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[TT]THE POST-ROMANTIC ERA

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Le Dandysme et ses représentations, ed. Marie-Noëlle Zeender, Paris, L'Harmattan, 202 pp., is the proceedings of a 2012 conference at the Université Nice-Sophia Antipolis and has the following chapters relevant to our period: Alice de Georges-Métral 'Trois dandys en quête d'auteur' (45-58), on the problems of offering a definition of dandyism where the figures of George Brummell, Barbey d'Aurevilly and le Chevalier Des Touches are concerned; Sylvie Ballestra-Puech, 'Le dandy "produit d'extrême civilisation" dans *Monsieur de Phocas* de Jean Lorrain' (59-71) on the implications of the dandy's (sickly) association with the library and the art gallery. *Frédéric Plessis: poète et romancier*, ed. Yann Mortelette, Rennes, Presses Universitaires de Rennes, 204 pp., includes the following chapters on the writer: Maëlle Venneuguès, 'Le fonds Frédéric Plessis de la bibliothèque municipale de Brest' (27-36); Edgard Pich, 'Quelques considérations sur Frédéric Plessis et la métrique' (37-50); Marie-France De Palacio, "'Ces petits poèmes où brille quelque beauté d'art ou d'émotion": l'épithète latine chez Frédéric Plessis' (51-68); Yann Mortelette, 'Frédéric Plessis et le Parnasse' (69-82); Michael Pakenham 'Le deuxième Parnasse contemporain vu par Frédéric Plessis et Arthur Rimbaud' (83-90); Jean-Luc Steinmetz, 'Mallarmé – Frédéric Plessis : une rencontre sans lendemain' (91-99); Jean-Louis Meunier, 'Morale, mère et société dans Angèle de Blindes' (103-12); Alain-Gabriel Monot, 'La représentation de la femme dans Le Mariage de Léonie' (113-18); Marie Flament, 'La vie rêvée de Caroline Gévrot' (119-26); Jean Balcou, 'Frédéric Plessis, entre Anatole France et Jean Psichari' (127-36); Jean-Pierre Dupouy, 'Le culte de "la Règle" : quelques professions de foi de Frédéric Plessis glanées dans ses lettres à Auguste Dupouy' (137-45). *Le Magasin du XIXe siècle*, 3, 2013, entitled 'Quand la ville dort...' includes the following articles on the cultural interest in the nocturnal city during our period: Jean-Didier Wagneur, 'Les nuits d'Antoine Fauchery' (49-53); Matthieu Letourneux, "'La nuit est donc à peu près supprimée": l'imaginaire nocturne dans les anticipations de Robida' (54-58); Carole Sandrin, 'Les débuts de la photographie urbaine de nuit' (59-66); Jean-Louis Cabanès, "'La reine des eaux-fortes'" (67-80); Dominique Kalifa, '1906 : le Panthéon médiatique du XIXe siècle' (290-99). *Le Magasin du XIXe siècle*, 4, 2014, entitled 'Sexorama' includes the following articles on sexualities in our period: Anne-Marie Sohn, 'La libération sexuelle avant "la libération sexuelle": le tournant fin-de-siècle' (37-45); Fabienne Casta-Rosaz, 'Un contre-modèle de la sexualité conjugale: le flirt' (46-54); Magali Le Mens, "'Des clitoris parents de nos verges". Hermaphrodite/androgynie au XIXe siècle' (55-61); Caroline De Mulder, 'Un "lys" dans le borbier: les premières apparitions de l'infirmière laïque dans le roman' (62-68); Alexandre Wenger, 'Le Mal de Vénus: les médecins face à la syphilis' (69-75); Jean-Didier Wagneur, 'Filles de lettres et hommes de brasseries. Mœurs gambrinales' (76-82); Laurent Bihl, 'Dépoitraillée pour rire ou pour pleurer? La prostituée dans la presse satirique fin-de-siècle' (83-93); Michel Pierssens, 'Sur la balançoire' (94-98); Élisabeth Pillet, "'Quand j'entends des chansons / Ça m'rend tout polisson'" (99-108); Jean-Yves Mollier, 'Éditer la littérature érotique à Paris' (109-16); Raymond-Josué Seckel, 'Vu de l'Enfer: L'Enfer et ses gardiens au XIXe siècle et après' (117-26); Éric Walbecq, 'Maurice Feuillet, un collectionneur au poil' (127-30); José-Luis

Diaz, Jean-Didier Wagneur et Nicolas Wanlin, 'Florilège érotique' (131-52). The main section of *Romantisme*, 164, entitled 'Savoirs de jeunes filles' includes the following articles relative to our period: Virginie A. Duzer, 'Le fruit défendu' (3-12) which affirms the complexities of ascertaining the knowledge base peculiar to the category of the *jeune fille* since this figure exists primarily in the sphere of fiction; Lise Schreier, 'De l'art de civiliser les filles: idéologie domestique et politique coloniale dans le roman édifiant des débuts de la Troisième République' (13-20) on two examples of literature for girls by Marie Maréchal and Roger Dombre which present a surprising if somewhat hesitant force of female politicization, albeit one which serves the interests of colonial ideology; Alexandre Delattre, 'La pureté impossible. Le monde catholique face au roman honnête' (21-30) on the problematic idealism of the Catholic novel for girls in the work of Céline Fallet, Octave Feuillet and Zénaïde Fleurot; Sophie Pelletier, 'De la jeune fille à la jeune femme, un passage impossible? L'exemple de Chérie' (31-42) on the spatial figuration of the tension between the desires of the heroine of Edmond de Goncourt's novel and the social obstacles to their realisation; Érika Wicky, 'Ce que sentent les jeunes filles' (43-54) which explores literary and iconographic treatments of perfume; Andrea Oberhuber, '*Cervelines* ou *Princesses de science*? Les entraves du savoir des jeunes héroïnes dans le roman de la Belle Époque' (55-64) on the obstacles posed by marriage to intellectual self-assertion among the female protagonists of Colette Yver's 1903 novel. Patrick M. Bray, 'Prose Constructions: Nerval, Baudelaire, and the Louvre', *EsC*, 54: 115-16, links N.'s *Bohème galante* and *Petits châteaux de Bohème* and B.'s *Spleen de Paris* to the reconfiguration of the space of the Louvre during the Second Empire, contending that these prose texts signal a poetic desire to intervene in the project's redefinition of social space. Julian Brigstocke, *The Life of the City: Space, Humour, and the Experience of Truth in Fin-de-siècle Montmartre*, Farnham, Ashgate, 230 pp., presents a spatial history of the famous neighbourhood, casting the work of Baudelaire and Manet alongside examples of popular culture as part of a broader societal conflict with authority. Damian Catani, *Evil: A History in Modern French Literature and Thought*, London, Bloomsbury, 2013, 222 pp., advocates a comparative historical study of man-made atrocity; profitable sections are devoted to Baudelaire's attempts to modernize literary representations of evil (ch. 2), Lautréamont's complex relation to Darwinism and the Divine, and Zola's fascination with atavism (ch. 3). Patrizia D'Andrea, *Le Spiritisme dans la littérature de 1865 à 1913: perspectives européennes sur un imaginaire fin-de-siècle*, Paris, Honoré Champion, 618 pp., surveys a broad corpus, situating it within contemporary contexts of esotericism, philosophy and psychiatry; featured authors include Camille Chaigneau, Gautier, Ernest Hello, Allan Kardec, John-Antoine Nau, Jane de la Vaudère and Villiers de l'Isle-Adam. Larry Duffy, *Flaubert, Zola, and the Incorporation of Disciplinary Knowledge*, Houndmills, Palgrave Macmillan, xvii + 261 pp., is an important study of real interdisciplinary character which explores the ways in which contemporary bodies of knowledge come to be imported into literary texts and how those texts in turn present their own reflexive commentary on the process of incorporation and the professional formations (principally those of medicine and pharmacy) with which it is associated. Vittorio Frigerio, *La littérature de l'anarchisme: Anarchistes de lettres et lettrés face à l'anarchisme*, Grenoble, ELLUG, 390 pp., covering an interval stretching from 1848 to beyond the confines of our period, explores representations of the anarchist movement both from within its own ranks and without, and includes sections

