ed. Béatrice Didier (Paris: Gallimard, 1984); George Sand, *Nanon*, ed. Nicole Mozet (Saint-Cyr-sur-Loire: Christian Pirot, 2005).

2. Cohen argues that “realist codes did not appeal to women writers . . . because of the complex interaction between the construction of gender in specifically literary and more broadly social contexts” (*The Sentimental Education of the Novel*, 14). She enumerates three aspects of the construction of gender and genre: Balzac and Stendhal’s “campaigns to masculinize the novel in realist poetics as well as polemic,” “the pervasive gendering of sentimentality as feminine,” and, more generally, women’s status within literary institutions (14).

3. Janet Hiddleston, in *George Sand and Autobiography*, argues that in the nineteenth century, “writing one’s own life-story rather than that of a fictional character was perhaps more difficult for women . . . since such a project implied a self-confidence and even a presumption which could be thought unfeminine, as well as a certain celebrity and experience of public life” (5). Nancy Miller, in *Subject to Change: Reading Feminist Writing*, proposes that women’s autobiography in the nineteenth and early twentieth centuries has to be read in the context of Rousseau’s shadow, and that “the decision to go public is particularly charged for the woman writer” (50).

4. Philippe Lejeune cites Georges Picon’s declaration that George Sand’s *Histoire de ma vie* is “le plus romanesque de ses romans” (“the most novel-like of her novels”) (*L’autobiographie en France*, 28).

5. As Nancy Miller argues, “the fact of [a male writer’s] gender is given and received literarily as a mere *donnée* of personhood, . . . the canon of the autobiographical text, like the literary canon, self-defined as it is by the notion of a human universal, in general fails to interrogate gender as a meaningful category of reference or of interpretation” (57).

6. Germaine Brée (in “Autogynography”) and Domna Stanton (in *The Female Autograph*) propose the term “autogynograph” to assert the difference of female autobiography, to make the female “I” visible: “Creating the subject, an autograph gave the female ‘I’ substance through the inscription of an interior and an anterior” (Stanton, 14); “at this symbolic moment the female signature, unlike the generic fixation, had liberating rather than constraining effects” (16). Similarly, Shari Benstock and Sidonie Smith claim that a female “I” destabilizes autobiographical discourse: “the self that would reside at the textual center is decentered—often absent altogether—in women’s autobiographical texts” (Benstock, 9); “as ‘inappropriate’ subjects, women . . . become agents for autobiographical change in a double sense. They change their own lives and they change the discursive regime of autobiographical ‘truth’ itself” (Smith, 46).

Chapter 5

1. George Sand, *Histoire de ma vie II*, ed. Damien Zanone (Paris: GF Flammarion, 2001). “The newspapers all spoke of Mr. G. Sand with praise, insinuating that a woman’s hand must have slipped in here and there to reveal to the author a certain sensitivity to the heart and mind, but declaring that the style and opinions were too masculine not to be a man’s.”

2. “People did not neglect to say that *Indiana* was me and my story. That’s not it at all. I presented two types of women, and I think that when one has finished reading this portrayal of the impressions and reflections on my life [*Histoire de ma vie*], it will be clear that I have never depicted myself in feminine guise. I am too romantic/novelistic to have seen the heroine of a novel in my mirror.”

3. “A long time after having written the preface to *Indiana* under the influence of what remaining respect I had for social norms, I was still trying to resolve this unsolvable problem: *how to reconcile the happiness and dignity of individuals oppressed by this same society, without changing society itself.*”

4. “Certain journalists, who have established themselves as representatives and guardians of public morals . . . declared sternly their opposition to the tendencies of my poor tale, and gave it, by presenting it as a tract against the social order, an importance and a sort of renown it would otherwise not have had.”

5. “A man who speaks of love with wit is not particularly in love. Raymon was an exception; he expressed passion with art, and he felt it with fervor. Only, it wasn’t passion that made him eloquent, it was eloquence that made him passionate.”

6. “[He] is one of the men who has had the most authority and influence on your thoughts, whatever may be today your political views. You have devoured his political booklets, and often you have been led astray, while reading newspapers of the time, by the irresistible charm of his style and the gracefulness of his courtly and urbane logic.”

7. “One would have said, upon seeing the immobility of the two characters in front of the hearth, that they were afraid of upsetting the immobility of the scene; fixed and petrified like two heroes from a fairy tale, the slightest word, the smallest movement would make the walls of a fantastic city crumble on top of them.”

8. “The two panes of glass which reflected Noun’s image to infinity seemed to be peopled with a thousand phantoms. He [Raymon] saw in the depths of this double reverberation a finer form, and he seemed to hold onto, in the last vaporous and confused shadow that Noun reflected, the slender and supple waist of Mme Delmare [Indiana].”

