

sa critique » (195). L'important, pour soigner son image de marque, fort précieuse pour tout pamphlétaire qui se respecte, est d'adopter « un ethos de fermeté et d'intransigeance » (292), un « ethos de bravoure » (343), un « ethos [...] de] droiture » (375) ou encore un « ethos de droiture, de sincérité et d'intransigeance » (678). Le lecteur aura bien reçu le message. Et souvent, le certificat d'authenticité que désirent les « écrivailleurs » (612) – ainsi que leurs ennemis les qualifient – se paie par des séjours à l'ombre de durée variable.

Fort bien écrit, très soigneusement édité, cet ouvrage est tellement à l'abri de toute critique formelle que cela a été presque un plaisir d'y trouver de menues imprécisions : l'éditeur zurichois bien connu n'est pas « Orel, Fusil et Compagnie » (167), mais bien « Orell Füssli ». De fait, les fautes sont si rares que quand on lit : « des termes qui n'auraient pas dénoté au XVIII^e siècle » (580), ça détonne.

S'il fallait exprimer une seule réserve, elle porterait sans doute sur la structure de l'étude, et le choix délibéré, mais à notre avis discutable, d'organiser la réflexion proposée dans la première partie de manière strictement chronologique, pour ensuite passer à une analyse formelle et thématique plus pointue dans les chapitres suivants. On peut se demander si les particularités du parcours et de l'évolution des auteurs étudiés n'auraient pas été mieux mises en valeur par des études qui leur auraient été spécialement consacrées, plutôt que d'avoir à les reconstituer, avec nombre de répétitions obligées, en suivant d'abord la ligne du temps, pour ensuite revenir sur les mêmes écrits dans les analyses suivantes. L'avantage de cette démarche, toutefois, est que le lecteur peu fêru de l'histoire du XIX^e siècle français ne va pas s'égarer dans les méandres de la politique, éminemment torturée, du temps.

Cet ouvrage si abondamment documenté vient remplir un vide important dans l'histoire de la naissance et de l'évolution du genre pamphlétaire, rendant leur place à nombre d'auteurs sans doute pour la plupart mineurs, mais dont les écrits et peut-être surtout la posture ont contribué de manière importante à l'évolution d'un mode d'expression essentiel, mariant littérature et politique, qui a eu, dans le bien comme dans le mal, un rôle crucial depuis ce siècle et jusqu'aujourd'hui.

On ne peut évidemment pas dire – même si l'envie n'en manquerait pas à la lecture de certains textes – que le pamphlet de cette première moitié du XIX^e siècle n'a pas pris une ride. Écrits circonstanciels, nourris d'une actualité qui pourra paraître à certains lecteurs modernes aussi lointaine que la préhistoire, ils nous permettent toutefois de mieux apprécier le développement du discours politique contemporain, celui des « fake news » qui, maintenant comme alors, mettent en scène des « mémoires partisans » (209) que nul pouvoir humain ne semble en mesure de réconcilier. À une époque où le pamphlet s'écrit en 140 caractères sur Twitter, en mots de deux syllabes au maximum, cela ne peut pas faire de mal de relire les algarades au vitriol des auteurs étudiés par Saintes, qui ont au moins le mérite de nous rappeler que la belle écriture n'est pas une affaire de classe ou de parti, mais bien de talent.

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Marcus, Lisa Algazi. *Mother's Milk and Male Fantasy in Nineteenth-Century French Narrative*. Liverpool UP, 2022. 161 p.

Marcus aims to provide for literature what Gal Ventura has done for the visual arts (*Maternal Breast-Feeding and Its Substitutes in Nineteenth-Century French Art*, 2018), that is, to examine the tension between the experiences of real-life breast-feeding mothers and their representation in literature (and occasionally art) during the long nineteenth century, a task complicated by the fact that the producers of these works were primarily male (2). Her point of departure for chapter 1, an overview of eighteenth-century nursing

mothers, is Rousseau's *Émile*, a work that put maternal breast-feeding at the center of the political reforms that would culminate in revolution. By the 1780s, most infants born in Paris to aristocratic and bourgeois families, and many of those born into less privileged circumstances, were being raised by provincial wet nurses (18). Interestingly, breast-feeding manuals existed, but they were meant to convince mothers to breast-feed in the first place rather than to provide practical advice for doing so (21), with one notable exception: Marie Angélique Le Rebours's *Avis aux mères qui veulent nourrir leurs enfants*, a pocket-sized manual that offered tips on such subjects as avoiding sore nipples (with proper positioning) and treating plugged ducts (with compresses of milk and bread). Though the male medical establishment discredited her work, its advice remains pertinent today (26). In chapter 2, Marcus builds on Allan Pasco's 1997 *Sick Heroes: French Society and Literature in the Romantic Age, 1750-1850*, delving into the reasons behind the paucity of textual and visual representations of breast-feeding mothers in the early decades of the nineteenth century. In the works that include them, the nursing mother tends to be a marginalized figure (culturally or racially or by non-normative behaviors). Chateaubriand had a "morbid fascination" with native American women—thought to be closer to nature than their European counterparts—as is evidenced by his portrayals of them sprinkling breast milk over the graves of their dead babies (31). This "strange juxtaposition of lactation and death" (38) appears as well in Hugo's poem, "Fiat voluntas," in which a nursing mother goes insane after the death of her infant, then dies herself. On the other hand, Lamartine showcases the role of the nursing mother as nurturer of the hero, and Gabriel Legouvé, in the poem, "Le Mérite des femmes," delivers a veritable paean to motherhood and women's civilizing capabilities. Sand's representations of maternal breast-feeding are "without pathos and moral overtones," instead focusing, like Le Rebours's manual, on concise, accurate descriptions (49). With the rise of Napoleon, the figure of the breast-feeding mother as "adored and nurturing caregiver, source of all life" gave way to that of "breeder at the service of the nation" (50). In sum, instances of breast-feeding in Romantic literature tell us more about the hopes and fears of male Romantic authors than on the real experiences of women (3).

