

High / Low : Nineteenth-Century French Cultures

33rd Annual Nineteenth-Century French Studies Colloquium

University of South Alabama
Mobile, Alabama
18-20 October 2007

All sessions will take place at the
Riverside Plaza Hotel

THURSDAY, OCTOBER 18

Session I: 1:30PM – 2:45PM

- Panel I.A Contes de nourrice: Supersitions and Folklore of the Paysanne
Mobile Bay Ballroom 1
Chair and Organizer: Lisa Algazi, Hood College
1. George Sand's *Contes de veillées* : Voice of the People? Ione Crummy, University of Montana
 2. Contes de Sage-Femme, Susan Hennessy, Missouri Western State University
 3. Translating Gender, Translating Death: The Conteuses in Anatole Le Braz's *La Légende de la Mort*, Mary Jane Cowles, Kenyon College
- Panel I.B Figures du haut et du bas de l'échelle
Mobile Bay Ballroom 2
Chair: Anne Berthelot, University of Connecticut
Organizer: Dominique Rincé, Ecole Polytechnique Paris/Palaiseau
1. Pierre-Jean de Béranger, ouvrier en rime, ou comment faire une révolution avec des chansons, Alain Lescart, Point Loma Nazarene University
 2. "Le haut du panier" et le "bas de l'échelle," réflexions sur quelques silhouettes en X dans le roman réaliste français du XIXème siècle, Dominique Rincé
- Panel I.C Cuisine and Consumption
Mobile Bay Ballroom 3
Chair: Geneviève Sicotte, Concordia University
1. The Politics of the Everyday: Pastry eating and female public consumption, Temma Balducci, Arkansas State University
 2. *Splendeurs et misères des courtisanes* ou la cuisine érotique de Balzac, Julia Przybos, Hunter College
- Panel I.D Society and Modernity

Grand Bay Ballroom 1

Chair: Marshall Olds, University of Nebraska

1. Ups and Downs: Everyday Adventures in a Haunted House, Margaret Miner, University of Illinois at Chicago
2. “Quand, en bas, on perd le respect, et, en haut, la dignité...”: The Social Criticism of Jules Claretie, Wendelin Guentner, University of Iowa
3. Accélération et décélération : les régimes de la vitesse selon Zola et De Quincey, Lionel Cuillé, Washington University

Panel I.E

Colonial Voices

Grand Bay Ballroom 2

Chair: Isabel Z. Brown, University of South Alabama

1. Eh là-bas. The highs and lows of 19th Century French Cultures in the Americas, Marvin Richards, John Carroll University
2. Snow Jobs: Love, the Colonies, and the Weather in Rachel Schopin’s *Demi-Deuil* (1893), Leonard Koos, University of Mary Washington
3. “En France, tout le monde est un peu de Tarascon”: Daudet’s *Tartarin* in French Algeria, Hollie Harder, Brandeis University

2:45PM – 3:00PM

Break

Session II: 3:00PM – 4:30PM

Panel II.A

The Fantastic

Mobile Bay Ballroom 1

Chair: Christian Fantoni, University of South Alabama

1. The Mummy's Dance: "High" and "Low" Stage Adaptations of Gautier's *Egyptian Tales*, Juliana Starr, University of New Orleans
2. Le Spectre de la Révolution dans la production fantastique d’Alexandre Dumas, Maxime Prévost, University of Ottawa
3. Fantastic Portraits, Michal Ginsburg, Northwestern University

Panel II.B

Working Girls

Mobile Bay Ballroom 2

Chair: Christa Jones

1. Celle-ci Tuera Celle-là: the Grisette and the Making of a Modern Artist, Emily Adams, University of Pennsylvania
2. Le music-hall de Colette: perspectives à rebours sur la littérature et le spectacle, Dorothee Polanz, University of Maryland
3. Wayward Women of the Publishing Industry: Bluestockings, Whores, and Other Lowlifes in the Work of Barbey d’Aurevilly, Karen Humphreys, Trinity College

