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CULTURESFRANCE

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ARCHITECTURE

ARCHITECTURE

Selected by Jean-Pierre LE DANTEC

LIEBARD Alain and HERDE André (de)

Traité d'architecture et d'urbanisme bioclimatiques. Concevoir, édifier et aménager avec le développement durable

[A Treatise on Architecture and Bioclimatic Urbanism. Conception, Planning and Construction with Sustainable Development]

[Observ'ER/Le Moniteur, March 2006, 776 p., black and white and color illustrations +1 CD Rom, 85, ISBN: 2-913620-37-X.]

• “Sustainable Development” is an ever-increasing influence on architecture and urbanism—and not as a sort of “luxury” in developed countries. At a time when the cost of fossil fuels are escalating due to the exponential growth of demand in the face of limited resources, when climactic equilibrium is threatened, when pollution increases as the planet becomes more and more urban and when inequality deepens between and among populations imperiling peace and security, everyone is becoming more focused on the “three Es” (Economy, ecology and equity) which are the very basis of sustainable development. Of course the development of advanced technologies in this area requires high levels of economic development and social consciousness. But many of the basic principles of bioclimatic architecture and urbanism have been used for centuries in traditional urban constructions and therefore often only require a dose of reasonable thinking and ingenuity to be reinterpreted or reactivated. In addition, by considering bioclimatic costs in terms of “actual global costs” (that is, by integrating all economic variables, including middle- and long-term variables), bioclimatics appear to be extremely affordable economically. Appreciation should thus be directed toward the architect and professor at the Paris-la-Villette ENS of architecture, Alain Liébard, and André Herde, the engineer-architect and professor at Louvain-la-Neuve University. Over the past ten years they have written and now brought together a number of shorter accessible, concrete, practical, hyper-precise and excellently documented works which synthesize every aspect of the current state of a topic which is of interest as much to experienced designers as to people who want to build their houses while respecting the environment. One regret: the clearly instructive nature of the book notwithstanding, coming from architects one would have hoped for more interesting and more color graphic presentations.

J.-P.L.D.

MANIAQUE Caroline

Le Corbusier et les maisons Jaoul. Projets et fabrique.

Le Corbusier and the *Maisons Jaoul*.

[Picard, October 2005, 142p., black and white and color illustrations, 38, ISBN: 2-7084-0735-X.]

• There's a simple reason Le Corbusier's work continues to inspire researchers. Like the work of all great artists, it is much more complex and richer than many historiographic studies make it seem, especially when they reduce it, at least conceptually, to the experimental period between the two wars. While this was the initial period of the architectural and urbanist “manifestos” and can thus seem to be the most dazzling (and also the ones that get most close, if I may say so, to totalitarianism), those of his maturity (after World War II, to be simple) seem to me to be more convincing on other creative and constructive grounds. Without ever breaking with his propheticism, le Corbusier effectively “corrected” the dogmatic aspects of his writings in creations which sometimes seem to contradict his previous statements as, for example, in his Ronchamp “baroque poem” Chapel where he abated (even took the opposite course from) his “poetics of the right angle.” A similar remark can be made about the houses built in Neuilly between 1951 and 1955

for the Jaoul family. These are less frequently studied than his villas from the 1930s when he physically affirmed his famous “five points of architecture” (supports, roof gardens, free ground plan design, horizontal windows and free design of the façade) as well as his notion of the “architectural promenade.” But they are as superb as they are exciting—as much in their realization as in their projects and their modes of fabrication. First of all, because Le Corbusier cast off his cloak of the demiurge and built these in continual dialog with the future occupants, the mason, the carpenters, etc. And second, these dialogs, which were associated with a new vernacular (the brick Catalan roof) and international (“brutalism”) style references, led him far afield from his previous postulates: no more supports or long windows, for example, they were based on an architectural desire to be at one with the site while his thoughts were focused most of all on the comfort of future occupants. This is what the book under review brings to our attention in a clear and exciting way.

J.-P.L.D.

PERRET Auguste

Anthologie des écrits, conférences et entretiens

[Collected Writings, Lectures and Interviews]

[Le Moniteur, April 2006, 474p., black and white illustrations, 39, ISBN: 2-281-19251-2. Edited by Christophe Laurent, Guy Lambert and Joseph Abram.]

- Let me say straight off: I am no fanatical admirer of Auguste Perret (1874-1954). While I admire his role as a pioneer in the use of cement, and more precisely in the invention of a plastic language to express certain qualities of this new material (except when it tends toward the rounded and seaworthy), his so called “rationalist” architecture has always left me cold, as a sort of neo-classicist modern which, in contrast to Picasso or Stravinski, who in their respective creative domains so experimented for a time after the “First War,” he did not know how to question or get beyond himself. Of course, there is also Paul Valéry, who these authors do not fail to refer to. But Valéry, the author of “Graveyard by the Sea” and *La Jeune Parque*, has a sensual intelligence “Like fruit dissolving in pleasure/in the mouth where death takes form...” that I do not see in Perret, and whom I see as the heir to Durand more than Boullée or Ledoux. This is most of all because one gets one’s fill of (or one eventually gets nauseous from) the rigorous geometrics of islands and buildings, as in the city center of Le Havre (which was recently classified as a UN world heritage site). But I have to admit that mine is currently a minority viewpoint, and that Perret is making a serious comeback. There are three reasons for this: first, the clear and indisputable architectural and constructed quality of his work; second, the recent and just mentioned classification of Le Havre and its international reevaluation with a concurrent rise in appreciation internationally of Perret’s work; third, the fact that his written and visual archives have been organized and made available to researchers by the Institut Français d’Architecture—which led to this anthology after the superb *Les Frères Perret, l’œuvre complète* (Paris, IFA-Norma, 2000) and the *l’Encyclopédie Perret* (Monum/IFA/Le Moniteur, 2002). Perret’s important *Contribution à une théorie de l’architecture* (the definitive edition of which dates to 1952) as well as an older text edited by his brother-in-law, Sébastien Voirol, on *Le style sans ornement* (which, although it dates to 1912, bears no relation to Adolf Loos’s “Ornament and Crime,” which Perret detested) are well known but it has been difficult to gauge the scope of the master’s thought through scattered articles, lectures and interviews. The current work will thus become an essential reference which demonstrates, as the editors put it, “once again that architectural writing is not simply a crutch for practice,” but bears witness, like the built work, to thought constructing itself over time.

J.-P.L.D.

URBANISM

Selected by Jean-Pierre LE DANTEC

CLAUDE Viviane

Faire la ville. Les métiers de l'urbanisme au XX^e siècle

[City Making; Urbanism Taking Shape in the Twentieth Century]

[Parenthèses, "Eupalinos" collection, March 2006, 254p., 18, ISBN: 2-86364-637-0.]

SECCHI Bernardo

[La Città Europa del XXI secolo: Lezioni di storia urbana]

Première leçon d'urbanisme [Urbanism, Lesson One]

[Parenthèses, "Eupalinos" collection, January 2006, 158p., 12, ISBN: 2-86364-635-4. French trans. Patrizia Ingallina.]

• These two books, both on urbanism—the conditions of its arrival in modern Europe, its objectives, history, methods, agents, successes, limits, current positions in relation to the relentless and definitive framework in which it came about (the city/country opposition), etc.—were published at almost the same time, by the same publisher in the same collection. And yet, they couldn't be more different. The first is a focused, specific work by an architect who became a professor and researcher; it is a solidly constructed and well supported treatise which, mainly by considering French examples, describes the beginnings of a profession linked of course to architecture, engineering and landscape architecture, and its relation to the evolution of legal procedures established by the state in order to control the ever more rapid and intense transformations of the urban world over the course of the last century. The second book is the work of one of the premier thinkers on the subject which, hidden behind its modest title, is a philosophical investigation on the evolution of the urban itself since modern societies began to consider scientifically (in the sense of the "human sciences") what is probably the most complex of all collective human endeavors: the city and its current developments as the "metapolis," the "city territory," the "network city" and other such "diffuse cities"... As an heir to the humanism of the creators of this discipline (the Frenchman Marcel Poëte, first of all), Secchi constantly goes beyond technical urbanism's references with reference to linguistics, music, art, science and philosophy...without the slightest verbal or technical pretentiousness, which makes this "basic study" (sic) a delight to read.

J.-P.L.D.

TEXIER Simon

Voies publiques. Histoires et pratiques de l'espace public à Paris

[Histories and Practices of Public Space, Paris and Beyond]

[Picard, March 2006, 320p., black and white and color illustrations, 48, ISBN: 2-7084-0761-9.]

• This catalog for the eponymous exhibition which opened in March 2006 at the Pavillon de l'Arsenal, Paris, is a goldmine for those interested in Paris' evolution as well as the evolution of cities around the world (seven international metropolises are studied, by way of comparison). Bringing together pieces by a vast range of specialists (architects, urbanists, landscape architects, historians and miscellaneous researchers), the book opens with an essay on the notion of public space by the primary author. He usefully refers to a variety of approaches and methodologies—the philosophical with Hannah Arendt, Maurice Merleau-Ponty and Jurgen Habermans, the sociological with Richard Sennett, and the commercial (shopping centers), while giving priority to the virtual space of communication (the Internet). Rather than offering a unilateral critique of current urban transformations connected with globalization and the development of new technologies, the author reminds us that "in the *teleopolis* or the *ubiquitous city*, spaces where inhabitants encounter each other are certainly necessary, as they always have been"—that is material spaces are necessary, even if they are comprised primarily of "emptiness" or as Henri Gaudin puts it of "in-between" and "spacing." From there, Texier concludes that "public space is indeed a construction which it is best to analyze as a project"—with the term project understood here in its architectural, urbanist

or landscape architectural sense as an intervention into a concrete space. From this premise the book logically presents, with abundant and intelligently chosen illustrations, four historical approaches (Public Space is Born; Variations on Haussmannism 1900-1940; Metamorphoses of Public Space and Regaining the Center 1940-1975; the Reinvention of Hierarchized Space 1975-2000) before looking into the cases of Barcelona, Berlin, Copenhagen, Los Angeles, Lyons, Milan and Tokyo and then turning toward the future of Paris in asking “New practices, new spaces?” In short, this work is as informed and intelligent as it is useful.

J.-P.L. D.

LIVING ARTS

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Selected by Pierre-Dominique PARENT

Petit Larousse de la cuisine

[Petit Larousse of Cooking]

[Larousse, February 2006, 1,120pp., 17.90, ISBN: 2-03-560454-0.]

Salades

[Salads]

[Larousse, “100% plaisir” collection, March 2006, 96pp., 6.90, ISBN: 2-03-582356-0.]

Cocktails

[Cocktails]

[Larousse, “100% plaisir” collection, March 2006, 96 pp., 6.90, ISBN: 2-03-582357-9.]

Goûters

[Snacks]

[Larousse, “100% plaisir” collection, March 2006, 96 pp., 6.90, ISBN: 2-03-582355-2.]

ROUSSILLON Thierry

Ma Cuisine sur canapé

[My Cooking: on the Couch]

[Larousse, April 2006, 176 pp., 22.50, ISBN: 2-03-560490-7.]

Di VANNI Françoise

Ma Cuisine aux herbes et aux aromates

[My Cooking: Herbs and Aromatic Plants]

[Larousse, April 2006, 176 pp., 22.50, ISBN: 2-03-560361-7.]

• Long live Larousse! Among all the books on cooking, not one devoted to dieting...first of all, a serious undertaking with the *Petit Larousse de la cuisine*. Its 1,800 recipes, provenance, it must be noted, of the *Larousse Gastronomique*, gather the classics of traditional family cooking, regional specialties and the best-known foreign dishes. This book helps beginners learn the basics and experienced cooks fill in their gaps. Frequent use of this Larousse will help you prepare and cook any vegetable, carve a chicken according to the rules of the art... this new edition is enhanced by a special “quick cuisine” section that allows you to make juicy dishes in less than twenty minutes.

Three books from the “100% Pleasure” Collection:

- The first, devoted to salads, is a mine of ideas for light first courses and food-lovers’ plates blending subtle flavors: Jerusalem artichoke salad with hazelnuts, cucumber and salmon salad with ginger, sesame duck salad;
- The second offers cocktails of all colors: 150 mixtures with or without alcohol. New creations flank traditional drinks;
- The third is devoted to snack time, a little book full of temptations: madeleines, chocolate mousse, French toast with prunes...

In the “My Cuisine” collection, Larousse offers more creative recipes. The authors have been chosen for their powers of innovation. Thierry Roussillon’s *Ma Cuisine sur Canapé* offers recipes to nibble with your

fingers, perfect for pre-dinner snacking or summer buffets. Inventive canapés unite roast asparagus and pancetta or tapenade, ricotta, and diced tomatoes; desserts, too, with strawberry soup with pistachios or mini far (a flan-like dish from Brittany) with cherries. *Ma Cuisine aux herbes et aromates* offers a hundred recipes that will make your mouth water just from the reading: zucchini with mint and lemon thyme, curried lentils with ginger, mirabelle plum crisp with thyme.

P.-D. P.

BENSOUSSAN Maurice

Vineland, une histoire du vin aux Etats-Unis

[Vineland: a History of Wine in the United States]

[L'Arganier, January 2006, 224pp., 26, ISBN: 2-912778-18-5.]

- For many years, American wine has intrigued the French, Europeans in general, and...Americans themselves. Retracing its history is the opportunity, for Maurice Bensoussan, to point to vineyards with sometimes surprising results. In California, of course, as well as other states, it is thanks to French and Italian immigrants who came through the centuries, to prospect in the new world with a solid culture of wine-making in their suitcases; it is also thanks to the temerity of American neophytes. While the development of American wine grows in tandem with a better knowledge of its characteristics, the origin of its birth remains obscure. One of the book's strengths is in telling us about these beginnings through a mix of historic truth and legend. Thus, before mentioning Christopher Columbus, the author gives unto the Vikings their due: the discovery of Vineland or 'Vinland' or, to simplify, the future United States. Maurice Bensoussan insists on this paradox: "the Vikings, as early as the ninth and tenth centuries, were already avid beer drinkers"—to such an extent that they "equipped their drakkars to brew while at sea." If we refer to the vine of the species *Vitis*, variety *labrusca* which, as Bensoussan indicates, "still grows today and resists the hardest winters," Vineland could have been located where New York State is today. Five hundred years later, Christopher Columbus came ashore on the Bahamian island of Guanahani, bringing grape plants and sugar cane cuttings. Then, by bringing Spanish wine to New Spain (Mexico), Cortés and the Conquistadors fostered the emergence of vast vineyards in Central America. The author brings us, by the way, one of the major keys of American wine development: "the galleons transported, among other commodities, wine, and linked the Philippines and Mexico by stopping at what would one day be California. In 1595, propelled by the Spanish viticulturists' lobby, Philip II forbade wine-making in the colony, but...California was eventually relieved of this requirement." Maurice Bensoussan, having described the different stages marking American wine's rise to power, studies the influence that *made in USA* wine has exercised, in its turn, on our old continent. He even discusses "the growing importance of Napa Valley vineyards in global wine production" and doesn't miss the question of the hour, already asked by the film *Mondovino*: "What's happening to the taste of wine?" Another revealing sign: it's the American critic Robert Parker who makes or breaks the reputations of the best *grands crus*. Without falling into polemic, the author seems always fearful that the "unique taste of Bordeaux Pomerol," which so many new wine millionaires esteem so greatly at Parker's urging, is pushing us towards a kind of one-track taste.

P.-D. P.

DEBUREAUX Matthias

De l'art d'ennuyer en racontant ses voyages

[On the Art of Boring Others with Tales of One's Travels]

[Cavatines, December 2005, 42pp., 6, ISBN: 2-915850-03-8.]

- As early as 1890, a British work on good manners warned its readers: "If you have traveled, don't mention it in your first conversation with others. Anyone with money and free time can travel." If Matthias Debureau is to be believed, this advice was left rotting in the dead letter office, as the prodigious development of travel in the twentieth century has multiplied the number of "explorers *lite*." The most dangerous are those who refuse to be called tourists and try to don an explorer's cap, swearing

by “total immersion.” They travel like locals, eat like locals, sleep like locals...these travelers, sure of their own uniqueness, will have no difficulty applying the pernicious advice of Matthias Debureaux. Most of them will boast to you about “legendary local hospitality,” but as the author remarks, the issue is “applicable to many places, for rare are the countries where one is welcomed with cudgel blows.” The explorer *lite* is obliged to have a Tartarin of Tarascon side and to appear ready to face any danger. The author suggests gilding one’s discourse with “destinations that inspire shivers, like Nicaragua, El Salvador, or Haiti. Omit the detail that you gave your Visa pin code to bandits dressed as policemen in the first half-hour after your arrival in Bogota. Instead, make much of having rubbed elbows with Colombian gangsters.” In these times of easy movement, the competition is stiff as people rival each other to regale listeners with tales of their travels; Matthias Debureaux advises emphasizing the gaps in your rival’s itinerary. How had he forgotten to visit “this jewel of a temple only three hours’ walk through a swampy region inundated with mosquitoes?” Following Dubureaux’s directives should get you quickly left alone by friends and family, which will allow you to travel more often. And to finish, a disturbing statistic: in 2010, there will be one billion explorers *lite*.

P.-D. P.

FULIGNI Bruno

Les Quinze Mille Députés d’hier et d’aujourd’hui

[The Fifteen Thousand Delegates of Yesterday and Today]

[Horay, “Les Singuliers” collection, March 2006, 216pp., 10, ISBN: 2-7058-0439-0. Préface de Jean-Louis Debré.]

- Since the revolution of 1789, fifteen thousand delegates have received parliamentary mandate. It’s a very largely masculine world, since women were not allowed into the National Assembly until 1945 and are underrepresented throughout the legislative system. The 1967 Neuwirth law on the pill and the 1974 Weil law on the termination of pregnancy were examined by almost exclusively masculine assemblies. This book is not a political essay, but rather a voyage through the past and present of the National Assembly. Incidentally, observers of that chamber’s actions use maritime terms in describing parliamentary meetings, calling them “calm, stormy, or agitated.” On this voyage, meetings with strong personalities are plentiful and the great debates are discussed through a series of famous names: Chaban-Delmas, Malraux, Edgar Faure, Mitterrand... The book is not short on colorful characters. One of the most famous was Canon Kir, a leader of the Assembly and a redoubtable interrupter of meetings whom Jacques Chaban-Delmas hit with the following quip, “Come now, Mr. Canon, don’t drive away your little friends.” Occasionally disagreement is so violent that insults fly forth, and recourse to dueling comes up. The last one pitted Gaston Defferre against René Ribière, in 1967, and was described as “anachronistic tomfoolery” by Michel Poniatowski. The reader, by turns stunned and amused, discovers the invention of the “voting machine” and the intervention of the psychic Louis Turenne, who charted “the propagation map of negative waves in the Bourbon Palace.” But the National Assembly is not only a dangerous place; delegates also let loose, at the lunchbar or in the chamber itself during brouhahas that make their electors think they’re just overgrown children; for instance what happened when Jack Lang showed up in a Mao-collared suit with no tie.

P.-D. P.

MARNY Dominique and GOUREVITCH Jean-Paul

Plaisirs d’amour. Du premier regard au 7^e ciel, les secrets de la seduction

[Pleasures of Love: From First Glance to Seventh Heaven, the Secrets of Seduction]

[Le Pré aux clercs, February 2006, 110pp., 25, ISBN: 2-84228-257-4.]

- Some apparently useless books contain captivating truths. This is one of them. The authors’ approach is nostalgia for old-fashioned love in the form of a book of memorabilia, rich in meaning and quotations both current and forgotten. In fact, this book is about the symbolism of love, approached in all its manifestations and organized in chapters that are chockfull of passages from history and poetry. Through

these pages we receive numerous bits of knowledge that refresh our perpetual lover's memory or bring us revelations, for example on the romantic history of little-known civilizations. From feelings (passion, desire, attraction, love at first sight...) to traditional symbols (the Map of Love, the cartography of love's gardens, the meaning of the ribbon) to practices that are still applied (aphrodisiacs), most of the subjects are presented with the sensitivity the domain deserves. The work obviously doesn't pretend to be scientific, but it has the rare virtue of evoking the deeds and gestures of sublimated love (eternal or otherwise) with perspective and humor, and without preciousness or sentimentality. Finally, it should be mentioned that the authors took the care to illustrate their work with well-chosen poems and photos.

P.-D. P.

PASTOUREAU Michel and SIMONNET Dominique

Le Petit Livre des couleurs

[The Little Book of Colors]

[Panama, October 2005, 108pp., 12, ISBN: 2-7557-0034-3.]

- "Finally! An exhibition without green!" exclaimed a visitor at the opening of an abstract painting show where the palette of colors was brown, black, gray, and beige. This enemy of landscape's remark probably would have amused Michel Pastoureau, who explains his preference for green by noting his passion for painting. As a teenager, he created "monochrome green paintings." He explains this as the fascination a city boy's fascination with the countryside and "because he already knew that green was considered a mediocre color, rather ill-loved, and I wanted in some way to rehabilitate it." In *Le Petit Livre des couleurs* Michel Pastoureau, interviewed by Dominique Simonnet, reveals the eventful history of colors, whose luck changed with the centuries; blue, scorned in Antiquity, knew a sudden success in the twelfth century with the expansion of the Cult of the Virgin, who is dressed in a blue robe or cloak. Since this color befitted the Virgin, it was adopted by kings and noblemen. In three generations, blue became fashionable. This triumph had economic significance: woad, or pastel, production enriched regions like Thuringen, Tuscany, Picardie...80% of Amiens Cathedral (built in the thirteenth century) was funded by woad merchants. At the same time, this blue craze threatened sellers of madder, the plant that red dye was made from. Unlike blue, an official, calm, composed color, red "is a proud color, shaped by ambitions, thirsty for power." In Antiquity, red was the color of religion and war. Through the centuries, its symbolism grew, and it became the symbol of revolution and of the proletariat. In France, it is also the symbol of festivity: Christmas, luxury, performances (theater and opera). Finally, red is associated with eroticism and passion. Michel Pastoureau blends erudition and simplicity and unveils the hidden reasons for the preferences we think our personal taste decides. He also makes us want to revitalize certain colors, like yellow, so mistreated by Westerners. Balzac, however, thought it was the brunette's rouge...

P.-D. P.

ART

ART

Selected by Michel ENAUDEAU, Gérard-Georges LEMAIRE, Olivier MICHELON and Jean-Pierre SALGAS

Genet

[Farrago/Musée des Beaux-Arts de Tours, April 2006, 320p., 28, ISBN: 2-84490-178-6.]

Jean Genet. Un chant d'amour

[Jean Genet; A Love Song]

[EPM/SWPRODUCTIONS, May 2006, 1 book +1 DVD +2 CDs.]

• The Genet exhibition (8 April to 3 July 2006) is a wonder. How is it possible to pay tribute to a departed author whose work so well corresponds to his self-defined demands without recourse to technical systematics or the flavorings of questionable nationalistic-oriented praise? This show answers that question: with simplicity. It directly presents us with the difficult childhood in the Touraine, after which so much development ensues, despite suffering, prison and marginality. This catalog, published by Farrago, brings together these elements: exceptional iconography which includes everything from archival images to manuscripts, photographic records of plays, Cocteau's drawings for *Querrelle de Brest*, and the Giacometti paintings Genet paid such close attention to, as well as welcome collaborations by Philippe Le Leyzour, Christophe Bident, Antoine Bourseiller, René de Ceccaty, Pierre Constant, Michel Corvin, Lydie Dattas, Albert Dichy, Thierry Dufrêne, Kadhim Jihad Hassan, Marie Redonnet and Ghislain Uhry. The book is ideal for following and perhaps even really get a hold of Genet's trajectory from prison to theater and from writing to political commitment for blacks and Palestine. The films presented at the exhibition could have provided more material—but EPM's publication remedies the situation with the boxed set "portrait" of Jean Genet. In this case a book includes recollections on the life and works of the poet, writer, dramaturge and filmmaker by Leïla Shahid, Roland Dumas, Albert Dichy, Antoine Bourseiller Bertrand Poirot-Delpech, Marine Jaffrézic, Michel Corvin, Siné and Hélène Martin. The DVD includes *Un chant d'amour*, Genet's only film, interviews with the author and those who knew him well, and a musical production by Hélène Martin of *Condamné à mort*. The audio CDs present two complete versions of the play *Haute surveillance* and a partial version of *Les Bonnes*, plus *Chanter Genet* by Hélène Martin, Jean Genet and George Jackson. Both publications are indispensable.

M.B.

John Heartfield, Photomontages politiques

[Musées de Strasbourg, March 2006, 160p., 32, ISBN: 2-35125-032-X.]

• John Heartfield (1891-1961) found immediate political resonances in Berlin Dada's invention of the photomontage. Beginning in 1918 and along with Georges Grosz, Heartfield (whose real name was Helmut Herzfeld) worked at Malik editions, the largest leftwing publication center in Weimar Germany. A fellow traveler of the KPD (the German Communist party), between 1930 and 1938 Heartfield created 237 photomontages for the review *AIZ* (*Arbeiter-Illustrierte-Zeitung*-the illustrated workers' periodical). The book under review concerns this work, was published in conjunction with the show at the Strasbourg Musée d'Art Moderne et Contemporain (7 April- 23 July), and provides a collection of significant contributions on Heartfield's work and reception. Targeting the Social-Democratic bourgeoisie of the Weimar Republic, Heartfield's work soon found its principal adversary in the Nazi Party whose ascension to power in 1933 forced the artist to flee first to Czechoslovakia and then England. After describing Nazi reaction to Heartfield's visual work, the historian Michael Krejsa confirms the work's symbolic

importance, while Carlos Pérez focuses on the connections between Dada and political engagement. Franck Noery connects Heartfield's work to predecessors (Grandville, Daumier), and David Evans points to its aesthetic and intellectual context at the time (Walter Benjamin). The second part of the book presents reproductions of Heartfield's cover illustrations. The intensity of these images remain unaltered, despite the pervasive influence of the media since World War II.

O.Mi.

Lara Almarcegui

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-5999-9.]

Elena Blasco

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-5997-2.]

Laurent Grasso

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-6000-8.]

Guillaume Leblon

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-5998-0.]

Petra Mrzyk et Jean-François Moriceau

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-6002-4.]

Manu Muniategiandikoetxea

[Actes Sud, March 2006, 64p., 9, ISBN: 2-7427-6001-6.]

- Each year the Altadis prize is awarded to three French and three Spanish artists chosen by two critics and curators (Claire Le Restif and Alicia Murria in 2005-2006). Collective exhibitions of their work are organized in Spain and France, and monographic catalogs are published for each. While modest in terms of format and number of pages, these works provide fine synthetic introductions to each of the artists. They primarily provide images of the artists' work, but each also contains a text on the work written by someone chosen by the artist: the mural work of Petra Mrzyk and Jean François Moriceau presented by Alexis Vaillant, Laurent Grasso's sensory explorations by Christophe Khim and the domestic dimensions of Guillaume Leblon's inhabited minimalism pointed to by Thomas Boutoux. For the Spanish artists: there are Lara Almarcegui's worksites and interventions, Elena Blasco's baroque painting, and Manu Muniategiandikoetxea's variations in the open interstices between representation and form, sculpture and painting.

O.Mi.

Pierre Huyghe. Celebration Park

[Paris-Musées, April 2006, 146p., 29, ISBN: 287900-965-0.]

- As his projects and shows multiply, Pierre Huyghe enjoys bringing together the strata of diverse moments from work to work while manifesting a complete explosion and reconfiguration each time. The catalog published by Paris-Musées accompanying the *Celebration Park* exhibition demonstrates this pattern. The first part of the book is iconographic, with a layout by the graphic artists M/M (friends of the artist) presenting a succession of chapters corresponding to the works in the exhibition, punctuated and supplemented with older works. Writings are confined to a gray-colored section in the later part of the book. There, in addition to an introduction by the curators which aims to locate the present work within the contexts of the artist's career and to untangle a few focal points, one finds a series of photographs of the work, taken and commented on by Dominique Gonzalez-Foerster. The emphasis is on images filched by the artist in different parks (the national/natural park, Death Valley; the Yokohama amusement/theme

park...), illustrating Huyghe's current interest in parks. As Huyghe explained in an interview with the critic and curator Hans-Ulrich Obrist, "Through the park project I'd like to make possible a series of pavilions and elements as in a universal exhibition constructed around given or invented mutually stirring realities." Dealing at length with Pierre Huyghe's Antarctic expedition (*A Journey that Wasn't*), as a prolog to the present event, this dialog brings up some of Huyghe's favorite territories (fictions, celebration, the bases of modernity...)—themes which are taken up and developed in the other texts in the catalog, by Dorothea von Hantelmann and Daniel Birnbaum.

O.Mi.

Rembrandt-Caravage

[Rembrandt-Caravaggio]

[Hazan, April 2006, 176p., 35, ISBN: 2-7541-0083-0.]

- The exhibition at the Van Gogh Museum in Amsterdam, for which this catalog was published, must have caused its viewers some confusion. Bases of comparison between Michelangelo Merisi and Rembrandt van Rijn are not obvious. When can we expect comparisons of Masaccio with Delacroix, Boticelli with Rubens? The catalog takes on the job of better establishing the differences between these two, who to our eyes, seemed to have brought about profound transformations to late sixteenth-century art for the one and early seventeenth-century art for the other. The first obvious remark is that Caravaggio is still profoundly anchored to the Renaissance cultural climate, while Rembrandt clearly and profoundly distanced himself from it. The Italian painter initiated transitions which led to radical changes, while the Dutch painter entered upon his research, breaking with the artistic practices of his time. What is completely clear is that Caravaggio opened up a new perspective which gobbled up a number of emulators, disciples and followers, resulting in a noticeable break with the parameters governing the execution of a canvas as much as its intrinsic tasks. If both of their *Holy Family* paintings are placed side by side it is clear that Caravaggio associates idealism and realism (the contradiction between these two opposing terms is constant for him, and more or less exasperated, more or less erudite) in the conception of his figures, while Rembrandt tries to get as close as possible to human truth. In Caravaggio, a symbolism of color still survives, something that completely disappears in Rembrandt, where color is subservient to overall tonal harmony. For Caravaggio, the play of shadow and light is orchestrated to introduce dramatic feeling and to emphasize one or another character (for example, *The Taking of Christ*, 1602), while with an analogous subject (*Peter Denying Christ*, 1660), the Rembrandt strives, through the distribution of light and shadow and a sort of chromatic *sfumato*, to translate the inherent emotions and feelings of the holy writings. In the first there is a sort of extroversion, a *furor*, and in the second an introversion in the painter's insidious melancholy. After all is said and done, even if the presuppositions and justifications behind this collection of essays are forced, it still provides grounds for contemplation of two key moments in the history of painting which correspond to two key moments in the history of thought.

G.-G.L.

BAUMELLE Agnès (de la) (Éd.)

Hans Bellmer. Anatomie du désir

[Gallimard/Éd. du Centre Pompidou, March 2006, 262p., 39.90, ISBN: 2-07-011841-X.]

- The coincidence: at the Louvre we find Jean-Dominique Ingres (1780-1867), with his women-dolls, each with the same body, veritable models of flesh (Madame de Sennones, Mademoiselle Rivière, Comtesse d'Haussonville...) and sometimes nude: the flesh and skin Moebius strip of the *Grande Odalisque*, the *Turkish Bath*, the sketches of odalisques from Montauban... And at the Centre Pompidou, it is Hans Bellmer (1902-1975) (who as with the Ingres show, collection exigencies have the upper hand over other possibilities: the drawings are not presented with the photographs, which were shown in 1983), one of the most important (somewhat) clandestine travelers of the twentieth century, and a transitional point between Rainer-Maria Rilke and Jeanne de Berg (Catherine Robbe-Grillet), Mandiargues, Kot Jelenski, Georges Perec (Catherine Binet)...via Surrealism. Born in Katowice, Silesia, then under German rule, Bellmer was

fascinated with Lautrec's France, developed in Berlin under the influence of Grosz and Heartfield, and settled in France in 1938. In 1933, with Hitler's ascension to power, Belmer decided to stop "all socially useful work." Anatomy became his fate: "The body is comparable to a sentence which incites you to breakdown its real components in order to rearrange it through a series of endless anagrams."

Anatomy governs desire in two stages which effectively overlap, *metamorphoses* and *anamorphoses*. First, with the famous doll and its "spirals of intimacy," he put forth an alternate libidinal economy which ran counter to the fascist body and the death instinct. (Bellmer was a contemporary of *Ferdynand, Bleu du ciel* [*The Blue Noon*], and *Madness and Civilization*). A sort of desired machine desiring (later he will find this in bondage) where all organs are subject to permutation. Later, *Rose ouverte la nuit* (1941) and the illustrations of Georges Bataille's *Histoire de l'œil* (1946) will lead the way toward the internal-external passage of the body (and from one sex to the other). The woman's genitals *open* and *inform* (in both senses of the term) the world: "Irene's cunt" (wrote Aragon), Edwarda's "old rag and ruin" (wrote Bataille)... to the point of arabesquing, even to the point of sopiness. Wacko Eros. Bellmer's *Little Anatomy of the Physical Unconscious or the Anatomy of the Image*, was conceived in 1941 and published in 1957. As *Self-portrait with Unica Zurn* (1961, p. 206) shows, the eye of the painter was always THE SAME as his companion's genitals (Nora Mitrani, Unica Zurn). During World War II, Bellmer became friendly with Joe Bousquet in Caracassonne; a famous portrait of the poet adorns the cover of Édith de la Heronnière's *Joe Bousquet, une vie à corps perdu* (Albin Michel, 270p., 20, ISBN: 2-226-17088-X).

J.-P.S.

FOSTER Hal

Le Retour du réel, situation actuelle de l'avant-garde

[The Return of the Real; the Avant-garde at the End of the Century, 1996]

[La lettre volée, novembre 2005, 288p., 29, ISBN: 2-87317-218-5.]

- Hal Forster, who teaches at Princeton and is a cofounder of the journal *October*, belongs to an American critical tradition imbued with theoretical questionings of modernism that has psychoanalytical and structuralist underpinnings. *Le retour du réel* is the first French translation of one of Forster's books. *The Return of the Real; the Avant-garde at the End of the Century* first appeared within the context of the Gulf War aftermath and the enduring effects of Reagan and Bush I's conservative policies. The current climate is therefore still favorable for reading a work whose first aim is the "preservation of a critical and pluralistic space from within a controlled and normative culture." For the Francophone reader the work is useful on several grounds. Historically, it traces a genealogy from the 1960s by connecting the neoavant-gardes of that period (Minimalism, Pop Art) to the early twentieth-century avant-gardes (Dada, Constructivism) and continues to the "ethnological" art of the 1990s. The book's weakness is in not going into works in detail. Foster's double retrospective method for formulating critical and artistic approaches makes it possible for him to demonstrate that revisitings in recent art are not simple repetitions. Such returns are prolongations and extensions with particular effects. Foster takes the notion of necessary distance, of "correct perspective," as a guide through each of the matters he treats: the distance between the avant-garde and the neoavant-garde, between artist and institution and between the other and the post-colonial questionings of the 1990s. On the theoretical level, the book provides an opportunity for the French reader to become acquainted with large areas of English-language theoretical thought—which are still unavailable in French (cf., Fredric Jameson's *Post-Modernism or the Cultural Logic off Late Capitalism*, published in 1991...).

O.Mi.

GRENIER Catherine (Éd.)

Los Angeles 1955-1985

[Éditions du Centre Pompidou, March 2006, 382p., 44.90, ISBN: 2-84426-296-1. Also Available in English.]

- Cities are understood as the epicenter of the Modern and in the nineteenth and twentieth centuries, the site of the avant-gardes. National and continent-based understandings of artistic schools have given way to a

metropolitan view of art. The traditional view of the success of American art after World War II as identified with New York is ready for reevaluation in terms of other cities in the United States. In focusing on art from Los Angeles between 1955 and 1985, this show at the Pompidou Center follows upon others devoted to this Californian city, while concentrating on the period of maturation of a now recognizable scene. If an art scene was emerging there outside of New York in the 1950s, the 1980s was the period of professionalization. Between these two periods, Catherine Grenier, the organizer of the show notes that the city's geography contributed to "defining a particular 'mind set' based on Angelino art, and founded on how things function locally, relational networks and esthetic positions which distinguish it from other American artistic scenes." Another contributor, Howard N. Fox, Curator of Contemporary Art at the Los Angeles County Museum, devotes his essay to discerning the particularities of L.A. art as developing in a city-world which is often perceived by the rest of the country as the vanguard site of experimentation. David E. James considers the relationship between artists and film, the city's most famous industry, in a study of independent and experimental film. Most of the book is comprised of an illustrated chronology, where photographs and written excerpts trace the events punctuating the thirty years from the beginning of the Beats in the 1950s to the Watts riots to the meeting of Paul McCarthy and Mike Kelley in 1985: an historiographic form made up of borrowings and citations, which effectively corresponds to L.A.'s postmodern situation.

O.Mi.

PILLET Christophe and RENEAU Olivier

Christophe Pillet

[Bernard Chauveau Éditeur, September 2005, 128p., 40, ISBN: 2-915837-05-8. Limited boxed edition with original pochoir illustrations, 400 numbered copies, 128p., 275, ISBN: 2-915837-06-6.]

- Éditions Bernard Chauveau (www.bernardchauveau-editeur.com) has been producing unusual art book editions since 2002. It favors rare printing methods (pochoir prints for books on Matisse and the Sèvres Manufacture) and uncommon formats while maintaining one foot solidly in the domain of contemporary design. After Jasper Morrison's *Répertoire pour une forme*, the publisher now presents this Christophe Pillet edition. After spending time in the Starck workshop, Pillet (born 1958) has been associated for the past few years with the Milanese group Memphis and since the mid-1990s is counted among the leading French designers. His collaborations include Cappellini (Sunset seat), Cecotti (Agatha chair) and Daum, for Whirlpool. The inventiveness of this book resides in its preference for sketch reproductions and studies over the presentation of finished products. The methodological logic of the text is also unusual. Christophe Pillet speaks in the first person, aided by the journalist Olivier Reneau who dialogued with him and transcribed his words. One follows the trajectory of a designer who recognizes that he belongs to the last generation "to have really felt the breath of modernism, its effects on daily life, its undisputed benefits" and to have been present for the spread of globalization which has become the catchword of the day and in relation to which the "West, as self-proclaimed model" finds itself unprepared for the Asian thrust. With his attention to technique and showing his concern for his objects' materialization and future contexts, over the course of these pages, Pillet reveals the obsessions and concerns of a contemporary designer.

O.Mi.

BALDASSARI

Picasso Dora Maar, il faisait tellement noir

[Picasso Dora Maar, How Dark It Was]

[Flammarion, February 2006, 320p., 40, ISBN: 2-08-011582-0.]

- Pablo Picasso met the young photographer Dora Maar in the fall of 1935 at the Café des Deux Magots. This meeting was an important moment in Picasso's life: on the personal level, his mistress, Marie-Thérèse Walter had just given birth to their daughter Maya. On the professional level, he had just become friendly with the surrealists and began attending Breton's soirées in his apartment on the Rue Fontaine. In fact, Paul Eluard introduced him to Maar. The relationship they soon developed was not simple since Picasso

continued to see Marie-Thérèse. In any event, they showed their work together, for example at the surrealist exhibition at the Charles Rutton Gallery. In 1937 Maar encouraged Picasso to move to the Rue des Grands-Augustins, as she lived quite close by on the Rue Savoie. She introduced him to photography (most likely in a playful manner) as she did a portrait series of him, and then he did the same. From that time until its presentation at the Spanish pavilion at the Universal Exposition, she also worked on a very detailed study of the conception of *Guernica*. It is difficult to say what the extent of their involvement in each other's projects was. Much has been made of Maar's influence on Picasso on the political front, but Picasso's political commitment was limited to some engravings, postcards and other symbolic gestures of *Songes et mensonges de Franco*. We know that he did not accept the position of director of the Prado when the Spanish Republican government offered it to him. On the creative level, Picasso invented his own surrealist vision with his seaside bathers, his poetic and dramatic writings, and in painting several portraits inspired by Dora Maar, at least until 1941. During the Occupation he made some engravings for Buffon's bibliophile press, an edition of which he offered to Maar in 1943 with twenty-two original drawings. Picasso met another woman at the Liberation, Françoise Gillot. Dora Maar disappeared from his existence at the beginning of 1946; a significant page was turned and the spirit of his work changed again.

G.-G.L.

BOBY DE LA CHAPELLE Philippe

Paradis retrouvés, un itinéraire artistique

[Paradise Regained through Art]

[Éd. Cercle d'Art, November 2005, 208p., 47, ISBN: 2-7022-0758-8.]

- The idea behind this book is completely fascinating. The author set out to understand how originary myths have been translated into Western painting. He thus turns to descriptions of earthly Paradise and the portrayal of the myth of Adam and Eve in the work of Tommaso Massaccio and Jan Breughel II. He also takes an interest in another myth, the Golden Age, which became most important in the Renaissance; cf, Lucas Cranach the Elder, among many others. But what interests him most essentially is how artists did not seek to make this heavenly notion into a representation in the classical sense, but into the very aim of painting. A good deal of the author's research focuses on the Impressionists' efforts in this direction. He takes Auguste Renoir's paintings as an example, and particularly *Déjeuner au bord de la rivière* (1879) and the famous *Déjeuner des canotiers* (1880). The pictorial ideal corresponded completely with the ideal of a golden age in everyday life. This is already the case in Édouard Manet's *Déjeuner sur l'herbe* in 1863 and in the sublimation of rural life by Camille Pissarro. This correlation was established in the history of art at the end of the nineteenth century, as much with the Impressionists (particularly Paul Signac) as with Maurice Denis, Gustave Moreau, Paul Ranson, Odilon Redon (to mention only a few) in a more symbolic vein. The author also analyzes more individual situations, such as Van Gogh who is animated by the frenzy of the absolute, Cézanne, and Bonnard who pushes further the totally intimate dimension of this return to the heavenly. And of course the Douanier Rousseau could not be left out of this panorama, given his enchanted forests. It is surprising that Paul Guagin is not considered an important example in this context since no one put as much research and passion into the utopia of the other side of the sea. The weakness of Bobby de la Chapelle's book are its not very well articulated construction and superficiality. Questions are skimmed over rather than being treated in greater depth. This book's effort should thus be considered a first approach with the hope that someone goes more deeply into the topic.