on Anatole France, Ernest Psichari, J.H. Rosny Aîné, and Villiers de l'Isle-Adam. Amy Leggette, 'The Decadence of Aesthetics and the Aesthetics of Decadence: Portraits of the Artist from Baudelaire to Des Esseintes', *Dix-neuf*, 18: 272-87, attempts to offer an alternative to conventional genealogies of Decadence through focussing on the continuity between successive aesthetic portraits in Baudelaire's art criticism, in B.'s later critics, and in Huysmans's famous novel. Julien Schuh, *Alfred Jarry, le colin-maillard cerebral*, Paris, Honoré Champion, 646 pp., assesses the hermeneutic difficulty of J.'s texts from the period 1893 to 1899 with particular reference to the influence of Symbolism in shaping the author's desire to cultivate his characteristic obscurity. Véronica Estay Stange, *Sens et musicalité: les voix secrètes du symbolisme*, Paris, Garnier, 566 pp., is an ambitious attempt to illuminate the significance of inter-art dialogue within German Romanticism and French Symbolism according to a semiotic model, with sections on Baudelaire, Mallarmé, Rimbaud and Jean d'Udine. Seth Whidden, *Authority and Crisis in French Literature, 1850-1880*, Farnham, Ashgate, 193 pp., examines the ways in which literary aucturity and political authority are challenged in works by Rimbaud, Verne, and in literary collaborations such as those of the Cercle zutique. Claire White, *Work and Leisure in Late Nineteenth-Century French Literature and Visual Culture: Time, Politics and Class*, Houndmills, Palgrave Macmillan, xiv + 246 pp., is a persuasive and highly rewarding account of the relationship between cultural production and the interlinked tendencies towards pessimism and utopianism in this period; blending approaches drawn from art history, cultural studies and literary analysis, it contains studies of Laforgue, Zola and the Neo-Impressionist painter Maximilien Luce.

[H2]POETRY

AJFS, 51, includes a special selection of articles from the journal's archives supplemented by up-to-date prefaces by the authors or by others; it includes the following pieces relevant to our period: Lloyd Austin, 'Meaning in Mallarmé: Remarks on 'À la nue accablante tu...'' (119-128); James Lawler, "'Jouet de cet œil d'eau morne ...': Rimbaud's 'Mémoire'" (191-202); Rosemary Lloyd, 'Étalages: Mallarmé displaying "the fascination of what's difficult"' (203-16); Ross Chambers, 'Four Ways to Meddle With Subjectivity: French Lyric Poetry Since Baudelaire' (217-33). Michèle Gorenc, *Les Poètes du pays natal (1870-1890): l'exemple de Jean Aicard et de François Fabié*, Paris, Honoré Champion, 538 pp., claims to offer the first major analysis of its kind, with sections devoted to regionalist poetics, close readings of specific collections by the poets who are the focus of this case study (Aicard, *Poèmes de Provence* and Fabié, *Le Clocher*), and a concluding emphasis on the central significance of the link to the homeplace within this particular variety of poetic expression in the years preceding the Belle Époque. [H4]Banville. Peter J. Edwards, 'Le Petit Traité de poésie française de Théodore de Banville: Bible parnassienne ou invitation à l'expérimentation libre?', *Romantisme*, 163: 91-100, is a useful testament to the profound influence of B.'s treatise, stressing its status as a dual source of inspiration for opposing camps of Parnassians and Symbolists. David Evans, *Théodore de Banville: Constructing Poetic Value in Nineteenth-Century France*, Oxford, Legenda, x + 322 pp., is a valuable study of the poet's contribution to verse theory and practice and which offers a new interpretation of the *Petit Traité* and assesses his legacy for later movements such as the

OuLiPo. [H4]Baudelaire. *FSB*, 35 (132), is a special issue on B. and includes the following articles: Massimiliano Aravecchia, 'Baudelaire à Honfleur ou 'l'enfance recréée à volonté' (48-51); Daniel Finch-Race, 'Masculine Hegemony and Feminine Alterity in Baudelaire's 'À une mendicante rousse'' (51-56); Glyn Hambrook, 'Further Reflections on Early Translations of Baudelaire in Spain 1876-1910' (56-59); Steve Murphy, 'Bien loin de Pétrarque: sur quelques "irrégularités" du sonnet baudelairien' (60-64); Alexander Ockenden, 'Baudelaire, Lacaussade and the Historical Identity of 'La Belle Dorothée'' (64-68); Andrea Schellino, 'Baudelaire, la cuisine belge et les "omelettes de M. Nadar"' (68-71). *Lectures du Spleen de Paris*, ed. Steve Murphy, Rennes, Presses Universitaires de Rennes, 369 pp., has the following chapters: Steve Murphy, 'Éclats de voies et osmazômes pour *Le Spleen de Paris*' (9-20); Robert Kopp, '*Le Spleen de Paris*: une reconnaissance tardive' (23-40); Alain Vaillant, 'Le Spleen du critique' (41-50); Ross Chambers, 'Croisements, ou la fange du macadam. Poésie en prose, discordance sociale et le bruit de la ville' (53-64); Franc Schuerewegen, 'La Méthode de Balzac' (65-78); Georges Kliebenstein, 'Baudelaire et le principe de déplaisir? (À propos d'*Un plaisant*)' (79-96); Jean-Luc Steinmetz, 'Un fable des origines' (97-104); Steve Murphy, "'L'œuvre sans nom": origines, structures et (dés)inscriptions génétiques' (106-25); John E. Jackson, 'À propos de la subjectivité dans *Le Spleen de Paris*' (129-42); Dominique Combe, 'Mouvements lyriques de l'âme' (143-52); Henri Scepi, 'Le plus proche et le plus lointain' (153-68); Christophe Bataillé, 'Remarques sur le "rêve" baudelairien dans *Rêve parisien* et *La Chambre double*' (169-76); Bénédicte Élie, '*Le Spleen de Paris*, Le crépuscule de l'épopée ?' (177-93); Scott Carpenter, 'Entendre, s'entendre dans *Le Spleen de Paris*' (197-08); William Olmsted, '*Mademoiselle Bistouri*: un cas imprévu de déformation professionnelle' (209-18); Jérôme Thélot, 'Une collectionneuse du nom de "Bistouri". Photographie, médecine, folie, prière' (219-24); Daniel Sangsue, 'Sur les fantômes du *Spleen de Paris*' (225-34); Maria C. Scott, '*La Belle Dorothée*, ou les taches aveugles du regard idéaliste-matérialiste' (237-50); Debarati Sanyal, 'Peindre, non la chose, mais l'effet qui l'a produite: Défigurations du féminin dans *La Femme sauvage et la petite-maîtresse*' (251-60); Robert Kopp, '*Le Spleen de Paris*: quelle poésie pour un monde qui va finir ?' (263-78); Karin Westerwelle, 'Rapports et croisement. Repenser l'allégorie et la voix dans l'espace de la ville' (279-96); Jean-Michel Gouvard, 'Sur les notions d'égalité, de fraternité et de citoyenneté dans *Le Spleen de Paris*' (297-306); Robert St. Clair, 'Misères de la poésie: Micro-lecture des économies de la violence dans *Les yeux des pauvres*' (307-320); Pierre Laforgue, 'Portrait de l'artiste en chien. (*Les Bons Chiens*, *Le Vieux Saltimbanque*, *Le Chien et le flacon*)' (321-31); Judith Wulf, "'À travers l'espace": ici ou là dans *Le Spleen de Paris*' (335-49); Jean-Pierre Bertrand, "'Tête et queue, alternativement et réciproquement": la double détermination adjectivale dans *le Spleen de Paris*' (350-59). *YFS*, 125 & 126, edited by E.S. Burt, Elissa Marder and Kevin Newmark and entitled 'Time for Baudelaire (Poetry, Theory, History)', offers a range of perspectives on questions of history and temporality in the work of the poet: Jacques Derrida, 'Responding To/Answering For: The Secret' (7-29) on questions of the public and the private, notably as emerging from *Le Peintre de la vie moderne*; Jacques Rancière, 'The Infinite Taste of the Republic' (30-44) which offers an alternative account of B.'s response to modernity to that of the Benjaminian emphasis on loss and trauma, and emphasises instead the value of reverie in the prospective exploration of the virtualities of the modern city and subjective life; Ross Chambers, 'Daylight Specter:

Baudelaire's 'The Seven Old Men' (45-63), on the nullifying, spectral qualities of time as articulated by B.'s poem and its Gautierian intertext, eliciting reflections on history, testimony and entropy as factors of modern experience; Elissa Marder, 'From Poetic Justice to Criminal *Jouissance*: Poetry by Other Means in Baudelaire' (69-84), on the ways in which *Le Spleen de Paris* discloses the discord governing social relations as perceived by B.; Jonathan Culler, '*L'Hyperbole et l'apostrophe*: Baudelaire and the Theory of the Lyric' (85-101) which argues that B.'s poetry presents a greater degree of continuity with the techniques of the lyric tradition than is generally supposed, and appears to adumbrate a theory of the lyric not strictly limited to subjective expression or dramatic monologue; Debarati Sanyal, 'Poetry in a Time of Terror' (102-18) which argues that B.'s treatment of time illuminates the ways in which the logic of terror organises our contemporary historical experience; Julien Weber, '*Jeter sa langue aux chiens*: Collective Memory in Baudelaire's 'Les bons chiens' (121-33) which situates B.'s poem in terms of its revision of the conventions of the physiology and the ode; Anne E. Linton, 'Baudelaire's Monsters: 'Mademoiselle Bistouri' and Teratology' (134-48) which argues that the poem unsettles the contemporary preoccupation with the categorization and classification of monstrosity; Anne Emmanuelle Berger, 'Reigning Cats or Dogs? Baudelaire's Cynicism' (149-64) on canine metaphors throughout the poet's *oeuvre*; Maurice Samuels, 'Baudelaire's Boulevard Spectacle: Seeing Through 'Les yeux des pauvres' (167-82) which questions the Benjaminian perception of the boulevard as a site of trauma and posits it instead as a locus of democratic potential; E.S. Burt, 'Out of Time: *Today* in 'Les yeux des pauvres' (183-99) which revisits some of the commonplaces of the Benjaminian reading of Baudelaire; Kevin Newmark, 'For When the Time Comes : Poetry, Prose, Mourning' (200-17). on the function of time within the poetic conception of 'Le Cygne'. Joseph Acquisto, 'Saving Literary Creation: Agamben and Baudelaire, the Poet and the Critic', *EsC*, 54: 53-65, is a rewarding meditation which draws on the work of Paul de Man to explore and extend the analogy posited by Agamben between literary creation and criticism, on the one hand, and theological creation and redemption on the other. Corinne Bayle, *Nocturne de l'Âme moderne: 'Le Spleen de Paris' de Charles Baudelaire*, Mont-Saint-Aignan, Presses universitaires de Rouen et du Havre, 292 pp., emphasises the innovative, anti-idealizing poetics of B.'s collection, with a useful section on B.'s reception of contemporary artists and his predilection for a kind of 'imaginary ekphrasis' (89-108). Shun-liang Chao, "'Le vertige de l'hyperbole': Baudelaire, Longinus and the Poetics of Excess', *OL*, 69.3: 246-67, is an interesting account of B.'s often outlandish hyperbole and its transgression of Classical aesthetic principles, arguing that the visual emphasis of the poet's hyperboles can be understood in terms of a poetics of *phantasia* derived from Longinus. Robert St. Clair, 'Writing Poetry Against the Grain: Or, What Can Be Seen in 'Les Yeux des pauvres'', *FrF*, 39: 49-63, is a dextrous and theoretically-informed reading of the prose poem in which the act of looking itself, and the particular class perspective from which it occurs, is exposed to scrutiny. Olivier-Pierre Thébault, *Par-delà l'enfer et le ciel: essais sur la pensée de Charles Baudelaire*, Paris, L'Harmattan, 151 pp., argues for the significance of a Dionysian principle in B.'s verse and prose poems. Aurélie Van de Wiele, 'Le Poète baudelairien: un *Homme révolté*? Réflexion sur l'esthétique du mal comme révolte métaphysique', *NCFS*, 43: 34-44, considers B.'s aesthetics through the lens of Albert Camus's concept of a 'révolte métaphysique'. [H4]Mallarmé. The inaugural issue of

Études Stéphane Mallarmé, 1, 2013, under the editorship of Gordon Millan, has the following articles on the poet: Benoît Houzé, ‘Mallarmé à tire-d’aile. Sur un télégramme retrouvé’ (13-20); Gordon Millan, ‘La publication d’*Un Coup de dés* dans *Cosmopolis*’ (21-28); Declan Walton, ‘Du nouveau sur quelques poèmes de jeunesse. Mallarmé et les demoiselles Smyth et Sullivan’ (29-34); Barbara Bohac, ‘Mallarmé ou la fête spirituelle pour tous’ (37-52); Bérengère Chapuis, ‘De l’ange chez Mallarmé’ (53-72); Eliza Deac, ‘À la recherche de l’édition idéale d’*Un coup de dés*’ (73-102); Joëlle Molina, ‘*Igitur* ou la folie utile. Analogies, transposition et preuve’ (103-140); Thierry Roger, ‘Le nombre dans le tapis. Hermétisme mallarméen et herméneutique littéraire’ (141-68). Barnaby Norman, *Mallarmé’s Sunset: Poetry at the End of Time*, Oxford, Legenda, ix + 147 pp., presents an eloquent reading of M.’s critical appropriation of a series of insights implicit within Hegel’s *Aesthetics*, showing how they inaugurate a dynamic which culminates in some of the poet’s key works in a displacement of signification from its grounding in presence. Rebecca Pekron, ‘“En vue de plus tard ou de jamais”: Poetic Community in Stéphane Mallarmé’s Tombeaux’, *FS*, 68: 328-43, is a subtle interpretation of M.’s conception of an interregal community of poets constituted through the *tombeau*. [H4]Rimbaud. Dominique Billy, ‘*Mémoire* comme mémoire de *Famille maudite*’, *RHLF*, 114: 201-21, takes issue with Steve Murphy’s contention that R.’s famous poem offers a reconstruction of this earlier manuscript, arguing instead that *Mémoire* presents the reader with a rewriting of *Famille maudite* in which the poet employs a range of strategies to deconstruct metrical convention. Eddie Breuil, *Du Nouveau chez Rimbaud*, Paris, Honoré Champion, 196 pp., is a short study accounting for the different versions of *Illuminations*, supplying detailed information on formation of the manuscripts and the relationship with Germain Nouveau, and offering brief analyses of numerous prose poems from the collection. Meriem Laouarem, ‘Arthur Rimbaud: rhétorique du stercoraire dans les *Poésies* et *L’Album zutique*’, *Dix-neuf*, 18: 91-103, demonstrates how R.’s poetic production is to a large degree organized around elements of profanity and scatological motifs which overturn accepted religious and social norms. Renaud Lejosne-Guigon, ‘Consommer le réel. Les poèmes de 1872 d’Arthur Rimbaud’, *Dix-neuf*, 18: 247-58, contends that R.’s rejection of referentiality coexists with a poetic re-engagement with the physical world, and that the 1872 poems set out a conditional form of community with the non-human. [H4]Verlaine. *Revue Verlaine*, 11, 2013, has the following articles: Christine Planté, ‘Verlaine et Desbordes-Valmore. Les deux *pleureuses* de l’ariette IV’ (15-42); Yann Frémy, ‘Verlaine et les “voix d’autrui” dans les *Ariettes oubliées*’ (43-64); Steve Murphy, ‘*Beams*. Sur un pré-texte d’un poème terminal’ (65-82); Jean-Jacques Lefrère and B. Bousmanne, ‘La prison montoise de Verlaine vue de l’intérieur’ (83-92); Arnaud Bernadet, ‘“Usages”, “mœurs”, « civilisations”. *Sagesse* et la politique des manières’ (93-122); Bertrand Degott, ‘Le comique dans *Dédicaces*’ (123-40); Seth Whidden, ‘Précurseurs de *Femmes* et d’*Hombres*. Les premiers recueils érotiques de Verlaine (c. 1867)’ (141-51); Alain Chevrier, ‘Sonnet en rimes plates et sonnet compacté chez Verlaine’ (165-96); Guillaume Gomot, ‘Verlaine et l’écriture du tremblement’ (197-210); Myriam Robic and Charlotte Simonin, ‘*Les Hasards heureux de l’escarpolette*. Sensualité Louis XIV chez Verlaine’ (211-34); Sandra Glatigny, ‘L’émotion comme fruit du conflit intersémiotique. Lyrisme et transgénéricité dans l’œuvre de Verlaine’ (235-52); Caroline Janowski, ‘Présences médiévales dans la poésie verlainienne’; Xavier Escudero, ‘Verlaine et l’Espagne:

parallèlement' (277-96); Linda Maria Baros, 'Les recrues de la damnation. L'héritage saturnien de Paul Verlaine' (297-14). Arnaud Bernadet, *Poétique de Verlaine: "En sourdine, à ma manière"*, Paris, Classiques Garnier, 1277 pp., is a vast study of the poet's *œuvre*, with notable emphases on themes such as voice, song and orality.

[H2]FICTION **CNat*, 88, contains a section entitled 'Le roman colonial', and has the following articles: *C. Marimoutou, 'Politiques romanesques du fait colonial' (5-12); *J.-M. Seillan, 'Zola et le fait colonial' (13-26); *C. Saminadayar-Perrin, 'D'impossible nouveaux mondes' (27-44); *D.-H. Pageaux, 'Regards sur la littérature coloniale française' (45-60); *J.-M. Racault, 'Marius et Ary Leblond' (61-80); *C. Marimoutou, 'Représentation et écritures aux frontières' (81-100); *É. Reverzy, 'Portrait de l'écrivain en mineur', (103-14); *H. Pernoud, 'Le conte de fées dans *Le Rêve*' (115-30); *P. Hamon, '*Je m'accuse* de Léon Bloy' (131-54); *M. Brix, 'Bloy et le "naturalisme mystique" de Huysmans' (155-68); *R. Cousins, 'La nouvelle Babylone et l'apocalypse sécularisée' (169-80); *S. Olson-Niel, 'Freud lecteur de Zola' (181-206); *B. Desgranges, 'Mo Yan lecteur de Zola' (207-21); *D. Ledent, 'Zola ethnographe ?' (221-36); *A. Carrico, 'Pour une lecture écocritique de Maupassant' (237-49); *H. Duchêne, 'Blacker, Reinach et le procès de Rennes' (253-68); *C. Oberle, 'Douze lettres inédites d'Émile Zola' (269-78); *J. Péron-Magnan, 'Le Dr Valentin Magnan' (279-88); *F. Auffret, 'Jongkind et Zola' (289-96); *A. Giraud, 'Émile Zola et le Félibrige' (297-302). *Essai et essayisme en France au XIXe siècle*, eds. Pierre Glaudes and Boris Lyon-Caen, Paris, Classiques Garnier, 291 pp., includes the following chapters: Michela Landi, 'La critique ou la vie. Baudelaire essayiste' (95-110); Edyta Kociubińska, 'L'essai sur le dandysme est-il un essai dandy ? *Du dandysme et de George Brummell* de Jules Barbey d'Aureville' (111-23); Nader Hakim, 'L'essai dans la littérature juridique française du XIXe siècle' (171-88); Fabrice Wilhelm, 'Rhétorique et histoire. Quelques hypothèses sur la genèse des essais de Taine' (189-202); Alexandre de Vitry, 'Renan, un éthos politique dans l'essai ?' (203-15); Gaël Prigent, '*Le Latin mystique*, un essai littéraire ?' (219-34); Pierre V. Zima, 'L'essayisme de Marcel Proust. Une écriture paradigmatique' (235-48); Cornelia Klettke, 'L'essai d'un portrait de l'intellect en tant que simulacre. Paul Valéry, *Introduction à la méthode de Léonard de Vinci* (1894)' (249-62). *La Littérature en bas-bleus. Tome II: Romancières en France de 1848 à 1870*, eds. Andrea Del Lungo and Brigitte Louichon, Paris, Classiques Garnier, 335 pp., has the following chapters: Martine Reid, 'Introduction. Les bas-bleus du Second Empire' (7-23); Andrea Del Lungo, 'Barbey d'Aureville, le "grand exterminateur"' (27-42); Brigitte Louichon, 'À propos de *La Femme de lettres* d'Eugène Sue (1856)' (43-55); Maialen Berasategui, "'Je vous avais promis de publier...". Les stratégies éditoriales de la comtesse de Ségur' (59-74); Lise Manin, "'À nous deux Paris!": stratégies épistolaires d'un bas-bleu de province. L'exemple d'Amélie Bosquet' (75-92); Cheryl A. Morgan, 'Marie-Laetitia Bonaparte-Wyse. "La princesse Brouhaha" ou l'art du scandale version Second Empire' (93-110); Juliette M. Rogers, 'La fortune sourit aux audacieuses. Féminisme et audace dans *Un naufrage parisien* (1869) de Claude Vignon' (111-24); Alexandre Péraud, 'Comment parler (de) l'argent quand on est une femme ?' (125-44); Amélie Legrand, 'Écrire pour les femmes, écrire pour la jeunesse: un projet de femmes auteurs?' (147-66); Gilles Béhotéguy, 'Zénaïde Fleuriot: les paradoxes du devoir' (167-84); Laurence Chaffin, 'Le roman de poupée. Un genre didactique ou comment écrire sans en