Panel II.C

High Class/Low Class

Mobile Bay Ballroom 3

Chair: Charles J. Stivale, Wayne State University

1. From “la canaille” to “l’élégance” in the Works of the Goncourts, Peter Vantine, University of Wisconsin
2. Practice Challenges Theory in Nineteenth-Century French Painting: Pygmalion and Galatea as a Declaration of Defiance of the Hierarchy of the Arts, Sarah J. Lippert, Louisiana State University Shreveport
3. Class and Canon in *Jérôme Paturot à la recherche d’une position sociale*, Bettina Lerner, City College of New York

Panel II.D The Uses of Literature

Grand Bay Ballroom 1

Chair: Doris Kadish, University of Georgia

1. High morals and low literature : the genre of “La morale en action” in 19th-century France, Sarah Hurlburt, Whitman College
2. Fair Use of a Free-Falling Genre: Letters, Distinction, and the “Domain of Public Discussion,” Anne E. McCall, Tulane University
3. Enseignements de la lecture : modes d’écriture de l’apprentissage au féminin, Bénédicte Monicat, Pennsylvania State University

Panel II.E Jewish Identities

Grand Bay Ballroom 2

Chair: Richard Shryock, Virginia Polytechnic Institute & State University

1. The Uses and Abuses of the Dreyfus Affair in the Church-State Debate, Zvi Jonathan Kaplan, Touro College
2. Desert Banks for Just One Franc: Empire and the Anti-Semitic Popular Novel in the Fin de Siècle, Dorian Bell, Stanford University

4:30PM – 4:45PM

Break

Session III: 4:45PM – 6:15PM

Panel III.A High Low/Low High: Reputations as Zigzag in Literature and the Visual Arts

Mobile Bay Ballroom 1

Chair and Organizer, William Cloonan, Florida State University

1. From High Art to Kitsch: The American Adventure of Millet’s *L’Angélu*, William Cloonan
2. Bestiaire de Zola caricaturé: du paon au cochon, Noémie Parrat, Florida State University
3. Haiti as “La France Noire”: Time in the High Culture of France’s Lowly Other, Amy Reinsel, University of Pittsburgh
4. Writing the Sibyl: The High to Low Progression of Corinne’s Poetry, Jennifer Law-Sullivan, Oakland University

Panel III.B Zola

Mobile Bay Ballroom 2

Chair: Julia Przybos, Hunter College

1. *La Terre* and the Art of Inheritance, Kate Griffiths, Swansea University

2. Du Pape au papier : La reconversion du pouvoir religieux dans *Rome* d'Émile Zola, Kristin Cook-Gailloud, Johns Hopkins University
3. Heigh Ho! Off to Utopia We Go in Zola's *Travail*, Carmen Mayer-Robin, University of Alabama

Panel III.C Interiors

Mobile Bay Ballroom 3

Chair: Leonard Macaluso, University of South Alabama

1. Scenic Interiors: Wallpaper as the Mirror of the Divided Self, Elizabeth Erbeznik, University of Texas
2. Society Players: Improvisations in the Salon in the early 19th Century, Iris Key, University of Michigan
3. Splendeurs et misères d'un genre oublié : le roman de mœurs dans la seconde moitié du XIXe siècle en Europe, Gabrielle Melison-Hirchwald, Université de Nancy
4. *Paul et Virginie* in the Marketplace, Kathrine Bonin

Panel III.D Poets High and Low

Grand Bay Ballroom 1

Chair: David A. Powell, Hofstra University

1. De haut en bas : la rencontre du sacré et du profane chez Paul Verlaine, Colette Windish, Spring Hill College
2. The Uses of Translation in Amable Tastu's *Poésies nouvelles* (1835), Aimée Boutin, Florida State University
3. Reevaluating Sully-Prudhomme and *la poésie scientifique*, Gayle Levy, University of Missouri – Kansas City
4. Celebrating the First Black Poets: From L'abbé Grégoire's "De la littérature des nègres" to Cyrille Bissette's "Revue des colonies," Mary Anne Garnett, University of Arkansas at Little Rock

