

[TT] Literature 1900-1945

[A] Brian Sudlow, *Aston University*

[H2] GENERAL

La Chair et le Verbe, ed. Tanguy Bérenger, Emilie Fromentèze, Vincent Gogibu, Christophe Meslin, Laura Muresan, HAL, 122 pp < <https://hal.archives-ouvertes.fr/hal-01794385/document> > is a collection of cultural and literary studies by a range of junior academics, mostly doctoral students of the Centre d'Histoire Culturelle des Sociétés Contemporaines, that enriches our understanding of the history of the body seen through a variety of contexts and methodological lenses. While Marie Kawthar Daouda, 'La Ver de terre amoureux du cadavre : sublimation du corps putride dans l'héritage romantique du fin-de-siècle' (81-92) draws insightfully on construals of the dead body in fin-de siècle literature, the essay by Marion Simonin 'Corps sensible, corps imaginaire. La poésie de Jules Supervielle et Henri Michaux' (62-70) explores from an illuminating philosophical perspective how evolving concepts of the body had an impact on Supervielle's and Michaux's poetic depiction of corporeal reality.

Portraits dans la littérature: De Gustave Flaubert à Marcel Proust, ed. Julie Anselmini and Fabienne Bercegol, Garnier, 472 pp. is a collection of studies that came out of an international conference on the same topic held at Cerisy in August 2016. The essays provide a broad panorama of the relations of portraiture to French literature in late-nineteenth and early twentieth century, thereby bringing under scrutiny a literary reference point that is seldom mentioned by critics or historians of literature. Of particular interest is Stéphane Chaudier, 'Proust et l'art du portrait' (53-79) which evokes P.'s uses of the literary portrait no longer with respect to its artistic equivalent but now in its own right. Paradoxically, as he argues, P.'s portraits are not what they seem from the perspective of representativity, their very ambiguity being only one of the author's many subtle devices.

William Bohn, 'France', *The Handbook of International Futurism*, ed. Günter Berghaus, Boston, De Gruyter, 449-468, outlines an overview of futurism as an artistic avant-garde phenomenon, before, during, and after the First World War, giving particular attention to the role that Apollinaire played. Bohn's entry also provides a wide-ranging list of further reading on the topic.

L'Europe en mouvement 1870-1913: Analyses comparatistes d'une évolution culturelle, ed. Charles Brion, Rennes U.P., 206 pp., gathers a rich variety of case studies from France, Germany, and Great Britain to evaluate how complex strands of innovative or conservative literary creativity captured the dilemmas of modernisation in the years before WWI. Of particular interest is Athanase Voussaris, 'Valéry ou l'apprentissage des possibles. Sur

l'Introduction à la méthode de Léonardo da Vinci' (55-73) providing a thoughtful reading of Valéry's fascination with Leonardo as an antidote to modernity's pathologies.

The publication of Otto Maria Carpeaux, *Histoire de la littérature occidentale au xxe siècle Extraits Précédé d'une introduction à l'histoire du temps et de l'histoire en littérature*, ed. and trans. Luiz Eduardo Prado de Oliveira, Harmattan, 279 pp facilitates access to an important comparativist text on world literature (wherein French literature features prominently) for French-speaking critics interested in C. – a Jewish Catholic convert who only just escaped Nazi persecution - and also in the impact of Francophone literary and intellectual life in mid twentieth-century Brazil.

William Cloonan, *Frères Ennemis: The French in American Literature, Americans in French Literature*, Liverpool U.P., xiii + 299 pp., cleverly resituates one of the traditional lines of enmity and friendship in literature and, using Barthes's theory of modern myth, argues that French writing has been more permeable to Americana than vice versa. The timeframe of Cloonan's corpus passes from the late 19th. to late 20th c., but there are important discussions of literary representations of American culture in the works of Céline and Duhamel and of the enduring techno-scientific implications of androids in French literature after *L'Eve future* (1886) of Auguste Villiers de l'Isle d'Adam.

Daniel Cohen, *Le miroir et ses portes, Proust, Gide, Claudel*, Orizons, 271 pp., is a highly personal and stimulating albeit often elliptical essay in the French literary tradition on aspects of Proust's, Gide's, and Claudel's writings.

Nadja Cohen and Anne Reverseau 'The Material Turn of Literary History: On the collective book *Petit musée d'histoire littéraire*' (103-117), *Writing Literary History 1900-1950*, ed. Matthias Sommers and Bram Lambrecht, Leuven, Peeters, 184 pp. evokes their own edited work *Petit musée d'histoire littéraire* (2015) and the questions that it raises (after Aragon, Barthes and Perec) for a form of literary history structured by charting the representation of material objects.

