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issues an important reminder that he ought not be dismissed or even classified simply as romantic, mystic, or esoteric, as he often is. Nerval acknowledges that for him the world is without illusions, and that his is a generation that senses the absence of god. But Nerval is not a nihilist, he does not resign himself to rejection of the world because he regrets its condition. Séginger stresses Nerval's desire to re-enchant the world through his work, rather than use it to express disenchantment, and that this is the primary link between Nerval and the twentieth-century writers she discusses. Dreams and illusions are valued as creative forces that belong to lived experience in the world as it exists, therefore Nerval's invention of "une sorte de *réalisme du rêve*" is not necessarily the equivalent of turning his back on the world (22). What Nerval has in common with the later writers is the desire to create something new and the belief that because the real is not a fixed or finite state, it is inexhaustible.

Most valuable in Séginger's study of Nerval's influence on later writers is that it does not form a flow of successions – one school of thought does not lead to another. She shows that Nerval's contribution is rather that he was appreciated by apparently opposing interests, for example those of the symbolists and Proust: while the symbolists appreciated his choice of words for their charm, regardless of their meaning, Proust praised Nerval's choice of words for their value in representation and ability to recall the past. Séginger's discussions of Mallarmé, Gourmont, Surrealism, and Proust are clearly connected to her reading of Nerval: Nerval's belief in the power of literature and its revolutionary potential inspired the Surrealists, as did his quest to inscribe the logic of dreams in language and poetry; Nerval chose to live in his dreams and, like Proust a half-century later, his memories, rather than the present world; Proust also admired in Nerval the spontaneity of memory, and the spatialization of time; Apollinaire shares with Nerval a poetic that offers a fragmented view of the world, and favors dream images over logic of traditional discourse. However, Séginger's readings of Apollinaire, Breton, and Bonnefoy (each has a chapter devoted to him) go into far greater detail than those of Proust, Gourmont, and Mallarmé (who all share one chapter), to the extent that they may be of little interest to readers without particular knowledge of these authors.

Séginger brings to the forefront the importance of Nerval's influence on important twentieth-century writers, thus suggesting the importance of Nerval as required reading not only for students and scholars of the nineteenth century, but for those of modernism as well. This important study reminds us that the value of an author's work is not merely its relevance or contribution to its own time or artistic movement, but how it continues to affect the literary products and poetics of future generations.

Bouillaguet, Annick, and Brian G. Rogers, eds. *Dictionnaire Marcel Proust*. Paris: Honoré Champion, 2004. Pp. 1104. ISBN 2745309560.

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This handsome volume created by an international team of well-known Proust scholars is the single most comprehensive reference book to date on the life and work of the man who wrote *A la recherche du temps perdu*, generally regarded as the greatest novel of the twentieth century if not of all time. The book has many predecessors that are useful as well but whose scope was either limited or whose contents are now

outdated given the many documents and editions of Proust's works published over the last several decades. For example, Jacques Nathan's *Citations, références et allusions de Marcel Proust dans A la recherche du temps perdu* (1969) provides, as its titles indicates, only references to quotes, proper names, and allusions in the 1954 Gallimard edition of *La Recherche*. Maxine Arnold Vogely's *A Proust Dictionary* has a similar limitation, but does provide references for both the original French and the English translation of *La Recherche*. Pauline Newman-Gordon's *Dictionnaire des idées dans l'œuvre de Marcel Proust* (1968) provides quotes arranged thematically from all of Proust's works in French, but not of course to the juvenilia and early stories published in *Les Écrits de jeunesse* and other recent editions of Proust's works.

The new *Dictionnaire Marcel Proust* provides all of this and more. It contains entries on all of Proust's writings, including his voluminous correspondence, the main events in his life, as well as the people he knew and the characters he created, the real places he lived in and visited as well as the fictional locales that he invented for his writings. The main articles are often divided according to subject matter or genre. For instance, the section on critical studies ranges from *Critique biographique* to *Critique thématique* and includes the following: *Critique filmique*, *Critique génétique*, *Critique intertextuelle*, *Critique narratologique*, *Critique philosophique et esthétique*, *Critique psychanalytique*, *Critique sociologique*, and *Critique stylistique*. If you look under "narrateur," you will find an entry not only for the voice that narrates *A la recherche du temps perdu*, but entries for the narrators of *Contre Sainte-Beuve* and *Jean Santeuil* as well.

