

BERICHTE UND BESPRECHUNGEN

A Breath of Fresh Eyre. Intertextual and Intermedial Reworkings of ›Jane Eyre‹, hrsg. von MARGARETE RUBIK und ELKE METTINGER-SCHARTMANN (= Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft; Band 111), Amsterdam und New York (Rodopi) 2007, 418 S.

George Henry Lewes's praise of Charlotte Brontë's second novel, ›Jane Eyre‹ (1847), in ›Fraser's Magazine‹ in December 1847 is well known: "The writer is evidently a woman, and, unless we are deceived, new in the world of literature. But, man or woman, young or old, be that as it may, no such book has gladdened our eyes for a long while."¹⁾ The fact that its first stage adaptation, John Courtney's play, ›Jane Eyre or The Secrets of Thornfield Manor‹ (1848)²⁾, premiered at the Victoria Theatre in London within three months of the novel's publication is not only further evidence of its instant popularity but it also already hints at its enduring appeal for reproductions, or what the editors of the collection reviewed here call "intertextual and intermedial reworkings" in their subtitle: "There is hardly another novel that has been reworked in so many adaptations [...], and has been so often imitated, altered, parodied, extended by prequels and sequels, plundered for motifs and used as a point of departure" (11).

While the numerous adaptations across a variety of media have provided the *raison d'être* for ›A Breath of Fresh Eyre‹ and the pioneering preceding study, ›Brontë Transformations. The Cultural Dissemination of 'Jane Eyre' and 'Wuthering Heights'‹ (1996)³⁾ by Patsy Stoneman, which is prominently acknowledged by the editors in the introduction and on the book's back cover, the chronically volatile vocabulary of terms used to critically examine the novel's adaptations also signifies the theoretical crux of such endeavours.⁴⁾ The editors respond to the problem of differentiating between processes and practices of adaptation,

¹⁾ CHARLOTTE BRONTË, *Jane Eyre*. Introduction and Notes by SUSAN OSTROV WEISSER, New York: Barnes & Nobles 2003, p. 545.

²⁾ According to Patsy Stoneman, 'John Courtney' was the stage name of the actor and "stock author" of John Fuller (1804–1865) and the play-text of ›Jane Eyre or The Secrets of Thornfield Manor‹ is included in Stoneman's excellent collection *Jane Eyre on Stage, 1848–1898: An Illustrated Edition of Eight Plays with Contextual Notes*, Farnham: Ashgate 2007, p. 20.

³⁾ PATSY STONEMAN, *Brontë Transformations. The Cultural Dissemination of ›Jane Eyre‹ and ›Wuthering Heights‹*, London: Harvester Wheatsheaf 1996.

⁴⁾ These also include a special issue of the e-journal ›La revue LISA‹ on ›Jane Eyre‹ adaptations, edited by ARMELLE PAREY and entitled ›Ré-Écritures (II)‹ IV.4 (2006).

transformation, reworking, intertextuality, etc. by explaining that since “none of these terms offers itself as a convenient and uncontroversial cover term for the variety of new versions analysed in this volume [...], we have made no attempt to unify the terminology used by the various contributors” (11). Given that this rich and rewarding collection is comprised of twenty-four essays – framed by the editors’ introduction, a prologue and an epilogue – all of which apply different theoretical approaches, ranging from more conventional feminist and postcolonial readings to analyses drawing on recent reconceptualizations of ethical criticism and literary geography, it would, indeed, have been futile and even misleading to subsume them under one label.

The volume is divided into three parts: ‘Novel Adaptations’, ‘Visual Adaptations – Film and Other Pictorial Media’ and ‘Stage Adaptations – Opera and Drama’. While the great number of essays offers the reader a delectable banquet of ›Jane Eyre‹ reworkings in many different genres and media from which to pick and choose, in a review, however, unfortunately, it also prevents the detailed discussion each article deserves. ›A Breath of Fresh Eyre‹ opens with a useful survey of ›Jane Eyre‹ and various critical approaches and reading practices in the form of a prologue by BARBARA SCHAFF. Emphasizing ›Jane Eyre‹’s undisputed status as literary classic and popular culture favourite, Schaff argues that ›Jane Eyre‹’s enduring popularity “rather than being based on some fixed textual ontology [...] depends on an adaptability which has guaranteed the novel’s place in the cultural consciousness over time” (26). Importantly, Schaff’s exploration of major critical traditions and dominant themes and her analysis of a selection of prominent literary and cinematic reworkings of the novel do not only reveal ›Jane Eyre‹ as a fine example of Umberto Eco’s concept of the polyvalent and “open work”, but also allow for a broader discussion of ›Jane Eyre‹ adaptations within the context of the canon debate.