Michel Collot, *Sujet, monde et langage dans la poésie moderne: De Baudelaire à Ponge*, Garnier, 278 pp., represents Collot's swansong and brings together fifteen previously published studies of poets from the late nineteenth and twentieth centuries. The unifying thread of these essays involves a subtle exploration of the connections between subject, language and the objective world as an anchor of alterity, and demonstrates lucidly Collot's career-long preoccupation with avoiding the critic's vices of narrative repetition or elitist obscurantism. Of special interest herein are chapters entitled 'Le pluriel d'*Alcools*' (69-84), 'Le bestiaire intérieur de Jules Supervielle' (99-113), 'Claudel et le paysage chinois' (149-166) and 'Supervielle l'européen' (167-180).

Marie Kawthar Daouda. 'Recréer au féminin au lendemain de la Décadence : Variations historiques sur la féminité sacrificielle chez Jean Bertheroy', *EsC (Femmes créa(c)tives: Women's Creativity in its Socio-Political Contexts)*, 58.2 : 9 – 22 considers three historical novels by the writer Berthe Clorine Jeanne Le Barillier, better known by her pseudonym of Jean Bertheroy. Inventively, the article aims to evaluate how patterns of sacrifice within the novel can affirm the creative and regenerative force of the female, especially in the difficult years of transition between the decadent 1890s and the First World War. Such sacrifice is

often thought of as part of the female's burden imposed by a pre-feminist patriarchy. Against the corrosive negativity of the final decade of the nineteenth century, however, Bertheroy finds refuge in the 'éternel féminin' coming from Romanticism.

Marie Kawthar Daouda, 'Dandysme, crise du modèle épique et crise sacrificielle', *Carnets*, 12:165-181, < <https://journals.openedition.org/carnets/2499?lang=en> > shines a powerful light on two fin-de-siècle novels (*A rebours* by Huysmans and *Monsieur de Phocas* by Jean Lorrain) by rereading their depiction of desire through the lens of Girardian mimetic theory. Girard's Christian leanings have tended to undermine the theoretical standing of his analysis of desire, but Daouda's application of Girardian mimeticism here is an eloquent reminder of its original purpose as a lens to read the disintegration of romanticism before the First World War.

Sam Ferguson, *Diaries Real and Fictional in Twentieth-Century Writing*, OUP, xviii + 245 pp. is a pioneering endeavour to uncover the shaping factors of the published diary in its twentieth-century French incarnation and in its relation to fictionalised versions of the same genre. The first half of the work allows Ferguson to explore Gide's fictional and non-fictional experimentation with the form. The analysis is accomplished, shuttling between primary sources, important reference points in the admittedly small field of diary studies, and critical landmarks including Derrida and especially Barthes.

Caroline Ferraris-Besso, 'Littérature Coloniale and The Failure of the Novel,' *MLQ*, 133:974-999, considers how the debates over colonial literature stirred up by *La Dépêche coloniale* in 1909, played a role in the general self-questioning and sense of crisis that began to overtake the French novel in the decades after naturalism. It looks in depth at the contributions of critics such as Cario, Régismanset, Leblond, and Segalen to the definition and reception of colonial literature, placing these debates in the context of the wider imperial political tensions between France and Great Britain before WWI.

Javad Hadidi, *De Sa'di à Aragon: le rayonnement de la littérature persane en France*, L'Harmattan, 274 pp. provides a broad sweep of the enduring influence of Iranian literature on France and French writers by an author with profound bilingual expertise. The second half of the book gives a well-balanced evaluation of the impact of Omar Khayyam and other Iranian sources on writers and intellectuals such as Gide, Massis, Barrès, Aragon, and most especially Montherlant.

Houcine Bouslahi, *Le roman moderne: Le monologue intérieur, le point de vue et le discours indirect libre Marcel Proust, Claude Simon et Nathalie Sarraute*, L'Harmattan, 334 pp. reworks ideas first elaborated in a 2016 doctoral thesis about the nature of indirect speech and its relation to the interior monologues of novelistic characters in Proust, Simon and Sarraute. Situated between literary and linguistic concerns, Bouslahi sustains his analysis of all three

authors with rigour throughout the study, demonstrating how linguistic analysis can shed new light on the processes of characterisation (especially Proust's contribution to the literary bridge between perception and conception).

Christophe Ippolito's *La littérature et la vie*, Garnier, 333 pp. is another in the series of panoramic literary and intellectual vistas that Ippolito has specialised in over the last decade or more. Assembling essays from critics on both sides of the Atlantic, this volume dwells on the significance, power and variations in the concept of life in its many literary and intellectual representations from the 19th to the 20th c. and across various literary traditions and languages. Scholars of the period 1900-1950 in French literature will find several essays of interest in this volume, including Linda Rasoamanana's analysis of a section of Valéry's *Cahiers*, 'La section *Bios* des *Cahiers valéryens* de la Pléiade', (253-266) which evokes Valéry's evolving conceptualization of life in its various epigrammatic expressions.

