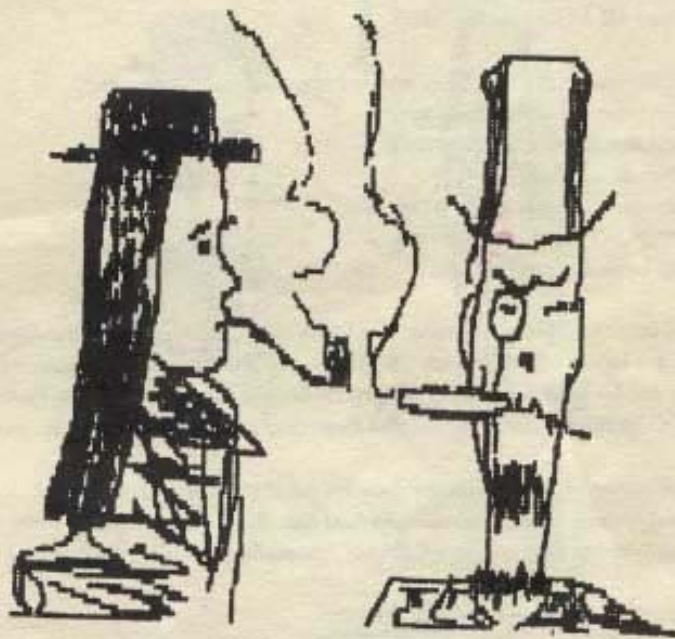


NINETEENTH-CENTURY FRENCH STUDIES

EIGHTEENTH ANNUAL MEETING



BINGHAMTON UNIVERSITY

Binghamton, New York

22-25 October 1992

Binghamton University Organizing Committee

Marilyn Gaddis Rose, Co-Host	Carrol F. Coates, Co-Host, Chair
Luis Acebal	John Rothgeb
Salvador Fajardo	Nancy Tisler
Cheryl McKee	Laura Tuley
George McKee	Jacqueline Van Baden



NCFS Colloquia National Steering Committee

Mary Donaldson-Evans, Chair
Barbara T. Cooper, Secretary, 1989 host
Keith Busby, 1990 host
Charles Bernheimer, MLA 19th Century Division
Thomas H. Goetz, Editor, *Nineteenth-Century French Studies*
Rima Drell Reck, 1991 host
Richard Terdiman, MLA 19th Century Division

Evaluators of Abstract/Proposals (in addition to several members of the Binghamton Organizing Committee)

Barbara Cooper, University of New Hampshire
Mary Donaldson-Evans, University of Delaware
Thomas H. Goetz, SUNY-Fredonia
Kathryn M. Grossman, Pennsylvania State University
Robert Ponterio, SUNY-Cortland
Nathaniel Wing, Louisiana State University

The 1992 Colloquium is co-sponsored by the Departments of Romance Languages and Literatures, Comparative Literature, the Program in Translation Instruction and Research (TRIP). Our thanks also go to the our respective Departments, and to the Departments of Art and Art History, Philosophy, History, the Fernand Braudel Center for the Study of Economics, Historical Systems and Civilizations, and the Committee for Research in Translation (CRIT) for financial (and moral) support.

To say that we have operated under penurious circumstances in a period of budgetary cuts and constraints is to use exaggerated litotes, but those schooled in classical French rhetoric understand that. For our limited initial operating budget, we give our sincere thanks to Sharon S. Brehm, Dean of Harpur College of Arts and Sciences and the Binghamton University Research Foundation.

Pierre-François Mourier, *Chargé du Livre* at the *Ambassade de France*, has graciously assisted in the submission of our request for an *aide à la publication*. If the French Government grants the subsidy, we will publish selected papers from the Colloquium.

Our artists and their collaborators deserve particular praise for their generous efforts: our thanks to George E. Wellwarth and associates for the translation and reading of *Ulysse*; and to Mary Burgess and Diane Richardson for the recital of French art songs.

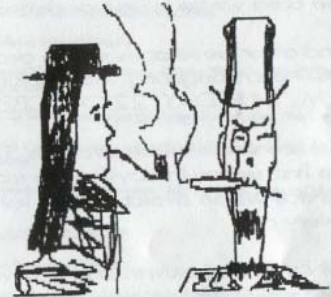
Inevitably, we have forgotten some who helped and counseled: our thanks to the forgotten. Pati Koval and Sharon Randall were extremely helpful in the details of conference coordination and space reservations. Pawel Nowacki was helpful beyond the call of duty in the catering and dining arrangements. Carol Stiner and Barbara Kmiecia have assisted directly and indirectly with communications and secretarial tasks. Lisa Fegley-Schmidt saved the staff typist from catastrophic confusion with WordPerfect merge procedures. The staff of the Anderson Center made complex arrangements for the recital. A number of students (as yet unnamed) will be in evidence at the Colloquium, helping with registration, information, and other assistance. *The Scholar's Choice* is preparing a book exhibit to be displayed in Room A (main level, PSC).

Marilyn Gaddis Rose

Carrol F. Coates

NINETEENTH-CENTURY FRENCH STUDIES

EIGHTEENTH ANNUAL MEETING



BINGHAMTON UNIVERSITY

22-25 October 1992

"EXPRESSION..

and

REPRESSION"

CONTINENTAL BREAKFAST/
COFFEE/RECEPTIONS
MEALS



All continental breakfasts and coffee breaks will be served in two places throughout the Colloquium: in the LOBBY (main level) of the Public Service Center and in the DOWNSTAIRS DINING ROOM. A map of the area will be in your packet upon arrival.

Coffee and other beverages will be available with tid-bits (NOT lunch) beginning with Registration at 11:00 A.M., THURSDAY, 22 OCTOBER.

Continental breakfast will be available 1/2 hour before the first session (Friday-Sunday morning). Coffee service will be available (both levels) between sessions every day.