G.-G.L.

DRAGUET Michel

Magritte tout en papier

[Magritte Just Paper]

[Hazan/Fondation Dina-Verny-musée Maillol, March 2006, 240p., 35, ISBN: 2-7541-0085-7.]

- This catalog is the first book to bring together René Magritte's works on paper. Since this is an exhibition catalog, obviously all the productions of the famous artist are not presented. In any event, it is a very good

introduction to his interior universe through gouaches, pencil and collage. The gouaches are usually the beginnings of a painting or even a reiteration, sometimes in different terms, as in the splendid pencil work of 1928 (*Le Soupçon mystérieux*, *L'Aube désarmée*, *Le Couteau-main* and the extraordinary *Lectrice surprise*). They have the freshness of an idea in the process of forming transcribed onto paper with swiftness (Magritte's way of drawing). But they tell us hardly anything about his creative processes. The collages are more interesting: they make use of musical notation as a basic principle—the importance of music for the painter is well known as is the good times he spent around the piano with friends at his home. He made collages of this sort from the 1920s to the 1960s. And another Magritte comes to the surface, not the one who composed scenes with double entendres or twisted linguistic meanings as in *Les Mots et les images* where he painted a pipe along with the legend stipulating “Ceci n'est pas une pipe.” Instead of these repeated approaches, we find cover illustrations for Breton's *Qu'est-ce que le surréalisme?*, pages from the sumptuous review *Minotaure*, drawings for the books of friends, such as Scutenaire and F.T. Mesens and Paul Eluard's *Moralité du sommeil*, and his fabulous commentaries for the *Chants de Maldoror* in 1945. In sum, this book introduces us to less valorized aspects of Magritte's work, a work we tend to limit to a certain number of paintings considered icons of the modern, such as the crowds of anonymous men in bowler hats, suits and dark raincoats, that is images which have been taken up in advertising—the ultimate recompense for an artist who chose advertising as his livelihood.

G.-G.L.

FRÉMON Jean

Gloire des formes

[Glory of Forms]

[P.O.L., October 2005, 576p., 30, ISBN: 2-84682-107-0.]

- Jean Frémon is a writer with an intense attraction to the plastic arts, and the plastic arts play a role in informing his work. No longer content simply attending salons, like Stendhal, Baudelaire, Gautier and Zola, Frémon became a master of the preface. The number of artists he's written about is considerable; from Tapiès to Hockney, Konrad Klapheck to James Brown, Sean Scully to Louise Bourgeois. As he himself points out, these are “occasional writings” (adding that he obviously understands such exercises from a perspective similar to Mallarmé's). While these are certainly commissioned texts, Frémon also shows a predilection for Robert Ryman. He rightly explains that in Ryman there is no drive to be iconoclastic or to blow apart the confines of painting and he develops a fine analysis based on the activity of this painter who has said there is no painting that expresses nothing. Frémon's premier quality is a capacity to build bridges between different periods and different plastic experiences without making pointless parallels. The first part of this collection is comprised of fragments on art, for example, reflections inspired by a Roger van Weyden *Crucifixion*, a Lucio Fontana lacerated canvas, or the punishment of iconoclasts by an iconophile Byzantine emperor; the unfigured and the unfigurable seem to be at the center of his preoccupations. These pages constitute a purposely lacunaed ensemble, subject to the vagaries of emotions, discoveries, readings. What is particularly interesting is their absence of systematics or theoretical ambition: instead, Frémon directly confronts a particular work or problematic, whether he's in front of a Robert Raushcenberg canvas or reading some lines of Jean Genet: in each case he responds to a problem of his own devising rather than accepting some interpretational framework. This makes for a fascinating read that is full of surprises.

G.-G.L.

HEINICH Nathalie

L'Élite artiste. Excellence et singularité en régime démocratique

[The Artistic Elite; Excellence and Particularities in a Democratic Regime]

[Gallimard, “Bibliothèque des sciences humaines” collection, November 2005, 370p., 22.50, ISBN: 2-07-0774929.]

• For some time now Nathalie Heinich's interest has been the artist as social figure or the extra-aesthetic values surrounding a work and the person who made it. One of her first books, on Van Gogh, presents itself as an "anthropological essay of admiration." *L'Élite artiste* is an amplification of that perspective: "we have to break loose from the problem of works which continue to disturb a large portion of the sociology of art in order to take an interest in the question of the values and the representations attaching to artists as subjects." The foreword makes clear that it is a matter not of making a "sociology of art... but a sociology from art." The material of the study is literary as well as critical and descriptive. But it does not inscribe the figure of the artist inside the figure of the writer. Even if a great many novels, novellas and short stories represent painters and sculptors, whether individuals or groups, they all confront their creative work as affirmations of individuality. "The *élite artiste*" covers a vast period (from 1830 to the twentieth century, inclusive), from Balzac's *Chef-d'œuvre inconnu* to texts read only by literary historians, to a long interview with Daniel Buren (*Revue des sciences humaines*, 2004). Three *régimes* (artisanal, professional, vocational) and three polarities (eccentric, committed, privileged) are identified concerning artists. The professional *régime* relates to an academic career (trials, distinctions and nominations via academies or institutes). Having a gift, inspiration, glory and lack of recognition govern the vocational, which is based on the creative particularities of the individual. These *régimes* coexist and oppose one another as one proves more robust than another. How does an elite which owes nothing to birth (aristocracy) form, and how does it do so without forming what Bourdieu called a *noblesse d'État*? Through the vocational *régime*'s making its presence most felt, more because of the political *régime* (democracy) than social contexts. But what do artists constitute or reconstitute? A group or a privileged layer in the democratic *régime*? What nobility was in the Ancien Régime? These questions require long analyses and commentaries, legitimate tribute to the research and production of a proof, to reach the point of asking, "How is inequality founded with justice?" It is not hard to agree with the author that this is an essential question. But it is one thing to reveal and describe a register of inequality in France (Heinich deals solely with the artist's condition in France) and another to provide answers. Answers, asserts Nathalie Heinich are not matter for sociology.

M.E.

HOUSSAIS Laurent

Le Journal de Cézanne

[Cézanne Journal]

[Hazan, "Guide des arts" collection, March 2006, illustrations, 368p., 27, ISBN: 2-7541-0052-0.]

LEBENSZTEJN Jean-Claude

Études cézanniennes

[Cézanne Studies]

[Flammarion, March 2006, illustrations, 92p., 25, ISBN: 2-08-011604-5.]

• These books are extremely different in conception and intended audience. *Le Journal de Cézanne* is a large tome with a careful first-rate layout. Laurent Houssais decided to divide the book into four large periods in the painter's life. With the exception of "Youth in Aix" (1839-1860), Cézanne is followed year by year until his death. The divisions (life, context, work) function sensibly and do not seem forced: a situation, some painting(s) and the most important paintings are indicated and commented upon. Social, political, artistic and intellectual contexts are specified and generalities are mainly avoided. This method leads to a tidy method for presenting and understanding Cézanne, that is, without entering in depth into debates on successes and failure, influences (sustained or handed down) and the artist's posterity. Just as much as Houssais' book assumes a reader who is completely or mostly ignorant of Cézanne so much does *Études cézanniennes* demand that one be informed about the work. The texts here are contributions to discussions among historians of painting. For example, Lebensztjen rejects the "young-old" alternative, arguing that Cézanne offers a combination of memory and imagination more frequently than is recognized. He demonstrates that the "forgotten" source of a "neglected" painting, Cézanne's *Leda and the Swan* is no other than an advertisement from the 1880s for champagne! The term "étude" (or study) rightfully belongs

to the Cézannian vocabulary: in addition to the analogous use by composers of music, it brings together both the future—the painting to come—and a stepping back into interminable preparatory work. And the article on Pissarro and Cézanne is a fine counterpoint to the exhibition that brought the two together at the musée d'Orsay.

M.E.

MALINAUD Sandrine

Bonnard, peintre de l'intime

[Bonnard, Painter of the Intimate]

[Éd. À propos/Michalon, December 2005, illustrations, 64p., 10, ISBN: 2-84186-298-4.]

CLAIR Jean

Bonnard

[Hazan, January 2006, illustrations, 72p., 19, ISBN: 2-7541-0087-3.]

ROQUE Georges

La Stratégie de Bonnard. Couleur, lumière, regard

[Bonard's Strategy: Color, Light, Sight]

[Gallimard, "Art et Artistes" collection, February 2006, illustrations, 272p., 23, ISBN: 2-07-077508-9.]

• *Bonnard* comes from a new collection which, after *Gauguin*, *Monet* and before *Douanier Rousseau*, presents a clear and useful introduction and orientation to Bonard and his work. This reedition of Jean Claire's 1975 text shows that the organizer of the 1984 Bonard show at the Centre Pompidou remains consistent to his views of thirty years ago: i.e., Bonard the painter effectively tricks his viewers; he is not the a painter of hedonism but a painter of false good spirits. Clair makes some unexpected connections here. For instance to Duchamp: both had, as Bonard put it, an "outdated passion" for painting. And for Jean Clair, the seriousness of Bonard's self-portraits connect him to Chardin and thus to the high tradition of French painting. On top of this, in the same way that Proust's solid core beneath the sweetness makes for a great writer, exposing Bonard's hidden hardness reveals the great painter. The three authors agree on the level of the "great painter." But Bonnard is a particular case. His paintings have given rise to opposing judgments by various artists (Picasso, Matisse) and critics. His success is in fact that of an upholder of Impressionist painting, even if the important American critic Clement Greenberg noted the interest of abstract expressionists (Rothko, Newman) in his work... the Bonard enthusiast is a kind of victim to the painter's "strategy." Jean Clair and George Roque seek ways of preventing Bonard from being reductively considered an heir of Impressionism after the Nabi period. While they agree on the relationship between Bonard and decoration (a questioning of the hierarchy between major and minor art, and of the supremacy of easel painting), they part ways over how to get beyond the misconception of the common viewer: Bonard as a painter of instinct who avoids decisiveness. Clair's thesis is that the work should be considered with the aid of nineteenth-century physiological optics as developed by Hermann von Helmholtz. Thus Bonard's painting does not reproduce sensations from nature, motifs or objects, but derives from the artist's visual sense. For Roque, physiological optics do not shed light on the paradoxes and complexity of Bonard's approaches. Decoration is an essential aspect of Roque's analysis of Bonard's relation to motifs and objects. In addition, he reverses the traditional drawing-color relation: here, drawing "is sensation," color "is reasoning." Georges Roque develops an overarching reading from color to view: that an emptiness or a whole take hold of the center of so many of Bonard's paintings, illustrates the painter's own words, "to see everything and nothing at once." With his view on the work, research and arguments, Roque revitalizes insight into "one of the great colorists of the twentieth century."

M. E.

POMARÈDE Vincent, GUÉGAN Stéphane, PRAT Louis-Antoine and BERTIN Éric (Eds.)

Ingres

[Coéd. Gallimard/Musée du Louvre éditions, February 2006, color illustrations, 400p., 39.90, ISBN: 2-07-011843-6.]

GUÉGAN Stéphane

Ingres érotique

[Flammarion, février 2006, illustrations, 96p., 25, ISBN: 2-08-011581-2.]

• At the end of his *Ingres* (1947) Jean Cassou, who pointed out the attention of Cubists and Picasso for Ingres, wrote, “Since Cubism, the posthumous life of Montalbanais is at the highest degree of fecundity.” The general approach of this catalog fits within that perspective initiated by the founder of the Musée d’Art Moderne de la Ville de Paris, and continued in the large 1967 retrospective on the hundred-year anniversary of the painter’s death. Those who put the current exhibition together ask “How think about Ingres’ art?” The first two essays make recourse to the term “modern”: “Ingres and Modern Criticism” and “Conservative Modernism.” Today’s art historians have gotten beyond the Delacroix-Ingres antagonism, as much as the Ingres as admired draughtsman but unappreciated colorist dichotomy. Their approaches renew Ingres’ critical line with the tradition. This reevaluation is more the work of German and English-language historians, who are more numerous here than the French. Anne de Mondenard and Bruno Foucart deal with the use of photography, for the first and the religious corpus within Ingres’ paintings for the second. Both point to his originality, as expositions or expressions of faith are favored over Christ’s suffering. In the end one can’t decide whether Ingres the “true false pagan painter, false true Christian painter” is really a painter of faith. Foucart concludes that his capacity for “celebrating the human and divine concord” can be understood as secular. As for photography, it had no documentary value for Ingres, it was a tool. Anne de Mondenard explains that the painter used photography for his own purposes to get a handle on the intermediate stages of his work. Other contributors provide convincing arguments concerning the difficulties in locking Ingres onto a path of quasi-official, academic art, inspired by antiquity. Ingres insidiously makes his way around this most manifest aspect of his work. Stéphane Guégan, the author of another *Ingres* (Gallimard, “Découvertes” collection), describes a more unseemly painter, particularly in terms of the erotic register hidden in the Musée de Montauban’s archives and its sixteenth-century sources. Beyond this, Guégan shows the tension between desire and pleasure in the representations of the smooth feminine bodies as well as the carnal exuberance of *The Turkish Bath*.

M.E.

VOSS Jan

À la couleur

[Toward Color]

[Mercure de France, “Traits et portraits” collection, February 2006, ill, 136p., 18, ISBN: 2-7152-2613-6.]

• Is this an artist’s book? Yes, at least because it was composed by Jan Voss. Who else could make vignettes, color figurines and other unnamable forms jump from the page between pieces of text like this? What is this book about? It isn’t really about color. Color isn’t in the words or ideas, but in the paintings, the watercolors. And if the title misleads more than it leads that’s because it’s not a matter of getting anywhere. So what does this artist, painter, watercolorist and sculptor who was born seventy years ago in northern Germany (during the Third Reich) and came to Paris at age twenty-four deal with here? One can chance the answer... about his childhood, about his life. Voss returns to conversations and encounters with friends and other artists; they’re sometimes fictionalized, sometimes mischievous and sometimes it is hard to determine their degree of fictionalization. He deals a little with so much, and very little about painting or art of today or yesterday. And yet there is nothing chaotic about the texts written directly in a finely-worked French. They aren’t fragments or aphorisms, but a dreamy and serious wandering, a light and steady biography. It can be considered a fine and discreet propedeutic to the fluid and unpredictable painting of Jan Voss, who always surprises in his capacity for continuity and new beginnings in his work.

M. E.

GRAPHIC NOVELS

GRAPHIC NOVELS

Selected by Jean-Pierre MERCIER

DEBEURME Ludovic

Lucille

[Éd. Futuropolis, January 2006, 512p., black and white, 29, ISBN: 2-75480-051-4.]

• This thick volume is a surprise. We knew Debeurme as a graphic artist influenced by Topor and Edward Gorey, a narrator fascinated, in the Freudian sense, by dreams and the unconscious's appearances. But look here: without denying this impression, he's thrown himself into the lengthy story of a lost adolescent, whose pathos is kept at a distance thanks to its division into short chapters. The drawing, not going for effects or decoration, is almost diagrammatical. White dominates the page where the characters appear with impressive force. The story's base ingredients flirt with cliché and might make you fear the worst: Lucille, a young anorexic who lives alone with her mother, meets the ill-at-ease son of a fisherman who just killed himself. They immediately recognize each other as kindred souls and run away to Italy, where they find work on a large estate. The son of the family who owns it is not immune to Lucille's charm. The expected drama ensues...still, one is carried away by the suspense, doubtless because Debeurme takes the necessary time to establish characters and make the weight of their family legacies felt through their particular discomfort. For example, the portrayal, by successive strokes of psychological revelations, of the heroine's anorexia rings completely true. A sequel is announced at the end of the book.

J.-P. M.

DURBIANO Lucie

Orage et désespoir

[Storm and Despair]

[Gallimard, March 2006, 124p., color, 15.50, ISBN: 2-07-057296-X.]

• No Greek tragedy this book: Storm and Despair are in fact the names of two blossoming young girls who, flanked by a somewhat milquetoast father, come to spend their summer vacation at the seashore. Having made some acquaintances among boys their age, they rotate between boredom, the hesitation of romantic seduction, and the pleasure of mysterious adventures. An island offshore from their resort, said to be the setting for an old tragedy, intrigues and attracts them. They go there to discover its reality is even more surprising than they could have imagined. Here, Lucie Durbiano makes use of traditional fantasy plot structures (we notice she respects all the constraints of the genre) to play the delicate music of adolescent passion with verve, while slipping in quotes from Böcklin, Hergé, and even Hugo Pratt, the tall, dark, and handsome man who seduces the blonder of the sisters, irresistibly suggesting Corto Maltese. The drawings, which we'll call 'faux naïve' for convenience's sake, something like Joann Sfar's (director of the this series), are a big part of the attraction of this captivating and mischievous story.

J.-P. M.

GOT

L'Amateur. tomes I et II

[The Amateur, vols. I and II]

[Éd. Humeurs, April 2006, each volume: 92p., black & white, 20, ISBN: 2-95-19398-6-8 et 2-95-19398-9-2.]

• This two-volume collection of a good part of the stories Got has scattered through numerous graphic novel publications over the years hits like irrefutable proof: Got is not simply the artist of the masterpiece

of political humor in its era, *Le Baron noir* (*The Black Baron*), but also an adept of the short story whose theme is romantic relationships seen mostly from the physical point of view. The sporadic hero of these tales is a young boy sporting a striped sweater and Mickey Mouse ears who enjoys the sexual favors of his accommodating babysitters. On the whole, it's jarring, pungent with extraordinary graphic inventiveness: pen or paintbrush, Got knows how to conceive drawing as the gushing expression of rage, a laugh, discomfort. In this regard, we could call him the "ancestor" of Blutch or Placid. Got owes his lesser-known status to a discretion worthy of more fanfare. Let's hope this double compilation will correct this injustice.

J.-P. M.

GUIBERT Emmanuel

Monographie prématurée

[Premature Monograph]

[Éd. de l'an 2, "Étoiles de l'image" collection, April 2006, 136p., color, 19.50, ISBN: 2-84856-065-7.]

- The title says it all, and Thierry Groensteen confirms it in his introduction: Emmanuel Guibert's career is too short for a book like this not to become obsolete almost immediately. It's delightful, however, that l'an 2 has decided to embark on the project of analyzing this sparkling and astonishingly coherent work. Artist, writer, sometimes even inker, Guibert exercises all the facets of his career with obvious appetite and elation. The public and the critics have justly celebrated the triptych *Photographe* (*Photographer*) and young readers universally adore *Sardine de l'espace* (*Sardine in Outer Space*) and *Ariol*, but the whole of Guibert's creation merits discovery. With intelligence, precision, and no jargon, the monograph's contributors explore Guibert the humorist, the war-obsessed, the sensitive chronicler of childhood, and the "drawing-crazy" man whose vocation dates from his earliest youth and has never wavered. The last piece is by Guibert himself and constitutes a study of what drawing meant to him as a child. Beginning with the first sensory aspects (the smell of felt pens, the noise of the tip on paper) he delicately evokes what "scribbles" meant to his journey and delivers, without seeming to, intelligent reflections on art and the purpose of drawing. Once you've finished this text (which will make its mark), you start to look with an even keener eye at the numerous illustrations of this heartily recommended book.

J.-P. M.

PRUDHOMME David

La Farce de Maître Pathelin

[The Farce of Master Peter Pathelin]

[Éd. de l'an 2, January 2006, 128p., color, 25, ISBN: 2-84856-054-1.]

- David Prudhomme is never where you expect him to be but he's always excellent. Having taken his first steps with historical graphic novels (*Ninon secrète*, six books with story by Cothias, published by Glénat), he next did a comic-fantastic story in black and white (*Port Nawak*, story by Hautot, published by Vents d'ouest), a literary adaptation (*La Tour des miracles* ((*The Miracle Tower*)), Georges Brassens's only novel, with the help of Davodeau), and some reportage (*Voyage au pays des Serbes* ((*Voyage to Serbia*)), with text by Christophe Dabitch), just to mention the major efforts. Once again, he stuns us here with an adaptation of what's considered the oldest play in French theater. The work's square format allows for a fairly elaborate variation in frames, which alternates tall frames, four equal squares, and full pages, depending on the rhythm and abundance of dialogue. The choice to transform the characters into costumed animals, the very limited palette of colors (black, white, gray, and ochre) allow for full appreciation of the this humorous work's non-stop leaps and bounds, of which we retain only a vague scholastic memory. Prudhomme gives it back its luster and formidable efficiency. We become more jubilant with each page.

J.-P. M.

FILM

FILM – BOOKS

Selected by Patrick BRION

BLUMENFELD Samuel

L'homme qui voulait être un prince. Les vies imaginaires de Michal Waszynski

[The Man Who Would Be a Prince; the Imaginary Lives of Michal Waszynski]

[Grasset, March 2006, 288p., 18, ISBN: 2-246-65201-4.]

• Who was Michal Waszynski, born Michal Waks in 1904 in Kovel, Volhynie (part of Poland then, now in the Ukraine)? That is the question Samuel Blumenfeld endeavors to answer in this serious investigation that moves from czarist Russia to Poland to Spain. “Like Sternberg and von Stroheim, he was a typical case of the abandonment of self, as if it were truly too painful to bear his own history he turned his back on it and invented another.” And thus Michal Waks changed his name and forged a new personality. After directing *Dibbuk* in 1937 based on a play by Shalom Anski, probably the best film ever in Yiddish, he concealed his Jewish origins and directed forty films in Poland, before in General Wladislaw Anders’ army, going to Iran, Palestine, Egypt and then to the conquest of Italy. Next, he collaborated on the films *Quo Vadis* and *Roman Holiday*, assisted Joseph L. Mankiewicz on *The Barefoot Contessa*, and eventually became second in command at Bronston, which became like a second Hollywood in Spain—an empire which collapsed symbolically with his death. Waszynski passed himself off as a sort of prince with luxurious tastes, rubbing shoulders with the Duchess of Windsor, the future Juan Carlos and Francoist leaders. He was a fascinating character who seems to have escaped from Orson Welles’ *Mr. Arkadin*. Blumenfeld explains, “His pathology was building palaces one after another and assigning film the mission of rebuilding great past kingdoms.” The book is both the reflection of this many-faceted man, and a portrait of the cosmopolitan film world of the great Hollywood directors of yesteryear, from Nicholas Ray to Anthony Mann, transplanted to Spain. Waszynski is like a hero in a Graham Greene novel. It’s fascinating. P.B.

GARNIER Philippe

Caractères. Moindres lumières à Hollywood

[Hollywood Character Actors]

[Grasset, January 2006, 496p., 21.90, ISBN: 2-246-64601-4.]

• Do you remember Percy Helton, the shady doctor whose hand gets crushed in the drawer in Robert Aldrich’s *Kiss Me Deadly*? If the answer is no—or even if it’s yes!—this book is for you. The book is Philippe Garnier’s trip into the world of Hollywood’s character and second-tier actors, without whom Hollywood movies would not have been what they were. So, here you’ll find Arthur Kennedy, Charles McGraw and Timothy Carey, whom Stanley Kubrick directed, Marie Windsor and all the rest. From time to time Garnier lets himself slip into telling about the difficulties of Gloria Grahame, whose face Lee Marvin scalded with coffee in Fritz Lang’s *The Big Heat*, or Kim Novak in relation to Richard Quine. Some will discover the perfect B-movie director in Joe Newman, and his encounters with Greta Garbo, Buster Keaton, Ernst Lubitsch and Irving Thalberg; or first learn about Tyler Cassidy as he watches over the cemetery he recently purchased, where so many Hollywood stars of the glory days are buried; or Simone Simon revealing a host of problems with Darryl F. Zanuck’s 20th Century Fox... Rather than being a tiresome inventory of second string actors—which would have required several volumes, it is crammed full of ironic as well as nostalgic anecdotes. Through these many personalities it shines a light on a film universe that no longer exists, a universe destroyed by market studies and computer-generated images. P.B.

GAUTEUR Claude and VINCENDEAU Ginette

Jean Gabin. Anatomie d'un mythe

[Jean Gabin, Anatomy of a Myth]

[Nouveau monde, April 2006, 304p., 11, ISBN: 2-847736-164-2.]

•For Pascal Jardin, the screenwriter of *Horse* and *Chat*, Jean Gabin was “the sovereign expression of France in its splendor and contradictions.” And Claude Gautéur points to this characterization in the first part of this book, an historical analysis of the *Belle Epoque* actor. Of his forty-six year career and ninety-five films, Claude Autant-Lara, who was the director of *En Cas de Malheur* (*Love is My Profession*), and *Traversée de Paris* (*Four Bags Full*) stated, “Gabin isn’t even an actor: he’s a personality; which is very different, but is, also, a considerable thing to be.” For Ginette Vincendeau, author of the more thematic and sociological second half of the book, “Gabin represents demonstrable virility and a crisis of masculinity at the same time. Being capable of incarnating both at the same time and convincingly is one of the keys to his myth.” Later she points to the importance of father/daughter relationships in Gabin’s different characters: “By representing the maternal father, Gabin “appropriates” femininity for his own ends.” All these views and interpretations of Gabin’s film personality recall—even if some might be disputed—the exceptional career of the man who was certainly the greatest French actor, the most complete actor as well, who was able to evolve as movies evolved in his country, from *Le Jour se lève* to *Bête humaine*, *Président* and *Grandes familles*—and we do not hesitate to say, with the same extent of genius. As a minister or a drunk, train conductor or grocer, foreign legionnaire or doctor, criminal or lawyer, truck driver or general, in every case he was different and remarkable.

P.B.

KYROU Ado

Le Surréalisme au cinema

[Surrealism in Film]

[Ramsay Cinéma, Septembre 2005, 342p., 35, ISBN: 2-84-114-752.]

• “Film is surrealist in essence” affirms Ado Kyrrou, who brings *King Kong*, *Hellzapoppin!* Buster Keaton, Marlène Dietrich, Betty Boop and Louise Brooks forth for his arguments. About Brooks he writes, “Let believers of any religion go see her films, they will have to agree with me that a singular mystique exists, that of woman and love.” Sometimes undervaluing Fritz Lang, particularly *Spies* and *Metropolis*, he is long on praise for Luis Buñuel (the book’s longest chapter), seeing the director of *Un Chien Andalou* and *The Exterminating Angel* as the quintessential surrealist director. “Buñuel’s first and last films are objects which explode in the hands of our enemies.” The author takes the opportunity to fulminate against two of his bêtes noires, Bresson and Cocteau... This reissue of a classic of film literature is required reading, as Kyrrou’s culture, his biases, passions and enthusiasm haven’t aged a bit. It is as pleasurable as always to read Kyrrou writing about Frank Borzage’s *The River* or *Peter Ibbetson*, sweeping away conventional thought without ever giving in to the tics of an erudite approach. At a time when many people seem to believe that film was born in the 1970s, a work like this shows us what an encyclopedic interest in all periods and directors can produce. Kyrrou gets in the last word with, “Film sees what the human eye cannot reach.” And if that were true...?

P.B.

LARDOUX Xavier

Le Cinéma de Benoît Jacquot

[Benoît Jacquot’s Films]

[Éditions PC, March 2006, 206p., 34, ISBN: 2-9112683-53-X.]

• Writing about Benoît Jacquot’s films, Isabelle Hupert notes in the preface, “Each of them, in one way or another, and paradoxically often through female characters, is a self-portrait, a renewed attempt to reveal a mystery that is staring us in the face.” Following this is a long interview where the filmmaker recalls his

encounters with Jacques Lacan, Marguerite Duras, François Truffaut and Fritz Lang's *Moonfleet*. Xavier Lardoux then studies each of Jacquot's films letting his collaborators and actors speak. The importance of the range of actresses he has worked with becomes apparent: Dominique Sanda, Judith Godrèche, Sandrine Kiberlain, Isild Le Besco, Isabelle Adjani, Isabelle Huppert, and Virginie Ledoyen. From *Tosca* to a documentary on Louis-René des Forêts, from *la Place Royale* to *Adolphe*, in projects for television or film, Benoît Jacquot's work is exceptionally rigorous, and the texts and images in this book make that amply clear. While sometimes considered disconcerting, Lardoux brings out the work's great coherence. Benoît Jacquot interrogates the history of film: "Paradoxically, if cinema was a young art, it very soon ceased to be and is probably now the oldest art form there is." He is also attached to the relationships between film and psychoanalysis. Xavier Lardoux interviews Jacquot with great intelligence; he's both a collaborator and an observer in the process and the book is a fine piece of editorial work.

P.B.

FILM – DVDs

Selected by Patrick BRION

RENOIR Jean

Une partie de campagne

[A Day in the Country]

[Studio Canal, September 2005, 2 DVD, 200 min, 33, EDV 29.]

- André Bazin rightfully called this never-completed medium-length film "a loving dialog between Jean Renoir and nature, a sometime playful, sometimes serious conversation where Maupassant is only present as a viewer." While it is fashionable to make perhaps too hasty connections between the work of Jean Renoir and his father, Auguste, *Une partie de campagne* (*A Day in the Country*), like *Toni* and *French Cancan*, is a fine reflection on the relationship between humans and nature. This two-DVD set includes documentation on the making of the film comprised of shots and takes that were miraculously rediscovered at the Cinémathèque Française in the archives of Pierre Braunberger, the film's producer. Diving into the production of a film dating back seventy years is particularly interesting as one witnesses the director's perfectionism, his friendly rapport with the actors, and his natural way of getting what he wanted without antagonism. Watching *Une partie de campagne* brings back images of Sylvia Bataille on a swing, the kiss between Sylvia Bataille and Georges d'Arnoux and Jacques B. Brunius' special attitude. The film was never completed due to a combination of financial and meteorological difficulties. It was edited in 1946 without Renoir's participation, and shipped off to the United States. Renoir's legendary good-natured perfectly combines with Maupassant's naturalism and its social criticism is evident throughout the tragic story. Among the DVDs many features, you will find the producer, Pierre Braunberger recount the ups and downs in making a film he had considered a spotlight for Sylvia Bataille, and Jean Renoir speaking in delicious bad faith in recommending plagiarism, saying history is irrelevant and that all that mattered to him was his salary...

P.B.

ROHMER Éric

Six contes moraux

[Six Moral Tales]

[GCTHV, November 2005, 5 DVD, 600 min., 99, EDV 701.]

- This boxed set includes *La Boulangère de Monceau* (*The Girl at the Monceau Bakery*), *La Carrière de Suzanne* (*Suzanne's Career*), *Ma nuit chez Maud* (*My Night at Maud's*), *La Collectionneuse* (*The Collector*), *Le Genou de Claire* (*Claire's Knee*) and *L'Amour l'après-midi* (*Chloe in the Afternoon*), in other words, the first part of Rohmer's career. Seeing these films again, one first of all admires the inimitable style of a director who deals with the most important aspects of existence without seeming to cling to them. The speech of his interpreters—you can see the young Fabrice Lucchini in *Claire's Knee*—and

the quality of the dialogs and the direction result from commendable work which is as fascinating at the time as it is now. Haydée Politoff and Laurence de Monaghan, Jean-Louis Trintignant and Jean-Claude Brial, Françoise Fabian and Michèle Girardon are therefore the fascinating interpreters of ironic sometimes bitter and very serious human dramas. Thus *The Girl at the Monceau Bakery*, which dates to 1962 is a veritable marvel, as are most of the shorter films also included, such as *Véronique et son cancre* with Nicole Berger (1958) and *La Cambrure* (1999), where the always latent eroticism in Rohmer films is more merry than usual. Rohmer rejected the commercial path taken by some of his *Nouvelle Vague* colleagues and as the most dazzling theoretician of the group, he managed to produce an oeuvre of exemplary rigor. This set of DVDs offers the proof, with supreme elegance.

P. B.

YOUNG READERS

PICTURE BOOKS

Selected by IBBY-France and LA JOIE PAR LES LIVRES

BRUN-COSME Nadine and TALLEC Olivier (illustrations)

Grand loup et petit loup

[Big Wolf and Little Wolf]

[Flammarion, “Les albums du Père Castor” collection, October 2005, 32p., 13, ISBN: 978-2-08162674-8.]

• A large and scraggy wolf with a long pointy nose lived alone near a tree on a hill. One day, a strange little blue wolf arrived. This is the story of the long process through which the solitary old wolf accepts the young newcomer. The text relates events and changes in sentiment in plain language, from fear to mistrust to, gradually, missing and being happy to be together. The illustrations are handsome and evolve in color and composition along with the story. A very beautiful book.

Age four and up

I.-F.

CALI Davide and GUETTIER Bénédicte

Si je fusse une grenouille

[If I Would Have Been a Frog]

[Sarbacane Editions, May 2006, 40p., 16.50, ISBN: 2-84865-106-7.]

• In this tall book, the frog the narrator dreams of being exhibits all the pleasures he enjoys at the bottom of each page in a simple, charming, and humorous text that backs up the pretty, if often stretched, use of the conditional past tense. The bulk of each page is free for Bénédicte Guettier’s minimalist, thick black line drawings encircling colors with all the freshness of the pond. The expressions and poses of the frogs express an irrepressible urge for happiness. Oh, if I *would have been* a frog!

Age three and up

I.-F.

DORÉMUS Gaëtan

Il fait nuit

[It’s Dark Out]

[Le Seuil Jeunesse, October 2005, 20p., 9, ISBN: 2-02-061518-5.]

• It’s dark out. The two little boys’ room is filled with darkness and one of them admits he’s afraid. A charming dialog ensues which, little by little, tames the landscape of the city night: houses, sky, stars, passersby, trees, and the moon that shines thanks to the darkness. Finally the child will declare: “Okay, I like the dark, but only when it’s got the moon!” The nocturnal landscape appears on one double page to the next, like a black frieze on white ground. Little by little, the dark gains ground. A textural play reveals details through matte and shiny black: night isn’t so dark after all!

Age two-three and up

I.-F.

MALTE Marcus and SAILLARD Rémi (illustrations)

Le Chapeau. Et c’est toujours la même histoire

[Hat: the Same Old Story]

[Syros Jeunesse, February 2006, 32p., 13.50, ISBN: 2-7485-0415-1.]

- Hats catch the wind; it's as simple as that, and their fights can provide themes for numerous stories. The one told in this picture book is particularly remarkable for its poetry, music, and rhythm. Hat will meet frog, fish, and then fisherman whom it will make want to change. Then the wind will begin to blow again. The engraving illustrations go with the text magnificently, each page creating a different ambiance by the spectra of colors and compositions used. An original and very well-done book.

Age five and up

I.-F.

PRINCE April Jones and ROCA François

21 éléphants sur le pont de Brooklyn

[21 Elephants and Still Standing]

[Albin Michel Jeunesse, March 2006, 32p., 13.90, ISBN: 2-226-16836-2.]

- Maybe I'm deviating from the rule, for the author of this book is American; but the book would not be such a jewel without François Roca's illustrations. A one kilometer-log bridge was about to connect Manhattan to Brooklyn. The work had been done with passion all along, but doubts remained. How could such a long bridge stay up? Phineas T. Barnum decided to take on the challenge. He organized a big parade and directed, with himself at the head, his 21 elephants onto the bridge. Jumbo, at seven tons, ended the march. This text lets the suspense mount and, like the crowd attending this extraordinary event, the reader holds his breath. The superb illustrations, with their marvelously lit dark colors, restore all the atmosphere of the era and give an enormous and fairylike space that lives up to the greatness of this extraordinary bridge.

Age seven and up

I.-F.

SARA

Éléphants

[Elephants]

[Thierry Magnier, April 2006, 24p., 17, ISBN: 978-2-84420-449-X.]

- Sara's bestiary now includes elephants and, with them, a new palette of colors to evoke the savanna and its great trees: gray-greens both light and dark, a dark blue, a very red light red. The elephants are cut, or rather torn, out of rough kraft-colored paper whose visible fibers give a handsome thickness blending strength and softness. The elephant child gets separated from its mother and is attacked by three terrible red beasts—red like danger and blood. Fortunately, the big elephants are not far, and their charge makes the predators flee. The pictures are superbly composed, creating the strong dramatic tension of this handsome tale without text.

Age three and up

I.-F.

TALES

Selected by IBBY-France and LA JOIE PAR LES LIVRES

ACEVAL Nora and USDIN Elene (illustrations)

Contes du Djebel Amour

[Djebel Amour's Stories]

[Éd. du Seuil, February 2006, 152p., 16, ISBN: 2-058542-1.]

- Stories travel. Thus Djebel Amour's, in southwestern Algeria, were told to the author by his grandmother in the family tent, in Arabic. Their history includes transport by caravan. Today, Nora Aceval retells them in French and her tales take us to the dunes, the oasis, the villages; take us to meet some jealous characters, ogres, a little girl looking for her brothers, a serpent with seven heads, families, lovers, life and

death. One reads these beautiful stories with great pleasure and a wish to read out loud, in a tent or otherwise. The illustrations are really not up to snuff. A shame!

Age seven and up

I.-F.

LECHERMEIER Philippe and GASTAUT Charlotte (illustrations)

Ce qu'il y avait sur l'image

[Following from a Picture]

[Thierry Magnier, September 2005, 34p., 18, ISBN: 2-84420-384-1.]

- This large, handsome book takes us to the Orient of the Arabian Nights. The text is on the right-hand page, in beautiful and serious writing. The lovely, colorful illustrations take their inspiration from oriental miniatures, juxtaposing numerous decorative motifs and mixing in figures without perspective, often in profile, fixed in handsome poses. This is the story of a poor little peddler who decides to buy some pictures he finds beautiful and then resell them in faraway villages. Among the images, there is the portrait of a woman so beautiful he falls in love with her. He learns that she's the Sultan's daughter, and destiny will place the beauty in his path—a path filled with obstacles, of course, but all ends happily.

Age seven and up

I.-F.

SAINT CHAMAS Emmanuelle de and Benoît de, and KERNER Emmanuel (illustrations)

Sagesses et malices des anges et des pauvres diables

[Wisdom and Malice of Angels and Poor Devils]

[Albin Michel Jeunesse, "Sagesses et malices" collection, February 2006, 166p., 12.50, ISBN: 2-226-17008-1.]

- "A saint who's sorry is a sorry saint," is Saint François de Salles' remark, pointed to by the authors of this collection of seventy-one very short stories at the beginning of their preface. We would have thought the Christian tradition, in *The Golden Legend*, miracles, medieval fables and the oral tradition held stories so full of spirit, amusement, good sense and wisdom. They have the tone of old peasant stories, but the heroes are angels, minor devils, worthy curates and their parishioners, saints, or God himself.

Age ten and up

I.-F.

NOVELS

Selected by IBBY-France and LA JOIE PAR LES LIVRES

AUDREN

Le poisson qui souriait

[The Fish that Smiled]

[L'École des loisirs, "Neuf" collection, March 2006, 86p., 8, ISBN: 2-211-082-47-5.]

- Logan loved René, his goldfish who smiled all the time. But one day, returning from school, he found the bowl empty. There was no question of replacing him, as his mother proposed; René is unique and thus irreplaceable, and he's just gone away for a bit. He'll come back, maybe with a funny lady accomplice, also dressed in pink and saying mysterious things. The child closes himself off in sadness, but also in his overflowing imagination, which is well-rendered by a first-person text filled with good humor. The numerous dialogues allow one to imagine the scenes as if one were there. And Logan, "with his young despair," continues to grow.

I.-F

COUSSEAU Alex

Soleil métallique

[Metallic Sun]

[Éditions du Rouergue, “DoAdo” collection, January 2006, 188p., 9, ISBN: 2-84156-718-4.]

• Giving each of this story’s protagonists a turn, each with his own concerns, Alex Cousseau succeeds in constructing a dense and tense story. The motor is counting time, counting from the day when the mother, imprisoned for theft, will be freed. We see daily life, visits to the prison, and also new meetings and what they bring to a life moving forward, punctuating this time which takes a more serious and pressing turn when the mother decides to go on a hunger strike until she is freed. Each tries to progress in his own way; it’s like life, serious and light. This novel is poignant but full of tenderness.

Age twelve and up

I.-F.

HAMMER Béatrice

Le Quatuor de Mélodie

[Melody’s Quartet]

[Pocket Jeunesse, “Les romans des légendes” collection, January 2006, 168p., 6.20, ISBN: 2-266-15447-8.]

• It’s at the age of three that the love story between Léna and the violin began. In the street, a young violinist plays, the little girl listens, transfixed. Melody notices her and comes to introduce her to Gustave, his big violin “who” needs to be given many notes to keep going. Léna thus grows up having to feed notes to ever bigger and bigger violins. And even if this apprenticeship is sometimes difficult, it’s music that allows her to surmount life’s difficulties—her mother’s death, her father’s affairs...

It’s music, too, that will cause her to encounter true love.

I.-F.

VIGNAL Hélène and OFFREDO Éva (illustrations)

Les Rois du monde

[Kings of the World]

[Éditions du Rouergue, “Zig zag” collection, February 2006, 74p., 6, ISBN: 2-84156-714-1.]

• Romuald the narrator undertakes a perilous voyage with his mother, his elder sister Jessica, his little brother, and his little sister, still in her stroller: two TGVs with a station change in Paris and then another train. This takes them from Lille, where they live, to a campground in Sables d’Olonne for their first family vacation arranged by Social Services. Nervousness, concern with not getting lost in the anonymous crowd, with being noticed, looked at—and also solidarity and humor blend together in this tale, written from the child’s perspective so that the whole family becomes in the end, as the sun sets over a beach, “kings of the world.” The text is blended with beautiful illustrations that are at once poetic and humorous.

Age eight and up

I.-F.