With three essays on Jean Rhys’s ›Wide Sargasso Sea‹ and four contributions dealing with Jasper Fforde’s ›The Eyre Affair‹ alone, at first glance, the thematic foci of the twelve papers in the first section, ‘Novel Adaptations’, seem to be somewhat uneven. Yet, the fact that each does offer a fresh perspective with hardly any critical or interpretative overlap, once more bears witness to the “enormously rich and creative variety” (28) of ›Jane Eyre‹ prequels and sequels. Given that ›Wide Sargasso Sea‹ (1966) has not only been identified as “a modern classic and the much-praised paradigm of post-colonial literature” (63), but also as ›Jane Eyre‹’s “most potent postcolonial counter-memory” (29), the continuing critical engagement with Rhys’s powerful novel is hardly surprising. Itself polyvalent in its modernist, feminist, postcolonial and polyphonic dimensions, Rhys also maintained that her book must not be “just another adaptation of ›Jane Eyre‹. There have been umpteen thousand and sixty already.”⁵⁾

The three thought-provoking readings of ›Wide Sargasso Sea‹ confirm this claim. BARBARA ARIZTI explores the effects of the so-called ‘ethical turn’ and the applicability of ethical criticism to Rhys’s narrative by also employing possible worlds theory and mental space theory, which leads her to read the novel as resisting closure and “narrative inertia” (46). The main intriguing question of THOMAS LOE’s comparative essay is “the ways in which landscapes [...] encode responses to notions of character” (49) in the pretext and in its rewriting and Loe argues that landscape is “a particular, specific, and definable narrative component”

⁵⁾ RHYS qtd. in PATSY STONEMAN, *Jane Eyre’s Other: The Emergence of Bertha*, in: *The Brontës in the World of the Arts*, ed. SANDRA HAGAN and JULIETTE WELLS, Aldershot: Ashgate 2008, pp. 197–212, p. 198.

(49) in both novels, attention to which allows us to decode the characters' "topographies of their psyches" (59) more fully. In his insightful article WOLFGANG G. MÜLLER specifically examines the "intertextual status" of Rhys's novel in relation to its dual nature as a "derivative text" and as an "original work" (63). He poignantly concludes that ›Wide Sargasso Sea‹ is not only marked by "an extraordinary degree of aesthetic originality and independence" but that Rhys managed to find "a subtext in [...] ›Jane Eyre‹ of which the Victorian author who [...] was blind to the role of colonialism and imperialism, was not aware" (77).

The following four essays partly provide a chronological link between the Rhys essays and the Fforde papers since they also include novel adaptations from the 1970s through to the 1990s. Moreover, they further demonstrate the "cross-cultural appeal" (10) of ›Jane Eyre‹, which the editors highlight in their introduction, by also analysing reworkings by an Australian, Indian American and Antiguan American author, respectively.⁶⁾ Arguing that a systematic study of rewriting in relation to "its specific transtextual strategies" (83) has been somewhat neglected in adaptation criticism, INES DETMERS complements Gérard Genette's concept of hypertextuality with Marie-Laure Ryan's notion of a "semantic domain", developed from possible worlds theory, in order to investigate "re-inventions of the 'marriage question'" and "discrepant 'fictual truths'" (82) in Kimberley A. Bennett's ›Jane Rochester‹ (2002), Hilary Bailey's ›Mrs. Rochester‹ (1997) and D. M. Thomas's ›Charlotte‹ (2000). The next essay offers quite a different reading of ›Charlotte‹. SUE THOMAS forcefully and critically assesses D. M. Thomas's intricate sequel-within-a-sequel with a particular focus on "what is at stake in Thomas's strategies of revision and in his invocation of pathologies of sexuality, empire, and slavery" (101). She detects not only a palpable "contempt for feminists" (108) in ›Charlotte‹, partly underpinned by D. M. Thomas's reading of Frantz Fanon's ›Black Skin, White Masks‹, itself a prominent text for feminist critiques, but finally sees Thomas's revisioning as a problematic engagement with "the detritus of plantation pornography [...] and domestic sexual exploitation, all paraded before readers with a tasteless and breathless exhibitionism" (112).