RECEPTIONS: hors-d'oeuvres and free wine will be available for the reception after Ubu (Thursday evening). The reception following the recital of French Art Songs (Friday evening) will be more substantial and it is included in the basic registration fee.

Cocktails and other alcohol will be available only on a cash-bar basis at both receptions and before the banquet on Saturday night.

NOTA BENE: we encourage all those participating in or attending the conference to register before the deadline (by October 5, at the latest), including advance registration for the Deluxe Box Luncheon (Friday noon), the luncheon and speaker (Saturday noon), and the Gala Banquet (Saturday evening). We have done our best to plan with the food service to provide varied and tasteful meals at a reasonable price. Your advance registration and meal payment will help us to make more precise plans for appropriate service. With such a large group, it will be far more difficult for our catering manager to cope with a large number of last-minute changes or reservations.



Thursday afternoon 22 October

12:00 1:30

1. OPERA, BALLET, CONCERT

Room C

Chair: John Rothgeb, Binghamton University

"Gautier, *Giulio*, and the "femme-spectacle": Prostitution, Hysteria and the Romantic Ballet," Felicia McCarren, Stanford University

"When Euphony Expresses Excess," Margaret Miner, Vanderbilt University

"Reflections on Orientalism in Opera," Ralph P. Locke, Eastman School of Music

2. DECADENT VIBRATIONS: BARBEY/BARBIER-VILLIERS

Room D

Chair: Emanuel J. Mickel, Indiana University

"The Shield of Perseus and Negative Space: Mirrors of Absent Women in Villiers' *L'Ève future* and *Vera*," Anne Greenfield, University of Louisville

"Textual Harassment: Barbey d'Aurevilly's *Les diaboliques*," Herta Rodina, Ohio University

"Expression et répression d'une voix féminine résistante dans *L'Ève future* de Villiers de L'Isle-Adam," Pascal Rollet, University of Pennsylvania

"Danse macabre": le pas de deux Villiers Baudelaire," John Anzalone, Skidmore College

3. CENSORSHIP: BAUDELAIRE, LAFORGUE

Room JJ

Chair: Sandro Sticca, Binghamton University

"Laforgue: Complainte, 'spleenosis' et écriture(s) de la modernité," Dominique Fisher, University of North Carolina

"Hamlet chez Laforgue: anomie et jeu," Sergio Sacchi, Università degli Studi di Torino

"Faites votre destin": The Censorship of Baudelaire's Lesbian Poems," William Roy Olmsted, Valparaiso University

"The Dialogical Voice of Irony in the Unified Language of Poetry: Bakhtin and Laforgue," Elisabeth A. Howe, Assumption College

4. TRIALS, TEXTS, AND THE NEUTRALIZATION OF THE FEMININE

Room EF

Chair: Nelly Furman, Cornell University

"Le Procès de Madame Bovary: une affaire de poison," Brigitte Mahozier, Princeton University

"Emile Zola: Bearing Witness in a Closed Case," Katrina Perry, University of Richmond

"Pornography, Literature, and Virility in France (1880-1920)," Carolyn J. Dean, Brown University

"*Les Fleurs du Mal* in Court: Lesbians on Trial," Gretchen M. Schultz, Brown University

Thursday afternoon 22 October
2:00-3:30



5. PROSATEURS: GAUTIER & THE GONCOURTS

Room 332

Chair: **Claudine Chartrand**, Marywood College

"Repression and Non-Expression: The Case of Gautier," **Lois Cassandra Hamrick**, Saint Louis University

"Expression, Repression and Ullterior Motives: Théophile Gautier and *La Gazette des Femmes*," **Freeman G. Henry**, The University of South Carolina

"The Philosophy of Living Quarters: Fictions of the Interior in the 19th Century," **Didier Malcuivre**, Yale University

"La poétique de l'esquisse littéraire: *L'Italie d'été* des Frères Goncourt," **Wendelin Guentner**, The University of Iowa

6. IN AND AROUND DECADEENCE

Room C

Chair: **Christopher Fynsk**, Binghamton University

"Décadence, homosexualité, répression en 1900. *Égal Vigor* de Georges Eckhoud, un roman sous les feux de la justice," **Guy Decrey**, Fonds National Suisse de la Recherche Scientifique

"Sac au dos": Huxley's Comfy Objects Go To War," **Rene Kingcaid**, Saint Mary's College

"Regionalism and the Construct of Social Identity: The Case of Eickmann-Chatrian," **Warren Johnson**, The University of Alabama

7. FICTIONAL BONDS & BONDAGE

Room EF

Chair: **Robin Raab**, Lambuth University

"La représentation romanesque de la femme idéale au XIXe siècle: les couples féminins dans *Corinne* et *Le Rouge et le Noir*," **Dorrie Naag**, Pennsylvania State University

"Socio-Linguistic Bondage and Discipline in Victor Hugo's *L'Homme qui rit*," **Galya Gerstman**, Tel Aviv University

"The Recovery of Psycho Center in Daudet's *Les Lettres de mon moulin*," **James F. Hamilton**, University of Cincinnati

"Savoir et Dire" in Mérimée's *Carmen*," **Nelly Furman**, Cornell University

8. A PROPOS DE RIMBAUD

Room D

Chair: **Salvador Fajardo**, Binghamton University

"Zola's *Au Bonheur des dames*: Women/Business/Power," **Aimée Israel-Pelletier**, Eastman School of Music

"Rimbaud and the Anxiety of Influence: Representing the Romantic Other," **Adrianna M. Paliyenko**, Colby College

"Poetic Structure, Poetic Vision: Rimbaud's 'Ornières' and 'Soir historique,'" **Randa J. Duvick**, Valparaiso University

"Rimbaud's Literary Silence and Expatiation," **Victor Guy Abouloffia**, Vassar College

Thursday afternoon 22 October
4:00-5:30



9. FIN DE SIECLE POETRY

Room C

Chair: **Stefaan V. Heyvaert**, Binghamton University

"Rapports en la poésie, 1868 et 1901," **André Guyaux**, Université de Haute Alsace