NON-FICTION

Selected by IBBY-France and LA JOIE PAR LES LIVRES

BADINTER Elisabeth and DUHÈME Jacqueline (illustrations)

Les Passions d’Émilie

[Emily’s Passions]

[Gallimard Jeunesse, March 2006, 48p., 12.50, ISBN: 2-07-057332-X.]

• Two women of purpose blend their talents to retell the life of the Marquise du Châtelet, France’s first woman of science. An exceptional life for the era—she was born in 1706—when educating women was considered useless. Gifted with great intelligence, a strong and passionate character as much in her

research as in her personal life—she was Voltaire’s lover and muse—the life of this amazingly “free” woman came to an end with the birth of her third child. She was 43 years old.

Age ten and up

I.-F.

BENLAKHEL Nadia and BONTÉ Thérèse

L’Alimentation

[Food]

[Milan Jeunesse, “Agir pour ma planète” collection, September 2005, 32p., 6, ISBN: 2-7459-1921-0.]

- Here is a little booklet which takes inspiration from press layouts. It has a brightly colored cover, a chapter each double page with the subject introduced by a short text, then bullet points of supplementary information are distributed throughout. There are also suggested activities. The tone is activist and questions intensive agriculture, the use of GMOs, the “overpackaging of products,” etc. The illustrator adds liveliness to the remarks with a humoristic style reminiscent of caricature.

Age nine and up

I.-F.

CURTIL Sophie

Le Musée en 10 couleurs. 10 œuvres des collections du musée national d’Art moderne de Paris

[The Museum in Ten Colors: Ten Works from the Collections of the National Museum of Modern Art in Paris]

[Milan jeunesse/Éd. du Centre Pompidou, March 2006, 60p., 9.90, ISBN: 2-7459-2144-4.]

- The author of this pretty little square book pays homage to Tana Hoban, to whom she dedicates this work: she uses the principle that this *grande dame* of the children’s photo book used in *Regarde bien*. The author uses six pages for each color. On the first, at left, the word, and then the color taking up the whole page with a round cutout through which one can glimpse a bit of the work. When you turn the page, the cutout frames the word and, on the right, we see a close-up; turning again, the monochromatic work is finally unveiled on the right, and on the left a short text makes a poetic comparison of first the title and then its author and technical characteristics. Thus Jean-Pierre Raynaud’s “Pot doré” (Golden Pot) is “sparkling, inaccessible as an Egyptian god.” The device of gradual discovery heightens sensitivity to color and awakens the gaze. What a great initiation to contemporary art!

Age six and up

I.-F.

KONATÉ Moussa and ZOROMÉ Aly

Tombouctou

[Timbuktu]

[Le Figuier, “Voyage Jeunesse” collection, 38p., 12, ISBN: 2-84258-096-6.]

- Figuier editions begins this nonfiction collection offering trips to magnificent places full of history with Mali, its country of origin. They publish simultaneously a book on Timbuktu, a book on the Dogon region, and another on the city of Djenné. Located on the banks of the Niger river, the city has always been a place of trade and commerce. Caravans stopped there after crossing the desert. We visit the city and see its inhabitants, artisans, and festivals through short and simple text passages and beautiful, big illustrations that are full of color, life, and detail.

Age six and up

MICHEL François and ROBIN (illustrations)

La Géologie à petits pas

[Geology Baby Steps]

[Actes Sud Junior, “À petits pas” collection, October 2005, 78p., 12, ISBN: 2-7427-5703-1.]

- Nature is filled with rocks. They make up the earth's crust and are formed differently according to their nature and by the earth's movements and erosion. There are many different kinds of rocks and some are beautiful, such as crystals and fossils. They are classed in two primary categories: sedimentary rocks, like sand, clay, or limestone, and those of deeper origin that come from volcanic magma in fusion with rocks in the center of the earth. The explanations are clear and rely largely on observing nature. The numerous illustrations are amusing and informative, contribute to this volume's success.

Age nine and up

I.-F.

TRACQUI Valérie, CHARLES Benoît (illustrations) and LABARRE Amandine (illustrations)

Les Loups

[Wolves]

[Milan Jeunesse, "C'est ma passion", collection, October 2005, 70p., 14, ISBN: 2-7459-1903-2.]

- With this book on wolves and a book on horses, Milan inaugurates a new collection of animal nonfiction with their usual skillustrations. The collection is designed for children older than their "patte à patte" collection, with slightly longer text, more information, and similarly superb photo illustrations. The book is divided into four parts: "All the Facts" on the subject, such as the wolf's extraordinary howl or its sense of smell, pack life, special cries and yelps; "Dream," with a beautiful photo collection, "Recognize" the different species of the canine family, and finally "Meet" to get a better understanding of the complex relationship between man and wolf.

It goes without saying that this volume advocates for the protection of the species and thus for the preservation of the wolf in regions where it has been reintroduced.

Age nine and up

I.-F.

LITERATURE

BIOGRAPHIES, ESSAYS and CRITICISM

Selected by Marc BLANCHET, Boniface MONGO M'BOUSSA, François de SAINT-CHÉRON and Jean-Pierre SALGAS

FIALKIEWICZ-SAIGNES Anna

Stanislaw Ignacy Witkiewicz et le modernisme européen

[Stanislaw Ignacy Witkiewicz and European Modernism]

[Les ELLUG, April 2006, 282p., 24, ISBN: 2-84310-073-9.]

• In 2004 we witnessed the end of a divided Europe, like there was an end to a divided Poland (“Poland, which is nowhere,” as the beginning of Alfred Jarry’s *Ubu* puts it) in 1918. Witkiewicz, “Poland’s manifold genius,” as novelist and dramaturge, was translated just about completely by Alain Van Crugten in the 1970s, his plastic work was shown at the Centre Pompidou’s *Présences polonaises* in 1983, and then he was buried again to the bins of discount sellers. His destiny was not comparable to the two other “musketeers of the Polish avant-garde,” (as Witold Gombrowicz put it in the preface to the German edition of *Nienasycenie* [*Insatiability*, 1977] in 1967) Gombrowicz himself and Bruno Schulz. When he committed suicide between the German rock and the Soviet hard place Witkiewicz had written four erotico-politico metaphysical novels, characterized as between “portraits of the artist and philosopher’s novels”: *The 622 Downfalls of Bongo* (an unpublished work of youth-1911, see the *Witkiewicz Reader*), *Farewell to Autumn* (1927, see the *Witkiewicz Reader*) *Insatiability* (1930), and *Jedyne wyscicie* [*The Only Way Out*], which he never completed. What is the focus of Anna Falkiewicz-Saignes’s study (the second after Alain Van Crugten’s on the theater)? She reintegrates Witkiewicz into the history of the European novel (in other words, she extricates him from Polish nationalism and general ignorance): Marcel Proust, Robert Musil, Thomas Mann, Virginia Woolf. She recalls the inspiration he took from Ernst Mack (Witkiewicz saw himself more and more as a philosopher). This is an important book—despite its concessions to a certain Polish academic perspective: the debate on modernism; despite the minor presence of Witkiewicz the artist: he abandoned Pure Form in painting at the same time he abandoned the theater, in the early 1920s; the creation of the “portrait factory” is parallel to the shift to the novel and his ragtag aesthetic.

J.-P.S.

FUMAROLI Marc

Exercices de lecture. De Rabelais à Paul Valéry

[Reading Exercises; From Rabelais to Paul Valéry]

[Gallimard, “Bibliothèque des idées” collection, March 2006, 778p., 35, ISBN: 2-07-072985-0.]

• There are—at least—two Marc Fumarolis, the gigantic historian of literature and the arts (*L’École du silence*, *La Diplomatie de l’esprit*, *Chateaubriand*, *Poésie et terreur*) who is a professor at the Collège de France, and the pamphleteering reactionary, even paleo-reactionary (*L’État culturel*)—to distinguish him from the ideologues from the left grouped together by Daniel Lindenberg. Often one is covering for the other; here in the preface he takes gibes, among others, at the “singular couple of sublimely screwy spiders” Georges Bataille and Maurice Blanchot, “yogis who left the power to an administrative commissioner named Sartre.” *Reading Exercises*: the title of this collection of scholarly studies signals Ignacio Loyolas *Spiritual Exercises* as much as it nods toward Montaigne via the Latin translation of essays with “exercitia,” even as student exercises. The central point of the book concerns “the function of literature in France as a site of civilization between individuals covetous of their individuality, a function which put it in competition with its mother and rival, the church and the Christian religion.” From Rabelais (beaten out by Jacques Amyot) to Paul Valéry, there is a curve going from consecration to desacralization of the writer

(this book should also be read against Paul Benichou's, which Fumaroli would call Romanticism). There are three sections running from the sixteenth century to World War II (I would say, from the beginning to the end of the "death of God"): the first begins with Jacques Amyot, the Goncourts are at the center of the third. At the very center of this true counter-history of French literature (the "literary country") is Chateaubriand and more precisely the paradoxical *René*: one of the sources of Huysmans's *À rebours*, itself "mother-stock of an overabundant anti-modern literary modernity which is today dissolved into and concealed behind media and advertising 'culture' by-products." (The study on Huysmans clinches the intense pleasure this enormous book provides—which does not preclude, when the second Fumaroli wins out over the first, complete disagreement...)

J.-P.S.

KAVWAHIREHI Kasereka

V.Y. Mudimbe et la ré-invention de l'Afrique. Poétique et politique de la décolonisation des sciences humaines

[V. Y. Mudimbe and the Reinvention of Africa; Poetics and Politics of the Decolonization of the Human Sciences]

[Rodopi, "Francopolyphonies" collection, February 2006, 422p., 85, ISBN: 90-420-1839-9.]

- V.Y. Mudimbe is an essential figure in African thought, and currently is one of the major Francophone intellectuals studied in American academe. He was a professor at the University of Lubumbashi, and fled Mobutu's Zaire under incredible circumstances. He was nominated to the Central Committee of the sole Zaire political party, politely declined and settled in the United States in the 1980s. In 1988 he published *The Invention of Africa*, which clinched his international influence. Since then he has been at the center of debates on contemporary Africa. And this book by Kasereka Kavwahirehi, a professor of Francophone Literature at the University of Ottawa, fits into that perspective.

Kasereka Kavwahirehi takes off from Bernard Mouralis' hypothesis (1993), according to which Mudimbe's work can be qualified as a writing of the body to the extent that it is articulated through the history of a body with its passions and interior breaks, and it extends the body, taking this triad as a base: Body-Words-World. This concept of the body, taken from the phenomenological tradition, enables an analysis of the entirety of Mudimbe's writing (novels, poetry and essays). For the first time Mudimbe's literary and scholarly, Francophone and Anglophone, work is approached according to these organic connections. This approach enables Kasereka Kavwahirehi to follow the writer and thinker in his nomadism and (territorial, linguistic, genre, and discipline) boundary crossings, which, according to Kavwahireh, provides Mudimbe with excellent means for avoiding the traps of Afrocentrism and Eurocentrism; which explains the title.

Proceeding by considering fruitful parallels between Mudimbe's and the works of Glissant and Said, and Mudimbe's stubborn refusal to choose between a discourse of the law ("scientific," scholarly) and desire (fiction), Kasereka Kavwahirehi concludes that the putting into question of traditional orders of discourse which traverses Mudimbe's intellectual production amounts to a quest for an "other" language in which to invent the new order of African discourse.

B.M.M.

LARBAUD Valéry

Notes pour servir à ma biographie (an uneventful one)

[Notes for my (Uneventful) Biography]

[Éd. Claire Paulhan, April 2006, 110p., 20, ISBN 2-912222-24-9.]

LARBAUD Valéry and RIVIÈRE Jacques

Correspondance 1912-1924. Le Bénédictin et l'Homme de barre

[Éd. Claire Paulhan, February 2006, 270p., 30, ISBN 2-912222-23-0.]

- There were one hundred nine letters exchanged between Valéry Larbaud (1881-1957) and Jacques Rivière (1886-1995), the first a great discoverer of foreign literature (Samuel Butler, William Beckford, Thomas

Hardy, Ramon Gomez de la Serna and, of course, James Joyce) and Saint-John Perse, the second a ready ear for all sorts of ideas, soliciting, encouraging, counseling, waiting... The first a traveling “Benedictine” in a constant state of physical fragility, the second trying to constitute, via the NRF, an intellectual community rich in contradictions and exchanges, a “helmsman,” whose multiple editing obligations required rigorousness, and even strategies, which his collaborators both appreciated and had things to say about. This intense and sometimes furtive correspondence shows two curious minds forever in search of an always renewed and renewable enthusiasm. Larbaud proposed and promised, and Rivière suggested and studied. Their mutual esteem turned into friendship and their research turned into publications as books or in reviews. Françoise Lioure’s work here must be hailed; the preface alone is a fine combination of a study of and an elucidation on these letters.

Éditions Claire Paulhan (as always, with a sumptuous layout) has simultaneously published something from Larbaud that the world hasn’t seen before. It’s a revelatory piece originally aimed for publication in a review, while its autobiographical interrogations were also written with an eventual larger work in mind. It was a response to a request by Maurice Martin du Gard, the editor of *Nouvelles littéraires*: “I would like to know about one of your days, in detail.” Valéry Larbaud responded with the elegance which characterized his life, a passion for reading and writing and the combination of the two: translation, via poor health and an intense love of travel, of a pursuit of a place to calm the pain and fertilize the mind.

M.B.

REY Pierre-Louis

Camus. L’homme révolté

[Camus Revolted]

[Gallimard, “Découvertes” collection, April 2006, 128p., 13.10, ISBN: 2-07-031828-1.]

- While it is stimulating and abounding with information, Pierre-Louis Rey’s *Camus* also imparts the author’s deep sympathy for his subject. We find the principal, more or less well-known, contours of Albert Camus’ life and work combined with little known events, sometimes even anecdotes, which are necessary for reconstructing the atmosphere as well as successfully evoking the person. For example, there is his uncle Gustave, “an established butcher in better neighborhoods,” whose extensive book collection enabled young Albert to discover Balzac, Dumas, Jules Verne, Malraux, Gide and many others. Later, we see Camus calling his twins, Catherine and Jean, “Mandarin” and “Soldier.” On another level, one doesn’t often think about the importance of Spain in Camus’ life; Pierre-Louis Rey reminds us of his mother’s Spanish origins, his first play (a collaborative effort), *Revolt in Asturias*, and his love for Maria Casarès.

In his forties, Camus is presented as “wounded by the low blows of his friends on the Left, feeling some guilt about his inveterate Don-Juanism,” and detesting the “righteous” image people attributed to him. Rey writes, “*The Fall* was written out of this combination of suffering.” And if it is true that the character Clamence is an image of Camus, then the young woman the former “couldn’t manage to support was called Francine” [Camus’ wife]... A sort of illustration of these lines is provided in a fine photograph of the writer in the train which took him to Sweden to receive the Noble Prize; it shows a serious face marked with the melancholy he writes about at the time in his *Notebooks*.

The pain Camus feels about Algeria is given nuanced treatment. “To those who thought ‘the brother should die before his principles,’ he declared he was not of their ilk,” writes Roy. To which Albert Memmi seems to have replied, “If one is in unconditional solidarity with one’s own, one is a traitor to justice.”

In an article (reproduced in a “Remembrances and Documents” section of the book) inspired by Camus’ death—and with which he broke several years’ silence concerning his old friend—Sartre pays this homage to him: “By his strongly-held refusals and in the midst of our time, he reaffirmed, against Machiavellians and the golden calf of realism, the existence of moral feats.” Upon finishing the book one has to consider, with Pierre-Louis Rey, how “in our time when politics has become a matter of everyday ‘killers,’ Camus seems ever further from us. But how we miss him.”

F. S.-C.

GENERAL LITERATURE

Selected by Marc BLANCHET, Yves di MANNO, Gérard-Georges LEMAIRE, Aurélien MASSON, Boniface MONGO M'BOUSSA, François de SAINT-CHÉRON and Jean-Pierre SALGAS

La Quinzaine littéraire n°919, spécial 40 ans

[16-31 mars 2006, 48p., 4, ISSN: 0048-6493.]

NADEAU Maurice

Journal en public

[La Quinzaine littéraire/Maurice Nadeau, février 2006, 320p., 20, ISBN: 2-86231-196-X.]

• “My life is as a reader, mainly, and a critic occasionally...” The title is borrowed from Elio Vittorini (*Diario in publico*) and it functions as a third volume after *Grace leur soit rendues* (the memoirs of the editor of *Lettres Nouvelles*, which he founded in 1953, and his time at the publishers Julliard then Denoël), and *Serviteur!* (critical articles published in *Critique*, which he first joined under Pascal Pia in 1946 and came to be the editor of). This *Journal* begins in 1997: the *Quinzaine Littéraire*, which he founded, turned thirty. It seemed like it might disband and Le Pen was the *Restauration-Spectacle* comeback in literature (the Houellebecq years, exactly between *Extension de domain de la lutte*, published by Nadeau, and *Les Particules élémentaires*; and *Journal* itself finishes with a reading of *La Possibilité d'une île*). The pleasure of this excellent book comes from its dealing with this, that and everything in the surprising flow of publications by the great *untalkative* Maurice *sous* Nadeau. One encounters his primary touching points: Pascal Pia, as much a Master as Trotsky (one anecdote: Alfred Rosmer's giving him a rare Mallarmé edition); Gustave Flaubert (to whom he came through Sade and) from whom he borrows his ethic; surrealism and Maurice Blanchot. And his great passions: Claudio Magris (“we embrace”), Annie Le Brun, Daniel Bensaid, Enrique Vila-Matas... The “write man” first defines himself as a kind of anti-Jean-François Revel, on another level by his hatred of Aragon, and as a voice in the line of prose which extends from Montaigne to Paul Léautaud via Stendhal (p. 82, Nadau confesses “getting a hard-on from La Bruyère”). “Reader, please excuse me, my role here is survivor”: flashbacks are the other great joy in decisive pages on Céline, Larbaud, Guilloux, Koestler, Beckett, Des Forets, Naville, Mascolo, Rousset, and Maspero—pages which *make history*, or revive it (Robert Carlier, the founder of the Club Français du Livre, or a little-known writer such as Jean-Claude Hemery). Along the way the “historians” Michel Winock and Stéphane Courtois are demolished; going well beyond the “occasional” (*Dictionnaire des intellectuels*, *Livre noir du communisme*).

In 1966 *La Quinzaine* was created, with its 32 pages modeled on the *Times Literary Supplement*. It was a golden age, the moment of the shift from Sartre to Foucault and Lacan, from the *nouveau roman* to Tel Quel, Le Clezio and Perec. In its anniversary issue, the historian Gisèle Sapiro analyzes “the costs of independence” in the itinerary of a journal far removed from the media-university couple (heteronomy versus autonomy)—even if its contributors are professors—where everything holds together well. *La Quinzaine* became the only publication (along with the book section in *Libération*—that's my view) to stand up to the *Restauration-Spectacle*. The anniversary issue calls for this: a dialog bringing together the whole “gang,” as they discuss the sense that an epoch had ended, their mourning with the passing of the preceding incarnation in 1986. Writers and editors both speak; two great interlocutors have an interview with Bertrand Leclair: Pierre Michon, the author of *Vies minuscules* (1984), “as if Chateaubriand had read Barthes,” and François Maspero (“one of the last bookseller-editors,” concerning *Abeilles et la guêpe*.) J.-P.S.

ANGELIER François

Dictionnaire Jules Verne

[Jules Verne Dictionary]

[Pygmalion, April 2006, 1196p., 29.90, ISBN: 2-85704-870-X.]

- This dictionary offers the reader a trip to different worlds. For each Jules Verne work a long entry provides the date it was written, the location of the manuscript, the publisher and the date of pre-original and original editions, adaptations (in theaters, film, comic books) a summary of the narrative and a commentary. There are also entries on each of Jules Verne's characters. And that is not all since, as Angelier warns, "The TransVernian is a local train with several hundred stops": you will find the names of continents, countries, rivers, cities, explorers, real and imagined scientists, rulers, musicians, poets, historians, critics, all related, of course, to the Vernian world. The author mentions these in a sentence, a paragraph or more, if needed. There is also the railroad, dance, fantasy, Jews, music (these last four provide material for substantial entries), ships and boats, tobacco, volcanoes, etc. It is an inexhaustible "yellow pages of missing names," a "directory of "run away centuries," and a treasure house of discovery.

F.S.-C.

BUTOR Michel and CALLE-GRUBER Mireille (Eds.)

Œuvres complètes: I, Romans; 2, Répertoire 1

[Complete Works: vol 1 Novels; vol 2 Répertoire]

[La Différence, March/April 2006, 1268 p. and 1080p., 49 per volume, ISBN: 2-7291-1605-2 and 2-7291-1606-0.]

- Ah, the fate of ex-"new novelists" (so named by Émile Henriot in 1957 and regrouped *volens nolens* by Alain Robbe-Grillet and éditions de Minuit, Jean Ricardou and the Cerisy conferences ten years later): Here a Nobel and/or the Pléiade, there shaking up the Académie and perverse commemorations—or media-minded sublimity across the way: that is, the Michel Butor *difference*, equaling eleven books planned (huge tomes, all) for the *œuvres complètes* from the publisher of that name. One *Novels*, two *Répertoire*, three *Génie du lieu*, a *Dream Materials*, an *Improvisations* (the professor, even as his own instructor), two *Poetries*, one *Essays*.

Michel Butor was born in 1926 and began writing in 1945 (Max Ernst): he comes from the side of philosophy and the Liberation—the first tome begins with a timeline. Michel Butor is less concerned with "outdated notions" and narration than his peers, less about language and the unconscious, and more about the book. In 1962 he shifted from formal invention to invent a new form of the book (*Mobile, essai de représentation des États-Unis; Mobile: Study for a Representation of the United States*, 2004). Series, series and endlessly recomposed series (one might venture to say that there's Leibniz in Butor versus Descartes in Robbe-Grillet and Pascal in Simon), plus bommerangings (the site of the reader) in an expanding galaxy.

Sartre praised Butor over his peers, seeing in him a novelist of totalization. Totalization turned into dissemination, with a new image of the writer well before the Web (1400 titles in Butor's personal *Catalogue d'écart*. Only Derrida is comparable). The first volume has the novels (the big four published from 1954 to 1960), plus *Portrait of the Artist as a Young Ape*. At first, *Passage de Milan* is more evocative of Jules Romains—unanimism, *Les Hommes de Bonne Volonté*—and some Georges Perec, than Sartre. The building, the train, the high school are worlds, already "the" world which occupies Butor today. The second volume contains many essays as well as *Essais sur les Essais* (the prefaces for the three volumes of Montaigne's *Essays* published by Livre de Poche), and his *Essai sur un rêve de Baudelaire*. Where others want so badly to be modern he very quickly became a classic, writing commentaries on Montaigne and Roussel with the same hand. He is also the only poet among the *nouveaux romanciers*. Simultaneous to this immense (Hugolian) collection, Poésie-Gallimard has published a collection by Butor entitled *Anthologie nomade*. In 1962 Butor said in *Tel Quel*, "I have bread on my plate for another hundred years..." We do too—and we'll be back on this...

J.-P.S.

CENDRARS Blaise

En bourlinguant... Entretiens avec Michel Manoll

[Globetrotting... Interviews with Michel Manoli]

[INA/Radio France/Scam/Harmonia Mundi, “Les Grandes heures” collection, April 2006, 4 CD, 4h25.]

• In early 1950, after a ten-year absence—and the completion of his four volume “autobiography”—Blaise Cendrars moved back to Paris. That spring he recorded a series of interviews with Michel Manoll which provided the material for thirteen broadcasts, entitled *En bourlinguant avec Blaise Cendrars* [*Traveling the World with Blaise Cendrars*]. It was aired on France’s national Radiodiffusion Française at the end of the same year. Trimmed, shaped and with new digressions added in, these interviews were published as *Blaise Cendrars vous parle* in 1952. That volume will be the last of his *Œuvres complètes*, (Denoël) [cf. *Vient de paraître* n°16]. Rather than waiting until then, the INA now presents the original interviews, augmented with some recently discovered “cuts.” It amounts to four and a half hours of pure auditory and narrative enjoyment, with Cendrars’s tremendous *presence*, the strange texture of his voice, his verve, sarcasm, distant humor, disingenuousness, wisdom, anger, diatribes—in short his profound humanity. The figure of the writer which he was in the best sense of the term—even in the many rejections of “established” literature and a settled career he makes in these interviews—dominates this fascinating conversation from beginning to end. It should not be used to track down historical facts but to get a look at the *hidden* truths of a man whose books were his successive masks. Let’s just listen then, to his offhand judgments and his quick portraits, as he tells us about his amazing life: he speaks about Arthur Cravan, Apollinaire, Henry Miller, his love for Barzil and Lisbon, suburbs and whales... He embellishes on the travels of his youth (including trips he never took...), delivers a little song and advises writers to avoid literary cliques and masters: “Today the doors are wide open, one more reason not to enter...”

It is more than a simple piece of archival material, yes, understand it as a work unto itself, the “oral book” Cendrars had dreamed about, and which is here restored to us.

Y. d.M.

DEBORD Guy

Œuvres

[Gallimard, coll. «Quarto», April 2006, 1904p., 31, ISBN: 2-07-077374-4.]

• Here we have Guy Debord, thanks to these almost complete *Œuvres*, wrangled into the literary pantheon and the ranks of “old modern art,” even though he never had enough scalding remarks about either during his lifetime—he soon fled toward the “beyond” which politics seemed to offer, before withdrawing into the misanthropy of his last autobiographical tracts. So we come to this solid volume a little doubtful, and hope that the many documents and the illustrations punctuating them do not come off as the iconography of the devout... On the one hand one can only be positively excited that this material is available and the reader can have such light thrown on the work and the “beauty of its logic and unity.” On the other hand, such a gathering obviously contradicts the very manner in which it was constructed, with the particular urgency at each of its stages, sometimes under cover of anonymity or as collective compositions which are here *flattened out*, and bought under the Law of a unique signature.

I have to emphasize this point because in this instance it points to the only really important question: how can (should) we read this strange corpus Debord has left to “posterity,” a posterity he was less careless about than one might think? The first quarter of the volume brings together the first coherent assembling of the texts from the 1950s: it clearly anchors the project more firmly in a “Dadaist” tradition (to be short and simple) without which it would be difficult to understand, even from a distance. On the other end of the trajectory, the two large “retrospective” almost testamentary treatises (*In girum imus noct et consumimur igni* and *Panégérique*) now take on an ironic (if not parodic) light which in no way diminishes their seriousness, or even their tragic aspects. As for the middle period, and the most notorious part of the oeuvre identified with *The Society of the Spectacle* and the *International Situationist*, it does well to be seen in the light of a few striking texts, “The Decline and Fall of the Spectacle-Commodity Economy,” for example (*I.S.* 10, 1965), whose “prophetic” character cannot be denied: reread them with the recent rioting in the suburban projects in mind...

From such perspectives we have to praise the edition of the *Œuvres* since it allows for (and encourages) a rereading of the entirety which Debord certainly deserves—loses and profits taken together.

Y. d.M.

EMMANUEL Pierre

Le Risque d'être

[The Risk of Being]

[Factuel, mars 2006, 252p., 27, ISBN: 2-84573-272-4.]

- These chronicles dating from 17 July 1982 to 24 June 1984 allow us to follow the author through his reading, his preoccupations and his anger. The recurrent themes are education, Poland and the Solidarity Movement, the Soviet block, television, Islam, and the Klaus Barbie trial. One also senses a tiredness from having assumed a certain "importance" in the maelstroms of social life and, because of that, a desire for the ineffable Presence. Citing Pierre Jean Jouve, Pierre Emmanuel writes, "we no longer have a city that resides, but we're looking for the one to come." In a sense, these chronicles can be read as an expectation and search for that city.

Tormented by human arrogance and meanness, Emmanuel regains his confidence thanks to a few great figures evoked in these pages: John-Paul II facing General Jaruzelski, Solzhenitsyn, Father Rist (a priest Emmanuel met during his youth and the founder of an organization that finds homes for abandoned children), the Polish poet Alexandr Wat, and "the first witnesses to the Great Resurrection": "the commotion they felt transmits to me, directly, across the centuries, in the communion of countless examples of faith." But lest we misunderstand: "I do not like saints," Emmanuel writes in one of his entries, without beating round the bush. It seems to me that what is essential for Emmanuel is the confidence which traverses *the Risk of Being*: confidence in "the human power of self-surpassing," even if man cannot discern this apex, this sky which nevertheless reflects his works.

F.S.-C.

HAUC Jean-Claude

Voyage de Casanova à travers la Catalogne, le Roussillon et le Languedoc

[Casanova's Travels through Catalonia, Roussillon and Languedoc]

[Les Presses du Languedoc, march 2006, 112p., 15, ISBN: 2-8599-8314-7.]

- It's November 1767 and Giacomo Casanova has just received a *lettre de cachet* compelling him to leave Paris immediately in the wake of a heated altercation with the Marquis of Lisle. He is also obligated to leave France within a period of three months. He decides to go to Spain and settles on Madrid. One Nina Bergonzi, a compatriot who dances on the stage as well as in amorous intrigues in the capital has been exiled to Valencia by her rich protector, where Casanova meets her at a bull fight. The adventurer is fascinated by her depraved morals; at age forty-three he feels he has some experience in the matter. A complicated relationship develops between the two and they make their way to Barcelona. Reckless as ever, Casanova drives the painter Giacomo Passano from his mistress's apartments. Passano takes revenge and denounces Casanova who is then imprisoned, where he writes *Confutazione della storia del governo veneto*, a refutation of Abraham Nicolat Amelot's work which had been republished in 1768 and was critical of the Venetian Serenissima Republica. It was Casanova's aim to soften the view of the Venetian authorities so he could return there. When he was released at the end of December he set out for Italy. He went by way of Perpignan, Béziers, Pézenas, and Montpellier where he hoped to find his great love from London in 1763, now married to an apothecary, and then in February he pushed on to Nîmes and Aix-en-Provence before reaching Grenoble. This short narrative brings out certain aspects of Casanova's personality, particularly his propensity for mixing words with high ranking personages, usually with disastrous consequences; his taste for extravagant projects which usually bordered on the scam, such as his idea for a canal linking the Mediterranean and the Atlantic, when the Canal du Midi already existed; his boundless curiosity about women, which surpassed pure libertinage considerably. Jean-Claude Hauc paints a highly colored and very revelatory portrait of this inveterate untrained writer who authored works in several domains. Hauc's book also provides an interesting view of European mores in the second half of the eighteenth century.

G.-G.L.

LUCOT Hubert

Le Centre de la France

[P.O.L., February 2006, 448p., 24, ISBN: 2-84682-126-7.]

• “I profess that only writing can provide for a journey that begins at the Gare de l’Est in Paris on a certain August 14th and gets lost in Laos’ Plain of Jars during the Indochina Wars after having gone canoeing on Lake Constance in the spring of 1945.” I cited this sentence when, in *Vient de Paraître* 8, I described how, utilizing “personal journal”-type material, the Lucot “*autobiogre*,” (he “appeared” in 1935) makes *space-time capsules* like a Warhol, which he mounts and stages to compose his books. (Hubert Lucot should be of interest and... should shake up academic debates about first person narrative.) “Every story is about concentrations, with elements abandoned; its Meaning comprised of the maximum charge: my emotions today. Several scales follow each other in succession or representations in time, or speeds of sedimentation.” *Le Centre de la France* is a “novelistic poem,” a film, a volume of cubist archeology or constructivist geology: the same sexual and social scenes are tirelessly repressed in the constitution of what the author calls the “l’Œuvre-trèfle” [work as cloverleaf intersection]. It’s 1989, locations: Grayan l’Océan and Paris; Hugues Boucault recalls his love life with his “aunt” Agnès Lenoir, who was eighteen years his senior and Marc’s wife. Then he meets Helena during a stay in a sanatorium. Agnès is now dead, her funeral figures in the book.

The center of France? Marc the husband often heads there—to Bourges—leaving Agnès free. Clearly it’s literature (“beneath us flowed the groundwater, literature”). *La Chartreuse de Parme* as forever read at age twelve, leaving to Hugues Boucault-Hubert Lucot Sendhal-Henry Brulard’s “microrealism,” plus the related Diane de Vaugrigneuse, Alain Fournier’s muse, etc., and above all perhaps “*bazaar sur prout*,” as the Moldavian Dabasary family (Agnès’ family) say: Balzac and Proust or the social-sexual and Paris-provinces adultery tangle in upscale areas (Trocadero and the Boulevard Saint Germain, the Landes and the banks of the Loing River. Yes, the center of France is bourgeois adultery as a total cultural fact. And then, the center of France is Agnès Lenoir’s genitals (Lucot’s erotics can be exuberantly Apollinairian, or geometric *à la japonaise*—don’t forget that he is also the author of *Voleur d’orgasmes* [*Orgasm Thief*], a Japanese novel).

J.-P.S.

MUKASONGA Scholastique

Inyenzi ou les cafards

[**Inyenzi or the Cockroaches**]

[Gallimard, “Continents noirs” collection, March 2006, 164p., 12.90, ISBN: 2-07-077725-1.]

• In *La mort ne veut pas de moi* Yolande Mukagana, a survivor of the Rwandan genocide, chose a proverb from her country as an epigraph: “Even if he spends his days elsewhere, God returns to Rwanda every night.” The least one can say is that on the night of 6 April 1994 God was not in Rwanda. Scholastic Mukasonga goes back even further: he gives us to understand that since 1960 the God Rwandans affectionately call Imana, perennially did not spend his nights on the thousand hills because of the murders and pogroms.

Inyenzi tells the sad story of the author’s trajectory from Gikongoro to France via exile in Burundi and Djibouti, after a deportation to Nyamata. So doing we encounter the mortifying atmosphere which reigned in Rwanda before the 1994 genocide.

Everything in this book makes sense. First, the title: “Inyenzi” means cockroach, the qualifier President Kayibanda used for exiled Tutsi combatants, and then for all Tutsis—one more shortcut to denying their humanity and facilitating their extermination. These pages deal with more than the author’s childhood, they deal with an entire generation’s. A little known episode is revealed, the deportation in 1960 of a portion of the population to an inhospitable area surrounded by wild animals. It was an early sign of the coming

Rwandan tragedy. Fortunately, from within this African night, the narrative sometimes slips towards the fabulous, as when the author describes the majestic crossing of a village by a herd of elephants in search of some meager fare.

Scholastique Mukasonga's excellent autobiographical narrative is a document which sheds light on postcolonialism from the inside and shows us how often genocide is inevitable.

B.M. M

PÉTILLON Monique

À mi-voix, entretiens et portraits

[In a Low Voice: Interviews and Portraits]

[Farrago, April 2006, 316p., 18, ISBN: 2-84490-180-8.]

- The literary critic Monique Pétillon has gathered a number of pieces together in this large and approachable volume comprised of interviews and reviews that appeared in *Le Monde des livres*. Her enthusiasm and the perspicacity of her approaches dissociate this book from any sort of complacency or smugness and allow us to take measure of her unlimited curiosity about contemporary literature. The fluidity of the writing and the attention to authors on and off the page makes for a portrait of French literature in the process of creating itself through a fine collection of talented representatives, even "geniuses." The list of authors is long, but citing a few names will show the extent to which Monique Pétillon encounters a broad range of writers with the same curiosity: Silvia Baron Supervielle (who provides the book's preface), André du Bouchet, Éric Chevillard, Claude Esteban (whose recent death adds another layer of emotion to these interviews), Philippe Jaccottet, Claude Louis-Combet, Gérard Macé, Georges Pérec, Jacques Réda, Jean Tardieu, Gérard Titus-Carmel. The work ends with a beautifully piece on Franck Venaille. It is a full view of contemporary French literature and publishing history. There are works which eventually found their readership and others that fell into obscurity. Literary enthusiasts will find fuel for consideration of their favorites. Neophytes will find a serious basis for interesting discoveries. The works under study never suffer from any stylistic pomposity: everything is done in order to best serve the encounter with the author. We sometimes get to encounter a writer's interior space and personal laboratory. Thus the term "voice" often employed in relation to poetry takes on a pure sense, particularly when Claude Esteban talks about his poetry, giving the impression that he is speaking about any *real* work, "I want to join up the elements, the natural landscape and the work in the strongest sense of that term, the pains of life which are the fact of being human, the work of the heart, the passions and emotions which I think must be part of poetic experience."

M.B.

RAVALEC Vincent

La Vie miraculeuse du clochard André

[The Miraculous Life of André the Drun]

[Flammarion, mars 2006, 276p., 18, ISBN: 2-08-067795-0.]

- Blaise, a would-be writer, is approached by a young opportunistic editor to write André's biography. André lives and drinks on the street but reaches public attention due to his chance participation in two media events: he came upon a rightwing government minister receiving oral sex by an underage prostitute, and then several days later he saves the child of a famous singer from drowning in a lake in the Bois de Boulogne. The editor is sure this is bestseller material that will sell like hotcakes. Blaise sets out to meet André accompanied by Jacqueline, the former wife of one of the publishing company's major shareholders. André turns out to be the wildest of winos who talks about "profit barge-ins" and Warren "Puffet," but he is also a meditative tipster who launches Blaise into an unreal adventure on which he crosses paths with a "bimbo" with helium breasts, a writer who is as vapid as he is pedantic, and a government minister with prime-ministerial ambitions...

It is hard to account for all the insanity of a Ravalec book in just a few lines. Since his *L'Effacement progressif des consignes de sécurité* (2001) he has let go of human rationality. *La Vie miraculeuse du*

clochard André leads us through a surrealist, Tex Avery Paris. Events and adventures progress at breakneck speed, and the reader can't help bursting out laughing at the caustic absurdity of the situations described. But behind its "joke shop" appearance, the book is also a stinging indictment of the publishing industry, culture in general and their fascination with passing stories and the media. As a scathing attack on "media culture," Ravalec's new book is a plea for a return of originality and imagination in daily life. A.M.

SIMON Claude

Œuvres

[Gallimard, "Bibliothèque de la Pléiade" collection, February 2006, 1664p., 62.50, ISBN: 2-07-011708-1. Edited by Alastair B.Duncan, with Jean H.Duffy.]

- Claude Simon's 1985 Stockholm speech is a marvelous manifesto for a new literature: the Nobel Prize was the perfect opportunity for showing that the new novel was not dead (in the classical sense), seeing that it was buried in honors. After which *The Invitation* (1987; *Invitation* 1991), *L'Acacia* (1989; *The Acacia*, 1990), *Le Jardin des plantes* (1997; *Jardin des Plantes* 2001), *Le Tramway* (2001, *Trolley* 2002)—and a political piece with Kenzaburo Oe (not in the timeline: why not?). As opposed to "Œuvres complètes" these Pléiade *Œuvres* provide "a selection made by the author," with the first four books removed (Simon *avant* Simon) as well as those using the old family material (the opposite of the strategy in the simultaneously published Michel Butor *Œuvres*, see above). In other words, the procedure for this collection is contrary to the laws of the Pléiade collection (The René Char Mausoleum, etc.), as much as to the particular procedure of the Nathalie Serrault Pléiade. This is because it is thought out as the manifesto of a critical œuvre that is closely related to his Stockholm speech. There are seven books from 1957 to 1997: *Le Vent* (1957, *Wind* 1986), *La Route des Flandres* (1960, *Flanders Road* 1961), *Le Palace* (1962, *Palace* 1971), *La Chevelure de Berenice* (1984, *Berenice's Golden Mane* 1998), *La Bataille de Pharsale* (1969, *The Battle of Pharsalus* 1971), *Triptyque* (1973, *Tryptique* 1976), *Le Jardin des plantes* (1997, *Jardin des Plantes* 2001) and two works of theory, *Préface à Orion aveugle* (1970, *Orion Blinded* 1981), *La Fiction mot à mot* (1972). Even maps of *Flanders Road*...

The anagram (pointed to at the time by Jean Ricardou) of *La Bataille de Pharsale* "*la bataille de la phrase*" pretty much says it all, narrative chaos versus the established writer (think, for instance, of Francis Ponge), as a reader of Yuri Tynyanov (*On Literary Evolution*): art forms have a history because there is no progress in human history. We are reminded of the epigraph in *Palace*—the definition of the word "revolution," taken from the Larousse dictionary and of all the epigraphs (Proust, Dostoyevsky, Conrad, Heidegger, Valéry, Pasternak, Rilke, Montaigne...): It submerges us/ We organize it. It falls to pieces/ We organize it again and then we fall to pieces." Considering war (the debacle of 1940), considering revolution (Spain)... the only battle that can be given over to, or even won, is the battle of the text. From this point of view, in this literally *battle ordered* Pléiade, the preface writers prove to be pretty *centrist*: more than the author himself, they are ready to compromise with the adversary. The opener, Alistaire Duncan's study, shows how well "the novels arise one from the other." At the end, Mireille Calle-Gruber's "Le Récit de la description ou De la nécessaire présence des demoiselles allemandes tenant chacune un oiseau dans les mains"["The Narrative of Description or on the Necessary Presence of the German Young Ladies, Each with a Bird in Her Hands] looks at how the works are obsessed with visual art (from Grünwald to Novelli to Rauschenberg).

J.-P.S.

VASSET Philippe

Bandes alternées

[Fayard, January 2006, 100p., 10, ISBN: 2-213-362688-X.]

- This, Philippe Vasset's third book, confirms his status as an extraterrestrial of French literature. His last novel, *Carte muette*, described a group of explorers who set out to discover the Internet's real dimensions. In *Bandes alternées* you will find a world that is both close and far from the one we live in where art has completely lost its existential function and has become a hobby which only serves to link people to one or

another community. Art no longer tends toward the Universal and the Beautiful, but to the Particular and the Pleasant. Having to contend with their fear of a cultural industry that swallows up everything in its path, and the anxiety of having to come up with projects that endeavor to get beyond this, the heroes of this book settle into a nice, risk-free life, producing agreeable but hollow art. The subtitle of this book might have been “Welcome to a View under Glass.” Beyond the main cynical and incontrovertible point, the book’s strength resides in the tone the author achieves; a remoteness that reads as if existence were something like the instructions for security regulations. It feels like a video game, or like Sims, for example, where there is no room for danger or exaltation. Like Volodine, Vasset is an oneiric and critical writer, and his book takes us on a trip into an original and radical imaginary world. But he has also read Ballard and the writing always has a lightly pessimistic tinge. To coin a phrase from Bashung, “tomorrows’ man will be beyond norms.” Ok, but is that an improvement?