Steen Bille Jørgensen, 'The Impact of WWI on French literature: Literary Traces of the War Experience – Formal Challenges in French Literature', *World War One: The Great War and its Impact*, ed. Søren Dosenrode, Aalborg U.P., 153-176. engages with literature from across the twentieth century but its first section dialogues intelligently with Compagnon's model of the impact of the war on literary production, with its declining index of first-hand experience. Writers of note treated here include Apollinaire, Barbusse, Rolland, Céline, and Aragon.

Vladimir Kapor, *Le grand prix de littérature coloniale 1921-1938: Lauréats, jugements, controverses*, vol. 1: 1921-1929 and vol. 2: 1930-1938, L'Harmattan, 201 pp. and 237 pp. assembles a series of texts and analyses of significant landmarks in French colonial literary production during the interwar years. The collection provides a means of casting new and empirically rich perspectives on the colonial purposes of literary celebration.

Vladimir Kapor, 'Constructing, Promoting and Controlling the *littérature coloniale* of Interwar France: An Anatomy of the *Grand prix de littérature coloniale* (1921–1938)', *MCF*, 26:337-352 can be seen as a commentary on the data that Kapor assembled in *Le grand prix de littérature coloniale 1921-1938: Lauréats, jugements, controverses*. The article aims to disentangle the implications arising from such reductionist terms as 'colonial literature', and evaluates the extent to which this literary prize was less a measure of merit and more a gauge of the complex tensions in French colonial organisation and the polarities that colonial and metropolitan literatures were inclined to assume.

Susan McCready, *Staging France between the World Wars: Performance, Politics and the Transformation of the Theatrical Canon*, Lanham, Lexington, 2016, viii + 157 pp. is an ambitious and enlightening study of how the gradual transformation of the French theatre in the interwar years – a transformation brought about through new resources made available by theatrical modernism and the evolving role of the stage director – projects onto a wider canvas contemporaneous debates about the nature of French identity. Yet, this study also incorporates an inventive account of how French theatre narrowly avoided marginalisation thanks to the work of the so-called *cartel* and notably due to the initiative of directors such as

Jacques Copeau. In the theatre, as in the rest of French culture, the process of evolution was determined by how competing voices laid claim to, or even revived, certain traditions, while freeing themselves from others.

Michel Raimond, *Le Monde moderne vu par les écrivains français (1900-1950)*, ed. Jean-Michel Raimond and Vital Rambaud, Garnier, pp. 216, is a posthumously published essay in which the late Michel Raimond revisits with brilliance the problematic of the modern world through the eyes of writers as diverse as Péguy, Duhamel, Giono, and Romains in optimistic but especially pessimistic hues. In this sense it offers an original evocation of literary intuitions about the decline that Spengler and others analysed from very different perspectives.

Julia Ribeiro, ““Knowing you will understand”: The Usage of Poetry as a Historical Source about the Experience of the First World War, *Revista Alicantina de Estudios Ingleses*, 31:109-124 is a comparative study drawing on the *Poésie Grande Guerre 1914-2018* database and also Oxford University’s *First World War Poetry Digital Archive*. It makes an eloquent and convincing case that such sources, especially when written by participants of the war, represent one of the first critical responses to a form of warfare specific to a highly technologized culture, and it pleads for the interdisciplinary importance of such cultural and autobiographical material in our understanding of the historical events that shaped them.

Andrew Sobanet, *Generation Stalin: French Writers, the Fatherland, and the Cult of Personality*, Bloomington, Indiana U.P., ix + 296 pp., provides important insights into the fascination and obsession of some French writers for Stalin, communism and the Third International. It also serves to analyse why so many eloquent French intellectuals were not more repelled by the hysterical control that Russian communism tried to exert over its own people; Sobanet sides clearly with those who find Rolland guilty of whitewashing Stalinist excesses. Significant chapters explore several interwar episodes in which Barbusse and Rolland play their respective parts. Later both were passionately denounced by Alexandria Tolstoya for claiming not to have seen evidence of the Holodomor famine in their visits to Ukraine.

John C. Stout, *Objects Observed: The Poetry of Things in Twentieth-Century France and America*, Toronto U.P., xii + 320 pp. adopts, like Cohen and Reverseau (2018) mentioned above, an approach to literary history via the object. Stout, however, brings the reader’s focus to bear on the role of the material object in the poetic voice, placing the analysis in a historical frame that tests the importance of the object in French and American modernism. Of special interest here are the early chapters dealing with Apollinaire, Reverdy, and Ponge.

Ryan James Swankie, ‘Aesthetic Activism: The Poetics of Stage Direction in the Theatres of Apollinaire’, Artaud, and Genet, unpublished PhD thesis, University of Texas at Austin, provides an innovative rereading of stage directions in plays by Apollinaire, Artaud, and Genet, arguing for the importance of evaluating such directions as forms of socio-political activism that undermine traditional figures of authority represented on the stage. As such, it

offers new perspectives on how such playwrights contributed to the broader deconstructive projects of modernism.