9. “She walked down the quay from the Institut de France all the way to the Corps Législatif; but she forgot to cross the bridge, and continued along the river, absorbed in a stupid reverie, in a meditation without ideas, pursuing the pointless act of walking straight ahead. Imperceptibly she found herself on the water’s edge, which swept ice cubes across her feet and crushed them on the rocks of the riverbank with a dry, cold crack. This greenish water held an attractive force over Indiana’s senses. One can get accustomed to terrible ideas; just by letting them cross the mind, one ends up taking pleasure in them. For a long time the example of Noun’s suicide had appeased the hours of her despair that she had considered suicide as a sort of tempting sensual delight. . . . When she felt the biting cold water which was already bathing her shoe, she woke up as if in a state of sleepwalking, and, looking around at where she was, she saw Paris behind her, and the Seine, which was fleeing under her feet, carried away in its oily mass the white reflection of houses and the grayish blue of the sky. The continuous movement of the water and the immobility of the ground became mixed up in her clouded perception, and it seemed to her that the water was sleeping and that the earth was receding. In this moment of vertigo, she supported herself against a wall, and leaned over, fascinated, towards what she took for a solid mass.”

10. “Occasionally, she would take the clouds from the coast for strange forms: sometimes she saw a white blade rise up over the flows and describe a gigantic line which she took for the façade of the Louvre; sometimes it was two square sails that, emerging abruptly from the mist, suggested the memory of Notre Dame’s towers, when the Seine exhales a compact fog that hugs their base and makes them seem suspended in the sky; at other times it was pink wisps of cloud that, in their changing forms, displayed all the architectural whims of an immense city. This woman’s mind fell asleep in the illusions of the past, and she would tremble with joy at the sight of this imaginary Paris whose realities had indicated the most unfortunate time of her life. A strange vertigo then took over her head. Suspended high above the coast, and seeing recede under her very eyes the gorges which separated her from the ocean, it seemed to her that she was thrown into this space by a rapid movement, and that she walked on air toward the prestigious city of her imagination. In this dream, she held onto the rock which supported her; and for whoever might have observed her avid eyes, her breast heaving in impatience and the frightening expression of joy spread on her face, she seemed to present all the symptoms of madness. And yet those were her hours of pleasure and the only moments of well-being she looked forward to all day. If her husband’s whims had suppressed these solitary walks, I don’t know what thoughts she would have lived on; because, for her, everything was related to a certain power of illusions, to an ardent as-

piration towards a point which was neither memory nor expectation, neither hope nor regret, but desire in all its devouring intensity.”

11. “Out of these fortuitous encounters [of fire and rock] result bizarre games, hieroglyphic impressions, mysterious characters, which seem thrown there like a signature from a supernatural being, written in cabalistic letters. I stayed a long while under the childish pretension of looking for a meaning in these unknown figures. This useless investigation made me fall into a profound meditation during which I forgot the time which flew by.”

12. We will further explore Rancière’s definition of literature as “silent speech” in chapter 7.

Chapter 6

1. In her letters from 1871, Sand expresses a range of opinions and emotions about the meaning of equality after the Commune. Writing to Charles Poncy on May 25, 1871, she declares, “La voilà vaincue, cette chimérique insurrection. . . . C’est un malheur pour ceux qui aiment l’égalité et qui ont cru aux nobles instincts des masses, et j’étais de ceux-là!” (*Correspondence XXII*, 390) (“That chimerical insurrection has finally been defeated. . . . It is a misfortune for those who love equality and who believed in the noble instincts of the masses, and I used to be one of them!”). But to Gustave Flaubert, she wrote just a few weeks earlier: “Pour moi l’ignoble expérience que Paris essaye ou subit ne prouve rien contre les lois de l’éternelle progression des hommes et des choses, et si j’ai quelques principes acquis dans l’esprit, bons ou mauvais, ils n’en sont ni ébranlés, ni modifiés” (370) (“For me the ignoble experiment Paris attempted or suffered proves nothing against the laws of the eternal progress of men and things, and if I had some definite principles in my mind, good or bad, they have been neither shaken nor changed”).

2. Alain Badiou uses the Paris Commune to think through the questions of singularity, site, and event: Alain Badiou, “Logic of the Site,” *Diacritics* 33, nos. 3–4 (Fall-Winter 2003): 141–50.

3. Henri Lefebvre offers an hour-by-hour account of the events of March 18, 1871, in *La Proclamation de la Commune* (Paris: Gallimard, 1965).

4. Kristin Ross describes the Commune as “antihierarchical” and “horizontal”; through an analysis of Marx’s *Communist Manifesto*, she argues that “political emancipation means emancipation from politics as a specialized activity. . . . The *means* through which the Commune was possible was simply its sustained attack on the divisions of labor that render administrations and government ‘mysteries, transcendent functions only to be trusted to the hands of a trained caste.” Kristin Ross, *The Emergence of Social Space: Rimbaud and the Paris Commune* (Minneapolis: University of Minnesota Press, 1988), 24–25.

5. Sand’s letters during the Commune repeatedly remind her Parisian friends that the conservative provinces distrust Paris. Moreover, Parisian radicalism only serves to alienate the provinces from the republic: “Paris fait les républiques, nous le savons, mais c’est lui aussi qui les perd et les tue” (353) (“Paris makes republics, we know that, but it’s also Paris that loses and kills them”).

