

*Swann's Way*



Marcel Proust

*Swann's Way*

Translated with an Introduction  
and Notes by Lydia Davis

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## Introduction

Many passages from Marcel Proust's *Swann's Way* are by now so well known that they have turned into clichés and reference points and occupy a permanent place in contemporary Western culture. Scenes and episodes are familiar even to many who have not actually read the book: say "Proust" and they will immediately think "madeleine" and "tea," if not "cork-lined room." Yet confronting the book itself is an entirely different, and individual, experience. One will have one's own way of visualizing the narrator's childhood bedtime scene with his mother, his visits to his hypochondriac aunt, his teasing of the servant Françoise, his embrace of the prickly hawthorns, his vision of the three steeples, and his first piece of serious writing. Swann's agonizing love affair with Odette and the narrator's youthful infatuation with Swann's daughter Gilberte will be colored by the personal associations of each reader, who will likewise have unexpected memories, recalled by unexpected stimuli, that will enable him or her to identify with the narrator in the most famous scene of all, in which the taste of a tea-soaked madeleine suddenly incites his full recollection of his childhood in the village of Combray and, from this, leads to the unfolding of all the subsequent action in the three-thousand-page novel.

One will find, too, that the better acquainted one becomes with this book, the more it yields. Given its richness and resilience, Proust's work may be, and has been, enjoyed on every level and in every form—as quotation, as excerpt, as compendium, even as movie and comic book—but in the end it is best experienced, for most, in the way it was meant

to be, in the full, slow reading and rereading of every word, in complete submission to Proust's subtle psychological analyses, his precise portraits, his compassionate humor, his richly colored and lyrical landscapes, his extended digressions, his architectonic sentences, his symphonic structures, his perfect formal designs.

*Swann's Way* is divided into three parts: "Combray," "Swann in Love," and "Place-Names: The Name." "Combray," itself divided into two parts, opens with the bedtime of the narrator as a grown man: he describes how he used to spend the sleepless portions of his nights remembering events from earlier in his life and finally describes the episode of the madeleine. A second and much longer section of "Combray" follows, containing the memories of his childhood at Combray that were summoned by the taste of the "petite madeleine" and that came flooding back to him in unprecedentedly minute and sensuous detail. This first part of the book, having opened at bedtime, closes—  
itself like a long sleepless night—at dawn.

"Swann in Love," which jumps back in time to a period before the narrator was born, consists of the self-contained story of Swann's miserable, jealousy-racked love for the shallow and fickle Odette, who will one day be his wife; the narrator with whom we began the book scarcely appears at all.

The third and last part, "Place-Names: The Name," much shorter than the rest of the volume, includes the story of the narrator's infatuation, as a boy, with Swann's daughter Gilberte during the weeks they play together on the chilly lawns of the Champs-Élysées and ends with a sort of coda which jumps forward in time: on a late November day, at the time of the writing, the narrator, walking through the Bois de Boulogne, muses on the contrast between the beauties of the days of his childhood and the banality of the present, and on the nature of time.

The story is told in the first person. Proust scholars have identified a handful of slightly different *I*'s in the novel as a whole, but the two main *I*'s are those of the rather weary, middle-aged narrator as he tells the story and the narrator as a child and young man. The first person, however, is abandoned for shorter or longer intervals in favor of what is in effect an omniscient narrator, as when, in "Combray," we witness

conversations between his aunt Léonie and the servant Françoise which the boy could not have heard; and most remarkably during nearly the whole of "Swann in Love."

The story is told in the first person, the protagonist is referred to several times in the course of *In Search of Lost Time*, though not in *Swann's Way*, as "Marcel," and the book is filled with events and characters closely resembling those of Proust's own life, yet this novel is not autobiography wearing a thin disguise of fiction but, rather, something more complex—fiction created out of real life, based on the experiences and beliefs of its author, and presented in the guise of autobiography. For although Proust's own life experience is the material from which he forms his novel, this material has been altered, recombined, shaped to create a coherent and meaningful fictional artifact, a crucial alchemy—art's transformation of life—which is itself one of Proust's preoccupations and a principal subject and theme of the book. ✕ ✓

The episode of the madeleine, for instance, was based on an experience of Proust's own, but what Proust apparently dipped in his tea was a rusk of dry toast, and the memory that then returned to him was his morning visits to his grandfather. The scene of the goodnight kiss was set, not in a single actual home of Proust's childhood, but in a melding of two—one in Auteuil, the suburb of Paris where he was born, and the other in Illiers, a town outside Paris where he spent many summers. Similarly, the characters in the novel are composites, often more perfectly realized ideals or extremes, of characters in his own life: the annoying Mme. Vinteuil is based closely on a certain Mme. X of Proust's acquaintance, but to avoid offending her by too blatantly describing her, Proust attributed her habit of incessantly painting pictures of roses to another character, Mme. de Villeparisis.

What is introduced in this inaugural volume of *In Search of Lost Time*? As Samuel Beckett remarks in his slim study *Proust*, "The whole of Proust's world comes out of a teacup, and not merely Combray and his childhood. For Combray brings us to the two 'ways' and to Swann, and to Swann may be related every element of the Proustian experience and consequently its climax in revelation. . . . Swann is the cornerstone of the entire structure, and the central figure of the narrator's child-

hood, a childhood that involuntary memory, stimulated or charmed by the long-forgotten taste of a madeleine steeped in an infusion of tea, conjures in all the relief and colour of its essential significance from the shallow well of a cup's inscrutable banality."

Through Charles Swann, the faithful friend and constant dinner guest of the narrator's family, we are led, either directly or indirectly, to all the most important characters of *In Search of Lost Time*. As Proust himself says, describing the book in a letter to a friend: "There are a great many characters; they are 'prepared' in this first volume, in such a way that in the second they will do exactly the opposite of what one would have expected from the first." Nearly all, in fact, are introduced in *Swann's Way*: the young protagonist, his parents and his grandmother; Swann, his daughter Gilberte, and Odette, whose is both the mysterious "lady in pink" early in the book and later the lovely Mme. Swann; Françoise, the family servant; the narrator's boyhood friend, the bookish Bloch; and the aristocrat Mme. de Villeparisis. Stories are told about them that will be echoed later by parallel stories, just as the story of the young protagonist's longing for his mother is echoed within this volume by the story of Swann's longing for Odette and the narrator's, when he was a boy, for Gilberte. Stories are begun that will be continued, hints are dropped that will be picked up, and questions are asked that will be answered in later volumes; places are described that will reappear in greater detail. "Combray," which contains some of the most beautiful writing in the novel, sets the stage for the rest, and in its first pages introduces the principal themes which will be elaborated in subsequent volumes: childhood, love, betrayal, memory, sleep, time, homosexuality, music, art, manners, taste, society, historic France. The later volumes, in turn, give "Combray" an ever richer meaning, and reveal more fully the logical interrelation of its parts. As Proust himself, again, in the same letter, says: "And from the point of view of composition, it is so complex that it only becomes clear much later when all the 'themes' have begun to coalesce."

In the narrator's recovery of his early memories through the tasting of the tea-soaked madeleine, for instance, we first learn of Proust's conception of the power of involuntary memory: the madeleine is only the

first of a number of inanimate objects that will appear in the course of *In Search of Lost Time*, each of which provides a sensuous experience which will in turn provoke an involuntary memory (the uneven cobblestones in a courtyard, for instance, or the touch of a stiffly starched napkin on the lips). The incident of the madeleine will itself be taken up again and revealed in a new light in the final volume.

In the narrator's early passion for his mother and Swann's for Odette, we are introduced to the power of love for an elusive object, the obstinate perversity with which one's passion is intensified, if not in fact created, by the danger of losing one's beloved. The narrator's infatuation with Gilberte in the present volume will be echoed by his more fully developed passion, as an adult, for Albertine in a subsequent volume. In the very first pages of *Swann's Way*, the notion of escape from time is alluded to, and the description of the magic lantern which follows soon after hints at how time will be transcended through art. The wistful closing coda in the Bois de Boulogne introduces the theme of the receding, in time, and the disappearance, of beloved places and people, and their resurrection in our imagination, our memory, and finally our art. For only in recollection does an experience become fully significant, as we arrange it in a meaningful pattern, and thus the crucial role of our intellect, our imagination, in our perception of the world and our re-creation of it to suit our desires; thus the importance of the role of the artist in transforming reality according to a particular inner vision: the artist escapes the tyranny of time through art.

In one early scene, for example, the young protagonist sees the object of his devotion, the Duchesse de Guermantes, in the village church. He has never seen her before; what he has loved has been his own image of her, which he has created from her name and family history, her country estate, her position and reputation. In the flesh, she is disappointing: she has a rather ordinary face, and a pimple beside her nose. But immediately his imagination goes to work again, and soon he has managed to change what he sees before him into an object once again worthy of his love. Similarly, later in the novel Swann finds that his love of Odette is wonderfully strengthened, even transformed, the moment he realizes how closely she resembles a favorite painting of his:

he now sees the painting, as well, when he looks at her. The power of the intellect, and the imagination, have come to transform the inadequacy or tediousness of the real.

Proust began writing *Du côté de chez Swann* when he was in his late thirties, sometime between the summer of 1908 and the summer of 1909, as near as we can make out from references in his letters and conversations. His mother, with whom he had lived, had died in 1905, and following a stay of some months in a sanatorium, he had moved into an apartment at Versailles while friends searched for a suitable place for him to settle. This place turned out to be an apartment at 102, boulevard Haussmann, which was already familiar to him since the building had been in the possession of his family for some years; his uncle had died in the apartment and his mother had often visited it. The building is now owned by a bank, but one can still view Proust's high-ceilinged bedroom with its two tall windows and marble fireplace. In this room, of modest dimensions, Proust spent most of the rest of his life—slept, rested, ate, received visitors, read, and wrote. It was here that most of *À la recherche du temps perdu* came into being.

In a sense, the book had already been in preparation for several years before it began to take the form of a novel. It was never destined to be composed in a neatly chronological manner in any case, and elements of it had been emerging piecemeal in various guises: paragraphs, passages, scenes were written and even published in earlier versions, then later reworked and incorporated into the novel. The famous description in *Swann's Way* of the steeples of Martinville, for example, had an earlier incarnation as an article on road travel; and versions of many scenes had appeared in Proust's first, unfinished, and unpublished novel, *Jean Santeuil*, which juxtaposed the two childhood homes that Proust would later combine to form the setting of the drama of the goodnight kiss.

Proust had been projecting a number of shorter works, most of them essays. At a certain point he realized they could all be brought together in a single form, a novel. What became its start had, immedi-

ately before, begun as an essay contesting the ideas of the literary critic Charles-Augustin Sainte-Beuve, a work which he conceived as having a fictional opening: the mother of the main character would come to his bedside in the morning and the two of them would begin a conversation about Sainte-Beuve. The first drafts of this essay evolved into the novel, and at last, by midsummer of 1909, Proust was actually referring to his work-in-progress as a novel. Thereafter the work continued to develop somewhat chaotically, as Proust wrote many different parts of the book at the same time, cutting, expanding, and revising endlessly. Even as he wrote the opening, however, he foresaw the conclusion, and in fact the end of the book was completed before the middle began to grow.

A version of the present first volume, *Du côté de chez Swann*, was in existence by January 1912, and extracts including "A Ray of Sun on the Balcony" and "Village Church" were published that year in the newspaper *Le Figaro*.

Although the publisher Eugène Fasquelle had announced that in his opinion "nothing must interfere with the *action*" in a work of fiction, Proust nevertheless submitted to him a manuscript of the book in October 1912. At this point, admitting that his novel was very long but pointing out that it was "very concise," he proposed a book in two volumes, one called *Le Temps perdu* (Time Lost) and the other *Le Temps retrouvé* (Time Found Again), under the general title *Les Intermitences du coeur* (The Intermitences of the Heart). (He had not yet found the title *Du côté de chez Swann*.)

He received no answer from Fasquelle and, in November 1912, wrote to the Nouvelle Revue Française, a more literary publisher which had developed from a literary journal of the same name founded by André Gide and was later to take the name of its director, Gaston Gallimard. Now he was considering three volumes.

In December 1912, Gallimard and Fasquelle both returned their copies of the manuscript. Fasquelle did not want to risk publishing something "so different from what the public is used to reading." Gide later admitted to Proust: "The rejection of this book will remain the most serious mistake ever made by the NRF—and (since to my

shame I was largely responsible for it) one of the sorrows, one of the most bitter regrets of my life.”

At the end of December 1912, Proust approached another publisher, Ollendorff. He offered not only to pay the costs of publication but also to share with the publisher any profits that might derive from it. Ollendorff's rejection came in February and included the comment: “I don't see why a man should take thirty pages to describe how he turns over in bed before he goes to sleep.” At last Proust submitted the manuscript to the energetic young publisher Bernard Grasset, offering to pay the expenses of publishing the book and publicizing it, and Grasset accepted.

By April 1913, Proust was beginning to work on proofs. He said in a letter to a friend: “My corrections so far (I hope this won't continue) are not corrections. There remains not a single line out of 20 of the original text. . . . It is crossed out, corrected in every blank part I can find, and I am pasting papers at the top, at the bottom, to the right, to the left, etc. . . .” He said that although the resulting text was actually a bit shorter, it was a “hopelessly tangled mess.”

During this time, he made final decisions about titles. Ideally, he would have preferred simply the general title, *À la recherche du temps perdu*, followed by “Volume I” and “Volume II” with no individual titles for the two volumes. However, his publisher wanted individual titles for commercial reasons. Proust decided the first volume would be called *Du côté de chez Swann* and the second probably *Le Côté de Guermantes*. He explained several times what these titles meant, that in the country around Combray there were two directions in which to take a walk, that one asked, for example: “Shall we go in the direction of M. Rostand's house?” (His friend Maurice Rostand had in fact suggested the title of the first volume.) *Du côté de chez Swann* would, most literally translated, be the answer: “in the direction of Swann's place” or “toward Swann's.”

But the title also had a metaphorical signification. *Chez Swann* means not only “Swann's home, Swann's place,” but also “on the part of Swann, about Swann”; i.e., the title refers not just to where Swann lives but to the person Swann is, to Swann's mind, opinions, charac-

ter, nature. And by extension the first volume concerns not just Swann's manner of living, thinking, but also Swann's world, the worldly and artistic domain, while *Le Côté de Guermantes* (now the third volume of the novel) concerns the ancient family of the Guermantes and their world, the domain of the aristocracy. And it is true that the character of Swann gives the volume its unity. (By the end of the novel, the two divergent walks are symbolically joined.)