Hannah Freed-Thall, 'Heartsick: The Language of French Disgust', *MLQ*, 79:421-444 is a rich and sometimes revolting analysis of reflection on, and representation of, *disgust* in French thought and literature. Drawing on sources as diverse as Baudelaire, Sartre, Nancy, and NDiaye, Freed-Thall presents us with the many contours of a sensibility that she describes as an 'atmosphere proper to an irrecoverably [sic] impure world'. It is a conclusion that intimates the enduring legacy of a desiccated Jansenism within French sensibilities.

Hannah Thompson, 'Lourdes's Monsters: A Critical Disability Studies Reading of the Spectacle of Disability', *AJFS*, 55:171-183 uses a critical disability studies' lens to reread depictions of disability in Lourdes by Zola, Huysmans, and Mauriac. The power of the argument resides in Thompson's intention to discover in such texts a route to the beauty of monstrosity, reconceptualised not as disfigurement but as difference. This is a significant reframing of the spectacle of Lourdes that deserves dialogue, though Thompson's reading of Catholic attitudes to disability rests on a meliorist interpretation of the problem of pain that limits its validity.

Nadja Cohen and David Martens, 'Au miroir du septième art: Portrait de Hollywood chez Dekobra, Cendrars, et Kessel', *FrF*, 43:147-165, represents an engaging study of how the cinema town of Hollywood became culturally emblematic in the 1930s, the beginning of the age of the talkies, and how the French press invited a range of celebrated authors, notably C., K. and the prolific but now largely forgotten D., to write about its power, its complexities, and even its falsehoods. Yet, the article also reflects fruitfully on what this kind of *reportage* represented for literary figures, henceforth engaged in the lucrative industrialisation of *belles lettriste* posturing that emulates the French anti-Americanism coined by Duhamel in *Scènes de la vie future*.

[H2] INDIVIDUAL AUTHORS

APOLLINAIRE Louise Faure-Favier, *Souvenirs sur Apollinaire*, Grasset, 2018, 192 pp. is a volume of Faure-Favier's memoirs about her acquaintance with A. that provides a close and personal window onto A. in private, key decisions about his publications, important disputes and long friendships. It is a volume that brings an important first-hand perspective to bear on A. and his position in the world of Parisian letters before WWI and is a reminder of Faure-Favier's importance as a literary figure in her own right.

Willard Bohn, *Reading Apollinaire's Calligrammes*, London, Bloomsbury, x+ 260 pp. is a rich rereading of A.'s most significant contribution to French letters and offers fresh

perspectives not only on the poems but also on the state of current scholarship and interpretation.

Poèmes en guerre: 31 juillet 1914-9 novembre 1918, ed. Claude Debon, Dijon, Réel, 510 pp takes advantage of the 1918 anniversary to republish A.'s texts in chronological order. As such this new collection provides a fresh historicization of A.'s work that will enable scholars better to contextualize his poetic work against the backdrop of WWI.

Marion Augustin, *Guillaume Apollinaire*, Gründ, 2018, 240 pp. represents rich pickings for those interested in the primary sources that underpin any scholarship on A.. The volume contains beautifully reproduced facsimiles of letters, manuscripts, photographs and illustrations.

Lettres reçues par Guillaume Apollinaire, Champion 2018, vol. 3, 776 pp. is a monumental collection – over 5,000 letters from more than 800 correspondents – that assembles the missives received by A. from his numerous associates, friends or professional contacts (including Cendrars, Cocteau, Picasso, and Romain, as well as Gide, Jarry, Loti, and even Massis). This extraordinary volume is the work of Victor Martin-Schmets who has drawn on the BNF's collection as well as other sources to assemble the correspondence sent to A., translating into French all letters written in other languages (apart from a handful of communiqués written in now seemingly indecipherable German gothic script). A richly detailed portrait of the period from which they date, these letters come with several excellent indices organised by author, theme, reference to A.'s works, newspaper or journal, etc. The volume will be indispensable for scholars seeking to place A.'s work in its multilayered contextual setting.

ARAGON *Un Jour du Monde (Chroniques de Ce Soir) Première Partie: 1938 la Crise de Munich/Annale*, ed. François Eychart, Delga, 2017, 472 pp. is an important collection of newspaper articles by A., first published in *Ce Soir* and now made easily accessible to scholars and others in this handsomely produced volume organized by the Société des amis de Louis Aragon and Elsa Triolet. *Ce Soir* was created to compete with the much more successful popular press of the right during the late 1930s. The collection of articles republished here brings the reader face to face with Aragon's commentary on the Munich crisis of 1938 and the slow loss of territory hard won by the Front populaire two years earlier.