avoir l'air' (185-96); Isabelle Guillaume, 'Victorine Monnot, auteur à succès du *Journal de Marguerite* (1858)' (197-212); Claire Barel-Moisan, 'Des vulgarisatrices en bas-bleus. La science dans le roman pour la jeunesse' (213-31); Laura Colombo, "'Je n'écris pas de livre qui ne soit une pensée". André Léo, Amélie Bosquet et l'appropriation du roman réaliste et naturaliste de la part des femmes' (235-56); Marie-Christine Garneau de l'Isle-Adam, 'Une clef pour le roman à clef. Les confessions épiques du blues et des bleus de la "Nélida cosaque"' (257-72); Sarah Juliette Sasson, 'Les deux siècles de la comtesse de Boigne' (273-94); Yvan Daniel, 'Judith Gautier, romancière parnassienne' (295-308); Damien Zanzone, 'George Sand après 1848. À la recherche d'un art poétique' (309-17). *Le Naturalisme*, ed. Pierre Cogny, Paris, Hermann, 442 pp., is a new edition of the proceedings of a 1976 conference at Cerisy-la-Salle and has the following chapters, each supplemented by a record of the discussions subsequent to individual presentations: Colette Becker, 'Aux sources du naturalisme zolien (1860-1865)' (13-42); Yves Chevrel, 'Naturalismes allemande et française: écarts et rencontres' (43-66); Jacques Dubois, 'Émergence et position du groupe naturaliste dans l'institution littéraire' (75-92); Philippe Hamon, 'Note sur un dispositif naturaliste' (101-18); Lucien Dallenbach, "'L'Œuvre dans l'œuvre'" (125-40); Henry Weinberg, 'Le style et la thématique de l'intimité chez Zola' (149-62); Graham Falconer, 'Sagesse et folie de l'écriture zolienne' (171-188); Charles Grivel, 'L'Appareil de représentation naturaliste, ce qui s'y marque, le corps, le nu' (197-28); Naomi Schor, 'Le Délire d'interprétation: naturalisme et paranoïa' (237-56); Françoise Gaillard, '*En Rade*, le roman des énergies bloquées' (263-78); Philippe Bonnefis, 'Comme Maupassant' (287-316); Alain Buisine, 'Tel fils, quel père?' (317-38); Marie-Claire Ropars-Wuillemier, 'La Lettre brûlée (écriture et folie dans *Le Horla*)' (349-60); Charles Castella, 'À propos de Maupassant romancier: une problématique des miroirs ou de la chimère du contenu historique et social' (367-82); Claude Mouchard, 'Naturalisme et anthropologie (à partir du *Docteur Pascal*)' (391-406); Jean-Luc Steinmetz, 'L'Œuvre' (415-32). *Le Réalisme et ses paradoxes (1850-1900): Mélanges offerts à Jean-Louis Cabanès*, eds. Gabrielle Chamarat and Pierre-Jean Dufief, Paris, Garnier, 510 pp., has the following chapters: Bernard Vouilloux, 'Les styles collectifs dans l'histoire et devant l'historiographie' (27-40); Gabrielle Chamarat, 'La question du réalisme entre 1848 et 1855' (41-54); Antonia Fonyi, 'Mérimée hétérographe' (55-64); Laure Helms, "'Soyons des originaux". Maupassant et l'héritage flaubertien' (87-100); Jean-Marie Seillan, 'Et si Huysmans avait récrit Champfleury? Sur les sources éventuelles de *Sac au dos* et d'*À vau l'eau*' (101-10); Dominique Pety, 'Du règne des reliques au retour du vivant. Reconfigurations de l'espace intime au tournant des XIXe et XXe siècles, de Verlaine à Saint-John Perse' (111-22); Béatrice Laville, '*Bas les cœurs*, ou l'histoire inconvenante' (123-34); Vincent Laisney, 'Cénacles et barricades' (135-44); Gilles Bonnet, 'Duel aux Folies Bergère' (147-56); Michela Lo Feudo, 'Égyptiens aux funambules. Les pantomimes de Champfleury entre hiéroglyphes et arts populaires' (157-70); Sandrine Berthelot, '*L'Assassinat du Pont-Rouge* de Charles Barbara. Un "roman des âmes" (171-86); Anne-Simone Dufief, 'Folklore et fantaisie dans les contes de Daudet' (187-96); Yves Reboul, 'Rimbaud fantaisiste ? À propos de *Juillet*' (197-214); Pierre Loubier, 'Impalpable bête. Tristan Corbière, poète insomniaque' (215-28); Vérane Partensky, 'Carlo Gozzi ou la disparition de l'écrivain' (229-42); Bertrand Marquer, 'Vers un "fantastique réel". Optique clinique et merveille pathologique' (243-54); Sophie Ménard, '*Germinie Lacerteux* des

Goncourt' (255-68); Silvia Disegni, 'Le choc du "double" registre' (269-84); Alain Vaillant, 'Jules et Edmond de Goncourt, frères de charité. A propos de *Germinie Lacerteux*' (285-306); Éléonore Reverzy, 'Les *Germinie Lacerteux*. La réception du roman des Goncourt (1865-1886)' (307-22); Jean-Didier Wagneur, 'Armand de Pontmartin, un grand homme de province en province. Une note en marge de *Charles Demailly*' (323-39); Mireille Dottin-Orsini, 'Élisa, une histoire de fille' (339-54); Stéphanie Champeau, 'L'artiste et la mélancolie' (355-66); Pierre-Jean Dufief, 'Les Goncourt et les écritures programmatiques. Préfaces et correspondance' (367-78); Joëlle Ponnier, 'La table dans les romans des Goncourt' (379-88); Pamela J. Warner, 'Word and Image at the Tipping Point. The Goncourt Brothers and the Limits of *Ut Pictura Poesis* in *L'Art du dix-huitième siècle*' (389-406); Henri Mitterrand, 'Genèse des Rougon-Macquart. Le lieu des *differances*' (407-26); Colette Becker, 'Le langage silencieux des manuscrits zoliens' (427-38); Paolo Tortonese, 'Le vice et le vitriol. Note sur l'épigraphe de *Thérèse Raquin*' (439-58); Véronique Cnockaert, 'Ruines de chair. Tante Dide et Irma d'Anglars' (459-70); Stéphanie Gougelmann, 'Le naturaliste, l'homosexuel et "l'éloquence de la vérité". Zola lecteur des *Confessions d'un inverti-né*' (471-80); Jacques Noiray, 'Fécondité, conte, légende, féerie' (481-97). *Simple vies de femmes: un petit genre narratif du XIXe siècle*, ed. Sylvie Thorel, Paris, Honoré Champion, 200 pp., offers a range of perspectives on a type of narrative defined by a conspicuous lack of action and a primary emphasis on emotional experience; dedicated to the memory of Alain Buisine, the volume contains the following chapters of relevance to our period: Mireille Dottin-Orsini and Daniel Grojnowski, 'La prostituée au XIXe siècle: «simplicité» d'esprit et de destin' (45-66), on a range of instances of this cliché in Adam, the Goncourts, Huysmans, Tabarant, Zola and others; Jean-Marie Seillan, 'L'institutrice de roman: une gageure narrative (Fèvre-Desprez, Guiches, Frapié, Bazin)' (67-82), on the ideological resonance of this figure in a range of fin-de-siècle novels; Cécile Kovacshazy, "'Madame est bonne": le personnage de la bonne, de Germinie à Émerence' (83-94), which charts the declining tendency to construe the maid figure in terms of a supposed 'simplicity', with a principal focus on the Goncourts; Charles Grivel, 'Le simple et le reste (deux fois). Socio-politique d'un comportement de femme dans le roman de grande consommation de la seconde moitié du XIXe siècle' (95-106), similarly focussed on the problematic designation of 'simplicity' in works by Émile Richebourg, Louis Ulbach and Charles Legrand; Antonia Fonyi, 'Vies simples / Vies compliquées: *Un cœur simple*, *Une vie* / *Madame Bovary*' (127-34), on the absence of transgressive actions of certain female characters in these narratives by Flaubert; Alain Buisine, 'Sainteté de la putrefaction: *Sainte Lydwine de Schiedam* de Joris-Karl Huysmans' (165-180), on epidermal and pathological motifs in Huysman's hagiographic work. Willemijn Don, 'Suffering for the Novel's Sake: Female 'Mystical Substitution' in Barbey d'Aurevilly's *Un prêtre marié* and Bloy's *Le Désespéré*', *NCFs*, 43: 79-94, dwells on these both authors' fascination with the abject, suffering body in order to reveal their desire to take possession of a specifically female mystical experience as a means to suggest a new form of relation to the Divine. Sébastien Roldan, 'Le rejet du suicide par les romanciers naturalistes: permanence d'une figure révoltante', *Romantisme*, 164:121-34, is a rewarding account of changing attitudes towards suicide in the 19th c. which reflects on the paradox of the naturalists' denunciation of the act in their theoretical writings as contrasted with their readiness to represent it in their fiction. Andrea Schincariol, *Le dispositif photographique*