Postcolonial and feminist critical approaches are also employed in the following two papers. In her interesting exploration of Mardi McConnochie's novel ›Coldwater‹ (2001) as "Australian colonial Gothic" (116) MAGGIE TONKIN traces how the novel "stages the return of the 'convict repressed'" (119) and participates in historiographical debates by eventually bringing "forth into melodramatic fulfilment all that is repressed in colonial history, and occluded in the text of ›Jane Eyre‹" (126). With the next paper we leave Australia and head back to Europe and to the Caribbean and, furthermore, to the U. S. and India. In her reading of Anita Brookner's ›Hotel du Lac‹ (1984), Margaret Drabble's ›The Waterfall‹ (1969), Bharati Mukherjee's ›Jasmine‹ (1989) and Jamaica Kincaid's ›Lucy‹ (1990) URSULA KLUWICK groups together an intriguing sample of novels inspired by ›Jane Eyre‹. In addition to a discussion of the novels' generic and thematic parallels, she links them through her focus on "female confinement and anger" (130). Taking issue with predominant critical views of ›Jane Eyre‹ as a narrative chronicling the "progress towards self-fulfilment" (129) and the liberating force of anger, Kluwick convincingly argues that, apart from Kincaid's Lucy, the female protagonists (like Jane Eyre) "all fail to engage with their anger productively" (147) and that their supposed freedom thus remains precarious.

⁶⁾ In this context, Ann-Marie MacDonald's epic Scottish-Lebanese family saga ›Fall On Your Knees‹ (2002) may also be of interest. See PILAR SOMACARRERA, A Madwoman in a Cape Breton Attic: ›Jane Eyre‹ in Ann-Marie MacDonald's ›Fall On Your Knees‹, in: ›The Journal of Commonwealth Literature‹ 39.1 (2004), pp. 55–75.

JÜRGEN WEHRMANN's informative article on what he terms "post-feminist science-fiction novels" (149) opens the subsection of papers on Jasper Fforde's highly amusing and impish novel ›The Eyre Affair‹ (2001). In addition to a short discussion of ›The Eyre Affair‹, Wehrmann examines the two "space operas" ›Shards of Honor‹ (1986) by Lois McMaster Bujold and the Honor Harrington cycle (1993–) by David Weber in regard to the ambiguities of postfeminist "theories and practices from the 1980s onwards" (150) and the "boom of the amazon in popular culture" (160). While Wehrmann's résumé that even in the world of science fiction the "reconciliation of a woman's private and professional lives" (163) remains difficult may be sobering, ›Jane Eyre‹ in Outer Space' certainly provides new perspectives. MARGARETE RUBIK's stimulating essay on Fforde's narrative, which actually thrives on collapsing "the ontological differences between fact and fiction" (169), is particularly reader-friendly in that she addresses the important question of how "readers process and understand this defamiliarised world" (170) through a cognitive approach. Her analysis of instances of metalepsis, re-plotting and the "satirical debunking of textual frames and ingenious blending of incongruous scripts" (176) assures us that the ultimate aim of Fforde's fantastic textual manoeuvres is less the reader's frustrating disorientation but the provision of "an ironic perspective, which will forever lurk at the back of our minds as a naughty possibility of irreverent laughter" (178).

MARK BERNINGER and KATRIN THOMAS focus their attention on "the parodic side" of ›The Eyre Affair‹ (182) and they coin the term "parallelquel" ("the use of a story line which runs parallel to (and sometimes against) an established, well-known text"; 181) and adapt the term 'reification' (189) to show how Fforde uses these narrative strategies to parodically expose ›Jane Eyre's textual functions. The subsection ends with JULIETTE WELLS's alternative classification of Fforde's reworking of ›Jane Eyre‹ as (following Stoneman) "incremental literature" (199). Wells, herself the co-editor (with Sandra Hagan) of the recent essay collection ›The Brontës in the World of the Arts‹ (2008), argues that, instead of parodying Jane, Fforde "reinvents Brontë's adventurous heroine as an adventure heroine" (199). Appropriately enough, in the essay which leads us to the second part of the volume ›Jane Eyre‹ is not only compared with Daphne du Maurier's ›Rebecca‹ (1938) but also with their respective film versions. Thus VERENA-SUSANNA NUNGESSER focuses on the plot and their "constitutive components" (209) as well as on the constellation of characters in both the novels and in Robert Stevenson's ›Jane Eyre‹ (1944) and Alfred Hitchcock's ›Rebecca‹ (1940).