6:30PM

Welcome Reception

Riverview Plaza Hotel Courtyard

FRIDAY, OCTOBER 19

Session IV: 8:30AM – 10:00AM

Panel IV.A Medical Discourse

Mobile Bay Ballroom 1

Chair: Laura Spagnoli, Temple University

1. Medicalizing the *fait divers*: L’Affaire Gouffé of 1889, Eduardo Febles, Simmons College
2. The Return of the Possessed: The Scientific Discourse of Hypnotism in Guy de Maupassant’s “Le Horla,” Atia Sattar, Pennsylvania State University
3. Abject Medecine, Jonathan Strauss, Miami University of Ohio

Panel IV.B Popular Performances

Mobile Bay Ballroom 2

Chair: Louis Iandoli, Bentley College

1. Les concerts philanthropiques des Frères Lionnet derrière les murs, Agnieszka Tworek, University of Vermont
2. From the Gaiety Theatre to La Grande Jatte: Whistler, Seurat, and Popular Entertainment, Suzanne Singletary, Philadelphia University
3. Sarah Bernhardt’s Handkerchief, Carol Ockman, Williams College

Panel IV.C Theorizing High and Low

Mobile Bay Ballroom 3

Chair: Philip Hadlock, University of South Alabama

1. Musset et la beauté du mal, Gisèle Séginger, Université de Marne-la-Vallée
2. L’Habitue selon Ravaisson, du haut jusqu’en bas, William Paulson, University of Michigan
3. Jean-François Millet and Mere Decoration, Maura Coughlin, Bryant University

Panel IV.D *Là-bas et Là-haut*: Le Centenaire de J-K Huysmans

Grand Bay Ballroom 1

Chair and Organizer: Marc Smeets, Radboud Universiteit Nijmegen

1. The Climb into Dream and the Fall into Meaning: *En Rade*, Bob Ziegler, Montana Tech of the University of Montana
2. Huysmans at Home, Elizabeth Emery, Montclair State University
3. “Comme une épave entre la Luxure et l’Eglise” : *Là-bas, Là-haut, En route*, Marc Smeets

Panel IV.E Gender and Masculinity

Grand Bay Ballroom 2

Chair: E. Nicole Meyer, University of Wisconsin – Green Bay

1. Queer Eye for the Straight Guy? A Former Priest, His Closet and His Fashion Magazine, 1797-1831, Margaret Waller, Pomona College
2. Sympathetic Sergeants and Bivouac Bedfellows: Military Friendship and Napoleonic Memoirs in France, 1812-1857, Brian Martin, Williams College
3. Boyz 2 Men: The Goncourt’s Rites of Passage, Charles J. Stivale, Wayne State University

