

father. Unknown to him, Emily Arden has disguised herself as a girl of humble circumstances, hoping to win the Marquis' heart, which she does, but before she can disclose that he has unwittingly fallen in love with his own betrothed, the Marquis leaves for the Continent, where he is seduced by his page, Hypolito, who is, naturally, a cross-dressing Emily Fitzallen. They secretly marry in Messina, with the consummation of the marriage interrupted by the earthquake that levelled the area. The Marquis presumes Emily Fitzallen is dead; he encounters his cousin, Emily Arden, on her way to see her father in Naples; his old love for the quondam anonymous stranger is awakened, and the Marquis is delighted to marry his cousin, as intended. Alas, promenading in Naples, the other Emily shows up, flaunting her wedding ring, and threatening the Marquis and Emily with ruin, as a bigamously married couple who are now parents. In her preface to the revised 1832 edition of *The Canterbury Tales*, Harriet Lee calls the tales "gossiping long stories." *The Two Emilys*, for instance, is two hundred pages long, without a chapter break. Rather than a succession of scenes striving for verisimilitude, the Lee method is to develop exemplary stories, with an elaborate given, where the entrapment of the characters grows organically out of plot, in the case of the *Two Emilys*, one thickened by aristocratic hauteur, marriage law, and the differences inherent in politics and geography. Aably introduced and edited by Julie Shaffer, *The Two Emilys* is a welcome addition to the print canon of early Gothic.

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Lucien Bonaparte. *La Tribu indienne, ou, Edouard et Stellina*, ed. Cecilia A. Feilla. London: Modern Humanities Research Association, 2006. 128pp. ISBN 978-0-947623-66-1.

Lucien Bonaparte is best known today as Napoleon's brother and one-time statesman under the Consulate, but, as Cecilia Feilla reminds us with this re-edition of *La Tribu indienne* (1799), French politicians have long dabbled in literary pursuits. An alumnus of the prestigious École Normale Supérieure, Georges Pompidou (president from 1969–74) published a well-respected *Anthologie de la poésie française* (1961); Valérie Giscard d'Estaing (president 1974–81) has published two novels—*Le Passage* (1994) and *La Princesse et le président* (2009). Giscard was even elected to the Académie Française in 2003, but his ascension was not without controversy; critics pointed out that Giscard had written only a single novel of dubious quality, and,

judging from reviews of his second effort, popular opinion is unlikely to change on that front. The unhappy fact is that Giscard's literary works have not done much to burnish the aura of the statesman, and *La Tribu indienne* is unlikely to elicit any posthumous *homage* for Lucien Bonaparte's work as *Ministre de l'Intérieur* either. The value lies elsewhere.

Feilla does a good job situating *La Tribu indienne* in a rich literary context—the sentimental exoticism of Bernardin de Saint-Pierre's *Paul et Virginie* (1787) and Chateaubriand's *Atala* (1801)—and she gestures towards a potential political interpretation. But today's readers will likely resonate most with the novel's critique of greed and the portrait of an odious trader as romantic anti-hero. Describing the education that the Portsmouth-born Édouard Milford received at the hands of his father, the narrator announces: "Ce n'était ni un homme aimable, ni un honnête homme, ni un citoyen, mais un marchand qu'il avait prétendu former, et il avait lieu de s'applaudir de son ouvrage" (27). This list renders obsolete the qualities prized by former generations: the sociability (*amabilité*) and respect for proper conduct (*honnêteté*) of the Old Regime court, and the revolutionary virtue of *citoyenneté*. Édouard hails from England: a rival whose mercantile economy and industrial might were in the 1790s rapidly out-producing the more artisanal French modes of production.

After a series of unfortunate events wherein Édouard's shipmates leave him on the shores of Ceylon (present-day Sri Lanka), and he loses the precious cargo he was transporting to colonial outposts farther East, he is caught between two factions: the Portuguese colonists and the bellicose Indians who control the area where he washed up. Although stranded in tropical forest for much of the novel, Édouard remains true to the value system inculcated by his father. Reflecting on his options after meeting friendly Stellina, Édouard cheerfully thinks: "Pourquoi partir? La fille d'un prince indien m'a sauvé du trépas: malgré ses dieux, elle m'a donné l'hospitalité. Peut-être je la reverrai. Si je devenais son ami, que de trésors je pourrais acquérir! L'or et les diamants qu'ici l'on méprise me seraient par elle prodigués ... Sans regretter mon comptoir de Batavia, je retournerais à Plymouth" (45). His actions are certainly self-serving, but what else could one expect from the son of his father?

One might be best advised to interpret Édouard's conduct as exemplifying the Marxist concept of economic forces dominating the intellect. As Marx wrote in 1859, "The mode of production in material life determines the social, political, and intellectual life processes in general. It is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness" (Marx, "A Contribution to the Critique of Political Economy," cited in *Critical Theory Since Plato*, ed. Hazard Adams [New York: Harcourt, Brace, Jovanovich, 1992], 626). Unlike Stellina,

who gradually abandons her faith, her tribe, and the trust of her aged father, Édouard keeps his value system intact. He is early on described as a modern Ganymede, the most attractive of mortals, and his plot merely shows him using this value to survive (27). When the two lovers are eventually taken captive by the Portuguese, it may appear unkind of Édouard to plot the abandonment of pregnant Stellina for personal gain, but again his actions merely confirm the underlying economic forces. While she is tortured by a belated feeling of nostalgia and useless remorse, he focuses on the future: “son époux se livre à des demandes indifférentes et à des calculs ... Il voudrait connaître la valeur de chaque objet, il essaie même de la fixer, et sourit aux idées numériques dont sa tête est remplie” (92). Édouard represents *homo economicus*, like a latter-day Robinson Crusoe who uses his talents to maximum benefit. Raised in a narrow milieu defined by his father, and abandoned on an island with personal beauty as his sole capital, is it any wonder he is willing to exchange sex for the concrete treasures that will allow him to escape? Would any modern investment banker have acted otherwise? Seen this way, the novel reads as a cautionary tale about capital and the brash new modes of attaining it—issues that were certainly in the air in post-revolutionary France.

But as Feilla notes in the useful introduction, Lucien Bonaparte’s novel is open to numerous interpretations, deriving from the oft-told legend of Inkle and Yarico, *Les Lettres d’une Péruvienne* (1747), and the exoticism of Bernardin de Saint-Pierre and Chateaubriand. Readers hungry for new titles in this vein may also explore other recent reprints, such as Jean-Baptiste Picquenard, *Adonis ou le bon nègre* (1798; reprint L’Harmattan, 2006) and Leonora Sansay, *Secret History, or the Horrors of Saint-Domingo* (1808; reprint Broadview Press, 2007). Much of this corpus is hard to access; indeed, the text of Feilla’s edition—with five lush plates illustrated by Prud’hon—is one of only three extant copies of *La Tribu indienne*. Revolutionary literary studies are currently a “hot” topic, but excavating, analyzing, and eventually constructing a viable canon out of this material will occupy scholars for years to come. We are thus grateful to Feilla for this edition of Lucien Bonaparte’s *La Tribu indienne*.

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