

glossed over: for example, the likelihood of Joan's being attacked during the journey of over 400 kilometres from Domrémy to Chinon across parts of France under English or Burgundian control, her recovery from serious injuries with no subsequent sign of gangrene, the state of the river Loire or the battle fields of Patay full of or strewn with hundreds of rotting corpses. There are also occasions when, in an attempt to evoke the atmosphere of an occasion such as Joan's arrival at Chinon, or the way she was greeted in towns on her way to Charles' coronation in Rheims, the authors resort to an amount of imaginative writing occasionally supported by unattributed quotations. However, such licence, a liberal use of documents, and the fact that much of the book is written in the present tense give it a vitality and ensure that the aim to provide 'un portrait sur le vif' (p. 9) of Joan is achieved. There is no better illustration of this than in Chapter 5 dealing with Joan's trial, in which multiple quotations from the transcripts of the 15 public and numerous secret sessions lasting for more than three months are jumbled together to give the impression of periods of sustained and articulate defence. Quotations from encyclopaedias and historical dictionaries mostly dating from the nineteenth and early twentieth centuries are provided not simply to support the account of the events being described but more importantly to demonstrate how the 'myth' of Joan lived on, especially as the case for her canonization grew. In the final chapter we have a brief summary of how Joan has been used by French politicians of all persuasions and represented throughout the world by imaginative writers, artists and film directors (and composers could be added) but not as an icon to advertise insurance policies, university courses, fashion and even beer! All the books listed in the brief bibliography are in French.

John Flower

The Paris Fine Art Salon/Le Salon, 1791–1881. Edited by James Kearns and Alister Mill. Bern: Peter Lang, 2015. Pp. xiii + 517. £64.00.

Colloquium proceedings sometimes do not amount to much. This particular collective volume, however, represents a major contribution to scholarship. Its 23 articles, originally given as papers at the 2013 Exeter conference devoted to the subject in hand, are set against a massive bibliography of prior work in the field and its comprehensive index will enhance its usefulness for every kind of cultural historian. And while it is the culmination of an associated AHRC-funded project on the July Monarchy and Second Republic (reporting its key outcomes), its scope is expanded not only chronologically but also by the participation, alongside leading specialists, of a number of younger scholars who have recently completed the sort of exhaustively detailed research afforded by the time and focus of doctoral studies. While the essays are published in English or French, it is appropriate that their provenance is international, not least because the Paris Salon provided artists from Italy, Spain, Belgium and Germany with the most available avenue to fame and fortune. Such an attraction also reinforced the Salon's own political design. For, by comparison with other European countries, France was unique in basing part of its prestige as a nation on the fine arts. The history of the Salon is as long as it is incomplete, from its etymological 1725 origins in the Louvre's Salon Carré, through its successive modulations until the state's 1881 decision to hand over

responsibility for the world's most important regular exhibition of contemporary painting and sculpture to private associations of artists. The research underpinning this volume illuminates that history, punctuated by official reactions to discontent. One-line synopses of each contribution, barely replicating the table of contents, would fail to do justice to the wealth of information and insights they provide. Their range is formidable: the legislative and management framework of the Salon, from official policy to the symptomatically regulatory minutiae of umbrellas, sabres and walking-sticks to be left at the door; the career strategies of individual artists in relation to the Salon; the emergence of new forms of patronage eroding the monopoly of the State, liberating artists from the imperatives of commissions and prizes; the relations between journalistic art criticism and reinvigorated public debate in the 1830s; the imbrication of the Salon and domestic politics, whether in Louis-Philippe's 'democratic' annualization of the exhibition or in its move, dictated by Napoleon III, to the newly created Palais de l'Industrie in 1855; the role of the Salon extended beyond being a presumed mirror of public opinion to a forum justifying public expenditure on the arts; the tactical engagement of the citizenry in lotteries and ticket prices; the refiguration of the notorious 1863 Salon des Refusés in the shape of the 'counter-exhibition' held at the Galerie Lebrun in 1827 (dubbed the 'Salon de l'opposition'), itself instrumental in the diversification of literal and metaphorical 'shop-windows' for the developing art market. All these perspectives are mostly entirely new, as well as being buttressed by erudition and annotation of a commendably old-fashioned kind.