"Nietzsche, Verhaeren and Whitman: the dynamisme of Henri Guilbeaux," **Nancy Sloan Goldberg**, Middle Tennessee State University

"Plagiarism as Scene of Writing in the Work of Isidore Ducasse, Comte de Lautréamont," **Roland-Francois Lask**, University of London

"The Syntactic Panopticon and Mallarmé's Resistance," **Rebecca Saunders**, University of Wisconsin-Madison

10. ZOLA (1): PERVERSION & DOMESTICITY

Room D

Chair: **Martin Bidney**, Binghamton University

"Zola's Murderous Images: The Stain of Romanticism in *L'Œuvre*," **Adam Breznick**, Bronx, NY

"Nana ou le Monde Perversi," **Jurate D. Kaminskas**, Queen's University

"Motherhood at the Cost of Ecstasy in French Society and the novels of Emile Zola," **Susan S. Hennessy**, University of Colorado

"Zola et la fiction du pouvoir," **Alfredo Monferré**, Yale University

11. FLAUBERT (1): EXPLORATIONS

Room EF

Chair: **P. M. Wetherill**, Texas A & M University

"Comme je l'ai dit dernièrement dans le journal": The Journalistic Intertext of *Madame Bovary*," **Dean de la Motte**, Guilford College

"Frustration d'un être 'diurne' au sein d'un environnement 'nocturne': une nouvelle interprétation archétypale de *Madame Bovary*," **Jean-Michel Lankein**, Duquesne University

"Flaubert: a-t-il prévu l'univers concentrationnaire?" **Joseph Sungolowak**, Queens College, CUNY

"Banishing the Flesh: Two Women on their Deathbeds," **Roy C. Caldwell**, St. Lawrence University

12. JULES VALLES

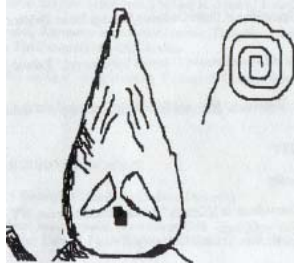
Room 332

Chair: **Fabienne Venturino**, Binghamton University

"The Creative Askesis of Jules Vallès," **Robin Orr Bodkin**, Kerwick, VA

"The Politics of Orality: Vallès and the Journalistic Text," **Luke Bouvier**, Ithaca College

"The Representations of Historical Narratives and the Freedoms of Autobiographical Fiction in *L'Insurgé*," **Eleni Condouriotis**, Harvard University



Thursday,

22 October

6:00 p.m.

SUSQUEHANNA

ROOM

Albert Jarry, UBU

translated by George E. Wellwarth
& Michael Benedikt

a dramatic reading

by George E. Wellwarth (Binghamton University)

and friends

conspicuously epilogued by a

cash bar (7:00 p.m.)

Friday morning 23 October

9:00-10:30

13. INTERDICTION

Room C

Chair: Peter Starr, University of Southern California

"Zola écorché," David Bell, Duke University

"Eloge de la bête," Franc Schuenewegen, Universiteit Antwerpen

"Silence," Lawrence R. Schehr, University of South Alabama

14. LATE 19TH CENTURY

Room D

Chair: Beth Smith, The Pennsylvania State University

"The Dream of Originality in Jean Lorrain's *Ellen*," Robert Ziegler, Montana Tech

"Coupling Heaven and Hell: Expression and Repression in the Artificial Paradises of Nineteenth-Century French Narratives," Ingrid G. Daemmrich, Drexel University

"Pouvoirs de la séduction: une inquiétante liberté. Les contes merveilleux de Jean Lorrain," Micheline Benard, The Ohio State University

15. MICHELET

Room 332

Chair: Cheryl Spiese McKee, Binghamton University

"Jules Michelet: Between Romanticism and Postmodernism," Hotozi Hathi, University of Virginia

"Répression du roman, ou Michelet contre Michelet," Starr Ackley, Albertson College

"Michelet's Discourses on Woman," Vivian Kogan, Dartmouth College

"Democracy and the Politics of Birth in Michelet and Zola," Carol Mossman, University of Maryland

16. WOMEN'S VOICE: PRO AND CON

Room EF

Chair: Cristina Mazzone, Connecticut College

"Jean-Martin Charcot's *Les démoniaques dans l'art*: Mysticism and/as Hysteria in the Late Nineteenth Century," Cristina Mazzone, Connecticut College

"Rebuilding the Bastille: Women's Dress-Code Legislation in Nineteenth-Century France," Gretchen Van Slyke, The University of Vermont

"French Women's Revolutionary Rhetoric: Madame Roland or the Pleasure of the Mask," Brigitte Szymanski, Middlebury College

"Polignant Souls: Geneviève Breton and Women's Resistance to French Feminism," James Smith Allen, Southern Illinois University at Carbondale

Friday morning 23 October
11:00-12:30



17. PHOTOGRAPHY: ART & DOCUMENTATION

Room C

Chair: John Tagg, Binghamton University

"Photographing the Paris Commune, 1871," Jeannene M. Przyblyski, University of California, Berkeley

"Reading the Daguerreotype: Poe and Baudelaire," Frederick M. Garber, Binghamton University

"The Album zutique and the Photographic Album: Sites of Expressive Freedom," Marian Z. Sugane, University of Washington

"Picturing L'Art industriel: Photomechanical Imagery in Jules Laharte's *Histoire des arts industriels*," Jeff Rosen, Columbia College Chicago

18. SAND (I): POLITICS AND THE NOVEL

Room D

Chair: Lucienne Frappier-Mazzar, University of Pennsylvania

"George Sand's *La Mare au Diable*: A Feminist Perspective," Lynn Palermo, University of Delaware

"Contesto ou la défaite politique de la femme," Maryline Lukacher, Northern Illinois University