BARBOT, Hervé G. Picherit, 'A War of Sensibilities: Recovering Henri Barbot's *Paris en feu (Ignis ardens)*', *JML*, 41,4: 143-160, is a gripping account of the now forgotten quasi-prophetic novel *Paris en feu (Ignis ardens)* and published only shortly before the outbreak of WWI, that would be hailed by Léon Bloy as a prophecy of the German invasion. More interestingly from a literary perspective, Picherit's analysis brings to the fore the unusual blend of religious and science-fiction sources that underpin B.'s inspiration and that shape the text into a stimulating and controversial work, citing, for example, B.'s defiance of contemporaneous novelistic resources, to draw instead on the polyphonic nature of competing voices – a technique inspired by medieval models of scriptural interpretation.

CELINE, Bianca Romaniuc-Boularand, *Louis-Ferdinand Céline. Réurrence lexicale et poésie du style dans 'Voyage au bout de la nuit'*, L'Harmattan, 228 pp. is a reworking of Romaniuc-Boularand's doctoral thesis in which she studies the ways in which C. teases meaning out of his rhythmic, repetitive manipulation of language. The reader is quickly carried into the thick of the analysis, as Romaniuc-Boularand tests C.'s deployment of a range of linguistic and poetic devices, the signs of an orderly intuition underpinning the violent extremes of literary performance. The book is eloquent proof of the wealth of insights that a tightly organized not to say relentless linguistic analysis can still bring to literary criticism.

CENDRARS Charles Brion, 'Une poésie transatlantique moderniste : *Feuilles de route* de Blaise Cendrars', *RLC*, 336.2:137-149 offers a new reading of C.'s *Feuilles de route* which first appeared in 1924 but was revised and republished at least twice. Brazil was to become a fundamental source and inspiration for C. but Brion's article also aims to show how *Feuilles de route* offered C. an opportunity to experiment with various modernist literary practices while retaining his own dogged sense of independence from contemporaneous avant-gardes. In this sense, Brion's reading shows with clarity how *Feuilles de route* can be read as an important creative marker between his poetry and his later novelistic production. From a broader perspective, the article offers some valuable insights into C.'s contribution to a burgeoning form of transatlantic awareness that responds not only to the exoticism of the distant Brazilian other but to its surprising resemblances with the industrial West.

COCTEAU Jean Cocteau et l'Orient (*Cahiers Jean Cocteau 16*), ed. David Gullentops and Hiroyuki Kasai, Comité Jean Cocteau, 235 pp. offers a beautifully produced collection of new essays on C.'s interest in the Orient and the reception of his work in Egypt, Turkey, Lebanon, Japan, and elsewhere. The volume is driven less by an interest in C.'s orientalist tendencies and more by his travel experiences and his creative output seen through other cultural filters. This extremely useful volume also contains a list of recent exhibitions, theatrical productions, colloquia, and publications of interest to Cocteau scholars.

Derek Canon, 'Honegger, Cocteau and a Man-Eating Lion on the Eiffel Tower: Concealment and Contradiction', *FMLS*, 54:121–135, is a lucid and carefully argued analysis of the relationship between Arthur Honegger's contribution to C.'s ballet *Les Mariés de la tour Eiffel* and its connection with C.'s wider aesthetic programme. Cocteau was delighted by the reception of the music that five of *Les Six* had provided for his ballet, but most of all by the positive critical reaction to Honegger's funeral march. Not only did Honegger use quotation to parody his musical enemies; C. was amused that many critics could not even identify such a gesture – a failure that reinforced his view of the complex nature of artistic expression.

Kevin Riordan, 'Jean Cocteau's Around-the-World Performance', *Modernism/modernity*, 25: 633-654 offers an analysis of the extraordinary trip that C. made in 1936, reported in the

pages of *Paris-Soir* and subsequently in *Mon premier voyage (Tour du monde en 80 jours)*. Later editions allude to the parenthetical title only. Riordan adeptly argues that C.'s text is a modernist artefact in itself, elusive and surprising, defying the static categories that studies of globetrotting necessarily depend on. C.'s paradoxical interplay of text and experience is exemplified in the very fact his tour is an emulation of the literary *voyage* that preceded it by 60 years. In Riordan's persuasive reading of the work, C.'s round-the-world tour plays with all the certainties of representation, manipulating time and place, and juxtaposing theatre and world in a spectacle of sophisticated diversion that ends perhaps surprisingly on Coney Island.

DURAS Jennifer Willging, 'Lefebvrian "Moments" in Marguerite Duras's *Cahiers de la guerre*, *FrF.*, 43: 423-437, returns to fragments of D.'s writings published posthumously and which Willging has analysed elsewhere with respect to the short story 'Madame Dodin'. In this case, however, Willging's interest falls to great effect on the D.'s representation of events that lie within the category of Lefebvre's notion of the *everyday* – anonymous, collective, recurring, timeless, and lying somehow outside the narrative of the individual as such, though not beyond the body that experiences them. Even though they are expunged from her published stories, the representation of such experiences in the *Cahiers* offers us, according to Willging's insightful argument, a new perspective on D.'s attempt to elaborate another kind of liberation in the midst of alienation.

