

pas abordées. En effet, si l'ouvrage fait état des querelles relatives à la poétique, à l'influence de disputes anciennes sur les débats du temps, aux genres dramatiques et à leur développement, à la réception et à l'impression des pièces, au public et à la société, à la concurrence entre théâtres, aux œuvres critiques, polémiques, allégoriques voire politiques, au décors et à la musique, rien n'est véritablement dit sur l'art dramatique, son évolution sous l'Ancien Régime et l'attitude du public par rapport aux différents arguments discutés tout au long du siècle.

Cela dit, on ajoutera pour terminer que la réflexion d'ensemble, et l'introduction, brillante, apportent beaucoup puisqu'elles délimitent différents champs de recherche et parce qu'elles sont une véritable synthèse de ces querelles. L'objectif étant atteint, on ne peut donc que louer Hénin d'avoir judicieusement regroupé des contributions qui traitent avec précision et pertinence des différentes querelles dramatiques à l'âge classique et d'avoir ainsi porté un regard neuf sur le fonctionnement et la portée de celles-ci.

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Anne Coudreuse et Françoise Simonet-Tenant, eds. *Pour une histoire de l'intime et de ses variations*. Paris: L'Harmattan, 2009. 196pp. 20€. ISBN 978-2-296-10791-5.

We have reached a historical moment when a wealthy young American can declare that privacy is no longer a "social norm." In an interview with *TechCrunch*, Mark Zuckerberg, founder and CEO of Facebook, declared provocatively: "People have really gotten comfortable not only sharing more information and different kinds, but more openly and with more people" (cited in *Huffington Post*, 18 March 2010). And thus, in December 2009, Zuckerberg and his programming posse did away with the privacy settings of some 350 million Facebook users! This wunderkind of technological exhibitionism recalls, however unintentionally, the very debates that gave shape to our modern period. That is, the invention of the modern self as a being with an intimate and private subjectivity that somehow requires expression. The collection *Pour une histoire de l'intime*, edited by Anne Coudreuse and Françoise Simonet-Tenant, charts the historical contours of this evolution in France from the eighteenth century to the present.

The editors begin by recognizing that their project reposes on the shoulders of scholars from the 1970s and 1980s such as Michel Foucault, Jürgen Habermas, Michel de Certeau, and Philippe Lejeune,

who inaugurated and gave legitimacy to studies about the non-events of everyday living among mostly ordinary people, including girls. They likewise acknowledge the group of French historians such as Philippe Ariès, Georges Duby, and Arlette Farge who undertook the vast project of writing a history of private life from the Greeks to modern times. With these impressive predecessors in mind, Coudreuse and Simonet-Tenant nonetheless stake out new ground by attempting a diachronic synthesis of the malleable and slippery concept of the “intimate.” Here is how they put it: “En quoi l’histoire des formulations de l’intime s’écrit-elle dans un itinéraire qui nous conduirait de la conquête du droit à l’intime jusqu’à son exhibition en passant par son appropriation progressive et accidentée?” (10). The ten essays in the book also explore how and why the eighteenth century can be said to have invented the intimate; why the nineteenth century made it a central preoccupation; how diaries and personal journals construct a sense of intimacy; and, finally, whether the late twentieth- and early twenty-first-century diktat to express publicly one’s most intimate self caused some to lose their souls.

The collection begins with two solidly researched articles by Véronique Montémont and Simonet-Tenant that trace the evolution of the term “intimate” from the seventeenth to the twenty-first century. Based on statistical analysis, dictionaries, and the BnF catalogue of titles, the two essays offer quantitative evidence that the term does indeed develop through time. Montémont describes how the notion of the intimate evolves from a relationship of affection with another person in the seventeenth century to the idea of a self with interiority before the Revolution, and, finally by the end of the nineteenth century, the term comes to signify depth and profundity in four separate spheres: physical, moral, relational, and ethical. In Simonet-Tenant’s article, we witness a parallel development with the secularization of the confession and its displacement from the confessional to letters and personal journals during the eighteenth century. One would be remiss, however, to assume that confidences and secrets were always shared in letters and diaries. To the contrary, Simonet-Tenant offers persuasive proof of a slow evolution in letter and journal writing towards an emotive self with secrets to tell that becomes a hallmark of nineteenth-century Romanticism but is hardly present earlier.

Jean Goldzinck’s article on Voltaire provides, fittingly enough, a witty refutation of this fashionable trendiness by the master himself. Goldzinck’s Voltaire has nothing to confess: “Indifférence à soi en tant que sujet individualisé, indifférence à toute instance de culpabilisation morale ou religieuse (qu’ai-je fait de ma vie?), indifférence aux tabous (l’homosexualité, l’argent)” (71). Philippe Lejeune’s study of the Baron of Prangins’s journals similarly point to the difficult terrain that writers

of personal journals navigated during the second half of the eighteenth century. In the case of the Baron de Prangins, for instance, the intimate is hinted at but never fully revealed. To further complicate the chronology, the French Revolution would put a halt to this fascination with the self and its private vicissitudes as Anne Coudreuse's and Stéphanie Genand's articles demonstrate. History with a capital "H" so dominates the discursive field that intimate writings about the self seem worse than irrelevant. According to Genand, however, although this self as represented in the writings of the émigrés may have been effaced by historical events, a new figure, the suffering "I," victim of Revolutionary injustice, emerges out of the ruins to take the stage.

Brigitte and José-Luis Diaz do an expert job of synthesizing the passage from the eighteenth century to the nineteenth as the concept of the "intimate" becomes ever more ubiquitous. Comparing Mme Roland's letters and memoirs, for instance, to those of writers such as Baudelaire and George Sand, they ably demonstrate the evolution of the term. Another strength of this article is its attention to cultural reception: they study contemporary criticism, prefaces, and biographies on intimacy to offer a model for further research. Anne-Claire Rebreyend performs a similar feat for the twentieth century. Using what she calls an autobiographical archive (diaries, autobiographies, and correspondence), she shows how writings about the intimate remained subdued during the interwar period and rocketed into the open after May 1968.

The volume concludes with an analysis by Anne Coudreuse of Grégoire Bouillier's *Rapport sur moi*, and an interview with the filmmaker Alain Cavalier, conducted by Jean-Louis Jeannelle. Both artists are seen to gesture simultaneously towards the persistence and the undoing of modern intimacy. For Coudreuse, the novel playfully undermines the idea of an intimate, original self and yet, at the same time, it is unquestionably an autobiography. In today's parlance, Alain Cavalier might be called an "early adopter." Before reality television or the internet or YouTube, he turned his camera on himself, filming things most intimate as early as 1978. About his recent film, *Irène*, that putatively films his diary from 1970–72—the years that correspond to the death of his mother and wife—Cavalier says: "C'est un film qui est fait pour que l'intime puisse être partagé. C'est projeté vers le spectateur; je cherche la communion, ouvertement" (191). One has to wonder if Mark Zuckerberg's now more than 700 million customers are not looking for the same paradoxical connection.

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