6. “I know, from having heard people around here deplore them, that it’s the common people of Paris and of the big cities who push and lead you, because intellectual people like you stay in the cities. You think you understand peasants when you know workers from the suburbs or city neighborhoods, and among the workers who are half peasant and half artisan, you only pay attention to those who yell and agitate.”

7. The creation of the *départements* can be directly linked to the Carte de Cassini: “The inspiration [for the division of national space into *départements*] was cartographic. The prime mover on the constitutional committee, Abbé Sieyès . . . explained that he would begin ‘by obtaining the great triangulated map of Cassini, which has without dispute the most exact positions; I would divide it first of all geometrically’” (Michael Biggs. “Putting the State on the Map: Cartography, Territory, and European State Formation,” *Comparative Studies in Society and History* 44, no. 2 [April 1999]: 389.)

8. Edmund Burke, *Reflections on the Revolution in France* (London: Apollo, 1814), 158–59. Quoted in Biggs, 390.

9. “La figure utopique est donc un objet de discours, non pas sans référent, mais à référent absent, comme son nom le signale: elle n’est pas le sans-lieu, voire le lieu imaginaire, irréel, mais le non-lieu, le lieu sans détermination, la figure du neutre” (Marin, *Utopiques*, 251) (“The utopian figure is thus an object of discourse, not without a referent, but with an absent referent, as its name indicates: it is not the without-place, or even the imaginary, unreal place, but the nonplace, the place without determination, the figure of the neuter”).

10. “I do not know if I will be able to tell the story in writing, me who, at the age of twelve, still did not know how to read. I will do as I can. I am going to start things from the top and try to find the first memories of my childhood. These memories are very confused, as are those of children whose intelligence has not been developed through education.”

11. “Now, those who will have read me know that my education is complete enough so that I may express myself more easily and understand better the things that happen to me. It would have been impossible, over the course of the narrative so far, not to have spoken a little like a peasant; my thinking would not have found other words than those in which it was then contained, and, by letting myself use other words, I would have given myself thoughts and feelings that I did not have.”

12. “I learned my whole alphabet that day, and I was happy, coming home, to hear the thrushes singing and the stream rumbling. . . . The sun was setting on our right, the chestnuts and beach trees were as red as fire. . . . It had never been like that before. . . . My dazzled eyes saw red and blue letters in the rays of the setting sun.”

13. In an endnote in her 2005 edition of *Nanon*, Nicole Mozet points out that Nohant is on the road between La Châtre and Châteauroux and that in *Histoire de ma vie* Sand writes of getting lost as a child on the way from Châteauroux to Nohant (291n). Sand’s childhood memory of losing her way reinforces the impression that there were no clear paths from the two towns.

14. The École des Hautes Études en Sciences Sociales (EHESS) maintains a website dedicated to the Carte de Cassini that also lists demographic information from the eighteenth century: <http://cassini.ehess.fr>.

15. “Paris n’aspire qu’à se renfermer dans son autonomie, plein de respect pour les droits égaux des autres communes de France” (“Paris only aspires to withdraw into itself autonomously, being respectful of the equal rights of the other communes of France”). From a manifesto written by the Commune’s Commission Exécutive on April 6, 1871, quoted in Lefebvre’s *La Proclamation de la Commune*, 136.

16. “However, I was worried about the rest of my journey. The way in which everyone looked at me and spoke to me was new for me, and I finally became aware of the inconvenience of being a young woman all alone on the open road. In Valcreux, where I was known to be well-behaved and reserved, no one would have reminded me that I was no longer a child, and I was all too accustomed to forgetting my age. . . . I saw in my gender an obstacle and dangers of which I had never dreamed. . . . Beauty always attracts looks and I would have liked to make myself invisible.”

17. “They [Émilien and Costejoux] weren’t duped by the July Revolution [of 1830]. They weren’t satisfied by the February [1848] one either. As for me, not having anything to do with politics for a long time now—I don’t have the time—I have never contradicted them, and, even if I could be sure of being right, I wouldn’t have the courage to tell them, so much I admired the caliber of these characters from the past.”

Part IV

1. “Le personnage, ici, est ‘fonction,’ voire ‘fonctionnaire,’ plutôt que fiction, est personnel plutôt que personne” (25) (“The character, here, is a ‘function,’ or a ‘functionary,’ more than fictional, personnel more than person”). “Mais ce sont surtout des localisations dans des espaces ‘réalistes’ soigneusement nommés, balisés et circonstanciés qui définissent le personnage. Le personnage, chez Zola, est d’abord et avant tout un habitant, un ‘assigné à résidence’” (208) (“But it is especially localizations in ‘realist spaces,’ which are carefully named, charted, and detailed, that define the character. The character in Zola’s work is first and foremost an inhabitant, someone who is ‘under house arrest’”). Philippe Hamon, *Le Personnel du roman: Le système des personnages dans les “Rougon-Macquart” d’Émile Zola* (Geneva: Droz, 1983).

