

marie respect des codes et désir d'inventer des formes et des conceptions nouvelles, propres à la France d'après la Révolution. Stéphanie Tribouillard nous révèle les enjeux politiques et religieux de la critique des *Martyrs* par Bonald. Sont ensuite présentées l'épopée humanitaire du poète belge André Van Hasselt (Estrella de la Torre Giménez), l'épopée d'inspiration positiviste de René Ghil (Arnaud Vareille) et le travail de Leconte de Lisle sur des sources épiques antiques, asiatiques et scandinaves (Vladimir Kapor). Pour finir Paulo Motta Oliveira analyse le détachement progressif de certains auteurs portugais par rapport à leur poète épique national Camões.

Ce dernier article illustre tout l'intérêt de l'approche plurilinguistique de cet ouvrage. Alors que le rapport des auteurs français ou belge à l'épopée est largement déterminé par l'absence d'une grande épopée nationale, Pessoa, lui, aimerait dépasser Camões dont les *Lusiades* ne lui semble plus refléter le Portugal moderne. Les auteurs du Nouveau Monde quant à eux regardent vers le genre épique comme un moyen d'asseoir l'existence de nations jeunes. *Déclin et confins de l'épopée au XIX<sup>e</sup> siècle* réussit donc à présenter un spectre très large d'enjeux propres à l'écriture d'une épopée au XIX<sup>e</sup> siècle. On recommandera cet ouvrage aux étudiants s'intéressant au genre et à la période donnée. Les spécialistes, eux, seront sans doute intéressés par la définition de l'épopée comme genre dynamique par F. Goyet, ainsi que par les articles concernant leurs auteurs de prédilection.

**Stead, Évangéla, and Hélène Védrine, eds. *L'Europe des Revues (1880–1920): Estampes, photographies, illustrations*. Paris: PUPS [Presses de l'Université Paris-Sorbonne], 2008. Pp. 607. ISBN 978-2-84050-592-1**

*Michael Pakenham, Exeter University*

This is an ambitious international enterprise abundantly illustrated with 234 figures and 38 color plates. The aim is to make the reader rethink the entire relationship between text and image, the traditional concept of content engendered by periodicity (newspapers, magazines, reviews) and to realize that reviews do have connections with the press thanks to typography and iconography as well as being contaminated, as it were, by the book, albums or portfolios of prints. The influence of posters, the stage and the silver screen, cannot be discounted either because a page with an illustration is a hybrid form. We have been brought up to read text but paradoxically the visual aspect in general has been neglected despite the enormous progress in photomechanical reproduction. The forty chosen years of this volume cover a period of intense technological and cultural change which in turn brought about aesthetic change across Europe.

This massive volume is divided in two containing seven chapters usually with three to four contributors to each chapter. Part 1 deals with "The Review and its contexts" ranging from special issues of *L'Illustration*, the enormous impact of photography, the revival of *L'Artiste* founded in 1831, the educative aim of *Le Japon artistique*, the conservative but technically brilliant and expensive *Les Lettres et les arts*, *Le Livre moderne* and other bibliographical periodicals founded by Octave Uzanne, then on to the effect of the theatre – the end of year review, *Le Chat noir*, and the artistic and satirical exchanges between Paris and Switzerland exemplified by *Le Sapajou*. The second part is

a panorama of European reviews starting with *L'Hydropathe*, *Le Décadent*, *Le Panurge*, *Le Chat noir* and *La Plume*. These are followed by Remy de Gourmont and *L'Ymagier*; *Le Centaure* and its English models. Chapter v deals with modernism and British little reviews: Arts and Crafts, Symbolism, *Rhythm* (1911–13) which, despite its title, focused on the visual arts and contemporary artists: Picasso, several others associated with Fauvism, the future Vorticist, Henri Gaudier-Brzeska and the Scottish artist Fergusson who became the artistic director. Chapter vi evokes the Polish *Chimère*, four Hungarian Art Nouveau periodicals, Spanish ones published at the turn of the century, and *Jugend* (1896–1940), wide ranging in its interests but not at all averse to satire and humor. This conspectus would not be complete without pointing out that publicity, both visual and verbal, is not neglected nor are *Lacerba* and *Vzorval*.

The general bibliography (525–51) is most impressive, the only obvious omission being the annotated edition by Jean-Jacques Lefrère of Jean Aljalbert's *Mémoires en vrac* published by Du Lérot in 2005. Paul-Henri Bourrelier's authoritative study of *La Revue blanche* (Fayard, August 2007) was probably too late to be included. In addition each contributor has provided a specialised bibliography. The indices are excellent. All quotations are also given in the original. The error in note 5 on p. 356 is due to the translator not having understood that Edward Marsh's anthologies of *Georgian Poetry* took its name from the advent of George v.

**Knight, Diana. *Balzac and the Model of Painting: Artist Stories in "La Comédie humaine."* Research Monographs in French Studies 24. London: Legenda, 2007. Pp. 121. ISBN 978-1-905981-06-9**

*Marja Warehime, University of South Carolina–Columbia*

Carefully focused, tightly written, and well-presented, this volume of close readings of Balzac's artist stories is a solid and valuable addition to the Research Monographs in the Legenda series. The volume pulls together stories, dispersed throughout the *Comédie humaine*, that treat fictional artists and hinge on the "creation, replication, donation, or circulation of fictional works of art" (1). Knight argues in her introduction that these stories provide particularly valuable "test cases for issues of representation" within a corpus that has been the focus of theoretical debates about realism since the 50s. A crucial reference in Knight's engagement with these debates is Roland Barthes's reading of Balzac's *Sarrasine* in *S/Z*, and the metaphorical "modèle de la peinture" he elaborates as a false premise of realist aesthetics. Knight's title directly alludes to Barthes's "modèle," even as it also refers to the artists' models – both male and female – in Balzac's stories, models whose relationship to the artist has both an aesthetic and erotic dimension that rings changes on the Pygmalion myth.

Knight's crucial first chapter, which analyzes both *Sarrasine* and *Le Chef d'œuvre inconnu*, provides an important critical counterweight to Barthes's analysis of *Sarrasine* as a tragic figure who, obsessed with the Italian singer who embodies his ideal of feminine beauty, is destroyed by the discovery that his model is a castrato. While Barthes reads *Sarrasine*'s story as emblematic of the inadequacy of a real model to guarantee the aesthetic wholeness and coherence of the artist's vision, Knight's analysis suggests the limitations of Barthes's analytic perspective in its more exclusive iden-