Since the title of Proust's vast novel begins with the word "A," *A la recherche du temps perdu* is appropriately enough the first entry in this dictionary that runs to 1098 pages. Jean Milly's excellent article on *La Recherche* is followed by additional useful entries on the novel: "Histoire des éditions" and "Prépublications." Each principal section of the novel (*Du côté de chez Swann*, *A l'ombre des jeunes filles en fleurs*, etc.) is given a separate article with extensive bibliographical references for further reading plus a list of cross-references for characters, themes, and biographical items. The comprehensive list of biographical information provided through the dictionary includes many references to Philip Kolb's superb twenty-one-volume edition of Proust's nearly 4,000 known letters. These bits of detail and interpretation are of great interest since *La Recherche*, while a true novel, is one whose contents are at times highly autobiographical.

The quality of the bibliographical references for further reading varies with the knowledge, and perhaps the bias, of the contributor. Not surprisingly, the contributors are more familiar with francophone Proust studies than with those in other languages. Yet even here there are a number of important articles on various Proustian topics that have appeared in the Proust journal in France, *Le Bulletin Marcel Proust*, and that are not referenced here. I suggest that the beginning scholar also consult the index of *Le Bulletin Marcel Proust* that has been appearing regularly since 1950. Regarding works not in French, here is an example of an omission that surprised me. Looking at the entry for Henri Rochat, we learn that he was Proust's last live-in secretary, that he may have contributed certain traits to the character Morel, and that Henri was a waiter of Swiss origin working at the Ritz Hotel where Proust recruited him. The article contains no reference to the interview with Camille Wixler that appeared in *Adam International Review* in 1976. Wixler was another Swiss waiter who served Proust at the Ritz and who

introduced him, at the writer's request, to Rochat. Wixler's interview, given late in his life, provided nearly all the important information we have about the beginning of Proust's relationship with Rochat and also about how Proust "cruised" and recruited waiters from the Ritz.

In any vast undertaking of this kind it is inevitable that some items fall through the cracks. For example, neither Vogely nor the four-volume 1987-89 Gallimard edition of *La Recherche* with its very generous annotations, nor the new *Dictionnaire Marcel Proust* has an entry for Vénus androgyne (*Sodome et Gomorrhe*), although such references were common in antiquity and sources are easily identified. This omission calls to mind another: one would expect to find "androgyne" cross-referenced to "amour" or "homosexualité," given its importance in Proust's method of characterization and the many references to creatures whose sexuality is ambiguous both in *La Recherche* and in his letters. But the most glaring omission of all has to do with the comic side of Proust: there are no entries under humor, satire, or comedy. Nearly three pages are devoted to the train in the works of Proust, admittedly an important topic in *La Recherche*, but to find no discussion of his great comic gift is disappointing.

As in any dictionary of this kind, there are frustrating cross-references. For example, if you look under "La Mort des cathédrales," Proust's 1904 essay published in *Le Figaro* in which he expressed his opposition to one article in the proposed bill regarding the separation of church and state, you will find only a reference to *Pastiches et mélanges*, the volume in which the essay was reprinted in 1919, along with Proust's other miscellaneous articles and essays. On turning to *Pastiches et mélanges*, you learn nothing more than that "La Mort des cathédrales" was published in *Le Figaro* in 1904. On the other hand, the entry for Eugène Delacroix occupies nearly half a column in which you are told that he "ne joue pas un grand rôle dans l'esthétique proustienne," which is certainly true. The entry then provides the few mentions, none of real substance, that Proust made of Delacroix. The user of the dictionary in this instance would be better served by a half-column on "La mort des cathédrales" and the omission of Delacroix altogether.

The few minor reservations and quibbles I have mentioned should in no way detract from the accomplishments of Annick Bouillaguet and Brian G. Rogers and their contributors, in creating this comprehensive, highly useful guide to Marcel Proust, his life and works. This attractive, sturdy, and well-designed volume belongs on the shelf of every Proust scholar, professional and amateur.

Duval, Sophie. *L'Ironie proustienne. La vision stéréoscopique*. Paris: Honoré Champion, 2004. Pp. 516. ISBN 2-7453-0963-3.

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This impressive volume, the third in Champion's series *Recherches proustiennes*, directed by Annick Bouillaguet and Brian Rogers, is a systematic attempt to analyze the various levels on which irony operates in *A la recherche du temps perdu* and how those levels interact "stereoscopically." Its thoroughness, wide-ranging bibliography (which pays attention to Anglo-Saxon as well as French criticism, both on irony in general and on Proustian irony and humour) and readability will make it a useful reference work for *proustiens*, upper-level undergraduates and graduate students.