2. Portions of the dossiers have been published as scholarly apparatus, notably in Henri Mitterand’s Pléiade edition of the *Rougon-Macquart*. Mitterand and Olivier Lumbroso have published selections of the dossiers along with Zola’s drawings from the dossiers in a three-volume work, *Les Manuscrits et dessins de Zola; Notes préparatoires et dessins des “Rougon-Macquart”* (Paris: Éditions Textuel, 2002). Colette Becker has undertaken the herculean task of publishing a diplomatic edition of the entire dossier and has completed four volumes, or roughly half of the total: Émile Zola, *La Fabrique des Rougon-Macquart: Éditions des dossiers préparatoires*, ed. Colette Becker and Véro-

nique Lavielle, 4 vols. (Paris: Honoré Champion, 2003). For the novels themselves and textual content in the dossiers, I will refer to the Pléiade edition (Émile Zola, *Les Rougon-Macquart*, ed. Henri Mitterand, 5 vols. [Paris: Gallimard, 1960–67]) with a volume number and page number, and for visual documents contained in the dossiers, I will refer either to the Mitterand and Lumbroso or to the Becker.

3. “Nous ne possédons, en effet, que quelques pages de brouillons . . . Or il est sûr que les manuscrits donnés à l'imprimeur sont le résultat de versions antérieures. . . . Zola a détruit cette étape du corps à corps avec l'écriture pour ne laisser que le travail de construction, témoignage de sa ‘méthode’” (Becker, preface to Zola, *La Fabrique des Rougon-Macquart* 1:17) (“We only have, in fact, a few pages of the drafts [. . .] It is certain that the manuscripts given to the printer are the result of previous versions. [. . .] Zola destroyed this stage of the confrontation with writing, only leaving the work of construction [the dossiers] as testimony to his ‘method’”).

Chapter 7

1. “And when I hold all the strings, when I have in my hands a whole social group, I will show this group at work, as actor of a historical period, I will create it acting in all the complexity of its efforts, I will analyze at the same time the willpower of each of its members and the general movement of the whole group.”

2. Well before the *Rougon-Macquart* Zola proposed his theory of “écrans” (filters or screens) in a letter to Antony Valabrègue in 1864: “Toute oeuvre d'art est comme une fenêtre ouverte sur la création; il y a, enchâssé dans l'embrasure de la fenêtre, une sorte d'Écran transparent, à travers lequel on aperçoit les objets plus ou moins déformés, souffrant des changements plus ou moins sensibles dans leurs lignes et dans leur couleur. . . . Nous voyons la création dans une oeuvre, à travers un homme, à travers un tempérament, une personnalité” (“Every work of art is like a window open onto creation; there is, set in the window frame, a sort of transparent Screen, through which objects appear more or less deformed, as they undergo more or less perceptible changes in their lines or their color. . . . We see creation in a work, through a man, through a temperament, a personality”). Cited in Colette Becker, *Zola: Le saut dans les étoiles* (Paris: Presses Sorbonne Nouvelle, 2002), 233–34. See Naomi Schor, “Zola: From Window to Window,” *Yale French Studies* 42 (1969): 38–51.

3. David Baguley's introduction to his *Critical Essays on Émile Zola* (Boston: G. K. Hall, 1986) gives a succinct overview of the history of Zola criticism. In another study of the naturalist movement, Baguley shows how Zola (and naturalism in general) was motivated as much by strategic positioning within the literary and economic fields as by purely aesthetic concerns: “We see once more that strategy, opportunism, *réclame*, mystification are primary motive forces behind the movement. A shared sense of purpose and common aesthetic principles are obviously of secondary importance.” David Baguley, *Naturalist Fiction: The Entropic Vision* (Cambridge, Eng.: Cambridge University Press, 1990), 19.

4. In a document included in the preliminary notes of the dossiers, “Notes générales sur la nature de l’oeuvre,” Zola writes: “Avoir surtout la logique de la déduction. Il est indifférent que le fait générateur soit reconnu comme absolument vrai; ce fait sera surtout une hypothèse scientifique, emprunté aux traités médicaux” (*Les Rougon-Macquart*, 5:1742) (“Have above all else the logic of deduction. It does not matter that the generating fact be recognized as absolutely true; this fact will be a scientific hypothesis, borrowed from medical treatises”).

5. Michel Serres, *Feux et signaux de brume: Zola* (Paris: Grasset, 1975).

6. As Zola remarks in his “Notes générales sur la marche de l’oeuvre,” “Mon roman eût été impossible avant 89” (“My novel would have been impossible before ’89”) (*Les Rougon-Macquart*, 5:1738).