Proust's friend Louis de Robert did not like the title, and Proust mentioned a few others—rather idly, as it turns out, since he was not really going to change his mind: “Charles Swann,” “Gardens in a Cup of Tea,” and “The Age of Names.” He said he had also thought of “Springtime.” But he argued: “I still don't understand why the name of that Combray path which was known as ‘the way by Swann's’ with its earthy reality, its local truthfulness, does not have just as much poetry in it as those abstract or flowery titles.”

The work of the printer was finished by November 1913—an edition of 1,750 was printed—and the book was in the bookstores November 14. Reviews by Lucien Daudet and Jean Cocteau, among others, appeared. Not all the reviews were positive. The publisher submitted the book for the Prix Goncourt, but the prize was won, instead, by a book called *Le Peuple de la mer* (The People of the Sea), by Marc Elder.

A later edition was published in 1919 by Gallimard with some small changes. A corrected edition was published by Gallimard in its Bibliothèque de la Pléiade series in 1954 and another, with further corrections and additions, in 1987.

The first English translation of *Du côté de chez Swann*, C. K. Scott Moncrieff's *Swann's Way*, was done in Proust's lifetime and published in 1922. Sixty years later, a revision of Scott Moncrieff's translation by Terence Kilmartin, based on the corrected edition of the French, brought the translation closer to the original, cutting gratuitous additions and embellishments and correcting Scott Moncrieff's own misreadings, though it did not go as far as it could have in cutting redundancy and also introduced the occasional grammatical mistake and mixed metaphor; in addition, Kilmartin's ear for the language was not as sensitive as Scott Moncrieff's. In 1992, after Kilmartin's



death and after the publication of the still-more-definitive 1987 Pléiade edition, the translation was further revised by D. J. Enright. The two revisions of Scott Moncrieff's *Swann's Way* retain so much of his original work that they cannot be called new translations. Thus, there existed, until the present volume, only one other translation of *Du côté de chez Swann*, and that was *Swann's Way* (Canberra, 1982) as translated by James Grieve, a writer and professor of French literature in Australia. Grieve's approach was not to follow the original French as closely as possible, as had been Scott Moncrieff's, but to study the text for its meaning and then re-create it in a style which might have been that of an author writing originally in English. He therefore brings to his version a greater degree of freedom in word choice, order, and syntax.

If Proust has been reputed by some to be difficult reading, this can be attributed perhaps to several factors. One is that the interest of this novel, unlike that of the more traditional novel, is not merely, or even most of all, in the story it tells. (In one letter, Proust himself describes the work as a novel, but then, having second thoughts, qualifies that description with typical subtlety and precision by adding that, at least, "the novel form" is the form from which "it departs least.") In fact it does not set out to tell a linear, logically sequential story, but rather to create a world unified by the narrator's governing sensibility, in which blocks of a fictional past life are retrieved and presented, in roughly chronological order, in all their nuances. A reader may feel overwhelmed by the detail of this nuance and wish to get on with the story, and yet the only way to read Proust is to yield, with a patience equal to his, to his own unhurried manner of telling the story.

Another factor in Proust's reputed difficulty for Anglophone readers in particular may be that in the Scott Moncrieff translation, which has been virtually the only one read hitherto by readers of Proust in English, Proust's own lengthy, yet concise, expatiations were themselves amplified by a certain consistent redundancy which makes the translation at all points longer than the original. Proust's single word "strange" is rendered in English by Scott Moncrieff, for the sake of euphony or rhythm, as "strange and haunting"; "uninteresting" becomes "quite without interest"; "he" becomes "he himself." At the

same time Proust's prose was heightened by Scott Moncrieff, by the replacement throughout of a plain word such as "said" by a more colorful one such as "remarked," "murmured," "asserted," etc.; he was given, regularly, a more sentimental or melodramatic turn: the "entrance to the Underworld," in the original French, becomes "the Jaws of Hell." The effect of all these individual choices was to produce a text which, although it "flows" very well and follows the original remarkably closely in word order and construction, is wordier and "dressier" than the original. It remains a very powerful translation, but, as with many of the first translations of seminal literary works, somewhat misrepresents the style of the original, which was, in this case, essentially natural and direct, and far plainer than one might have guessed.

Yet another factor in Proust's "difficulty" may be his famously long sentences. Proust never felt that great length was desirable in itself. He categorically rejected sentences that were artificially amplified, or that were overly abstract, or that groped, arriving at a thought by a succession of approximations, just as he despised empty flourishes; when he describes Odette as having a *sourire sournois*, or "sly smile," the alliteration is there for a purpose, to further unite the two words in one's mind. As he proceeded from draft to draft, he not only added material but also condensed. "I prefer concentration," he said, "even in length." And in fact, according to a meticulous count of the sentences in *Swann's Way* and the second volume of the novel, reported by Jean Milly in his study of the Proustian sentence, *La Phrase de Proust*, nearly forty percent of the sentences in these two books are reasonably short—one to five lines—and less than one-quarter are very long—ten lines or more.

Proust felt, however, that a long sentence contained a whole, complex thought, a thought that should not be fragmented or broken. The shape of the sentence was the shape of the thought, and every word was necessary to the thought: "I really have to weave these long silks as I spin them," he said. "If I shortened my sentences, it would make little pieces of sentences, not sentences." He wished to "encircle the truth with a single—even if long and sinuous—stroke."

Many contemporaries of Proust's insisted that he wrote the way he spoke, although when *Du côté de chez Swann* appeared in print, they were startled by what they saw as the severity of the page. Where were the pauses, the inflections? There were not enough empty spaces, not enough punctuation marks. To them, the sentences seemed longer when read on the page than they did when they were spoken, in his extraordinary hoarse voice: his voice punctuated them.

One friend, though surely exaggerating, reported that Proust would arrive late in the evening, wake him up, begin talking, and deliver one long sentence that did not come to an end until the middle of the night. The sentence would be full of asides, parentheses, illuminations, reconsiderations, revisions, addenda, corrections, augmentations, digressions, qualifications, erasures, deletions, and marginal notes. It would, in other words, attempt to be exhaustive, to capture every nuance of a piece of reality, to reflect Proust's entire thought. To be exhaustive is, of course, an infinite task: more events can always be inserted, and more nuance in the narration, more commentary on the event, and more nuance within the commentary. Growing by association of ideas, developing internally by contiguity, the long sentences are built up into pyramids of subordinate clauses.

These sentences are constructed very tightly, with their many layers, the insertion of parenthetical remarks and digressions adding color and background to the main point, and delaying the outcome, the conclusion of the sentence, which is most often a particularly strong or climactic word or pair of words. They are knit together using a variety of conscious and unconscious stylistic techniques that become fascinating to observe and analyze: repetition, apposition, logical contrast, comparison; extended metaphors; nuanced qualifications within the metaphors themselves; varieties of parallel structures; balanced series of pairs of nouns, adjectives, or phrases; and lavish aural effects—as in the alliteration of this phrase: *faisait refluer ses reflets*; or the ABBA structure of vowel sounds in this one: *lâcheté qui nous détourne de toute tâche*; or the cooing of the dove at the end of this paragraph: *Et son faîte était toujours couronné du roucoulement d'une colombe*.

And yet Proust's economy prevails, and extends even to his punc-

tuation, with in particular a marked underuse of the comma. The effect of this light punctuation is, again, that the whole thought is conveyed with as little fragmentation as possible, and that it travels more quickly from writer to reader, has a more noticeably powerful trajectory. The punctuation, of course, in part determines the pace and the breath span of the prose. If, as occasionally and conspicuously happens in *Swann's Way*, a sentence is chopped into a succession of short phrases separated by commas which halt its flow, the prose gasps for air; whereas the very long sentence, relatively unimpeded by stops, gives the impression of a headlong rush to deliver the thought in one exhalation. In this translation I have attempted to stay as close to Proust's own style as possible, in its every aspect, without straying into an English style that is too foreign or awkward; with particular attention to word order and word choice, his punctuation, too, can often be duplicated in English, and commas which might have seemed necessary can quite happily be eliminated or reduced.

One last comment concerning word choice: often the closest, most accurate, and even most euphonious equivalent may be a word more commonly used decades ago than it is now: for instance, the French *chercher* means both "to look for" and "to try," so its perfect equivalent in English is our "seek," still current today but rarer and more specialized than its equivalents. Or, to go further back in time, for the French *corsage*, the part of a woman's dress extending from the neck to the hips and also known as the "waist" or "body" of the dress, the perfect equivalent is "bodice," which in fact means the same thing. I have chosen to use both of these and many other close equivalents. Other perfectly identical English equivalents have simply receded too far into the past by now and will be too obscure to be understood: Proust's *solitude*, which in French can mean "a lonely spot," has that meaning in English, too, but will no longer be understood in that sense. A couple of centuries ago, we referred, in English, to a "piece of water" just as Proust does to *une pièce d'eau*, and meant, like him, an ornamental pool or pond. And then there are some borderline cases, some perfect equivalents which may not convey as much to the contemporary reader as a close approximation, so that

what one gains in exactness one loses in expressive power; some of these I have reluctantly bypassed (such as “parvis,” identical to the French, which means the area in front of a sacred building and is the name neatly given by Proust to the part of the garden outside Françoise’s “temple” and for which I have substituted “temple yard”); but others I have used because they were too perfect to give up. One of these was “aurora” for *aurore*: it is the rosy or yellow-gold light in the sky just before the sun rises, and it follows *aube*, the first appearance of light in the sky.

## A Note on the Translation

The present translation came into being in the following way. A project was conceived by the Penguin UK Modern Classics series in which the whole of *In Search of Lost Time* would be translated freshly on the basis of the latest and most authoritative French text, *À la recherche du temps perdu*, edited by Jean-Yves Tadié (Gallimard, 1987). The translation would be done by a group of translators, each of whom would take on one of the seven volumes. The project was directed first by Paul Keegan, then by Simon Winder, and was overseen by general editor Christopher Prendergast. I was contacted early in the selection process, in the fall of 1995, and I chose to translate the first volume, *Du côté de chez Swann*. The other translators are James Grieve, for *In the Shadow of Young Girls in Flower*; Mark Treharne, for *The Guermantes Way*; John Sturrock, for *Sodom and Gomorrah*; Carol Clark, for *The Prisoner*; Peter Collier, for *The Fugitive*; and Ian Patterson, for *Finding Time Again*.

Between 1996 and the delivery of our manuscripts, the tardiest in mid-2001, we worked at different rates in our different parts of the world—one in Australia, one in the United States, the rest in various parts of England. After a single face-to-face meeting in early 1998, which most of the translators attended, we communicated with one another and with Christopher Prendergast by letter and e-mail. We agreed, often after lively debate, on certain practices that needed to be consistent from one volume to the next, such as retaining French titles like *Duchesse de Guermantes*, and leaving the quotations that occur within

the text—from Racine, most notably—in the original French, with translations in the notes.

At the initial meeting of the Penguin Classics project, those present had acknowledged that a degree of heterogeneity across the volumes was inevitable and perhaps even desirable, and that philosophical differences would exist among the translators. As they proceeded, therefore, the translators worked fairly independently, and decided for themselves how close their translations should be to the original—how many liberties, for instance, might be taken with the sanctity of Proust's long sentences. And Christopher Prendergast, as he reviewed all the translations, kept his editorial hand relatively light. The Penguin UK translation appeared in October 2002, in six hardcover volumes and as a boxed set.

Some changes may be noted in this American edition, besides the adoption of American spelling conventions. One is that the UK decision concerning quotes within the text has been reversed, and all the French has been translated into English, with the original quotations in the notes. We have also replaced the French punctuation of dialogue, which uses dashes and omits certain opening and closing quotation marks, with standard American dialogue punctuation, though we have respected Proust's paragraphing decisions—sometimes long exchanges take place within a single paragraph, while in other cases each speech begins a new paragraph. Last, I have gone through the text of the British edition and made whatever small changes seemed to me called for when I read it freshly in print.

## Suggestions for Further Reading

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- . *In Search of Lost Time*, Vol. I: *Swann's Way*, tr. C. K. Scott Moncrieff and Terence Kilmartin. London and New York: Chatto & Windus and Random House, 1981.
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- . *À la recherche du temps perdu*, Vol. I: *Du côté de chez Swann*. Paris: Librairie de la Pléiade, Gallimard, 1987. Introduction by Pierre-Louis Rey and Jo Yoshida.
- . *In Search of Lost Time*, Vol. I: *Swann's Way*, tr. C. K. Scott Moncrieff and Terence Kilmartin, rev. D. J. Enright. New York: Random House, 1992.
- Shattuck, Roger. *Proust's Binoculars: A Study of Memory, Time and Recognition in À la recherche du temps perdu*. New York: Random House, 1963.
- . *Proust's Way: A Field Guide to In Search of Lost Time*. New York: W. W. Norton & Co., 2000.
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PART I



*Combray*

I

FOR A LONG TIME, I went to bed early. Sometimes, my candle scarcely out, my eyes would close so quickly that I did not have time to say to myself: "I'm falling asleep." And, half an hour later, the thought that it was time to try to sleep would wake me; I wanted to put down the book I thought I still had in my hands and blow out my light; I had not ceased while sleeping to form reflections on what I had just read, but these reflections had taken a rather peculiar turn; it seemed to me that I myself was what the book was talking about: a church, a quartet, the rivalry between François I and Charles V. This belief lived on for a few seconds after my waking; it did not shock my reason but lay heavy like scales on my eyes and kept them from realizing that the candlestick was no longer lit. Then it began to grow unintelligible to me, as after metempsychosis do the thoughts of an earlier existence; the subject of the book detached itself from me, I was free to apply myself to it or not; immediately I recovered my sight and I was amazed to find a darkness around me soft and restful for my eyes, but perhaps even more so for my mind, to which it appeared a thing without cause, incomprehensible, a thing truly dark. I would ask myself what time it might be; I could hear the whistling of the trains which, remote or nearby, like the singing of a bird in a forest, plotting the distances, described to me the extent of the deserted countryside where the traveler hastens toward the nearest station; and the little road he is following will be engraved on his memory by the excitement he owes to new places, to unaccustomed

activities, to the recent conversation and the farewells under the unfamiliar lamp that follow him still through the silence of the night, to the imminent sweetness of his return.

