

Review

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to write more explicitly about the painful experience of exile and emigration and thus to reconnect productively with the past.

Whether or not one finds Astbury's use of trauma theory compelling, she succeeds in changing the terms of a debate that had relegated a decade of literature to virtual oblivion. Astbury is absolutely right to insist on the historical and literary significance of the fiction of the 1790s. Given the historical impact of these years, it seems extraordinary that later generations of scholars have expressed such little interest in these works.

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LESLEY H. WALKER

The Economy of Glory: From Ancien Régime France to the Fall of Napoleon. By ROBERT MORRISSEY. Trans. by TERESA LAVENDER FAGAN. Chicago: University of Chicago Press. 2014. xii+258 pp. \$45. ISBN 978-0-226-92458-8.

Robert Morrissey is known to many as the director of the Project for American and French Research on the Treasury of the French Language (ARTFL). In this work, which originally appeared in French as *Napoléon et l'héritage de la gloire* (Paris: Presses Universitaires de France, 2010), he follows themes developed in his *L'Empereur à la barbe fleurie: Charlemagne dans la mythologie et l'histoire de France* (Paris: Gallimard, 1997) and in *Héroïsme et Lumières* (Paris: Champion, 2010). His goal was to 'explore the conditions of Napoleonic glory in the light of the collective *longue durée*' (p. 193). He traces the transformation of the idea of glory through time, beginning with a twenty-six-page tour of the pagans and the early Christians, including Augustine, Ambrose, and Aquinas. The next chapter (only twenty-five pages) proceeds from the medieval, including the *chansons de geste*, through Louis XIV. The chapter on the Enlightenment discusses glory as either 'a political instrument or a societal principle' (p. 73) and focuses on the well-known Montesquieu and Marat, and the less-known Antoine-Léonard Thomas and Jean-Baptiste Salaville, among others. In the pages on the Revolution Morrissey uses the transfer of Turenne's remains to the Temple of Mars to underscore that 'the notion of glory had always been at the heart of French identity' (p. 91). During the Empire glory became 'a principle of self-legitimation and a mechanism for governing' (p. 193). An exculpatory note sounds when Morrissey argues that Napoleon was 'the prisoner of a vision with a long history or, at least, that he had little room for manoeuvre, given the complex period in which he was living' (p. 143) or when he claims that 'the waves of glory would have laundered the Revolution' (p. 159). One of the strongest chapters, although bedevilled by literary jargon, is an *explication de texte* of the *Mémorial de Sainte-Hélène*. This approach means that the reader sees Saint Helena only through the admittedly skewed perspective of Napoleon. The last chapter traces Napoleon's effects on literature, with a focus on nineteenth-century France.

Specialists will appreciate this illumination of the Napoleonic moment and will debate the role of glory in fusing pre- and post-Revolutionary France. Still, this is not a book for the uninitiated; the author neither sets some of the themes

within a larger context nor identifies in any significant way many of the authors. The historical literature is virtually omitted, as are the victims of this quest for glory. Some sentences are constructed in a language that makes them obscure. For example, ‘This is true of the Ignatian type of meditation, which unlike Salesian contemplation, is made up of discursive and reflective acts, freely admits love, and thus often has recourse to “the whole interest-based vocabulary of hope and fear”’ (p. 50); or, ‘The transcendence in immanence that characterizes glory has the same universality as the instinct for survival, but also the same psychological and cultural relativity’ (p. 60). Many large block quotations both in the French and in a graceful English version are printed in the text. The reader can thus consult the French without in most cases turning to the endnotes. The illustrations appear only in black and white, but are well chosen and interpreted. A more extended analysis of both the artistic contribution and the classical legacy would have been welcome. There is no bibliography but there are two indexes, a general one and one of authors cited.

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Zola Autodidacte: genèse des œuvres et apprentissages de l'écrivain en régime naturaliste. By OLIVIER LUMBROSO. (Histoire des idées et critique littéraire, 469) Geneva: Droz. 2013. 423 pp. €61.99. ISBN 978-2-600-01718-3.

With the final novel of his *Rougon-Macquart* cycle, *Le Docteur Pascal* (1893), Zola wished to produce a sense of circularity, ‘quelque chose [. . .] du serpent qui se mord la queue’, as he put it to Edmond de Goncourt. If tying the ends of his series together proved to be a difficult task, it was, it seemed, a measure of the transformations that a novelist, and a fictional project, could undergo in the *longue durée*—for Zola, over two decades. Between the first (*La Fortune des Rougon*, 1870) and the last novel of the cycle, writes Olivier Lumbroso, ‘Zola n’est plus le même homme, plus le même écrivain, plus le même artiste’ (p. 21). Lumbroso’s highly engaging study presents Zola’s dynamic self-transformation as an ongoing *autodidaxie*, which spans his entire career, developing far beyond the period usually associated with his initial apprenticeship as a writer (1858–67). Lumbroso addresses the play of influence, rejection, and imitation that characterizes these early years (Chapter 1), but the bulk of the book is dedicated to tracing the less readily discernible development of his aesthetic and professional writing practice from 1869 onwards, that is, over the course of the planning and composition of the *Rougon-Macquart*. With its focus set on the preparatory texts (Chapters 2 and 3), Lumbroso’s study appears as part of a wider development of interest over the past two decades in the ‘metatextual’ Zola. (The *Équipe Zola*—CNRS-ITEM—has been instrumental in fostering genetic studies of Zola’s works. Colette Becker’s monumental, and ongoing, project of editing the *dossiers préparatoires* of the *Rougon-Macquart* aims to make accessible the material on which such research depends.) These new investigations into the Zolian ‘avant-texte’ are bound to reframe our understanding of Zola’s authorial self-actualization; and Lumbroso’s wide-ranging study already