"Lélia Unbound: George Sand and the Myth of Prometheus," Isabelle Naginski, Tufts University

"The Return of the Repressed: George Sand's *Horace*," Françoise Massardier-Kenney, Kent State University

19. STYLE IN HISTORY, TASTE AND EXECUTION

Room 332

Chair: Catherine Nesi, University of California, Santa Barbara

"Emigration and Exile as Determiners in Chateaubriand's Expression," Betty Becker-Theya, University of Nebraska at Kearney

"Definitions of Difference: Pierre Larousse and the Cultural Politics of Marginality," Nigel B. Smith, The University of North Carolina, Chapel Hill

"Brillat-Savarin's Sociology of Taste," Priscilla Parkhurst Ferguson, Columbia University

"Le sacrifice du bourreau: Capital Punishment and the 19th Century French Imagination," Richard Burton, University of Sussex

20. BALZAC (I): SEX ROLES AND LANGUAGE

Room EF

Chair: Allan Pasco, The University of Kansas

"Mimetic Figures of Senescence in Balzac," Armine Kotin Mortimer, University of Illinois at Urbana-Champaign

"The Engendering of Violence and the Violation of Gender in Honoré de Balzac's *La Fille aux yeux d'or*," Owen N. Heathcote, University of Bradford

"Fetishistic Logic and the Dis-Orienting Incarnations of Sexual Difference in Balzac's *La Fille aux yeux d'or*," Lix Constable, University of California, Irvine

"Popular Language as Literary Artifact in the 19th Century Novel," Pascale Gattet, University of California, Santa Cruz

Friday,

23 October

12:15



PUBLIC SERVICE CENTER DINING ROOM

UNIVERSITY UNION 133



DEBATE BOX LUNCHEON

(BY PAPER RESUBMISSION)

Friday afternoon 23 October

2:30-4:00



21. CURRENT RESEARCH IN METRICS AND VERSIFICATION

Room 332

Chair: **Kathryn Slott**, University of Maine at Orono

Anyone interested is cordially invited to join the panelists, who will make short personal presentations.

Charles Doutrépeont, Carleton University

Antoine Compagnon, Columbia University

Roy Jay Nelson, University of Michigan at Ann Arbor

Michel Grinand, Wellesley College

22. HUGO (1): VISIONS AND INFLUENCES

Room C

Chair: **Kathryn M. Grossmann**, The Pennsylvania State University

"A 'Hugo-centric' reading of *La Fortune des Rougon*," **Marie-Sophie Armstrong**, Lehigh University

"Victor Hugo's Aesthetic of Repression in *Napoléon-le-Petit* and *William Shakespeare*," **Angelo Metzidakis**, Sweet Briar College

"Yvain and Gauvain: Medieval Allegory in Hugo's *Quatrevingt-treize*," **Robert Ponterio**, Cortland, SUNY

"Hugo's Prophetic Voice in 'Torquemada,'" **Louis J. Iandolo**, Bentley College

23. REPRESSION: GAUTIER/THE GONCOURTS

Room D

Chair: **Marie-Agnès Sourieau**, Kerwick, VA

"Gender and Repression: Théophile Gautier's *Mademoiselle de Maupin*," **Suzanne Bailey**, University of Toronto

"Repressing the Dead(y) in Théophile Gautier," **Constance G. Schick**, College of the Holy Cross

"L'expression du mutisme dans *Germine Lacerteux*," **Mario-Agnès Sourieau**, Kerwick, VA

"Models and Mothers: Maternity in *Manette Salomon* and *L'Œuvre*," **Marie Lathers**, Iowa State University

24. FLAUBERT (2): FANTASY, TRAVEL & HISTORY

Room EF

Chair: **Murray Sachs**, Brandeis University

"De didascalie en diégèse: l'exemple du fantastique moderne chez Flaubert," **Marshall Olds**, University of Nebraska at Lincoln

"City Savages and the Topography of Class Conflict: The Worker's Political Empowerment and 'The End of History' in Gustave Flaubert's *L'Éducation sentimentale*," **Luís Madureira**, University of Wisconsin-Madison

"Flaubert's Gymnastic Prescription for Boulevard and Péchéchet," **E. Nicole Meyer**, University of Wisconsin-Green Bay

"Orientalist Silence: Reading Flaubert's Travel Notes," **Ali Bahdad**, University of Rochester

Friday afternoon 23 October

4:30-6:00



25. FIN-DE-SIÈCLE ANTI-SEMITISM

Room 332

Chair: **Antoinette Blum**, Lehman College, CUNY

"Conspiracy: An Aesthetic Value in Maurras' Political System," **Gaetano DeLeonibus**, Princeton University

"Embêtements sémitiques: Author-Publisher Relations during the Dreyfus Affair--The Case of Gyp and Calmann-Lévy," **Willa Z. Silverman**, The Pennsylvania State University

"L'Affaire Dreyfus dans *À la recherche du temps perdu*: Une maladie mortelle de la société," **Rosette C. Lamont**, The Graduate School and University Center, CUNY

26. ZOLA (2): FOR LOVE OR MONEY

Room EF

Chair: **Brian Nelson**, Monash University

"Pascal: The Silenced Chronicle," **Suzana Y. Michel**, University of Oregon

"Une pièce dans un roman d'Emile Zola: *Les Amours du Beau Narcisse et de la Nymphé Echo*," **Michel Berta**, University of Alaska

"L'actionnaire dormait la nuit...et d'autres contes nihilistes," **Janice Best**, Acadia University

"Au seuil du désir: Le dévoilement de la transgression chez Zola," **Iona Chesnid**, Seton Hall University

27. PROSCRIPTION AND PRESCRIPTION

Room D

Chair: **Charles J. Stivalo**, Wayne State University

"Père enfantin and the Invisible Mother: Censure and the Female Voice in the 'Ecole saint-simonienne,'" **Annie Smart**, Brown University

