This year's work has been characterized by a perceptible increase in the number of arts of what can be broadly termed 'modern' criticism and by an equally marked swing towards poetry. Rimbaud, the centenary of whose strictly poetic demise we appear to be celebrating, is the greatest benefactor with no less than 42 separate items to his credit. For a mere 'passant' that is indeed considerable. Baudelaire too has received a lot of attention but the most noteworthy efforts have gone into the editing of his corr. Less spectacularly, but with appropriate reverence, more of Mallarmé's poems are laid decently bare; yet here too it is the corr. that is the most important feature of the year's contributions. Interest in the novel is waning — doubtless only temporarily. Flaubert still attracts the largest number of researchers; Zola (and *Germinal*) is relatively out of favour. Among less popular writers Huysmans, Maupassant and Mérimée maintain a devoted but restricted following. Sainte-Beuve continues to hold his own. Drama is marginally better covered than it was last year but remains the poor relation.

The fashion at the moment is for books of collected essays by one author and those that are more particularly relevant are: G.-E. Clancier, *La Poésie et ses environs*, Gallimard, 268 pp. (with sections on Verlaine and Mallarmé); M. Eigeldinger, *Poésie et métamorphoses* (Langages), Neuchâtel, Éds de la Baconnière, 286 pp. (see the essays on Baudelaire and Rimbaud); Guillemin, *Précisions*; Mouton, *Intermittences*; and A. Vial, *Faits et significations*, Nizet, 356 pp. (with ref. to Sainte-Beuve, Baudelaire, Verlaine, Flaubert and Maupassant). Only exceptionally will individual essays receive separate mention under the pertinent heading. Other works of a more gen. nature are few. T. P. Carter, 'Les Petites Revues and the embattled periodical: *Art et critique* (1889–1892)', *FR*, 46:475–83, suggests that critics have spent too much time concentrating on symbolist tendencies and argues that the true perspective is thereby
seriously distorted, since only a minority of the periodicals published were specifically symbolist. He goes on to a detailed look at *Art et critique*, concerned mainly with realist theatre. P. Dumont, *Étude de mentalité: la petite bourgeoise vue à travers les contes quotidiens du Journal* (1894–5) (Avant-siècle, 8), *Les Lettres modernes*, 160 pp., presents more a sociological and historical doc. than a lit. one, though the book is interesting from the point of view of the short story (Allais, Mirbeau, Schwob, etc.). Rather more off the beaten track is F. J. W. Harding, ‘Notes on aesthetic theory in France in the 19th c.’, *British Journal of Aesthetics*, 13:251–69, a survey art. emphasizing the approach to aesthetics via the relationship of the artist to his environment and dealing with Comte, Taine, Proudhon, Guyau and Zola. Id., *Jean-Marie Guyau (1854–88), aesthetician and socialist* (HICL, 136), 136 pp. Also noted C. Leroy, ‘L’Écrivain en habit dandy’, *RSH*, 38:261–76.

If feminism is to one’s taste, then J. Borie, *Le Tyran timide. Le Naturalisme de la femme au XIXe siècle* (Publ. de l’Univ. d’Orléans), Klincksieck, 161 pp., or Denise Miège, *Littérature érotique féminine*, vol. 2: *Du XIXe siècle à nos jours* (Civilisation d’Éros), Civilisation nouvelle, 210 pp. will provide sufficient material of one sort or another.

2. **Prose (non-fictional)**

*BOUILHET*

While on the subject of feminism, B., *Lettres à Louise Colet*, ed. Marie-Claire Bancquart, PUF, 184 pp., is further evidence of Louise Colet’s fascination for younger men. A sound and scholarly presentation.

*LOUVY*


*RENNAN*

Not such a prolific year for R. H. Peyre, *R. et la Grèce*, Nizet, 128 pp. is no more than a longish essay, albeit full of interest, on the impact of Greece on R.’s thought and writing. J. Brengues, ‘Trois lettres inédites d’E.R.’, *RSH*, 38:309–10, is more for the record than for anything new. (See also under Drama.)

*SAINTE-BEUVE*

The most entertaining book is *Cahiers I: le cahier vert* (1834–