I would rest my cheeks tenderly against the lovely cheeks of the pillow, which, full and fresh, are like the cheeks of our childhood. I would strike a match to look at my watch. Nearly midnight. This is the hour when the invalid who has been obliged to go off on a journey and has had to sleep in an unfamiliar hotel, wakened by an attack, is cheered to see a ray of light under the door. How fortunate, it's already morning! In a moment the servants will be up, he will be able to ring, someone will come help him. The hope of being relieved gives him the courage to suffer. In fact he thought he heard footsteps; the steps approach, then recede. And the ray of light that was under his door has disappeared. It is midnight; they have just turned off the gas; the last servant has gone and he will have to suffer the whole night through without remedy.

I would go back to sleep, and would sometimes afterward wake again for brief moments only, long enough to hear the organic creak of the woodwork, open my eyes and stare at the kaleidoscope of the darkness, savor in a momentary glimmer of consciousness the sleep into which were plunged the furniture, the room, that whole of which I was only a small part and whose insensibility I would soon return to share. Or else while sleeping I had effortlessly returned to a period of my early life that had ended forever, rediscovered one of my childish terrors such as my great-uncle pulling me by my curls, a terror dispelled on the day—the dawn for me of a new era—when they were cut off. I had forgotten that event during my sleep, I recovered its memory as soon as I managed to wake myself up to escape the hands of my great-uncle, but as a precautionary measure I would completely surround my head with my pillow before returning to the world of dreams.

Sometimes, as Eve was born from one of Adam's ribs, a woman was born during my sleep from a cramped position of my thigh. Formed from the pleasure I was on the point of enjoying, she, I imagined, was the one offering it to me. My body, which felt in hers my

own warmth, would try to find itself inside her, I would wake up. The rest of humanity seemed very remote compared with this woman I had left scarcely a few moments before; my cheek was still warm from her kiss, my body aching from the weight of hers. If, as sometimes happened, she had the features of a woman I had known in life, I would devote myself entirely to this end: to finding her again, like those who go off on a journey to see a longed-for city with their own eyes and imagine that one can enjoy in reality the charm of a dream. Little by little the memory of her would fade, I had forgotten the girl of my dream.

A sleeping man holds in a circle around him the sequence of the hours, the order of the years and worlds. He consults them instinctively as he wakes and reads in a second the point on the earth he occupies, the time that has elapsed before his waking; but their ranks can be mixed up, broken. If toward morning, after a bout of insomnia, sleep overcomes him as he is reading, in a position quite different from the one in which he usually sleeps, his raised arm alone is enough to stop the sun and make it retreat, and, in the first minute of his waking, he will no longer know what time it is, he will think he has only just gone to bed. If he dozes off in a position still more displaced and divergent, after dinner sitting in an armchair for instance, then the confusion among the disordered worlds will be complete, the magic armchair will send him traveling at top speed through time and space, and, at the moment of opening his eyelids, he will believe he went to bed several months earlier in another country. But it was enough if, in my own bed, my sleep was deep and allowed my mind to relax entirely; then it would let go of the map of the place where I had fallen asleep and, when I woke in the middle of the night, since I did not know where I was, I did not even understand in the first moment who I was; I had only, in its original simplicity, the sense of existence as it may quiver in the depths of an animal; I was more destitute than a cave dweller; but then the memory—not yet of the place where I was, but of several of those where I had lived and where I might have been—would come to me like help from on high to pull me out of the void from which I could not have got out on my own; I

crossed centuries of civilization in one second, and the image confusedly glimpsed of oil lamps, then of wing-collar shirts, gradually re-composed my self's original features.

Perhaps the immobility of the things around us is imposed on them by our certainty that they are themselves and not anything else, by the immobility of our mind confronting them. However that may be, when I woke thus, my mind restlessly attempting, without success, to discover where I was, everything revolved around me in the darkness, things, countries, years. My body, too benumbed to move, would try to locate, according to the form of its fatigue, the position of its limbs so as to deduce from this the direction of the wall, the placement of the furniture, so as to reconstruct and name the dwelling in which it found itself. Its memory, the memory of its ribs, its knees, its shoulders, offered in succession several of the rooms where it had slept, while around it the invisible walls, changing place according to the shape of the imagined room, spun through the shadows. And even before my mind, hesitating on the thresholds of times and shapes, had identified the house by reassembling the circumstances, it—my body—would recall the kind of bed in each one, the location of the doors, the angle at which the light came in through the windows, the existence of a hallway, along with the thought I had had as I fell asleep and that I had recovered upon waking. My stiffened side, trying to guess its orientation, would imagine, for instance, that it lay facing the wall in a big canopied bed and immediately I would say to myself: "Why, I went to sleep in the end even though Mama didn't come to say goodnight to me," I was in the country in the home of my grandfather, dead for many years; and my body, the side on which I was resting, faithful guardians of a past my mind ought never to have forgotten, recalled to me the flame of the night-light of Bohemian glass, in the shape of an urn, which hung from the ceiling by little chains, the mantelpiece of Siena marble, in my bedroom at Combray, at my grandparents' house, in faraway days which at this moment I imagined were present without picturing them to myself exactly and which I would see more clearly in a little while when I was fully awake.

Then the memory of a new position would reappear; the wall would slip away in another direction: I was in my room at Mme. de Saint-Loup's, in the country; good Lord! It's ten o'clock or even later, they will have finished dinner! I must have overslept during the nap I take every evening when I come back from my walk with Mme. de Saint-Loup, before putting on my evening clothes. For many years have passed since Combray, where, however late we returned, it was the sunset's red reflections I saw in the panes of my window. It is another sort of life one leads at Tansonville, at Mme. de Saint-Loup's, another sort of pleasure I take in going out only at night, in following by moonlight those lanes where I used to play in the sun; and the room where I fell asleep instead of dressing for dinner—from far off I can see it, as we come back, pierced by the flares of the lamp, a lone beacon in the night.

These revolving, confused evocations never lasted for more than a few seconds; often, in my brief uncertainty about where I was, I did not distinguish the various suppositions of which it was composed any better than we isolate, when we see a horse run, the successive positions shown to us by a kinoscope. But I had seen sometimes one, sometimes another, of the bedrooms I had inhabited in my life, and in the end I would recall them all in the long reveries that followed my waking: winter bedrooms in which, as soon as you are in bed, you bury your head in a nest braided of the most disparate things: a corner of the pillow, the top of the covers, a bit of shawl, the side of the bed and an issue of the *Débats roses*,<sup>1</sup> which you end by cementing together using the birds' technique of pressing down on it indefinitely; where in icy weather the pleasure you enjoy is the feeling that you are separated from the outdoors (like the sea swallow which makes its nest deep in an underground passage in the warmth of the earth) and where, since the fire is kept burning all night in the fireplace, you sleep in a great cloak of warm, smoky air, shot with the glimmers from the logs breaking into flame again, a sort of immaterial alcove, a warm cave dug out of the heart of the room itself, a zone of heat with shifting thermal contours, aerated by drafts which cool your face and come from the corners, from the parts close to the window or far



from the hearth, and which have grown cold again: summer bedrooms where you delight in becoming one with the soft night, where the moonlight leaning against the half-open shutters casts its enchanted ladder to the foot of the bed, where you sleep almost in the open air, like a titmouse rocked by the breeze on the tip of a ray of light; sometimes the Louis XVI bedroom, so cheerful that even on the first night I had not been too unhappy there and where the slender columns that lightly supported the ceiling stood aside with such grace to show and reserve the place where the bed was; at other times, the small bedroom with the very high ceiling, hollowed out in the form of a pyramid two stories high and partly paneled in mahogany, where from the first second I had been mentally poisoned by the unfamiliar odor of the vetiver, convinced of the hostility of the violet curtains and the insolent indifference of the clock chattering loudly as though I were not there; where a strange and pitiless quadrangular cheval glass, barring obliquely one of the corners of the room, carved from deep inside the soft fullness of my usual field of vision a site for itself which I had not expected; where my mind, struggling for hours to dislodge itself, to stretch upward so as to assume the exact shape of the room and succeed in filling its gigantic funnel to the very top, had suffered many hard nights, while I lay stretched out in my bed, my eyes lifted, my ear anxious, my nostril restive, my heart pounding, until habit had changed the color of the curtains, silenced the clock, taught pity to the cruel oblique mirror, concealed, if not driven out completely, the smell of the vetiver and appreciably diminished the apparent height of the ceiling. Habit! That skillful but very slow housekeeper who begins by letting our mind suffer for weeks in a temporary arrangement; but whom we are nevertheless truly happy to discover, for without habit our mind, reduced to no more than its own resources, would be powerless to make a lodging habitable.

Certainly I was now wide-awake, my body had veered around one last time and the good angel of certainty had brought everything around me to a standstill, laid me down under my covers, in my bedroom, and put approximately where they belonged in the darkness

my chest of drawers, my desk, my fireplace, the window onto the street and the two doors. But even though I knew I was not in any of the houses of which my ignorance upon waking had instantly, if not presented me with the distinct picture, at least made me believe the presence possible, my memory had been stirred; generally I would not try to go back to sleep right away; I would spend the greater part of the night remembering our life in the old days, in Combray at my great-aunt's house, in Balbec, in Paris, in Doncières, in Venice, elsewhere still, remembering the places, the people I had known there, what I had seen of them, what I had been told about them.

At Combray, every day, in the late afternoon, long before the moment when I would have to go to bed and stay there, without sleeping, far away from my mother and grandmother, my bedroom again became the fixed and painful focus of my preoccupations. They had indeed hit upon the idea, to distract me on the evenings when they found me looking too unhappy, of giving me a magic lantern, which, while awaiting the dinner hour, they would set on top of my lamp; and, after the fashion of the first architects and master glaziers of the Gothic age, it replaced the opacity of the walls with impalpable iridescences, supernatural multicolored apparitions, where legends were depicted as in a wavering, momentary stained-glass window. But my sadness was only increased by this since the mere change in lighting destroyed the familiarity which my bedroom had acquired for me and which, except for the torment of going to bed, had made it tolerable to me. Now I no longer recognized it and I was uneasy there, as in a room in some hotel or "chalet" to which I had come for the first time straight from the railway train.

Moving at the jerky pace of his horse, and filled with a hideous design, Golo would come out of the small triangular forest that velveted the hillside with dark green and advance jolting toward the castle of poor Geneviève de Brabant. This castle was cut off along a curved line that was actually the edge of one of the glass ovals arranged in the frame which you slipped between the grooves of the lantern. It was only a section of castle and it had a moor in front of it where

Geneviève stood dreaming, wearing a blue belt. The castle and the moor were yellow, and I had not had to wait to see them to find out their color since, before the glasses of the frame did so, the bronze sonority of the name Brabant had shown it to me clearly. Golo would stop for a moment to listen sadly to the patter read out loud by my great-aunt, which he seemed to understand perfectly, modifying his posture, with a meekness that did not exclude a certain majesty, to conform to the directions of the text; then he moved off at the same jerky pace. And nothing could stop his slow ride. If the lantern was moved, I could make out Golo's horse continuing to advance over the window curtains, swelling out with their folds, descending into their fissures. The body of Golo himself, in its essence as supernatural as that of his steed, accommodated every material obstacle, every hindering object that he encountered by taking it as his skeleton and absorbing it into himself, even the doorknob he immediately adapted to and floated invincibly over with his red robe or his pale face as noble and as melancholy as ever, but revealing no disturbance at this transvertebration.

Certainly I found some charm in these brilliant projections, which seemed to emanate from a Merovingian past and send out around me such ancient reflections of history. But I cannot express the uneasiness caused in me by this intrusion of mystery and beauty into a room I had at last filled with myself to the point of paying no more attention to the room than to that self. The anesthetizing influence of habit having ceased, I would begin to have thoughts, and feelings, and they are such sad things. That doorknob of my room, which differed for me from all other doorknobs in the world in that it seemed to open of its own accord, without my having to turn it, so unconscious had its handling become for me, was now serving as an astral body for Golo. And as soon as they rang for dinner, I hastened to run to the dining room where the big hanging lamp, ignorant of Golo and Bluebeard, and well acquainted with my family and beef casserole, shed the same light as on every other evening; and to fall into the arms of Mama, whom Geneviève de Brabant's misfortunes made all

the dearer to me, while Golo's crimes drove me to examine my own conscience more scrupulously.

After dinner, alas, I soon had to leave Mama, who stayed there talking with the others, in the garden if the weather was fine, in the little drawing room to which everyone withdrew if the weather was bad. Everyone, except my grandmother, who felt that "it's a pity to shut oneself indoors in the country" and who had endless arguments with my father on days when it rained too heavily, because he sent me to read in my room instead of having me stay outdoors. "That's no way to make him strong and active," she would say sadly, "especially that boy, who so needs to build up his endurance and willpower." My father would shrug his shoulders and study the barometer, for he liked meteorology, while my mother, making no noise so as not to disturb him, watched him with a tender respect, but not so intently as to try to penetrate the mystery of his superior qualities. But as for my grandmother, in all weathers, even in a downpour when Françoise had rushed the precious wicker armchairs indoors so that they would not get wet, we would see her in the empty, rain-lashed garden, pushing back her disordered gray locks so that her forehead could more freely drink in the salubriousness of the wind and rain. She would say: "At last, one can breathe!" and would roam the soaked paths—too symmetrically aligned for her liking by the new gardener, who lacked all feeling for nature and whom my father had been asking since morning if the weather would clear—with her jerky, enthusiastic little step, regulated by the various emotions excited in her soul by the intoxication of the storm, the power of good health, the stupidity of my upbringing, and the symmetry of the gardens, rather than by the desire, quite unknown to her, to spare her plum-colored skirt the spots of mud under which it would disappear up to a height that was always, for her maid, a source of despair and a problem.