7. “The description of Nana’s boudoir, like that of the flowers of the Paradou, of the displays of les Halles or the stained-glass windows of *Le Rêve*, apply, in the ‘equality’ of their subjects, the principle of equivalence of expression. Zola, who never confronted himself with the problem of a prose poeticity, still obeys the principle of symbolicity at the heart of romanticist poetics; he makes objects speak in the same way as *Notre-Dame de Paris*. And this principle of expressivity fits seamlessly with the old style of narration, like the rhyme of the ideal in reality itself. Naturalism gives to the novel form a way of being a form of compromise: a compromise between the contradictory principles of the new poetics, and, thus, compromise between the old and new poetics, between the representative primacy of fiction and the antirepresentative principle of expression.”

8. Émile Zola, *Le Roman expérimental*, 4th ed. (Paris: G. Charpentier, 1880), 10.

9. Olivier Lumbroso, *Zola: La plume et le compas: Construction de l’espace dans Les Rougon-Macquart d’Émile Zola* (Paris: Honoré Champion, 2004). Likewise, for Philippe Bonnefis, “la description zolienne est cette nostalgie d’un paradis perdu des géomètres” (“description in Zola’s works is this nostalgia for the lost paradise of surveyors”). Philippe Bonnefis, *L’Innomable: Essai sur l’oeuvre d’É. Zola* (Paris: SEDES, 1984), 64.

10. “Comme si le texte ne vivait que de la répétition de son geste de clôture” (“As if the text only lived by the repetition of its gesture of closure”) (Bonnefis, 25).

11. Robert Lethbridge gives an excellent account of the autobiographical readings that have plagued the criticism of *L’Oeuvre*, arguing that any autobiographical value resides in the “production” or process of creation of the novel as a whole rather than in anything the final novel can reveal to the reader. Robert Lethbridge, “L’Homme et *L’Oeuvre*: Zola et la déformation romanesque,” in *Lire/Dé-lire Zola*, ed. Jean-Pierre Leduc-Adine and Henri Mitterrand (Paris: Nouveau Monde, 2004), 135–52.

12. “It is perhaps striking that at the moment when writing becomes an artistic search, becomes literature, the writer feels an ever greater need to keep a connection with himself. He feels disgust at giving himself over to this neutral force, formless and futureless, behind everything that is written, disgust and

apprehension revealed by the care taken by so many authors to compose what they call their *Journal*.”

Chapter 8

1. Sandy Petrey, “Stylistics and Society in *La Curée*,” *MLN: Modern Language Notes* 89, no. 4, French issue (May 1974): 630.

2. “The employee’s plan for making a killing was simple and practical. . . . He knew his Paris like the back of his hand; he knew that the money shower that beat against the walls would fall harder each day. Clever people only had to open up their pockets. He put himself on the side of the clever, reading the future in the offices of the Hôtel de Ville.”

3. David Bell analyzes the connection between the “universal equivalent” and political power in the *Rougon-Macquart*, arguing that the hidden origins of the gold standard function in precisely the same way as the foundation of the Second Empire: paraphrasing Marx, “gold as money can occupy a position of transcendence only if the genesis of the monetary form through four distinct phases is obscured or forgotten. Gold itself was originally a mere commodity, and only if this fact is neglected can its position of prestige and uniqueness be maintained.” David Bell, *Models of Power: Politics and Economics in Zola’s “Rougon-Macquart”* (Lincoln: University of Nebraska Press, 1988), 17.

4. “And with his hand spread out, open and slicing like a large knife, he made a gesture to separate the city into four parts. . . . [Speaking to his wife] ‘Here, follow my hand a little. From the boulevard du Temple to the barrière du Trône, one gash; another gash from the Madeleine to Monceau; and a third gash in this direction here, another gash in that direction, a gash over here, a gash further out, gashes everywhere, Paris hacked by saber blows, its veins open, feeding a hundred thousand road workers and masons.’”

5. “One day, Saccard dared take the liberty of consulting, in the prefect’s office, the famous map of [or plan for] Paris upon which ‘an august hand’ had traced in red ink the principal routes of the second network. Those bloody pen strokes cut through Paris even deeper than had the surveyor’s hand.”

6. “The Emperor was in a hurry to show me a map of Paris upon which He Himself had traced in blue, in red, in yellow and in green, according to the degrees of urgency, the different new roads which He proposed having constructed.” Baron Haussmann, *Mémoires du Baron Haussmann: Vol. II: Préfecture de la Seine* (Paris: Victor-Havard, 1890), 53.

7. See Commission des embellissements de Paris, *Commission des embellissements de Paris: Rapport à l’empereur Napoléon III*, ed. Pierre Casselle, *Cahiers de la Rotonde*, 2001, no. 23.

8. “On the day that Haussmann took his oath of office, the Emperor handed him a map, so the legend spun by Haussmann in his *Mémoires* has it. . . . This was, according to Haussmann, the plan that he faithfully carried out (with a few extensions) over the next two decades. We now know this to be a myth.” David Harvey, *Paris, Capital of Modernity* (New York: Routledge, 2003), 8. David P. Jordan, in a mostly favorable study of Haussmann’s achievements, wants to take the baron at his word concerning the existence of the Emperor’s

map, but concedes that “mystery” surrounds it, that its “very existence” raises questions, since it would have been destroyed along with all the other archives in the Hôtel de Ville during the bloody days of the Commune. David P. Jordan, *Transforming Paris: The Life and Labors of Baron Haussmann* (New York: Free Press, 1995), 170.