10:00AM – 10:30AM

Break

Session V: 10:30AM – 12:00PM

- Panel V.A Love! Sex! Scandal!
 Mobile Bay Ballroom 1
 Chair: Katherine Kolb, Southeastern Louisiana University
1. Balzac's *Pierre Grassou* and *Un Prince de la Bohème*, or How Love Turns Into Money, Armine Kotin Mortimer, University of Illinois at Urbana-Champaign
 2. Costly Assignations and Cheap Trysts: High and Low Dating Scenes in four Flaubert, Maupassant and Zola Narratives, Sayeeda Mamoon, Edgewood College
 3. A Higher Love? How Zola Makes Desire Work, Laura Spagnoli, Temple University
 4. Serial Lives and Scandalous Loves at the End of the 19th Century, Nick White, Cambridge University
- Panel V.B Sand
 Mobile Bay Ballroom 2
 Chair: Pratima Prasad, University of Massachusetts – Boston
1. The Intertextual Unconscious of *François le Champi*, Timothy Raser, University of Georgia
 2. Music: A New Religion and Guide to Social Progress in George Sand's *Spiridion*, Arline Cravens, Washington University
 3. Devenir moins paysanne, c'est-à-dire plus Française ; Charting Utopia in Sand's *Nanon*, Patrick Bray, Indiana University
 4. Région, nation et identité nationale dans l'oeuvre de George Sand, Marie-Pierre Le Hir, University of Arizona
- Panel V.C Pornography and Vulgarity
 Mobile Bay Ballroom 3
 Chair: Robert R. Daniel, Jr. St. Joseph's University
1. Pornograms from Lesbos: Body and Discourse in Baudelaire's Two "Femmes damnées," William Olmsted, Valparaiso University
 2. Nana in the Nude: Zola and Early Pornographic Photography, Raisa Rexer, Yale University
 3. Courbet's *Les Baigneuses* and Manet's *Olympia*: Encouraging the Vulgar Gaze, Katie Hartsough Brion, University of Michigan
 4. Vulgarité de Chateaubriand, Franc Schuerewegen, Université d'Anvers et Université de Nimègue
- Panel V.D The Clash of Social Classes in the Third Republic
 Grand Bay Ballroom 1
 Chair and Organizer: Laurence M. Porter, Michigan State University
1. 'Rebelles' Without a Class: Literary Images of Masonic Women, James Smith Allen, Southern Illinois University Carbondale
 2. Social Power's Empty Victory: Rachilde's *Monsieur Vénus*, Vicki Lee Devries
 3. Class Conflict and Its Virtual Resolution in Mallarmé's "Conflit," Laurence M. Porter
- Panel V.E Roundtable on Pedagogy:
 Creating Institutional Identities for Literary and Cultural Studies
 Grand Bay Ballroom 2
 Chair: Sharon Johnson, Virginia Polytechnic Institute & State University
 Organizers: Sharon Johnson, Carol Rifelj, Middlebury College
 Respondant: Catherine Nesci, University of California at Santa Barbara

1. Interdisciplinary Quandaries, David Bell, Duke University
2. The MLA Report and the Undergraduate Curriculum, Sharon Johnson
3. What Happened While We Were Reading? William Paulson, University of Michigan

12:00PM – 1:30PM

Lunch

Session VI: 1:30PM – 3:00PM

- Panel VI.A *Courbet High and Low: A Panel Sponsored by the Association of Historians of Nineteenth-Century Art (AHNCA)*
 Mobile Bay Ballroom 2
 Chair and Organizer: Karen Leader, Institute of Fine Arts, New York University
1. Courbet, David and the Imaginative Afterlife of the Revolution, Linda Nochlin, Institute of Fine Arts, New York University
 2. From “High” to “Low:” Courbet’s Paintings as Illustrations of Jean Bruno’s *La Misère des Gueux*, Petra Chu, Seton Hall University
 3. Women in *l’atelier*: Courbet and Gender, Karen Leader
 4. Courbet and Taine’s Empirical Imperative, Mary G. Morton, The J. Paul Getty Museum
- Panel VI.B The Descent of Science
 Mobile Bay Ballroom 1
 Chair: Adrianna Paliyenko, Colby College
1. Le mammifère à plumes. Le modèle scientifique dans *La physiologie de l’employé* d’Honoré de Balzac, Ingrid Ilinca, University of Illinois at Urbana-Champaign
 2. Le haut et le bas : notes sur la « géographie » sémiologique du corps naturalis, Mihaela Marin, The Ohio State University
 3. The Wild Men of Paris: Alfred Jarry, Africa and the Fauves, Rae Beth Gordon, University of Connecticut
- Panel VI.C Colonial Discourses
 Mobile Bay Ballroom 3
 Chair: Tracy D. Sharpley-Whiting, Vanderbilt University
1. The Role of French Textiles in the Triangular Trade: 1759 – 1848, June K. Laval, Kennesaw State University
 2. Dupetit-Thouars and the Culture of Colonial Conquest in the Pacific, Mary Ellen Birkett, Smith College
 3. What Happened to Enlightenment Anticolonialism? Pratima Prasad, University of Massachusetts - Boston
 4. Haute Volta, Haut Bocage, Basse Vendée : Georges Clemenceau’s Postcolonial(ity), Michael Lastinger, West Virginia University
- Panel VI.D *Les Fleurs du Mal* à 150 ans
 Chair and Organizer: Joseph Acquisto, University of Vermont
 Bon Secour Bay Ballroom