When these garden walks of my grandmother's took place after dinner, one thing had the power to make her come inside again: this was—at one of the periodic intervals when her circular itinerary brought her back, like an insect, in front of the lights of the little drawing room

where the liqueurs were set out on the card table—if my great-aunt called out to her: “Bathilde! Come and stop your husband from drinking cognac!” To tease her, in fact (she had brought into my father’s family so different a mentality that everyone poked fun at her and tormented her), since liqueurs were forbidden to my grandfather, my great-aunt would make him drink a few drops. My poor grandmother would come in, fervently beg her husband not to taste the cognac; he would become angry, drink his mouthful despite her, and my grandmother would go off again, sad, discouraged, yet smiling, for she was so humble at heart and so gentle that her tenderness for others, and the lack of fuss she made over her own person and her sufferings, came together in her gaze in a smile in which, unlike what one sees in the faces of so many people, there was irony only for herself, and for all of us a sort of kiss from her eyes, which could not see those she cherished without caressing them passionately with her gaze. This torture which my great-aunt inflicted on her, the spectacle of my grandmother’s vain entreaties and of her weakness, defeated in advance, trying uselessly to take the liqueur glass away from my grandfather, were the kinds of things which you later become so accustomed to seeing that you smile as you contemplate them and take the part of the persecutor resolutely and gaily enough to persuade yourself privately that no persecution is involved; at that time they filled me with such horror that I would have liked to hit my great-aunt. But as soon as I heard: “Bathilde, come and stop your husband from drinking cognac!,” already a man in my cowardice, I did what we all do, once we are grown up, when confronted with sufferings and injustices: I did not want to see them; I went up to sob at the very top of the house next to the schoolroom,<sup>2</sup> under the roofs, in a little room that smelled of orris root and was also perfumed by a wild black-currant bush which had sprouted outside between the stones of the wall and extended a branch of flowers through the half-open window. Intended for a more specialized and more vulgar use, this room, from which during the day you could see all the way to the keep of Roussainville-le-Pin, for a long time served me as a refuge, no doubt because it was the only one I was permitted to lock, for all those occupations of mine that demanded an

inviolable solitude: reading, reverie, tears, and sensuous pleasure. Alas! I did not know that, much more than her husband’s little deviations from his regimen, it was my weak will, my delicate health, the uncertainty they cast on my future that so sadly preoccupied my grandmother in the course of those incessant perambulations, afternoon and evening, when we would see, as it passed and then passed again, lifted slantwise toward the sky, her beautiful face with its brown furrowed cheeks, which with age had become almost mauve like the plowed fields in autumn, crossed, if she was going out, by a veil half raised, while upon them, brought there by the cold or some sad thought, an involuntary tear was always drying.

My sole consolation, when I went upstairs for the night, was that Mama would come and kiss me once I was in bed. But this goodnight lasted so short a time, she went down again so soon, that the moment when I heard her coming up, then the soft sound of her garden dress of blue muslin, hung with little cords of plaited straw, passing along the hallway with its double doors, was for me a painful one. It heralded the moment that was to follow it, when she had left me, when she had gone down again. So that I came to wish that this goodnight I loved so much would take place as late as possible, so as to prolong the time of respite in which Mama had not yet come. Sometimes when, after kissing me, she opened the door to go, I wanted to call her back, to say “kiss me one more time,” but I knew that immediately her face would look vexed, because the concession she was making to my sadness and agitation by coming up to kiss me, by bringing me this kiss of peace, irritated my father, who found these rituals absurd, and she would have liked to try to induce me to lose the need for it, the habit of it, far indeed from allowing me to acquire that of asking her, when she was already on the doorstep, for one kiss more. And to see her vexed destroyed all the calm she had brought me a moment before, when she had bent her loving face down over my bed and held it out to me like a host for a communion of peace from which my lips would draw her real presence and the power to fall asleep. But those evenings, when Mama stayed so short a time in my room, were still sweet compared to the ones when there was company for dinner and

when, because of that, she did not come up to say goodnight to me. That company was usually limited to M. Swann, who, apart from a few acquaintances passing through, was almost the only person who came to our house at Combray, sometimes for a neighborly dinner (more rarely after that unfortunate marriage of his, because my parents did not want to receive his wife), sometimes after dinner, unexpectedly. On those evenings when, as we sat in front of the house under the large chestnut tree, around the iron table, we heard at the far end of the garden, not the copious high-pitched bell that drenched, that deafened in passing with its ferruginous, icy, inexhaustible noise any person in the household who set it off by coming in "without ringing," but the shy, oval, golden double tinkling of the little visitors' bell, everyone would immediately wonder: "A visitor—now who can that be?" but we knew very well it could only be M. Swann; my great-aunt speaking loudly, to set an example, in a tone of voice that she strained to make natural, said not to whisper that way; that nothing is more disagreeable for a visitor just coming in who is led to think that people are saying things he should not hear; and they would send as a scout my grandmother, who was always glad to have a pretext for taking one more walk around the garden and who would profit from it by surreptitiously pulling up a few rose stakes on the way so as to make the roses look a little more natural, like a mother who runs her hand through her son's hair to fluff it up after the barber has flattened it too much.

We would all remain hanging on the news my grandmother was going to bring us of the enemy, as though there had been a great number of possible assailants to choose among, and soon afterward my grandfather would say: "I recognize Swann's voice." In fact one could recognize him only by his voice, it was difficult to make out his face, his aquiline nose, his green eyes under a high forehead framed by blond, almost red hair, cut Bressant-style,<sup>3</sup> because we kept as little light as possible in the garden so as not to attract mosquitoes, and I would go off, as though not going for that reason, to say that the syrups should be brought out; my grandmother placed a great deal of importance, considering it more amiable, on the idea that they

should not seem anything exceptional, and for visitors only. M. Swann, though much younger, was very attached to my grandfather, who had been one of the closest friends of his father, an excellent man but peculiar, in whom, apparently, a trifle was sometimes enough to interrupt the ardor of his feelings, to change the course of his thinking. Several times a year I would hear my grandfather at the table telling anecdotes, always the same ones, about the behavior of old M. Swann upon the death of his wife, over whom he had watched day and night. My grandfather, who had not seen him for a long time, had rushed to his side at the estate the Swanns owned in the vicinity of Combray and, so that he would not be present at the coffining, managed to entice him for a while, all in tears, out of the death chamber. They walked a short way in the park, where there was a little sunshine. Suddenly M. Swann, taking my grandfather by the arm, cried out: "Oh, my old friend, what a joy it is to be walking here together in such fine weather! Don't you think it's pretty, all these trees, these hawthorns! And my pond—which you've never congratulated me on! You look as sad as an old nightcap. Feel that little breeze? Oh, say what you like, life has something to offer despite everything, my dear Amédée!" Suddenly the memory of his dead wife came back to him and, no doubt feeling it would be too complicated to try to understand how he could have yielded to an impulse of happiness at such a time, he confined himself, in a habitual gesture of his whenever a difficult question came into his mind, to passing his hand over his forehead, wiping his eyes and the lenses of his lorgnon. Yet he could not be consoled for the death of his wife, but, during the two years he survived her, would say to my grandfather: "It's odd, I think of my poor wife often, but I can't think of her for long at a time." "Often, but only a little at a time, like poor old Swann," had become one of my grandfather's favorite phrases, which he uttered apropos of the most different sorts of things. I would have thought Swann's father was a monster, if my grandfather, whom I considered a better judge and whose pronouncement, forming a legal precedent for me, often allowed me later to dismiss offenses I might have been inclined to condemn, had not exclaimed: "What! He had a heart of gold!"

For many years, even though, especially before his marriage, the younger M. Swann often came to see them at Combray, my great-aunt and my grandparents did not suspect that he had entirely ceased to live in the kind of society his family had frequented and that, under the sort of incognito which this name Swann gave him among us, they were harboring—with the perfect innocence of honest innkeepers who have under their roof, without knowing it, some celebrated highwayman—one of the most elegant members of the Jockey Club,<sup>4</sup> a favorite friend of the Comte de Paris<sup>5</sup> and the Prince of Wales,<sup>6</sup> one of the men most sought after by the high society of the Faubourg Saint-Germain.

Our ignorance of this brilliant social life that Swann led was obviously due in part to the reserve and discretion of his character, but also to the fact that bourgeois people in those days formed for themselves a rather Hindu notion of society and considered it to be made up of closed castes, in which each person, from birth, found himself placed in the station which his family occupied and from which nothing, except the accidents of an exceptional career or an unhoped-for marriage, could withdraw him in order to move him into a higher caste. M. Swann, the father, was a stockbroker; "Swann the son" would find he belonged for his entire life to a caste in which fortunes varied, as in a tax bracket, between such and such fixed incomes. One knew which had been his father's associations, one therefore knew which were his own, with which people he was "in a position" to consort. If he knew others, these were bachelor acquaintances on whom old friends of the family, such as my relatives, would close their eyes all the more benignly because he continued, after losing his parents, to come faithfully to see us; but we would have been ready to wager that these people he saw, who were unknown to us, were the sort he would not have dared greet had he encountered them when he was with us. If you were determined to assign Swann a social coefficient that was his alone, among the other sons of stockbrokers in a position equal to that of his parents, this coefficient would have been a little lower for him because, very simple in his manner and with a long-standing "craze" for antiques and painting, he now lived and amassed

his collections in an old town house which my grandmother dreamed of visiting, but which was situated on the quai d'Orléans, a part of town where my great-aunt felt it was ignominious to live. "But are you a connoisseur? I ask for your own sake, because you're likely to let the dealers unload some awful daubs on you," my great-aunt would say to him; in fact she did not assume he had any competence and even from an intellectual point of view had no great opinion of a man who in conversation avoided serious subjects and showed a most prosaic preciseness not only when he gave us cooking recipes, entering into the smallest details, but even when my grandmother's sisters talked about artistic subjects. Challenged by them to give his opinion, to express his admiration for a painting, he would maintain an almost ungracious silence and then, on the other hand, redeem himself if he could provide, about the museum in which it was to be found, about the date at which it had been painted, a pertinent piece of information. But usually he would content himself with trying to entertain us by telling a new story each time about something that had just happened to him involving people selected from among those we knew, the Combray pharmacist, our cook, our coachman. Certainly these tales made my great-aunt laugh, but she could not distinguish clearly if this was because of the absurd role Swann always assigned himself or because of the wit he showed in telling them: "You are quite a character, Monsieur Swann!" Being the only rather vulgar person in our family, she took care to point out to strangers, when they were talking about Swann, that, had he wanted to, he could have lived on the boulevard Haussmann or the avenue de l'Opéra, that he was the son of M. Swann, who must have left four or five million, but that this was his whim. One that she felt moreover must be so amusing to others that in Paris, when M. Swann came on New Year's Day to bring her her bag of marrons glacés,<sup>7</sup> she never failed, if there was company, to say to him: "Well, Monsieur Swann! Do you still live next door to the wine warehouse, so as to be sure of not missing the train when you go to Lyon?"<sup>8</sup> And she would look out of the corner of her eye, over her lorgnon, at the other visitors.

But if anyone had told my great-aunt that this same Swann, who,

as the son of old M. Swann, was perfectly "qualified" to be received by all the "best of the bourgeoisie," by the most respected notaries or lawyers of Paris (a hereditary privilege he seemed to make little use of), had, as though in secret, quite a different life; that on leaving our house, in Paris, after telling us he was going home to bed, he retraced his steps as soon as he had turned the corner and went to a certain drawing room that no eye of any broker or broker's associate would ever contemplate, this would have seemed to my aunt as extraordinary as might to a better-educated lady the thought of being personally on close terms with Aristaeus and learning that, after having a chat with her, he would go deep into the heart of the realms of Thetis, into an empire hidden from mortal eyes, where Virgil shows him being received with open arms; or—to be content with an image that had more chance of occurring to her, for she had seen it painted on our petits-fours plates at Combray—of having had as a dinner guest Ali Baba, who, as soon as he knows he is alone, will enter the cave dazzling with unsuspected treasure.

One day when he had come to see us in Paris after dinner apologizing for being in evening clothes, Françoise having said, after he left, that she had learned from the coachman that he had dined "at the home of a princess," "Yes, a princess of the demimonde!" my aunt had responded, shrugging her shoulders without raising her eyes from her knitting, with serene irony.

Thus, my great-aunt was cavalier in her treatment of him. Since she believed he must be flattered by our invitations, she found it quite natural that he never came to see us in the summertime without having in his hand a basket of peaches or raspberries from his garden and that from each of his trips to Italy he would bring me back photographs of masterpieces.

They did not hesitate to send him off in search of it when they needed a recipe for gribiche sauce or pineapple salad for large dinners to which they had not invited him, believing he did not have sufficient prestige for one to be able to serve him up to acquaintances who were coming for the first time. If the conversation turned to the princes of the House of France: "people you and I will never know,

will we, and we can manage quite well without that, can't we," my great-aunt would say to Swann, who had, perhaps, a letter from Twickenham<sup>9</sup> in his pocket; she had him push the piano around and turn the pages on the evenings when my grandmother's sister sang, handling this creature, who was elsewhere so sought after, with the naive roughness of a child who plays with a collector's curio no more carefully than with some object of little value. No doubt the Swann who was known at the same time to so many clubmen was quite different from the one created by my great-aunt, when in the evening, in the little garden at Combray, after the two hesitant rings of the bell had sounded, she injected and invigorated with all that she knew about the Swann family the dark and uncertain figure who emerged, followed by my grandmother, from a background of shadows, and whom we recognized by his voice. But even with respect to the most insignificant things in life, none of us constitutes a material whole, identical for everyone, which a person has only to go look up as though we were a book of specifications or a last testament; our social personality is a creation of the minds of others. Even the very simple act that we call "seeing a person we know" is in part an intellectual one. We fill the physical appearance of the individual we see with all the notions we have about him, and of the total picture that we form for ourselves, these notions certainly occupy the greater part. In the end they swell his cheeks so perfectly, follow the line of his nose in an adherence so exact, they do so well at nuancing the sonority of his voice as though the latter were only a transparent envelope that each time we see this face and hear this voice, it is these notions that we encounter again, that we hear. No doubt, in the Swann they had formed for themselves, my family had failed out of ignorance to include a host of details from his life in the fashionable world that caused other people, when they were in his presence, to see refinements rule his face and stop at his aquiline nose as though at their natural frontier; but they had also been able to garner in this face disaffected of its prestige, vacant and spacious, in the depths of these depreciated eyes, the vague, sweet residue—half memory, half forgetfulness—of the idle hours spent together after our weekly dinners, around the card table

or in the garden, during our life of good country neighborliness. The corporeal envelope of our friend had been so well stuffed with all this, as well as with a few memories relating to his parents, that this particular Swann had become a complete and living being, and I have the impression of leaving one person to go to another distinct from him, when, in my memory, I pass from the Swann I knew later with accuracy to that first Swann—to that first Swann in whom I rediscover the charming mistakes of my youth and who in fact resembles less the other Swann than he resembles the other people I knew at the time, as though one's life were like a museum in which all the portraits from one period have a family look about them, a single tonality—to that first Swann abounding in leisure, fragrant with the smell of the tall chestnut tree, the baskets of raspberries, and a sprig of tarragon.