A. M.

POETRY

Selected by Marc BLANCHET, Gérard-Georges LEMAIRE, Yves di MANNO, Boniface MONGO M’BOUSSA et François de SAINT-CHÉRON

Rehauts n°17

[Spring 2006, 111p., 12, ISSN: 1287-2288, ISBN: 2-9520414-7-4.]

• Issue 17 of the review *Rehauts* is accompanied with drawings by the artists Philippe Hélénon, Thierry Le Saëc and Hélène Durdilly (who is the editor); once again there is a fine selection of well-known and new writers. This elegant and carefully done review presents a panorama of contemporary French poets who work at and succeed in renewing free verse. There are also a few prose pieces accompanying this lively and even invigorating poetic form. Thus you will find a piece by Christian Bachelin, who has a recent publication by Temps qu’il fait. His “Le Démon d’antichambre” offers some exciting variations: “They call me Trismegistrus. I’m hard to see, I’m too easily confused with the grey white of peripheral doubt. But my strength is my anonymity, in little static, patient and monotonous jobs. I work at changing the ordinary material of the ages into haunting transparency and I recast the random in the presages of night. Still, you might recognize me in old tufts of beard skidding over puddles. I’m also given to bric-a-brac, rag and scrap-iron picking. I am the hidden Master of the long finely brackish and depressing hammer blow that sometimes sounds out on dull afternoons, in the midst of suburban wadding I clench vague flows and orient nostalgias in the yellowed infinite.” Other contributors include Mathieu Bénézet, Henri Droguet, Gilles Ortlieb, Joachim Sartorius and François Lallier: “I am the noun that the verb fritters away into dreamed diamonds for lovers’ bodies which no happenstance can prevent when it enters the high chamber under the vault of time.” This is a quality journal whose continuing longevity indicates the growing interest of readers of poetry and prose.

M.B.

ALBIACH Anne-Marie

Anawratha

[Al Dante, février 2006, 80p., 15, ISBN: 2-84761-109-6.]

«Figure vocative»

[Vocative Figure]

[Al Dante, February 2006, 48p., 13, ISBN: 2-84761-110-X.]

• On the margins, or “between the acts” of her three main poetry collections, *État* (Mercure de France, 1971; English trans. 1989), *Mezza Voce* (Flammarion, 1984, English trans. 1988) and *Figurations de l’image* (Flammarion, 2004; *Figured Image*, 2006), Anne-Marie Albiach has composed some shorter pieces which have comprised the material for two volumes: *Anawratha* (1984) which is comprised of forays into the works of her friends, and *Figure Vocative* (1991; *Vocative Figure* 1992), a poetic series in six

movements, which was left out of the last collection and therefore having maintained its autonomy. Éditions Al Dante has just published both books, which have long been out of print. Al Dante has also announced that it will issue an edition of *Flammigère*, Albiach's very first published work which was appeared as a book in 1967 by Siècle à mains éditions; she headed the review Siècle à mains with Claude Royet-Journoud. Thus Albiach's entire work will now be available, from its beginnings to its provisional term, like one long unfurled text, engraved "onto the dangerous page... its meager hair in the flame." One is compelled to linger over *Anawratha*, the only collection where the author lets flow—if not a "theory," which is alien to her approach—some quick sketches of a poetics in relation to poets she particularly cares about: Jabès, Collobert, Giroux, Royet-Journoud... Each text puts forward more of an intimate (reader's) *flow-through* "impression" of other work than a review in the strict sense of the term. Thus she notes in "Loi(e)," "the capital letter absolves itself, the metaphor strips itself down and the noun makes off." Also very memorable is the fine "Contrepoint," dedicated to Louis Zukofsky and the vocabulary of A9 (which she translated in 1970); and the very surprising page—you might call it a dream engraving—dedicated to Jensen's *Gradiva* just before a "boat (would) burn on the embankment of a port." As for *Figure Vocate*, which marks the "respiration/of a measure/toward" from several perspectives, it can be read as a mirror to Albiach's new poem, which was just published in the review *Fin*, "Cité lacustre reins brisés ["Lacustrine City Broken Back]—pursuing its course with eyes wide open, from the darkness toward light (and vice versa). Discover on the page "this language which is not/perceptible" but which she relentlessly brings to light, not far from Bataille and Jouve, and drawing from book to book "a circle in our black respirations."

Y. d.M.

CHAPELLE Marie-Louise

Mettre.

[Putting.]

[Théâtre Typographique, 128p., 16.50, ISBN: 2-909657-31-0.]

- After some first appearances in the pages of the enigmatic review *Fin*, where long excerpts of her work have been published, Marie-Louise Chapelle's first collection has impressively arrived. It is one of the most original and also one of the most disconcerting to have appeared of late. *Mettre.* (with a dot—over which i?) is very difficult to paraphrase, except perhaps in its impoverishment of certain terms: verbs and (relative or direct) propositions whose meanings remain hidden, blurred, changeable—so much does the language seem to be fighting to expression and the verse to sustain its particularity in the face of everyday prose and speech: "It was an hypothesis:/ first that/ said the lost/ following/ of which that very/ knowledge/ was impossible once." A woman (but number and gender are often not clear in these pages) emerges from her personal night—or childhood?—looking for the "reasons" of a Light then of a Burial which take place through metrics and grammar, dwelling on vocabulary or a nearly extreme babbling—but also sudden luminous breakthroughs: mute stanzas suddenly so bright, shattered, stupefying. An afterward aims to reveal a poetics, clearly close to Gertrude Stein. But Chapelle's work seems to be responding to a matter of urgency—or some dread—which keeps out any rhetoric. It is a very particular voice that affirms itself here, in its necessity and its personal night, with a renewed approach to the poem, as we have seen in a few other women in France in recent years. But this is a first book that stands out and despite the insistence of certain terms maintains its essential mysteriousness, leading the reader to a contemplation of a landscape (of syntax and language) swathed in a timeless kind of anxiety: "a cemetery// since/ you/ are similar." But also: "blend of punctuation/ that the meaning:" and "in the shade no angles are straight."

Y. d.M.

CHIRAZ Hâfez (de)

Le Divân

[Divan]

[Verdier, "Verdier poche" collection, May 2006, 1280p., 25, ISBN: 2-86432-471-7. First complete French edition; introduction, translation and notes by Charles-Henri de Fouchécour.]

- Hafiz is the premier poet of Persian lyric poetry. He lived in the fourteenth century in Shiraz. The poems carry some of the wit of his time, as well as the words of court celebrations, soldiers, hunting, commerce, the garden and the street. But above all these poems are filled with the desire of seeing the Beloved, a desire which enlivens all the realities of the world. Perhaps Hafiz's continued popular prestige in Iran is due to the preeminence of love in his work, a position that seems to eliminate boundaries between human and divine.

This is the first complete translation of his *Divan* to appear in French. The great erudition of the translator, Charles-Henri de Fouchécour, is put to the service of the beautiful language and the aim that every reader can make this work into a personal and deeply felt experience.

Vdp

ESPITALIER Jean-Michel

Caisse à outils. Un panorama de la poésie française aujourd'hui

[Toolbox. A Panoramic View of French Poetry Today]

[Pocket, March 2006, 280p., 6, ISBN: 2-266-13140-0.]

- It has been a couple of years since *Pièces Détachées*, the joyously disturbing anthology Jean-Michel Espitalier edited proved there is a real audience and real curiosity for the most contemporary poetry, well beyond its inner circles of "faithful readers." The publication in a "popular" edition (and an inexpensive price) did not hurt either. But one has to wonder about how it was that this group of "difficult" (and mainly unknown) writers aroused such interest in so many readers when book sales in this domain rarely exceed a few hundred copies. This underlines a(n editorial, but not only editorial) gap which editions for the general public seem capable of filling. *Caisse à outils* extends the presence of the selection of today's "horrible workers" from *Pièces Détachées* [Spare Parts in Kit Form]. It serves as a sort of descriptive continuation, sketching out the fragmented landscape of contemporary poetry. It should be noted: this is not an exhaustive panorama, nor is it, properly speaking, "objective." But these were not Espitalier's ambitions—although perhaps the project would gain from having had its objectives spelled out at the start. With undeniable panache (and humor, which is so rare in these milieus), Espitalier writes about what *really* interests him and what he has supported with flair as an editor of the review *Java* for fifteen years. It is a little less comfortable to read when he deals with esthetics that are more distant from his own penchants, such as those which (are less marginal, as he notes and) continue to concentrate on the reinvention of the line. And there are missing pieces in this fresco. But the work's ambition is not to write the history (something which still needs to be done) of poetry in France over the last five decades. What he gives us is the perspective of an onlooker who is also involved in the contemporary scene and emphasizes the most boisterous examples and identifies their main points: *the toolbox* shaken loose for readers to search for their screwdrivers, compasses and pulleys.

The editors at Pocket have also had the excellent idea of republishing *Pièces détachées* [ISBN: 2-266-09457-2], recommended for that very enigmatic figure: the reader of the future.

Y. d.M.

ESTEBAN Claude

Le Jour à peine écrit (poèmes 1967-1992)

[Day Hardly Written]

[Gallimard, April 2006, 352p., 21, ISBN: 2-07-077762-6.]

- "Fragmented, done away with, he prepares for a gentle death. One I do not want and is coming." Claude Esteban's sudden death on 10 April 2006 in Paris gives a strange resonance to this book he worked on with such particular care. By a cruel irony of fate, this meticulous presentation of the first block of Esteban's poetic output was the last work he saw published, a few days before he departed. And in addition to the pain of those near to him, which we were, we've also begun to feel the empty space his absence leaves on today's poetic landscape. *Le jour à peine écrit* will at least offer some help in measuring (or reevaluating) his particular poetry, the distance it maintained from its time, its avowed *anachronism*. This book provides

a large selection from the four large collections Claude Esteban published at Flammarion between 1979 and 1995. But it goes back further into his origins, since it begins with *La Saison dévastée* (dated 1967-1973), which already provided the beginning of *Terre, travaux du cœur* in 1979, of which it is the only section included. Rather than picking out fragments from all the sections of his books Claude Esteban decided to reproduce certain sections in their entirety (excluding others), thereby emphasizing the “moments” which seemed most important to him. We should mention that his poetry is not comprised of isolated poems, but of long *sequences*. Depending on when they were written in his career they span from large, insistent meditations (as in the fine “Sept jours d’hier” with which this book concludes) to distanced narration combining “reality” and its metaphors in a sort of masked autobiography and of which “Elégie de la mort violente” is the most poignant in the collection. Also included are works of prose, a fine example of which is “Conjoncture du corps et du jardin.”

So we have got to come back to it all, and view it, for instance, in light of his succeeding collections. But *Le jour à peine écrit* (and how this title takes on an uncomfortable coloring in light of events...) already defines the ceaselessly unfinished poetry which Claude strove to give the inverse image: this terribly abstract and concrete earth whose contours he perceived through the mist of the dawn in that suspended moment when “the gods were not born” and when nothing else has “blotted/ the chalky cheek of ash.”

Y. d.M.

ESTEBAN Claude

Trajet d’une blessure

[Wound’s Journey]

[Farrago, May 2006, 66p., 14, ISBN: 2-84490-179-4.]

- Along with the simultaneous publication of a collection of his poems by Gallimard called *Le Jour à peine écrit*, the—alas posthumous—discovery of *Trajet d’une blessure* cannot help but be a moving experience. Claude Esteban died in April. His work touches prose and poetry, each fusing with the other, and with the rigor and reasonableness that so well reflected his personality and his capacity to meditate with and on images. While the essays on classical painting, journals and critical and intimate texts always showed the qualities of a man who listened to others, his poems were more gatherings of his admiration for the world, where nature combines with the voices of childhood and a literary memory of the world finds the accents of a disarming sincerity. *Trajet d’une blessure* was written in 2005, at a time when Claude Esteban had had an operation which proved very taxing: with the body in agony it was difficult for the mind to find a way to reemerge from physical distress. The writing analyzes and transcribes at the same time (its great strength and particular beauty) as it flows from real faith in humankind and the world, intelligently weighed by the author’s personal self-confidence which rejects any sort of mask and shows a face capable of dissolving into any alterity. As Claude Esteban writes in this admirably truthful book, “Time was escaping from me, I was only holding on to little bits, and then a flash of sunlight, and beyond that room where I was imprisoned, I knew that there was space, and the unknown immense world.” Punctuated with short poems on the physical pain felt by the body and the spirit, this prose volume moves slowly towards the light of day which becomes, from the perspective of his recent fate, an eternal light for us. And now a work with all its wounds remains with us, speaking not only about a man of remarkable integrity but also teaching us moral virtues, about listening, fusing our attention with Claude Esteban’s as “human brothers.”

M.B.

FRÉNAUD André

Nul ne s’égare précédé de Hæres

[No Wandering preceded by Hæres]

[Gallimard, “Poésie” collection, March 2006, 320p., 9, ISBN: 2-07-032026-X.]

- “Beauty does exist in Frénaud’s poetry, even as the beauty of writing, but it is a secondary beauty... the beauty of a course maintained while the star is hidden by water and wind.” So writes Yves Bonnefoy in this book’s preface. *Hæres* et *Nul ne s’égare* comprise the poems written by André Frénaud from 1968 until his

death in 1993. There are short and long prose and short poems that appear as a flash; sometimes couplets, sometimes single lines such as “While the sun waged war among the corn.” The titles of poems often point to cities, sculpture, travel: Bologna, Padua, Dubrovnik, “Reverie under a Cornice,” “Eve of Autun,” and “The Way of Santiago de Compostela.” You will also find the countryside: cows, hills and rivers, “sowing and wounding, ruts and furrows.” In *Petite Suite du Valais et du Tessin*, “the glorious mountains/ advance towards the plain.” In *Alentour de la Montagne*, “thousands of birches march by like white greyhounds.” In *Sénèque*, a poem entitled, “The Jewish Bride,” after Rembrandt’s famous painting, we find, “Our room within a golden whirlwind... / We will walk under the elms/ through the so slow shimmering of the canals.” Yes, as Yves Bonnefoy writes, André Frénaud’s late poetry is pessimistic, but his images console us from this pessimism.

F.S.-C.

GAMONEDA Antonio

Livre du froid

Libro del frío (1992)

[The Book of Cold]

[Éd. Antoine Soriano, Spring 2006, 194p., 25, ISBN: 2-910485-20-3. Trans. Martine Joulia and Jean-Yves Bériou; bilingual French/Spanish edition.]

Clarté sans repos

Arden las Pérdidas (2003/4)

[Clarity without rest]

[Arfuyen, February 2006, 160p., 18, ISBN: 2-84590-087-2. Trans. Jacques Ancet.]

• The new French edition of Antonio Gamoneda’s *Libro del Frío* (1992) and this edition of *Clarté sans repos* (original title *Arden las Pérdidas*, 2004), the winner of the European Literature Prize in 2006 and the author’s latest work—which includes some testamentary echoes—are clear evidence of the author’s importance in contemporary poetry throughout the world. Gamoneda was born in 1931 and lives in Leon. Jean-Yves Bériou, the co-translator, with Martine Joulia, of *Livre du froid*, provides an outstanding introduction to the poet’s work. “Antonio Gamoneda wrote this leaning on memory and from the perspective of contemplating death in a paradoxical play of appearances and disappearances. It is an essential book of contemporary poetry where the enigmatic does not rise up from dreams but from a wakefulness peopled with precise hallucinatory images.” Listen to this sublime voice, its humble accents and earthy concentrations: “there is a grass whose name is not known; such is my life.// I return home through the winter: oblivion and light on the damp linens. The mirrors are empty and, on the plates, blinding solitude.// Oh the purity of abandoned knives.” Or, from the same collection, “I am naked before the motionless water. I left my clothes in the silence of the last branches.// That’s destiny:// arriving at the banks afraid of undisturbed waters.” These gloomy mediations are accentuated with an unbroken clarity, and they are all the more intense for having the rawness of life. The cruelty of life seems to emanate from movement, machines and tools; from the nothingness around us which holds the memory of all things: “There were flowers entwined, cotton drill/ on the crying machine./ Oil and tears on the steel,/ bloody helixes bloody numbers/ in the purity of anger.” The blazingly long last part of the book, which gives the collection its title, offers the memory of the poet interrogating the memory of a lost time. It is followed by Gamoneda’s extraordinary afterward on his poetry. This recent collection confirms with emotion the genius of the greatest Spanish poet since Garcia Lorca.

M.B.

GUIBERT Armand and NIMROD

Léopold Sédar Senghor

[Seghers, “Poètes d’aujourd’hui” collection, March 2006, 364p., 17, ISBN: 2-232-12275-1.]

• In 1961, a year after Senegal's independence, Armand Guibert presented an essay on the poetic oeuvre of Léopold Sédar Senghor in the mythical *Poètes d'aujourd'hui* collection. This well documented and extremely well written book has since then been an authority in Senghor studies, and thus the legitimacy of republishing the study in honor of the hundred year anniversary of the poet's birth. But this time it is supplemented with a new study by the Chadian writer Nimrod, who claims his legacy. Only where one might have expected a complementary analysis on the work as a whole or on Senghor's later work, such as *Les Éloges Majeurs*, Nimrod provides consideration of the relation between the poet and politics, dealing at length with Senghor's preface to *Epitomé*, a collection by the Congolese poet Tchicaya U Tam'si dedicated to Patrice Lumumba. The study shows the extent of Senghor's political abilities. In the preface to *Epitomé* Senghor deals with everything except the tragic death of the African nationalist from the Congo, who nevertheless is omnipresent in the collection. The fact is, this was the middle of the Cold War, and if Senghor the citizen disapproved of the tragic death of Lumumba, the African patriot, Senghor the politician is very conscious of the international stakes surrounding the crisis in the Congo. And thus his silence. In addition, Nimrod's study emphasizes the differences between the ceremonial poetry written by Senghor and the poetry of Tchicaya U Tam'si. The latter's poetry is impregnated with contemporary events, written with a sense of urgency and juxtaposes lyricism and irony. Thus even if this essay lacks some of the scope of Nimrod's earlier *Tombeau de Senghor* (2003), it has the great merit of reviewing one of the crucial moments in African Francophone poetry. More than a poetic work on Senghor's oeuvre, it is a dialog from beyond the grave between an heir and his model. Readers interested in going deeper into Senghor's work should read his intellectual biography by Janet Vaillant, *Vie de Léopold Sédar Senghor, noir, Français et Africain*, recently published by Karthala.

B.M.M.

HÖLDERLIN Friedrich

Œuvres poétiques complètes

[Complete Poetic Works]

[La Différence, November 2005, 1008p., 39, ISBN: 2-7291-1535-8. Michel Knaupp (Ed.), trans. François Garrigue; bilingual French/German edition.]

Fragments poétiques

[Poetic Fragments]

[Imprimerie nationale, "La Salamandre" collection, March 2006, 480p., 29.50, ISBN: 2-7427-5991-3. Jean-François Courtine (Ed. and trans.); bilingual French/German.]

• The bilingual publication of Hölderlin's poetry is a decisive step for French readers to get to know this German writer. After the work by Armel Guerne, the Pléiade edition edited by Philippe Jaccottet, and Philippe Lacoue-Labarthe's translation of Hölderlin's German version of Sophocles' *Antigone*, this edition, edited by Michel Knaupp provides the opportunity for taking an exact measure of this immense oeuvre which we are still far from knowing well more than one hundred fifty years after the author's death. These poems reveal how Hölderlin's *Hyperion* marks the tone of his thought. It is inspired by Winckelmann's efforts at restoring to Greek art all its splendor as well as asserting its primacy in relation to all arts following it. When Hölderlin imagines a young man during the days of Athenian decadence and the great decline of Hellenic culture he can't help seeing parallels in the German states of his time: "I wanted to leave Germany. I no longer expected anything of this people, I'm pretty well bombarded with cruel insults, I didn't want my soul to lose the last of its strength in the midst of these people." He is convinced that the culture of the beautiful engenders heroes. Lacking this, artists live like "strangers in the heart of their own home." In his *Death of Empedocles* he claims, "art is the blooming, the perfection of nature" which renders divine. The purity of his language, its meticulousness and how it is stripped down are only rivaled by the complexity of its perpetual questioning and its great abstraction. This intellectual quest is so passionate and intense that its underlying philosophy is transformed and it translates into a lyric thrust.

Hölderlin was born in Lauffen am Neckar (Swabia) and was destined for the clergy. But at age fourteen he wrote his first poems after reading Schiller. At the Tübingen seminary he voraciously read Kant, Rousseau and Plato and he was excited by the French Revolution. He decided to become a tutor and began *Hyperion* in 1794. After moving to Hamburg in 1798, he threw himself into his three versions of *Empedocles*. His great poetic work began in 1800 when he went to stay with his friends in Stuttgart and the first signs of his illness appeared in 1801. While serving as librarian to the landgrave Frederick V of Hesse-Homburg in 1804, he began speaking frenetically in a mixture of German, Latin and Greek. This did not prevent his working on “Celebration of Peace,” “Patmos,” and “The Only One.” In 1806 he was committed for his mental health. The following year he moved to a tower on the Neckar where from time to time he wrote the striking tower poems which are mainly centered around a meditation on the seasons and which apparently led to his falling into an ever obsessive cycle. He began signing his poems with unusual names (often Scardanelli) and impossible dates. He never got free of his mental derangement and died in 1843.

The immense amount of work accomplished in a short period of time can be seen in the essays and correspondence collection edited by Jean-François Courtine, where one gathers that his thought relied on two bases. The first was Greek civilization as model; this could already be seen in his *History of the Fine Arts in Greece* (1790) which was clearly derived from Winckelmann’s theories. This interest led to his passion for Greek tragedy which he not only translated (particularly Sophocles’ *Antigone*) but also wrote commentaries on. The second base of his poetry is more problematic in its “identity politics,” that is, its nationalist claims: with Hölderlin, idealism and Germanism get on well in the perspective of the founding of the nation.

G.-G.L.

NOËL Bernard

Le Reste du voyage

[Remains of the Journey]

[Éd. du Seuil, “Points Poésie” collection, March 2006, 220p., 7, ISBN: 2-02-086127-5.]

• *Le Reste du Voyage* occupies a unique place in Bernard Noël’s poetic oeuvre. These are essentially narrative, even descriptive, poems which endeavor to reconstruct the unity of a moment and a place, catching a motif (making a thumbnail sketch) and developing a series of “photographs of time,” instead of the more compressed (mental or carnal) meditations to which the author has been subjecting himself with remarkable intensity for nearly a half century. “Le Passant de l’Athos” is to my mind one of the most poignant, where the contemplation of remains, of eroded tools and dissolving books takes place under the wing of an indiscernible “angelic absence”: its being between poetry and prose (which the twelve foot lines underline rather than resolve) is also one of the text’s secret motifs, its more or less *haunted* framework... Next come the *Reste du Voyage*’s vignettes—taking us from Aubrac to Lisbon, Naples to Chicago, inter-city trains to the super-fast TGV...—followed by *Le Reste du Poème*, which ended the original collection in 1997. Noël has added several textual groupings to the new edition, including *Genèse de l’arbre* whose taut interrogation illustrates a particular source of his poetic energy: “who knows from which darkness/ come the urges of the hand’s imprinting?”

We must also mention that this, along with a few other books, is an inaugurating volume of a new soft cover poetry collection within the “Points” collection, headed by Lionel Destremau. Other titles include Aime Césaire’s *Cadastre*, a translation of Eliot’s *Wasteland*, Senghor’s *Œuvre poétique*, and an anthology of haikus edited by Roger Munier. Later this year we can expect books by Rilke, Celan, Hopkins, Cummings’s *95 Poems*, and Mallarmé’s *Tombeau d’Anatole*. This initiative at extending the always too restricted poetry readership must be commended—with the hope that it will gradually open up to more expressly contemporary authors.

Y. d.M.

PEUCHMAURD Pierre

Le Tigre et la Chose signifiée

[The Tiger and the Signified Thing]

[L'Escampette, January 2006, 86p., 15, ISBN: 2-914387-71-7.]

• Pierre Peuchmaurd is the author of really remarkable books of poetry which, alas, are often difficult to find. He is often assimilated to the surrealist postwar legacy, which is a shortsighted view. While he is no stranger to the power of dreams and the admiration of a beloved, he is above all a patient artisan of the language, a sensualist who knows quite well how to marry the body and its passions. He is never precious, yet his poetry has a delicacy where the forms of the human body join with nature's curves and the experience of love knows snares as well as admiration. *Le Tigre et la Chose Signifiée*, despite the slight over-emphasis of the title, once again recounts in variations, stanzas and series an admiration of enchanted bodies, the fusion of the human and the animal, a taste for dance and surprises, and that marriage of the monstrous with desire which is at the base of many surrealist (and non-surrealizing!) works. "The first time they're naked they're on their knees. They don't look at each other, they see each other. It's not sure they'll touch each other. They've always been inside each other. Yet he touches her. Eyelashes to breasts, his hand shaping the impossible certainty. Each already the other's flesh, oblivion and splendor. The coming day comes on their lips." Sensuality accomplishes unconscious rituals in these immanent landscapes: each line provides another echo: "I hear laughter in the stable, I hear the throat-slit rocks having a last jump from the rocks. I hear the plain walking on the plain and serious suns. I hear the night enter through one ear, love depart through the other. I hear the jaw close on my shoulder." And again, "The path bends forward, alliterations distort desire. There's tiredness on the rock, a black water in our pockets. There is a square sky that becomes blue when one turns."

M.B.

SACRÉ James

Broussaille de prose et de vers (où se trouve pris le mot paysage)

[Undergrowth of Prose and Verse (Where to Get the Word Landscape)]

[Éd. Obsidiane, January 2006, 80p., 13, ISBN: 2-911914-90-2.]

Trois anciens poèmes mis ensemble pour lui redire je t'aime

[Three Old Poems Together to Say I Love You]

[Cadex éditions, "Marine" collection, 2006, 64p., 11, ISBN: 2-913388-56-6.]

• James Sacré's fragmented meditations in *Broussaille de prose et de vers* is a continuation of several of his previous works, where interrogation of the nature or even the identity of poetry is obsessively, stubbornly, inscribed: cf, in particular *La Poésie, Comment Dire?* which unites twenty years worth of reflection on the "subject" (André Dimanche, 1993). *Broussaille*'s project is more narrow: to untangle (unearth?) and bring out into the open the difference between poetry and prose—while linking this question to the traversing and description of a landscape. Even if he mainly keeps to this idea through a succession of discouragements and close call escapes which sometimes suggest Leiris, the work is no less accomplished in the end... as a James Sacré collection. It is perhaps more discursive than some of his other work, but its greatest value is in how it particularly makes its own special language tremble, its falterings and shaken language often enable it to turn an apparent failure into great effects of expression: "and this page despite my believing I could fine tune it a bit doesn't it make off as shreds of writing?" One also encounters the author's talent at evoking settings, enclosures, green spaces—and the people who make their way through them—suddenly rendering a particular village in Morocco or the Vendée, a backstreet in Spain or a Venetian lagoon physically tangible. This happens despite a disabused statement at the end of the book, "we have to give in to the evidence, there is no possible description." So is this an *ars poetica*? Yes, but a very materialistic one, combining the substance of words with soil, mud and sand, in order to make these prose verse blocks pulse with light.

The *Trois Anciens Poèmes*, republished now by Cadex, bring us back—at least for the first two—to Sacré's beginnings, since they date to the late 1960s. Doesn't the title the *La Transparance du Pronon Elle* already

point to the grammatical dread that Sacré's poetry will gradually build itself from? Also included are those prosaic landscapes and sudden flashes of color and light: "The forest raised in the fall burns the cellos." Y. d.M.

THIBAUDET Albert

La Poésie de Stéphane Mallarmé

[Stéphane Mallarmé's Poetry]

[Gallimard, "Tel" collection, March 2006, 442p., 15, ISBN: 2-07-077740-5.]

- Jean-Yves Tadié's brilliant preface opens this republication of Albert Thibaudet's classic book on Mallarmé. Thibaudet, the eminent specialist on Proust, Jules Verne, Malraux and others, here pays homage to the writer who in 1953 revealed to him "an art of literary criticism" he had not realized before: "I said to myself, this is how one should talk about books and writers."

After a brief liminary portrait of Mallarmé where Thibaudet recalls his courteousness and ancien-régime manners, the first part, entitled "The Elements of his Poetry," describes Mallarmé's difficulty writing, his taste for being indoors ("that cold-sensitive love of the Dutchman for his house"), his obscurity ("under dark foliage, a weight of pulp and light"), his preciousity (its genealogy is brilliantly recalled), and the "esthetics of suggestion." As for Mallarmé's taste for analogy, Thibaudet noted, "the visible world provided him, as for a doctor in the Middle Ages, the minutest signs of an invisible and real world." And in the last chapter of the first section, entitled "The Poet's Existence," he writes that Mallarmé enjoyed the idea "that the poet be a kind of legendary being, causing amazement rather than admiration." In the second part, "The Forms of His Poetry," Thibaudet examines the images, metaphors, words, and verses as well as the poet's prose, the "guarantee for any future imitation, even if ridiculous," and even his punctuation.

In the last two chapters Thibaudet deals with the question of Mallarmé's influence—an influence which was much more pervasive through his conversation than his work: "Mallarmé talking was striking, like his poetry, by virtue of its anti-oratoricality." Thibaudet points out that "even if Mallarmé was truly unique" he extended the currents of preciousity—a "language Jansenism"—of Romanticism and Le Parnasse.

As for Thibaudet's style, as Tadié writes in his preface, "There is no reason to believe he belonged to a world that is no longer with us: it just a matter of a little effort to think, write and teach this way."

F. S.-C.

DETECTIVE AND NOIR NOVELS

Sélection d'Aurélien MASSON

BACHI Salim

Tuez-les tous

[Kill Them All]

[Gallimard, "Blanche" collection, January 2006, 134p., 12.90, ISBN: 2-07-077097-4.]

- When detective novel writers get together or when literary magazines have special sections on the topic, the question comes up: what distinguishes the *noir* genre. Salim Bachi's book is a sharp reminder of the porous borders between different literary genres. *Tuez-les tous* is an explosive *roman noir* published in Gallimard's prestigious "Blanche" collection. It describes the last day in the life of a terrorist who is about to crash a hijacked Boeing into the glass façade of one of the World Trade Center towers. It is September 10, 2001 and the man who unfolds before the reader's eyes is not a religious extremist filled with hatred of the West, nor the cliché we might have in mind of what a suicide bomber is like.

What we get is not the clash of civilizations but the conflict of a conscience with itself: we discover the life of a young man, with his unsuccessful love interests and problems with his friends, his disappointments with family which effectively pushed him toward another family that is obsessed with blood and destruction. He doesn't really believe in it all, and as the hours pass he becomes increasingly doubtful, and drinks just about to the point anesthetizing himself and putting himself out. And then there is

the fateful late-night meeting with a young woman at a dance club. But once again, things do not work out, with the impossibility of touching her, loving her, honoring her. Lost in disgust for himself and the feeling that nothing is possible, our potential terrorist will accomplish his horrible mission. Making use of a hypnotic style reliant on repetition, the author catches the pulse of modern nihilism which has more to do with depression than exaltation. This book is as sharp and tense as a stabbing knife.

A.M.

DESPREEZ Louis-Ferdinand

La Mémoire courte

[The Short Memory]

[Phébus, “Rayon Noir” collection, March 2006, 208p., 18.50, ISBN: 2-7529-0160-7.]

- A few months ago, when the Paris Salon du Livre focused on Francophone literature, this detective novel came to our attention: it is by an Anglophone South African writing in France, the language of his Huguenot ancestors.

La Mémoire courte takes us into the townships of Soweto where we follow the Zulu inspector Francis Zondi as he tracks a tricky serial murder case: every Saturday for several weeks a body is found on the side streets of poor neighborhoods severely beaten and with its face removed.

Bodies pile up and Zondi gets little help from his superiors, except for an Afrikaner psychological profiler who has seen far too many American movies. But the skin of one victim makes for a new turn in the investigation: there is a “13” tattooed on the victim’s forearm, the symbol of a group of revolutionary ANC fighters exiled in Angola during the 1980s. The Group of 13 was Soviet trained and rebelled against the leadership of Nelson Mandela’s party before being interned in reeducation camps. Twenty years later, as a presidential election cycle was beginning, a number of people felt strongly that certain ghosts from the past should be kept off the scene...

The first volume in Phébus’ new *noir* collection, *La Mémoire courte* is a success: beyond being a brilliantly executed investigation it takes the reader deep into contemporary South African society. Maybe racism was an essential characteristic in the past of this country which wants to think of itself as the “rainbow nation,” but poverty and violence have never been as intense. Desprez gets beyond optimistic speech making and reactionary fears to show us that the path to democracy is bloody and fraught with ambushes.

A.M.

MARIGNAC Thierry

À quai

[Docked]

[Éd. Rivages, “Rivages/Noir” collection, March 2006, 224p., 7.50, ISBN: 2-7936-1490-0.]

- On the brown waters of the Elbe, the old tub *Bibby Kalmar* sits and rusts, tied to a dock off limits to the public. The ship holds hundreds of clandestine refugees await either assimilation into old prosperous Europe or deportation. Different nationalities get along with difficulty; the Chinese look at the Slaves with daggers in their eyes, and the Slaves are contemptuous of the Roms. Families are cooped up in seedy little cells and ready to explode. The passageways have an end-of-the world feel to them. At night the only escape valve in this immobilized, suspended existence are the Moldavian’s card games in the upper part of the ship. They are often dangerous, one can lose everything one has, or even worse, what one does not have. Into this explosive context come three European officers, endowed with good conscience and cynicism who have arrived to investigate the refugees’ treatment. The day after they arrival a man is found dying on the bridge. He is a big gambler—well known to the Moldavian’s card table. Almost immediately the precarious equilibrium is on the brink of shattering.

A quai is a pointed response for those who claim that the French detective novel has run out of steam and stares at its navel. From the first pages Thierry Marignac propels us into a netherworld that is light years away from the clichés of the genre. We follow the fate of these “outcasts” who have been scattered by

economic globalization like so many shards of crushed glass. The reader is progressively overwhelmed by the sense of abandonment gripping each of these refugees who resemble walled-in prisoners more and more each day. The author holds nothing back, everyone is raked over the coals: the Europeans and their fake morality as much as the victims, some of whom behave like animals. *A quai* is a suffocating *huis clos* and a knockout blow to the solar plexus.

A.M.

SERFATY Thierry

La Nuit interdite

[The Forbidden Night]

[Albin Michel, January 2006, 380p., 20.90, ISBN: 2-226-16823-0.]

- For the past few months Laurent Strelli has had trouble sleeping and psychological problems which adversely impact on his social life. Following the wise counsel of his wife, a psychiatrist, Laurent enters the unit on REM sleep that she runs. But one evening, while falling asleep in the observation room, Laurent dreams he sees the murder of his wife and daughter, managing to make out the face of the killer. The nightmare turns out to be reality: as the two have been murdered. The image of the killer it is imprinted on Laurent's brain, but fades every time he closes his eyes. With the help of a female police investigator, and prohibiting himself from sleeping, Laurent sets out in search of the murderer...

La Nuit interdite is a commercial thriller ideal for reading at the beach or during sleepless nights. A summary of the events would sound farfetched but Thierry Serfaty gets beyond this easily enough. First of all he is a doctor who knows his subject well. Second, influenced by his reading of English language medical thrillers, he succeeds in devising a breathtaking plot which leaves us no chance for rest—or sleep. The race between Laurent and his fleeting memory, the succession of red herrings and sudden developments, are all evidence of the author's clear mastery. Serfaty has no reason to envy his American counterparts.

A.M.

THILLIEZ Frank

La Chambre des morts

[The Room of the Dead]

[Le Passage, "Ligne noire" collection, September 2005, 312p., 15, ISBN: 2-84742-077-0.]

- Vigo and Sylvain are two penniless computer scientists who have just been summarily downsized from their jobs. One night they set out to take symbolic vengeance by graffiting the walls of their former employer. On their way back, a bit drunk, they decide to take a little used road and drive at full speed with their headlights off. Unfortunately they crash into a man who really shouldn't have been there. He dies on the spot. But what was he doing there in the middle of the night? And why was he carrying a bag filled with two million euros? Vigo and Sylvain decide to keep the money and get rid of the body. Their troubles have only just begun as the money was being brought to a sadistic killer who was holding a young girl hostage. The next day the girl's body is found...

Frank Thilliez is a bookstore wonder. This book was released by a small publisher with absolutely no fanfare and has become a best seller, mostly thanks to independent booksellers who are engaged in their work and recommend books according to their own tastes. We have to commend their existence and their vitality. And let's commend this book as well, a book which grabs you by the throat from the start. Thilliez has learned much from English-language thrillers, and is a great fan of action and horror films. He put this to use in creating a complicated plot which relentlessly grips the reader on several levels at once (the two friends, the killer and the police). It is a clever book for those seeking thrills and chills as well as for serial insomniacs.

A. M.

NOVELS AND FICTION

Selected by Sylvie COURTINE-DENAMY, Michel ENAUDEAU, Louise L.LAMBRICHS, Gérard-Georges LEMAIRE and Boniface MONGO M'BOUSSA

COUAO-ZOTTI Florent

Les Fantômes du Brésil

[Ghosts from Brazil]

[UBU éditions, March 2006, 186p., 15, ISBN: 2-35197-002-0.]

- After writing about the seedier side of Cotonou, Benin for a decade, Florent Couao-Zotti has just published a novel-memoir on the return of Afro-Brazilians to Benin and their difficulties in living with native populations. The text presents two sister/enemy communities. There are the Agoudas, the descendants of African slaves who, after having put down roots in Brazil returned to Benin generations later. And then there are the locals, the Ouidah people, whose ancestors sold the Agoudas as slaves. There is great distrust between the two communities, derived from hatred, complexes, self-hatred, etc. Then, one day Anna-Maria, the most beautiful Agouda woman, falls in love with Pierre, a young Ouidah man. And so begins the story, as it moves through Voodoo to Christianity, and pagan celebrations to the Bahia Carnival. In short, it's a narrative where the events, the stories, "tie in to the bigger History where the "H" stands for hack with an axe," to coin Pérec's phrase.

On the back cover of this blazing novel the publisher presents the book as the Romeo and Juliette story of Benin. We completely agree with this reading. After the Haitian Jacques Romain's *Gouverneurs de la rosée* (1944; *Masters of the Dew*, 1947) the Beninese Couao-Zotti revisits one of the most fertile literary myths while highlighting the complexity of African-American relations, which explains this careful title, because these ghosts are implicated in the histories of the people from here as much as the people from there, with slavery as the background surface. *Les Fantômes du Brésil* thus extends the work initiated by Bruce Chatwin in his *Viceroy of Ouidah*.

B.M. M

FROEHLICH Patrick

Le Toison

[Fleece]

[Éd. du Seuil, «Fiction & Cie» collection, April 2006, 192p., 17, ISBN: 2-02-085969-6.]

- There's an old Jewish idea which considers that after having created the world and recognized he had fashioned it imperfectly, god decides to exist at a distance from it while maintaining a consubstantial connection. In Patrick Froehlich's fine novel, Louis, the narrator, adopts a similar attitude in abandoning his family to live in a trailer in Clos Fleuri park. He tells the story, with the shortness of breath of a man with bad lungs and in a monologue carried along by the turns of melancholic reminiscences, of the special relations that connect him to (and separate him from) the inhabitants of this residence: his sister, Jeanne, and her husband, Jean. Jean's arrival on the scene clearly broke the magic union the brother and sister had had since childhood. Louis drifts further into the sinkhole of his agonizing memories after that symbolic marriage was broken. He finds himself at the periphery of the familial microcosm, the prisoner of his obsessive and repetitive thoughts whose loops gradually reveal the history of their love and their separation, the story of an intrusion and a trap (the trap being the house, land, the little river called the Toison, and the sense of the past they provide). While it is a distant cousin of Dujardin's *Lauriers sont coupés* (the interior monolog is now one hundred years old), what this fiction does could never have been accomplished from that perspective because of Froehlich's ability to intercalate other voices inside the verbal flow and to multiply the points of view, revealing a complexity of intrigue which could not be brought off linearly. The author has managed to produce a kaleidoscopic vision: it is up to the reader to unravel the Ariadne's string and put together what is disconnected and give order to fragmented temporalities. But don't think this is an experimental novel. Froehlich offers another form of the novel, a

novel whose strengths comes from the power of words to give body and materialize the movements of thought and irremediably lost time.

G.-G.L.

GANTHERET François

Comme le murmure d'un ruisseau

[Like the Murmurings of a Brook]

[Gallimard, "Blanche" collection, March 2006, 160p., 12,90, ISBN: 2-07-077507-0.]

- A Swiss chalet, a first love engraved in memory as if it were outside time, an unexplainable murder putting an end to that absolute and unforgettable harmony, and time, the time that rules more than simply goes by, as the narrator returns to the scene thirty years later as he enters middle age: such is the universe of the narrator who was born in Savoy to become a psychiatrist in Paris. The narrator returns to the village of his childhood for the sale of a farm, and finds himself in the grip of the past and a secret which has remained a living memory for the local inhabitants. Can the narrator gain access? And from a more recent past unknown to him Beatrice appears in the midst of a landscape that hasn't changed in thirty years. Beatrice, a pianist, is the sister of the murder victim (who was savagely killed with blows from a stone in a shallow brook). She too is haunted by the ghost that haunted her parents during her childhood, and from the deafening silence surrounding the memory of a sister whose tragic death preceded her birth she seems to have taken refuge in and melted into the world of music, where she seeks the accent on Schubert's Piano Trio No. 1, which the composer noted was "like the murmur of a brook."