1. *Les Fleurs du Mal* as Anthology, Catherine Witt, Reed College
2. Digesting *Les Fleurs du Mal*, Joseph Acquisto
3. *Les Fleurs du Mal* as Spiritual Exercise: Baudelaire's Religion after Religion, Edward K. Kaplan, Brandeis University
4. *Les Fleurs du Mal: an illustrated history*, Sonya Stephens, Indiana University

Panel VI.E (Re-)mapping Gender
Grand Bay Ballroom 2

Chair and Organizer: Martine Reid, Université de Lille – III

1. *Adolphe* au goût du jour : réflexions sur une pédagogie féministe, Evelyne Ender, Hunter College
2. *Fugueurs* and *Fugueuses*, Janet Beizer, Harvard University
3. Subterranean Masculinities, Nigel Harkness, University of Belfast
4. *Une Vieille maîtresse* ou la sexualisation des enjeux littéraires, Martine Reid

3:00PM – 3:30PM

Break

Session VII: 3:30PM – 5:00PM

Panel VII.A Gender, Sociability and Space: Interdisciplinary Perspectives
on France 1795-1830

Mobile Bay Ballroom 1

Chair and Organizer: Jann Matlock, University College London

1. Serious Amusements: Bourgeois Sociability and Politics in Early Nineteenth-Century France, Denise Z. Davidson, Georgia State University
2. Anatomies of Sociability, Jann Matlock
3. Feminine Provocations in the Public Sphere, Susan L. Siegfried, University of Michigan

Panel VII.B Making and Marketing the Book

Mobile Bay Ballroom 2

Chair: Eloise Sureau, Butler University

1. L'écrivain, le prêtre et l'imprimerie (façon 1830), Stéphane Vachon, Université de Montréal
2. The Art of le fumisme: Provocation and Pastiche in the Literary Press, Pamela Genova, University of Oklahoma
3. Un croisement inédit : le symbolisme et le roman illustré, Geneviève Sicotte, Concordia University
4. Nadar et la Narration séquentielle, Philippe Willems, Northern Illinois University

Panel VII.C Theaters

Mobile Bay Ballroom 3

Chair: Marie-Pierre Le Hir, University of Arizona

1. Common Sense Critics: The Role of the Popular Critic in Satiric Reception of French Romantic Drama, Michelle Cheyne, University of Massachusetts – Dartmouth
2. Le marronnage dans *Toussaint Louverture* de Lamartine, Mouhamedoul A. Niang, University of Wisconsin
3. Staging *La Traite des noirs*, Barbara Cooper, University of New Hampshire

Panel VII.D Maupassant et Cie

Grand Bay Ballroom 1

Chair: Calvin Jones, University of South Alabama

1. What is a Coward? According to Maupassant's "Un lâche," Philip Hadlock, University of South Alabama
2. Poaching the Nobility: Hunting and Social Class in Literature, Corry Cropper, Brigham Young University
3. Maupassant et "l'art des sous-entendus perfides," Mary Donaldson-Evans, University of Delaware

Panel VII.E Mallarmé, Musique, Poésie, Reportage

Grand Bay Ballroom 2

Chair and Organizer: Stacy Pies, Gallatin School New York University

1. La Musique nous offre un exemple, Heath Lees, University of Auckland
2. Writing on the Outside of Literature: "*l'universel* reportage," Stacy Pies

Relocated from Saturday:

Panel XI. E Marriage Matters

Bon Secour Bay Ballroom

Chair and Organizer: Masha Belenky, The George Washington University

1. Unpacking the *corbeille de mariage*, Susan Hiner, Vassar College
2. Au secours des non-classées: féminisme coloniale et ascension matrimoniale, Lise Schreier, Fordham University
3. Isabelle Eberhardt's Marriage on the Margins, Masha Belenky