chez Maupassant, Zola et Céard: *chambres noires du naturalisme*, Paris, L'Harmattan, 186 pp., surveys the often contradictory attitudes and theoretical positionings of these three naturalists with regard to the photographic image, with considerable discussion of *Nana* and *Le Horla*. Przemyslaw Szczur, *Produire une identité: le personnage homosexuel dans le roman française de la seconde moitié du XIXe siècle (1859-1899)*, Paris, L'Harmattan, 231 pp., combining Foucauldian and constructivist frameworks, considers the discursive production of same-sex relations in a range of texts by authors such as Henri d'Argis, Paul Bonnetain, Jane de la Vaudère, Joséphin Péladan and Rachilde. [H4]Barbey d'Aureville. Philippe Berthier, *Barbey d'Aureville et les humeurs de la Bibliothèque*, Paris, Honoré Champion, 285 pp., firstly surveying B.'s reception of authors such as Byron, Chateaubriand, Michel, Sand and Stendhal, and detecting in his critical writings patterns of contradiction with his own avowed convictions and preferences, subsequently analyses the reception of his *oeuvre* by authors such as Huysmans and Proust. [H4]Barrès. François Proulx, '« À nous deux, » Balzac: Barrès's *Les Déracinés*, and the Ghosts of *La Comédie humaine*', *NCFs*, 42: 235-49, is a rewarding discussion of how Balzacian plots of ambition, through patterns of citation and denegation, come to 'haunt' B.'s narrative. [H4]Cros. Arnaud Bernadet, 'La Contagion de l'écho: "L'obsession" de Charles Cros', *NCFs*, 43: 63-78, explores the verbal and vocal peculiarities of comic monologues of Charles Cros from the point of view of psychiatric illness. [H4]Dubut de la Forest. Sharon Larson, "'J'ai menti à la science": Female Sexual Pleasure and the Limits of Medicine in Dubut de Laforest', *NCFs*, 43: 95-111, is a rewarding analysis of a little-known text blending fiction and case studies of female sexual pathology, and which reveals an authorial anxiety over male discursive authority in both domains. [H4]Flaubert. *Flaubert: revue critique et génétique*, 11, ed. Anne Herschberg-Pierrot and entitled *Les pouvoirs de l'image (I)*, <<http://flaubert.revues.org/2219>>, includes the following articles: Bernard Vouilloux, 'Flaubert et Taine devant l'image'; Takashi Kinouchi, 'La mémoire des images dans L'Éducation sentimentale'; Bruna Donatelli, 'Des vitrines sur le roman : les couvertures de Madame Bovary et Salammbô'; Jeanne Bem, 'Les dispositifs optiques au XIXe siècle et la production des images dans Madame Bovary'; Arden Reed, 'Les taches de Flaubert'; Sabine Narr, 'Flaubert et l'image légendaire / légendée'; Gesine Hindemith, 'La matière féérique dans Salammbô'; Nathalie Petibon, 'La figure de la comparaison chez Flaubert'. *Flaubert: revue critique et génétique*, 12, ed. Anne Herschberg-Pierrot entitled *Les pouvoirs de l'image (II)*, <<http://flaubert.revues.org/2333>>, has the following articles: Monique Sicard, 'Gestes et images du voyage en Orient'; Arden Reed, 'Flaubert et la stéréographie française, 1850-1880'; Bruno Gallice, 'Rémanence de Madame Bovary dans l'édition illustrée'; Philippe Dufour, 'Panthéisme de Flaubert'; Françoise Gaillard, "'Elle avait lu Paul et Virginie" ou les moments parfaits d'Emma'. *MLN*, 128, 2013 has a special section on 'Salammbô 150 Years' which includes the following articles originating in a 2012 conference at Johns Hopkins University: Isabelle Daunais, 'Salammbô: Un roman à la limite du roman' (683-93); Gisèle Séginger, 'Salammbô – une mythologie du vivant' (694-712); Agnès Bouvier, 'Guerre et religions, guerres de Religion' (713-22); Göran Blix, 'Entre les dieux et les animaux: Salammbô et la bête humaine de Flaubert' (723-43); Jacques Neefs, 'Allegro Barbaro, la violence en prose' (744-60); Dominique Jullien, "'Quelque chose de rouge": On the aesthetics of *tableaux vivants* in Salammbô' (761-84). Juliette Azoulai, *L'Âme et le corps chez Flaubert: une ontologie simple*, Paris, Garnier, 622

pp., is an impressive volume which rejects some prevailing critical views to insist on the ontological value of F.'s work, contending that the author embraced a 'simple' variety of monism in opposition to the dualisms of materialism/spiritualism and body/soul which dominated the intellectual and cultural life of his century. Benoît Dufau, 'Flaubert, Lucrèce et Spinoza: la danse des atomes dans la *Tentation* de 1849', *RHLF*, 114: 843-58, explores the status of Lucretian atomism as relayed through the Devil's speech in F.'s text. Ramona Naddaff, 'A Privileged Reader: An Editorial Collaboration Between Gustave Flaubert and Louis Bouilhet', *NCFS*, 43: 17-33, overturns the conventional image of F.'s engagement with writing as a solitary act, emphasising the role of Bouilhet as an editor by proxy of *Madame Bovary* whose contribution was to broaden rather than restrict the range of choices available to the author. [H4]Goncourt Brothers. Edmund Birch, 'Keys: Press and Privacy in the Goncourts' *Charles Demailly*', *NCFS*, 42: 206-20, reappraises the dichotomy presented by the novel between literature and journalism, contending that the text in fact appropriates the journalistic desire for revelation and confuses the boundaries of public and private. Peter Vantine, 'Censoring/censuring the Press under the Second Empire: The Goncourts as Journalists and Charles Demailly', *NCFS*, 43: 45-62, examines the brothers' critique of the press and the supposedly corrupt reading public who consumed it, a critique which co-exists with a desire on the Gs.' part to develop that readership's critical consciousness through literature. [H4]Laforgue. Madeleine Guy, 'Construction auto et intertextuelle du vocéro dans "Salomé" de Jules Laforgue', *Romantisme*, 165: 101-14, through an intricate close textual analysis of the relation of L.'s text to some earlier writings affirms the underlying aesthetic coherence of this passage from the *Moralités légendaires*, which has hitherto been characterised as fanciful or even clownish. [H4]Léo. Barbara Giraud, 'Hygiène et education dans *Un Mariage scandaleux* d'André Léo', *FrF*, 39: 81-95, reveals the extent to which Léo Bréra's 1862 novel both bears the marks of and contests prevailing hygienist and pedagogical discourses in its treatment of class and marriage. [H4]Lermina. Andrea Goulet, '“Whistful” Thinking: Time, Cards, and Madmen at the Fin-de-siècle (Lermina's “Les Fous”)', *Dix-neuf*, 18: 288-302, is an absorbing account of the interrelation of representations of card-playing, positivist conceptions of scientific rationality and the contemporary crisis of perception as reflected by L.'s story of 1885. [H4]Maupassant. Edmund Birch, 'Maupassant's *Bel Ami* and the Secrets of *Actualité*', *MLR*, 109: 996-102, while revealing various kinds of slippage between the literary and the news text, presents a compelling reading of the fictional and manipulative basis of newspaper discourse in M.'s novel. Sara D. Schotland, 'The “Accidental Murderer”: Jury Acquittal in Maupassant's Crime Stories', *NCFS*, 42: 221-34, offers an account of jury acquittal in the stories from a law and literature perspective, emphasising the role of the reader in determining the guilt of M.'s protagonists. [H4]Mirbeau. *Cahiers Octave Mirbeau*, 21, contains the usual primary documents, book reviews and other material and has the following articles: Ian Geay, 'Le Cercle de l'épée - Prolétaire des lettres contre gentilhomme' (12-30); Ludivine Fustin, 'Humeur mélancolique et humour cynique chez Mirbeau le parrèsiasite' (31-47); Jonathan Artaux, 'L'Abbé Jules et *Les Démons*, de Dostoïevski – Quelques remarques sur la dramaturgie des deux romans' (48-55); Fernando Cipriani, 'Deux couples au clair de lune : Sébastien et Marguerite, Virginie et Paul' (56-67); Robert Ziegler, 'Vers un art de l'inexprimable – *Dans le ciel*, d'Octave Mirbeau' (68-81); Yannick Lemarié, '*Le Jardin des supplices* : une anti-encyclopédie' (82-95); Lola Bermúdez,