It is thus the murmur of that brook that Gantheret's clear and classic language seems to be seeking, in the thirty-one brief chapters, scores of mourning, miraculous encounters, forbidden loves, and shameful, all too human tragedies. The beauty of the novel comes from the lack of pathos and the contrast between the lightness of the language which describes the accidents of existence and the weight of events which are written into the being of the characters as if with indelible ink, to suggest that despair doesn't always succeed in killing hope.

L.L.L.

GELAT Jacques

Le Traducteur

[The Translator]

[José Corti, February 2006, 144p., 14.50, ISBN: 2-7143-0910-0.]

- After *Le Tableau*, which showed fine classical mastery of its genre, and the dreamy, poetic and profoundly inspired *Couleur inconnue*, Jacques Gélât has published his third novel. It concerns a translator who is compelled by a mysterious force to modify repeatedly the texts he translates until he himself becomes a writer. From fidelity to treason, the inspired experience of reading to inspired and then mechanical writing and the pursuit of the intense pleasure of basic and decisive inspiration—such is the gamut of writerly states Gélât translates as this book progresses. At the end, a strong feeling of nostalgia and concern remains with the unanswered question: how does one find that other within oneself whose voice one day makes its way and seems to carve out a unique path by itself? And how keep oneself from the traps of the profession and success without betraying that other? After two or three books, creating the illusion is easy, and the temptation is that much greater when one is encouraged by one's readership. But the writer knows what he is up to: he knows whether the creative adventure is underway or if he is satisfied with rehearsal and repetition. And it is this question, so intimately personal, painful and difficult to share that he must forever confront each time he sits down at his desk.

Getting beyond anecdotal metaphor and with more depth than it might seem to have at first, *Le Traducteur* is a sort of novel of solitude and existential anguish, translating an ever more relevant question in a world dominated by commercial logic, a question that literature has difficulty escaping, and that gifted and talented writers must consider: to continue to attract readers, is it necessary to betray oneself at the risk of

losing oneself and living as a secret imposter? Or must one pursue the intimate quest, at the risk of silencing oneself, but in the hope that one unforeseeable day, others will see the way into that special site?
L.L.L.

LAPLACE Yves

Butin

[Booty]

[Stock, January 2006, 288p., 17, ISBN: 2-234-05865-1.]

- A novel that ends with its first sentence, finishes off with an epigraph and closes with a *nota bene* that could have been a preface very well shows that in the order of narration, or in other words of time, nothing is simple. Is there in fact any narration here? Yves Laplace certainly does not make the task of a reader in search of the “story” which he is asked to reconstruct along the way very easy. The reality—even if transformed by fiction—is presented here via monologic exchanges between two cousins, Bernard Seigneur and the narrator, to which other voices are soon added. The ensemble comes to compose a contrasted polyphonic score which is more theatrical than properly novelistic. Each monolog functions as a sort of “tableau,” a subjective snapshot which the subsequent tableaus echo, underlining the vanishing points of previous speeches and their succeeding incompatibilities. If the author states—when he talks about it—that this is a “love story,” such an explanation is far from complete. The situations portrayed sometimes concern what is often called “sexual tourism,” sometimes lovers’ journeys (but did they take place or do they exist only in the imagination of the narrator?) and shake up conventional ideas of love in a subversive and often effective way. Aren’t the young just-pubescent Asian girls that cousin Bernard so enjoys presented as both happy with the sexual pleasure procured and the money earned? Don’t love, enjoyment and consumption go together well? This is the tale told by Bernard, the story of a pervert who enjoys toppling accepted ideas by showing that he too loves women, loves to give them pleasure, to make their bodies sing with tenderness and sensuality—and not to miss the point, Laplace also knows how to make the language sing—but he fails to convince his interlocutor who, rather than reducing love to consumption is consumed by love. Besides liaisons and recollections, the narrator finds loneliness, hopelessness and the bottle. “Aren’t I sick from love, for life, since birth?” *Butin* is about that multiform illness which, in addition to leading men to heavenly sensations brings them all sorts of infernal pacts. Whether independent or venal, women come off here larger, and mainly idealized, but imbued with a kind of wisdom and interior freedom which save them.
L.L.L.

POLET Grégoire

Excusez les fautes du copiste

[Forgive the Copyist His Mistakes]

[Gallimard, “Blanche” collection, March 2006, 160p., 13.50, ISBN: 2-07-077553-4.]

- While the genre is not new, the fable is treated here with a masterly hand by this young, twenty-seven year old writer in his second novel. A would-be painter makes his confession (the necessity for this confession is revealed in the last chapter), covering the period from school (a success “so mediocre that it amounts to the worst way of failing”) to the beginning of his career as an illustrator, and then as a restorer too good at what he did to remain legal for long. The prolog sets the deadpan, more or less paradoxical tone, “Sometimes I think it is rash to distinguish between the perfectly failed and the perfectly successful. There is something perfect in both... and the two destinies can coincide.” When money, the deceptions of the art market and insurance fraud combine, how does one distinguish the great artist from the perfect copyist, the genius from the forger, the real from the fake? We won’t ruin the reader’s enjoyment by telling what happens, which is not unlike Gérard Wajcman’s *L’Objet du siècle*. “Is it possible to kill off the excluding and exclusive concept ‘work of art’” by reducing the work to an object that can be sold again and again at will? In the background of this humorous and skillful novel so rich in ironic turns is perhaps the intuition, still too infrequently shared, that at the dawn of the third millennium, our civilization finds itself at a turning point that it doesn’t quite grasp. At least this is what the narrator believes, seeing in his act—the

definitive replacement of Ensor's brilliant *Masked Ball* with its perfect (perfect, really?) copy and doubled by a copy of the copy—which he is not certain to be interpreting correctly, a symptom of this ctemporal turning point “I believed I was taking my turn at ushering civilization into a new epoch. Like Beethoven in relation to his last compositions, I said to myself: they’ll eventually understand.” Unless they don’t...
L.L.L.

STORTI Martine

32 jours de mai

[32 Days in May]

[Éd. Le bord de l’eau, December 2005, 198p., 17, ISBN: 2-915651-39-6.]

• This could have been called “32 days in the life of two women,” but Marie Martine Storti is not thinking about Arthur Schnitzler. She is thinking about Nietzsche and Lou Andréas Salomé and their luminous walks along the banks of the Orta River in northern Italy, toward which the narrator, the third woman in the novel, is heading to toss the ashes of her friend Jeanne. The novel moves along on the basis of notes and drafts found in a large envelope after Jeanne’s death. Twenty year old Jeanne studied philosophy; Louise, fifteen years her senior taught it at the Sorbonne. *32 jours de mai* covers a precise temporal period, 14 May – 16 June 1968. Those intense days of militant and political occupations, of speeches and demonstrations, of looks avoided and sought, and the words and arguments heard at general meetings weaving the dependence of unspoken uncertainty which united Jeanne and Louise each day. The uncertainty existed on emotional as well as political levels: Do we agree? Are we of the same opinion? Does she love me? Why doesn’t she say so? Jeanne knew what she wanted from the ’68 spring. She didn’t want to have fun, or to put desire above principles. She wanted Louise’s love and revolution, the condition which would change conditions for workers. She knows all about this condition from family members. In her other life, after Louise’s accidental death, once she understood and admitted an unfeasibility of activism, politics still survived as “a way of living and holding on.” Jeanne goes to Kosovo and Afghanistan, and she works on the reconstruction of schools. Is Louise’s death the metaphor for the impatience of spring? May 1968 has been the source of many works but has not proven to be much predisposed to being the subject of a novel. But here is one that sweeps away the reader, whether or not that reader had been a contemporary of the events. The ingenious narrative structure is successful and the clear language is guided by an intelligence that is neither complacent nor judgmental in relation to expectations of the topic. Its lively and restrained sensibility makes this first novel an obvious success. Martine Storti’s *Un chagrin politique* preceded this novel by a couple of years. We’re not sorry she returned to this topical range.

M.E.

TEXIER Nicolas

L’Acteur

[The Actor]

[Gallimard, February 2006, 176p., 13.50, ISBN: 2-07-077554-2.]

• For years the grandson wondered about his grandfather; something about this dandy with his impeccable suits, English cigarettes and perfect white line of a moustache “made him think there was some kind of breach of trust.” But what was it? Just before he died, the grandfather, Ivo Carlone, confides in his grandson and tells the story: his meeting with the great Francoist movie star Lucanor, their uncanny physical resemblance, the exercise of his mistress’s charms, their separation and then rediscovery of each other leading to the proposition that he use his resemblance to double for Lucanor in a propaganda film already underway.

From that point forward Carlone finds himself pulled into this borrowed existence, and one soon wonders which is real and which is borrowed. Who is playing the double of whom. And who committed the crime Lucanor is accused of? From Carlone to Lucanor only a single letter marks the distance between the original and the twin, the truth and deception. Can an illusion be strong enough to outlast death? What will be transmitted to coming generations? The truth? Deception? The truth of the deception? Remarkably well

done, with great inspiration and very well wrought writing, until its very last line this novel maintains an intense tension—on the level of its outcome as well as its language; it is ambitious on the literary as well as the philosophical level.

L.L.L.

THOMTE Ryam

Banlieue noire

[Black Suburb]

[Présence Africaine, January 2006, 172p., 9, ISBN: 2-7087-0769-8. Preface by Lilian Thuram.]

• *Banlieue noire* tells the story of Sébastien, a young Beninese who was adopted by a European couple living in a Parisian suburb. He has one passion: soccer. He is an excellent player and is soon spotted by national scouts. The night before a crucial, destiny-deciding match, a couple of his friends convince him to go out: the evening ends poorly. As they leave the nightclub they are picked up by an ambulance that was called to aid Christophe's mother, who has had a heart attack. The next day, when he learns that his mother is dead, Christophe is overcome with sorrow and kills himself. Sébastien in turn is troubled by his friend's death and loses it: he is then committed to a psychiatric hospital. Like *Boumekeur*, 2004 and *Kiffe Kiffe Demain*, (2005; *Kiffe Kiffe Tomorrow*, 2006), *Banlieue noire* continues the tradition of Beur writers. Previously, the problem of African immigration in France was dealt with by writers born in Africa who came to France to study (Alain Mabanckou, Daniel Biyaoula, J.-R. Essomba, Sami Tchak, Fatou Diome, etc.). The great interest of *Banlieue noire* is that it marks the birth of what might be called "*Littérature Black*" in French; that is with writing by an African-French child of the French sub-urban projects, with soccer as an interesting vehicle. Lilian Thuram writes in the preface, "that could have been my own story. Or the story of a relative, friend or neighbor. You have the same places and people, the same problems. What has perhaps changed are ways of trying to deal with them." The language in *Banlieue noire* is tense and direct, indicating the arrival of a talented and bountiful writer.

B.M.M.

VON BÜLOW Katharina

Le Manoir

[The Manor]

[Cerf, January 2006, 106p., 12, ISBN: 2-204-07896-4. Trans. Sylvain Pilhion, preface by Claude Roels.]

• Katharina von Bülow has successively been a journalist, editor and producer at France Culture. Paul Ricœur wrote of one of her previous books, "I felt the competition between two autobiographical figures, the daughter haunted by the figure of her father, and the rootless woman in search of essential and spiritual mooring." Here again we encounter the figure of the father haunting this short narrative, a diplomat called to military service during World War II—after shielding his family from the current murderous violence and barbarity by sending them to a manor house about 100 kilometers from Berlin.

Katharina von Bülow was born in Sofia and as a child she was enchanted with the sonority of the word Bulgaria, which she played with in her mind and especially her mouth, "sometimes she would let it take a stroll in her mouth; sometimes she'd turn it over with her tongue." She became a French citizen in 1986. For this book she decided to return to her mother tongue, German. More exactly, as Claude Roels, the eminent Goethe specialist notes in the preface, "Katharina von Bülow had no choice; she had to face her mother tongue." What other language could be used for the sweetness, paradise and happiness, the scents of outdoor play, or delightful Christmas celebrations? It is that childhood language, the pleasure of words in the mouth and the love of nature which protect the child who has been forced to flee the advancing Soviet army. It is that language, tirelessly dwelled on and stroked which enables her to valiantly survive the horrors she glimpses during the desperate flight, to overcome fear, hunger, cold, the absence of her father, the rape of her mother...

S.C.-D.

THEATER

Selected by Jean-Pierre THIBAUDAT

AUBERT Marion

Les Histrions (détail) suivi de **Les Trublions**

[The Histrions (detail) and The Troublemakers]

[Actes Sud, "Papiers" collection, January 2006, 128p., 17,50, ISBN: 2-7427-5829-1.]

• Marion Aubert was trained at the Montpellier Conservatory under Ariel Garcia Valdes, she was Georges Lavaudant's favorite actress and she founded the theater company with a few other actresses called, "Tire pas la nappe" [Don't Pull the tablecloth]. But first she wrote. And she wrote. Aubert created a universe irreverently unto itself in play after play demonstrating an appetite for language which pokes its nose into all kinds of places. It is childlike, bedeviled and generously "made with love" as a cookie label might put it. The writing solidifies from *Pousse-pions* to *Saga des habitants du val de Moldavie*. And now this wily redhead has written a truly fine play in her *Les Histrions (detail)* which Richard Mitou (another flower of the Montpellier Conservatory), has deftly directed. The play will be performed at the Théâtre de la Colline next season, and an extensive touring schedule is planned. The plot is simple and explains the title (*Histrions*) and the word "detail" in parentheses: telling the story of the history of humankind through the heavenly and villainous voices of the theater. In a brilliant prolog a smooth-talking "Mr. Practical" has all of the human race parade by and crowd in, from "the old lady in the front" to "the local government official's husband" and including "Earth," "Sun," "the man born from a Christmas ornament," "Mary," the Cardboard King, "the little minister of the interior" and "the woman with blurry vision." Everything is an excuse for comedy, surprise and reflection; and it begins with the beginning, the birth of the stars told by their father, the heavenly gardener who has a son who asks for a sacrifice and on it goes. After the birth of God, the Big Bang and other causes for joy, and we're at the fourth scene "The History of the Leg Woman." The twentieth scene is no old hat, as it's the woman in the front who speaks. At some points we thought of Philippe Caubère, at others Valère Novarina, who are more fellow travelers than influences. The play tells the story of numerous births, at each moment proving the importance of Marion Aubert's latest creation.

J.-P.T.

AUTRAND Michel

Le Théâtre en France de 1870 à 1914

[Theater in France from 1870 to 1914]

[Honoré Champion, January 2006, 368p., 57, ISBN: 2-7453-1311-8.]

• The author, a professor at the Sorbonne (Paris IV) points to a period in theater from the Franco-Prussian War of 1870 to World War I which he describes as "the Theater of 1900." It was a "belle époque" for theater, but it proves "unrewarding" for an "historian of the literary past" interested in authors. It was a hectic period, shows abounded and there was an audience for it all, but there was a complete lack of events such as the "Battle of Hernani," or the pangs of competing schools. Maeterlinck and Claudel (on whom the author is a specialist) were looming on the horizon. The strength of this impressively erudite book comes from having dug into the bottoms of the dustiest shelves of specialized libraries, having read and reread the work of (half-) forgotten famous and not so famous authors of the past, restored to us here with supporting citations and bibliographic information. We know about Edmond Rostand, Octave Mirbeau, Jean Lorrain and Alfred Jarry, but who else has read their contemporaries and colleagues Henri de Bornier (the author of *La Fille de Roland* which was produced at the Comédie française with great success), Eugène Brieux (the author of *Les Avariés* a play about syphilis that was proscribed and then put on by Antoine), Maurice Bouchor (who wrote *Les Mystères d'Eleusis* for puppets), Édouard Schuré (never produced)? Michel Autrand points to Jean Jullien who produced Antoine in his Théâtre Libre. He was the author of a play

which has been considered a “slice of life.” But Autrand tells us that the author added “staged with art,” which changes everything, and met the approval of Lugné-Poe who was among his friends. To conclude, Autrand judges the 1900 period severely, it is “too focused on enjoyment” and not “bloodthirsty” enough—a period which, to his mind, resembles our own.

J.-P.T.

BIET Christian et TRIAU Christophe

Qu’est-ce que le théâtre?

[What is Theater?]

[Gallimard, “Folio essais” collection, January 2006, 1,052p., 13.50, ISBN: 2-07-030036-6.]

- The authors who aim to encompass the vast field take up more than a thousand pages to answer the question “What is theater?” This amounts to a great deal and not enough at the same time, as incisive introspection on a field comes together with a survey of particular works. The title is deceptive since it is most of all contemporary European theater that the two authors seek to traverse in all its levels and tendencies. First of all, the authors place themselves at the very site of theater: the stage and not the play is one of the (possible but not required) elements of the system, of theatrical movement. In addition, often the authors observe the ebb and flow of different elements of representation, not only the text but the entire array: the dramatic author, director, actor, decorator, etc. Each is considered an author of the performance, with one or another, depending on the place and the historical moment, taking the upper hand. These are the complex movements the authors deal with in chapters centered on particular dominating elements: space, the body, rhythm, reading (of the work). They finish by considering directing and the questions it raises. Along the way they do not forget their own position, that is as viewers, and they tell about the adventures in sight and hearing of those strange beings: the audience. From theater devoted to the spectacular while shrugging off meaning, to political theater which strikes back at that tendency with an imperial director, Biet and Triau show that theater today is oriented more toward an opening up of meaning. And the public continues to see itself there. There is also an “Index of Notions” which provides another mode of approaching this substantial and often exciting tome.

J.-P.T.

CASSANDRE

10 ans d’action artistique avec la revue *Cassandre*

[Ten Years of Artistic Action with *Cassandre* Magazine]

[Éd. de l’Amandier, February 2006, 276p., 20, ISBN: 2-915695-54-7.]

- There used to be Homeric battling between partisans of cultural “animation” and those who believed in artistic “creation.” But after May 1968, the decentralization of the management of dramatic productions in France, the multiplication of performance spaces, and the (vote hunting) interest in culture by elected officials have clouded the issue. Some lost sight of essential issues along the way, others turned about face on their earlier positions and still others have sighed and shrugged. And here and there, as in every period, there have been those who refuse to turn around in circles, many different kinds of resistant fighters, those out of step, the unclassifiable, those interested in cutting a path straight through the middle of the field, and the outcasts and outriders of various sorts. *Cassandre* aims to unite and explore those of the last category, including, thankfully, their contradictions. Created and run by Nicolas Roméas who was joined by Valérie de Saint-Lo in 2000, the review has been and continues to be the home of what this anniversary issue calls “artistic action.” It has been going on for ten years; ten years of Jacques Livchine’s skillful eruptions, ten years that Roméas bemoans the media (the habitual scapegoat), ten years that this couldn’t possibly keep going on like this, ten years of discoveries on the street, in some industrial wasteland or psychiatric hospital of people who do things differently, ten years now that the review attempts “to throw light on the dark zones of feudalized artistic life,” as Roméas writes in his editor’s statement. This thick volume includes contributions from over these past ten years. It opens with an article which appeared in the first issue

(February 1996), an interview entitled, “On the Sociology of Theater, the Faithful and the Traitorous,” and ends with an article from issue number 56 (January 2004), “Danse in Medellin.” So get reading...
J.-P.T.

PODALYDÈS Denis

Scènes de la vie d’acteur

[Scenes from the Actor’s Life]

[Le Seuil/Archimbaud, January 2006, 320p., 19, ISBN: 2-02-062917-8.]

• Dennis spent ten years on the periphery of filmings, rehearsals, productions and various activities and then there was his acting career. He took notes during this time, and that is what he delivers here, polished and modestly veiled as fiction, giving an imaginary name to a very living being, a making person into a character and in these ways propelling his writing. Guessing who fronts for whom is not really important. We know that Podalydès writes about Piotr Fomenko behind the name Garine, but it’s more interesting than that as the book inscribes theatrical legend as it goes along. When Podalydès tells about Ostrovski’s *Le Forêt*, directed by the old master, Fomenko in the Richelieu Theater of the Comédie Française he does so from the inside, from a position of proximity and friendship during rehearsals. How does an actor who plays a role night after night feel, what kind of fatigue, weariness and doubts assail him? What goes through actors’ minds when they realize the film they are in the process of making is not what they expected? Or that the casting error is not his or her fault, but the fault of the film itself? How handle the jealousy of a partner, or a small-role actor who won’t leave you alone? It is things like this, the joy and suffering, surprises, doubts and regrets that Podalydès can reveal with great warmth. And he turns predictable subjects, such as memory lapses, into interesting moments of writerly introspection. Over the course of the book a persistent coloration comes into view: what might be called the actor Podalydès’ chronic depression. For example, the terrible episode during a film shoot when he is overtaken with shame after having wet his period costume and the urine stains his suspenders. It is a sad image of the film world where a lack of delicacy reigns supreme. The theater, while no less narcissistic, is less media-affected, and Podalydès was more comfortable in that milieu and at the Comédie Française, where he was a member and where he found a home that sat well with his rules, his unwritten laws, his *granders et misères*; it provided a sort of secure space that tamed his anxiety. The book is written with a touch that sparkles like the eyes of this author/actor and it also provides a valuable view of Comédie Française.

J.-P.T.

PY Olivier

Illusions comiques

[Comic Illusions]

[Actes Sud,”Papiers” collection, March 2006, 88p., 14, ISBN: 2-7427-5992-1.]

• This strong new play by Olivier Py is dedicated to the memory of Jean-Luc Lagarce. Lagarce, who died of AIDS in 1995, strongly haunts Olivier Py’s memory; Py had been an actor in several productions directed by Lagarce and he directed one of Lagarce’s plays, *Nous, le héros* after he died. Here, Lagarce comes to life in the magnificent character of the Poet Who Died too Young. There is a penetrating dialog between Me Myself (in other words, Py) and this dead figure who is yet so present and acts like the embodiment of regret, nipping at his guilty conscience and teasing him for his histrionics. Several characters bear the names of the actors who play them and who have been working with Py for a while, such as Mademoiselle Mazev and Monsieur Fau. This makes perfect sense since this theater experience teaches all sorts of recipes, you take a look into the cupboards but they’re rigged and the mirror in the bathroom has no tain: it’s the world evoked by theater in all the little plays of France and the rest of the planet. Aunt Geneviève asks, “What is a poet?” “It’s the person who understands that the gods tirelessly seek after our humanity,” answers Monsieur Fau as the second act ends. There are three. All of the same sort: furiously diabolic. Everything can happen: Mom, the viewer on your left, the President of France, the pope, the Minister of Culture, the concierge, That Dog Concept, a rebel, someone in psychotherapy, a mother of four, my worst

enemy. And where is God in all this? For Py he is always there in a corner, ready to jump out, to serve and clean up like an excellent maid, but it is Py in person who makes fun of Py the Doctor of Religiosity who subjected us to his boring sermons in other plays. It's as if Py did a short training session with Aristophanes to get into shape. He has recaptured the starry-eyed and intense love of actors which led him to write *La Servante*, a chef-d'œuvre nobody could ruin. More than God, the love of theater is his best credo, its his honey for a rainy day, his life raft, his priestly vocation, his talisman and his only subject. There has rarely been a play that so loved the theater.

J.-P.T.

VIAL Pierre and GIRARD Danièle

Dix rendez-vous en compagnie de Pierre Vial

[Ten Meetings with Pierre Vial]

[ANRAT/Actes Sud, "Les ateliers de theater" collection, February 2006, 104p., 11, ISBN: 2-7427-5837-2.]

- You can often see Pierre Vial's romantic profile, with his black hat and long white hair, at theaters where people who had been his students at the Paris Conservatory, the École de Chaillot and elsewhere are performing. He used to be the assistant to Jean Dasté before a longer stint with Antoine Vitez. Today he is at the Comédie Française. In other words, he has been around and picked up a thing or two which he more than willingly imparts to others. And that is what he does with precision and panache in this book about the theater in a collection intended for secondary educational use. Each ANRAT book proceeds through the association of a teacher and a practitioner (Robin Renucci and Yannis Kokkos inaugurated the collection). Pierre is teamed up with Danièle Girard,

who teaches at the Rouen IUFM and is an advisor on theater for the academic counsel in the Eure region. Teaching theater on the secondary level, it must be realized, entails knowing how to deal with the population and environment. In ten three hour sessions, Vial and Girard recommend an open pedagogical methodology which puts into play and into motion "the language of the poets," as Vial puts it, using Vitez's vocabulary. Vial and Girard develop a combination of respect (of the line in classic tragedies, and of prosody) and freedom (do what you want) through these sessions. At the same time they do not impose a style, but suggest exercises that can work for different styles and schools, coaching (voice, breathing, body) begins with warm ups, followed by improvisation, the reading of works and many other activities. The important thing is discovery (of the world of the poet and one's own body) and not mechanical know how. It is clearly eclectic and most of all practical, and it will be an important book for anyone who conducts theater workshops.

J.-P. T.

MUSIC

CLASSICAL MUSIC – CDS

Selected by Jean ROY

MICHEAU Janine

Les Rarissimes de Janine Micheau: Milhaud, Ravel, Honegger

[Janine Micheau's Rarities: Milhaud, Ravel, Honegger]

[EMI Classics, "Les Rarissimes" collection, March 2006, 2 CD.]

• In a collection titled "Les Rarissimes" ("Rarities"), this homage to soprano Janine Micheau (1914-1976) includes recordings made between 1943 and 1956. Janine Micheau's voice was a coloratura reaching the highest ranges with stupefying ease, which didn't stop her from having very clear diction. Her "intangible" timbre let her interpret Ravel's *Scheherazade* as if she dreamed, rather than voiced, it. Thanks to Eugène Bigot's exacting direction, the dream takes shape in a rigorous frame, and great balance isn't the least merit of this rare recording. Milhaud, who loved coloratura, found the ideal interpreter for his *Chansons de Ronsard* (*Ronsard's Songs*) in Janine Micheau. In Honegger's *Le Roi David* (*King David*), the soprano steps in many times, always with the same charm. In addition, these CDs have the historical interest of presenting Milhaud and Honegger directing their own works.

J. R.

ARODAKY Racha

Domenico Scarlatti: Sonates au piano

[Domenico Scarlatti: Piano Sonatas]

[Zig-Zag Territoires, March 2006, dist. Harmonia Mundi, 1 CD.]

• Composed for clavichord, Scarlatti's *Sonatas* find new resonance at the piano of Racha Arokady. Arokady is a former student of Dominique Merlet at the Conservatoire de Paris. She has superb technique accompanied by personal vision, which in this case lets us know a more secret, sometimes melancholy, and still marvelously inventive Scarlatti. She makes no haste, has no vain virtuosity, but an approach that makes us understand that Scarlatti, out of time, speaks a language that surpasses his era.

J. R.

CLASSICAL MUSIC – BOOKS

Selected by Jean ROY

Revue Ostinato Rigore n°24: Maurice Ravel

[Ostinato Rigore Revue, no. 24: Maurice Ravel]

[Jean-Michel Place, March 2006, 270pp., 30, ISBN: 2-85893-831-8. Issue edited by Jean-Claude Teboul.]

• In the last few years, the *Ostinato Rigore* revue has published several special issues dedicated to French musicians: Chabrier, Chausson, Berlioz. Issue 24, on Ravel, gathers collaborations from French musicologists as well as Canadians (Michel Duchesneau) and Americans (Stephen Zank and Michael J. Puri). The subjects broached include Ravel's poetics, writing techniques, and his conception of the *Waltz*, as well as studies on *Mirrors* and *Daphnis and Chloë* and a look at Manuel de Falla and Ravel. Despite the number of already existing writings on Ravel, there were still aspects of his work to discover. This has just been done, seriously and with talent.

J. R.

AGUETTANT Louis

La Vie comme une œuvre d'art. Biographie

[Life as a Work of Art: Biography]

[L'Harmattan, March 2006, 466pp., 36, ISBN: 2-296-00207-2. Text selected Jacques Longchamp.]

• A posthumous work, *La Musique de piano des origines à Ravel (Piano Music from its Origins to Ravel)*, allowed us to appreciate Louis Aguettant (1871-1931)'s fine taste. Doubtless he was not just a music critic, but a connoisseur of Victor Hugo, an artist for whom poetry, Italian painting, architecture, and landscapes were all sources of beauty. Jacques Longchamp chose the title *La Vie comme une œuvre d'art* because it exactly fit the life of Louis Aguettant, recreated here through letters, articles, and notebooks. Whether he describes Chopin, Fauré, Debussy, or Poulenc, his writing always has fresh emotion and clarity. His notes on Chopin, dating from 1930, leave us mourning the book he could have written. But the harvest, in this biography, is plentiful enough to fulfill our desire to get to know this personality, so discreet, rare, and accomplished in its recognition of beauty.

J. R.

PIERNÉ Gabriel

Correspondance romaine

[Roman Letters]

[Éditions Symétrie, January 2006, 414pp., 40, ISBN: 2-914373-12-0. Introduction and notes by Cyril Bongers.]

• Recipient of the Rome Prize, Gabriel Pierné (1863-1937) at not yet twenty won entry to the Villa Medici (home of the French Academy in Rome) and hastened to tell his parents, after the eventful voyage, the details of his situation. This Roman correspondence (dated from 29 December 1882 to 25 March 1885) is an invaluable document for understanding the young musician's already great cultivation and liveliness of mind, and also for learning what life was like for a Rome Prize laureate. Gabriel Pierné writes his family with great informality, reporting on work and play with the same concern for truth. Here is doubtless one of the most detailed sources on the Villa Medici, where Gabriel Pierné clearly enjoyed himself more than Claude Debussy did during his time there.

J. R.

CONTEMPORARY MUSIC

Selected by Richard MILLET

CAMPANA José Luis

Noctal

[Skarbo, April 2006, 1 CD, D SK 4968.]

• José Luis Campana is a French-Argentine composer (born in 1949) whose music seems haunted by musical models as well as by analytic psychology, which he studied in Argentina. In *Dholak, appels rythmés pour 6 solistes (Dholak, Rhythmic Calls for Six Soloists)*, by the TM+ Ensemble under Laurent Cuniot's direction), Campana plays on the idea of response as suggested to him by the *dholak*, an African drum whose players unfurl a world of perceptions on nature that the composer questions in a language whose atonal aesthetic is hardly convincing, though it's not boring. The piece *Lust Ich 2* for two harps and percussion is more original, evoking organic impulses and the infinite trembling of psychological states. *Involtura Sonata*, written for bassoon and violin (and played by Marc Vallon and Pierre Strauch) manipulates three sonic "figures" whose structures confront one another continually. In *Noctal 2 and 3*, for five solo musicians, we discover dreamlike figures and situations with as much interest as ennui: what could be more disappointing than someone else's dreams, outside the secret realm of analysis... In "*I is another*," three works for marimba and percussion obviously inspired by Rimbaud, the music explores but

fails to produce any feeling of the heights and depths of this otherness that seems to give of itself only the better to hide.

R. M.

CHEN Qigang

Extase

[Ecstasy]

[Virgin Classics, February 2006, 1 CD.]

- You won't find exotic outpourings from Chen Qigang (born 1951): like Takemitsu's, his Oriental side is radically modern—at least in *Extase*, for oboe and orchestra, an expressive piece whose single movement revisits and modifies the oboe (played by Jean-Louis Capezzali, accompanied by the Radio France Philharmonic Orchestra with Leonard Slatkin conducting) with the “suona,” a traditional Chinese instrument. In *San Xiao* (“Three Laughs”), for four traditional Chinese instruments, sound is not enclosed in tradition or folklore; in fact, they are subverted (hence the title's laughter) by the composer's contemporary thought. *Yuan* (“Origins”), for orchestra (the same Radio France orchestra, conducted by Yves Prin) is more convincing: in its great lyric unfolding the work recalls spectralism's possibilities, Liget's glides, Messiaen's harmonies, for a celebratory journey toward where we started, our origins. As for *L'Éloignement* (*Distancing*), for string orchestra, it's a meditation on the idea of the beyond, here symbolized by a song, “Zou Xi Kou,” sung by a woman whose husband has gone away “beyond the Western Gorges,” says the title, which serves as a narrative thread for this contrasting piece, at first lively, then introspective.

R. M.

RATULD Lorène de

Dutilleux: Sonate; Beffa: Sonate, 6 études, Voyelles

[Dutilleux: Sonata; Beffa: Sonata, 6 études, Vowels]

[Ame Son, January 2006, 1CD, ASCP 0505.]

- Henri Dutilleux (b. 1916) created his *Sonata for piano* in 1948, and it continues to fill us with wonder as it deploys formal tradition in such a surprisingly original way (new timbres, harmonies, modalities) that the piece attains a singular modernity, one that finds its most vibrant mirror of the contemporary in tradition. The young pianist Lorène de Ratuld gives it incomparable brilliance; never, not even played by Geneviève Joy, to whom it was dedicated, has this work sung with such jubilation and rhythmic precision, which have (especially at the end) something of the light of dawn.

Dutilleux's influence is noticeable in the piano music of Karol Beffa (French, b. 1973), an influence that takes the shape of a lively homage to the same tradition, that of Debussy and Ravel, whether in isolated works (*Sillage's* melancholic ostinato, *Voyelles's* subtle reminiscences) or in the *Six études pour piano*, in which the composer, like his great predecessors from Chopin to Ligeti, picks up a challenge (the musicality of difficulty, here working on intervals) and magnificently subverts pure virtuosity. Superb music in which Lorène de Ratuld is again marvelous and which, writing itself into the space of tonality, gives the impression not of regression but of a mysterious expansion.

R. M.

SIMONPIETRI Catherine

Thierry Escaich: Exultet – Œuvres chorales

[Thierry Escaich: Exultet – Choral Works]

[Accord, March 2006, 1CD, 476 9074.]

- Thierry Escaich (b. 1965)'s vocal works have the brilliance of all great quests: the quest for the sacred and, though the author denies it, for the affirmation of faith. Witnessing the biblical vehemence of *Trois motets* (*Three Motets*) for 12 mixed voices and organ (Catherine Simonpietri's Ensemble 9.3, with the composer at the organ), and the static and meditative *Lamentations* of Jeremy, for four vocal soloists, an

homage to ‘tenebrist’ composers such as Morales and Victoria, and *Terra Desolata*, for four voices and baroque ensemble, a wan mirror of the piece before it. *Exultet* (for twelve mixed voices, percussions, piano, and organ) seems to call upon pagan rites as much as various liturgies; this hymn to light has a wildness close to that of dance’s collective jubilation. In *Ad Ultimas Laudes* (for twelve mixed voices, based on Baudelaire’s poem *Satan’s Litanies*), the satanic invocation is literally terrifying in the struggle between vocal lines searching for meaning, meaning that can only be deliverance. A tormented *Dixit Dominus* (for six mixed voices) and a penetrating *In Memoriam* for choir and organ in memory of Maurice Duruflé bring this lovely disc to a nice conclusion.

R. M.

JAZZ – DISCS

Selected by Philippe CARLES

Académie du Jazz

50 ans de prix Django-Reinhardt

[The Django Reinhardt Prize at Fifty]

[Nocturne, May 2006, 2 CD, NTCD 386.]

- Whatever you think of the strange bedfellows “jazz” and “Academy” (since we’re talking about a sonic illustration of the Academy of Jazz’s prize list, created fifty years ago), or of the concern about respectability and recognition, you have at least to admit that such an ambitious compilation, conceived and realized with equal amounts of taste and meticulousness, constitutes an in no way negligible overview of jazz as it has been invented and played in Paris—obviously, the Academy’s laureates can’t represent every phase and trend of this music (just as the list of Goncourt Prizes isn’t the most faithful mirror of French literature). Every aficionado or connoisseur makes his own list of regrets and lacks... Similarly, certain particularly instructive trends make themselves felt, notably a clear abundance of pianists, all impressive virtuosos, from Pierre de Bethmann and Jean-Michel Pilc (the order goes back in time) up to the always and already (in 1955!) dazzling Martial Solal (who today gives his name—which is only right—to an international piano competition). On the other hand, not a single singer. But some hardly forgettable saxophonists: Jean-Louis Chautemps, Guy Lafitte, and of course, Barney Wilen, who left our ranks ten years ago and was the subject of a recent film. How time flies...

P. C.

BOJAN Z

Xenophonia

[Label Bleu, March 2006, dist. Harmonia Mundi, 1 CD, LBLC 6684.]

- Here is another immigrant worker in music who has enriched our poor sonic environment. A Parisian for almost twenty years, Bojan Zulfikarpacik (a real mouthful) left Belgrade with this enormous and unusual “baggage” which contains an impressive and very classical technique, roots both Eastern and central European, and the memory of all pop and popular music he’d come across, and which have crossed him, including, in recent years, frequent visits to some unclassifiable elements of the French jazz world, like Michel Portal, the unlikely Basque; Henri Texier, the lyrical nomad; and Julien Lourau, the greedy mixer. From this comes a delectably hairy and thus unclassifiable object that blends the most modern and the most traditional, the archaic (the kaval flute’s astonishingly rich timbre, played by Krassen Lutzkanov and multiplied until it spreads out like a sea) and the electronic (even the archaic electronic of some keyboards), a marshy and rustic blues and Horace Silver’s invigorating jazz, a David Bowie sample and a collective improvisation in the most joyful habit we call “jazz.” In short, the mixture reaches points of paroxysm where one can no longer even talk about pushing boundaries: here, everything goes, circulates, and melts as if in a utopia. The dream? Not far off.

P. C.

LACY Steve et GYSIN Brion

Songs

[Hatology 625, Spring 2006, dist. Harmonia Mundi, 1 CD.]

• A reissue of a recording made in Paris in 1981, this is a disc to be prescribed for those who find free jazz synonymous with boredom or sullenness. It must be said that slam poem Brion Gyson (born 1916 in Great Britain, raised in the United States: a deliciously insane globe-trotter), through his verbal explosions and the texts he puts through the “cut-up” mill (a process of which even William S. Burroughs recognizes him as the father) adds a grain of madness and gaiety, drawing as much from surrealist games as from Beat Generation experiments, to saxophonist Steve Lacy’s sextet (Steve Potts, alto and soprano; Bobby Few, piano; Irène Aebi, violin and voice; Jean-Jacques Avenel, double bass; and Oliver Johnson, drums). This is a passionate testament to the work of these Americans in Paris, for whom the French capital was able to be not only a welcoming fringe, but above all the most hospitable of laboratories, if not the most viewed venue. In fact, they were there, they passed through, but how many people went to see and hear them? Now they’re gone forever, leaving us these phonographic traces delicately collected by producer Werner Uehlinger. One more detail that his fans will love: in *Blue Baboon*, Steve Lacy is one of the speaker-singers.

LOCKWOOD Didier and AZZOLA Marcel

Waltz Club

[Universal 983765 9, March 2006, dist. Universal, 1 CD.]

• In the “dessert” genre that it would be tempting to serve on a Sunday afternoon, “pure marvel,” or rather deliciously impure, comparable to those delectable mixtures that come together as the *Third Stream*. Again, one must be aware that these two virtuosos share a taste for classical music, but their histories hardly seem like it: whereas Lockwood, like most violinists, came from the best conservatories and chose to get aboard the good ship “Jazz,” Azzola, like a good accordion player, has been through every phase and legend of the “trade,” and coming to love the classical repertoire was almost like sneaking contraband for him (to the point, thanks to Sarane Ferret, the Bohemian guitarist, of being brought to play Bach’s *Tocatta and Fugue in D Minor* for Django Reinhardt in private). Here, with impressive accompaniment by guitarist Martin Taylor and bassist Jean-Philippe Viret, they distill compositions not only by Chopin, Puccini, Gainsbourg and Debussy, but also hits by masters of the musette as unforgettable as Gus Viseur, Jo Privat, and Tony Murena, with infinite delicacy and the subtlest swing. A delight that should breach the generation gap and mellow the class war between the upper-bourgeois strings and the “prole” accordion. P. C.

SOLAL Martial and LE LANN Éric

Portrait in Black and White

[Nocturne, March 2006, 1 CD, NTCD389.]

• This fortunate re-edition of a concert recording from the 1999 Vannes Festival sends a number of similar efforts back to the cellar; since Louis Armstrong and Earl Hines stamped their *Weather Bird* on the scene in 1928, the piano-trumpet formula has been often seen. So much so that beyond demanding a minimum virtuosity, it constitutes a formidable challenge, a sort of collision of yin and yang where a spark is never guaranteed. But for a long time now, Solal and Le Lann’s affinities have been polishing each other—their complementarity having always been immediately evident—like two pieces of a precise mechanism that no longer need even the addition of a drop of oil to work. It might be called empathy, which rhymes with quasi-telepathy through the memory and collective unconscious of these songs we call standards, from Gershwin’s *Man I Love* to Trenet’s *Que reste-t-il de nos amours?* (*What’s Left of Our Love?*). Among other paradoxes, one might wonder upon listening to this collection of lovingly chiseled and set sonic jewels who, piano or trumpet, plays the role of the precious stone and who the gold, doubtless because here their union attains a magical alchemy.

P. C.

WILDE Laurent (de)

The Present

[Nocturne, May 2006, 1 CD, NTCD397.]

• A ghost? Yes, if you have a short memory. In fact, Laurent de Wilde “comes back from beyond” to his first love after a long electronic side trip, to the “real” piano framed by bass and percussion, the adventures in trio where he made his mark as one of the most exciting revivers of Bebop and the like. But still, and as if sharpened, with a rhythmic fervor that amazed people at his first recordings—he has, by the way, invited one of his best partners from back in the day for two numbers, the drummer Dion Parson. This is an album not in the form of a collection but more, a reevaluation and recognition of territory we might think is familiar and that still harbors infinite treasures. Be it not only the Ellingtonian *Fleurette Africaine* that’s treated with the utmost love and respect, as if caressed by rhythms and set in an Orientalist frame. But doubtless it is not possible to cross through certain more or less experimental phases without a trace, and we can detect traces of the electronic work in some of the trio’s repeat effects. It’s surely only a brushstroke on the pianist’s increasingly vast canvas, just as the almost slower than slow *Quiet – Not Quite*, which changes into a hyper-romantic torrent before fading out gently. Until the end—a conclusion open to every surprise and detour, a *Late Late Blues* that sounds like Laurent de Wilde wanted to give his version of a Johnny Hallyday-esque “all the music I love comes from here...” – who would have guessed?