Yet one day when my grandmother had gone to ask a favor from a lady she had known at the Sacré-Coeur<sup>10</sup> (and with whom, because of our notion of the castes, she had not wished to remain in close contact despite a reciprocal congeniality), this lady, the Marquise de Villeparisis of the famous de Bouillon<sup>11</sup> family, had said to her: "I believe you know M. Swann very well; he is a great friend of my nephew and niece, the des Laumes." My grandmother had returned from her visit full of enthusiasm for the house, which overlooked some gardens and in which Mme. de Villeparisis had advised her to rent a flat, and also for a waistcoat maker and his daughter, who kept a shop in the courtyard where she had gone to ask them to put a stitch in her skirt, which she had torn in the stairwell. My grandmother had found these people wonderful, she declared that the girl was a gem and the waistcoat maker was most distinguished, the finest man she had ever seen. Because for her, distinction was something absolutely independent of social position. She went into ecstasies over an answer the waistcoat maker had given her, saying to Mama: "Sévigné<sup>12</sup> couldn't have said it any better!" and, in contrast, of a nephew of Mme. de Villeparisis whom she had met at the house: "Oh, my dear daughter, how common he is!"

Now the remark about Swann had had the effect, not of raising him in my great-aunt's estimation, but of lowering Mme. de Villeparisis.

It seemed that the respect which, on my grandmother's faith, we accorded Mme. de Villeparisis created a duty on her part to do nothing that would make her less worthy, a duty in which she had failed by learning of Swann's existence, by permitting relatives of hers to associate with him. "What! She knows Swann? A person you claim is a relation of the Maréchal de MacMahon?"<sup>13</sup> My family's opinion regarding Swann's associations seemed confirmed later by his marriage to a woman of the worst social station, practically a *cocotte*, whom, what was more, he never attempted to introduce, continuing to come to our house alone, though less and less, but from whom they believed they could judge—assuming it was there that he had found her—the social circle, unknown to them, that he habitually frequented.

But one time, my grandfather read in a newspaper that M. Swann was one of the most faithful guests at the Sunday lunches given by the Duc de X . . . , whose father and uncle had been the most prominent statesmen in the reign of Louis-Philippe.<sup>14</sup> Now, my grandfather was interested in all the little facts that could help him enter imaginatively into the private lives of men like Molé, the Duc Pasquier, the Duc de Broglie.<sup>15</sup> He was delighted to learn that Swann associated with people who had known them. My great-aunt, however, interpreted this news in a sense unfavorable to Swann: anyone who chose his associations outside the caste into which he had been born, outside his social "class," suffered in her eyes a regrettable lowering of his social position. It seemed to her that he gave up forthwith the fruit of all the good relations with well-placed people so honorably preserved and stored away for their children by foresightful families (my great-aunt had even stopped seeing the son of a lawyer we knew because he had married royalty and was therefore in her opinion demoted from the respected rank of lawyer's son to that of one of those adventurers, former valets or stableboys, on whom they say that queens sometimes bestowed their favors). She disapproved of my grandfather's plan to question Swann, the next evening he was to come to dinner, about these friends of his we had discovered. At the same time my grandmother's two sisters, old maids who shared her nobility of character, but not her sort of mind, declared that they could not understand

what pleasure their brother-in-law could find in talking about such foolishness. They were women of lofty aspirations, who for that very reason were incapable of taking an interest in what is known as tittle-tattle, even if it had some historic interest, and more generally in anything that was not directly connected to an aesthetic or moral subject. The disinterestedness of their minds was such, with respect to all that, closely or distantly, seemed connected with worldly matters, that their sense of hearing—having finally understood its temporary uselessness when the conversation at dinner assumed a tone that was frivolous or merely pedestrian without these two old spinsters being able to lead it back to the subjects dear to them—would suspend the functioning of its receptive organs and allow them to begin to atrophy. If my grandfather needed to attract the two sisters' attention at such times, he had to resort to those bodily signals used by alienists with certain lunatics suffering from distraction: striking a glass repeatedly with the blade of a knife while speaking to them sharply and looking them suddenly in the eye, violent methods which these psychiatrists often bring with them into their ordinary relations with healthy people, either from professional habit or because they believe everyone is a little crazy.

They were more interested when, the day before Swann was to come to dinner, and had personally sent them a case of Asti wine, my aunt, holding a copy of the *Figaro* in which next to the title of a painting in an exhibition of Corot,<sup>16</sup> these words appeared: "From the collection of M. Charles Swann," said: "Did you see this? Swann is 'front page news' in the *Figaro*." "But I've always told you he had a great deal of taste," said my grandmother. "Of course you would! Anything so long as your opinion is not the same as *ours*," answered my great-aunt, who, knowing that my grandmother was never of the same opinion as she, and not being quite sure that she herself was the one we always declared was right, wanted to extract from us a general condemnation of my grandmother's convictions against which she was trying to force us into solidarity with her own. But we remained silent. When my grandmother's sisters expressed their intention of speaking to Swann about this mention in the *Figaro*, my great-aunt advised them against it. Whenever she saw in others an advantage,

however small, that she did not have, she persuaded herself that it was not an advantage but a detriment and she pitied them so as not to have to envy them. "I believe you would not be pleasing him at all; I am quite sure I would find it very unpleasant to see my name printed boldly like that in the newspaper, and I would not be at all gratified if someone spoke to me about it." But she did not persist in trying to convince my grandmother's sisters; for they in their horror of vulgarity had made such a fine art of concealing a personal allusion beneath ingenious circumlocutions that it often went unnoticed even by the person to whom it was addressed. As for my mother, she thought only of trying to persuade my father to agree to talk to Swann not about his wife but about his daughter, whom he adored and because of whom it was said he had finally entered into this marriage. "You might just say a word to him; just ask how she is: It must be so hard for him." But my father would become annoyed: "No, no; you have the most absurd ideas. It would be ridiculous."

But the only one of us for whom Swann's arrival became the object of a painful preoccupation was I. This was because on the evenings when strangers, or merely M. Swann, were present, Mama did not come up to my room. I had dinner before everyone else and afterward I came and sat at the table, until eight o'clock when it was understood that I had to go upstairs; the precious and fragile kiss that Mama usually entrusted to me in my bed when I was going to sleep I would have to convey from the dining room to my bedroom and protect during the whole time I undressed, so that its sweetness would not shatter, so that its volatile essence would not disperse and evaporate, and on precisely those evenings when I needed to receive it with more care, I had to take it, I had to snatch it brusquely, publicly, without even having the time and the freedom of mind necessary to bring to what I was doing the attention of those individuals controlled by some mania, who do their utmost not to think of anything else while they are shutting a door, so as to be able, when the morbid uncertainty returns to them, to confront it victoriously with the memory of the moment when they did shut the door. We were all in the garden when the two hesitant rings of the little bell sounded. We



knew it was Swann; even so we all looked at one another questioningly and my grandmother was sent on reconnaissance. "Remember to thank him intelligibly for the wine, you know how delicious it is and the case is enormous," my grandfather exhorted his two sisters-in-law. "Don't start whispering," said my great-aunt. "How comfortable would you feel arriving at a house where everyone is speaking so quietly!" "Ah! Here's M. Swann. Let's ask him if he thinks the weather will be good tomorrow," said my father. My mother thought that one word from her would wipe out all the pain that we in our family might have caused Swann since his marriage. She found an opportunity to take him aside. But I followed her; I could not bring myself to part from her by even one step while thinking that very soon I would have to leave her in the dining room and that I would have to go up to my room without having the consolation I had on the other evenings, that she would come kiss me. "Now, M. Swann," she said to him, "do tell me about your daughter; I'm sure she already has a taste for beautiful things like her papa." "Here, come and sit with the rest of us on the veranda," said my grandfather, coming up to them. My mother was obliged to stop, but she derived from this very constraint one more delicate thought, like good poets forced by the tyranny of rhyme to find their most beautiful lines: "We can talk about her again when we're by ourselves," she said softly to Swann. "Only a mother is capable of understanding you. I'm sure her own mother would agree with me." We all sat down around the iron table. I would have preferred not to think about the hours of anguish I was going to endure that evening alone in my room without being able to go to sleep; I tried to persuade myself they were not at all important, since I would have forgotten them by tomorrow morning, and to fix my mind on ideas of the future that should have led me as though across a bridge beyond the imminent abyss that frightened me so. But my mind, strained by my preoccupation, convex like the glance which I shot at my mother, would not allow itself to be penetrated by any foreign impressions. Thoughts certainly entered it, but only on condition that they left outside every element of beauty or simply of playfulness that could have moved or distracted me. Just as a patient, by means

of an anesthetic, can watch with complete lucidity the operation being performed on him, but without feeling anything, I could recite to myself some lines that I loved or observe the efforts my grandfather made to talk to Swann about the Duc d'Audiffret-Pasquier, without the former making me feel any emotion, the latter any hilarity. Those efforts were fruitless. Scarcely had my grandfather asked Swann a question relating to that orator than one of my grandmother's sisters, in whose ears the question was resonating like a profound but untimely silence that should be broken for the sake of politeness, would address the other: "Just imagine, Céline, I've met a young Swedish governess who has been telling me about cooperatives in the Scandinavian countries; the details are most interesting. We really must have her here for dinner one evening." "Certainly!" answered her sister Flora,<sup>17</sup> "but I haven't been wasting my time either. At M. Vinteuil's I met a learned old man who knows Maubant<sup>18</sup> very well, and Maubant has explained to him in the greatest detail how he creates his parts. It's most interesting. He's a neighbor of M. Vinteuil's, I had no idea; and he's very nice." "M. Vinteuil isn't the only one who has nice neighbors," exclaimed my aunt Céline in a voice amplified by her shyness and given an artificial tone by her premeditation, while casting at Swann what she called a meaningful look. At the same time my aunt Flora, who had understood that this phrase was Céline's way of thanking Swann for the Asti, was also looking at Swann with an expression that combined congratulation and irony, either simply to emphasize her sister's witticism, or because she envied Swann for having inspired it, or because she could not help making fun of him since she thought he was being put on the spot. "I think we can manage to persuade the old gentleman to come for dinner," continued Flora; "when you get him started on Maubant or Mme. Materna,<sup>19</sup> he talks for hours without stopping." "That must be delightful," sighed my grandfather, in whose mind, unfortunately, nature had as completely failed to include the possibility of taking a passionate interest in Swedish cooperatives or the creation of Maubant's parts as it had forgotten to furnish those of my grandmother's sisters with the little grain of salt one must add oneself, in order to find some savor in it, to

a story about the private life of Molé or the Comte de Paris. "Now, then," said Swann to my grandfather, "what I'm going to say has more to do than it might appear with what you were asking me, because in certain respects things haven't changed enormously. This morning I was rereading something in Saint-Simon<sup>20</sup> that would have amused you. It's in the volume about his mission to Spain;<sup>21</sup> it's not one of the best, hardly more than a journal, but at least it's a marvelously well written one, which already makes it rather fundamentally different from the deadly boring journals we think we have to read every morning and evening." "I don't agree, there are days when reading the papers seems to me very pleasant indeed . . ." my aunt Flora interrupted, to show that she had read the sentence about Swann's Corot in *Le Figaro*. "When they talk about things or people that interest us!" said my aunt Céline, going one better. "I don't deny it," answered Swann with surprise. "What I fault the newspapers for is that day after day they draw our attention to insignificant things whereas only three or four times in our lives do we read a book in which there is something really essential. Since we tear the band off the newspaper so feverishly every morning, they ought to change things and put into the newspaper, oh, I don't know, perhaps . . . Pascal's *Pensées*!" (He isolated this word with an ironic emphasis so as not to seem pedantic.) "And then, in the gilt-edged volume that we open only once in ten years," he added, showing the disdain for worldly matters affected by certain worldly men, "we would read that the Queen of Greece has gone to Cannes or that the Princesse de Léon has given a costume ball. This way, the proper proportions would be reestablished." But, feeling sorry he had gone so far as to speak even lightly of serious things: "What a lofty conversation we're having," he said ironically; "I don't know why we're climbing to such 'heights'"—and turning to my grandfather: "Well, Saint-Simon describes how Maulévrier<sup>22</sup> had the audacity to offer to shake hands with Saint-Simon's sons. You know, this is the same Maulévrier of whom he says: 'Never did I see in that thick bottle anything but ill-humor, vulgarity, and foolishness.'" "Thick or not, I know some bottles in which there is something quite different," said Flora vivaciously, determined that she too should

thank Swann, because the gift of Asti was addressed to both of them. Céline laughed. Swann, disconcerted, went on: "I cannot say whether it was ignorance or a trap," wrote Saint-Simon. 'He tried to shake hands with my children. I noticed it in time to prevent him.'" My grandfather was already in ecstasies over "ignorance or a trap," but Mlle. Céline, in whom the name of Saint-Simon—a literary man—had prevented the complete anesthesia of her auditory faculties, was already growing indignant: "What? You admire that? Well, that's a fine thing! But what can it mean; isn't one man as good as the next? What difference does it make whether he's a duke or a coachman, if he's intelligent and good-hearted? Your Saint-Simon had a fine way of raising his children, if he didn't teach them to offer their hands to all decent people. Why, it's quite abominable. And you dare to quote that?" And my grandfather, terribly upset and sensing how impossible it would be, in the face of this obstruction, to try to get Swann to tell the stories that would have amused him, said quietly to Mama: "Now remind me of the line you taught me that comforts me so much at times like this. Oh, yes! 'What virtues, Lord, Thou makest us abhor!'"<sup>23</sup> Oh, how good that is!"