Bookended by the large section on novel adaptations and the third part on stage adaptations, but not at all overshadowed by these more well-known rewritings, in terms of the media explored, 'Visual Adaptations – Film and Other Pictorial Media' may be seen as providing a particularly fresh breath of Eyre, perhaps already indicated by the use of two of Paula Rego's haunting lithographs – ›Loving Bewick‹ and ›Mr Rochester‹ – in a collage on the front cover of the collection. SARAH WOOTTON's essay is not only marked by the shift from novel to film adaptations but also by the author's shift of analytical focus from Jane Eyre to Mr Rochester. Her appealing two-part research question concerns Charlotte Brontë's own contribution to the fashioning of the Byronic hero and the subsequent reception of Brontë's reinvention of this particular figure in Julian Amyes's 1983 BBC adaptation of ›Jane Eyre‹ (starring Timothy Dalton) and Robert Young's 1997 ITV adaptation (starring Ciarán Hinds). In view of Wootton's concluding assertion that "Young taps into the Byronic hero's capacity for reinvention and renewal" (239), Susanna White's marvellous 2007 BBC adaptation (starring Toby Stephens) lends itself to further analysis. Of course, ›Jane Eyre‹ has been as popular a subject for the box as it has been for the cinema screen and CAROL M. DOLE

examines “the function of the child characters” (243) in five feature-length films (from 1934 to 1997) and in connection with “film industry practices” and “prevailing cultural attitudes at the moment of production” (243) and observes that films are particularly responsive “to the cultural demands of their own time” (255).

Children and young adults also feature prominently in the next two essays but this time as active readers. MARLA HARRIS’s illuminating analysis of ›Jane Eyre‹ comic books, graphic novels and prose adaptations for children and young adults does not only fill a gap in regard to Brontë adaptations but with respect to adaptation criticism in general. Proceeding from the notions that any choice made by an adaptor influences particular ways of seeing ›Jane Eyre‹ and that “these adaptations construct their ideal readers” (261), whether in terms of their cover design, format or packaging, Harris shows how “illustrated prose adaptations target female readers with a mixture of mystery and romance”, while comic book adaptations tend to cater to “a male audience eager for adventure stories” (263). On a more serious note, Harris observes that “many of these adaptations threaten, ironically, to strip it [›Jane Eyre‹] of the very qualities that made it a classic in the first place” (270). In an equally informed and well researched essay NORBERT BACHLEITNER does a close reading/viewing of the popular American series ›Classic Comics‹ (later renamed ›Classics Illustrated‹), already mentioned by Harris, by comparing its 1947 ›Jane Eyre‹ comic with its 1962 remake and states that in terms of “fanciful recreation in a different medium, the 1947 version [...] wins the prize” (283).

MICHAELA BRAESEL’s paper is devoted to four illustrated editions of ›Jane Eyre‹, all of which she describes as “adorning accompaniment” (295): the “topographical sort of illustration” (289) by Smith, Elder & Co. (1872), Edmund Henry Garret’s character illustrations (1897), E. Stuart Hardy’s preference of illustrating Jane Eyre and Rochester scenes (1904) and Edmund Dulac’s “more expressive and artistically refined” (293) close-up views (1905). The 25 lithographs inspired by ›Jane Eyre‹ and created by the Luso-British artist Paula Rego 2001–2002 are the focus of the exciting essay by ALINE FERREIRA. Likening Rego’s art to that of a storyteller, Ferreira concentrates on Rego’s work as a “narrative artist” (298) and she also provides an interesting analysis of ›Loving Bewick‹ used for the cover of ›A Breath of Fresh Eyre‹. The inclusion of actual visual examples in the last three contributions only adds to the highly informative character of the whole section.