P. C.

PHILOSOPHY

PHILOSOPHY

Selected by Sylvie COURTINE-DENAMY et Guy SAMAMA

Cités n°25: Emmanuel Levinas. Une philosophie de l'évasion

[Cités 25, Emmanuel Levinas' Philosophy of Escape]

[Presses universitaires de France, February 2006, 206p., 15, ISBN: 2-13-055525-X.]

HANSEL Joëlle (Ed.)

Levinas de l'Être à l'Autre

[Levinas from Being to the Other]

[Presses universitaires de France, March 2006, 140 p., 12, ISBN: 2-13-055347-8.]

• Emmanuel Levinas was born 100 years ago, so conferences and writing on this philosopher who was originally from Lithuania, and who looked to Jewish, Russian, German and French sources currently abound. Both the small volume edited by Joëlle Hansel (who teaches at Hebrew University in Jerusalem, the author of *Moïse Hayyim Luzzato (1707-1746), Kabbale et Philosophie*, Cerf, 2001) and the journal *Cités*, which presents two unpublished pieces, *La Compréhension de la spiritualité dans les cultures française et allemande* (1933), and *L'Asymétrie du visage* (an interview with France Guwy for Dutch television, 1986) are comprised of contributions from authors (sometimes the same ones in each) who have unique ways of approaching the work of this solitary and independent-minded thinker (Marie-Anne Lescouret, "Homo Philosophicus" and "Emmanuel Levinas, 1906-1995: a Philosopher of the Twentieth Century"); his diverse facets: ontology (Joëlle Hansel, "Otherwise than Heidegger: Levinas and French Ontology"); Adriaan Peperzak, "Metaphysics and Ontology," Yves Thierry, "Discussion with Ontology); esthetics (Jacques Taminiaux: "Art and Destiny; the Debate with Phenomenology in 'Reality and Its Shadow' and "Exoticism Esthetics and Ontology"); phenomenology, which he introduced to France; ethics (Roger Burggraeve, "'Removal of a King': the Way to Liberation for Me by the Other; Jacques Colléony, "The Undreamed Escape or Responsibility")—founded on being face to face with the other, which he elevated to the rank of "first philosophy"; the return to biblical sources.

In *De l'Être à l'Autre* Levinas gets to speak alone. His first philosophical essay, "On Escape" (1935) exposes the connection between idealism—characterized by a self-sufficient ego, and ontologism—Being defining itself by itself—and enjoins us to think about Being in a different way. The masterwork, *Autrement qu'être ou au-delà de l'essence* (1974) (*Otherwise than Being or Beyond Essence*, 1999), implies his return to the "face" of the other, another name for responsibility, where a "trace" of the infinite can be detected. Levinas refuses to define this face in terms of its features, as he puts it in *Totalité et Infini. Essai sur l'extériorité*, 1965 (*Totality and Infinity: An Essay on Exteriority*, 1969), "it invites a relation other than pleasure, capture or knowledge." It privileges the hearing of its word over reifying vision; this face effectively speaks and enjoins me: "Thou shalt not kill!" Levinas points us toward a *humanism of the other person*, of a Jewish philosopher who, having grown up in anti-Semitic Lithuania and after being denied entry into German universities, found hospitality in the philosophy department at the University of Strasbourg.

S.C.-D.

Pour un nouvel imaginaire politique

[Toward a New Political Imagination]

[Fayard, January 2006, 160p.,14, ISBN: 2-213-62697-9. With Mireille Delmas-Marty, Edgar Morin, René Passet, Riccardo Petrella and Patrick Viveret.]

Mireille Delmas-Marty et les années UMR

[Mireille Delmas-Marty and the UMR Years]

[Société de législation comparée, September 2005, 552p., 48, ISBN: 2-908199-37-8.]

DELMAS-MARTY Mireille

Le Pluralisme ordonné. Les forces imaginantes du droit (II)

[Organized Pluralism]

[Éd. du Seuil, février 2006, 308p., 24, ISBN: 2-02-083932-6.]

Vers un droit commun de l'humanité

[Towards a Common Law of Humanity]

[Textuel, January 2005, 140p., 19, ISBN: 2-84597-136-2.]

• With the publication of these four books, two of which include other authors, and one of which is comprised of interviews, Mireille Delmas-Marty, an eminent jurist and the Comparative Legal Studies and Law Internationalization chair at the Collège de France, continues to till the fertile and particular ground she has been working for more than thirty years. She invents a new perspective on the law, and the materialization of a pluralist imagination with an eye toward Gaston Bachelard, which is at the same time a critique of the power structure and a recasting of the political sphere. She convokes us toward a veritable epistemological revolution with her notion of *organized legal pluralism*: an art of combining harmonization and hybridization by designating a common legal space beyond the relativism-universalism opposition that would be capable of ensuring a flexible equilibrium between the legal, political and economic in an unstable world. The idea is to make a new kind of legal thought possible and effective which could be another source of coherence for the slightly mad dream of a flexibly vague legal system, as in her 1986 book, *Le Flou du droit* [Vagueness in Law]. Putting some order into the multiplicity without reducing it to a simplified unity, normalizing without rigidity, democratizing the world without Westernizing it, constructing societies and alliances without exterior or common enemies, such is the task of law in a state of constant evolution, showing that the counterpart of vagueness and uncertainty can be too much transparency in the motivation of decision making and too little flexibility in individual and collective choices. It also provides a way of understanding humanity as a legal category, as an active rather than a passive subject, and as a holder of common goods. What humanity really is is still something to be invented, and the law can contribute. It's time to get beyond negative forms (crimes against humanity, torture, slavery, etc.) to a positive form of the notion, by determining the irreducibly human at the crossroads of unfringeable rights and indescribable crimes. But humanity is now threatened for the first time by a bifurcation between two paths: *hominization*, the evolution of our biological species, and *humanization*, the construction of an ethics common to all humans. Humanist learning, the path of humanization, is still tenuous, while hominization is leading us to undermine our long-time constructed symbolic reference points, and eventually to do away with the chain of generations. At the same time, in politics, the separation between *representative* democracy and *participative* democracy is threatening the very foundation of Western democracy. We live suspended *between* the end of representative democracy and a participatory democracy to which we aspire but which we haven't yet entered upon. The first is based on universal suffrage, the parliament and representatives of the people; the second is based on the direct responsibility of citizens in making collective decisions. The suspension of responsibility and the impotence of powers in place need to be subject to vague logic as the safeguard of the complexity of a world composed of dissimilar elements. This is why the law, which is too often considered an instrument of conservatism in the service of the powers that be, needs more than ever to be imaginative. And this is what the work of Mireille Delmas-Marty is aiming for: *variations* around a common law. Such variations are presented in the fourth book, a volume of studies by colleagues in homage to Delmas-Marty's research between 1997 and 2003, when she headed a combined Université Paris I/CNRS research unit on comparative law. The book also includes difficult to find articles and personal contributions.

G.S.

BARBAULT Robert

Un éléphant dans un jeu de quilles. L'homme dans la biodiversité

[Elephants on the Croquet Court. Humans in Biodiversity]

[Éd. du Seuil, January 2006, 270p., 22, ISBN: 2-02-082075-7.]

• The first two parts of this book contain two lessons. On the one hand, diversity is life, it is the guarantee of ceaselessly renewed development; on the other, while life has always been a sort of free-for-all, it has also always been a crucible for creative solidarity. The political perspectives this book opens are truly innovative since it affirms an imperative for action and commitment which is not dependent on science alone. Reconciling humans to nature means first of all reconciling humans to each other. Varieties of mutual benefits lay hidden behind the struggle for life and competition among species. Everywhere, associations are made in order to multiply more effectively. *Homo sapiens*'s success is linked to its status as a social animal. It is also owing at least in part to its ancient alliance with the plants and animals we call domesticated. But, thanks to the current human relation to responsibilities, which is like an elephant in a croquet court, knocking over and displacing entire species, it is worth trying strategies for sustainable safeguarding of habitats and species: strategies not for "fighting against" but "fighting with." Even if relationships between the human species and the rest of the biosphere have changed over the course of the past two centuries, if there have been extinctions of species, as a recent genetic study showed connecting deforestation and the demographic collapse of orangutan populations, it is still possible to act. Fighting for the orangutan, the African elephant or the Siberian tiger is fighting for the conservation of the human species: it is our humanity that is disappearing with them. In this way we will be able to live well with profitable economic socially beneficial activities while preserving biodiversity.

G.S.

BROSSAT Alain

La Résistance infinie

[Infinite Resistance]

[Lignes, February 2006, 180p., 17, ISBN: 2-84938-49-0.]

• We are living in an era of *political forgetting*, with the political understood as a domain of action and confrontation and not simple biopolitical administration. As evidence, witness the collapse of the political and the resurgence of fascism in France in the results of the first round of elections in 2002, and the sudden burst of republican spirit which followed, rather than expending five million votes for no candidate or not voting at all. Another piece of evidence is the apathy of the French people in view of the programmatic deaths of the Palestinian people.

According to the philosopher Alain Brossat, a politics of the future could come with the emancipation of certain terms—"terrorist," "the Jews," "right," "left," and the most discredited of all, democracy, to which all sorts of injustice adapt—to be replaced by the invention of other figures of identification and groupings. Presupposing a "removal of consciousnesses from state control" and a mobilization of the capacity for "infinite resistance to administered chaos"—as the Palestinians are proving to do—have to be violent in its very basis; you can just hear the angry murmurs, "We plebes, we barbarians..."

And this explains the silence of the perpetrators of the apocalyptic violence of September 11—which has its affinities with Melville's *Billy Budd*, whose hero, confronted with evil, in Claggart's depravity and injustice, "loses his voice"—which is left to be interpreted as a sort of acting out with the only weapon the "plebian multitude" has left since it lacks the resource of language, the privilege of the dominator, to expose the wrongs and outrages it is subject to on a daily basis.

Permanent "states of exception" have become the rule, and the absence of dividing lines between war and peace and the renewal of the right of the conqueror—characteristics of Israeli and United States policy—have become the face of the intolerable.

S.C.-D.

DEBRU Claude

Neurophilosophie du rêve

[The Neurophilosophy of Dreams]

[Hermann, January 2006, 460p., 24, ISBN: 2-7056-6528-5. Preface by Michel Juvet.]

- This is a new augmented edition of a decisive work conducted over a number of years with a double, neurobiological and philosophical, focus. Its aim is to shed light on the meanings and functions of dreams, of paradoxical sleep and brain activity, whose plasticity is universal constant. It is a brilliant example of interdisciplinary work in the neurosciences, cognitive sciences and philosophy, and both presents and comments on the hypotheses and work of the main figures in the domain, from Aristotle to Michel Juvet. There is a concentration on psychological and philosophical aspects of the problem posed by dream functions within individual psychodynamics and physiological conditions. The discussion in chapter 2 on the validity of a psychophysical parallelism on the one hand, the consequences Debru draws from Michel Juvet's thirty year-old proposition, and on the other considering paradoxical sleep as a genotypical waking state, by bringing together entities that are as far from each other as possible—dreams, wakefulness and the genome—continues to enrich research and research possibilities.

In parallel, and on the basis of these analyses, Debru deals with the question of progress and scientific creativity in biology. It is the reformulation of what are considered good questions, usually those that are least expected, which make for advances according to a perception that a relationship between the known and the unknown has been achieved.

The book not only recommends itself from scientific and philosophical perspectives. By helping us have a broader understanding of socialization in culture, and vice versa, it provides means of resisting all forms of totalitarianism, indirectly reminding us of the positive tensions in scientific *uncertainty*: the confrontation of hypotheses and experiments is often more fertile, and sometimes more sure, than the presumption of *certainty*, which closes the mind on itself.

G.S.

DEVEREUX George

Les Rêves dans la tragédie grecque

[Dreams in Greek Tragedy: an Ethno-psychological Study (1976)]

[Les Belles Lettres, "Vérité des mythes" collection, February 2006, 522p., 37, ISBN: 2-251-32438-0.]

- This is the French translation of the essential 1976 original edition by the ethnopsychiatrist, George Devereux. Confronting the difficulties of introducing psychoanalysis into the field of ancient studies, which sometimes has been considered an intrusion by specialists in the domain, Devereux analyzes eleven dreams or variations of dreams: six in Aeschylus—Atossa in *The Persians*, Io in *Prometheus Bound*, Menelaus in *Agamemnon*, the Erinyes in the *Eumenides*, the Danaides in the *Suppliants*, Clytemnestra in the *Libation Bearers*; Euripides' three dreams in *Rhesos*, *Hecuba* and *Iphigenia in Tauris*, a dream by Clytemnestra in Stesichorus' *Orestia* and the dream by Clytemnestra in Sophocles' *Electra*. These last three dreams by Clytemnestra are presented as the product of three different people in reaction to the same significant stimulus.

What is striking about these often precise and subtle analyses is first of all the way so much is brought together within the single genre of the dream: the oneiric metaphor (for example the spider for the Danaides) the literary dream, symbolism (the horse for Atossa), visions (for Io), illusions and allegories. Most are dreams of anxiety, frustration, eroticized anxiety and are sexuality charged with guilt and include a punishment. A third trait: these dreams from tragedies are used to demonstrate the psychological realism of the great poets. The idea is that the laws enabling the transformation of the painful material underlying dreams into poetry can be discovered, and each dream is investigated with verisimilitude as a yardstick. Thus this book is a study on the unconscious portion of the *psyche* as it expresses itself in dreams. For example, the realism of the winged horse Pegasus is totally unverisimilitudinous, and Pegasus is completely convincing. A fourth trait: the existence of an outside criterion, the alteration by a copyist of a text relating

a dream makes it possible to determine that the narrative is faithful to an authentic dream. The book's final striking characteristic is that Devereux does not sacrifice the aesthetic content of the tragedy, or its dramaturgy, to the revelation by technical discourse of the unconscious' complex material. Even if the noble surface simplicity of a tragedy conceals more complex thought processes, the dramaturgic force of the plot and the unacceptable psychological signification of repressed thought are complementary, not antagonistic; they are in the service of the work's literary beauty.

Finally, comparisons with Homer and numerous discussions of other interpreters of tragedies, such as Fraenkel, Verrall, Dodds, Broadhead, Ritchie, and Vernant make for a particularly rich read.

G.S

FINKIELKRAUT Alain and LÉVY Benny

Le Livre et les livres. Entretiens sur la laïcité

[The Book and Books. Discussions on Secularism]

[Verdier, January 2006, 188p., 12.50, ISBN: 2-86432-459-8.]

- This book of oral exchange between two men whose lives are devoted to books, both former Normaliens and Maosts, is extremely rich. Its objects are culture, secularism, modernity and Europe. It takes place under the aegis of a man of the Book, Lévinas, the thinker and guide who at the same time unites and separates them. He unites them in that Judaism is under study for both and he separates them in terms of the definition of the universal, the human and the articulation of history. One reads in him the requirement of a Return, the other a *judaification* of philosophy. The philosopher's pious idea of the secular, in the sense that *nothing is written*, faces off against the Jewish piety of the orthodox Jew, Benny Lévy; the programmatic of the second responds to the melancholia of the first. One circulates with regret (Finkielkraut), the other in voluntary political commitment which he sees in terms of the absolute and belief. To the philosopher's tragic sense of philosophy's belatedness, Lévy responds, "Read the Prophets when you feel that way, open the Book of the Prophets!" One describes us all as the disinherited, and doubts all, the other is sure of the Torah.

They have two different ways of understanding their relationship to France. For Lévy, it is not the ground or the soil that matters but the book, and it isn't Foucault who is important *for truth*, but Sartre; it was he who made it French. To Finkielkraut, it was school that made him "something other than a Polish Jew born in France" and he is against "heavy-handed authenticity, faithful loyalty caught in the trap of imposture," which is what he denounces in terms of the imaginary figure of the Jew.

Their different sensibilities can also be seen in the relation to politics. For one, following upon Plato, politics is the Shepherd of the people. For the other (Finkielkraut) the Shepherd was killed, Moses was killed, and we have entered into the "empire of nothingness."

The book ends with the Return. "I lack for nothing," Lévy says from inside Jerusalem, the Garden of Eden. The tragedy of history is that history has substituted departure with no return for the Return, making it that from now on he (Benny Lévy) who lacks for nothing is missing us.

G.S.

FONTENAY Élisabeth (de)

Une tout autre histoire. Questions à Jean-François Lyotard

[A Completely Other History; Questions for Jean-François Lyotard]

[Fayard, "Histoire de la pensée" collection, March 2006, 282p., 19, ISBN: 2-213-60610-2.]

- Which history is this about? The history of the relationship of a non-Jewish philosopher with Judaism, with the Extermination, which Jean-François Lyotard after Adorno took hold of under the referent "Auschwitz." Lyotard (1924-1998) was one of the rare philosophers of his generation to be tormented by the question "Why the Jews?"—and to have confronted it not as an historian or a moralist, but as a philosopher. What is the Judaism, what is the Extermination therein considered? To follow Lyotard through his many "Jewish writings" (as Élisabeth de Fontenay calls them) is no easy task, since his perspective changed a good deal from "Figure Foreclosed," written in 1969, to *Un Trait d'union* (1992) [*The Hyphen*]

Between Judaism and Christianity, 1998]. *Le Différend*, 1993 [*The Differend*, 1998], is the decisive text in this domain in that it seeks to deal with all victims of wrongdoing, and the Jews first of all, using a problematics of “phrases.” Lyotard’s linguistic turn seems to render ethical and political questions into abstractions. With passion and rigor, scrupulously and with indignation, Élisabeth de Fontenay, herself a philosopher, questions the way this theoretical approach keeps historical knowledge at bay. To Lyotard, historical knowledge, “the phrase of knowledge,” cannot account for the distinction between “reality” and “referent,” and is insufficient in its efforts to qualitatively understand what it is to be a victim and witness to the genocide. Lyotard is certainly not seeking to contest the authenticity of the extermination. On the contrary, he interrogates the epistemological conditions of its attestation by historians. But Lyotard’s giving any and all historical positivism such a hard time is precisely what bothers de Fontenay. Surely what he seeks is to free the violence of the event from explanatory determinism, and most of all to shield it from the sublation of Hegelian dialectics and justification. This is why she grants the value of “those admirable pages of unverifiable exactitude” which through their implacable theoretical exigencies “point toward Auschwitz’s irrepresentableness and impresentableness.” So is it justifiable to grant the Extermination the power of breaking the thread of generations, the thread of history and depriving the Jews of the “we” which links their community? The confrontation between history and philosophy is what is at issue in this “tout autre histoire.” Whether reading Kant, Hegel, Heidegger, Lévinas ou Saint Paul, it is always the absolute singularity of Judaism and its law that Lyotard endeavors to discern, a singularity that philosophical rationalism and Christianity each have sought in their way to deny. It would be a terrible mistake to stop reading *Une tout autre histoire* before finishing it. This book establishes and debates with the intensity and radicality of Lyotard’s encounter with the Extermination. It underlines the philosopher’s “Jewish ear,” by reprinting his “L’Europe, les Juifs et le Livre,” published in *Libération* in 1990, shortly after the profanation of the Jewish cemetery in Carpantras [cf., translation in *L’Esprit Créateur* 31/1. Spring 1991]. M.E.

MARTY Éric

Roland Barthes et le métier d’écrire

[Roland Barthes and the Writer’s Trade

[Éd. du Seuil, “Fiction & cie” collection, April 2006, 336p., 23, ISBN: 2-02-086266-2.]

- The philosopher and professor of Comparative Literature at the Université Paris VII, Éric Marty first met Roland Barthes when he was twenty years old. Admitted to his seminar at the École des Hautes Études, the young disciple sometimes describes the “master” who was elected to the Collège de France and who called his public “bores,” as a Marcus Aurelius and sometimes as an Asian sage. Serving as his secretary, he soon shared meals with Barthes and then his ascetic rituals, friends, pleasures and silences; Marty was the witness to his boredom—the price of the pleasure of writing—to his vacations in Urt, to the tender relationship he had with his mother until she died, and he was the powerless witness to Barthes’ accidental death. All in all, this is a “paper on friendship,” placed beneath the sign of a “debt.”

But Marty also became the editor of Barthes’ *Œuvres complètes*: in the second part of this homage, Marty brings together the prefaces from the five volumes; organized chronologically he investigates what the unifying factors of the œuvre are. In the third section the author provides a transcription of one of his own seminars on *Fragments d’un discours amoureux*, published in 1977 [*A Lover’s Discourse: Fragments*, 1978] which had a poor critical reception. Its “lover who speaks and says” anticipates *Sur Racine*, *S/Z* and *Roland Barthes par lui-même* and questions the hegemony of the discourse of *theory*. It is the opposite of the will to influence and to totalizing knowledge which reduces the other to an object; the relation to the other Barthes offers as a “Non-Vouloir-Saisir,” a desire that remains insatiable, in some ways suggests Levinas’ notion of going beyond the face, a relation to transcendence.

S.C.-D

PLATON

Les Lois

[Laws]

[Flammarion, “GF” collection, February 2006, 459 p. and 427p., 9.80 and 11.80, ISBN: 2-08-071059-1 et 2-08-071257-8. Vol. 1 Books I to VI, vol. 2 Books VII to XII; introduction, notes, and new translation: Luc Brisson and Jean-François Pradeau.]

Ménexène

[Menexenus]

[Flammarion, “GF” collection, January 2006, 172 p., 6.30, ISBN: 2-08-071162-8. Translation and Ed: Daniel Loayza.]

Protagoras ou les sophists

[Protagoras]

[Éd. Mille et une nuits, January 2006, 126p., 2.50, ISBN: 2-842-05935-2. Trans. Victor Cousin, afterward: Cyril Morana.]

Lettre aux amis, Lettre VII

[Letter VII]

[Éd. Mille et une nuits, July 1997, 68p., 2, ISBN: 2-842-05061-4. Trans. Odette Bellevue, afterward: Séverine Auffret.]

CHATEAU Jean-Yves

Philosophie et religion. Platon, *Euthyphron*

[Philosophy and Religion; Plato, *Euthyphron*]

[Vrin, November 2005, 318p., 30, ISBN: 2-7116-1767-X.]

DIXSAUT Monique

Études sur la *République* de Platon, 1. De la justice; 2. De la science, du bien et des mythes

[Studies of Plato's *Republic*, 1. On Justice, 2. On Science, the Good and Myths]

[Vrin, January 2006, 360 p. et 336p., 35 each, ISBN: 2-7116-1815-3 et 2-7116-1816-1.]

STRAUSS Leo

Sur *Le Banquet*, La philosophie politique de Platon

[On the *Symposium*]

[Éd. de l'éclat, “Polemos” collection, January 2006, 336p., 32, ISBN: 2-84162-105-7. Trans. Olivier Sedeyn.]

• This profusion of studies, exegeses, commentaries and new translations clearly show the *editorial vitality* of Plato's thought. But this vitality is not quite a *currentness*. The most interesting thing about these publications does point to a Plato considering current questions, with Plato helping us think about politics, power, language, religion, education and authority, justice, beauty, art, and love. Most of all he helps us think about these things in beginning from origins and foundations, in other words, by asking the right questions: those which are *good for thinking*. For example, in the *Euthyphron*, Plato shows the necessity of thinking a philosophy that critiques religion and a religious philosophy *at the same time*. This is because religiousness is an exercise of piety which recognizes as its first duty the freeing of oneself from the prideful illusion that one can imagine god. At the end of a string of subtle analyses, and in distinguishing Plato's position from Saint Thomas, Spinoza, Bultmann, Hegel and Marx, Jean-Yves Chateau concludes that philosophy itself is true religiousness.

The two volumes on the *Republic* edited by Monique Dixsaut are filled with diverse stocktakings and interpretations. They lead us to think about, in contrast to widespread opinion, and what is sometimes taught, the philosopher's incapacity of participating in the life of the Polis, and the complete absence of idealism in books VI and VII. The long discussion on the Good underlines how a just city is impossible.

Further, Dixsaut presents an enlightened skepticism in stating there is not a single word in the *Republic* which would allow the possibility of knowing the nature of the Good, or using it as a principle for dialectical consciousness of anything. In delivering this message Plato is like the Sphinx tempting us into hermeneutics without giving us the means to respond to the enigmas he presents.

The *Menexenus* is studied relatively less frequently, and surprising: at its core is a speech openly given to be impossible, the speech the dead would address to their living families, which the orator is responsible to deliver in their place. As with the *Phaedrus*, with which it shares some aspects, *Menexenus* is a speech or a *logos* subject to examination. Leo Strauss's book presents another perspective in these notes for a political science course on the *Symposium* at the University of Chicago in 1959. The notes had been passed from students of one generation to the next, with the attendance of those present also represented in the text. The problem of the *Symposium* is precisely transmission—of knowledge, power or wealth. But for Strauss the *Symposium* has two entangled themes: it is the dialog on the conflict between philosophy and poetry where the poets are in a position to defend themselves, and by its examination of the nature of *eros* in the general economy of human life. The connection between the two themes takes place through *eros* itself, which animates the poets and which requires poetic treatment.

Luc Brisson's project of providing new editions published by Flammarion began in 1984 and is now complete with the publication of the *Laws* after the *Menexenus*. In this fine, clear translation of the *Laws*, we can see that if the political function of number is predominant, this is because governing is a way of counting and that politics is a technique of intertwining or combining, and transforming collective laws into individual ethics.

Finally, this edition of the *Protagoras* and the new and very accessible translation of Plato's *Letter VII*, would convince us, as if we didn't need convincing already, that the European philosophical tradition consists in a successions of annotations to Plato.

G.S.

SAINT GIRONs Baldine

Le Sublime de l'Antiquité à nos jours

[The Sublime from Antiquity to Today]

[Éd. Desjonquères, November 2005, 160p., 25, ISBN: 2-8432-1079-8.]

- In bringing out the subjective register of the sublime, and following upon previous, particularly *Fiat lux, une philosophie du sublime* (Quai Voltaire, 1993), Baldine Saint Girons once again raises us up beyond ourselves by analyzing how our sensitive being, endowed with a desiring and suffering body is affected by the sublime. She proposes a veritable philosophy of art and of the subject spanning from antiquity to romanticism to Freudian sublimation. Paradoxically, the moment a subject has the experience of being so grasped and let go is also the moment when a person has the sharpest sense of consciousness of the self, of both personal nakedness and the exigency of getting beyond oneself. To the classic couple science/nescience, Saint Girons adds the couple grasping/letting go [*saisissement/dessaisissement*]. Socrates' "I know that I know nothing" becomes "I grasp that I grasp nothing." But this "nothing" is the thing itself, the unfathomable, the bottomless. There's a radical change of perspective: the opening of an abyss and the explosion of thought blur the claims of the ego, push back the speculative sphere and then imagination of the other can develop. Under these conditions, the philosophy of art becomes a philosophy of education despite itself. Whether through catharsis or sublimation, it awakens not only the aesthete's melancholy in all of us, but also the artist as worker and ferryman of the sublime.

By leading us to think about the solidarity between an exclusion (of the ego as the master and possessor of ... its emotions) and a promotion (the experience of the limits of the bearable) this book shows us how we enjoy the peace of an evening, thanks to a spiritualized sensibility. This is because the sublime works a subversion, a sensation of suspense that shakes up reality as we discover the true destination of the transcendental.

G.S.

WALD-LASOWSKI Patrick (Ed.)

Romanciers libertins du XVIII^e siècle

[Libertine Novelists of the Eighteenth Century]

[Gallimard, “Bibliothèque de la Pléiade” collection, vol.II, November 2005, 1,664p., 55.50, ISBN: 2-07-011570-4.]

• We have the wrong idea of libertinage if we stack it up with, and even attach it to pleasure, especially sexual pleasure. During the course of the eighteenth century the definition of the word “libertine” oscillated between two poles: impiety and pleasure, religion and morals. In 1771 the *Dictionnaire de Trévoux* characterized the libertine in this way, “This term applies to those who take too much liberty, who hate any sort of subjection or constraint, and who let themselves follow inclinations which bring pleasure.” The *Dictionnaire de l’Académie Française* provides this definitions, “In classical language it designated a person who professed either to free himself through philosophy of the authority and dogmas of religion, or not to submit in his conduct to the practices and rules of Christian morality.” The first are categorized as *libertins érudits*, the second as *libertins de mœurs*; thus we find the two poles, along with explicit reference to philosophy. From La Popelinière and Claude de Crébillon to Pigault-Lebrun and including Anonymous, all these texts indicate that one can belong to both categories at the same time, since libertinage is above all mobility, lightness and liberty—including the liberty to escape classification, to cross borders, to undo identities, to upset codes. Dancing above and beyond prejudice, jealousy and conformism requires that everything be exchangeable and circulate. These libertines show us a *generalized circulation*: of signs, bodies, sexes, self-esteem and pleasure. Because all is supreme enjoyment, even pain as soon as we discover that we are living harpsichords, as Diderot saw in *Le Rêve de d’Alembert*: “We are instruments endowed with sensitivity and memory. Our senses are just so many keys that are strummed by the nature around us, and often strum themselves.” Diderot was very cognizant of the mobility of matter, sensibility and vitality. To speak of the mess of the world presupposes that one is already a mess, but an organizing mess. The eleven texts in this book present us with these messes. Only a cold philosopher, one capable of analyzing rather than feeling, might be able to leave aside these impatient desires and repeated assaults where “the cry of prudery takes off, and the flash of voluptuousness shines in our eyes,” as Pigault-Lebrun put it. But a cold philosopher is still a philosopher. Note that there is also a preface by Patrick Wald-Lasowski, a chronology, biographical information, notes and variants, an appendix on the usage of the terms *libertine* and *libertinage* in dictionaries from the past, a bibliography and a vocabulary index, making for a very pleasurable edition.

G. S.

SCIENCES EXACTES

SCIENCES EXACTES

Selected by Étienne GUYON and Jean-Pierre LUMINET

ALIMI Jean-Michel

Sur les traces d'Albert Einstein

[On the Trail of Albert Einstein]

[Hermann, July 2005, 152p., 25, ISBN: 2-7056-6552-8.]

• This book provides an extension of the exhibit at the Palais de l'Unesco in July 2005 and the international conference, "Albert Einstein's Century" organized by the astrophysicist Jean-Michel Alimi. Rather than endeavoring to penetrate all the subtleties of the work of the person who is unanimously called the greatest mind of the twentieth century, the reader is provided access to this giant through carefully selected images. This trip through the places Einstein lived and worked lead us toward a man and an historic personage who is better known than the scientist; it also opens the way toward one of the most ingenious theoretical perspectives in all history. The book has an introduction by the physicist Étienne Klein and has two parts, "On the Trail of Albert Einstein" concerns life and locations, "Albert Einstein's World" contains all the visuals and very clear pedagogical accompanying texts from the show. The iconography is very sharp and the documents concerning Einstein's life are often rare and well presented. The book is highly recommended.

J.-P.L.

BIEMONT Émile

Astronomie en terres d'Islam. Lumières sur la sacralisation de l'espace et du temps

[Astronomy in Islamic Lands; Light on the Sacralization of Space and Time]

[Éd. Burillier, March 2006, 224p., 28.45, ISBN: 2-9126-1622-0 .]

• This extremely comprehensive study will make its mark among epistemological publications on Arab science due to its rigor and completeness. Émile Biemont heads a research section at the University of Liège and a few years ago authored a remarkable work on the rhythms of time, astronomy and calendars. Here we are reminded that Arab-Islamic civilization is far from being merely the transitional stage between classical antiquity and the European Renaissance (to which too many historians have reduced it). It had its own intrinsic contributions and specificities. The history of mediaeval astronomy in Islamic lands cannot be dissociated from the historical, geographical, artistic and especially religious contexts in which it developed. The monotheistic revelation diffused by Mohammed in the seventh century (CE) seriously perturbed the history of mankind, and it progressively shook up the entire region of inhabited areas from the Mediterranean to China. Few writings have had or still have as substantial an impact as the Qur'an, a sacred text par excellence. The subtitle of the work under review alludes to this: the notions of space and time, which were fundamental to the development of Islamic civilization through instruments such as the astrolabe, were truly subject to sacralization; Biémont indicates the subtleties.

J.-P.L.

BRUNIER Serge

Impasse dans l'espace. À quoi servent les astronautes?

[Dead End in Space; What are astronauts used for?]

[Éd. du Seuil, "Science ouverte" collection, January 2006, 286p., 22, ISBN: 2-02-060175-3.]

• Serge Brunier is a scientific journalist, which might explain the particularly polemical style of this work, a not too nuanced indictment of manned space flight, and an argument for the development of other forms of

space exploration. Very clearly, the cost of space launches are considerable. To the author, the training necessary and the risks in human lives are not worth the modest gains which manned flights allow in (and I am simplifying) the wonder-filled observation of the earth through the porthole—which concerns a fraction of an astronaut’s time, or the analyses of human behavior in space. This book recounts a history beginning with German V2s which provided the starting point for American research when Wernher von Braun was recruited to the United States after World War II. The upper hand in Soviet-American arm wrestling first went to the URSS when they sent a dog, and then a man, up in a satellite. This led to the Americans taking the next round by being the first to put a man on the moon. Throughout the book, the political stakes are emphasized over the strategic, including the current international space station partnerships (The Russian MIR and American ISS were exceedingly expensive, and included projects that were not accomplished). Compared to this, Brunier finds the scientific gains of manned space flight to be minimal, especially considering that scientific results can be obtained remotely and the almost insurmountable constraints involved in the exploration of planets or more distant stellar objects.

É.G.

CASSÉ Michel and PAUL Jacques

Spin. Roman noir de la matière

[Odile Jacob, March 2006, 320p., 21.90, ISBN: 2-738-117740.]

- Michel Cassé an astrophysicist at the Atomic Energy Commission who has already given us a good number of rewarding works for a general readership where he distinguishes himself with a very personal style: a combination of disabusing lyricism, and doses of poetry and mysticism. He joins up in this book with his colleague Jacques Paul to lead readers through the puzzle of “missing mass,” which in the form of dark energy or dark matter representing 99% of the material in the universe, governs its history and destiny. At least that is what a good number of astrophysicist argue. But are these wise cosmological researchers capable of bold enough thinking to solve this puzzle? Don’t they have more career worries than time for keeping their heads in the stars?

Combining seriousness and humor the authors conduct an inquiry through a love story which takes us into the world of physics, as it takes place daily in laboratories. As one finishes reading the most irking question concerns whether the love story or the dark matter is the more fictional entity...

J.-P. L.

DUTARTE Philippe

Les Instruments de l’astronomie ancienne. De l’Antiquité à la Renaissance

[Ancient Astronomical Instruments, from Antiquity to the Renaissance

[Vuibert, March 2006, 292p., 30, ISBN: 2-7117-7164-4.]

- This is a book that gave pause at a recent exhibit on Arab science (clearly à la mode) at the Institut du Monde Arabe. It does a superb job of taking stock of older astronomical instruments, particularly astrolabes. Its author, Philippe Dutartre teaches at the Créteil Lycée Technologique where, in addition to teaching, he constructs astrolabes with his students. The introduction by one of the most important specialists on this material, Ahmed Djebbar, is a guarantee of the book’s excellence.

The author imparts his passion for instruments from the past, pointing to particular milestones throughout history; he describes ancillary spheres, astronomical ring dials, astrolabes and nocturlabes. The most emblematic is the astrolabe, a fascinating “instrument with a thousand uses” which, as such, occupies a large portion of the book. It was first conceived of by the ancient Greeks (its name means “star grabber”), was perfected and distributed on a large scale during the Arab period (ninth to twelfth centuries), and went threw a final stage of development in Europe up until the sixteenth century. It was only the inventions of the compass and the pendulum clock which finally pushed this “king” of astronomical instruments from its thrown, although it is currently highly regarded by experts, the general public and collectors.

J.-P.L.

GROS François (Ed.)

Sciences et pays en développement. Afrique subsaharienne francophone

[Science and Developing Countries: Francophone Sub-Saharan Africa

[EDP Sciences, March 2006, 364p., 49, ISBN: 2-86883-819-7. Rapport sur la science et la technologie n°21.]

• The French Academy of Sciences's Committee on Developing Countries (COPED), considers this subject matter to be vital for the future of humankind. It is particularly tuned in to what is occurring in Sub-Saharan Africa, whose disastrous conditions are only getting worse... This report was prepared at the behest of the French Minister of Education. It is a full and well documented investigation of the current situation and possibilities for development. One large portion is devoted to the problem of health research, life sciences and agriculture, another concerns mathematics, where France is working, particularly under the auspices of CIMPA (the international center for pure and applied mathematics). Naturally, sustainable development calls upon the physical sciences: particularly renewable energy sources, water, and other geological resources. All these themes are naturally connected as well as being linked in studies conducted in the human and social sciences, which are insufficiently joined to practical questions of sustainable development. This collection gives much food for thought on cooperative actions which would be much more than simple translations of what is done in French higher education and research. Such a program would entail "the necessity of getting beyond the categories of basic and applied research and toward the development of fluid articulations between basic research and economic research, engineering and scientific expertise and communication" and the construction "of more direct connections between science and society," with both the research and applications taking place within an "accentuated interdisciplinary" framework. Among the report's suggestions we will point to these: "better utilization of the diaspora of scientists from the "South," the allocation of French university positions for teaching in African countries as well as supporting teacher training and operations, interest in creating (and coordinating) an inter-African research space, and more effective and better coordinated piloting of development actions in France. These last are particularly important in the domains where the CIRAD and the Institut de Recherche pour le Développement (IRD) are involved but are not sufficiently coordinated, particularly on the level of basic sciences.

In sum, this document, which is specifically useful in terms of Sub-Saharan Africa, also serves to point out more generally the conditions for research and development in all countries where our country has had a strong presence.

É.G.

MOULINEC Jacques, CHRISTENSEN Flemming, LOYER Lionel and GUYADER Hervé

Management des opérations informatiques et ITIL

[Management of Information Technology Operations and ITIL]

[Hermès science, "management et informatique" collection, February 2006, 256p., 45, ISBN: 2-7462-1302-8.]

• In bringing together the perspectives of clients and suppliers, this work analyzes the impact of information technologies over the past ten years in relation to the experiences of consultants and managers. Managers particularly indicate tremendous changes and the emergence of a new profession in the midst of information systems: information operations.

The first section is concerned with IT service management. Its main processes are reviewed and their practical applications are illustrated with examples from the field. The second part focuses on the impact of information operations in relation to professional and organizational conditions, as well as market changes in related informational services.

Information technology professionals will find details concerning information technology infrastructure libraries, managers will find an innovative vision on information operations management, markets and information requirements.

Vdp

NAZÉ Yaël

L'Astronomie au féminin

[Female Astronomers]

[Vuibert, March 2006, 210p., 21, ISBN: 2-7117-7163-6.]

- This book reads like a novel as it presents the history of astronomy by tracing the lives of several, usually little-known, women who have been at the center of fundamental discoveries.

You will find the great female figures in astronomy, from En-Hedu-Anna, the daughter of the Babylonian emperor Sargon I (twenty-fourth century BCE), to the Englishwoman Jocelyn Bell who discovered the pulsar and was the dean of sciences at Bath University. Along the way we encounter some fascinating figures: Sophie Brahe, the sister of the famous Tycho; Caroline Herschel, sister of the no less famous William, who was so devoted to her brother that she fed him with a spoon as he continued his observations and she manipulated his cumbersome telescope, at the cost of series injuries; Henriette Leqavitt who, under the leadership of the somewhat macho Charles Pickering, determined stellar distances; and Margaret Burbidge and Vera Rubin, two cosmologists who had an important impact in the twentieth century.

The book is very well illustrated, with astronomical images, diagrams and, of course, images of women astronomers.

Yaël Nazé is a telecommunications engineer with a PhD in astrophysics. She still less than thirty years old and is extremely active in two scientific domains: research and the diffusion of the sciences. She too is a “woman of astronomy,” which in some measure may explain why her book is so interesting, and filled with explanations and anecdotes comprising the large and small scale history of the discipline.

J.-P.L.

RADVANY Pierre

Les Curie. Pionniers de l'atome

[The Curies, Atomic Pioneers]

[Belin, “Pour la science” collection, November 2005, 160p., 16, ISBN: 2-7011-4224-5.]

- Some thirty books have been written about the Curies, many by members of the great scientific family itself or by close collaborators. This new contribution was written by a physicist who was a student of Frédéric Joliot Curie and who has already written several works relating to the theme of the history of the atom and radioactivity. However, despite the abundance of literature on the topic we can still recommend this book. It is quite rich in a history Pierre Radvany puts into context with scientific commentaries that are both simple and very illustrative. In addition, the wealth of images is exceptional and makes the book both agreeable and easy to read. We encounter the story of Pierre and his brother Jacques in their initial work on piezoelectricity. This led Pierre to write a general principle establishing the relation between the symmetry of causes and effects (here, in the case of piezoelectricity, the relation between the absence of a center of symmetry in certain crystals—the cause—and deformations caused by the application of an electrical field—the effect). Piezoelectricity enables the possibility of measuring weak charges, and was used to construct an instrument (the working original can be seen in the “*espace des sciences*” of the École Supérieure de Physique et de Chimie Industrielles [ESPCI] in Paris) which led to Pierre’s first experiments on radioactivity in collaboration with Marie. We learn more about that tenacious scientist in relation to her work in discovering radium. Then we follow her through her trials after Pierre’s accidental death and her persistence, which earns her a Nobel Prize for the discovery of artificial radioactivity and leads to work on atomic fission and the production of the first nuclear chain reaction in 1939.

This family history is also the history of their pacifist commitments during both world wars, and their place in the large worldwide family of scientists in a troubled time. In sum, it is a fascinating book, even for those who have already read other works on the saga of these exceptional scientists.

É.G.

ROCARD Francis

Planète rouge. Dernières nouvelles de Mars

[The Red Planet; the Latest News from Mars]

[Dunod, "Quai des sciences" collection, March 2006, 256p., 20, ISBN: 2-10-049940-8.]