GIDE Stéphanie Bertrand, *André Gide et l'aphorisme: Du style des idées*, Garnier, 588 pp. is a complex work attacking the problems raised by Gide's aphoristic style and his taste for the aphorisms of others, especially in the context of his avoidance of any moral anchorage that stylistic economy might otherwise indicate. Bertrand's robust research design adopts three distinct approaches to the primary sources, drawn from stylistics, textual and extra textual analysis, showing how the Gidean aphorism provides paradoxically further proof of Gide's subtle not to say covert literary modernism.

Evelyne Méron, *André Gide, aujourd'hui et plus que jamais*, Garnier, 222, pp. is a useful compilation of learned articles by a critical authority on Gide who restates and elaborates her long-held thesis that Gide cannot be understood solely in terms of an antinomian aesthetics but rather should be seen as a guru *sans doctrine*. An original introduction written for this volume advances the argument eloquently and contextualizes the chapters herein.

Pierre Lachasse, *André Gide, une question de décence*, Garnier, 257 pp., is another useful collection of learned pieces by the author who has rewritten many of them for inclusion in this volume. Unlike Méron, the emphasis here is much more tangibly on aesthetics as the critical approach *sine qua non* to G. Nevertheless, Lachasse puts his own stamp on this critical frame in essays concerning the Queneau-Gide connection, G.'s use of scripture, the revelation of the self, G's *théâtralité*, his diary writing, and the challenges of storytelling.

GIRAUDOUX *Dictionnaire Jean Giraudoux*, ed. André Job and Sylviane Coyault, Champion, 1151 pp., is a monumental work that will be extremely useful for scholars of G.'s life and work. This volume brings together a series of illuminating and carefully crafted texts on G.'s works, themes, activities, associates, etc. Its more than 500 entries are informed by some of the latest scholarship and supported by a detailed bibliography and useful indices (that could perhaps have dug deeper into contemporaneous newspapers and reviews). Taken as a whole, this dictionary is a reminder of the rich variety of literary and artistic production that G. contributed to in his lifetime and of the importance that he still holds in some quarters.

Cahiers Jean Giraudoux II – Giraudoux dans la guerre: la Second guerre mondiale, ed. Mireille Brémond and Alvio Patierno, Garnier, 237 pp., is a stimulating volume comprising some of the latest Giralducian scholarship on the theme of G. and war. It also includes a number of important bibliographies on recent publications about G., obituaries and *hommages* written on the author's death in 1944. Also included are several archival documents such as notes on G.'s involvement in the *Commissariat à l'information* and the text of a 1942 Radio Londres address by G.'s son Jean-Pierre, appealing to those who had not listened to the rallying call of De Gaulle.

Vincent Brancourt, 'Giraudoux, juge des romantiques français. L'écrivain et la crise de la nation', *Romantisme* 182: 90-99, is an illuminating essay about the nature of French romanticism as it emerged from debates in which interwar writers engaged. G.'s contribution here was to provide his own negative critique of the wider romantic movement represented by Hugo and his successors. While romanticism was a prop of the bourgeois world, G. identified far more readily with the proto-romanticism of Rousseau, Diderot and even De Nerval. Far from being a mere literary and aesthetic debate, Brancourt argues that G. criticised the limitations and moral illness of French romanticism commonly understood. While undermining received understandings of the contribution of romanticism to individualism, such an argument goes some considerable way towards restoring G. to a place of critical importance in the ranks of 20th-c. authors.

GUILLOUX Valérie Poussard-Fournaison *La description selon Louis Guilloux: réalisme et tragédie*, L'Harmattan, 257 pp. is a valuable study that attempts to recover from obscurity the Breton novelist G. who wrote some of his finest works before the Second World War. His 1936 novel *Le Sang noir*, for example, has been seen as a forerunner of Sartre's *La Nausée* due to its depiction of alienation and despair in a broken school philosophy teacher who eventually kills himself. Poussard-Fournaison's analysis is inventively located on the terrain of the novel-in-crisis between realism and the late 20th century. The virtue of studying G., however, lies also in his contribution to the representation of the socio-economic peripheries that are all too easily forgotten. As Poussard-Fournaison so eloquently puts the case, "Décrire le monde [chez G.] revient à dire la difficulté d'être au monde" (24).

LARBAUD *Cahier Valery Larbaud 2018, N 54 - Correspondance Valery Larbaud - Henri Buriot-Darsiles*, ed. Paule Moron and Maurice Sarazin, Garnier, 338 pp. reproduces from the archives the sometimes strangely stilted but enduring thirty-six year correspondence between L. and Henri Buriot-Darsiles, a German teacher and minor *hommes de lettres* from L.'s native Bourbonnais region. This volume makes available to scholars of L.'s work another source casting further light on L.'s richly cosmopolitan literary palette to which his multiple languages gave him access.