"Xénophobie et symbolisme," **Marcel Muller**, University of Michigan, Ann Arbor

"Denying Authorship: Sade and the Censor," **Brigitte Weltman Aron**, The Colorado College

"Repressing the Contest Between Church and State: An Example of Theatrical Censorship in Restoration France," **Barbara T. Cooper**, University of New Hampshire

28. SAND (2): IN AND ABOUT INDIANA

Room C

Chair: **Anthony Zielonka**, Temple University

"Indiana and *Madame Bovary*: The Prison-House of Marriage," **Susan B. Hiner**, Columbia University

"George and Georgina Sand: Construction of Gender in *Indiana*," **Sandy Petrey**, Stony Brook, SUNY

"Repressive Voices in *Quirika* and *Indiana*," **Beatrice Guenther**, College of William & Mary

"Indiana On Stage: Questions of Genre and Gender," **Marie-Pierre Le Hir**, Case Western Reserve University



Friday,

23 October

Anderson Chamber Hall

A RECEIPT

OF PRESENT

ART SCENES

MARY BURNESS

soprano

DIANE RICHARDSON

piano

followed by

a FASA RECEPTION

6:30 p.m., Susquehanna Room



Saturday morning 24 October
8:30-10:00

29. IDEAS AND THE PUBLIC SPHERE

Room C

Chair: *Gisela Brinker-Gabler*, Binghamton University

"Le rôle de l'anecdote dans les textes américains de Tocqueville," *Dominique Jullien*, Columbia University

"Who Has the Word? Swedenborgianism and the Public Sphere in France, 1780-1865," *Lynn R. Wilkinson*, Harvard University

"Fragmentation and the Aesthetic of the Dictionary: Delacroix's *Dictionnaire des Beaux-Arts*," *Michele Hannoosh*, University of California, Davis

"Cultural Street-Fighting: Aristide Bruant, Emile Pongst and the Production of the Popular in Fin-de-Siècle Montmartin," *Howard G. Lay*, University of California, Berkeley

30. SAND (S): IDYL & REALITY

Room D

Chair: *Jacqueline Van Baelen*, Binghamton University

"Expression et répression: George Sand face au réalisme," *Veronica J. Matthews*, Charlottesville, VA

"La Petite Fadette: George Sand's Pastoral Reaction to Repression Following the Revolution of 1848," *Ione Crummy*, Stanford University

"Rejecting the Bonds of Rousseau's Clares: From Despair to Triumph in George Sand's Heroines," *Helyne H. Hansen*, Western State College of Colorado

"Sand and Tasso: Selective Affinities and Epic Appropriations," *Terese Lyons*, Simmons College

31. PHANTOMS OF LIBERTY: ROMANTICISM, MODERNISM, ANTI-SEMITISM

Room EF

Chair: *Esther Rashkin*, The University of Utah

"Castration or Encrypted Anti-Semitism? The Critical Flap over Sarrasine," *Esther Rashkin*, The University of Utah

"Stendhal's 'Romanticism': The Unconventional as Phantom," *Clandia Brodsky Lacoer*, Princeton University

"Degas/Charles/Monsieur Teste," *Barbara Guetti*, Portland, OR

32. CENSORSHIP, INCARCERATION, PARODY

Room 332

Chair: *Sara French*, Binghamton University

"La Canne de M. de Balzac: Parody at the Intersection of Politics and Literature," *Leyla Ezdinli*, Smith College

"Throw away the Key: the Prison as Maternal Space in *La Chartreuse de Parme* and *Le Rouge et le noir*," *Lisa Gray Algazi*, West Georgia College

"Sélimoth and Censorship: a Contextual Reading of Merimé's *Lokis*," *Claudine Frank*, Harvard University

"Decomposing Gender in Baudelaire's 'Une Charogne,'" *Camilla Krone*, The Ohio State University

Saturday morning 24 October

10:30-12:00



33. CONTRAINTE ET EXPRESSIVITE EN METRIQUE

Room 332

Chair: Michel Grimaud, Wellesley College

"Play it Again, Stéphane: Mallarmé's Music," Roy Jay Nelson, The University of Michigan, Ann Arbor

"La verification: à quoi ça rime?" Michel Grimaud, Wellesley College

"Syncope, coupe lyrique et contretemps dans les Tableaux parisiens," Antoine Compagnon, Columbia University

34. BAUDELAIRE (1): REPRESSION AND EXILE

Room EF

Chair: Emile Talbot, University of Illinois, Champaign-Urbana

"Baudelaire le moderne et les traces de l'exil," Beryl Schlossman, Emory University

"Unlived Lives: Baudelaire's Family of Exiles in *Les Fleurs du Mal*," Nathaniel Wing, Louisiana State University

"Baudelaire's Exile and the Role of Woman," Dorothy M. Betz, Georgetown University

"Expression and Repression in Baudelaire," Elzönore M. Zimmermann, Stony Brook, SUNY

35. FLAUBERT (3): FLAUBERT COMPARED...

Room D

Chair: Thomas Goetz, Fredonia, SUNY

"Rituals of Repression in the Flaubertian Salon," Mary Beth Rayercraft, New York University

"Flaubert/Mallarmé: la voile de Salomé et le langage voilé d'Hérodiade," Julia K. De Pree, University of North Carolina, Chapel Hill

"Repressing 'le Suprême Alligator': Flaubert vs. Hugo," Robert H. McCormick, Jr., Franklin College Switzerland

"Madame Bovary and *Les Fleurs du Mal*: Authorial Intention on Trial," Lauren Pinzka, Yale University

36. THE PAINTER AND THE STATE

Room C

Chair: Oscar Vasquez, Binghamton University

"Van Gogh's Battle with Paris: The View from 'le Petit Boulevard,'" Rima Drell Rock, University of New Orleans

"The July Monarchy as a Non-repressive State: Re-reading Delacroix's Paintings in the Library of the Palais Bourbon," Jeraldcan McClain, Iowa State University of Science and Technology

"The Painter as Strategist: Courbet's 'Pavilion of Realism' and the 1855 Universal Exposition," Jeanne Brody, University of Delaware

"Courbet, condamné de la 3^e République: esthétique, politique et bourgeoise," Brigitte Lane, Brandeis University

Saturday,

24 October

12:15 p.m.