‘Des échos de l’œuvre mirbellienne dans les romans de Antonio de Hoyos y Vinent’ (96-106); Marie Bat, ‘Les *ekphraseis* dans les *Combats esthétiques* – L’écriture à l’épreuve de la peinture’ (107-23); Gérard Barbier, ‘Marianne Lydis, illustratrice du Jardin des supplices’ (124-30); Jacques Chaplain, ‘Octave, côté jardins (suite) – Réflexivité et monstruosité aux Jardins de Bomarzo’ (131-44); Jacky Lecomte, ‘À la recherche d’un tableau perdu ! Un portrait inconnu d’Octave par Alice’ (146-47); Pierre Michel and Jean-Claude Delauney, ‘Un article inconnu de Mirbeau sur Clémenceau’ (148-52); Pierre Michel, ‘Mirbeau et Albert Guinon – Censure et antisémitisme’ (160-75); Pierre Michel, ‘Mirbeau, le trolley, les huîtres et la tyrannie médicale et administrative – Mirbeau au Figaro en 1903’ (176-78); Pierre Michel, ‘Mirbeau et Pissarro – Un ultime témoignage’ (192-93); Tristan Jordan, ‘Octave Mirbeau dans la bibliothèque de Claude Monet’ (198-203); Reine-Marie Rivière, ‘Octave Mirbeau et la maladie du pouvoir’ (212-14); Davide Vago, ‘Traduire le hiatus – Sur ma traduction de *La Mort de Balzac* en italien’ (215-19); Ron Barkai, ‘Lire Octave Mirbeau à Tel-Aviv’ (220-24). Claire Nettleton, ‘Driving Us Crazy: Fast Cars, Madness, and the Avant-Garde in Octave Mirbeau’s *La 628-E8*’, *NCFs*, 42: 250-63, presents the connection between mental disturbance and new technologies of transport in M.’s 1907 autobiographical novel, arguing for its status as an early instance of posthumanistic fiction. [H4]Vallès. **Autour de Vallès: Revue de lectures et d’études vallésiennes*, 44, ed. Corinne Saminadayar-Perrin, is entitled ‘Vallès et les cultures orales’ and has the following articles: *Corinne Saminadayar-Perrin, ‘Introduction. Cultures orales et civilisation de l’imprimé au XIXe siècle’; *Jean-Pierre Zubiato, ‘Quand on chantait en ce temps-là. Métamorphoses du paysage chansonnier au temps de Vallès’; *Jean-Claude Yon, ‘La difficile affirmation de la chanson dans le monde des spectacles du Second Empire’; *Sandrine Carvalhosa, ‘Jules Vallès. La causerie dans tous ses états’; *Céline Léger, ‘L’oralité dans *La Rue à Londres*: un lointain écho du cri parisien?’; *Silvia Disegni, ‘Croyance et superstition chez Vallès’; *Jean-Noël Tardy, ‘«Il n’y a rien d’écrit dans l’association». Vallès et les vétérans des sociétés secrètes’; *Élisabeth Pillet, ‘Vallès et les “phrases à effet”’; *Corinne Saminadayar-Perrin, ‘*Verbum incarnatum*. Le corps de la voix dans l’œuvre de Jules Vallès’; *Cécile Robelin, ‘Le roman vallésien et la voix des morts’; *Khelil Mourad, ‘Vingtras chansonnier : le “déjeuner chez Foyot” entre *imitatio* et *mimesis*’; *Arouna Coulibaly, ‘Fragments d’énoncés oraux, restes du passé et écriture subversive dans la trilogie romanesque de Jules Vallès’; *Jérôme Meizoz, ‘Lettrés contrariés et batailles de voix après Vallès : Calet, Ernaux, Cherpillod, Louis’; *Alain Vaillant, ‘La Folie Baudelaire et la Furie Vallès’; *François Marotin, ‘Action politique et révolution (1868-1870)’; *Jean-Claude Yon, ‘Une référence offenbachienne dans *L’Enfant*’. [H4]Verne. *Revue Jules Verne*, 38, ed. Renoir Bachelier, features a *dossier* entitled *Chair: entre allusions et illusions*, and has the following articles: Samuel Sadaune, ‘Le Désir qui se fait jour (et qui fait jouir)’ (11-24); William Butcher, ‘L’Amour et la sexualité dans les manuscrits’ (25-34); Patrice Soulier, ‘Des couples, des canons et du ventre des indiennes’ (35-52); Alain Braut, ‘Les avatars d’une édition trop dénudée’ (53-58); Vincent Tavan, ‘Le sexe, la science et l’homme’ (59-76); Volker Dehs, ‘Un Humour érotique et scatologique, *Lamentations d’un poil de cul de femme*’ (77-96); Marie-Hélène Huet, ‘Mises en scène’ (97-116); Emilie Fabre, ‘Les Femmes et l’illusion de la chair’ (117-30); Massimo Del Pizzo, ‘Un simple artifice d’optique’ (131-44); Carmelina Imbroscio, ‘La Parisienne du XXe siècle’ (145-53). Isabelle Guillaume, ‘Aventures de trois Russes et de trois Anglais dans l’Afrique

australe. *Les enjeux de la chasse chez Jules Verne*, *Romantisme*, 165: 87-100 argues that while V.'s narrative can be approached from the perspectives of travel literature and the scientific novel, its treatment of the hunt moreover reveals the author's increasingly ambiguous attitude regarding colonial ideology. [H4]Zola. Andrew J. Counter, 'Zola's Fin-de-siècle Reproductive Politics', *FS*, 68: 193-208, offers a cogent analysis of Z.'s engagement with social concerns around depopulation, underscoring the pervasive bias present in the *Quatre Évangiles* series against a range of childless social and sexual 'types'. Sophie Ménard, *Émile Zola et les aveux du corps: les savoirs du roman naturaliste*, Paris, Garnier, 518 pp., is an important study which makes a decisive contribution to the current interest in the body within the work of Z., and whose successive sections explore topics such as: the shift from a confessional model of therapeutics to a psychiatric one of the body as *aveu*; the new readability of the body enabled by the emergent disciplines of the human sciences; disease, and the body of the author himself. Hannah Scott, 'Symphonic shopping: From Masculine Visuality to Feminine Aurality in Zola's *Au Bonheur des Dames*', *Dix-neuf*, 18: 259-71, argues that the dominant emphasis on the passive visual experience of the female shoppers in Octave Mouret's famous department store underplays the ways in which Z. also elicits an active and specifically feminine response to consumer modernity, one which can be traced through the novel's engagement with the aural domain.

[H2]NON-FICTIONAL PROSE *Miroirs croisés Chine – France (XVIIe-XXIe siècles)*, eds. Béatrice Didier and Meng Hua, Paris, Honoré Champion, 379 pp., has the following chapters: Che Jinshan, 'Témoignage chinois de la Commune de Paris' (129-136), a brief discussion of a contemporary account by Zhang Deyi of the events in Paris; Ninette Boothroyd, 'Vers un nouveau "devisement du monde", naturalistes et botanistes français et botanistes français en Chine, de l'arrivée des Jésuites aux voyageurs du XIXe siècle' (137-62), a survey of a range of travel accounts, with notable emphasis on French missionaries Armand David and Jean-Marie Delavay. *TLit*, 28, entitled 'La Littérature française et les philosophes' includes the following articles: Sébastien Roldan, '*Le Petit Chose* au pays des philosophes: lectures croisées d'Alphonse Daudet et de Félix Ravaisson' (65-84) on the place of philosophy in the life of the central character of D.'s 1868 autobiographical novel and the thematic emphasis on volition, as derived from R.'s history of 19th-c. philosophy; Paul Pelckmans, 'Ernest Renan et l'*Évangile éternel* de Marc-Aurèle' (137-50) on some of the paradoxes of Renan's rejection of Christianity, with a particular focus on the Roman emperor's *Meditations*; Catherine Thomas-Ripault, 'Du révolutionnaire à l'homme galant: la figure du philosophe des Lumières dans les œuvres littéraires au XIXe siècle' (253-64) which charts a shifting imaginary of the 18th c. in works by Barbey d'Aurevilly, the Goncourts, Nerval and others. The main section of *Romantisme*, 163, entitled 'La Mondialisation' offers a range of reflections on the cultural dimensions of globalisation in our period, including the following articles: Anne-Marie Thiesse, 'Nations, internationalismes et mondialisation' (15-28), which surveys the competing forces of the developing Nation State and international labour movements; Olivier Bara, 'Vedettes de la scène en tournée: première mondialisation culturelle au XIXe siècle?' (41-52), exploring the growing global (and, ultimately, democratizing) influence of French theatre on foreign stages, both through codes of rhetoric, gesture and affect, and, more notably, through the figures of international icons such as