- As the Solar System Program Manager at the French Centre national d'études spatiales (CNES), Francis Rocard is exceptionally well placed for bringing us up to date on the harvest of data and images from the 2004 Mars missions, particularly those from the famous Rovers, *Spirit* and *Opportunity*.

His book looks first at the history of the relation between Mars and Earthlings. It was analysis of the red planet's particular orbit which led Kepler to decipher elliptical planetary movement. Mars is also a locus for nineteenth-century imaginings of civilizations in outer space (the "little green men"), and it is now Mars where we're searching for fossil traces of life which would be extremely helpful in understanding the appearance of life on earth and in the universe. The space missions of the twentieth century are reviewed in detail, including their amazing successes and their bitter mishaps. In the chapter "What's Underway," Rocard enthusiastically and clearly explains the expectations and issues involved in current missions (Mars Express, Mars Exploration Rover...) and in the chapter "2005-2009: Preparing the Future," scheduled missions (Mars Reconnaissance Orbiter, Mars Science Laboratory...). In the final chapter ("Preparing for the Future"), Rocard gives us the outlines of a more distant future, perhaps in 2030 another "great step for mankind" will be taken on the red planet.

J.-P.L.

UZAN Jean-Philippe and LECLERCQ Bénédicte

De l'importance d'être une constante

[Of the Importance of Being a Constant]

[Dunod, "Quai des sciences" collection, October 2005, 208p., 20, ISBN: 2-10-048750-7.]

- The physicist Jean-Philippe Uzan and the journalist Bénédicte Leclercq reveal, pointing carefully to historical events, how the notion of "fundamental physical constants" evolved, from the increasingly precise experimental measuring of their values to their powerful connection with the most basic theories. Following the relative value of three fundamental constants: c (speed of light in a vacuum), h (Planck's constant) and G (the gravitational constant), one can consider Newtonian gravitation (small h , infinite c and G), general relativity (small h , finite c and G), etc. The use of constants without dimensions, as combinations of the fundamental constants, enable one to get free of individual systems and to ask: are these constants really constants in time and space? For example, is it conceivable that at certain points in the history of the Universe, the speed of light could have been different from what we know it to be today? The very different sorts of measures (ghosts of distant quasars, the Oklo fossil reactors in Gabon, etc.) allow us to go far back into the history of the universe but do not reveal detectable variations. This does not mean they do not happen, even if their occurrence would require a fundamental revision of our sense of the universe. The final chapter leads us into string theory, with which universes where constants have other values can be conceived of.

The book shows that the very idea of physical constants is linked to the most basic theories. The survey it presents is quick, dense, remarkably clear and provides much to think about. We only regret that k , the Boltzmann constant which plays such a significant role in thermodynamics and information theory is absent.

J.-P.L.

VALEUR Bernard

Lumière et luminescence. Ces phénomènes lumineux qui nous entourent

[Light and Luminescence; on the Luminous Phenomena Around Us]

[Belin, "Pour la science" collection, October 2005, 208p., 25, ISBN: 2-7011-3603-2.]

- There are a good number of books about luminous phenomena, color, rainbows and other manifestations of the interaction of light and matter in nature. This certainly makes sense, given the central role light has always had for human beings and the importance the observation and interpretation of its manifestations

have. This book sets itself apart by virtue of the thoroughness of its presentation on the subject and its remarkable illustrations (like the other books in the “Pour la science” series). In addition, as the Nobel Prize winner Claude Cohen Tannoudji indicates in the preface, it “indicates a real multidisciplinary which is rarely found in analogous works, clearly bringing out the essential concepts in each topic and demonstrating the synergistic capacities which manifest among them.”

After an introduction concerning the sources of hot light (incandescence) and cold light (the various forms of luminescence), the history of light reveals a path of vacillations between corpuscular versus undulation theoretical descriptions, which was resolved in the twentieth century. This led to the fabulous recent developments in quantum physics within which the laser is the most spectacular, but far from the only, manifestation. A chapter on color and another on light in nature anchor the presentation in daily life. Then studies of luminescence and phosphorescence in mineral and living matter move the focus back to quantum physics. The scientific presentation throughout the book is very reader-friendly and does not require continuous reading, thanks to the layout design and the particularly clear editing, and the well-commented illustrations, accompanied with citations which demonstrate the universal aspect of light in human cultures.

É. G.

HUMAN AND SOCIAL SCIENCES

HUMAN AND SOCIAL SCIENCES

Selected by Sylvie COURTINE-DENAMY, Christian DELACROIX, Yann DIENER, François DOSSE, Michel ENAUDEAU, Patrick GARCIA, Louise L.LAMBRICHS, Jean-Claude THIVOLLE and Éric VIGNE

Juifs de France: Questionnements

[Jews in France: Questionings]

[BJM éditions, 192p., 10, ISBN: 2-952701-0-8.]

BITTON Michèle and HASSOUN Michèle (Eds.)

Lilly Scherr. Une historienne juive insoumise

[Lilly Scherr; An Unsubduable Jewish Historian]

[BJM éditions, December 2005, 288p., 18, ISBN: 2-9525701-1-6. Préface du Grand Rabbin Samuel Sirat.]

• Michèle Bitton and Michèle Hassoun both women's activists, pay homage in this volume to an important figure in French Judaism, Lilly Scherr. Scherr, who died in 2000, is also the namesake of the Jewish Library in Marseille, whose director is Évelyne Sitruk. Lilly Scherr was born in Chernivtsi and came to France where she passed the *agrégation* in history. She was given an appointment at the Institut National des Langues et Civilisations Orientales, and for thirty-three years she was a much appreciated professor there, teaching courses such as Foundations of Israeli Civilization, Jews in the Holocaust and, in an effort to bridge past and present, The Image of the Jew in Film.

This collection includes a number of journal articles relating to the role of women in Judaism—of particular interest is her contribution to the Cerisy conference of 1995, Neither Jew nor Greek, “The Jewish Woman as Other,” as well as those on the films *Jew Süß*, *Hester Street* and *The Dibbuk*. She organized the first Festival of Jewish Film at the Escurial Cinema, was not afraid to appear in a couple of her friend Jean-Jacques Zilbermann's films, and made five films herself, among others *Juifs du temps qui passe-Rue des Rosiers* and *Les Juifs de France et la Révolution*, both co-directed with Pierre Sorlin. The book also includes several interviews with Lilly Scherr that were originally published in various newspapers and journals, vibrant goodbye encomia by Rabbi Gabriëk Fahri, Mireille Hadas Lebel and others, as well as photographs.

Also note the publication by the same editor, BJM, of contributions to the conference, *Juifs de France: Questionnements*, and the inaugural contributions by Alexandre Adler and Odon Vallet. Eminent specialists, religious leaders and historians of Judaism made up panels devoted to such topics as “The Evolution of Jews in France,” “Modernity and Tradition,” and “French Jews and Politics.”

S.C.-D.

La Politique culturelle en débat. Anthologie, 1955-2005

[The Cultural Politics Debate, an Anthology of Essays, 1955-2005]

[La Documentation française/Comité d'histoire du ministère de la culture, March 2006, 212p., 15, ISBN: 2-11-006089-1. Edited by Geneviève Gentil and Philippe Poirier.]

• This volume includes forty-five texts on the major topics of French cultural policy. It is edited by Geneviève Gentil and Philippe Poirier, with an introduction by Poirier, and spans from a contribution by Jeanne Laurent (1955) to one by Renaud Donnedieu de Vabres (2005). There was a precise basis of selection: “to grasp the general sense of cultural policy without entering... into the details of the politics of particular sectors.” Thus it is the political and intellectual bases of French cultural politics that are

emphasized, including polemical aspects. Different elaborations of that policy since the 1950s are considered, including the creation of the Ministry of Cultural Affairs with André Malraux as the first minister, up to contemporary interrogations, as well as the evolution of debates and critiques. Some essential moments in that history stand out: how democratizing culture was the original objective of the ministry and its longtime primary reference point; the redefinition of the cultural which took place in the 1980s and led to both the “it’s all cultural” perspective and questioning of the notion or value of “the cultural state”; the beginnings of the notion of “cultural exception,” followed by that of “cultural diversity.” The texts are presented in an accessible and easily utilizable format, each preceded by a short informational section situating the author and context. A limited bibliography and an index help enhance its research value.

P.G.

Marie-Antoinette. Correspondance (1770-1793)

[Tallandier, September 2005, 912p., 35, ISBN: 2-84734-197-8. Edited by Évelyne Lever.]

- The release of Sofia Coppola’s film about Louis XVI’s unloved wife necessitates a new look at the reality of the woman who died at the bloc in 1793 at age 38. She has always been tremendous fodder for books; there are currently more than 80 books relating to Marie Antoinette available from French publishers.

Therefore it seems only natural to give her the chance to speak in her own words, and thus this collection which offers the complete letters (private, royal and political) for the first time, along with the replies of her correspondents. This enables an understanding of the queen’s life and destiny in all its complexity.

During her twenty-three years in France, Marie-Antoinette wrote letters to her mother, brothers, friends and supporters. These documents shed light on the personality of the last queen of France as no others can. With this intimate perspective we see the path through which an at first sentimental and frivolous princess who was married to the Dauphin at age 14, had no experience, and was manipulated by her Austrian family, threw herself into political action and tried desperately to save the French monarchy.

J.-C.T.

ÁLVARO Gil-Robles

Rapport 2006 sur le respect effectif des droits de l’Homme en France

[2006 Report on the Respect of Human Rights in France]

[Éd. des Equateurs, February 2006, 270p., 12, ISBN: 2-84990-042-7.]

- In France, as in the group of European nations, the defense and the extension of basic rights are core values and preoccupations from the perspective of the citizenry as well as institutionally.

This report is a fascinating document on the real state of human rights and fundamental liberties in France. It was established by Gil-Robles Álvaro, the Council of Europe Commissioner for Human Rights, following a mission to France in September 2005. His visit took him to Paris and the regions of France, and he was able to visit courts, police stations, and detention centers, and to communicate with state officials, prosecutors and civil servants, as well as group associations, prisoners and victims.

The report analyzes the functioning of justice, prison conditions, and the actions of police forces. It analyzes rises in racism, anti-Semitism and xenophobia and ways to fight discrimination. It deals with the conditions of foreigners, minors and populations at risk. The Commissioner for Human Rights addresses his recommendations to the French authorities whose own observations are attached.

J.-C.T.

BALMARY Marie

Le Moine et la Psychanalyste

[The Monk and the Psychoanalyst]

[Albin Michel, August 2005, 210p., 16, ISBN: 2-226-15995-9.]

- Marie Balmary has been forging her own particular, incisive, rebel and sometimes iconoclastic path outside the range of debates between schools which perennially shake up the psychoanalytic field. This

innovative philosophical narrative is concerned with icons and their status, as it traces the encounter between a monk and a Jewish agnostic psychoanalyst. Is there any common ground for two people with such apparently different life choices and beliefs? Can they even talk to one another?

The author explains in a foreword that this unique narrative was born of her contact with two people: Jacques Lacan, and her brother, the monk Marc François. Who was happier? More free? More filled with joy? It is an intriguing, even upsetting, problem, and above all don't think there's any obvious answer. Balmyry invents a heated dialog between the monk and the analyst touching on sacred texts, biblical myths and their various interpretations, idolatry, interpretations of Abraham's sacrifice, and what might be called by those who are not directly part of religious institutions, "true faith." Two more protagonists—Dan and Noémi—come onto the scene and contribute to the common investigation with their questions. Thus readers will find themselves sharing these equally essential and current questions and then interrogating their own beliefs. Balmyry avoids the trap of simplification which feeds hatred as much as idolatry and her art resides in the ways that she revives the fundamental texts that every generation is called upon, in its way, to reinterpret. How understand the word "god" which the Bible says is unpronounceable? The author approaches the entire field of spirituality with as much finesse as rigor; it's a well-informed spirituality that is free of mysticism and obscurantism. A new horizon?

L.L.L.

BENBASSA Esther and ATTIAS Jean-Christophe (Eds.)

Juifs et musulmans. Une histoire partagée, un dialogue à construire

[La Découverte, March 2006, 140 p., 8, ISBN: 2-7071-4821-0.]

- While this book is the fruit of a series of events at the Sorbonne and the Institut du Monde Arabe on 13 May 2004, it is not a collection of the papers given on that occasion, an event organized by Esther Benbassa and Jean-Christophe Attias which was attended by fifteen hundred people. As the title indicates, these encounters—like those of 19 to 26 March 2006, also organized by the same two people, was founded on a wager: the "wager of living together"—of the coexistence of two populations, two cultural identities passionately claimed on the basis of a complex past, and for which the term "communautarism" is insufficient (in *La République face à ses minorités*, Mille et une Nuits, 2004, Esther Benbassa already addressed the then extremely current "head scarf issue").

Far from being pessimistic, but at the same time not lacking reasons for hope, eminent specialists inspired by a sense of civic duty, rendered all the more necessary and urgent after the recent riots, present much to think about concerning France's diverse populations. They impart a resolutely historical approach—lessons from the past aid in comprehending the present—including readings of the Qur'an on Judaism and Jews and analyses of the most recent relations between Jews and Muslims. Neither a nostalgic accentuation of the supposed Golden Age medieval period nor violence and bloodshed are satisfactory frames for understanding the complexity of a Jewish-Muslim cultural heritage whose complexity has been compounding over centuries and in relation to different Muslim countries where Jews came to reside. Esther Benbassa and Elias Sanbar call for a new "archeology of the Israeli-Palestinian conflict," reminding us of the history of Zionism from the same perspective: vis-à-vis Jewish-Muslim relations and in response to the question of the forms and possibilities for future peace.

The afterward by Gil Anidjar (author of *The Jew, the Arab; A History of the Enemy*, Stanford UP, 2003) is dedicated to the memories of Jacques Derrida and Edward Saïd and argues that there are not two distinct, Jewish versus Muslim, questions: "It is necessary to think of the Jew and the Arab together," a perspective necessary in relation to the history of France and of Europe. Referring to the figure of the Jew considered as *Musulmann* in Auschwitz, as in Primo Levi, Anidjar wonders, "What a 'cruel irony' that Jews de-theologized by Nazi racism were *converted* in language and history through the application of an already common term which served as a quintessential religious marker."

S.C.-D.

BENOT Yves

La Démence coloniale sous Napoléon

[Colonial Madness under Napoleon]

[La Découverte, “Poche sciences” collection, April 2006, 408p., 12.50, ISBN: 2-7071-4879-2.]

- The victory at Austerlitz (2 December 1805), although probably the most striking of the Napoleonic saga, never got much positive traction in France, where the idea of Napoleon’s genius in this heroic battle could not gain the upper hand over what can be understood as increasingly negative French judgments of the Napoleonic wars which had been bleeding national and European populations dry. But the most interesting aspect of this bicentennial celebration (yet another)—but this time a celebration “manqué”—is the platform it affords for condemning the Napoleonic colonial past, particularly in the Antilles, whose violent character has caught contemporary attention as one of the period’s “dark moments.”

Yves Benot brings to light one of the least known aspects of Napoleon I’s politics: the reestablishment of slavery and willy-nilly colonial expansion. He points to the dictator’s imposition of a general civilizational regression in France and conquered lands. Using a great number of infrequently cited, and in some cases never before investigated, sources, Benot shows how racist ideology was formed in tandem with a colonial policy which it is no exaggeration to call outrageous.

A most interesting aspect of the book, which indicates how the Consulat and the Empire were periods when egalitarian ideas were deliberately abandoned, at least in relation to colonialism, is the detailed panorama of the anti-slavery opposition in France at the time, and its undeniable political and intellectual influences, but also its ambiguities which point toward the second wave of French colonial expansion.

J.-C.T.

CHEVASSUS-AU-LOUIS Nicolas

Les Briseurs de machines. De Ned Ludd à José Bové

[Machine Breakers; from Ned Ludd to José Bové]

[Éd. du Seuil, February 2006, 270p., 20, ISBN: 2-02-082561-9.]

- Ned Ludd was the name of a mythological people’s general under whom textile “machine breakers” in England acted at the beginning of the Industrial Revolution, concurrent with the Napoleonic wars. The movement, which was considered a Jacobin menace, was violently crushed. But throughout industrializing Europe of the period, those opposed to machines and new technology came to be called Luddites. Machine breaking incidents occurred in France in the 1840s. In France machine breakers emphasized the infringement of their dignity and work ethic. Is it possible, as Chevassus-au-Louis does, to assimilate these workers to today’s “wheat reapers,” who oppose genetically modified agricultural products? Yes, if the problem of machine breaking is considered in terms of the establishment of technical and industrial norms by experts, and those for whom these norms apply in their work are not consulted.

É.V.

CLÉMENT Catherine

Pour Sigmund Freud

[For Sigmund Freud]

[Menges, “destines” collection, October 2005, 190p., 25, ISBN: 2-8562-0460-0.]

- Catherine Clément’s book begins with a well known scene: the father of psychoanalysis is in exile in London at the end of his life, living under something like hospice conditions, with his jaw eaten away by cancer and after having been operated on several times. The tumor gives off a terrible stench. Freud’s dear and faithful dog can no longer take the smell, and leaves the room where the father of psychoanalysis dies. It is a daring way to begin an homage to Freud: while there are those who see psychoanalysis itself as being in the process of decomposition, Catherine Clément shows how Freud lived with his terrible illness, and his suffering from the Nazi onslaught in forced exile. She became known in psychoanalytic circles with her 1980 *Vies et légendes de Jacques Lacan* (*Lives and Legends of Jacques Lacan*, 1983) and has been a frequent participant in recent years at the very publicized psychoanalytic forums calling for the repeal of the law concerning state monitoring of psychoanalytic training and practice in France. In this

book, she bares evidence of Freudian pertinence and inventiveness by depicting the setting of the Viennese Master by recounting it as a son, husband, father and grandfather. She shows him in another light, in daily life in Vienna, with interesting illustrations, posters for theatrical performances, portraits of politicians and reproductions from newspapers and magazines. For example, there's a photograph of Woodrow Wilson, the president of the United States about whom Freud drew up a "psychological portrait," and photographs of Freud's beloved grandson Ernst and daughter Sophie, both of whom died so young. "Little Ernst" is known in the analytic milieu for being the source of the fort/da game Freud describes to illustrate the symbolic emergence of language as presence/absence.

Y.D.

COLOSSIMO Jean-François

Dieu est américain. De la théodémocratie aux États-Unis

[God is American; On the Theodemocracy of the United States]

[Fayard, March 2006, 222p., 16, ISBN: 2-213-62871-8.]

- After September 11 and sometimes with stupefaction, Europeans discovered that America speaks to the world in messianic tones, that 46% of its citizens describe themselves as born again—as have all American presidents since Nixon—and that the country has a line up of 100,000—yes—missionaries overseas.

This scalding book looks back to the founding fathers of American democracy as a way to understand this "new world." For them, the edification of a virtuous society implied a singular and unique belief capable of uniting a multitude of behaviors. They thus sought to establish a "civil religion," an institutionalized collection of sacred beliefs concerning the American nation. Where Europe removed religion from politics, America reinvented religion as politics, marrying republic, democracy and religion.

Jean-François Colossimo's fascinating book also analyzes current avatars of "California-style" religion ("being saved is fun") and particularly the (tel)evangelist movement and its discovery that religion is also big business, as they make use of mass communication techniques and new forms of social interaction. Salvation is presented as accessible, and faithful consumers can find what they need at franchised churches. Psychological improvement, improved well-being and the trivialization of ordinary egocentrism are their Credo. Instead, miracles (or your salvation) can be purchased by credit card.

But is the civil religion that won the Civil War and then the Cold War destined to become the global religion? Colossimo sees the headlong imperialistic rush currently attributed to Americans as a return to national sources; the economic liberalism as the mark of a religious minimalism threatened by consumerism; and contrary to their current world-scale dominion, their mimetic rivalry with Israel (as chosen people) and their fratricidal opposition to Islamism all suggest that their tomorrows are more crepuscular than it seems.

J.-C.T.

COMÉLIAU Christian

La Croissance ou le Progrès? Croissance, décroissance, développement durable

[Growth or Progress? Growth, Decline, Sustainable Development]

[Éd. du Seuil, "Economie humaine" collection, February 2006, 302p., 23, ISBN: 2-02-084830-9.]

- Political discourse and public opinion hardly ever question the exigency economic growth, since it seems so obvious that the indefinite growth of gross domestic products or national revenues are indispensable to the amelioration of living standards, the creation of jobs, the struggle against inequality and poverty, the financing of social protection and public spending, and the general dynamics of progress. But it is becoming increasingly clear that economic growth is not synonymous with well being or social harmony. In addition, it appears to be destructive and unworkable in the long run, due to the material limits of our world.

Considering the paradox of necessary and impossible growth, is there any other solution besides giving up progress? Responding in terms of sustainable development is not enough to divert us from our profound incapacity to change the dominant model: thus the persistent confrontation between the majority partisans

of a blind pursuit of indefinite growth and the radical view of a minority who think that growth should be halted, or systematically reversed. Comélieau's counter-current theory is not a compromise between the two extreme positions. Rather, it affirms that progress remains more than ever indispensable to both rich and poor societies, but the rate of global growth is not a pertinent criterion for strategies for progress. The essential exigency now consists in new political thought on the aims of progress itself, among which: the accumulation of merchandise must be given up progressively in favor of other preoccupations.

J.-C.T.

DAUZAT Pierre-Emmanuel

Judas. De l'Évangile à l'Holocauste

[Judas; from Gospel to Holocaust]

[Bayard, March 2006, 350p., 21,80, ISBN: 2-227-47163-8.]

- In retracing the transformations of the figure of Judas, as Pierre-Emmanuel Dauzat skillfully does here, from the few indications provided by the Gospels to the embodiment of absolute evil, amounts to a trip through Western anti-Judaism. A journey through its prejudices (the Middle Ages proves to have had an unbridled imagination, as the perfidious and greedy apostle also commits parricide and incest), as well as a range of fields (theology, statuary, literature, theater and even music). Modern politics sought to give Judas a biological and racial basis in the shift from Christian anti-Judaism to secular anti-Semitism—as in the accusations against Captain Dreyfus and the Nazi genocide of the Jews. There was another line of voices as well, coming from the church fathers, and Origen in particular: Judas was condemned to be the betrayer after Jesus had prophesied precisely in order that the prophesy be fulfilled and Christ's divinity be proved. Judas delivered up Jesus as Jesus was delivered up by God. By this account, as an emissary of the Passion and then the Resurrection, Judas became the sacrificial lamb of a kind of Christianity determined to break from its Jewish roots.

É.V.

DAVOINE Françoise and GAUDILLIÈRE Jean-Max

Histoire et trauma. La Folie des guerres

[History Beyond Trauma: Whereof One Cannot Speak...Thereof One Cannot Stay Silent]

[Stock, January 2006, 416p., 21, ISBN: 2-234-05839-2.]

- This book is written by two psychoanalysts who have been teaching a seminar at the EHESS in Paris for several years on mental illness and the "social link." They are closely connected to American clinicians and this book provides a new perspective on the social significance of mental illness while considering individual histories in connection to collective history.

After years of experience with their patients, the authors maintain the possibility of a talking cure; as opposed to the reigning *doxa*, they support psychoanalysis for psychoses, with the proviso that analysts shake off their neutrality in order to listen in a new way. According to them, analysts need to let "madness speak," not in order to join the other on the terrain of madness, but to reach an as-yet unheard of territory letting the link with history emerge in transference.

A traumatic event inscribes a subject in an always present time that cannot be shaken unless there is a social connection making sense of it and authorizing a reconnection with the past. Their perspective is illustrated with cases from their analytic practice as well as biographical episodes from the lives of major philosophers and writers who experienced madness (Wittgenstein, Auguste Comte...). It is an argument for the possibility of psychoanalysis getting out of its entrenched positions in order to think beyond the ever-present Oedipus complex toward an Antigone burying her dead.

Children themselves of twentieth-century conflicts, Françoise Davoine and Jean-Max Gaudillère observe and work on the traumatic legacies that form and circulate within family connections. They also call for society's becoming more capable of welcoming survivors and listening to them with more dignity; they consider this to be imperative for limiting the insidious and continual effects of war on surviving generations.

F.D.

DEMOULE Jean-Paul

L'Archéologie. Entre science et passion

[Archeology; Between Science and Passion]

[Gallimard, "Découvertes Gallimard" collection, November 2005, illustrations, 160p., 13, ISBN: 2-07-030643-7.]

- If it were necessary to recall the quality and manner of the "Découvertes" collection, this volume by the archeologist, professor at Paris I and current president of the Institut National de Recherches Archéologiques Préventives (Inrap), Jean-Paul Demoule, is a model author of the genre. As it recounts the stories of famous discoveries, the book reconstructs developments in the history of human interest in the past. Demoule is quite good at nestling two or three phrases about key moments in the evolution of the discipline within a narrative passage. As this archeologist, historian and epistemologist takes the reader along with him he enables the reader to understand how archeology became a discipline; he considers biblical narrative on the origin of humans, theoretical and practical aspects of digs (techniques and methods) and discusses the association from the eighteenth century on, of archeology with the constitution of the human sciences. Its taking on of the competition as well as aspects of their specializations from biology, chemistry and physics does not sufficiently characterize archeology's scientific qualities. As in every science, proofs are also necessary; that is verification, reproduction, repetition and even prediction of results are necessary. Statistics, information technologies and computer generated images provide contemporary archeology with new means, to the point that it can sometimes be virtual. But as archeology contributes to knowledge and comprehension of (constructed, not given) human societies of the far-distant past, it takes an interest in the present signification of that past as well. In modern societies, such understandings of the past can be used to legitimate cultural, ideological, political or national projects, and there is no continent where archeological investigation does not take place. This almost exhaustive investigation of the current state of archeology indicates the extent to which the study of traces—beyond the written—of human past moments can lead to the current discipline's consideration of the "origin of inequality," as well as interrogations of what its contemporary legacy may be. Archeology's paradox is that it destroys in order to preserve, know, understand. This is the basis of preventive archeology when an urgent need for the collection of material from the past becomes necessary at large construction sites

M.E.

DEWERPE Alain

Charonne 8février 1962. Anthropologie historique d'un massacre d'État

[Charonne Metro, 8 February 1962: Historical Anthropology of a Massacre d'État]

[Gallimard, "Folio histoire" collection, February 2006, 898p., 10, ISBN: 2-07-0307770-0.]

- Alain Dewerpe's book on the Charonne massacre in Paris is much more than a history of a state organized massacre, it is a magnificent demonstration of what work in history means today. Not only does Dewerpe provide an extremely detailed and dense (in the anthropological sense) description of the event, knowing how to deal frontally with details that were long "established" by the official governmental narrative version (such as the Charonne Metro Stations's gate being closed), but he also looks at the initial perspectives of police policy, the contemporary crises the government was undergoing which included the use of organized violence, as well as subsequent perspectives in competing narrative versions, the hodgepodge of lies the state concocted and the roadblocks to constructing a memory of the event until it began making its way to the surface more recently. The state directed massacre does not fall into conspiracy theory or dysfunctionality paradigms but, writes Dewerpe, it highlights a "coalescence of perennially potential multiple and complex factors" which make a sanctioned massacre an always present horizon of possibility. It is a sort of logic of "pending" coagulation potentialities which is the opposite of a unilateral explanation based on motives and circumstances. The attention to textuality, to the plurality of competing narratives of the event combined with political interpretations and ideological choices do not

however indicate a retreat into positions of truth or the adoption of a compromised “cleaved” truth. After a rigorous investigation of the conflicting accounts given by protesters/eye witnesses and state representatives, Dewerpe chooses the witnesses over the lies and guilt-freeing justifications of the state. The number of registers of analysis and appropriations of notions and procedures borrowed from other social sciences are truly impressive. All the epistemological problems historians currently grapple with are treated in practice, put to the test on a most rough truth. The double epistemological agenda brings to the fore questions about the event, its narrative versions, witnessing, reconfigurations by memory, competing memories, fluctuations of memory traces concerning the event... The back and forth is incessant, dizzying—and invisible in the movement between the precision of the administration of proofs and the detours through theoretical models which provide for a continually renewed toolbox. Gauging the jargonless complexity of Dewerpe’s work on these questions of memory, requires looking to his enlightening focus—at the end of the book—where he deconstructs the slow process by which after they were associated, the memories of the massacre of 17 October 1961 and the Massacre of 8 February 1961 were dissociated with a permutation of each memory set in collective memory depreciating the value of the February memory. His demonstration shows up the false pretenses of the too quickly accepted idea that the October massacre came to be occluded by the February massacre. But the striking force of the book can be felt retrospectively in rereading the book’s opening pages where Alain Dewerpe, the son of Fanny Dewerpe, one of the victims of the Charonne massacre, writes, “If being the son of one of the martyrs of Charonne doesn’t make for any particular lucidity, it doesn’t prevent the possibility of making history his profession.”

Ch.D.

DOSSE François

Paul Ricœur, Michel de Certeau. L’histoire entre le dire et le faire

[Paul Ricœur, Michel de Certeau: History between Speaking and Doing]

[L’Herne, March 2006, 144p., 12, ISBN: 2-85197-435-1.]

- At first sight, this is a strange work, since during their lifetimes, it can be said that the paths of the historian philosopher and psychoanalyst Michel de Certeau (1925-1986) and the philosopher intrigued by history, Paul Ricœur (1913-2005) did not cross. François Dosse organizes their posthumous encounter. What’s the point, you might ask. This short book provides an apposite answer. Besides dealing with Ricœur’s discovery of de Certeau’s work in the late 1980s, Dosse also provides an appraisal of the current state of historiographical activity in France. It is a combination of two approaches, that of actions (de Certeau’s theses on the writing of history from institutional sites of production, its rules, norms and codes, its relation to archives and their citation as authorities for argument and the assertion of truth) and that of words (history as narrative, according to Ricœur as the experience of temporality turning into intrigue, the relationship of time preserved by the register of memory which in turn needs to be instructed by history and its proven methods of veracity). All contemporary questions confronting the historical profession and practice meet at this conjunction: the relation to alterity (archives as the Other, as well as the Other of memory competing with the object of history); language as the tool of narration but not as the unique plane of reality; that there is an historical truth which is not contained in narratives alone (unlike literature, history is not a story among others); the agent caught in the net of history is more than an individual in a unique pragmatic action, etc. It is a short but precise piece of work.

É.V.

DRAI Raphaël and MATTEI Jean-François (Eds.)

La République brûle-t-elle? Essai sur les violences urbaines françaises

[Is the Republic Burning? Essay on French Urban Violence]

[Michalon, “Essais” collection, January 2006, 200p., 17, ISBN: 2-84186-317-4.]

- For three consecutive weeks in October and November 2005 the suburban projects of the Parisian Île de France region and then a dozen regional capitals were the sites of urban violence: thousands of vehicles

were set ablaze and public buildings vandalized. A state of emergency was declared on 8 November 2005 and prolonged for three months. This serious situation was well covered by the international press, which sometimes gave the impression that France was undergoing a civil war. The ambition of the writers in the collection under review is to present readers with a more objective perspective.

Can these riots be considered solely as the expression of discontented youth who were willing to confront the police force they revile? Calm has been restored. But after the riots in so many French cities, whatever the color of the municipality, concern persists. Can this violent tearing of the French social and cultural fabric be imputed to the failures of French integration on the cultural, social, political and/or linguistic level?

J.-C.T.

DUPRAT Annie

Marie-Antoinette. Une reine brisée

[Marie-Antoinette, A Broken Queen]

[Perrin, April 2006, 286p., 17.90, ISBN: 2-262-02409-X.]

- With more than four films—two in the last twenty years—dozens of books, an association complete with an “official” Web site, and 250 years after her birth, Marie Antoinette continues to be one of the few figures embodying the Revolutionary period for the French, whether they sympathize with her fate or stigmatize her arrogance and indifference as the mark of the people’s suffering (the famous “let them eat cake,” which is apparently apocryphal but which is inextricably associated with her after years of elementary education). Annie Duprat makes a fresh exploration of the queen everyone has had something to say about, and the subject of innumerable tracts who has been caricatured a thousand times. This book, which takes Marie-Antoinette’s metamorphoses since her execution into account in the introduction and conclusion, first of all endeavors to describe her life. It is a very well documented biography which strives to separate the true and the false, the plausible from the doubtful, making for a lively portrait of the queen and giving the reader the opportunity to appreciate her. Neither a hagiography nor an indictment, it goes deep into the world of political representations. While the author takes care not to reduce Marie-Antoinette to a paper queen, the material she exploits is so rich and varied that she effectively reconstructs the conflicted public space, the moment that precedes the Revolution and intensifies with it, when the presence of the royal body ceases to elicit a religious respect and its desacrilization leads to the guillotine. Marie-Antoinette’s life may be considered a tragedy, but the queen’s almost complete incomprehension of public opinion is probably the strongest cause; one of the merits of this book is that it enables us to understand that better.

P.G.

GOLDSCHMIDT Georges-Arthur

Quand Freud voit la mer (Freud et la langue allemande I)

[When Freud looks at the sea (Freud and german language I)]

[Buchet-Chastel, March 2006, 224p., 20, ISBN: 2-283-02197-9. Réédition.]

Quand Freud attend le verbe (Freud et la langue allemande II)

[When Freud waits for a verb (Freud and german language II)]

[Buchet-Chastel, March 2006, 256p., 20, ISBN: 2-283-02198-7. Réédition.]

- How excellent that these two great classics of Freudian studies (originally published in 1988 and 1996) are available in new editions. For French readers of Freud, Georges-Arthur Goldschmidt is well known as the author of an excellent French translation of *Die Verneinung* (“Negation”), an essential founding article (1925) of psychoanalysis. Goldschmidt has also translated Kafka, Nietzsche, Peter Handke and many more. In his study of Freud and the German language Goldschmidt endeavors “to make clear what Freud’s language was made of in his discoveries and how he used it to develop his thought.” He is not too far from considering that psychoanalysis could never have been invented or the unconscious conceptualized in any

language other than German. Going through Freud's work he shows that the structure of the unconscious is homogeneous with the German language. This thesis runs a great relativist risk, of entering into contradiction with the Freudian universal: there is an unconscious as soon as there is speech. But to read that unconscious, to decipher it like Champollion did the hieroglyphs, must one speak German? Goldschmidt does not say that Germans alone have an unconscious! He holds that the movement of the Freudian discovery is attached to the grammar and morphology of the German language. Beyond his interrogations into psychoanalysis, Goldschmidt offers an original approach to the language that was his mother tongue and that he abandoned when he crossed the border and began a long exile—which he describes in *Le Poing dans la bouche* (Verdier 2004).

Y.D.

HOUBRE Gabrielle

Histoire des mères et des filles

[Mothers and Daughters]

[La Martinière, "Histoire des sociétés" collection, May 2006, 224p., 35, ISBN: 2-7324-3289-X.]

- This richly illustrated book of mutually illuminating writing and images follows the complicated link which united until very recently and in some ways still unites, mothers and their daughters, from birth to adulthood in France and the West.

The work's center of gravity is the nineteenth century because it is a transitional period. Over the course the nineteenth century the model which lasted through the next century was theorized and imposed to an unprecedented extent, a model among others against which the feminist movements of the 1970s fought. Gabrielle Houbre tells us about the misfortune of being born female, following the stages of life, learning (training) following the close model of the mother, the "ellipsis of the flesh" of fresh young things; then the buckling of the generational chain, the passage of authority from the mother to the husband, the mother's status of "minor for life"—in the twenty-first century there are countries where a husband's authorization is required for a wife's travel to a foreign country—and then the link between grandmother and granddaughter. In short, the book underlines an intimate exploratory relationship between love and frustration, identification and rivalry, trust and rebellion.

J.-C.T.

KARSENTI Bruno

Politique de l'esprit. Auguste Comte et la naissance de la science sociale

[The Politics of the Spirit: Auguste Comte and the Birth of Social Science]

[Hermann, January 2006, 218p., 22, ISBN: 2-7056-6576-5.]

- What is the point of returning to look into a forgotten and disparaged system? How about in order to seek out the origins of a discipline whose objectives concern our relationship to politics? After the French Revolution, society, as the master of its future and without the external will of God or kings, effectively affirmed the necessity of a social science. Comte was the founder of sociology, that is of a science whose object is society's knowledge of itself. Its subject matter can only be understood as the organization, at a given moment, of the beliefs, politics and morality which keep the members of society together. It requires a science of the mind and spirit which permits of defining the adequation between, on the one hand, society's will to self-governance and its ability to act upon itself, and on the other, the ideas, values and knowledge bases required for doing so. Finally, understanding politics means defining an anthropology of the mind in action, the "general force toward which all men strive by the very nature of things"—a task which is always before us.

É.V.

KRACAUER Siegfried

L'Histoire des avant-dernières choses

[History, the Last Things before the Last]

[Stock, February 2006, 368p., 22, ISBN: 2-234-05786-8.]

DESPOIX Philippe and SCHÖTTLER Peter

Siegfried Kracauer, penseur de l'histoire

[Siegfried Kracauer, History Thinker]

[Éd. de la Maison des sciences de l'Homme/Les Presses de l'université de Laval, April 2006, 244p., 25, ISBN: 2-7351-1106-7.]

- These two publications mark a noteworthy moment in the historiographical field by revealing to the French public the importance of this German intellectual who crossed borders between countries, and most of all between disciplines. He was a great witness of his time who was forced to leave his country, Germany, to flee Nazism for the United States and who never ceased contemplating the events he lived through. To do so he mobilized literature and film as much as the human sciences. However, Kracauer suffered in his reception from being difficult to classify. His work on history was unfinished when he died in 1966, and was published posthumously in English. It thus took forty years before French readers could read it in their maternal language. Jacques Ravel introduces this work, which is striking for its modernity and its correspondence to our current historiographic moment with the tragic twentieth century just behind us. Kracauer is close to Benjamin in his approach. He radically calls into question the false continuities of history and privileges breaks and discontinuities. He situates the writing of history as an interweave between two antinomic poles, contingency and necessity, explanation and comprehension. This perspective leads to an analogy using an intention for realism in the photographer and the photographer's desire for intelligibility: the historian is also situated in the in-between, caught between the past s/he attempts to reconstitute and the contemporary. In Kracauer one finds turns of phrase that are both striking and current to the language of historians such as "future of the past" or a way of thinking about history as a tension between being a science or discipline and being fiction, which is also found in Michel de Certeau and his critique of causality and the importance of narrative as that which makes history "another sort of discipline." The space where the historian constructs a narrative requires, as for the photographer, an "antechamber." Kracauer's modernity can also be discerned in his care to vary the play of scales of analysis with what he calls the "law of levels," which recalls the *micro-storia* approach. The fascinating publication from the Kracauer conference organized by Philippe Despoix and Peter Schöttler, *Siegfried Kracauer penseur de l'histoire*, contains further considerations of these themes and interrogations of this out-of-time work by specialists in literature, film, philosophy and historiography.

F.D.

LETERRE Thierry Leterre

Alain, le premier intellectuel

[Alain, First Intellectual]

[Stock, February 2006, 590p., 22.50, ISBN: 2-234-05820-1.]

- The term "intellectual" has another meaning besides a person who is politically engaged and signs political petitions. It can also cover commitment through instruction in the diffusion of the large scale intellectual tools for a citizen's self emancipation. Émile Chartier (1868-1951), who was more well known by his nom de plume, Alain, is the illustration of the species. He taught generations of khâgne students at the Lycée Henri IV; he taught philosophy there from 1909 to 1933 (to, among others, Simone Weil, Raymond Aron, and Maurice Schumann); he was the originator of a real intellectual network. But his desire to aid citizens exercise their profession of citizenship by providing clarifications on what the *polis* entails also led him to participate in open seminars and public courses for women who were then sidelined from philosophy as they were from citizenship. Above all he brought the light of philosophy to the most current of events with his daily commentaries in *La Dépêche de Rouen*, from 1906 to 1914, which yielded the famous *Propos d'un Normand* (on happiness, powers, etc.). Another form of commitment can be voluntary, as in potential French positions during World War II, which he came out of physically and morally wounded and an enemy of all forms of power. This left him disarmed in the face of mounting

totalitarian dangers and an adamant pacifist which impeded his commitment against the occupier, in contrast to his students Weil, Aron and Schumann who overtook their master in political lucidity. É.V.

LEYMARIE Michel

Albert Thibaudet «l'outsider du dedans»

[Albert Thibaudet “The Outsider Within”]

[Septentrion, March 2006, 368p., 23, ISBN: 2-85939-936-4.]

- With this biography, Michel Leymarie, a specialist on the history of intellectuals, repairs an injustice suffered by the great early twentieth-century literary critic Albert Thibaudet—whose work is respected but most often ignored. The subtitle provides an explanation. Thibaudet was at the same time at the center of the French intellectual system, being in charge of *La Nouvelle Revue Française*' literary criticism, while at the same time always keeping his distance from Parisian networks to the extent that his cultivation of non-engagement hindered his visibility. Thibaudet was however very much appreciated by contemporary leading figures, as Leymarie shows, from Bergson whose disciple Thibaudet said he was even if his signature dualism is not very Bergsonian, to Gide, who recruited him from Gallimard. He was a Bergundian who kept away from Parisian coteries. He was very moderate, more liberal than social, more Barrésian than Jaurésian and did not take a position in the Dreyfus affair. He was hostile to the modern in art, whether as Dadaism or Surrealism, and thus he has attracted little sympathy. But his biographer can be thanked for going against the current, a veritable salmon, in order to share Thibaudet's significant contribution and describe his fecundity. Thus we learn that in the year 1927 he published about a hundred articles, books on Bergson, Mallarmé, Flaubert and Thucydides, a large history of French literature, and above all the book for which he is most known, and which was considered by René Rémond as the initiator of the history of political ideas *La République des professeurs* (republished with a preface by Michel Leymarie, Hachette, “Pluriel” collection 2006). In this publication, Thibaudet analyzes the rise of the social group of professors within the Republic during the Dreyfus affair and points to the increase in influence of the professor over lawyers or jurists as pillars of republican values in newly developed channels of legitimation. Thibaudet was an exceptional reader of books and events, and in this case he enlivened intellectual history with an audacious analysis—but without bluster, to the extent that Julien Benda has called his melodic-critical approach “intellectually Debussyst.”