Mandela Room

LUNCHEON



followed by

"READING AND TEACHING..."

1830

FRANK PAUL BOWMAN

professor emeritus

University of Pennsylvania

Saturday afternoon 24 October
2:45-4:15



37. ART CRITICISM FROM NAPOLEON TO THE THIRD REPUBLIC

Room C

Chair: **Richard Trexler**, Binghamton University

"Baudelaire and Constantin Guys," **James Hiddleston**, Exeter College, Oxford

"The Return of the Repressed (Artistic Chaos)-the 'Salon des Refusés': Manet, Zola, and the Impressionists," **Patrick Brady**, The University of Tennessee, Knoxville

"Reinventing Manet: Rewriting the Face of National Art in the Early Third Republic," **Michael R. Orwicz**, University of Connecticut, Storrs

"An Assembly of Mutes: Napoleon's Silencing of the Corps Législatif," **Jonathan P. Ribner**, Boston University

38. READING FOR ANTINOMIES: STAEU'S CORINNE OR ITALY

Room D

Chair: **Madelyn Gutwirth**, University of Pennsylvania

"Generative Factors in Stylistic Patterns: Corinne Versus Oswald," **Nancy Rogers**, National Endowment for the Humanities

"Performance as a Strategy of Aggression," **Karyna Szumilo**, Clemson University

"Melancholia and Mania or the Reproducing of a Dead Father," **Margaret Cohen**, New York University

"Germaine de Staël and the Fruits of Repression," **Gretchen R. Besser**, South Orange, NJ

39. DEMOCRACY/WOMEN'S VOICE

Room 332

Chair: **Max Pensky**, Binghamton University

"Revolutions of Self Expression: Women and Political Mémoires," **Mary McAlpin**, Columbia University

"Disciplining Clio: The Rhetoric of Positivism," **Philippe Carrard**, The University of Vermont

"Race and Repression: Beaumont Discovers American Democracy," **Patrick Lobert**, Northeast Missouri State University

"Intertextuality and the Dialectics of Expression and Repression in *La Dame aux Camélias*," **Bernadette C. Lintz**, Colgate University

40. WOMEN'S VISIONS

Room EF

Chair: **Doris Y. Kadish**, Kent State University

"Devoirs virils": Gender and Genre in the Autobiographical Writing of Marie d'Agoult," **Sara Murphy**, New York University

"Poets or Strong Poet? Gender Stereotypes and the Elegies of Marceline Desbordes-Valmore," **Laurence M. Porter**, Michigan State University

"Rewriting a Woman's Life: Louise Colet's *La Servante*," **Janet Beizer**, University of Virginia

"Femmes, prolétaires et compagnons: la vision d'une femme dans la France du XIXe siècle," **Claire Parisot**, Graduate College and University Center, CUNY

Saturday afternoon 24 October
4:45-6:15



41. MALAISE AND METABOLISM IN MAUPASSANT

Room 337

Chair: **Mary Donaldson-Evans**, University of Delaware

"Love and Repression in Maupassant's *Une Vie*," **Sima Kappeler**, Harvard University

"Nutrition et sommeil: déficits métaboliques dans *Pierre et Jean* de Maupassant," **Claudine Giacchetti**, University of Houston

"Maupassant's 'Flâneur' and Uneasy Dreams," **Deborah A. Harter**, Rice University

42. IDEOLOGY IN FICTION

Room C

Chair: **Gerald Prince**, University of Pennsylvania

"Repression, Desire, and the Construction of the Colonial Subject in Pierre Loti's *Le Roman d'un Spahi*," **Panivong Norindr**, University of Wisconsin-Milwaukee

"Inflation in the Novel: Flaubert, Zola, Maupassant," **Jorge Pedraza**, Williams College

"Fin-de-Siècle Fictions of Space and Ahistoricity: Zola, Jameson," **James H. Reid**, Illinois State University

"De la guillotine au texte: la coupure chez Nodier et Hugo," **Hélène Lowe Dupas**, The Ohio State University

43. BAUDELAIRE'S ESTHETICS OF REPRESSION

Room EF

Chair: **Nathaniel Wing**, Louisiana State University

"On Some Motifs in Baudelaire and Benjamin," **Vahed K. Ramazani**, Tulane University

"Death and the 'feminine' in the works of Baudelaire and Rimbaud," **Claudia Nadine**, University of California, Irvine

"Expressive Repression: Baudelaire's *Paradis artificiels* and the Aesthetics of the 'Non-Dit,'" **Alexandra K. Wetlaufer**, University of Texas at Austin

"Poésie et barbarie chez Baudelaire," **Gérard Gasarian**, Tufts University

44. WOMEN: SELF-DISCOVERY/MENTORING/REVOLT

Room D

Chair: **Rafika Merini**, SUNY College at Buffalo

"Marie Capelle Lafarge: Topographie de la femme arrêtée," **Anna Norris**, University of Virginia

"Breaking the Charm: Self-Discovery in Nineteenth-Century Women's Writing," **Rosemary Lloyd**, Indiana University

"Mentoring in Four Nineteenth-Century Women Poets," **Wendy N. Greenberg**, The Pennsylvania State University, Allentown



Saturday,

24 October

6:30

cash bar

7:30

COLLOQUIUM BANQUET

followed by

"THE COMMUNE...

and its AFTERMATH"

ALBERT BOIME

Professor of Art History, UCLA

Sunday morning 25 October

9:00-10:30

45. FICTIVE HUGO

Room 322

Chair: Virginia Fischera, Oswego, SUNY

"Victor contre Hugo: Expression/épression dans Eug. Zola," Jean-Luc Donalvo, University of Virginia