9. For a thorough study of bird’s-eye views of Paris and the city in general in the first half of the nineteenth century, see Seth Graebner. “The Bird’s-Eye View: Looking at the City in Paris and Algiers,” *Nineteenth-Century French Studies* 36, nos. 3–4 (2008): 221–39.

10. The image can be seen at the Bibliothèque nationale de France, in the Nouvelles Acquisitions françaises, no. 10.316, folio 416.

11. “Since 1868, I stay in the grid that I have imposed for myself, the genealogical tree indicates for me the major lines, without letting me deviate right or left. I have to follow it strictly; it is at once my force and my regulator. The conclusions are ready-made. Here is what I have wanted and here is what I accomplished.”

12. “It was a large sheet of yellowed paper, worn at its fold, from which rose up, drawn in bold strokes, a symbolic tree, whose outstretched, subdivided branches lined up five rows of wide leaves; and each leaf bore a name, and contained, in small handwriting, a biography, a hereditary case.”

Part V

Chapter 9

1. Quotations of the *Recherche* are taken from the Pléiade editions of 1987–89. I will use the following abbreviations for convenience: CS—*Le Côté de chez Swann*, JF—*À l’ombre des jeunes filles en fleurs*, CG—*Le Côté de Guermantes*, SG—*Sodome et Gomorrhe*, P—*La Prisonnière*, AD—*Albertine disparue*, TR—*Le Temps retrouvé*. Roman numerals correspond to the Pléiade volume.

2. “A man who sleeps holds in a circle around him the thread of hours, the order of years and of worlds. He consults them instinctively upon waking and reads in a second the place on earth that he occupies, the time that has elapsed until his waking; but this order can be confused, and break . . . But it sufficed that, in my very bed, my sleep was deep and entirely relaxed my mind; then, it let go the map of the place where I had fallen asleep, and when I would wake up in the middle of the night, as I did not know where I was, I did not even know at first who I was; I only had the rudimentary sense of existence as it can quiver for an animal; I was more deprived of perception than the cave dweller; but then the memory—not yet of the place where I was, but of some of those I had inhabited and where I might have been—came to me like a salvation from above to pull me out of the nothingness which I could not escape alone; I traveled over one second over centuries of civilization and the confused images of oil-lamps, of shirts with folded-down collars, recomposed the original features of my ego.”

3. Much of Proustian criticism has denied any relationship between Bergson’s metaphysics and Proust’s novel on the basis that they have different conceptions of duration (see Georges Poulet’s *L’Espace proustien* and Julia Kristeva’s

Le Temps sensible, 240 and 377). The description here of active memory, and especially later of involuntary memory in the madeleine episode, as the sensation of an “image” or “souvenir visuel” that is unanchored, rises up to the surface of consciousness, which itself is displaced and orients itself to receive the memory, is remarkably similar to Henri Bergson’s concept of consciousness and pure memory, as represented in the figure of the cone (see Bergson, *Matière et mémoire*, 181; Deleuze, *Proust et les signes*, 73; and Dumoncel, 52–53).

4. “But it was no use knowing that I was not in the houses which in my unaware state of waking had for an instant if not given me a distinct image, at least made me believe the possible presence, my memory had been set in motion; generally I did not try to go back to sleep right away; I spent a good part of the night recalling our life in the old days, in Combray at my great aunt’s house, in Balbec, in Paris, in Doncières, in Venice, other places still, recalling the places, the people whom I used to know, what I saw of them, what people told me about them.”

5. “I put my tea cup down and I turned toward my mind. It is up to it to discover the truth. But how? Serious uncertainty, whenever the mind feels overtaken by itself; when it, the seeker, is at once the obscure country where it must search and where its baggage will be useless. To seek? More than that: to create. It is confronted with something that does not yet exist and that only it can bring about, then bring to the light.”

6. In an alternative version to the beginning of *Le Côté de Guermantes*, Proust envisioned a long analysis of the “Noms de personnes” (perhaps a pun, “names of persons” or “nobody’s name,” since for Proust names never coincide with the people they designate). One of the versions of the “Noms de personnes,” found in the “Esquisse VIII” of the second tome of the Pléiade edition, elaborates the evocative power of Names and their spatial quality (*CG II*, 1051–52). In yet another version, published in the 1954 *Contre Sainte-Beuve* (but absent from the second Pléiade), Proust is more explicit: “C’est encore aujourd’hui un des grands charmes des familles nobles qu’elles semblent situées dans un coin de terre particulier, que leur nom qui est toujours un nom de lieu . . .” (268) (“It is still one of the great charms of noble families that they seem situated in a particular corner of the land, that their name, which is always a place name . . .”).