I did not take my eyes off my mother, I knew that when we were at the table, they would not let me stay during the entire dinner and that, in order not to annoy my father, Mama would not let me kiss her several times in front of the guests as though we were in my room. And so I promised myself that in the dining room, as they were beginning dinner and I felt the hour approaching, I would do everything I could do alone in advance of this kiss which would be so brief and furtive, choose with my eyes the place on her cheek that I would kiss, prepare my thoughts so as to be able, by means of this mental beginning of the kiss, to devote the whole of the minute Mama would grant me to feeling her cheek against my lips, as a painter who can obtain only short sittings prepares his palette and, guided by his notes, does in advance from memory everything for which he could if necessary manage without the presence of the model. But now before the dinner bell rang my grandfather had the unwitting brutality to say: "The boy looks tired, he ought to go up to bed. We're dining

late tonight anyway." And my father, who was not as scrupulous as my grandmother and my mother about honoring treaties, said: "Yes, go on now, up to bed with you." I tried to kiss Mama, at that moment we heard the dinner bell. "No, really, leave your mother alone, you've already said goodnight to each other as it is, these demonstrations are ridiculous. Go on now, upstairs!" And I had to leave without my *viaticum*; I had to climb each step of the staircase, as the popular expression has it, "against my heart,"<sup>24</sup> climbing against my heart which wanted to go back to my mother because she had not, by kissing me, given it license to go with me. That detested staircase which I always entered with such gloom exhaled an odor of varnish that had in some sense absorbed, fixated, the particular sort of sorrow I felt every evening and made it perhaps even crueler to my sensibility because, when it took that olfactory form, my intelligence could no longer share in it. When we are asleep and a raging toothache is as yet perceived by us only in the form of a girl whom we attempt two hundred times to pull out of the water or a line by Molière that we repeat to ourselves incessantly, it is a great relief to wake up so that our intelligence can divest the idea of raging toothache of its disguise of heroism or cadence. It was the opposite of this relief that I experienced when my sorrow at going up to my room entered me in a manner infinitely swifter, almost instantaneous, at once insidious and abrupt, through the inhalation—far more toxic than the intellectual penetration—of the smell of varnish peculiar to that staircase. Once in my room, I had to stop up all the exits, close the shutters, dig my own grave by undoing my covers, put on the shroud of my nightshirt. But before burying myself in the iron bed which they had added to the room because I was too hot in the summer under the rep curtains of the big bed, I had a fit of rebelliousness, I wanted to attempt the ruse of a condemned man. I wrote to my mother begging her to come upstairs for something serious that I could not tell her in my letter. My fear was that Françoise, my aunt's cook who was charged with looking after me when I was at Combray, would refuse to convey my note. I suspected that, for her, delivering a message to my mother when there was company would seem as impossible as for a porter to hand

a letter to an actor while he was onstage. With respect to things that could or could not be done she possessed a code at once imperious, extensive, subtle, and intransigent about distinctions that were impalpable or otiose (which made it resemble those ancient laws which, alongside such fierce prescriptions as the massacre of children at the breast, forbid one with an exaggerated delicacy to boil a kid in its mother's milk, or to eat the sinew from an animal's thigh). This code, to judge from her sudden obstinacy when she did not wish to do certain errands that we gave her, seemed to have anticipated social complexities and worldly refinements that nothing in Françoise's associations or her life as a village domestic could have suggested to her; and we had to say to ourselves that in her there was a very old French past, noble and ill understood, as in those manufacturing towns where elegant old houses testify that there was once a court life, and where the employees of a factory for chemical products work surrounded by delicate sculptures representing the miracle of Saint Théophile or the four sons of Aymon.<sup>25</sup> In this particular case, the article of the code which made it unlikely that except in case of fire Françoise would go bother Mama in the presence of M. Swann for so small a personage as myself simply betokened the respect she professed not only for the family—as for the dead, for priests, and for kings—but also for the visitor to whom one was offering one's hospitality, a respect that would perhaps have touched me in a book but that always irritated me on her lips, because of the solemn and tender tones she adopted in speaking of it, and especially so this evening, when the sacred character she conferred on the dinner might have the effect of making her refuse to disturb its ceremonial. But to give myself a better chance, I did not hesitate to lie and tell her that it was not in the least I who had wanted to write to Mama, but that it was Mama who, as she said goodnight to me, had exhorted me not to forget to send her an answer concerning something she had asked me to look for; and she would certainly be very annoyed if this note was not delivered to her. I think Françoise did not believe me, for, like those primitive men whose senses were so much more powerful than ours, she could immediately discern, from signs imperceptible to us, any

truth that we wanted to hide from her; she looked at the envelope for five minutes as if the examination of the paper and the appearance of the writing would inform her about the nature of the contents or tell her which article of her code she ought to apply. Then she went out with an air of resignation that seemed to signify: "If it isn't a misfortune for parents to have a child like that!" She came back after a moment to tell me that they were still only at the ice stage, that it was impossible for the butler to deliver the letter right away in front of everyone, but that, when the mouth-rinsing bowls<sup>26</sup> were put round, they would find a way to hand it to Mama. Instantly my anxiety subsided; it was now no longer, as it had been only a moment ago, until tomorrow that I had left my mother, since my little note, no doubt annoying her (and doubly because this stratagem would make me ridiculous in Swann's eyes), would at least allow me, invisible and enraptured, to enter the same room as she, would whisper about me in her ear; since that forbidden, hostile dining room, where, just a moment before, the ice itself—the "*granité*"<sup>27</sup>—and the rinsing bowls seemed to me to contain pleasures noxious and mortally sad because Mama was enjoying them far away from me, was opening itself to me and, like a fruit that has turned sweet and bursts its skin, was about to propel, to project, all the way to my intoxicated heart, Mama's attention as she read my lines. Now I was no longer separated from her; the barriers were down, an exquisite thread joined us. And that was not all: Mama would probably come!

I thought Swann would surely have laughed at the anguish I had just suffered if he had read my letter and guessed its purpose; yet, on the contrary, as I learned later, a similar anguish was the torment of long years of his life and no one, perhaps, could have understood me as well as he; in his case, the anguish that comes from feeling that the person you love is in a place of amusement where you are not, where you cannot join her, came to him through love, to which it is in some sense predestined, by which it will be hoarded, appropriated; but when, as in my case, this anguish enters us before love has made its appearance in our life, it drifts as it waits for it, vague and free, without a particular assignment, at the service of one feeling one day, of

another the next, sometimes of filial tenderness or affection for a friend. And the joy with which I served my first apprenticeship when Françoise came back to tell me my letter would be delivered Swann too had known well, that deceptive joy given to us by some friend, some relative of the woman we love when, arriving at the house or theater where she is, for some dance, gala evening, or premiere at which he is going to see her, this friend notices us wandering outside, desperately awaiting some opportunity to communicate with her. He recognizes us, speaks to us familiarly, asks us what we are doing there. And when we invent the story that we have something urgent to say to his relative or friend, he assures us that nothing could be simpler, leads us into the hall, and promises to send her to us in five minutes. How we love him, as at that moment I loved Françoise—the well-intentioned intermediary who with a single word has just made tolerable, human, and almost propitious the unimaginable, infernal festivity into the thick of which we had been imagining that hostile, perverse, and exquisite vortices of pleasure were carrying away from us and inspiring with derisive laughter the woman we love! If we are to judge by him, the relative who has come up to us and is himself also one of the initiates in the cruel mysteries, the other guests at the party cannot have anything very demoniacal about them. Those inaccessible and excruciating hours during which she was about to enjoy unknown pleasures—now, through an unexpected breach, we are entering them; now, one of the moments which, in succession, would have composed those hours, a moment as real as the others, perhaps even more important to us, because our mistress is more involved in it, we can picture to ourselves, we possess it, we are taking part in it, we have created it, almost: the moment in which he will tell her we are here, downstairs. And no doubt the other moments of the party would not have been essentially very different from this one, would not have had anything more delectable about them that should make us suffer so, since the kind friend has said to us: "Why, she'll be delighted to come down! It'll be much nicer for her to chat with you than to be bored up there." Alas! Swann had learned by experience that the good intentions of a third person have no power over a

woman who is annoyed to find herself pursued even into a party by someone she does not love. Often, the friend comes back down alone.

My mother did not come, and with no consideration for my pride (which was invested in her not denying the story that she was supposed to have asked me to let her know the results of some search) asked Françoise to say these words to me: "There is no answer," words I have so often since then heard the doormen in grand hotels or the footmen in bawdy houses bring back to some poor girl who exclaims in surprise: "What, he said nothing? Why, that's impossible! Did you really give him my note? All right, I'll go on waiting." And—just as she invariably assures him she does not need the extra gas jet which the doorman wants to light for her, and remains there, hearing nothing further but the few remarks about the weather exchanged by the doorman and a lackey whom he sends off suddenly, when he notices the time, to put a customer's drink on ice—having declined Françoise's offer to make me some tea or to stay with me, I let her return to the servants' hall, I went to bed and closed my eyes, trying not to hear the voices of my family, who were having their coffee in the garden. But after a few seconds, I became aware that, by writing that note to Mama, by approaching, at the risk of angering her, so close to her that I thought I could touch the moment when I would see her again, I had shut off from myself the possibility of falling asleep without seeing her again, and the beating of my heart grew more painful each minute because I was increasing my agitation by telling myself to be calm, to accept my misfortune. Suddenly my anxiety subsided, a happiness invaded me as when a powerful medicine begins to take effect and our pain vanishes: I had just formed the resolution not to continue trying to fall asleep without seeing Mama again, to kiss her at all costs even though it was with the certainty of being on bad terms with her for a long time after, when she came up to bed. The calm that came with the end of my distress filled me with an extraordinary joy, quite as much as did my expectation, my thirst for and my fear of danger. I opened the window noiselessly and sat down on the foot of my bed; I hardly moved so that I would not be heard from below. Outdoors, too, things seemed frozen in silent attention so as not to

disturb the moonlight which, duplicating and distancing each thing by extending its shadow before it, denser and more concrete than itself, had at once thinned and enlarged the landscape like a map that had been folded and was now opened out. What needed to move, some foliage of the chestnut tree, moved. But its quivering, minute, complete, executed even in its slightest nuances and ultimate refinements, did not spill over onto the rest, did not merge with it, remained circumscribed. Exposed against this silence, which absorbed nothing of them, the most distant noises, those that must have come from gardens that lay at the other end of town, could be perceived detailed with such "finish" that they seemed to owe this effect of remoteness only to their pianissimo, like those muted motifs so well executed by the orchestra of the Conservatoire that, although you do not lose a single note, you nonetheless think you are hearing them far away from the concert hall and all the old subscribers—my grandmother's sisters too, when Swann had given them his seats—strained their ears as if they were listening to the distant advances of an army on the march that had not yet turned the corner of the rue de Trévis.

I knew that the situation I was now placing myself in was the one that could provoke the gravest consequences of all for me, coming from my parents, much graver in truth than a stranger would have supposed, the sort he would have believed could be produced only by truly shameful misdeeds. But in my upbringing, the order of misdeeds was not the same as in that of other children, and I had become accustomed to placing before all the rest (because there were probably no others from which I needed to be more carefully protected) those whose common characteristic I now understand was that you lapse into them by yielding to a nervous impulse. But at the time no one uttered these words, no one revealed this cause, which might have made me believe I was excusable for succumbing to them or even perhaps incapable of resisting them. But I recognized them clearly from the anguish that preceded them as well as from the rigor of the punishment that followed them; and I knew that the one I had just committed was in the same family as others for which I had been severely punished, though infinitely graver. When I went and placed myself in

my mother's path at the moment she was going up to bed, and when she saw that I had stayed up to say goodnight to her again in the hallway, they would not let me continue to live at home, they would send me away to school the next day, that much was certain. Well! Even if I had had to throw myself out of the window five minutes later, I still preferred this. What I wanted now was Mama, to say goodnight to her, I had gone too far along the road that led to the fulfillment of that desire to be able to turn back now.

I heard the footsteps of my family, who were seeing Swann out; and when the bell on the gate told me he had left, I went to the window. Mama was asking my father if he had thought the lobster was good and if M. Swann had had more coffee-and-pistachio ice. "I found it quite ordinary," said my mother; "I think next time we'll have to try another flavor." "I can't tell you how changed I find Swann," said my great-aunt, "he has aged so!" My great-aunt was so used to seeing Swann always as the same adolescent that she was surprised to find him suddenly not as young as the age she continued to attribute to him. And my family was also beginning to feel that in him this aging was abnormal, excessive, shameful, and more deserved by the unmarried, by all those for whom it seems that the great day that has no tomorrow is longer than for others, because for them it is empty and the moments in it add up from morning on without then being divided among children. "I think he has no end of worries with that wretched wife of his who is living with a certain Monsieur de Charlus, as all of Combray knows. It's the talk of the town." My mother pointed out that in spite of this he had been looking much less sad for some time now. "He also doesn't make that gesture of his as often, so like his father, of wiping his eyes and running his hand across his forehead. I myself think that in his heart of hearts he no longer loves that woman." "Why, naturally he doesn't love her anymore," answered my grandfather. "I received a letter from him about it a long time ago, by now, a letter with which I hastened not to comply and which leaves no doubt about his feelings, at least his feelings of love, for his wife. Well now! You see, you didn't thank him for the Asti," added my grandfather, turning to his two sisters-in-law. "What?

We didn't thank him? I think, just between you and me, that I put it quite delicately," answered my aunt Flora. "Yes, you managed it very well: quite admirable," said my aunt Céline. "But you were very good too." "Yes, I was rather proud of my remark about kind neighbors." "What? Is that what you call thanking him?" exclaimed my grandfather. "I certainly heard that, but devil take me if I thought it was directed at Swann. You can be sure he never noticed." "But see here, Swann isn't stupid, I'm sure he appreciated it. After all, I couldn't tell him how many bottles there were and what the wine cost!" My father and mother were left alone there, and sat down for a moment; then my father said: "Well, shall we go up to bed?" "If you like, my dear, even though I'm not the least bit sleepy; yet it couldn't be that perfectly harmless coffee ice that's keeping me so wide-awake; but I can see a light in the servants' hall, and since poor Françoise has waited up for me, I'll go and ask her to unhook my bodice while you're getting undressed." And my mother opened the latticed door that led from the vestibule to the staircase. Soon, I heard her coming upstairs to close her window. I went without a sound into the hallway; my heart was beating so hard I had trouble walking, but at least it was no longer pounding from anxiety, but from terror and joy. I saw the light cast in the stairwell by Mama's candle. Then I saw Mama herself; I threw myself forward. In the first second, she looked at me with astonishment, not understanding what could have happened. Then an expression of anger came over her face, she did not say a single word to me, and indeed for much less than this they would go several days without speaking to me. If Mama had said one word to me, it would have been an admission that they could talk to me again and in any case it would perhaps have seemed to me even more terrible, as a sign that, given the gravity of the punishment that was going to be prepared for me, silence, and estrangement, would have been childish. A word would have been like the calm with which you answer a servant when you have just decided to dismiss him; the kiss you give a son you are sending off to enlist, whereas you would have refused it if you were simply going to be annoyed with him for a few days. But she heard my father coming up from the dressing room where he had

gone to undress and, to avoid the scene he would make over me, she said to me in a voice choked with anger: "Run, run, so at least your father won't see you waiting like this as if you were out of your mind!" But I repeated to her: "Come say goodnight to me," terrified as I saw the gleam from my father's candle already rising up the wall, but also using his approach as a means of blackmail and hoping that Mama, to avoid my father's finding me there still if she continued to refuse, would say: "Go back to your room, I'll come." It was too late, my father was there in front of us. Involuntarily, though no one heard, I murmured these words: "I'm done for!"