"Clothing as Catastrophe: Fashioning Poverty in the Work of Victor Hugo," Bridget Keegan, SUNY at Buffalo

"Monumentalisation et démonumentalisation du passé: l'exemple des *Misérables*," Claude Bernard, New York University

"Emericak's Search for the Sun: The Implications for Democracy in *Notre Dame de Paris*," Charlotte P. King, Louisiana State University

46. BALZAC (?): THE COUSINS & CÉSAR

Room C

Chair: Alexander Fischler, Binghamton, NY

"Private Views on Public Spaces: Apartment House Life in *La Cousine Bette* and *Le Cousin Pons*," Sharon Marcus, Johns Hopkins University

"Splitting Hairs and Chopping Heads in Balzac's *César Birotteau*," Scott Carpenter, Carleton College

"Capital and Cephalic Oil: Anointment, Sacrifice and Foundation in *César Birotteau*," James Winchell, Stanford University

"*César Birotteau* and the Repression of Narrative Logic," John Patrick Greene, University of Louisville

47. ZOLA (3): CHILDREN, POWER, SEXUALITY

Room D

Chair: David Baguley, University of Western Ontario

"Children of the Rougon-Macquart: The Lessons of Abine in *Germinal*," Lewis Kanan, University of Massachusetts Dartmouth

"L'esthétique du linge sale," Julia Przybóš, Hunter College

"Seductive Expression and the Repression of Desire: Language, Sex, and Politics," Ilseca Zarifopol-Johnston, Indiana University

"La Virilité du vrai: Censuring the Sexual in the *Rougon-Macquart*," Phillip Bailey, Union College, Schenectady

48. FROM THE CODE NAPOLEON TO THE LOINAQUET: RECONCEIVING THE MARRIED WOMAN WRITER

Room E/F

Chair: Cheryl A. Morgan, Hamilton College

"Just Say 'Non': Resisting Temptation through Marriage," Melanie C. Hawthorne, Texas A & M University

"Rhétorique de l'identité conjugale dans l'écriture féminine du voyage: contours et détours," Bénédicte Moncal, Pennsylvania State University

"What's in a Name? Delphine Gay de Girardin's Conjugal Collaboration," Cheryl A. Morgan, Hamilton College

"Se Choisir paria: l'itinéraire de Flora Tristan," Chantal Bertrand-Jennings, University of Toronto, Scarborough

Sunday morning 25 October

10:30-12:00

49. WOMEN ARTISTS IN THE GUILD

Room E/F

Chair: **Marcel Gutwirth**, Graduate College and University Center, CUNY

"Un poète entravé: Louise Colet," **Marié-Claude Duytschaever**, Graduate College and University Center, CUNY

"The Taming of Rosa Bonheur," **Madelyn Gutwirth**, University of Pennsylvania

"Au bonheur des dames-auteurs: L'agence littéraire de Sainte-Beuve," **Roxana M. Verona**, Dartmouth College

50. DECADENCE AND DECOMPOSITION

Room D

Chair: **Philip Mosley**, Pennsylvania State University, Scranton

"Repression of the Feminine: Representations of Androgyny in Huysmans' *À Rebours*," **Nancy Ignazia Rubino**, Columbia University

"The Decadent Subject," **Charles Bernheimer**, University of Pennsylvania

"Damaged Literary Goods: Writing about Syphilis in Fin-de-Siècle Literature," **Leonard R. Koos**, Mary Washington College

"What Is Ugly? Decomposition, Hysteria, and Psychophysics in the Fin-de-Siècle," **Rae Beth Gordon**, University of Connecticut, Storrs

51. LAMARTINE/TRAVEL

Room 332

Chair: **George McKee**, Binghamton University

"Lamartine and the *Poètes Ouvriers*," **Cora A. Monroe**, New Haven, CT

"Cristina di Belgiojoso's *Souvenirs dans l'exil*: The Journey Home," **Claire Marrone**, University of Minnesota

"The Visual and its Ironies: Race, Economics and Abolition in an 1814 Voyage to Africa," **Maureen Ryan**, University of British Columbia

"*Je ne suis pas une Elvire*: Aphonse de Lamartine and the Woman Worker Poet," **Deborah Jenson**, Harvard University

52. REVOLUTIONARY PLEASURES: REDRESSING HISTORICAL FANTASY-- 1795, 1830, 1848

Room C

Chair: **Anne Higonnet**, Wellesley College

"*La Fronde des nappes*: Fat and Lean Rhetoric in the Political Banquets of 1847," **Rebecca Spang**, Cornell University

"Taking Liberties: Censored Bodies, Prostitution, and the Revolution of 1830," **Jann Matlock**, Harvard University

"The 'Muscadins' and the 'Merveilleuses': Body and Fashion in Public Space under the Directory," **Ewa Lajer-Burchard**, Massachusetts Institute of Technology

HIGHWAY AND PARKING INFORMATION

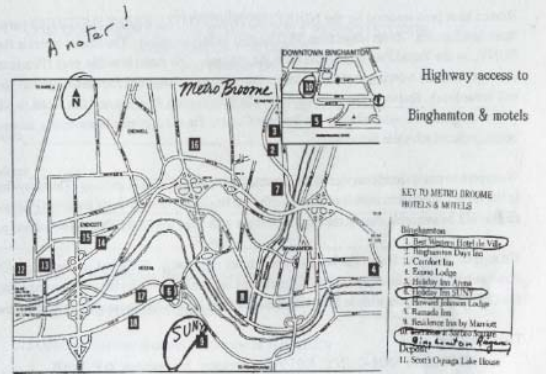
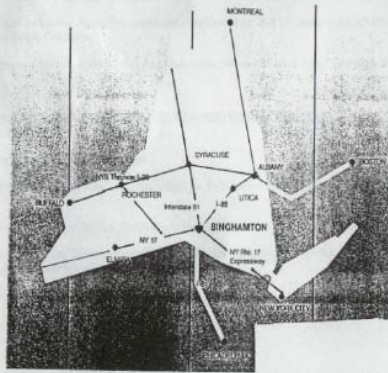
Binghamton is located at the juncture of I-81 (Philadelphia/Scranton-Syracuse/Watertown), I-88 (Albany), and NY Rte. 17 (E-W)-one hour from Syracuse, 5.5 hours from the Boston area, 3.5 hours from the Philadelphia area, etc.