Plenary Session
5:30PM – 6:30PM
Bon Secour Bay Ballroom

"Sous le trait" : compromission, séduction, fiction
 Les stratégies du rez-de-chaussée du journal
 au XIXe siècle

Marie-Ève Thérénty
 Université de Montpellier III

Institut Universitaire de France

The plenary session is sponsored by the University of South Alabama College of Arts and Sciences

A Reception in the Courtyard will follow the Plenary Session

SATURDAY, OCTOBER 20

Session VIII: 8:30AM – 10:00AM

Panel VIII. A Body Parts High and Low

Mobile Bay Ballroom 1

Chair and Organizer: Michael D. Garval, North Carolina State University

1. Hands Off!: Metonymy, Synecdoche, and Meaning in the Atelier, Alexandra K. Wettlaufer, University of Texas
2. Decapitation, the Uncanny, and Antoine Vollon's *Mound of Butter*, Marni Reva Kessler, University of Kansas
3. Cléo's Ears, Michael D. Garval

Panel VIII. B Paris Underground

Mobile Bay Ballroom 2

Chair: Louis Iandoli, Bentley College

1. Ville du dessus, Ville du dessous : La réhabilitation hugolienne des sites parisiens délaissés, Mélanie Giraud, Johns Hopkins University
2. Prehistory in Zola's *Au Bonheur des Dames*, Daryl Lee, Brigham Young University
3. Quarries and Catacombs: Underground Crime in Second Empire Popular Fiction, Andrea Goulet, University of Illinois at Urbana-Champaign

Panel VIII. C Competing Cultures in the Third Republic

Mobile Bay Ballroom 3

Organizers: Willa Silverman, Pennsylvania State University, Denis M. Provencher, University of Maryland Baltimore County

Chair: Denis M. Provencher

1. Dreyfusards? The Affair in the Private Notebooks of Henri Vever, Willa Silverman
2. Looking High and Low for Signs of Family and Nationhood: Masculinity and Male Citizenship in G. Bruno's *Le Tour de la France par deux enfants*, Denis M. Provencher
3. Higher Learning for the Lower Classes? G. Bruno's *Le Tour de la France par deux enfants* as Object Lesson, Leon Sachs, University of Kentucky

Panel VIII. D The Low within the High

Grand Bay Ballroom 1

Chair and Organizer: Lawrence R. Schehr, University of Illinois at Urbana-Champaign

1. Rhyparographes: Les Frères Goncourt and Monstrous Writing, Lawrence R. Schehr
2. Scénographie du politique: le noble et l'immonde dans *Salammô* de Gustave Flaubert, Jacques Neefs, Johns Hopkins University
3. Nue, mais pas à poils: l'image de la femme dans la littérature et la peinture fin de siècle, Françoise Gaillard, Université de Paris VII

Panel VIII. E Politics

Grand Bay Ballroom 2

Chair: Kieran Murphy, University of California at Santa Barbara

1. Modernity and Orthodoxy, Maurice Samuels, Yale University
2. Political Low as Cultural High: From Caste Vaincue to Exiled Republic of Letters in Sénac de Meilhan's *L'Emigré*, Elizabeth McCartney, University of Pennsylvania
3. Plus "low" que "low" : antagonisme social et culturel dans *Nanon* de George Sand et *La Vie d'un simple* d'Émile Zola, Isabelle Servant, University of Connecticut

10:00AM – 10:30AM

Break

Session IX: 10:30AM – 12:00PM

Panel IX. A Aesthetics of Derision: Realism High and Low

Mobile Bay Ballroom 1

Chair and Organizer: Catherine Nesci, University of California at Santa Barbara

1. Réalisme ou raillerie, Catherine Nesci
2. "Le roi des barricades": Realism and the Magic of Facts in the July Monarchy, Sandy Petrey, SUNY Stonybrook
3. Derision and Theories of Realism. On Champfleury's Aesthetics, Sara Pappas, University of Richmond
4. Mocking the Margins: The Derision of Low Realism, Aimée Kilbane, Dartmouth College