But what really defines the originality of this volume is the extent to which so many of the essays are grounded in quantitative analysis. The digitization of archival resources, in collaboration with French government institutions, has subjected submissions to the Salon to scrutiny of unprecedented rigour. The hitherto-neglected basic documentation is the authorized *livret*, neatly characterized by Richard Wrigley as 'a form of symbolic passport to the world of *beaux-arts*' (p. 20). Now, there is a record of some 80,000 works by over 9000 artists, a searchable database from which conclusions can be drawn in respect of the age and sex of those artists across the different periods, the generic categorization of their compositions (and, increasingly, their ownership) and the strategic maximizing of exposure through multiple submissions, including testing the water in provincial exhibitions. So enormous are the numbers involved (10,979 examples of the graphic arts alone were submitted between 1863 and 1881) that it is only in our digital age that this material can be organized into charts and graphs and marshalled to historical and interpretative ends. Within the existence of the Salon, as Wrigley also puts it, is 'a spatial and proprietorial sense of inside and out' (p. 17). If the jury is the 'gatekeeper', filtering the two-way leakage of encroaching issues on this 'site of political manoeuvring' (p. 74), the assembled data-sets of works *rejected* allow Harriet Griffiths to challenge the traditional narrative of the persecution of artistic innovation by the Salon jury embodying 'an intransigent and self-serving Academy' (p. 181). Tracking the prevalence of certain subjects, precisely correlated (in the purest mathematical sense of the term) with cultural or social developments, is another area in which genuine progress has been achieved. Jon Whiteley, for example, explores the literary sources of all the submissions to the Salon between 1699 and 1881. Diana Greenwald's statistical analysis of rural imagery, plotted against the sociological coordinates of the 'mythical' countryside, goes a very way long way to substantiate, and correct, the intuitive but impressionistic reflections of Robert Herbert and

the hugely influential legacy of T. J. Clark's books on Courbet and Millet. In his fine introduction to this volume, James Kearns modestly leaves us with a sense of how much remains to be done to exploit to the full the archive now at our fingertips. There can be no doubt, however, that the initiative of Kearns and his team is ground-breaking.

Robert Lethbridge

The French Writers' War, 1940–1953. By Gisèle Sapiro. Translated by Vanessa Doriott Anderson and Dorrit Cohn. Durham and London: Duke University Press, 2014. Pp. x + 740. £22.99.

Confronting Memories of World War II: European and Asian Legacies. Edited by Daniel Chirot, Gi-Wook Shin and Daniel Sneider. Seattle and London: University of Washington Press, 2014. Pp. x + 330. \$30.00.

Isotopias: Places and Spaces in French War Fiction of the Twentieth and Twenty-First Centuries. By Peter D. Tame. Oxford, Bern, Berlin, Brussels, Frankfurt am Main, New York and Vienna: Peter Lang, 2015. Pp. xiv + 572. £50.00.

All three books deal with different aspects of the two world wars. *The French Writers' War* does not begin well: the first sentence of the introduction reads 'In occupied France, the national cultural heritage was at stake for the acting forces.' This seems to be an attempt to translate '*En France occupée, le patrimoine culturel national fut un enjeu pour les forces vives.*' The English does not get much better after that (admittedly '*enjeu*' is a difficult word to translate, and unfortunately it crops up a lot).

Using Pierre Bourdieu's notion of the 'literary field', Gisèle Sapiro, a sociologist, considers the careers and political positions of 185 French writers, ranging from the well known, such as Robert Brasillach on the fascist right and Louis Aragon on the communist left, to people like Gérard Bauer who, in the eyes of Wikipédia's editors, do not merit even the briefest entry in the encyclopaedia. Much has been written about the relation between politics and literature in France during World War Two, with most scholars concentrating on authors' political loyalties; Shapiro, however, finds that writers' stances in relation to the Vichy regime are best explained in terms of institutional factors rather than ideology or party affiliation. The institutions she concentrates on are the Académie française, the Académie Goncourt, the *Nouvelle Revue Française*, and the Comité National des Écrivains (CNE), a resistance group formed in 1941 that soon gave rise to a clandestine publishing house, Les Éditions de Minuit, which survives to this day. These institutions varied considerably in their attitude to the Occupiers, from the Académie française with its 'attentiste' attitude (p. 242) to the 'subversionist' stance of the CNE (p. 362). To say that there were deep divisions both between institutions and within them is to put it mildly. As Roger Blin put it to me, 'literary Paris is a nest of vipers'. Blin, a close friend of Artaud and Jean Genet, was well-placed to know. Shapiro chronicles this variety exhaustively – some might say exhaustingly – in a weighty volume that, for its reference value alone, will be required reading for anyone specializing in this period of French history.