I. General

Aspects of Baudelaire, Mallarmé, Rimbaud, Flaubert and Zola continue to engage the interest of most scholars in this field, while Jules Verne commands increasing crit. attention. The perceptible move towards studies offering treatment of a single theme, noted last year, seems now to be firmly established in all areas, and there has been a rich crop of gen. survey works. Faust Coll., coming to grips with this archetypal image via hist., philosophical and stylistic approaches, traces the metamorphoses of the theme from the Renaissance to modern European lit. Jenni Calder, Heroes. From Byron to Guevara, Hamish Hamilton, 212 pp., defines the nature and importance of the heroic type in our culture and imagination, drawing upon 19th- and 20th-c. fiction and reality for a wide range of symbols of human potential. More prosaically, Romantisme, 17–18, has a special no. on Le Bourgeois, of which the most impressive contribution is by C. Pichois, 'Notes sur le roman bourgeois du Second Empire', 156–61, who discusses the idealization and optimistic simplification of the genre. Lucien Dallenbach, Le Récit spéculaire: essai sur la mise-en-abyme, Seuil, 242 pp., devotes most of his attention to the use of this technique in Gide but takes in also Flaubert, Mallarmé, Proust and Zola. Intime provides a fine set of gently structuralist essays: prominent participants are J.-M. Bailbé, 'Musique intime et sensibilité littéraire à l'époque réaliste', pp. 67–80, G. Dutrand, 'Les mythes et symboles de l'Intimité et le XIXe siècle. Contribution à la mythocratie', pp. 81–89 (on la Femme absolue), and P. Bonnefils who analyses patterns of imagery in his 'Intérieurs naturalistes', pp. 163–98. Furst, Counterparts, offers a carefully documented study in which she dismisses idées reçues, demonstrates the affinities between the German Sturm und Drang and French Romanticism and suggests that the French Symbolists are heirs to the German Romantics. H. Hinterhäuser, Fin de siècle. Gestalten und Mythen, Munich, Fink, 234 pp.,
isolates some features of the Romantic Agony such as the Doppelgänger of the Christ figure and the obsessive leitmotif of the dead city while the broader picture is brushed in by G. Kahn, *Symbolistes et dcadents*, Geneva, Slatkine, 404 pp. Pierre Debray-Ritzen, *Psychologie de la littérature et de la création littéraire*, Retz, 254 pp., focuses on the writer, the creative impulse, perception and memory and the relationship between author and MS, while the viewpoint of the reader is examined by P. Brunel, D. Madélénat, J. M. Gliksohn and D. Couty in *La Critique littéraire* (Que sais-je?), PUF, 128 pp.; this is a compact work which gives a clear set of definitions of crucial concepts and individual crit. approaches from Sainte-Beuve to Barthes. H. Juin covers Nodier, Stendhal, Hugo, Sand, Nerval, Flaubert, Baudelaire, Vallès, Louise Michel and Henry Bauer in *Lectures du XIXe*, II.

While not esp. pertinent to French lit. the following works afford excellent perspectives which have gen. validity: Eric S. Rabkin, *The Fantastic in Literature*, New Jersey, Princeton U.P., 1976, xii + 234 pp., examines this elusive phenomenon with scrupulous care, making a vital distinction between ‘fantasy’ (the psychological notion of wish-fulfilment) and the ‘fantastic’ (which has a place in any narrative genre), and illustrates his conclusions with examples ranging from Voltaire and Verne to Tolkien and Escher; should be read in conjunction with Tzvetan Todorov, *Introduction à la littérature fantastique*, Seuil, 1976, 192 pp., who is likewise involved in a sincere search for method with some refs to Balzac, Gautier, Nerval and Villiers de l’Isle-Adam. Patricia M. Spacks, *The Female Imagination. A Literary and Psychological Investigation of Women’s Writing*, Allen and Unwin, 1976, 326 pp., pursues a refreshingly non-feminist inquiry into the nature of female thought, self-expression and experience.

Of all the survey works, the *Manuel d’histoire littéraire de la France*, T. 5, 1848-1917, ed. Claude Duchet, Éds Sociales, 814 pp., is notable for a remarkably thorough approach, each author and movement being covered by a different specialist, e.g. C. Becker on Zola, A. Guedj on Naturalism, J. Petit on Barbey d’Aurevilly. P. Brunel et al., *Histoire de la littérature française*, t. 1: *Du Moyen Âge au XVIIIe siècle*; t. 2: *XIXe et XXe siècles*, Bordas, 400 pp. + 384 pp., and Theveau and