

Matteo Roccati, qui recense toutes les impressions de romans entre 1474 et 1499 et fait apparaître les contraintes économiques qui guident les choix éditoriaux d'alors. Par la diversité des textes étudiés, les analyses présentées permettent d'élargir les perspectives ouvertes par Claude Thiry (2008) et Bernard Guidot (1997) sur les mises en prose épiques. Proposant une variété d'approches méthodologiques, de la narratologie à l'économie et à l'histoire du livre, ce volume fournit des angles d'approche pour aborder le foisonnant corpus recensé en 2014 dans le *Nouveau répertoire des mises en prose (XIV^e-XVI^e)* (Éd. Maria Colombo Timelli et al.). La présence de quatre index distincts (consacrés aux auteurs et aux titres, aux noms propres, aux imprimeurs et libraires et aux manuscrits), ainsi que de résumés bilingues français-anglais facilitent l'accès à l'ensemble des contributions.

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SELAO, CHING, éd. *La figure du père dans les littératures francophones*. PU de Montréal, 2016. ISBN 978-2-7606-3641-5. Pp. 163.

This volume focuses on the complex dynamics of father figures in and of the Maghreb, Sub-Saharan Africa, as well as the Greater and Lesser Antilles. Overall, this book provides convincing arguments to demonstrate the importance of rereading family relationships within the sociopolitical context of different regions and eras, thus moving away from feminist-inspired readings of mother-daughter relationships and marginalized women in patriarchal societies on the one hand, or idealized mother/grandmother figures in Africa and the Caribbean, on the other hand. Drawing on explored territory of literary traditions in Quebec, Ching Selao compares the presence of negative images of fatherhood after the Quiet Revolution to African postcolonial societies that created similar experiences of failure. Her thoughtful introduction truly sets the tone for a shift towards currently understudied variations of father figures outside Quebec, more specifically, in the "pays dits du Sud" (10). Since the volume focuses on authors of the French-speaking world rather than Metropolitan France, the analysis of Pierre Guyotat's works seems less clear, despite the fact that he thematically fits into this study. However, the eight well-documented contributions establish original connections that can best be described through what Yolaine Parisot calls "réfractions (verticales de la filiation, horizontale de la fratrie)" (106). As such, readers will be surprised by the depth of findings that go well beyond Assia Djebar's or Danny Laferrière's ties to their biological fathers, within the context of Algeria and Haiti. As a matter of fact, each chapter insists on the importance of the sociopolitical context such as the Muslim tradition and political exile as contributing or limiting factors to fatherhood. This is particularly relevant in the case of the Franco-Algerian *Harki* father, as Évelyne Ledoux-Beaugrand and Anne Martine Parent's chapter indicates. Apart from biological connections, recurring references are the spiritual

fathers of Caribbean as well as Algerian literature, Aimé Césaire and Kateb Yacine. Particular attention should be given to the contributions of Ching Selao, Yolaine Parisot, and Christiane Ndiaye, who skillfully untangle the ambivalences of symbolic father figures and inspirational texts in the cases of Maryse Condé, Danny Laferrière, and the contemporary Haitian novel. Attentive readers will also appreciate the level of detail in referencing literary genre (popular fiction, autobiography, or “la sphère dite lettrée” 108), anxiety of influence (Créolité and the myth of the return to Africa), and footnotes. The volume is well-balanced and alternates between complex comparative analysis of multiple and individual authors. This book will be an important addition to university libraries as a helpful starting point for new studies of the complexity of family relationships in other parts of the French-speaking world, including the Indian Ocean, South-East Asia, and the South Pacific.

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SOLAL, JÉRÔME, éd. *Huysmans et les arts*. Minard, 2016. ISBN 978-2-8124-5045-7. Pp. 305.

The wide-ranging contributions to this volume, the fourth in the Huysmans series published by *La Revue des Lettres Modernes*, address his lifelong engagement with the world of art: contemporary painting in particular, but also sculpture, architecture, and music. Solal, in his introductory remarks, characterizes Huysmans as “œil avant tout,” someone who, though not himself a painter, “prend plaisir à rêver à partir de la vision d’œuvres picturales” (9). Aude Jeannerod opens the first part of the volume by tracing Huysmans’s reactions to the emerging Impressionist movement, particularly the work of Monet and Pissarro, and noting the impact on his own “mûrissement esthétique” (17). For Éléonore Sibourg, it is especially Degas, among the Impressionists, with whom Huysmans shared a penchant for transgressing generic expectations. Nicolas Valazza documents the admiration of Huysmans, as well as Zola, for the work of Gustave Moreau, while Delphine Durand focuses more particularly on the latter’s *Salomé dansant devant Hérode*, which occupies a central place in the private pantheon of Des Esseintes in *À rebours*. Relationships with figures less widely remembered today—the Naturalist painter Jean-François Raffaëlli and Jean-Louis Forain, who illustrated the first fictional works of Huysmans—are treated by Clément Siberchicot and Chantal Vinet, respectively. Ludmila Virassamynaïken follows Huysmans’s interest, from 1884 on, in the work of Whistler, at a time when Huysmans was pivoting away from the tenets of Naturalism; in *En rade*, published three years later, she finds “cette même balance entre naturalisme et fantastique qui caractérise les portraits de Whistler” (143). During that same period, argues Arnaud Vareille, the provocative music of Wagner also had a significant impact on the aesthetic evolution of Huysmans, as the latter’s “*L’ouverture de Tannhäuser*” (1885) reveals. In the first contribution to the