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chapters highlight this theme of the writer–artist collaboration and rivalry, making for a convincing and sensitive reading that underscores Grandville’s self-perception as a ‘hybrid artist’ (p. 146) and his caricature of writers, specifically Balzac.

There is one important shortcoming in the book. The author seems to be unaware of a number of recent scholarly works treating the topics at hand. The bibliography contains only three books published since 2001, and nothing since 2004. The ‘more recent work’ (p. 3) she cites dates back to 1994. Yousif is right to assert on page 38 that Balzac engaged with the social structure in contrast to the Romantics, who placed themselves outside of society, but Mary Gluck made the same point in *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris* (Cambridge, MA: Harvard University Press, 2005). Also unmentioned are this reviewer’s book *Scenes of Parisian Modernity: Culture and Consumption in the Nineteenth Century* (New York: Palgrave Macmillan, 2009), which includes a chapter on *Un autre monde* and explores the roles of Balzac and Grandville in the commercialization of culture; Jillian Taylor Lerner’s ‘The French Profiled by Themselves: Social Typologies, Advertising Posters and the Illustration of Consumer Lifestyles’ (*Grey Room*, 27 (2007), 6–35), which discusses new marketing and packaging techniques in publishing; and *La Fantaisie post-romantique*, ed. by Jean-Louis Cabanès and Jean-Pierre Saïdah (Toulouse: Presse Universitaire du Mirail, 2003). Such omissions unfortunately mean that Yousif’s book does not provide an updated bibliography on this topic. Moreover, the author misses a chance to dialogue with other recent works, a shame given all the suggestive resonances among them. Nonetheless, this volume is an important contribution to the study of the literature, art history, and cultural history of nineteenth-century France.

SEATTLE UNIVERSITY

H. HAZEL HAHN

*Les Peaux noires: scènes de la vie des esclaves.* By XAVIER EYMA. Ed. by MARIE-CHRISTINE ROCHMANN. Paris: L’Harmattan. 2012. xxxv+242 pp. €29. ISBN 978-2-296-97007-6.

Xavier Eyma was born in 1816 in Saint-Pierre, Martinique, but his family emigrated to New Orleans in 1827 and he was to return to the Caribbean and parts of the USA only sporadically as a visitor. He nevertheless felt able to write a series of books designed to examine the personal and political life of the people of the New World. *Les Peaux noires* was the fourth book in this series and follows *Les Femmes du Nouveau-monde* (1853), *Les Deux Amériques* (1853), and *Peaux rouges: scènes de la vie des Indiens* (1854). A planned volume entitled *Les Peaux blanches* was never published.

This edition of Eyma’s book, introduced by Marie-Christine Rochmann, is the first to be published since the original publication in 1857. Rochmann’s introduction is detailed, and carefully contextualizes Eyma’s life and work. She discusses the origins of contemporary terms of race classification, racism, and relationships between slaves and masters prior to and following the abolition of slavery, and

examines the 'genre hybride' that his work occupies (he himself oscillates between terms, calling it an 'ouvrage', 'volume', and 'livre' (p. xxv)). She also explores possible literary influences on Eyma's writing and describes his work as 'un ultime plaidoyer français sinon en faveur de l'esclavage, au moins de ceux qui le pratiquèrent' (p. xx). His text consists of seven main accounts of incidents involving slaves and masters, bookended by three shorter texts, one at the beginning and two at the end. These three texts concern slavery in its more general terms, *Le Code noir*, and the treatment of slaves.

Written only a few years after the abolition of slavery in French colonies, Eyma's overall thesis takes the position of disagreeing with the reality of slavery, but not the principle of it. He continues to nuance his position throughout the book, showing that he felt a blanket perception of all masters as bad and all slaves as good, yet exploited, to be simplistic and false. Yet Eyma complicates his position on slavery with the interchangeable use of the terms 'nègre' and 'esclave' throughout the text.

The overarching theme of most of the accounts is one of forbidden love, which more often than not culminates in the death of one of the partners. These dramatic stories illustrate not only the race and class divisions that clearly existed post abolition, but also the complexity of the relationship between slave and master. In many of the accounts the ambiguity of situations is highlighted—very rarely is anyone (slave or master) necessarily considered right or wrong. Eyma is also at pains to point out particular customs or to explain the behaviour of the slaves in didactic asides that demonstrate his desire to educate the French metropolitan readership about the reality—as he saw it—of life in the colonies.

Given the fact that very few accounts of slavery written by slaves themselves exist in any European language, this book gives a useful insight into the everyday exchanges between the European elite and their slaves. The publication of this new edition is particularly pertinent, at a time when France is becoming more accepting of her colonial responsibilities and willing to commemorate this era of her history.

UNIVERSITY OF WARWICK

SARAH SCALES

*Du spiritualisme et de quelques-unes de ses conséquences.* By ALBERT AUBERT. Ed. by BARBARA WRIGHT. (MHRA Critical Texts, 44) London: Modern Humanities Research Association. 2014. xxx+49 pp. £9.99. ISBN 978-1-78188-102-6.

The eminent Eugène Fromentin specialist Barbara Wright has produced a critical edition of a hitherto unpublished manuscript found among the papers of the Fonds Fromentin. The two essays published here under the title *Du spiritualisme et de quelques-unes de ses conséquences* were penned in 1840 by Fromentin's friend Albert Aubert (pen-name of François-Siméon Aubert, b. 1819).

The first of these texts, which bears the subtitle *Quelques conséquences du spiritualisme*, provides a brief history of the philosophical doctrine of spiritualism, from Pythagoras and Plato to the 'secular spiritualism' of the July Monarchy, popularized by Victor Cousin. Aubert formulates a vehement critique of this contemporary