The third and last part of the volume, ‘Stage Adaptations – Opera and Drama’, opens with two thoughtful contributions which take the reader backstage at the opera ›Jane Eyre‹ (2000) by David Malouf and Michael Berkeley. WALTER BERNHART is particularly interested in Malouf’s transformation of ›Jane Eyre‹’s mythopoetic features related to “the fairytale [...], the Byronic hero [...] Gothic ghostly horror, and [...] redemption” (320) in his libretto. According to Bernhart – and referring to W. H. Auden’s reflections on opera – “a successful opera version of a narrative text needs to stress the mythological and archetypal ‘secondary-world’ dimension of its literary source” (328). Examining “questions of female subjectivity and madness” in Malouf and Berkeley’s ›Jane Eyre‹, BRUNO LESSARD also shows the importance of intermusical and interperformative references. These are crucial in his incisive analysis of “the operatic representation of Mrs Rochester” (337) and Lessard identifies Malouf and Berkeley’s decision to make a performer of Bertha as their “most original contribution” (343).

Polly Teale’s play ›After Mrs Rochester‹ (2003), first performed by the brilliant and award-winning Shared Experience Theatre Company (who, incidentally, will also revive Teale’s play ›Brontë‹ in 2010), is the central text in JARMILA MILDORF’s engaging essay. Utilizing Monika Kaup’s notion of ‘mad intertextuality’, defined as “the connotative conjunction of women

and madness in a vast cultural space" (348), Mildorf examines Teale's play in conjunction with ›Jane Eyre‹ and ›Wide Sargasso Sea‹ with the aim of identifying "common themes, motifs and textual strategies" (348). Mildorf's argument that "Teale's play re-appropriates the space of theatre for women, filling it with women's bodies and women's voices" (360) also neatly links up with the previous two papers. To the delight of this reviewer, ›A Breath of Fresh Eyre‹ includes another article on a Shared Experience production, since KATHLEEN STARCK's article is devoted to ›Jane Eyre‹ (1998), also written by Teale. Starck's insightful analysis reveals Teale's dramaturgical strategy of linking Charlotte Brontë and Jane Eyre and of "Bertha acting out Jane's repressed feeling in a space that stands for both, Jane's childhood rage (red room) and her sexual desire as an adult woman (attic)" (370).

The third part ends with two absorbing essays covering an example of stage melodrama and an example of what critics have labeled 'in-yer-face theatre', respectively. Examining ›Jane Eyre: a Drama in Five Acts‹, written in 1849 by the Irish American playwright-actor John Brougham and first performed in New York in 1856, ELKE METTINGER-SCHARTMANN illustrates how the play can be seen as "proof of Patsy Stoneman's claim that melodramatic versions of ›Jane Eyre‹ appearing shortly after the novel's publication [...] shift their focus to 'Jane's sense of class oppression'" (375). This focus also fitted the "class hatred" (385) dominant in American melodrama around 1850. Almost 140 years later and on the other side of the Atlantic British audiences had the chance to witness the premiere of Sarah Kane's first play entitled ›Blasted‹ (1995). In his interesting collation of Brontë's novel and Kane's contentious play RAINER EMIG uses Michael Raffaterre's concept of 'intertextual reading', which examines texts' "parallels and analogies" and their "absences, gaps, and omissions" (392). In this sense, intertextuality does not only allow a re-reading of ›Jane Eyre‹ through ›Blasted‹ but it also offers a critical tool to assess ›Blasted‹ through ›Jane Eyre‹ (403).

The epilogue of the collection has another treat in store, as it provides the perspective of a practitioner. In her "autocritical exercise" (407) MICHELENE WANDOR, the British playwright, poet, writer, broadcaster and musician, discusses her dramatisation of ›Jane Eyre‹ for BBC Radio 4 in 1994. Wandor differentiates between three different modes of preparing a text for performance – "abridging, adapting and dramatising" (407) – and she concludes that the "rewriting" of novel into play entails a transformative kind of re-reading" (411).

In the introduction of ›Brontë Transformations‹ Stoneman acknowledges that one "of the hardest parts of writing this book has been to decide that it is, in my sense, finished. [...] to claim that a book of this kind is definitive would be a contradiction in terms, appealing to that tradition of mastery which the new paradigm aims to unseat. I offer the book, therefore, as a contribution to a process in which you are invited to partake.") For the benefit of the reader, the editors and the contributors of the excellent and enjoyable collection ›A Breath of Fresh Eyre‹ have accepted Stoneman's invitation and they have thus also contributed to a significant update of what may be called Brontë adaptation criticism. While, in a review of Stoneman's ›Brontë Transformations‹, Marion Shaw has cautioned that in the case of ›Jane Eyre‹ derivatives "the collector's obsession is almost in danger of overwhelming the ideological concerns of the cultural critic"⁷⁾, ›A Breath of Fresh Eyre‹ admirably shows that since the already more than thirty pages long chronology of ›Jane Eyre‹ derivatives, put together by

⁷⁾ PATSY STONEMAN, *Brontë Transformations. The Cultural Dissemination of Jane Eyre and Wuthering Heights*, London 1995, p. 6.