Arriving by I-81 or I-88 take Route 17 West to Exit 70-S follow to Johnson City traffic circle and take first exit. This takes you onto the bridge across the Susquehanna River and to Route 434 East (Binghamton University's main entrance is 1/4 mile on Rt. 434 East; the Holiday Inn-SUNY is 1/4 mile or less on Rt. 434 West).

PARKING. Upon entering the main entrance to the campus, stay left and pass the Visitor's Information Booth (without stopping, if you park in the pay parking ramp). At the TRAFFIC CIRCLE, take the second exit and then take the first drive on the right to the PARKING RAMP. The maximum fee for a day's parking is \$2.75 (with reentry privileges). There will be signs on the main drive and, once you have parked in the ramp, signs directing you to the Public Service Center, where registration and all sessions will take place. Directions to other events and facilities will be available upon registration.

PUBLIC TRANSPORTATION. Binghamton is served by Greyhound and Shortline Bus systems (4 hrs. from NYC). Five airlines presently stop at Binghamton: US Air, United Express, Transworld Express, Northwest Air Link, and Continental Express.

From the Edwin A. Link Field (Broome County Airport), limousine service is available for all flights to the passenger's destination. Rates quoted as of this writing (may vary according to carrier) are \$15.50 for a single passenger, approximately \$20.00 for a group of 2-4 passengers.



Binghamton University:

main access (from Johnson City Traffic Circle & Rt. 434)

parking garage/ramp (\$2.75/day)

Public Service Service Center



LODGING

Rooms have been reserved for the NINETEENTH-CENTURY FRENCH STUDIES participants at three hotel/motels. Rates range from \$55 (singles) to \$65 (doubles). The closest motel is the Holiday Inn-SUNY, on the Vestal Parkway across from the campus. This motel is within easy (10 minute) walking distance, with the warning that the pedestrian must cross a dangerous four-lane highway (traffic light, but still hazardous). Snows in October are rare. The Binghamton Regency and the Hôtel de Ville are in central Binghamton, accessible by the Broome County Transit System's buses during normal working hours (reduced schedule Saturday).

We expect to run a shuttle service at the expected termination of each evening (Thursday-Saturday) back to the three Colloquium motels and in time for the beginning of each day's sessions (Friday-Sunday). No shuttle will be available during the day. For those with cars, see PARKING information, p. 22.

We suggest calling or faxing the hotel of your choice right away. Sufficient rooms are available within the three motels, but the Holiday Inn-SUNY does not have enough rooms for all those expecting to attend the Colloquium. If you wish to take the chance, a form is included for mail reservations (below).

The motels are:

- 1) HOLIDAY INN-SUNY, 4105 Vestal Parkway, Binghamton, NY 13903.
125 rooms—many available as single or double: conference rates—\$55 (single), \$60 (double). Tel: (607) 729-6371; fax: (607) 729-6407.
- 2) HOTEL DE VILLE, 80 State St., Binghamton, NY 13901.
25 rooms—single or double: conference rates—\$55 (single), \$65 (double).
(The Hôtel de Ville has a free shuttle service available from the airport to the hotel.)
Tel: (607) 722-0000; fax: (607) 722-7912.
- 3) BINGHAMTON REGENCY (Best Western), 225 Water St., Binghamton, NY 13901.
100 rooms—single or double: conference rates—\$59 (single or double).
Tel: (607) 722-7575; fax: (607) 724-7263; (800) 723-7676.

(mail to hotel)

ADVANCE RESERVATION

Name _____ Date _____

Home Address _____

Group Name Nineteenth-Century French Studies Group Rate _____

Type of Room: Single Double No. of People in Party _____

*Rooms must be guaranteed—48 hr. notice of cancellation required to avoid a credit card charge.
Check-in/check-out according to hotel regulations.*

Credit Card: MC VI AX DC

Credit Card Number: _____ Exp. Date _____

Eighteenth Annual
COLLOQUIUM IN NINETEENTH-CENTURY FRENCH STUDIES
BINGHAMTON UNIVERSITY
22-25 October 1992

Name _____

Title/Affiliation _____

Mailing Address _____

Tel.: (off) _____ (home) _____

Fees: \$55 Advance Registration (through October 5) _____

\$65 Registration (October 6 and later) _____

\$25 Graduate Student (enclose photocopy of current ID) _____

\$ 2 Surcharge for National Steering Com. (faculty) _____

Meals*: \$ 6.50 Deluxe Boxed luncheon (Friday noon) _____

\$ 9.50 Luncheon (Saturday noon)
(Plenary speaker, **Frank Paul Bowman**, U. of Pennsylvania)

\$18.75 Gala Banquet (Saturday evening)
(Plenary speaker, **Albert Boime**, UCLA)

Please mark choice of entrée:
Tenderloin of Beef, Béarnaise Sauce _____
Broiled Filet of Salmon, Dill Sauce _____
Manicotti Primavera, Pesto Sauce _____
Kosher (limited in number) _____

*The campus is on the edge of Vestal, NOT Binghamton, and access to off-campus restaurants is not feasible without a car. Student dining facilities are likely to be crowded and bustling.

Check enclosed, for total _____
(Payable to "Binghamton University, Foundation Acct. 336-A")

MAIL TO: Prof. Marilyn Gaddis Rose, NCFS 92
CRIT Office
Binghamton University
Binghamton, NY 13902-6000



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