It was not so. My father was constantly refusing me permission for things that had been authorized in the more generous covenants granted by my mother and grandmother because he did not bother about "principles" and for him there was no "rule of law." For a completely contingent reason, or even for no reason at all, he would at the last minute deny me a certain walk that was so customary, so consecrated that to deprive me of it was a violation, or, as he had done once again this evening, long before the ritual hour he would say to me: "Go on now, up to bed, no arguments!" But also, because he had no principles (in my grandmother's sense), he was not strictly speaking intransigent. He looked at me for a moment with an expression of surprise and annoyance, then as soon as Mama had explained to him with a few embarrassed words what had happened, he said to her: "Go along with him, then. You were just saying you didn't feel very sleepy, stay in his room for a little while, I don't need anything." "But my dear," answered my mother timidly, "whether I'm sleepy or not doesn't change anything, we can't let the child get into the habit . . ." "But it isn't a question of habit," said my father, shrugging his shoulders, "you can see the boy is upset, he seems very sad; look, we're not executioners! You'll end by making him ill, and that won't do us much good! There are two beds in his room; go tell Françoise to prepare the big one for you and sleep there with him tonight. Now then, goodnight, I'm not as high-strung as the two of you, I'm going to bed."

It was impossible to thank my father; he would have been irritated

by what he called mawkishness. I stood there not daring to move; he was still there in front of us, tall in his white nightshirt, under the pink and violet Indian cashmere shawl that he tied around his head now that he had attacks of neuralgia, with the gesture of Abraham in the engraving after Benozzo Gozzoli<sup>28</sup> that M. Swann had given me, as he told Sarah she must leave Issac's side. This was many years ago. The staircase wall on which I saw the rising glimmer of his candle has long since ceased to exist. In me, too, many things have been destroyed that I thought were bound to last forever and new ones have formed that have given birth to new sorrows and joys which I could not have foreseen then, just as the old ones have become difficult for me to understand. It was a very long time ago, too, that my father ceased to be able to say to Mama: "Go with the boy." The possibility of such hours will never be reborn for me. But for a little while now, I have begun to hear again very clearly, if I take care to listen, the sobs that I was strong enough to contain in front of my father and that broke out only when I found myself alone again with Mama. They have never really stopped; and it is only because life is now becoming quieter around me that I can hear them again, like those convent bells covered so well by the clamor of the town during the day that one would think they had ceased altogether but which begin sounding again in the silence of the evening.

Mama spent that night in my room; when I had just committed such a misdeed that I expected to have to leave the house, my parents granted me more than I could ever have won from them as a reward for any good deed. Even at the moment when it manifested itself through this pardon, my father's conduct toward me retained that arbitrary and undeserved quality that characterized it and was due to the fact that it generally resulted from fortuitous convenience rather than a premeditated plan. It may even be that what I called his severity, when he sent me to bed, deserved that name less than my mother's or my grandmother's, for his nature, in certain respects more different from mine than theirs was, had probably kept him from discovering until now how very unhappy I was every evening, something my mother and my grandmother knew well; but they loved me

enough not to consent to spare me my suffering, they wanted to teach me to master it in order to reduce my nervous sensitivity and strengthen my will. As for my father, whose affection for me was of another sort, I do not know if he would have been courageous enough for that: the one time he realized that I was upset, he had said to my mother: "Go and comfort him." Mama stayed in my room that night and, as though not to allow any remorse to spoil those hours which were so different from what I had had any right to expect, when Françoise, realizing that something extraordinary was happening when she saw Mama sitting next to me, holding my hand and letting me cry without scolding me, asked her: "Why, madame, now what's wrong with Monsieur that he's crying so?" Mama answered her: "Why, even he doesn't know, Françoise, he's in a state; prepare the big bed for me quickly and then go on up to bed yourself." And so, for the first time, my sadness was regarded no longer as a punishable offense but as an involuntary ailment that had just been officially recognized, a nervous condition for which I was not responsible; I had the relief of no longer having to mingle qualms of conscience with the bitterness of my tears, I could cry without sin. I was also not a little proud, with respect to Françoise, of this turnabout in human affairs which, an hour after Mama had refused to come up to my room and had sent the disdainful answer that I should go to sleep, raised me to the dignity of a grown-up and brought me suddenly to a sort of puberty of grief, of emancipation from tears. I ought to have been happy: I was not. It seemed to me that my mother had just made me a first concession which must have been painful to her, that this was a first abdication on her part from the ideal she had conceived for me, and that for the first time she, who was so courageous, had to confess herself beaten. It seemed to me that, if I had just gained a victory, it was over her, that I had succeeded, as illness, affliction, or age might have done, in relaxing her will, in weakening her judgment, and that this evening was the beginning of a new era, would remain as a sad date. If I had dared, now, I would have said to Mama: "No, I don't want you to do this, don't sleep here." But I was aware of the practical wisdom, the realism as it would be called now, which in her tempered

my grandmother's ardently idealistic nature, and I knew that, now that the harm was done, she would prefer to let me at least enjoy the soothing pleasure of it and not disturb my father. To be sure, my mother's lovely face still shone with youth that evening when she so gently held my hands and tried to stop my tears; but it seemed to me that this was precisely what should not have been, her anger would have saddened me less than this new gentleness which my childhood had not known before; it seemed to me that with an impious and secret hand I had just traced in her soul a first wrinkle and caused a first white hair to appear. At the thought of this my sobs redoubled, and then I saw that Mama, who never let herself give way to any emotion with me, was suddenly overcome by my own and was trying to suppress a desire to cry. When she saw that I had noticed, she said to me with a smile: "There now, my little chick, my little canary, he's going to make his mama as silly as himself if this continues. Look, since you're not sleepy and your mama isn't either, let's not go on upsetting each other, let's do something, let's get one of your books." But I had none there. "Would you enjoy it less if I took out the books your grandmother will be giving you on your saint's day? Think about it carefully: you mustn't be disappointed not to have anything the day after tomorrow." On the contrary, I was delighted, and Mama went to get a packet of books, of which I could not distinguish, through the paper in which they were wrapped, more than their shape, short and thick, but which, in this first guise, though summary and veiled, already eclipsed the box of colors from New Year's Day and the silkworms from last year. They were *La Mare au Diable*, *François le Champi*, *La Petite Fadette*, and *Les Maîtres Sonneurs*. My grandmother, as I learned afterward, had first chosen the poems of Musset, a volume of Rousseau, and *Indiana*;<sup>29</sup> for though she judged frivolous reading to be as unhealthy as sweets and pastries, it did not occur to her that a great breath of genius might have a more dangerous and less invigorating influence on the mind even of a child than would the open air and the sea breeze on his body. But as my father had nearly called her mad when he learned which books she wanted to give me, she had returned to the bookstore in Jouy-le-Vicomte herself, so that I would



not risk not having my present (it was a burning-hot day and she had come home so indisposed that the doctor had warned my mother not to let her tire herself out that way again) and she had resorted to the four pastoral novels of George Sand. "My dear daughter," she said to Mama, "I could not bring myself to give the boy something badly written."

In fact, she could never resign herself to buying anything from which one could not derive an intellectual profit, and especially that which beautiful things afford us by teaching us to seek our pleasure elsewhere than in the satisfactions of material comfort and vanity. Even when she had to make someone a present of the kind called "useful," when she had to give an armchair, silverware, a walking stick, she looked for "old" ones, as though, now that long desuetude had effaced their character of usefulness, they would appear more disposed to tell us about the life of people of other times than to serve the needs of our own life. She would have liked me to have in my room photographs of the most beautiful monuments or landscapes. But at the moment of buying them, and even though the thing represented had an aesthetic value, she would find that vulgarity and utility too quickly resumed their places in that mechanical mode of representation, the photograph. She would try to use cunning and, if not to eliminate commercial banality entirely, at least to reduce it, to substitute for the greater part of it more art, to introduce into it in a sense several "layers" of art: instead of photographs of Chartres Cathedral, the Fountains of Saint-Cloud, or Mount Vesuvius, she would make inquiries of Swann as to whether some great painter had not depicted them, and preferred to give me photographs of Chartres Cathedral by Corot, of the Fountains of Saint-Cloud by Hubert Robert,<sup>30</sup> of Mount Vesuvius by Turner,<sup>31</sup> which made one further degree of art. But if the photographer had been removed from the representation of the masterpiece or of nature and replaced by a great artist, he still reclaimed his rights to reproduce that very interpretation. Having deferred vulgarity as far as possible, my grandmother would try to move it back still further. She would ask Swann if the work had not been engraved,

preferring, whenever possible, old engravings that also had an interest beyond themselves, such as those that represent a masterpiece in a state in which we can no longer see it today (like the engraving by Morghen<sup>32</sup> of Leonardo's *Last Supper* before its deterioration). It must be said that the results of this interpretation of the art of gift giving were not always brilliant. The idea I formed of Venice from a drawing by Titian that is supposed to have the lagoon in the background was certainly far less accurate than the one I would have derived from simple photographs. We could no longer keep count, at home, when my great-aunt wanted to draw up an indictment against my grandmother, of the armchairs she had presented to young couples engaged to be married or old married couples which, at the first attempt to make use of them, had immediately collapsed under the weight of one of the recipients. But my grandmother would have believed it petty to be overly concerned about the solidity of a piece of wood in which one could still distinguish a small flower, a smile, sometimes a lovely invention from the past. Even what might, in these pieces of furniture, answer a need, since it did so in a manner to which we are no longer accustomed, charmed her like the old ways of speaking in which we see a metaphor that is obliterated, in our modern language, by the abrasion of habit. Now, in fact, the pastoral novels of George Sand that she was giving me for my saint's day were, like an old piece of furniture, full of expressions that had fallen into disuse and turned figurative again, the sort you no longer find anywhere but in the country. And my grandmother had bought them in preference to others just as she would sooner have rented an estate on which there was a Gothic dovecote or another of those old things that exercise such a happy influence on the mind by filling it with longing for impossible voyages through time.

Mama sat down by my bed; she had picked up *François le Champi*, whose reddish cover and incomprehensible title gave it, in my eyes, a distinct personality and a mysterious attraction. I had not yet read a real novel. I had heard people say that George Sand was an exemplary novelist. This already predisposed me to imagine something indefin-

able and delicious in *François le Champi*. Narrative devices intended to arouse curiosity or emotion, certain modes of expression that make one uneasy or melancholy, and that a reader with some education will recognize as common to many novels, appeared to me—who considered a new book not as a thing having many counterparts, but as a unique person, having no reason for existing but in itself—simply as a disturbing emanation of *François le Champi*'s peculiar essence. Behind those events so ordinary, those things so common, those words so current, I sensed a strange sort of intonation, accentuation. The action began; it seemed to me all the more obscure because in those days, when I read, I often daydreamed, for entire pages, of something quite different. And in addition to the lacunae that this distraction left in the story, there was the fact, when Mama was the one reading aloud to me, that she skipped all the love scenes. Thus, all the bizarre changes that take place in the respective attitudes of the miller's wife and the child and that can be explained only by the progress of a nascent love seemed to me marked by a profound mystery whose source I readily imagined must be in that strange and sweet name "Champi," which gave the child, who bore it without my knowing why, its vivid, charming purplish color. If my mother was an unfaithful reader she was also, in the case of books in which she found the inflection of true feeling, a wonderful reader for the respect and simplicity of her interpretation, the beauty and gentleness of the sound of her voice. Even in real life, when it was people and not works of art which moved her to compassion or admiration, it was touching to see with what deference she removed from her voice, from her motions, from her words, any spark of gaiety that might hurt some mother who had once lost a child, any recollection of a saint's day or birthday that might remind some old man of his advanced age, any remark about housekeeping that might seem tedious to some young scholar. In the same way, when she was reading George Sand's prose, which always breathes that goodness, that moral distinction which Mama had learned from my grandmother to consider superior to all else in life, and which I was to teach her only much later not to consider superior to all else in books too, taking care to banish from her voice any pet-

teness, any affectation which might have prevented it from receiving that powerful torrent, she imparted all the natural tenderness, all the ample sweetness they demanded to those sentences which seemed written for her voice and which remained, so to speak, entirely within the register of her sensibility. She found, to attack them in the necessary tone, the warm inflection that preexists them and that dictated them, but that the words do not indicate; with this inflection she softened as she went along any crudeness in the tenses of the verbs, gave the imperfect and the past historic the sweetness that lies in goodness, the melancholy that lies in tenderness, directed the sentence that was ending toward the one that was about to begin, sometimes hurrying, sometimes slowing down the pace of the syllables so as to bring them, though their quantities were different, into one uniform rhythm, she breathed into this very common prose a sort of continuous emotional life.

My remorse was quieted, I gave in to the sweetness of that night in which I had my mother close to me. I knew that such a night could not be repeated; that the greatest desire I had in the world, to keep my mother in my room during those sad hours of darkness, was too contrary to the necessities of life and the wishes of others for its fulfillment, granted this night, to be anything other than artificial and exceptional. Tomorrow my anxieties would reawaken and Mama would not stay here. But when my anxieties were soothed, I no longer understood them; and then tomorrow night was still far away; I told myself I would have time to think of what to do, even though that time could not bring me any access of power, since these things did not depend on my will and seemed more avoidable to me only because of the interval that still separated them from me.

So it was that, for a long time, when, awakened at night, I remembered Combray again, I saw nothing of it but this sort of luminous panel, cut out among indistinct shadows, like those panels which the glow of a Bengal light or some electric projection will cut out and illuminate in a building whose other parts remain plunged in darkness: at the rather broad base, the small parlor, the dining room, the opening

of the dark path by which M. Swann, the unconscious author of my sufferings, would arrive, the front hall where I would head toward the first step of the staircase, so painful to climb, that formed, by itself, the very narrow trunk of this irregular pyramid; and, at the top, my bedroom with the little hallway and its glass-paned door for Mama's entrance; in a word, always seen at the same hour, isolated from everything that might surround it, standing out alone against the darkness, the bare minimum of scenery (such as one sees prescribed at the beginnings of the old plays for performances in the provinces) needed for the drama of my undressing; as though Combray had consisted only of two floors connected by a slender staircase and as though it had always been seven o'clock in the evening there. The fact is, I could have answered anyone who asked me that Combray also included other things and existed at other times of day. But since what I recalled would have been supplied to me only by my voluntary memory, the memory of the intelligence, and since the information it gives about the past preserves nothing of the past itself, I would never have had any desire to think about the rest of Combray. It was all really quite dead for me.