⁸⁾ MARION SHAW, "Cloning Cathy and Jane." 28 March 1997. <http://www.timeshighereducation.co.uk/story.asp?storyCode=160315§ioncode=6>

Stoneman more than a decade ago, has shown no sign of abating, the process of critically documenting, analysing and assessing old and new intertextual and intermedial reworkings needs to be continued just as unabatedly.

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BÉRENGÈRE DEPREZ, Marguerite Yourcenar and the USA. From Prophecy to Protest with a previously unpublished interview of Marguerite Yourcenar by T. D. Allman (= "Yourcenar" No. 2), Brüssel, Bern u. a. (Peter Lang), 2009, 182 S., 19 Abb.

Das Werk der 1987 verstorbenen Marguerite Yourcenar hat aufgrund seines Fokus auf historische Themen, seines hohen Bildungsanspruchs und seines obsolet anmutenden ‚klassischen‘ Stils, der sich den ästhetischen Experimenten der Moderne völlig verschloss, bei dem lesenden Publikum nie eine breite Anhängerschaft gewonnen. In der *scientific community* hingegen erlahmt das Interesse an ihren Schriften nicht, was sich am steten Ausstoß literaturwissenschaftlicher Publikationen, jährlich abgehaltenen Kolloquien und den Aktivitäten der „Société internationale d'études yourcenariennes“ (SIEY) sowie dem „Centre international de documentation Marguerite Yourcenar“ (CIDMY) mit Sitz in Clermont-Ferrand bzw. Brüssel ablesen lässt.

Der Belgierin Bérengère Deprez, die zu den eminentesten Yourcenar-Spezialisten zählt, verdanken wir eine jüngst erschienene Monografie, die sich den amerikanischen Jahren der Verfasserin von Romanen wie ›Mémoires d'Hadrien‹ und ›L'Œuvre au Noir‹ widmet.¹⁾ Yourcenar verließ bekanntlich 1939 Europa, um einer Einladung ihrer Freundin Grace Frick in die USA zu folgen, wo sie sich niederließ und schließlich bis zu ihrem Tod lebte.

Der literaturwissenschaftliche Diskurs hat sich hinsichtlich eines möglichen Einflusses der nordamerikanischen Kultur auf Yourcenars Schreiben bislang eher skeptisch gezeigt. Yourcenars ‚Exil‘ schien sich weder auf die Wahl ihrer Themen ausgewirkt zu haben, noch sind syntaktische oder lexikalische Interferenzen auf ihre Prosa festzustellen. Die Präsenz der USA wurde lediglich auf den literarischen ‚Nebenschauplätzen‘ der Korrespondenz, in Interviews und diversen Vorwörtern wahrgenommen.

›Marguerite Yourcenar and the USA‹ unternimmt den Versuch, diese zwischen Mutmaßung und Mythos schwankende Lesart zu korrigieren, und weist nach, dass die Vereinigten Staaten sehr wohl als Folie von Yourcenars Œuvre in Betracht kommen. Zur Verbreitung des landläufigen Klischees einer in zeitloser Abgeschiedenheit schaffenden Autorin trug

¹⁾ Deprez ist nicht nur Verfasserin zahlreicher einschlägiger Artikel, sondern auch einer umfassenden Studie zu verwandtschaftlichen Beziehungen bei Yourcenar: BÉRENGÈRE DEPREZ, Marguerite Yourcenar. *Écriture, maternité, démiurge*. Brüssel, Bern u. a. 2003 (= Collection «Documents pour l'Histoire des Francophonies/Europe» n° 3). – Bis dato liegen vier Yourcenar-Biografien vor: MICHÈLE GOSLAR, Marguerite Yourcenar. *Qu'il eût été fade d'être heureux*. Brüssel 1998. – GEORGE ROUSSEAU, Yourcenar. London 2004. – MICHÈLE SARDE, Vous, Marguerite Yourcenar. *La passion et ses masques*. Paris 1995. – JOSYANE SAVIGNEAU, Marguerite Yourcenar. *L'invention d'une vie*. Paris 1990.