Rachel and Sarah Bernhardt; Fabrice Bensimon, 'L'Internationale des travailleurs' (53-62), which stresses the role of strikes, labour migration and the importing of foreign workers as factors which contribute to the emergence of the Association internationale des travailleurs; Béatrice Joyeux-Prunel, 'Ce que l'approche mondiale fait à l'histoire de l'art' (63-78), offering quite an abstract discussion of the need to develop an understanding of the development of art history at a global level, and thereby to counteract some deep-seated 19th-c. impulses which see art as the illustration of national identity. The main section of *Romantisme*, 164, entitled 'L'Essai' presents a range of studies of the form, and includes the following articles relative to our period: Bertrand Guest, 'L'essai, forme-sens de l'écologie littéraire naissante? Humboldt, Thoreau, Reclus' (63-74), which argues that the fragmentary, non-systematic qualities of the form make it a privileged terrain for the emergence of a particularly utopian variety of ecological thought in the 19th c.; Alexia Kalantzis, 'L'essai dans l'œuvre de Remy de Gourmont et de Marcel Schwob: enjeux génériques et littéraires' (75-84), which draws on the absence of generic specificity peculiar to the essay to argue that it offers a meeting place in the work of these two authors for different kinds of thought that are no longer bound by established disciplinary identities. The main section of *Romantisme*, 166, entitled 'L'Astronomie' offers numerous perspectives on the broad cultural interest in the discipline during our period, and has the following articles: Volny Fages, 'Dire l'origine scientifique des astres. L'engouement pour la cosmogonie en France dans la seconde moitié du XIXe siècle' (32-42), which accounts for the interest in the scientific study of the formation of stars among a group of authors whose work offers a popular contrast to the more elitist version of the discipline present within France's official institutions; Sandrine Schiano, 'Rumeurs de Mars et reveries astronomiques. Des canaux de Schiaparelli aux mondes habités de Flammarion' (43-52) exploring the cross-fertilisation of literary and scientific accounts of the Red Planet at the *fin-de-siècle*; Émilie Piton-Foucault, 'Quand la constellation exorcise la peur du ciel: histoire d'un impensable astronomique chez Émile Zola' (53-64) which contrasts Z.'s celebration of astronomy's advancement of knowledge of the universe in his theoretical writings with a more tacit acknowledgment throughout the *Rougon-Macquart* of the limits of human understanding of our place in the cosmos; Laurence Guignard, 'Le « tourment lunaire » de Jules Pierrot-Desseilligny. Pratiques amateurs d'observation de la Lune' (65-78), on the relationship of non-professional and institutional lunar observation, as illustrated by the case of this amateur selenographer at the turn of the twentieth century. Heidi Breivik-Zender, 'Interstitial Narratives: Rethinking Feminine Spaces of Modernity in Nineteenth-Century French Fashion Plates', *Nineteenth-Century Contexts*, 36:91-123, draws on the work of Gaston Bachelard and Marc Augé's category of the *non-lieu* to assert that fashion plates from our period reveal a set of hitherto unexplored liminal spaces which are tied to the emergence of alternate forms of female subjectivity, notably through such figures as the *amazone*. Nathalie Coutelet, 'Les Folies-Bergère: une pornographie "select"', *Romantisme*, 163: 111-24, offers an extended and lively account of the aestheticization of pornographic experience as encountered by patrons of the famous entertainment venue and relayed through contemporary journalistic and literary sources. Caroline Ferraris-Besso, "'Dans le passé mort": Pierre Loti, Images, and Time', *NCFs*, 43: 112-127, presents the case for viewing Loti as a theorist of photography whose appreciation of the analogical nature of the medium led him to consider its implications for the cultural understanding of memory and

history. Anna Jörngården, 'Two Barbarians in Paris: Gauguin and Strindberg's Gendered Dialogue on Time and Place', *FS*, 68: 493-509, is a fascinating discussion of a brief exchange of letters between artist and writer which explores the complex ethnic and gendered dimensions of their trajectories *to* and *from* Paris respectively. Greg Kerr, 'Racialisation du discours dans l'*Histoire de l'habitation humaine* d'Eugène-Emmanuel Viollet-le-Duc', *Romantisme*, 166: 82-94, analyses the connections between racial thought and the comparative history of architecture in the thought of the architect, arguing that a particular disjuncture of textual and visual modes of representation in this illustrated publication inadvertently troubles the alignment of vision and knowledge posited within Viollet-le-Duc's epistemology. Anne O'Neil-Henry, 'Energy Inefficient: Steam, Petrol and Automotives at the 1990 World's Fair', *Nineteenth-Century Contexts*, 36: 501-15, is a minutely detailed analysis of the ambiguous commemoration by the Peugeot company of its 1889 Peugeot-Serpollet steam-driven tricycle, a vehicle whose equivocal place in automotive history serves to problematize some of the progressive narratives surrounding the 1889 Exposition Universelle. Denis Pernot, 'Brunetière et la "jeune littérature": tradition et canon', *RHLF*, 114: 99-109, surveys the polemical and shrill dismissal of Baudelaire, Flaubert and various other exponents of literary modernity by B., arguing that it was his trenchant advocacy of a certain idea of the classical tradition that prompted an association of the critic with a more rigidified canon in the minds of his younger opponents. Lucy Traverse, 'L'Âme hu(main)e: Digital Effluvia, Vital Energies, and the Onanistic Occult', *Nineteenth-Century Contexts*, 36: 535-50, provides a fascinating analysis of the effluvist photographic movement associated with Hippolyte Baraduc, which involved the direct manipulation of the photographic plate by the hand of the photographer, thereby purportedly offering privileged access to the sexual and psychological energies of the soul.

[H2]THEATRE The online review *Théâtre(s) politique(s)*, 1, <
<http://theatrespolitiques.fr/revue/numero-1/>> has a dossier entitled *Les Représentations de la Commune de Paris*, and includes the following articles relevant to our period: Marjorie Gaudemer, 'La Commune de Paris de Jules Vallès (1872) ou les prémices d'« un théâtre vraiment populaire »'; Thanh-Vân Ton-That, 'Un Théâtre de façade subversif et engagé: désordre de l'Histoire et faux retour à l'ordre chez Georges Darien'; Jean-Louis Robert, 'Commentaire de La Commune d'Ary Ludger'; Jean-Louis Robert, 'Les Représentations de la Commune au travers de la caricature communarde (1871)'; Casiana Ionita, 'L'Insoutenable Théâtralité de la Commune'. Gilles Bonnet, *La Pantomime noire: 1836-1896*, Paris, Hermann, 348 pp., encompassing a range of different manifestations of the Pierrot figure in our period, situates the pantomime within a contemporary crisis of theatrical representation, with passages on Félicien Champsaur, Jean-Gaspard Debureau, Gautier, Léon Hennique and Paul Margueritte. Roxane Martin, *L'Émergence de la notion de mise en scène dans le paysage théâtral français (1789-1914)*, Paris, Garnier, 257 pp., charts the shifting status of this concept and its contribution to reinforcing the social, political and pedagogical image of theatre; a significant portion of the analysis is devoted to the professionalization of the *metteur en scène* and to André Antoine's Théâtre Libre, founded in 1887. [H4]Maeterlinck. Samuel Thévoz, 'Dans "les infirmeries de l'âme": les *Sept Princesses* de Maeterlinck et la culture neurologique', *Romantisme*, 163: 101-110, is an absorbing account of the play's

creative and critical engagement with the neuropsychiatric turn of the human sciences and the model of scientific observation at the fin de siècle.