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OPERA IN THE NOVEL FROM BALZAC TO PROUST

The turning point of *Madame Bovary*, which Flaubert memorably set at the opera, is only the most famous example of a surprisingly long tradition, one common to a range of French literary styles and sub-genres. In the first book-length study of that tradition to appear in English, Cormac Newark examines representations of operatic performance from Balzac's *La Comédie humaine* to Proust's *À la recherche du temps perdu*, by way of (among others) Dumas père's *Le Comte de Monte-Cristo* and Leroux's *Le Fantôme de l'Opéra*. Attentive to textual and musical detail alike in the works, the study also delves deep into their reception contexts. The result is a compelling cultural-historical account: of changing ways of making sense of operatic experience from the 1820s to the 1920s, and of a perennial writerly fascination with the recording of that experience.

CORMAC NEWARK has published widely on nineteenth-century French and Italian opera: his work has appeared in *19th-Century Music*, the *Cambridge Opera Journal* and the *Journal of the Royal Musical Association*, and in various collections of essays. He has also written for *Opera* magazine and the *Guardian*. He currently teaches at the University of Ulster.

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For Florian

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A NOTE ON THE TEXTS

Many of the novels examined here were first read in serial form, whether in the *feuilleton* sections of daily newspapers or in periodicals of various kinds. The dynamic and unpredictable nature of that kind of publication (as well as its imbrication in contemporary current affairs, musical, cultural and otherwise) is part of the object of this study. For ease of comparison, though, and in deference to academic convention, citations are from the Bibliothèque de la Pléiade edition of the *Nouvelle Revue Française*, published by Gallimard in Paris (hereafter simply 'Pléiade'), whenever such exists. (I have included chapter numbers to facilitate comparison with other editions and translations.) In order to compensate for this unwonted standardisation, the reader is referred to the ever-growing collection of nineteenth-century periodicals available online via Gallica at the Bibliothèque Nationale de France (gallica.bnf.fr) for quick access to the original context.

References to specific moments in the operas are to critical editions in full score (in the format act, musical number and type, bar numbers) wherever possible; failing that, more generally to act, scene and sung text.

Old-fashioned or idiosyncratic spelling in the sources is retained (sometimes, for the sake of clarity, with '[sic]'). Unless otherwise stated, all translations are my own.