INDEX TO VOLUME 97 (2006)

Allamand, Carole, “Annie Ernaux : à la serpe, à l’aiguille et au couteau,” 201-12
Augustyn, Joanna, Bodies in Art: French Literary Realism and the Artist’s Model, 99–101
Bernard, Claudie, Balzac, romancier du regard, (Kashiwagi Takao), 93–4
Birkenmaier, Anke, The Logic of Fetishism. Alejo Carpentier and the Cuban Tradition (James J. Pancrazio), 120–2
Campagnolle-Catel, Hélène, “L’Ecriture ambivalente du labyrinthe dans ‘Le Jardin aux sentiers qui bifurquent’ (Borges, 1941),” 73–91
Carron, Jean-Claude, The Site of Petrarchism: Early Modern National Sentiment in Italy, France, and England (William J. Kennedy), 114–7
Chiesa, Laura, “Italo Calvino and Georges Perec: the Multiple and Contrasting Emotions of Cities and Puzzles,” 401–21
Cryle, Peter, “The Open Secret: Hiding and Revealing Sexuality in the Roman de mœurs (1880–1905),” 185–200
Hainge, Greg, “Tempest in Another Time: Shakespeare, Greenaway, Céline,” 15–32
Harris, Joseph, “Novel Upbringings: Education and Gender in Choisy and La Fayette,” 3–14
Harrison, Thomas, “Laughter and the Tree of Knowledge,” 501–15
Kilbane, Aimée, The Bohemians of the Latin Quarter, (Henri Murger), 101–6
Leake, Elisabeth, “‘Nor do I want your interpretation’: Suicide, Surrealism, and the Site of Illegibility in Amelia Rosselli’s Sleep,” 445–59
Livorni, Ernesto, “‘In sé da simulacro a fiamma vera / errando’: Ungaretti’s Poetry from Bergson to Plato,” 517–54
Luzzi, Joseph, “Translator’s Introduction: ‘Italy in Translation’” followed by Mme de Staël’s “The Spirit of Translation,” 275–84
Malaguti, Andrea, The Cambridge Companion to the Italian Novel (Peter Bondanella and Andrea Ciccarelli, Eds), 256–60
——, “‘Le Miroir de l’étranger’: Subjectivity in André Frénaud’s ‘Le Silence de Genova,’” 423–43

The Romanic Review Volume 97 Numbers 3–4 © The Trustees of Columbia University
Munro, Martin, “Theorizing the Haitian Fragment and Fragmenting Caribbeanist Theory in Émile Ollivier’s Passages,” 213–29

Parker, Thomas, Essais sur l’imaginaire classique (Philippe Sellier), 109–114

Pierson Prior, Sandra, “The Love that Dares not speak its Name: Dislocating and Silencing the Shame of Adultery in Le Chevalier de la Charrette,” 127–52

Pireddu, Nicoletta, “Primitive Marks of Modernity: Cultural Reconfigurations in the Franco-Italian Fin de Siècle,” 371–400

Renga, Dana, “Staging Memory and Trauma in French and Italian Holocaust Film,” 461–82

Renner, Bernd, “‘Ni l’un ni l’autre et tous les deux à la fois’: le paradoxe ménippéen inversé dans le Tiers Livre de Rabelais,” 153–68

Ricciardi, Alessia, “The Italian Redemption of Cinema: Neorealism from Bazin to Godard,” 483–500

Roustang-Stoller, Eve-Alice, La Renaissance et la nuit, (Daniel Ménager), 255–6

Samuels, Maurice, “Metaphors of Modernity: Prostitutes, Bankers, and Other Jews in Balzac’s Splendeurs et misères des courtisanes,” 169–84

Santos, José, Batailles d’écrivains. Littérature et politique, 1870–1914 (Géraldi Leroy), 118–20


Somigli, Luca, “The Mirror of Modernity: Marinetti’s Early Criticism between Decadence and ‘Renaissance latine,’” 331–52

Stamelman, Richard, Philippe Jacottet, L’Evidence du simple et l’éclat de l’obscur (Jean-Claude Mathieu), 106–9

Thornberry, Robert S., De la Beauté comme violence. L’Esthétique du fascisme français (1919–1939), (Michel Lacroix), 94–98

———, Etudes sur Louis Aragon, (Wolfgang Babias), 98–99

Truglio, Maria, “Strangely Familiar: The Uncanny Poetics of Giovanni Pascoli,” 231–54

Wittman, Laura, “Imagined Geographies,” 265–74
