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Arthur. By ULRIC GUTTINGUER and CHARLES-AUGUSTIN SAINTE-BEUVE. Edited with an introduction by Bernard Gendrel. (Bibliothèque du XIX^e Siècle, 45). Paris: Classiques Garnier, 2017. 366 pp.

This volume contains two versions of the same novel: one by the romantic poet Ulric Guttinguer (1787-1866), published in 1836, and one by Guttinguer's friend and collaborator Sainte-Beuve, discovered in manuscript form among the late critic's papers and published posthumously in 1901. Bernard Gendrel's critical introduction surveys both texts and their initially collaborative genesis in the context of their authors' friendship, formed through their membership of the Cénacle. In a 'Note sur l'établissement des textes', Gendrel outlines his typographical, orthographical and organisational modifications of previous editions and (in Sainte-Beuve's case) of manuscripts, and provides a publication history of the novels: Guttinguer's, although published in full shortly after completion in 1836 (a 'troisième partie', originally to be complemented by Sainte-Beuve's putative contribution, was published in 1834, and later became the 'deuxième partie' of the 1836 edition), remained relatively obscure until brought to a wider public in a 1925 edition by the Abbé Henri Bremond; Sainte-Beuve's was edited by Charles de Spoelberch de Lovenjoul and published in his 1901 recueil *Sainte-Beuve inconnu*. Guttinguer's novel is in many respects a representative artefact of 1830s romanticism. A 'found' manuscript begins by recounting traumatising events of the Revolution (religious persecution in particular) during the childhood of the eponymous narrator (contemporaneous with Guttinguer's). Following a troubled adolescence during the Empire, the narrator's early adulthood is characterised by a series of unhappy love affairs, the relation of which contains numerous references to major works of European romanticism, but also to contemporary discursive phenomena: he characterises his mental state as having been overcome by 'une monomanie qui fut une véritable démonomanie' (p. 61). Various genres are deployed: the first-person confessional style gives way to third-person narrative and epistolary interchange. The protagonist's project of vengeance yields to repentance grounded in rediscovered faith; solace is eventually found in religion, to the extent that the novel may be seen as the history of a conversion (an early-nineteenth-century *En route*, as it were), paralleling that of its author which occurred as the project developed. The remainder of the text consists of a sequence of didactic exercises in catholic apologetics, culminating in a condemnation of the outcomes of celebrated romantic works. Sainte-Beuve's version, undertaken when Guttinguer was having difficulties with his own, was later abandoned so that the critic could work on his novel *Volupté*. It is a less eclectic, more conventional, concise, polished and stylistically consistent work than Guttinguer's, its only departures from first-person narrative being a number of the narrator's poems (published elsewhere under Sainte-Beuve's name). Both texts are annotated throughout with relevant bibliographical and contextual information, and supplemented by two Annexes of additional material by Guttinguer: one consisting of 'Passages de l'édition de 1834 supprimés dans l'édition de 1836', and another, 'Extraits des documents fournis par Guttinguer à Sainte-Beuve', consisting of autobiographical and epistolary fragments relating to the women on whom Guttinguer based his narrator's fictional lovers. These Annexes are followed by a chronology, a bibliography, and an index of proper names.

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LARRY DUFFY

[493 words excluding headline and author name/affiliation]