7. “La singularité supposée du nom propre répond à la singularité mythique du lieu, et la renforce” (Gérard Genette “Proust et le langage indirect” *Figures II*, 234) (“The supposed singularity of a proper name corresponds to the mythical singularity of the place, and reinforces it”). “Le charme d’un lieu tient donc, en dernière analyse, au fait qu’il est lui-même et non pas un autre, qu’il possède, à l’égal des êtres humains, cette caractéristique essentielle qui s’appelle l’unicité” (Georges Poulet, *L’espace Proustien*, 49) (“A place’s charm comes from the fact that it is itself and not another, that it possesses, just like human beings, this essential characteristic called unicity”).

8. Jeffrey Mehlman’s reading of “Combray” in *A Structural Study of Autobiography: Proust, Leiris, Sartre, Lévi-Strauss* focuses its argument on the “failure of the paternal principle” (24).

9. Uncovering the chiasmus of critic and novelistic creation, Lawrence Kritzman argues that Barthes's work on Proust serves as an "intertext" to work through Barthes's own mourning for the death of his mother: "Ironically unlike Freud who had, seventy-five years earlier, asserted that the death of the father is the major event in a man's life, here it is not the father who is mourned, but rather the mother and, in Proust's case, by extension, the grandmother" ("Barthes's Way: *Un Amour de Proust*," 535).

10. "For there were around Combray two 'Ways' for strolling, and so opposed that we would not in fact leave our house by the same door, when we wanted to go one way or the other. . . . Since my father always spoke of the Méséglise way as comprising the most beautiful view of the plain that he knew and the Guermantes way as typical of stream scenery, I gave them, by conceiving them thus as two entities, a cohesion, a unity that only belongs to creations of our mind. . . . This habit that we had of never going both ways on the same day, enclosed them so to speak far from one another, unknowable to each other, in the sealed vessels, between which there was no communication, of different afternoons."

11. In *Proust et les signes*, Gilles Deleuze argues that the two "côtés" provide the model for other systems of "vases clos" in the *Recherche*, which are opposed to "boîtes entrouvertes" ("half-opened boxes") such as proper names, which do communicate. Deleuze resists the idea that the two "côtés" ever come together.

12. "To start, between space and place, I place a distinction that will delimit a field. A *place* is an order (whatever it may be) according to which elements are distributed in relationships of coexistence. The possibility is therefore excluded for two things to occupy the same spot. The law of the 'proper' rules there: elements are one *beside* the other, each situated in a spot 'proper' and distinct to it that defines it. A place is therefore an instantaneous configuration of positions. It implies an indication of stability."

13. "There is *space* as soon as directional vectors, quantities of speed, and the variable of time are taken into consideration . . . Space would be to place, what the written word is to the spoken word."

14. "The stone for the nave and the towers really came from the cliffs beaten by the tides. But this sea, which for those reasons I imagined as coming to die at the foot of the stained-glass window, was more than five leagues away, at Balbec-Plage, and next to its dome, this steeple, which, because I had read that it was also a harsh Norman cliff where grains were stored, where birds would whirl around, I always represented to myself as receiving at its base the last foam of the rising waves, rose up on a square at the junction of two tramway lines, opposite a café which displayed, in golden letters, the word 'Billiards'; the steeple stood out against a background of houses whose roofs mixed with no masts. And the church . . . was one with all the rest, seemed an accident."

15. "I could discern that the charm of each of the paintings consisted of a sort of metamorphosis of represented things, analogous to what in poetry is called metaphor and that if God the Father had created things by naming them, it is by taking away their name, or by giving them another that Elstir re-created

them. Names which designate things always correspond to a notion of our intellect, foreign to our true impressions and which force us to eliminate from them everything that does not relate to this notion.”

16. “It is as if she told me: ‘Turn left, then take the path on your right, and you will touch the intangible, you will attain the unattainable distant places that we know on earth only by the direction which leads to them, of which we know only—what I used to believe that I could know only about Guermantes, and maybe, in a sense, I was not mistaken—the ‘path.’”

17. “An edifice occupying, it can be said, a space in four dimensions—the fourth being that of time—deploying through the centuries its nave [or “ship”] which, from each row of benches, from each chapel, seemed to conquer and breach not only a few meters, but successive epochs from which it emerged victorious.”

18. Christie McDonald, in *The Proustian Fabric*, explains the relation between dream, text, and interpretation: “Because the fundamental structure of the novel is based on the association of ideas, Proust’s equivalent to the basic rule in psychoanalysis, the entire novel calls for a kind of interpretation close to dream analysis in which associations create sense. Through their paratactic power to level hierarchies of thought, books like dreams reorganize time, space, and the sequences of experience” (40).

Chapter 10

1. Joshua Landy, in “‘Les Moi en Moi’: The Proustian Self in Philosophical Perspective” counts himself, Roland Barthes, and Marcel Muller among those who believe that the *Recherche* is distinct from the virtual novel of the narrator, and counts Louis Martin-Chauffier, Jean Rousset, Leo Bersani, Richard Terdiman, Roger Shattuck, and Gérard Genette among those who believe that the two works are more or less the same (Landy, 127).

