1. General

Selected Essays of Malcolm Bowie. i. Dreams of Knowledge. ii. Song Man, ed. Alison Finch, 2 vols, Oxford, Legenda, xxi + 249, xvii + 322 pp., provide a rich sampling of the late scholar’s work; while the second volume contains short writings on topics and authors relevant to our period, including individual and sundry pieces on Laforgue (77–79), Baudelaire (86), Symbolism (88–91), Flaubert (100–13), Mallarmé (114–31), and Bernard Lazare (135–36), the first includes the following essays: ‘The Question of Un Coup de dés’ (93–102); ‘Genius at Nightfall: Mallarmé’s “Quand l’ombre menaça de la fatale loi...”’ (101–13); ‘Towards a Poetics of Mallarmé’s Late Prose’ (114–24); ‘Sea and structure in fin-de-siècle France: Mallarmé and Debussy’ (125–34); ‘Mallarmé: Serenity and Violence’ (135–44); ‘Mallarmé’s Last Things’ (145–56); ‘Lacan and Mallarmé: Theory as Word-Play’ (191–201).

The main section of Romantisme, 162, entitled ‘La Laïcité’ offers interesting reflections on the French concept of state secularism; although its chief point of interest may well be for its consideration of the Romantic era, it contains the following articles of relevance to our own period: Jacqueline Lalouette, ‘La difficile laïcisation du serment judiciaire’ (45–57), a survey of laïcité’s impact on France’s judicial system from the perspective of religious interests, libres penseurs, and others; Bertrand Tillier, ‘Des curés chez Bacchus. Satire anticléricale et opposition politique chez Gustave Courbet, (1863–1868)’ (59–72), which understands anti-clerical imagery in the work of the painter in terms of a broader critique of the alliance with religion present within Second Empire politics and ideology; Béatrice Laville, ‘Zola et la laïcité’ (73–83), an exploration of the novelist’s engagement with anti-clerical and educational themes.

CCS, 10.2, ed. Stefano Evangelista and Richard Hibbitt, a special issue entitled ‘Fin-de-siècle cosmopolitanism’, explores a variety of cosmopolitanism emerging at the fin-de-siècle in its relation to the world literary field, and includes: Juliet Simpson, ‘Bourget’s Oxford Aesthetes: Towards Decadent Cosmopolitanism’ (183–97), on the contribution of B.’s assimilation of the British sources of Shelley, Walter Pater, and Rossetti to his theory of Decadence; Michael G. Kelly, ‘Jarry, Stevenson and Cosmopolitan Ambivalence’ (199–218), on a potential alignment of Jarry with Robert Louis Stevenson as writers seeking to develop a creative practice beyond the barriers imposed by nation, language, and law; Daniel Laqua and Christophe Verbruggen, ‘Beyond the Metropolis: French and Belgian Symbolists between the Region and the Republic of Letters’ (241–58), on the regional and local particularities of the Symbolist movement, as evidenced by authors and literary periodicals in Belgium and Southern France; Richard Hibbitt, ‘Two Responses to Paul Bourget: Henry James and Thomas Mann’ (303–16), on both authors’ reception of Cosmopolis, notable for their rejection of that novel’s essentialist outlook but also for their affinity with a Decadent form of anti-clerical and educational themes.

The Art of the Text: Visuality in Nineteenth- and Twentieth-Century Literary and Other Media, ed. Susan Harrow, Cardiff, Wales U.P., 215 pp., explores the verbal inscription of the visual in literature and the ways in which readers respond visually to the written text; it contains: Tim Unwin, ‘Jules Verne: The Unbearable Brightness of Seeing’ (17–30), on the importance of
a ‘voracious’ type of visuality to narrative development in Verne, and Kate Griffiths, ‘Visions and Re-visions: Zola, Cardinal and L’Œuvre’ (171–86), on the tensions between original and adaptation which are articulated both within Zola’s novel and Pierre Cardinal’s 1967 television production. Entitled ‘Sodome et Gomorrhe’, the main section of Romantisme, 159, is a timely consideration of approaches to homosexuality which includes the following articles of relevance to our period: Jacques-Philippe Saint-G érand, ‘Homosexualité des alphadécédets: remarque sur un innombrable des dictionnaires conformes, et recours aux excentriques’ (19–34), examining the challenges of designating homosexual practices and identities in light of the moral, religious and political orthodoxies which shape 19th-c. lexicography; Julie Mazaleigue-Labaste, ‘De l’amour socratique à l’homosexualité grecque’ (35–46), assessing the evolution and normalizing consequences of a particular essentializing view of the role of homosexuality in Ancient Greece which has its origins in the 19th c.; Clara Sadoun Édouard, ‘Presse, mondanité et saphisme décoratif’, discussing representations of female homosexuality in the magazine la Vie Parisienne (59–71); Patrick Cardon, ‘Les Homosexualités d’un prince ou les avatars de la pornographie homosexuelle masculine au tournant des XIXe et XX siècles’ (85–97), introducing a little-known work by Aimecoups which moves beyond the conventions of Decadent literature.


La Cuisine de l’œuvre au XIXe siècle: regards d’artistes et d’écrivains, ed. Éléonore Reverzy and Bertrand Marquer, Strasbourg U.P., continues the recent interest in relations between food and culture; chapters range widely across the century, and include the following: Jean-Louis Cabanès, ‘La parole copieuse’ (51–62); Bertrand Marquer, ‘Portrait de l’artiste en dyspeptique’ (63–76); Sophie Ménard, ‘L’Empire de la cuisine chez Zola: ethnocritique de La Conquête de Plassans’ (145–56); Éléonore Reverzy, ‘Huysmans. Archive de La Faim’ (157–67); Colette Becker, ‘Zola, un critique gourmet’ (171–84); Frédérique Desbuisson, ‘Les couleurs de l’alimentation: la peinture française au prisme de la nourriture, 1860–1880’ (185–202); Marie Scarpa, ‘Retour ethnocritique sur les modalités du ventre dans Le Ventre de Paris’ (203–17); Joëlle Bonnin-Ponnier, ‘La faim dans l’œuvre de Maupassant’ (218–28); Stéphanie Bertrand, “Je fus sauvé par gourmandise” ou le rôle de la faim dans la fin du symbolisme gidien’ (229–44).

Daniel Sipe, Text, Image, and the Problem with Perfection in Nineteenth-Century France: Utopia and its Afterlives, Farnham, Ashgate, ix + 218 pp., is a sophisticated and compelling narrative of the emergence of a conflicted, self-critical proclivity within utopian cultural production of the period, which, in its latter half, brings within its orbit figures such as Charles Barbara, Gustave Courbet, and Villiers de l’Isle-Adam. Maxime Foerster, ‘De l’androgyne au transgenre: le dandysme ou l’échappée belle’, EsC, 53:131–44, seeks to reposition the androgynous figure of the dandy in terms