Dead forever? Possibly.

There is a great deal of chance in all this, and a second sort of chance event, that of our own death, often does not allow us to wait long for the favors of the first.

I find the Celtic belief very reasonable, that the souls of those we have lost are held captive in some inferior creature, in an animal, in a plant, in some inanimate object, effectively lost to us until the day, which for many never comes, when we happen to pass close to the tree, come into possession of the object that is their prison. Then they quiver, they call out to us, and as soon as we have recognized them, the spell is broken. Delivered by us, they have overcome death and they return to live with us.

It is the same with our past. It is a waste of effort for us to try to summon it, all the exertions of our intelligence are useless. The past is hidden outside the realm of our intelligence and beyond its reach, in some material object (in the sensation that this material object would

give us) which we do not suspect. It depends on chance whether we encounter this object before we die, or do not encounter it.

For many years, already, everything about Combray that was not the theater and drama of my bedtime had ceased to exist for me, when one day in winter, as I returned home, my mother, seeing that I was cold, suggested that, contrary to my habit, I have a little tea. I refused at first and then, I do not know why, changed my mind. She sent for one of those squat, plump cakes called *petites madeleines* that look as though they have been molded in the grooved valve of a scallop shell. And soon, mechanically, oppressed by the gloomy day and the prospect of another sad day to follow, I carried to my lips a spoonful of the tea in which I had let soften a bit of madeleine. But at the very instant when the mouthful of tea mixed with cake crumbs touched my palate, I quivered, attentive to the extraordinary thing that was happening inside me. A delicious pleasure had invaded me, isolated me, without my having any notion as to its cause. It had immediately rendered the vicissitudes of life unimportant to me, its disasters innocuous, its brevity illusory, acting in the same way that love acts, by filling me with a precious essence: or rather this essence was not merely inside me, it was me. I had ceased to feel mediocre, contingent, mortal. Where could it have come to me from—this powerful joy? I sensed that it was connected to the taste of the tea and the cake, but that it went infinitely far beyond it, could not be of the same nature. Where did it come from? What did it mean? How could I grasp it? I drink a second mouthful, in which I find nothing more than in the first, a third that gives me a little less than the second. It is time for me to stop, the virtue of the drink seems to be diminishing. Clearly, the truth I am seeking is not in the drink, but in me. The drink has awoken it in me, but does not know this truth, and can do no more than repeat indefinitely, with less and less force, this same testimony which I do not know how to interpret and which I want at least to be able to ask of it again and find again, intact, available to me, soon, for a decisive clarification. I put down the cup and turn to my mind. It is up to my mind to find the truth. But how? Such grave uncertainty, whenever the mind feels overtaken by itself; when it, the

seeker, is also the obscure country where it must seek and where all its baggage will be nothing to it. Seek? Not only that: create. It is face-to-face with something that does not yet exist and that only it can accomplish, then bring into its light.

And I begin asking myself again what it could be, this unknown state which brought with it no logical proof, but only the evidence of its felicity, its reality, and in whose presence the other states of consciousness faded away. I want to try to make it reappear. I return in my thoughts to the moment when I took the first spoonful of tea. I find the same state again, without any new clarity. I ask my mind to make another effort, to bring back once more the sensation that is slipping away. And, so that nothing may interrupt the thrust with which it will try to grasp it again, I clear away every obstacle, every foreign idea, I protect my ears and my attention from the noises in the next room. But feeling my mind grow tired without succeeding, I now compel it to accept the very distraction I was denying it, to think of something else, to recover its strength before a supreme attempt. Then for a second time I create an empty space before it, I confront it again with the still recent taste of that first mouthful, and I feel something quiver in me, shift, try to rise, something that seems to have been unanchored at a great depth; I do not know what it is, but it comes up slowly; I feel the resistance and I hear the murmur of the distances traversed.

Undoubtedly what is palpitating thus, deep inside me, must be the image, the visual memory which is attached to this taste and is trying to follow it to me. But it is struggling too far away, too confusedly; I can just barely perceive the neutral glimmer in which the elusive eddying of stirred-up colors is blended; but I cannot distinguish the form, cannot ask it, as the one possible interpreter, to translate for me the evidence of its contemporary, its inseparable companion, the taste, ask it to tell me what particular circumstance is involved, what period of the past.

Will it reach the clear surface of my consciousness—this memory, this old moment which the attraction of an identical moment has come from so far to invite, to move, to raise up from the deepest part

of me? I don't know. Now I no longer feel anything, it has stopped, gone back down perhaps; who knows if it will ever rise up from its darkness again? Ten times I must begin again, lean down toward it. And each time, the laziness that deters us from every difficult task, every work of importance, has counseled me to leave it, to drink my tea and think only about my worries of today, my desires for tomorrow, upon which I may ruminate effortlessly.

And suddenly the memory appeared. That taste was the taste of the little piece of madeleine which on Sunday mornings at Combray (because that day I did not go out before it was time for Mass), when I went to say good morning to her in her bedroom, my aunt Léonie would give me after dipping it in her infusion of tea or lime blossom. The sight of the little madeleine had not reminded me of anything before I tasted it; perhaps because I had often seen them since, without eating them, on the shelves of the pastry shops, and their image had therefore left those days of Combray and attached itself to others more recent; perhaps because of these recollections abandoned so long outside my memory, nothing survived, everything had come apart; the forms and the form, too, of the little shell made of cake, so fatly sensual within its severe and pious pleating—had been destroyed, or, still half asleep, had lost the force of expansion that would have allowed them to rejoin my consciousness. But, when nothing subsists of an old past, after the death of people, after the destruction of things, alone, frailer but more enduring, more immaterial, more persistent, more faithful, smell and taste still remain for a long time, like souls, remembering, waiting, hoping, upon the ruins of all the rest, bearing without giving way, on their almost impalpable droplet, the immense edifice of memory.

And as soon as I had recognized the taste of the piece of madeleine dipped in lime-blossom tea that my aunt used to give me (though I did not yet know and had to put off to much later discovering why this memory made me so happy), immediately the old gray house on the street, where her bedroom was, came like a stage set to attach itself to the little wing opening onto the garden that had been built for my parents behind it (that truncated section which was all I

had seen before then); and with the house the town, from morning to night and in all weathers, the Square, where they sent me before lunch, the streets where I went on errands, the paths we took if the weather was fine. And as in that game in which the Japanese amuse themselves by filling a porcelain bowl with water and steeping in it little pieces of paper until then undifferentiated which, the moment they are immersed in it, stretch and bend, take color and distinctive shape, turn into flowers, houses, human figures, firm and recognizable, so now all the flowers in our garden and in M. Swann's park, and the water lilies on the Vivonne, and the good people of the village and their little dwellings and the church and all of Combray and its surroundings, all of this, acquiring form and solidity, emerged, town and gardens alike, from my cup of tea.

COMBRAY, FROM A DISTANCE, for ten leagues' around, seen from the railway when we arrived there the last week before Easter, was no more than a church summing up the town, representing it, speaking of it and for it into the distance, and, when one approached, holding close around its high dark cloak, in the middle of a field, against the wind, like a shepherdess her sheep, the woolly gray backs of the gathered houses, which a vestige of medieval ramparts girdled here and there with a line as perfectly circular as a small town in a primitive painting. To live in, Combray was a little dreary, like its streets, whose houses, built of the blackish stones of the countryside, fronted by outside steps, capped with gables that cast shadows down before them, were so dark that once the daylight began to fade one had to draw back the curtains in the "formal rooms"; streets with the solemn names of saints (of whom many were connected to the history of the earliest seigneurs of Combray): the rue Saint-Hilaire, the rue Saint-Jacques, in which my aunt's house stood, the rue Sainte-Hildegarde, along which her railings ran, and the rue du Saint-Esprit, onto which opened the little side gate of her garden; and these streets of Combray exist in a part of my memory so withdrawn, painted in colors so different from those that now coat the world for me, that in truth all of them, and also the church that rose above them on the square, appear to me even more unreal than the projections of the magic lantern; and that at certain moments, it

## Notes

Most of the information for the following notes was taken from the commentary in the Bibliothèque de la Pléiade edition of *À la recherche du temps perdu*, vol. 1 (Paris: Éditions Gallimard, 1987) and from Maxine Arnold Vogely's *A Proust Dictionary* (Troy, N.Y.: Whitston Publishing Co., 1981).

### PART I: *Combray* I

1. **the *Débats roses***: An evening edition of the *Journal des débats* begun in 1893.
2. **schoolroom**: Room in which children had their lessons or did their homework.
3. **Bressant-style**: Jean-Baptiste Prosper Bressant (1815–86) was a well-known actor who introduced a new hairstyle, which consisted of wearing the hair in a crew cut in front and longer in the back.
4. **Jockey Club**: One of the most exclusive and elegant of the Parisian clubs, founded in 1834.
5. **Comte de Paris**: Louis-Philippe-Albert d'Orléans (1838–94), grandson of King Louis-Philippe.
6. **Prince of Wales**: The future Edward VII, Prince of Wales from 1841 to 1901.
7. **marrons glacés**: Candied chestnuts traditionally presented on New Year's Day, especially in Paris.
8. **to Lyon**: The warehouse was situated near the Gare de Lyon, terminal station for the trains to Lyon.
9. **Twickenham**: Until 1871, the residence of the Comte de Paris, exiled in England.

10. **Sacré-Coeur:** A religious boarding school run by the nuns of Sacré-Coeur, a church in Paris.
11. **de Bouillon:** Branch of the de La Tour d'Auvergne family. Basin de Guermantes's mother, Oriane de Guermantes's mother, and Mme. de Villeparisis were sisters in the Bouillon family.
12. **Sévigné:** The Marquise de Sévigné (1626–96) is famous for her letters (over 1,500 have been published). Most of them written to her daughter, in a natural, racy, and picturesque style, they reveal her opinionated and spirited character and describe the life of the nobility at court and in the country, as well as historical and cultural events of her time. She was Proust's grandmother's favorite author.
13. **Maréchal de MacMahon:** Edmé Patrice, Comte de MacMahon, Duc de Magenta, Maréchal de France (1808–93). In 1873, he was elected President of the Republic by a monarchist coalition for a term of seven years. He resigned on January 30, 1879, before the end of his term.
14. **most prominent statesmen in the reign of Louis-Philippe:** The statesmen mentioned are probably the Duc d'Audiffret-Pasquier (1823–1905) and the Marquis d'Audiffret (1787–1878), who served respectively as president of the Chamber of Peers and as senator. Louis-Philippe, King of France, ascended the throne following the 1830 Revolution and abdicated following the 1848 Revolution.
15. **like Molé, the Duc Pasquier, the Duc de Broglie:** Louis Mathieu, Comte Molé (1781–1855), was prime minister under Louis-Philippe and a member of the Chamber of Peers. He was elected to the Académie Française after writing *Essais de morale et de politique*. Étienne-Denis Pasquier (1767–1862) was named president of the Chamber of Peers by Louis-Philippe, who made him a duke in 1841. Duc Achille de Broglie (1785–1870) was a member of the Chamber of Peers under the Restoration, then, under Louis-Philippe, president of the council and minister.
16. **Corot:** Jean-Baptiste Camille Corot (1796–1876), French painter especially known for his pastoral subjects and the serenity of his interpretations.
17. **Flora:** Proust inadvertently attributes both remarks to Flora.
18. **Maubant:** Henri-Polydore Maubant (1821–1902), a member of the Comédie-Française, specialized in the roles of noble father, king, and tyrant. He retired in 1888.
19. **Mme. Materna:** Amalie Materna (1844–1918), German opera star who created some of the great Wagnerian roles. She retired in 1897.

20. **Saint-Simon:** Louis de Rouvroy, Duc de Saint-Simon (1675–1755), French author of the *Mémoires*, which cover the period 1675–1723 and give a detailed picture of the life of the court at that time.
21. **Spain:** Saint-Simon was sent to Spain as *ambassadeur-extraordinaire* to negotiate the royal marriage of the Infanta of Spain to Louis XV.
22. **Maulévrier:** Jean-Baptiste-Louis Andrault, Marquis de Maulévrier-Langeron (1677–1754), Marshal of France. He is described in Saint-Simon's *Mémoires* of the year 1721.
23. “**What virtues . . . abhor**”: The line is from Corneille's *La Mort de Pompée*, act III, scene 4, and actually reads, “*Ô ciel, que de vertus vous me faites haïr.*”
24. “**against my heart**”: *À contrecœur*, “reluctantly.”
25. **the miracle of Saint Théophile or the four sons of Aymon:** The *Miracle de Théophile*, composed by Rutebeuf, a thirteenth-century troubador, relates the adventures of Théophile d'Adana, who was not in fact a saint but a simple cleric, and who signed a pact with the devil, repented, and was saved through the intercession of the Virgin Mary. The story of the four sons of Aymon who offended Charlemagne, fled his wrath, and were finally reconciled with him is told in the late twelfth- or early thirteenth-century *chanson de geste*, *Renaud de Montauban*.
26. **mouth-rinsing bowls:** Bowls containing warm, flavored water presented at the end of the meal for rinsing the mouth and the fingers.
27. “**granité**”: A grainy water ice or granita served as dinner course or dessert.
28. **Benozzo Gozzoli:** Florentine painter (1420–97), one of the creators of the frescoes of the Campo Santo at Pisa badly damaged during World War II. One scene depicts the sacrifice of Isaac, but there is no gesture of dismissal directed at Sarah.
29. **Indiana:** A novel by George Sand published in 1832.
30. **Hubert Robert:** Hubert Robert (1733–1808), French painter of landscapes and architecture, especially garden statues, porticos, ruins, and fountains; precursor of the Romantics.
31. **Turner:** Joseph Mallord William Turner (1775–1858), English painter, precursor of the Impressionists and of lyrical abstraction, much admired by Ruskin.
32. **Morghen:** Raphael Morghen (1758–1833), engraver commissioned by the Duke of Tuscany to make an engraving of Leonardo da Vinci's fresco of the Last Supper.