Panel IX. B Women Writers

Mobile Bay Ballroom 2

Chair: Amy Cartal-Falk, Lycoming College

1. Rachilde's Plays of the 1890s and the Genre of the Chamber Play: Women and the Theatrical Avant-Garde, Lynn Wilkinson, University of Texas
2. *Monsieur Vénus* de Rachilde ou "l'invention d'un vice nouveau," Guri Barstad, Universitete i Tromsø
3. Myriam Harry: Winner of the first Prix Vie Heureuse / Femina (1904), Margot Irvine, University of Guelph
4. At the Tomb of Renée Vivien, Melanie Hawthorne, Texas A&M University

Panel IX. C Baudelaire

Mobile Bay Ballroom 3

Chair: Charles D. Minahen, Ohio State University

1. Cultural Highs and Lows in Baudelaire's *Pièces condamnées*, Cassandra Hamrick, Saint Louis University

2. Fatigue High and Low: Baudelaire's Genealogy of Exhaustion, Marina Van Zuylen, Bard College
3. Heightening the Lowly (Baudelaire: "Je n'ai pas oublié..." and "A une passante") Ross Chambers, University of Michigan

Panel IX. D Flaubert

Grand Bay Ballroom 1

Chair: Dorothy Kelly, Boston University

1. Fashioning Madame Bovary, Sara Phenix, University of Pennsylvania
2. Imaginaire du politique : Sartre, lecteur de Flaubert Aliocha Wald Lasowski, Université de Paris VIII
3. Feeding off the Dead in *Madame Bovary*, Nicola McDonald, University of York

Panel IX. E Exoticisms

Grand Bay Ballroom 2

Chair: Andrew Pigott, Johns Hopkins University

1. Raising the Dead: Body Parts Exhumed from the Past in Fantastic Literature, Raina Uhden, Amherst College
2. Magie, science, fétiche, vaudou ; Religious Syncretism in Romantic Representations of Alterity, Kaitlin Duda, University of Wisconsin
3. Sugar highs, Cultural lows: Germaine de Stael's Mirza as dopeologue, a narrative of addiction, Whitney Lakin, Tulane University
4. History and Orientalism: Eugène Fromentin and the Nineteenth-Century Exotic, Seth Graebner, Washington University

12:00PM – 1:30PM

Lunch

Session X: 1:30PM – 3:00PM

Panel X. A Public Spaces

Mobile Bay Ballroom 1

Chair: Carol Mossman, University of Maryland

1. La Tournée des grands-ducs: Parisian Voyeurism in the Third Republic, Leslie Choquette, Assumption College
2. High vs. Low Haussmann: Reconciling Scale in Second-Empire Public Space, Katherine Gantz, St. Mary's College of Maryland
3. Scènes de la vie quotidienne en Algérie, Valerie Ives, University of Pennsylvania
4. L'art au Conseil Municipal de Paris : esthétique ou idéologie?, Janice Best, Acadia University

Panel X. B Auto/Biography

Mobile Bay Ballroom 2

Chair: Gerald Prince, University of Pennsylvania

1. De l'histoire au feuilleton: *Les Mémoires d'un médecin*: Joseph Balsamo, Daniel Desormeaux, University of Kentucky

2. Graffiti and Autobiography in early 19th century Paris: Restif de La Bretonne as “Scriffon,” Erin Moran, Temple University
3. Journalistic Enactments of Authority: Marcel Schwob’s *Vies Imaginaires*, Gayle Zachmann, University of Florida

Panel X. C Caricature and Humor

Mobile Bay Ballroom 3

Chair: Alexandra K. Wettlaufer, University of Texas

1. Women Artists and Caricature in 1870-80s France, Miranda Mason, University of Leeds
2. Comic Voices, Warren Johnson, Arkansas State University
3. Caricaturing the 1888 Duel of Boulanger and Floquet and Its Aftermath, Jay Lutz, Oglethorpe University

