The Cambridge Companion to the Literature of Paris, ed. Anna-Louise Milne, CUP, xxiii + 259 pp., is a brilliant collection of 13 essays on the ways in which Paris has permeated the literary imagination since the 17th century. The volume offers new perspectives on well-known literary representations of the city, but also includes less familiar case studies. Of relevance for this period are Nicole G. Albert, ‘Paris-Lesbos: Colette’s Haunts’ (120–38), which deals with C.’s narrative exploration of lesbian life and its urban spaces in the early 20th c.; Nicholas Hewitt, ‘Céline and Montmartre: Bohemia and Music Hall’ (139–60), who discusses references to the geography and history of Montmartre as part of C.’s conscious modernist play with memory and the past; and Jeremy Stubbs, ‘Surrealist Literature and Urban Crime’ (161–88), who reads the Surrealist chance encounters with the city’s more darker and hidden spaces in conjunction with popular crime fiction.

John Flower, Historical Dictionary of French Literature, Lanham, Scarecrow Press, xxxviii + 587 pp., is a reference work with entries on literary authors, movements, publishers and concepts since the 9th century. In a large project like this there are bound to be omissions, but the modern period does seem over-represented here: of the 24-page historical chronology in the introduction no less than ten pages cover the 20th c. alone. Many pages are devoted to authors from this period as this is where F.’s expertise obviously lies. The volume works well as a reference work for this period, but less so for other centuries.

The Art of the Text: Visuality in Nineteenth and Twentieth-Century Literary and Other Media, ed. Susan Harrow, Cardiff, Univ. of Wales Press, xvii + 235 pp., is a collection of essays examining the relationship between the visual and the textual. The articles as well as the thoughtful introduction form a valuable contribution to the continued scholarly interest in the intersection of visual and textual cultures. The volume aims to challenge the traditional concept of ecphrasis by examining how texts develop their own visual nature. All of the articles look at the ways in which writers — a majority of which are from this period — have thought about and interacted with various forms of visual culture, including painting, photography, cinema and design. Áine Larkin, ‘Affinities of Photography and Syntax in Proust’s A la recherche’ (31–46), explores how P.’s style and structure are informed by photographic practice; Nina Parish, ‘Portraits and Neologisms: Understanding the Visual in Henri Michaux’s “Voyage en Grande Garabagne”’ (47–62); Katherine Shingler, ‘Painting and Cinema in Aragon’s Anicet’ (81–94); Anne freadman, ‘Colette: An Eye for Textiles’ (115–29) argues that C.’s attention to textiles and fabrics is predominantly visual, to the detriment of other sensory experiences; Peter Hawkins, ‘Donner à voir: Poetic Language and Visual Representation according to Paul Éluard’ (187–99) considers the role of the visual in E.’s poetics, but also as part of his utopian belief that art should be available to all.

EtLitt, 44.1, ‘L’Aventure comme possibilité. Le roman français de la première moitié du XXe siècle’, ed. Mathieu Béïsle, is a special issue on the notion of adventure—in every sense—in the novel from the late 19th to the middle of the 20th century. Of interest for this period are: Maxime Prévost, ‘Arséne Lupin hors jeu: Maurice Leblanc et le “complexe de Holmes”’ (41–54).
on how Leblanc tried to rid himself of his most famous character, but never really succeeded; Christophe Pradeau, ‘L’Etat d’aventure’, on Jacques Rivière’s novel Le Roman d’aventure; Ivanne Rialland, “‘Je serai trappeur, mineur…’: Aventuriers sans aventure et voyageurs en chambre dans les romans de Philippe Soupault’ (67–79), discusses the impossibility of adventure in S.’s novels; Maxime Decout, ‘Contre une littérature de l’épuisement. Solal ou l’ivresse de l’aventure’ (81–92) analyses the various symbolic and concrete forms of adventure in Albert Cohen’s 1930 novel as an intertextual play with models of adventures; Pedro Padro Jiménez, ‘Vies parallèles des hommes insignifiants, par Marcel Aymé’ (93–101) discusses the role of adventure in A.’s thinking as a way of confronting, escaping and accepting everyday reality through resignation and scepticism.

RSH, 312, Nouvelles sans récit. Une crise de la narration dans la fiction brève (1900–1939), 174 pp., ed. Bruno Curatolo and Yvon Houssais, aims to highlight the genre of the short story in this period. While early 20th-c. French novels and poetry have received plenty of attention, the editors feel the less neatly defined ‘nouvelle’ has been ignored by literary criticism as an irrelevant transitional period for the genre or simply neglected because it was published in newspapers, magazines, hence on the margins of the novel. The essays are a meaningful effort to revise received ideas about this period and offer discussions of less familiar authors, such as Jean Cassou or Claude Farrère, and of novellas/short stories from known writers such as Cendrars.

Les Écrivains théoriciens de la littérature (1920–1945), ed. Bruno Curatolo and Julia Peslier, Besançon, Franche-Comté U.P., 334 pp., deals with those novelists and poets who explicitly tackled theoretical and aesthetic issues. It is divided into three parts, the first discussing collective influences in the making of aesthetic theory; the second considers individual theories by writers, and the third looks at the formation of theory and poetics within novels.

Elizabeth Emery, Photojournalism and the Origins of the French Writer House Museum (1881–1914). Privacy, Publicity, and Personality, Aldershot, Ashgate, 274 pp., is an informative and well-documented, cultural-historical study that analyses how the homes of writers were gradually transformed into museums at the turn of the 20th c. because of an increasing connection made between the public and private personas of authors. E. also discusses the role of photojournalism in creating the personal mythology of the literary author. For our period, her discussion of Proust’s home is valuable to anyone interested in the origins of Proust’s mythical status.

Visions of Apocalypse. Representations of the End in French Literature and Culture, ed. Leona Archer and Alex Stuart, Oxford, Lang, 266 pp., contains essays on apocalyptic imagery in French literature from the Middle Ages to the present. The impressive time span and the surprising continuity of this particular theme in literary history make this an absorbing comparative collection. Of interest for this period are: Marie Vélikanov, ‘Eschatology in the Poetry of Charles Péguy’ (127–38); Maria Manuel Lisboa, ‘The World is Not the Case: Apocalypse in J. H. Rosny Aîné’ (139–52); Jennifer Rushworth, “Alors la resurrection aura pris fin”: Visions of the End in Proust’s A la recherche du temps perdu’ (153–64); Crispin Lee, ‘Georges Bataille or the Theory and Fiction of Apocalyptic Visions’ (165–76).

Selected Essays of Malcolm Bowie, ed. Alison Finch, 2 vols, Oxford, Legenda, xxi + 249, xvii + 322 pp., is a commemorative selection of essays and reviews by the renowned critic and scholar. The first volume, Dreams of Knowledge, includes some of B.’s wonderful writing on Proust and Éluard.

Avant-garde and modernism. EsC, 53, ‘Old and New, Avant-garde and ‘Arrière-garde’ in Modernist Literature’, ed. Jan Baetens and Eric Trudel, is a special issue which re-examines the often artificially drawn lines between tradition and modernity. In the introduction the editors state their admirable aim to offer alternative histories of the avant-garde in order to challenge the frequently ideologically framed existing narratives of avant-garde and modernism. Some of