LENORMAND Henri-René Lenormand *Théâtre choisi*, Champion, 944 pp. represents a significant attempt to revive once more for scholarly attention the theatrical work of L. Having been one of the feted dramatists of the interwar years and a cultural figure of note on the left, L. was to fall out of favour as his plays were quickly overtaken in popularity by the works of the postwar generation. The significance of this collection now resides arguably in two factors. The first is the interest that L.'s work represents for the history of the interwar stage, especially the reception and translation of Freudian psychology into a resource of characterology. The second is the way in which L.'s characters are shaped by climate and natural environment, making them strangely but surprisingly pertinent for an age of ecological upheaval.

LOTI Richard M. Berrong, *Pierre Loti*, Reaktion Books, 216 pp. published in Reaktion's *Critical Lives* series offers a concise and sharply written guide to the life and work of Pierre Loti, much of which will be familiar to scholars of the writers. Nevertheless, it contains a very useful bibliography and handsomely reproduced photographs, facsimiles of posters promoting his work, and other documents related to the author.

MARTIN, Claude Langlois, *Thérèse à plusieurs mains: L'entreprise éditoriale de l' 'Histoire d'une âme'*, Champion, 685 pp. is a landmark in the critical literature around the autobiography of 19th-c. religious sister Thérèse de l'Enfant Jésus, better known around the world as St Therese of Lisieux or 'the Little Flower'. Stylistically limited – it aspires to nothing more – the autobiography has become a classic of twentieth-century Catholic spirituality as its author was made a saint hardly 30 years after her death and later was named a 'Doctor of the Church'. Langlois's study, however, eschews the theological to enter into the reception, the editorial revisions and marketing machine that set *Histoire d'une âme* on the path to being one of the most read French autobiographies of the period (available in many translations that Langlois understandably declines to incorporate in his analysis). Langlois's sifting of the sources is extensive and masterful, and his project might serve as a model in its class for the mapping and analysis of similar literary phenomena.

PEGUY Matthew Gervase, *Towards a Republican Ethics of Fraternité: Charles Péguy's Mystical Refashioning of Civic Virtue*, unpublished PhD thesis, University of California Santa Cruz, has the potential to be a most valuable contribution to the study of P. in the United States. Gervase's case is that P.'s model of civic engagement and virtue is highly relevant to discussions of the same in the contemporary period, but that, nevertheless, the fact so few of his works have been translated into English has impeded the engagement of

scholars who do not speak French with P.'s work. Accordingly, this PhD positions itself as a critical introduction to a translation of P.'s final work, the *Note conjointe sur M. Descartes et la philosophie cartésienne*, the text left open on P.'s desk when he marched away to war in August 1914.

Alexandre de Vitry, 'Péguy antiromantique?', *Romantisme* 182:80-89 is a well-crafted revisitation of a question that has long perturbed scholars of P. about whether he is actually a romantic. The paradox lies in the author himself. Known for his frequent denunciations of the romantic spirit, he seems, nevertheless, to embody so many romantic qualities – his excessive style, his individualism, his resistance to empiricism. Carefully sifting through primary sources, de Vitry attempts to clarify the ways in which both sides of this paradox continue to stand, even at this distance. What emerges is what has long remained one of the qualities that attracts new readers to P. all the time: his apparent simplicity, underpinned and indeed undermined by a most elusive and complex ambiguity. It is not P.'s self-proclaimed coherence that is the key to his appeal (*pace* Hans Urs von Balthasar), so much as his many layers and contradictions.

PROUST Philippe Blay, Jean-Christophe Branger and Luc Fraise, *Marcel Proust et Reynaldo Hahn: Une création à quatre mains*, Garnier, 229 pp. is a collaborative work between the great Proustian scholar Luc Fraise and two French musicologists Blay and Branger. It is a beautiful and original study of the creative energies unleashed by P.'s friendship with Venezuelan composer Reynaldo Hahn. If this collaboration between musicologists and literary critic is not unique, it brings, nevertheless, a new light to Proustian criticism through Hahn's correspondence, notably with Edouard Risler, Jules Massenet, and Madeleine Lemaire. At the same time, it brings into sharper relief the intelligent and insightful interlocutor that P. found in Hahn.

PROUST Valérie Dupuy's *Proust et Anatole France*, Champion, 2018, 655 pp. is an extended essay on what might appear to be quite a limited topic: the place of Anatole France in the development of P. as a novelist. Dupuy is not the first critic to be sensitive to the impact of France on P. but in this study she teases out exhaustively and convincingly what France meant for P. and how the latter's encounter with the once widely esteemed work of the former can be traced even in the primary texts. While this study places P.'s work in an enriching light, it also serves to draw France, a neglected example of the 20-c.'s classical tendency, back towards critical attention.