F.D.

MARTIN Jean-Clément

Violence et Révolution. Essai sur la naissance d'un mythe national

[Violence and Revolution, an Essay on the Birth of a National Myth]

[Éd. du Seuil, March 2006, 340p., 23, ISBN: 2-02-043842-9.]

- In taking violence during the French Revolution as his subject matter, Jean-Clément Martin, the director of the Institut d'Histoire de la Révolution Française, has shaken up historiography itself.

In contrast to earlier readings which strove to rationalize revolutionary violence by making it either the product of “circumstances” (the classic nineteenth-century reading), or the expression of the diffusion of a Rousseau-inspired ideology (F. Furet), Martin avoids assigning it an *a priori* meaning or reducing it to having taken place only over a number of months which then crystallized in memory to be described as the “Terror is the *ordre du jour*.” The study looks at the society of the Ancien Régime, which is the subject of a strong chapter, in a new way. That chapter has a strategic function, it shows that multiform violence was extensive in pre-Revolutionary society, and that even if the period's (the elite's) sensibility tolerated it less well than formerly, it continued to be a part of daily life. In other words, the revolutionary period did not innovate in this regard. The breaking of social frameworks and political competition were facilitating conditions which did not need philosophes for motivation. It is striking to see the accent on a return or a continuation of antecedent violence at precisely the moment when the foundations of the contemporary world were being forged. As a result one gets an impression of radical alterity breaking with the image

historiography has gotten us used to seeing, enabling a distantiating from the interpretive categories of the actors as well as the historians who followed them. “Civil war,” often brandished as a threat by the revolutionaries, and a reality circumscribed to the west of France by historians, becomes the common denominator of the revolutionary years. The Terror, which has focalized part of the memory of the Revolution, is no longer a period of exceptional violence whose tirelessly repeated image was constructed after Thermidor... This stimulating work proves that while the Revolution is over its interpretation is far from closed.

P.G.

MICHEL Johann

Paul Ricœur, une philosophie de l’agir humain

[Paul Ricœur; A Philosophy of Human Action]

[Cerf, April 2006, 500p., 49, ISBN: 2-204-07996-0.]

- The author of this book meticulously tracks the inflexions and internal coherence of Paul Ricœur’s work. As the title indicates, Johann Michel, a philosopher and political analyst, emphasizes that Ricœur deployed a philosophy of action throughout his career, oriented toward what at the end of his life Ricœur called capability, and in terms of his considerations of the voluntary and the involuntary in his early work. Michel’s thesis has three parts. After presenting a genealogy of Ricœur’s work as philosophical anthropology, he examines the suggested path of a hermeneutics of human sciences in order to bring out the elements of a normative philosophy. Michel is a little neglectful of contextual elements, which sometimes hinders intelligibility; Ricœur is always in dialog with opposing theses and other disciplines and these perspectives are often missing in this work. However, Michel’s internalist method also has its advantages since it better reveals the shifts and grafts Ricœur practices throughout his work. The author also makes extensive use of critiques levied at Ricœur (Laplanche, Rochlitz...) at each stage to better reveal his particular thought. Thus Michel wisely shows that Ricœur is at the crossroads of three paradigms which he consistently thinks about together, despite their antinomy: a traditionalist anchored in the “already there,” the modern subject, and postmodern mourning of a hope of foundation. In order to steer clear of misunderstanding, one has to avoid taking hold of one point in Ricœur’s thought to the detriment of another, while always reconstituting the tensional character of the thought which follows what Jean Greisch called “thought’s itinerance.” Therefore his modernism is paradoxical and his quest for foundations is always to be achieved later in future becoming. With this perspective of an ensemble, Ricœur always aims to leave space for human initiative and to reopen the horizon of expectation. It is certainly possible to argue with or question some of Michel’s analyses, but this is to the book’s credit. Thus when Michel locates a turn toward intersubjectivity which he situates in the 1970s, it is hard not to be surprised since it had been one of the main threads of Ricœur’s thought; from his earliest apprenticeship with Gabriel Marcel, where he very freely practiced thinking which he characterized as “being with.”

F.D.

NOIRIEL Gérard

Introduction à la socio-histoire

[Introduction to Sociohistory]

[La Découverte, “Repères” collection, January 2006, 122p., 8.50, ISBN: 2-7071-4723-0.]

- For the past fifteen years the term sociohistory has designated works which are expressions of both sociology and history, but no programmatic proposition had been elaborated to better define the domain of its research until fairly recently. Gérard Noiriel is a pioneer in the promotion of this approach, and his short book aims to fill that gap. First of all, he looks at sociohistory’s principal foci and founding principles: the study of relations from a distance, an effort to understand the current world by studying the genesis of phenomena, the study of power relations particularly in their symbolic dimension, and a primary orientation toward studying precise empirical problems. Relationships between history and

sociology are traced through the founding sociological works of Marx, Durkheim, Weber and Tarde, then Simiand, and above all those of Élias and Bourdieu. Bourdieu is considered a “footbridge toward sociohistory.” From the history side, Noiriel stresses the importance of Marc Bloch, who he sees as a precursor. Rejecting the dogmatic scientism of the 1950s and 60s, sociohistory seeks critical proximity to social constructivism, interactionism, cultural studies, deconstruction, Callon’s and Latour’s anthropology of science and the general idea of actants. It is thus in a sort of competition with other newer kinds of social history which integrate—certainly in different proportions—these kinds of pragmatics, such as the new social history that looks to Roger Chartier’s *Annales*, the social history of the *Mouvement social* review, or the programs, such as those of Bernard Lepetit and Jacques Revel coming out of the *Annales*’ “critical turn.” Much of the book deals with current or recent sociohistorical projects and approaches: economic (as with socioprofessional groups), political (the sociogenesis of democracy), cultural (the democratization of culture) as well as particular case studies. Noiriel finishes off with the question of the sociohistorian’s social commitment; he considers that the sociohistorian should concentrate on “the scope of the constraints weighing on the actions of individuals” and on the defense of their knowledge bases in public space. The book is not precisely a platform but it is more than an inventory; perhaps it marks the initial differentiations of the legitimacy of a scientific and social community of researchers on the way to stabilizing their field.

Ch.D.

OHAYON Annick

Psychologie et psychanalyse en France. L’impossible rencontre (1919-1969)

[Psychology and Psychoanalysis in France, the Impossible Encounter (1919-1969)]

[La Découverte, “Poche” collection, February 2006, 438p., 14, ISBN: 2-7071-4779-6.]

- Annick Ohayon is a member of the Association Internationale d’Histoire de la Psychanalyse and the Société Française pour l’histoire des Sciences de l’Homme. The republication of her book comes at a time when psychoanalysis is being attacked on all sides and the project for the law regulating psychotherapies is underway. She helps the reader understand the history of psychoanalysis in relation to psychology. Psychoanalysis has been tempted by psychology from the start, as a way to round off the outrageous angles of Freud’s discovery. In the United States psychoanalysis has become an adaptive psychology that is no longer interested in instincts or ego defenses, it supports a behaviorist psychotherapy which seeks to adapt the subject to the constraints of society rather than enabling the subject to get a handle on his or her desire. In France, Jacques Lacan avoided this trend with his “return to Freud,” that is by reading Freud in German in order to find the sharp edges which were dulled in the French. Ohayon provides details of the relationship between Lacan and Daniel Lagache; Lagache sought to integrate psychoanalysis to psychology, and he established university programs that educated generations of clinical psychologists. Today the French government aims to regulate psychotherapeutic training and includes psychotherapy in its plans to design a program which includes clinical psychology and psychopathology. The psychoanalysis-psychology soap opera is in the midst of a new episode, and it is in relation to this that Ohayon’s book is so useful: the new generation can read about previous episodes and thus better grasp what is currently at stake to formulate an opinion. This book complements Elisabeth Roudinesco’s classic *Histoire de la psychanalyse en France (Jacques Lacan & Co.: a History of Psychoanalysis in France, 1925-1985)*. The index of names makes it a handy tool. Annick Ohayon has also written *Histoire de la psychologie en France XIX^e et XX^e siècles* with Jacqueline Carroy and Régine Plas (Éditions La Découverte, 2006).

Y.D.

PETITJEAN Fabrice, SMITH Adrian and THIELLEMENT Pacôme (Eds.)

Schreber president

[President Schreber]

[Fage éditions, April 2006, 284p., 20, ISBN: 2-84975-053-0.]

- Daniel Paul Schreber had an emotional collapse one day in June 1893 when he was appointed to be a judge in the Dresden court of appeals. He was committed and published his *Memoirs of My Nervous Illness* to argue his case for leaving the asylum. He lucidly described his hallucinations, psychotic language phenomena and his sensation of having been transformed into a woman by god for the purpose of founding a new human race. It soon became one of the most studied cases in Western psychiatry. Walter Benjamin described it as “writing you can see.” In 1911, in an article entitled, “Psychoanalytic Notes upon an Autobiographical Account of a Case of Paranoia (Dementia Paranoides),” which is sometimes referred to as “President Schreber” for short, Freud made much use of Schreber’s memoirs to base his psychoanalytic theory of psychoses. Freud showed that it was Schreber himself who theorized what he experienced, confirming that in psychoanalysis the ‘clinic makes the theory’ and not the other way around as in other approaches. Lacan comments at length on Schreber’s text and on Freud’s commentary.

The authors of this *Schreber président*, published by a very active publisher of art books in Lyon, consider that Schreber the person was effaced by his success as a “case.” Pacôme Thiellement, Adrian Smith and Fabrice Petitjean, the three primary authors, respectively, a writer-video artist, an author of graphic novels, and a literature professor, sought to revive the person behind the case, to “get the man free from the grip of the human sciences and turn him over to literature.” And yet if one takes the trouble to read the original text of the memoir, especially if one reads it in German, one certainly gains access to Schreber-the-subject. He was not transformed by psychoanalysis, rather it was he who modified psychoanalytical techniques and theory. But the production by this happy collective, a range of texts and black and white drawings, measure up to Schreber’s power and delirious productions, and certainly offer some new horizons on “the president.” Several of the artists have already had some critical success under the “Association” label.

Y.D.

POMONTI Jean-Claude, MILADINOVIC Voja (photographs), HARSONO, Andréas (preface)

Aceh. L’histoire inachevée

[Aceh: History Unfinished]

[IRASEC/Aux Lieux d’être, “Documents” collection, 2006, 100p., 18, ISBN: 2-916063-01-3. Ouvrage bilingue français/anglais.]

- On 26 December 2004 the tsunami which hit the Indian Ocean coastline killed some 220,000 people, two thirds of them were in Aceh. This Indonesian province was by far the most devastated; entire villages were wiped off the map.

The tragedy gave rise to a run of unprecedented generosity. The arrival of help from America, Europe, the Middle East and Asia propelled this little-known region onto newspaper front pages. And thus the whole planet discovered Aceh, a place tourists had been forbidden access to for years, as for more than a quarter century the army has been brutally hunting down a small group of separatist guerillas. There were tens of thousands of victims of this conflict.

So who are these people of Aceh who dare to defy the central Indonesian authority after having furiously resisted the conquerors of the past, the Dutch and the Japanese? Jean-Claude Pomonti, a former South East Asia correspondent at *Le Monde*, and Voja Miladinovic, a photojournalist, returned to the ruins of the cataclysm and observed the immediate consequences of the arrival of outsiders en masse.

This is the first book in French on Aceh. It draws on interviews and encounters that had been gathered over a decade and retraces the history of a pious, proud and open Muslim people who have been fighting to preserve their identity and to find a decent place within the Indonesian Republic. Its history is unfinished...

Vdp

RABINOW Paul

Une France si moderne. Naissance du social 1800-1950

[French Modern: Norms and Forms of the Social Environment, MIT Press, 1989]

[Buchet-Chastel, February 2006, 634p., 32, ISBN: 2-283-01943-5.]

- Historians have been in agreement about its cause: modernization in France was the result of the technocratic state during the Fourth and Fifth Republics, over the course of the thirty years between 1945 and 1975 known as the “Trente Glorieuses.” And yet intellectual schemata for this modernization predate that time, dating to the period between 1800 and 1950 according to Paul Rabinow. That is when people began thinking, in an unsystematic way, that societal self-knowledge was a condition of societal modernization, that is, by developing an understanding of society’s strengths and weaknesses, setting up statistics on things like production and illnesses, rethinking living spaces and the suicide rate, improving urban environments, studying exchange flows, etc. This “birth of the social” was supported by the training of a merit-based class of experts defining “a common framework of norms and forms which could engender a healthy, efficient and productive social order.” Thus the reader will discover in these fulsome pages Le Play’s active organization of industrial exhibitions which were showcases for industrious modernity; Henri Selliers and municipal socialism; Émile Cheysson and the beginnings of planned worker housing; Tony Garnier’s and Henri Prost’s urban planning; Lyautey’s active effort to make Morocco into a laboratory of urban, cultural and social life based on new expectations...

É.V.

REY-FLAUD Henri

«Et Moïse créa les Juifs...». Le testament de Freud

[“And Moses Created the Jews...” Freud’s Testament]

[Aubier, “La psychanalyse prise au mot” collection, March 2006, 324p., 22, ISBN: 2-70-072442-9.]

- Freud’s *Moses and Monotheism* was published in 1939, six months before his death. It has often been considered, even by psychoanalysts, a dusty historico-psychological investigation of identity by an old man approaching death. Henri Rey-Flaud successfully undoes such notions. And one of the strong points of the book is the extent to which it makes one want to read or reread *Moses and Monotheism*, a work which is particularly difficult, complex in its construction as well as its content. It has taken Rey-Flaud to unravel all the scope of the book’s psychoanalytic and political levels. Like Freud himself, Rey-Flaud recognizes that it was the Nazi ascension to power which triggered Freud’s interrogation of the history of the Jews and the writing of the book. But Rey-Flaud goes beyond this to view determining factors from Freud’s other work to show that the founder of psychoanalysis, far from being “a thinker weakened by age at sea in an area outside his discipline” is, in his last book, “more than ever the master of his project and intentions.” Freud in fact returns to and brilliantly summarizes his conceptions of the unconscious, repression, the superego, the instances of the law within the “psychic apparatus” and their articulations with the collectivity. In the connections he makes between *Moses and Monotheism*’s three essays, Rey Flaud disentangles some dense writing to determine that Freud not only held (as did Ernst Sellin) that Moses was Egyptian, but he also supported the idea that Moses was killed by the people who chose him as their leader. Freud saw this as part of a series of murders, including the murder of the primitive father by the savage horde, and the founding murder leading to the incest taboo. Freud considered this founding murder and its denial by those who committed it to be a founding aspect of monotheism. And his persistence in seeking the rupture, the moment of monotheism’s beginning, was not due to a sudden interest in the history of the Jewish people or a personal religious crisis. Rather, by taking the history of the Jewish people as paradigmatic of humanity, he was attempting to account for processes of writing which introduced human beings to the symbolic.

Y.D.

TODOROV Tzvetan

Les Aventuriers de l’absolu

[Adventurers of the Absolute]

[Robert Laffont, January 2006, 276p., 20, ISBN: 2-221-09968-0.]

- All human beings aspire to fulfillment and personal accomplishment. Since “the death of God” art has served as an individual substitute for the sacred. The heroes Tzvetan Todorov has chosen for his “novel,” and whose biographies he reconstructs each in their way embody such a search for the absolute. Oscar Wilde, Rainer Maria Rilke, Marina Tsvetaeva, all three have the common point of having developed their work between 1880 and 1940, on the same continent: Old Europe. They also each had a strong attachment to France and its language, and thus, like Todorov were “strangers in Paris.”

All three were confronted with this dilemma: how reconcile existence and creation? Wilde could not heed Rodin’s lesson, “the artist’s life is beautiful when it is entirely devoted to the creation of beautiful works of art.” As a promoter of aestheticism, Wilde preferred trying to make his life into a work of art. And yet, after being imprisoned after his libel suit against the father of his lover Alfred Douglas, Wilde lost the public’s good opinion and his inspiration also left him for good. Princess Marie of Thurn and Taxis sought to convince Rilke by stating, “Doctor Seraphicus, your fiancée is solitude.” And while he sacrificed the fine feel of home life, this did not bring Rilke the calm he expected, since he fell deep into depression. He was thinking about beginning analysis with Freud but his friend Lou Andréas Salomé convinced him otherwise, since she considered his neuroses to be the mark of genius. But the most tragic, since she committed suicide, in 1941, was certainly Marina Tsvetaeva—whose favorite poet was Rilke. She was incapable of reconciling her thirst for the absolute with earthly life. Do suffering and creation go together, as Schopenhauer thought?

S.C.-D.

VENET Emmanuel

Ferdière, psychiatre d’Antonin Artaud

[Ferdière, Artaud’s Psychiatrist]

[Verdier, March 2006, 44p., 5,40, ISBN: 2-86432-469-5.]

- In 2005 Emmanuel Venet published *Précis de médecine imaginaire* (Verdier) and *Portrait de fleuve* (Gallimard). With this book he delivers up a short, dense, effective and lively narrative essay which shakes the dust off the portrait of Gaston Ferdière, known mainly as the psychiatrist who confined Artaud to Rodez. Venet sets out to attack the current simplistic image of Ferdière, an image that has for a long time been inseparable from Artaud: the psychiatrist is considered as much a gloomy want-to-be poet as his patient is considered mad and creative. Emmanuel Venet was born in 1959 in Lyons, where he has a psychoanalytic practice. In the book, he first presents a quick portrait of the Ferdière family, Ferdière’s poetic inclinations and the verses he carved out for his future and Marie-Louise, the beginnings of his medical career and his ambitions among the local bigwigs in Lyons. Venet gives us another view of Ferdière when he shows how, as the head of the psychiatric hospital, he disobeyed the Vichy government’s order to starve mental patients. Thousands died (and only one study has been undertaken). This would-be poet enjoyed spending time with published poets, from Crevel to Desnos, Breton and Michaux—Marie-Louise left Venet for Michaux. Venet often puts Artaud’s writing and Ferdière’s nonwriting next to the writing of another trained doctor, Louis-Ferdinand Destouches. He resolutely chooses the anti-Céline camp, writing “Destouches never ceases shitting on his shoes while trying to soil the carpet.” Venet does have a certain style, and effective ways of putting down members of his profession from that period. Thus of Henri Mondor, who has a hospital named after him in Créteil and who diagnosed Artaud, he wrote, “Henri Mondor, the man in charge, it’s easy to imagine his haughty bearing, his humanist unctuousness, his erudition as orderly as his office. A strategist at assuring agreement, he could use his academician’s sword and little tics to preface a colleague’s excreta while keeping himself whistle clean.” This book is a flash of light on the literary history, surrealism and psychiatry.

Y.D.

WERTH Nicolas

L’Île des cannibales. Une déportation-abandon en Sibérie

[Cannibal Island; Deportated and Abandoned in Siberia]

[Perrin, February 2006, 206p., 19, ISBN: 2-262-02434-0.]

- In 1933 approximately 6,000 people who were mainly from large cities and were considered “socially harmful” were deported to Nazino Island on the Ob as “special populations.” According to the “grand plan” presented by Yagoda to Stalin, they were sent to colonize the most distant regions of Western Siberia. Left to their own devices, two thirds of these former city dwellers died within a few months. Descriptions of cases of cannibalism led Moscow to send out a team to investigate the conditions of the deportation. Werth’s micro-history of the gulag is based on that source, along with a report sent to Stalin by a shocked party member describing what he discovered. In broad strokes, the book shows how the deportations of the 1930s were part of Soviet programmatics to increase their control over society and especially over the individuals that collectivization and the famines ensuing from collectivization had forced onto the road, and who headed en masse to cities. Recontextualized in this way within the history of Stalinist terror, the deportations are apparently responses to de-kulakization and a particularly violent form of social engineering. The book’s second great lesson is in showing the gigantic rift between the deportations’ ideological dressings—reintegration into the workforce, the colonization and professed advantages of the distant regions—and the reality, which swallowed up thousands of lives without the slightest economic gain. It was the opposite of the superior order that was supposed to ensue from socialism, as Soviet power acted to produce chaos. Lastly, Werth’s book is an inquiry into the process of “decivilization,” the emblem of which is the violation of one of the most fundamental taboos of social life, cannibalism. “You starve the people. Well, we eat each other,” declared one of the deportees to an investigator.

P. G.

SPORTS

SPORTS

Selected by Serge LAGET

Coupe du monde de football. Le Mondial à la Une

[Football's World Cup: The World Cup On the Front Page]

[L'Équipe, "Les Unes" collection, April 2006, 32 pp. and 25 "page ones," 25, ISBN: 2-9155-3525-6.]

• The magic of the book, and thus of publishing, is that when you think everything's been said on a subject, there's always a clever editor to explore some new direction. Such is the case of L'Équipe, which distinguishes itself here with this enormous production inspired by the World Cup, offering a pretty package containing a 32-page booklet and 25 "front pages." Maybe everything's been said about the World Cup, but everything has not yet been shown, especially not the all the front pages of *L'Auto* and *L'Équipe*, created by the Frenchmen Jules Rimet and Henri Delaunay, which have of course featured the best moments of the competition. We'd seen them before and we still remember the titles, the photos, but of course we tossed them out. But we would enjoy seeing them again ourselves, to remember, or to give, and to show. They're historic, after all. They also allow us to appreciate the increasingly important space taken by the soccer ball: when Uruguay won the first Cup in 1930, its victory was portrayed on a tiny third of Page One's seven columns; when Brazil stepped up in 2002, it owned a full page, in color. But since there have only been seventeen finals, twenty-five front pages reliving the exploits of the Blues in Sweden in 1958 and in Spain in 1982 (fabulous, no?) this edition is a find that allows us to break out of the expected box. As for the 1998 Cup, it's useless to say that it got the best deal with its four full-color Front Pages. They are a pleasure to share, you can hang them on the wall, or to savor, in looking through the book where a table of contents helps you follow all the meanderings of this major event, highlighted with photos. Brazil, the only country to have played in seventeen finals, gets the lion's share in this retrospective, which also tells the story of its cutting failure in 1950 at home, avenged five times over, with wins in 1958, 1962, 1970, 1994, and 2002. Through these pages the event's key names leap out: Lucien Laurent, the first striker; Leonidas, the flying Brazilian; Puskas, the galloping "major"... Pele, Fontaine, Garrincha, Müller, Kempes, Schumacher, Rossi, Maradona, Milla, Baggio, and finally, Ronaldo... In fact, the World Cup could seem like a bouquet of happiness, a basket of banner headlines, for it's always a party, and often even a carnival, that has the last word.

S. L.

Paris-Roubaix, une journée en enfer

[Paris-Roubaix: a Journey to Hell]

[L'Équipe, May 2006, 224p., 35, ISBN: 2-9155-3521-3.]

• After having regaled us with *Les Cols mythiques du Tour de France (Mythic Passes of the Tour de France)*, which is in its fourth printing, L'Équipe continues in the same vein with this dive into the heart of "the classic of classics." Of course, works have already been written about the "Hell of the North," but no single one has gone so far or so deep as this. The tone is set from the outset: even the flyleaves present us with the cobbled sections, terrible and superb all at once, aggressing and ravishing us. Yes, here the cobblestone is king, it makes the law, whether dry or slippery. Here is the uncommon history of this prehistoric contest, which first came to be in 1896 and continues almost identically thanks to local fervor for it and the organizers' passion. The authors, four journalists from the L'Équipe sports daily, tell us painstakingly about the closest details. It is all here, from the great saga of arrival in the velodrome, to the waltz over stones, the heights, mud, wind, dust, rain, flat tires, foul-mouthed champions, lucky risk-takers, painful letdowns, and the annals in which eighteen champions from Fischer, the first, to Boonen—including

Lapize, Van Steen Bergen, Coppi, Van Lloy, Merckx, De Vlaeminck, Moser, Kelly, Duclos, Madiot, and Museeuw – stream by, fall, get up, blow out, cry, and speak. The locals, without whom this adventure wouldn't be the same, are not left out: the painter Ben Bella lights up the stones, unexpected cheerleaders arrive, and Stablinski, a miner turned champion, now waves the flag in the shadows of the Wallers-Arenberg forest where he once was king. For good measure, an anthology shows that writers of high caliber–Gibeau, Blondin, Nucéra, Boudard, Conchon, Hallier, and Japriso–are also sensitive to the classic's venomous charms. But as strong, apt and poetic as they are, words fade a little before the absolutely sensational selection of photographs: more than two hundred stunning, disturbing, pathetic and sublime documents will shake up the reader from head to foot. And shaking is necessary, by the way, when you're covered with mud and dust. The magic and the hell are both so much on view, it almost lets you compete in your own Paris-Roubaix.

S. L.

René Pottier, cycliste moretain (1879-1907)

[René Pottier, Cyclist from Moret (1879-1907)]

[Lys éditions Amatteis, "Le vélo et ses champions au cœur de Moret Seine et Loing" collection, 60p., ISBN: 2-86849-241-X.]

- René Pottier, the most mysterious Tour de France winner (in 1906, one hundred years ago), finally gets the homage he deserves. This essay, though unpretentious and essentially relying on a compilation of original publications of the time (*La Vie au Grand Air*, *L'Auto*) or from historical retrospectives (*L'Équipe*), is not less important and touching. It's important because it's the first work on this semi-forgotten champion who was the first in history. It's touching because it's the fruit of a passionate collaboration between Moret-sur-Loing, the racer's hometown, and his descendents. In return for this, thanks to valuable unedited and very moving family documents (photos, correspondence), we have the privilege of discovering the early life of the man who gave the Tour its second wind. Let's remember that without René Pottier and his masterful double successes, in 1905 on the Ballon d'Alsace–the very first time competition took place in "high" mountains–and, in the 1906 Tour, which was then rampant with both cheating and nationalism, would have faded away. Yes, René was the first climber worthy of the name, who by climbing the Ballon with exceptional ease at a time when it seemed impossible gave the Tour its truly athletic dimension, its first truth. We needed this absolute, solitary and taciturn, racer to escape the jiggery-pokery that weighed down the Tour in those days. After an injury in 1905, he was back in 1906, this time going victoriously all the way to Paris where he arrived in such good shape that no one there at first recognized the arrival of the first modern champion. As good on roads as on trails, where he racked up the most impressive records, "the Man from Moret," though he seemed like a rock, was actually very fragile. That's why he tried to end his days in early 1907, at the summit of his glory. This emotional biography, where we also meet his brother André, reminds us of that episode with discretion. A monument erected in 1908 at the peak of the Ballon d'Alsace, commissioned by Desgrange, who ran both the Tour and *L'Auto*, pays homage to this leader of the pack. From now on, it's not alone in doing so.

S. L.

ABGRALL Fabrice and THOMAZEAU François

1936. la France à l'épreuve des Jeux olympiques de Berlin

[1936: France and the Challenge of the Berlin Olympics]

[Éd. Alvik, January 2006, 366p., 22, ISBN: 2-914833-46-6.]

- The Berlin Games, the most controversial Summer Olympics in history, have given rise to an abundant and impassioned literature, making any new surprises hard to come by. Thus the book by these two authors, both specialized sports journalists, is all the more praiseworthy. Naturally, their thick volume includes the inescapable and precious prelude, epilogue, and other chronologies, a list of athletes and medal winners, but the strength of this essay lies in its patchwork of portraits. Portraits that let us meet the major players of

three circles involved in the very thorny Berlin Games: the political, the athletic, and the journalistic-literary.

If some of the politicians' portraits are fairly expected, though still quite interesting, like Leon Blum's, André François-Poncet's, and Léo Lagrange's, those of the Florimond Bonte, the Communist deputy, and François Piétri, the former fencing champion turned government minister, conservative deputy, and collaborator during World War II, are more explosive. Meeting sportsmen like Pierre de Coubertin, Armand Massard, Melchior de Polignac and Alfred Nakache, we find ourselves at the bull's eye. Here we must use a fine comb and always give the benefit of the doubt in the absence of obvious proofs. What's more, everything has to be put back in the context of the Popular Front and a disoriented Europe, to say the least. And if we understand that de Coubertin was happy to no longer get his ass kicked—excuse the expression—, it's a bit touchy to make him a Nazi sympathizer for it. As for the interviews with rower Noël Vandernotte and cyclist Guy Lapébie, they're sparkling, fair, and add to the flavor, —and, let's say, to the book's search for truth. Thus of the very contentious Olympic salute the French delegation gave, open to confusion with the Nazi salute, the Joinville salute, and the Roman salute, for Lapébie: "It was the Olympic salute. Period. The end." By the way, the two authors debunk the legend of the Hitler-Owens handshake. Another considerable contribution is that of journalists and writers. Here's how the fresh reports from the playing field by the unexpected likes of Louis Gillet and Wladimir d'Ormesson reveal their value, and the gap between André Malraux, humanist at war, and Drieu La Rochelle, fascinated by Aryan physical perfection, is quite an abyss. Above the fray, Jacques Goddet, the editor of *L'Auto* stays afloat despite dangerous winds and tides; his paper's only concern was for the Olympic Games, for sports; such was not the case for all his coworkers, whom he defends despite it all. Self-consistent and keeping *L'Équipe* consistent, he leans in favor of the Moscow or Melbourne games. In short, this book which is rich in unpublished angles and vivid, troubling portraits is not just one more book on the Berlin Games, but truly one better.

S. L.

MAKO Marianne

Les Rois du mondial 2006

[Kings of the World, 2006]

[Solar, April 2006, 128p., 19.90, ISBN: 2-263-04108-7.]

- In order not to produce a banal book on Germany's 2006 World Cup, Marianne Mako decided to introduce us to the players who should be its heroes. A hell of a challenge, since with eight groups of four nations each, or 32 times 23 players, or 276 international players, making good choices is key. A worthy journalist and soccer expert, Marianna Mako paints us 40 portraits. After a detailed alphabetic presentation of nations' characteristics and qualifying events she offers us from one (Costa Rica, Paraguay, Mexico, Iran, United States, Croatia, Tunisia, etc.) to eight (France) biographies, by country. France enjoys the best treatment, with Barthez, Coupet, Henry, Makelele, Thuram, Trezeguet, Vieira, and Zidane; Brazil, a big favorite, follows far behind with bios of Adriano, Cafu, Ronaldo, and Ronaldinho. England merits three ambassadors (Beckham, Gerrard, Lampard), whereas Germany, Argentina, the Netherlands, and Portugal leave the ranks with two. Researched, anecdotic, and serious all at once, these two-page portraits include two illustrations, two biographic notes (of which one is a list of achievements), and the portrait itself. Relying on the judicious use of quotes and technical explanations, the players, whether they're forwards, defenders, or goalies (four of the 49) are perfectly captured in their double (both individual and collective) journey. It amounts to a sort of ideal instruction manual for a difficult to master competition. And though the greatest players' portraits, like Ronaldinho's, "beginning by dribbling round the tables and chairs of at home," or Zidane's, "who needs the Blues as much as they need him," are a success. But they hold fewer surprises for us, naturally, than those of Costa Rica's Wanchoppe, Poland's Dudek, Japan's Nakata, Saudi's Al Jaber, or Angola's Akwa. Completing the show, these portraits are comforting too, because they show us that these stars—professionals from every country and of every color—are, like Ronaldinho, above all lovers of the game, "happy with a ball in the street or on a field."

S. L.

RADNEDGE Keir and BUSHELL Mark
Football, histoire de la Coupe du monde
[Soccer: History of the World Cup]

[Gründ, May 2006, 64p., 39.95, ISBN: 2-7000-1418-9.]

• Every soccer fan has had this dream, and here it is: *the* book on the World Cup exists well and good, and it is good—for it encapsulates so much and includes 30 vintage facsimiles and 200 photos. After an homage to the pioneers, each of the seventeen years of the Cup is clearly and fairly retold by the authors, in two pages up until 1962 and in four thereafter. But it's the number of images that make for the appeal, atmosphere, and uniqueness of each entry. A geographic recap, the official poster, medals, balls, tickets, badges, programs, pictures, sculptures, mascots, jerseys, and photos revolve in joyful equilibrium around the portrait of the Cup, stats, the finals and more. The great bonus is in the pages' organized pockets, containing near-perfect reproductions: two original drawings by Louis de Fleurac, the official rules, the winning team's photo, the official film's poster, tickets, a commemorative stamp envelope, and Panini stickers. A varied, balanced choice that goes as far as reproducing official correspondence: envelope and text by Jules Rimet, no less. And since the portraits show us Scarone, Meazza, Walter, Pelé, Cruyff, Kempes, Maradona, Romario, and Zidane in 1998, and Ronaldo in 2002, how can we deny that a reader's happiness is complete. Two reservations, perhaps, but not serious ones: this revelation risks transforming more than one avid reader into a collector, and the facsimiles would have done well to include a replica of the Cup itself. A delightful book that makes one want to visit the National Football Museum (which provided the major artifacts in the book), located in...Preston (England). That's the only detail missing from this authentic jewel.

S. L.

TRAVEL

TRAVEL

Selected by Gilles FUMEY

Revue GLOBE

Les Modernités amérindiennes et inuite

[Amerindian and Inuit Modernity]

[Université du Québec à Montréal, vol. 8, 2005, 254p., 12, ISSN: 1481-5869.]

• Trips North are becoming the sort of expeditions Bourdieu would have enjoyed. Forget about heat waves and traffic-jammed beaches, aim for the pole, its myths and its Inuits! Daniel Chartier, the lynchpin of work on hybrid cultural representations, between contemporary power structures and indigenous cultures, provides the Northbound traveler with some of the means to carry forth. Making reference to the theoretician of nordicity, Louis-Edmund Hamelin, he considers pluriethnic Quebec. Other authors do not shy from pointing to Amerindian populations' state of dependence, and the erosion of their identities, languages and cultures. Still, 96% speak Inuktitut at home and there is a reigning impression that Inuit culture (more discrete than the culture of Corsica, to which it is compared) is making a comeback. Tourism and the economy are now seen as modes of intercultural contact adapted to local cultures. Even as discrepancies between calendars lead to a hybrid means of managing time, the people of the North seem to be able to adapt to this, as they do where Catholicism and shamanism bring forth new figures related to Saint Anne as a central figure for healing, regeneration and revitalization following upon social problems relating to drug abuse, alcoholism and sexual assaults. Thus all travelers north can read signs of hybridity between modern and traditional institutions, and new divisions of wealth. Through such habits Northern Amerindians and Inuits can teach travelers, however hard they try, to respect this current need for identification. Is a new chapter in the history of travel upon us?

G.F.

BRUNEL Sylvie

La Planète disneylandisée. Chroniques d'un tour du monde

[Disneyland Planet: Chronicle of a World Tour]

[Éd. Sciences humaines, May 2006, 276p., 14, ISBN: 2-912601-39-8.]

• Tourists, you can relax and let go your guilty conscience—don't be embarrassed! Ever since tourism has become the leading economic activity in the world, shuffling more and more people everywhere, Sylvie Brunel has been trying to convert us to the new travel religion of "guaranteed exoticism." With her luggage, husband and kids in tow, the humanitarian of old who worked in the unworldly world of famine relief, war and misfortune, now sets off in search of "curiosities" like the English in the eighteenth century, discovering the picturesqueness of glaciers! Geysers in New Zealand, Kangaroo roadkill in Australia, and Corcovado National Park by escalator, all these "Disneylandified" views inspire our *cicerona's* travel accounts which in turn change our perspective and teach us about the philosophy of things and the meaning of the world. On this planet, we do not ask existential questions, we only get fleas (in Los Angeles), attend jousting matches between drunkards (in Vancouver) and wind up with frogs in our beds in an "ecology hotel" (in Costa Rica). Nothing but minor hassles for those ready to read about *travels*. Sylvie Brunel is a candid hypermodern geographer who rebuffs her reader like she does her family, shaking up anyone with a whim to change the world. Her heart sways between Tarzan and Robinson, makers of the Western dream. But she curses merchandized amusement parks and falsely folkloric dances. She wants to reinvent tourism, which is a whole other story.

G.F.

MOUSSE Jean (de la)

Les Indiens de la Sinnamary. Journal du père Jean de la Mousse en Guyane (1684-1691)

[The Sinnamary Indians of Guyana, Journal of Father Jean de la Mousse (1684-1691)]

[Chandeigne, “Magellane” collection, March 2006, 318p., 25, ISBN: 2-915540-09-8.]

• Amid the current spate of debates on slavery, the Jesuit priest Jean de la Mousse and his book are more than timely. The editor must be commended, for this is a fine edition, with an introduction by Gérard Collomb which is just as rich. It begins in the middle of the seventeenth century with the missionary Jean de la Mousse, who distinguished himself from the other slave-trading whites in his desire to be accepted by indigenous populations. The indigenous population was undergoing serious social and health crises and needed care and consolation. But the Jesuits who sought to win over the population in order to convert them were unsuccessful as Christianization ran into difficulties in the face of their shamanistic spirituality. No coercive effort was successful.

The journal also provides interesting entries on Jean de la Mousse’s trips to the Antilles and the Cape Verde Islands. De la Mousse’s describes small settlements with a few missionaries trading in horses, other animals, cotton and also black slaves—whose fate was not much considered—who were brought to the American colonies. With his return to Cayenne came his great attachment to the Indians. De la Mousse becomes more anthropological with his new bases of comparison. He spent time with the people of Sinnamary, restoring some to health and protecting them from varieties of swindlers, reconnecting families, mapping the Approuague river region and commenting on dance ceremonies like a contemporary anthropologist. Jean de Mousse is an emotional writer who proves to be a great humanist along the lines of Erasmus of Rotterdam.

G.F.

POUSSIN Sonia and Alexandre

Afrika Trek, l’album

[Afrika Trek, the Album]

[Actes Sud, “Terres d’aventures” collection, March 2006, 316p., 42, ISBN: 2-7427-6012-1.]

• The Poussins’ trip to Africa will remain a highlight in the annals of twenty-first century travel. As this young couple walked the entire distance from the south of Africa to the north without assistance, sponsors or any means of transportation, they reinvented a way of being in contact with the world which technology had obliterated for present day researchers, tourists, and travelers in general. With piles of negative statistics in hand, how can the West perceive Africa otherwise than through the prism of economics, that is seeing its people through ideas such as “poverty,” “misfortune” and “hopelessness” and never dialoging with Africans themselves?

The photographs do not skip over the illnesses, fears, uncertainties, lack of hygiene and privacy experienced in this three-year journey, but a mosaic of faces and encounters shines through. Traveling while staying at home, a kind of eighteenth-century dream, has become possible for those lacking the courage, the urgency, the desire or the strength of our heroes, the Poussins. We see through these sublime images that travel is always comprised of three steps, the dream of departing, the trip itself, and its memory and traces. And this last stage is not the least important; it is from there that all travelers reconstruct their journeys and shape ideas about the world. All geographic knowledge of the world has been constructed in this way, which is why this album of the great African—and the great human—family belongs among some of the most remarkable journeys of history, from Montaigne to Stevenson, from Conrad to Nicolas Bouvier.

G.F.

ROUSSEAU François-Olivier

Le Faux Pli

[The Fake Fold]

[Gallimard, “Blanche” collection, February 2006, 236p., 16.90, ISBN: 2-07-077586-0.]

- Although he is tired of people and the world, François-Olivier Rousseau has not given up travel. The author of *L'Enfance d'Édouard* was shipwrecked in our time, born too late to take part in the earliest continental explorations, and yet it is just that impossible quest for uncharted geography that has led him to crisscross South America. From Brazil to Easter Island, the author blends in to landscapes he hates because their artificiality. Whether urban or natural, these landscapes are covered in somber colors—Cartagena, Columbia is colored with a dull “grey pink,” sinking into ordinariness; Brazil “with all its make up on” is a sorry sight; Santiago, Chile and its provincialism irritate him, and he’s annoyed all the way to Easter Island, the “victim of the calamity of all latitudes”: tourism. His flexible pen gibes the picturesque and bares the bad taste of travelers. His travel chronicles and digressions make multiple references to film (Hitchcock, Dreyer, Malle...) and literature (Proust, Flaubert, Bodard and many more), which rather than seeming the author’s affectations serve as means of inquiry. Latin America has been diluted by colonialism into a borrowed identity, a patchwork of imposed European cultures. Signs of subjugation and acculturation, they cover over Latin American souls, that lie forever hidden beneath historical upheavals.

G.F.

TESSON Sylvain

Petit traité sur l’immensité du monde

[A Little Treatise on the World’s Immenseness]

[Éd. des Équateurs, June 2005, 176p., 15, ISBN: 2-84990-021-4.]

- There are those who favor progress on foot in a quest to slow the speeding course of this planet. Speed makes them giddy and they only feel good when they’re tied to the ground, with their bodies feeling the rough edges of the world. Tesson admits that walking is like a soft drug for her, making him think of Keroac and London in their motorized vehicles. Our wandering entertainer, as he calls himself, only takes off because he cannot escape the simple question “What to do?” which he attributes, who knows why, to Lenin, though a Pascalian perspective on amusement would have been more apt for probing this pressing problem. Or even closer, there’s Paul Morand’s “Elsewhere is a more beautiful word than tomorrow.” Tesson confesses that he sets out to take a tour of himself, deciding from up at the top of Notre Dame de Paris to set a course through other cathedrals, cabins, trees. This gives him the bitter illusion that the world is wearing away, that old refrain about the “decline of diversity.” But this is wrong, since the world has never appeared as opaque, others as marked by their alterity, the near so far away. This *Candide* speaks of physics, matter and blank spaces disappearing from the map, but it’s human beings that are the matter here. Citing Goethe (“traveling I sweep up what I can”) and making a nice comparison between a trip and a raid, Tesson takes up what geographers, “those hermetic poets,” try for on the maps which he calls the death of dreams. Too bad...

G. F.

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