In chapter 3, Marcus argues that the erotic dimension of the breast-feeding mother was not only tolerated, but celebrated in realism, "but only when the male gaze constructed and controlled the mother's desire" (52). In her analysis of a passage in Balzac's *Mémoires de deux jeunes mariées* that describes the orgasmic experience of breast-feeding, Marcus proposes, perhaps a bit too speculatively, that Balzac "may have treated Renée's maternal pleasure based at least in part on his own unconscious identification with the male infant" (60). Turning to Zola, she aptly observes that *Fécondité* is more than just "one long piece of natalist propaganda" (61), its depictions of the breast-feeding Marianne hinting at the possibility of erotic pleasure for everyone from the (male) infant to the mother to the observing husband-lover to the male author to the reader (64). Also under scrutiny here is Alexandre Hepp's *Le Lait d'une autre* in which a male child is corrupted by the sexual greed and moral depravity of a lower-class wet nurse. Without the framework of "dutiful motherhood," Marcus avers, breast milk is a destructive force and the lactating breast "a symbol of uncontrollable female sexuality" (83). Chapter 4 examines the relationship between the construction of the Third Republic and the rebirth of breast-feeding imagery in French literature, medicine, and politics. Zola shows wet nursing to be "a clear and present danger" to women, children, and the French nation (91). Doctors engaged in heated debates on the consequences of the wet nursing industry, citing the mortality rates of not only infants sent to wet nurses but the latter's own infants. Despite the passage of the Roussel Law (which mandated that the child of a wet nurse be at least seven months old before its mother could nurse other babies), "mercenary" wet nursing continued to be the norm for middle- and upper-class families well into the twentieth century (85). Marcus

attributes the dearth of representations of the wet nurse's loss of her own child to the fact that most writers were upper- and middle-class men "whose own survival may well have depended on the willingness of a lower-class wet nurse to sell the milk intended for her own child" (98). Given that 20,000 Parisian babies were in the care of wet nurses in 1875 (66), it is remarkable that the wet-nursing industry disappeared almost entirely by the end of the Great War—not due to an increase in maternal breast-feeding, importantly, but to the increasing availability and affordability of pasteurized milk. As Marcus puts it, the rise of safe bottle-feeding "finally accomplished what centuries of medical, moralist, and literary persuasion could not: the emancipation of the maternal breast" (116).

Mother's Milk and Male Fantasy may seem dry (an effect offset by the occasional overwrought sentence such as "Like Geneviève's milk, female sexuality explodes in the face of the reader, leaving behind a dangerous, yet oddly enticing, odor of sexual vice . . ." [84]) and a bit repetitive at times. But this is serious, meticulous scholarship in a compact—just over 116 pages for the study proper—form, on a topic whose relevance continues to be demonstrated in our ongoing debates about breast vs. bottle feeding.

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Closson, Marianne, Nathalie Grande, Claudine Nédelec et Ghislain Tranié, éd. *Femme et Folie sous l'Ancien Régime*. Paris : Classiques Garnier, 2022. 361 p.

This collection of eighteen studies is the product of a 2021 colloquium which adopted a multidisciplinary perspective to examine the connection between *femme* and *folie* in Ancien Régime culture. As Closson and Tranié explain in their useful avant-propos, Michel Foucault's *Histoire de la folie à l'âge classique*, however influential, has a major flaw in that it does not differentiate the sexes. The essays here ensure that *la folie féminine*, long associated with the body and sexuality (rather than with the intellect, as for men), gets its critical due, especially since "la femme est folle dans son corps mais aussi de son corps" (8). As the collection as a whole demonstrates, on the question of *fous* vs. *folles*, the latter are shown again and again to have simply dared to "outrepass[er] la position qui leur est assignée" (25).

With review space at a premium, it is impossible to elaborate on every contribution. Thankfully, a few representative examples provide a good snapshot of the volume's diversity and overall high quality. (Studies by Éléna Guillemard, Astrée Ruciak, Ghislain Tranié, Aurélie Bonnefoy-Lucheri, Claudine Nédelec, Judith Le Blanc, Laurence Sieuzac, Stéphanie Genand, Bernd Renner, and Sacha Grangean round out the volume's offerings.) Part 1, "Folles de Dieu, Folles de Diable," introduces readers to a cast of colorful characters including "mystiques, sorcières, possédées, convulsionnaires, religieuses au comportement jugé scandaleux ou traumatisées par une conversion forcée, ou encore victimes de la 'folie du couvent,'" groups that, however disparate, together embody "une condamnation qui vise spécifiquement toute expression féminine 'excessive' de la croyance" (45). Bénédicte de Maumigny-Garban looks at the cases of two seventeenth-century provincial noblewomen who lived the experience of *enfermement*, Jeanne Guyon and Louise du Néant, both keen on maintaining autonomy in their spiritual quest and to exploring the limits of *la folie* as defined by the monarchy and the Church, and more specifically in its relationship with mysticism (79). Éva Yampolsky's study of the *convulsionnaires de Saint-Médard* then analyzes how women's bodies were instrumentalized by defenders and detractors of Jansenism alike, the latter of whom attempted to discredit the women by reducing the phenomenon to "une affaire de femmes, à la fois délirantes et immorales" (107). Part 2, titled "Folles de Littérature, Folles en Littérature"—which the avant-propos posits as "la plus importante de l'ouvrage" (45)—looks at the literary *folle* in works representing a