It surely takes a scientist of the standing of Jean-Pierre Ollivier to unfold with such rigour, clarity and insight the many scientific references that can be found in P.'s novelistic work. *Proust et les sciences*, Champion, 228 pp. is such a work, exploring through its ten lively chapters P.'s more than four-hundred allusions to scientific theories in *A la recherche du temps perdu*. At the same time, as Ollivier argues, P.'s scientific obsessions serve an autonomous and creative purpose in P.'s novelistic work, rather than imposing themselves as

realities demanding to be represent *tel quel*, such as we observe in naturalism. Beginning with chapters on the nature of P.'s scientific references and the criteria by which they can be evaluated, *Proust et les sciences* then steers the reader through P.'s scientific imaginary of relativity, optics, cosmology, mathematics, and biology. Not only does this work provide a clear account of P.'s immense scientific culture and his fascination with discovery; it also obliquely sketches a picture of many of the scientific sensibilities of the period, alongside the debates and questions that preoccupied P.'s contemporaries.

Michel Erman, *Marcel Proust: une biographie*, La Table Ronde, 374 pp. is a republication of Erman's learned but concise account of Proust's life. Its detailed bibliography and learned notes mean that it remains a useful text for undergraduate students and arguably more manageable than larger and denser versions of Proust's life.

Juliette De Soto's 'The Poetics of Domestic Space in Proust's *In Search of Lost Time*', *JML*, 42:49-64 is a most stimulating rereading of Proust seen through a frame inspired by Gaston Bachelard's conceptualisation of domestic space as a formative and transformative locus. While others have tended to place P.'s work in the optic of the urban inhabitant, De Soto's aim in this article is to walk us inside the interior spaces that P. so often evokes throughout his work. Thereby, she offers an analysis of how such spaces are intercalated with the work of individual memory and psychology (although her map of the latter could have been further enriched). Moving between the Proustian significance of doors, windows and doorknobs, De Soto evokes the psycho-sexual importance of enclosed spaces as forms of control.

Adam Watt, 'Marcel Proust', *FS*, 72:412-424, is a masterful *état présent* of Proustian scholarship written by a fine scholar in the field. It offers a wide-ranging evaluation of publications on P. dating back to 1913 and the centenary of *Du côté de chez Swann*. Dividing his overview into six areas - correspondence, biography, and genetic criticism; philosophy; the arts; intertextual, contextual, and thematic studies; modernism; and creative responses - Watt offers a generous and fair-minded appraisal of some very different contributions to the field which he is able to enrich with his own knowledge of the very latest digital humanities projects that render P.'s work even more accessible to experts and lay readers alike. Of particular note among the many works listed by Watt are Shang Li's *Proust, China and Intertextual Engagement: Translation and Transcultural Dialogue* (Palgrave Macmillan, 2017) and Jennifer Rushworth, *Discourses of Mourning in Dante, Petrarch, and Proust* (Oxford, 2016), both of which offer broader perspectives on Proustian studies than are usually available.

There are four articles about Proust in the fourth volume of *MLN* in 2018 but by far the outstanding contribution comes from L. Scott Lerner, 'Les "Fils" d'Esther: *A la recherche du temps perdu* comme micro-littérature', *MLN*, 133:831-857. Using a method of micro-analysis borrowed from the field of history, this article exploits the potential for data sifting that ARTFL has facilitated for scholars of *A la recherche*. Thereby, the author offers the reader an

original and closely argued study of the significance of P.'s metaphors for the processes of memory that are drawn from needlework. At the heart of this analysis is a reflection on Proust's representation of two tapestries of the biblical queen Esther found in the church of Combray. The findings are intriguing and should inspire similar micro-literary experiments among scholars of P. or other authors.

SAINT-JEAN PERSE Sylvain Dournel, *Les masques de Saint-Jean Perse*, Aix en Provence, Provence U.P., 290 pp. continues the line of S.-J.P.'s interpretation first established by Joëlle Gardes-Tamine (ed.) *Saint-John Perse sans masque* (2006) that deconstructs the decontextualised analysis of S.-J. P.'s poetic work that he himself encouraged through the Pléiade edition of the complete works (prepared by S.-J. P. and his wife Dorothy). Dournel's analysis is, however, less brutal, and more willing to allow S.-J. P. his *masques* while interrogating their function within the poet's project.

VALÉRY, Victor Kocay, *La pensée de Schopenhauer dans l'œuvre de Paul Valéry*, L'Harmattan, 272 pp. is a challenging essay that takes its lead from a remark Nicole Celeyrette-Pietri made 40 years ago that V. was in fact a tacit disciple of the German philosopher Schopenhauer. The scope of the study is ambitious, even if the selection of data leaves something to be desired. Nevertheless, the broad outlines of Kocay's thesis should give pause for thought to scholars for whom Schopenhauer's influence on V. still remains underappreciated.