Panel X. D Verlaine/Rimbaud

Grand Bay Ballroom 1

Chair: Jonathan Strauss, Miami University of Ohio

1. Rimbaud’s Zutique Family Values: Aiming Below the Belt, Seth Whidden, Villanova University
2. Verlaine’s Contribution to the Decadence of (French) Civilization: Homosexual Imagery and the Loss of Masculinity in *Parallèlement*, David A. Powell, Hofstra University
3. Gender Play in Rimbaud: “Vierge folle” and “L’Époux infernal,” Charles D. Minahen, Ohio State University

Panel X.E Nineteen/Twenty

Grand Bay Ballroom 2

Chair: Lawrence R. Schehr, University of Illinois at Urbana-Champaign

1. Critical Provincialism in *Le Bovarysme*, Deborah Jenson, University of Wisconsin
2. Lautréamont in the Pléiade, Andrea Thomas, Columbia University
3. Nabokov’s Nineteenth Century, Elisabeth Ladenson, Columbia University

3:00PM – 3:30PM

Break

Session XI: 3:30PM – 5:00PM

Panel XI. A Developments in the Novel

Mobile Bay Ballroom 1

Chair: Allan H. Pasco, University of Kansas

1. How To Be Popular: Literary Models and Humoral Paradigms in *Indiana*, *Notre-Dame de Paris*, and *Thérèse Raquin*, Kathryn Grossman, Pennsylvania State University
2. Hailing Marys : The Queen’s Two Bodies in Dumas’s *Le Collier de la reine*, Rosemary Peters, Louisiana State University
3. High and Low Approaches to History in Prosper Mérimée’s *La Vénus d’Ille*, John Lytle, Hamilton College

4. High minds and low deeds: fiction and allegory in Balzac's *Histoire des Treize*, Michael Tilby, Cambridge University

Panel XI. B Art in/and the Everyday

Mobile Bay Ballroom 2

Chair and Organizer: Priya Wadhera, Adelphi University

1. Zola and the Limits of Form, Alison James, University of Chicago
2. Proust et les genres populaires: le conte de fées, la farce et le vaudeville, Yaëlle Azagury, Barnard College
3. From one cloud to another : Lofty affinities between the low-brow references of Charles Baudelaire and Andy Warhol, Priya Wadhera

Panel XI. C High and Low Hugo

Mobile Bay Ballroom 3

Chair: Isabel Roche, Bennington College

1. From a Popular Culture of Social Critique to a Literary Path to Social Change: Transformations of Character in Hugo's *Les Misérables*, Miranda Kentfield, University of California Berkeley
2. Question de Figure dans *L'Homme qui rit* de Victor Hugo – ou pourquoi et comment tomber de haut, Stéphanie Boulard, Georgia Institute of Technology
3. Domestic Spaces in *Les Misérables*, Mary Anne O'Neil, Whitman College

Panel XI. D “Tomber si bas, remonter plus haut:” le personnage aux aspirations contradictoires chez Zola, Huysmans et Rachilde

Grand Bay Ballroom 1

Chair and Organizer, Clive Thomson, University of Western Ontario

1. “Fécondations artificielles” and “faveurs roses” : “True Art” and Entrapment in Zola's *Les Rougon-Macquart*, Jeremy Worth, University of Windsor
2. Là-bas : roman de la haute décadence ? Allan Curnew, University of Western Ontario
3. Le désir de l'impossible : *Les Hors Nature* de Rachilde, Clive Thomson

Panel XI. E Marriage Matters

This panel will now take place on Friday at 3:30PM. Please see above.

6:30PM – 10:00PM

Banquet

Bon Secour Bay Foyer and Ballroom

6:30 Cocktails

7:00 Dinner

8:00 – 10:00 Dancing and cash bar