2. “In fact each moment of the work is in some sort given two times: a first time in the *Recherche* as the birth of a vocation, a second time in the *Recherche* as the practice of this vocation; but these ‘two times’ are given to us together, and it is the reader, informed in extremis that the book he has just read remains to be written . . . that it falls upon the reader to go back all the way to the pages of the beginning . . . and that he must now reread.”

3. Gérard Genette, in “Littérature et l’espace” in *Figures II*, while postulating about space in literature in general, notes four manifestations of space in Proust’s *Recherche*: (1) the preponderance of spatial metaphors in language, which Genette admits was already described by Bergson; (2) the space of the plot, or as Proust calls it, the telescopic aspect of his novel; (3) metaphor, which is the space between “le signifié apparent et le signifié réel abolissant du même coup la linéarité du discours” (“the apparent signified and the real signified abolishing at the same time the linearity of discourse”), or as Genette calls it, a “figure”; and (4) the space of literary history or intertextuality, perfectly embodied by the library.

4. William C. Carter’s *The Proustian Quest* studies Proust’s novel in the historical, scientific, and ideological contexts of what he calls “the age of speed.”

5. “I feel tremble inside me something which is moving, which would like to rise up, something that was unanchored, from a great depth; I do not know what it is, but it rises slowly; I feel resistance and I hear the rumbling of the distances traversed. Of course, what flutters within me must be the image, the visual memory, which linked to this taste, tries to follow it until it reaches me.”

6. “Or, si le temps proustien prend *toujours* la forme de l’espace, c’est qu’il est d’une nature telle qu’il est directement opposé au temps bergsonien. . . . L’espace proustien est cet espace final, fait de l’ordre dans lequel se distribuent les uns par rapport aux autres les différents épisodes du roman proustien” (Poulet, 135–36) (“If Proustian time *always* takes spatial form, it is because its nature is such that it is directly opposed to Bergsonian time. . . . Proustian space is that final space, composed of the order in which the different episodes of the Proustian novel are arranged in relationship to each other”).

7. “The common sensation sought to re-create around itself the former place, while the current place which occupied the spot opposed with all the inertia of its mass the immigration of a Norman beach or of a railroad embankment into a Parisian ‘hôtel particulier’ . . . Always, with these resurrections, the distant place engendered around the common sensation was for a moment coupled, like a wrestler, with the present place. Always the present place had come off victorious, and always the vanquished one had appeared to me the more beautiful of the two . . . And if the present place had not so soon conquered the past one, I think that I would have lost consciousness; for these resurrections of the past, in the second that they last, are so complete that they not only force our eyes to quit seeing the bedroom which is close to them in order to look at the tree-lined path or the rising tide. They force our nostrils to breathe the air of faraway places, our willpower to choose between the different projects which these places offer us, our entire person to believe itself surrounded by these places, or at least to stumble between them and the present places, in the exhilaration of an uncertainty similar to that sometimes experienced when confronting an ineffable vision, at the moment of falling asleep.”

8. As I showed in chapters 2 and 4 concerning Stendhal and Nerval, Bergson proposes a model for involuntary memory that describes the consciousness occupying two places and times simultaneously, causing a hallucination (Bergson, 161). The consciousness must repress the past as memory in order to focus on immediate danger.

9. Proust’s narrator also notices the analogy between his text and Nerval’s. He is reassured that his discovery of the madeleine is more than simply personal, because other writers (Chateaubriand, Nerval, and Baudelaire) have preceded him (*TR IV*, 498).

10. “And now I understood what old age was—the old age that of all realities is perhaps the one for which we keep a purely abstract notion for most of our life, looking at calendars, dating our letters, seeing our friends marry, our friends’ children, without understanding, either out of fear or laziness, what it means . . . I understood what death, love, the joys of the mind, of a vocation, etc. meant . . . Perhaps the cruel discovery that I had just made could only but be useful to me concerning the very material of my book. Since I had decided

that it could not be made up solely of truly full impressions, those outside of time, among the truths with which I hoped to set them, those which were connected to time, time in which people, societies, nations bathed and changed, would hold an important place.”

11. Maurice Blanchot has argued that the *Recherche* as literary text cannot consist entirely of “moments bienheureux,” which would lead to something of a “pure narrative,” because there needs to be an articulation of emptiness between each memory that would render the intermittent character of true time. The “privileged instants” of involuntary memory are not “immobile points” but rather are in constant movement from their hidden depths to the surface and back again (*Le Livre à venir*, 34). Emptiness, conveyed by “the densest continuity” (33) of less pure everyday material and which composes the bulk of the novel, is itself in continual development and movement, turning around itself like a sphere and reflecting the more profound movement of memory (33).

12. “Like the majority of beings, moreover, was she not like the ‘stars’ of crossroads in the forest where paths from the most different points, as in our life as well, come to converge? The paths were numerous for me which led to Mlle de Saint-Loup and which radiated around her. And most importantly what led to her were the two great ‘ways’ where I had had so many walks and dreams.”