

The 34th Annual International Nineteenth-Century French Studies Colloquium

EMPIRE, IDENTITY, EXOTICISM



Vanderbilt University

Nashville, Tennessee

16-18 October, 2008

All Sessions Will be Held at Vanderbilt University's Student Life Center

310 25th Avenue South (Off West End Avenue)

Local Organizing Committee

T. Denean Sharpley-Whiting

Nathalie Debrauwere-Miller

Frank Dobson

Lynn Ramey

Virginia Scott

Lisa Weiss

Administrative Staff Support

Elizabeth Shadbolt

Tara F. Williams

Graduate Student Assistant

Daniel Ridge

Undergraduate Student Worker

Nicole Azpillaga

Hilary Thompson

NCFS Colloquia Committee

Dorish Kadish

Lawrence Schehr

Thursday, October 16

Registration
The Gathering
10:00 AM-1:00 PM

Session I: 1:30 PM-2:45 PM

Panel I.A Exhibiting Culture

Meeting Room 1 (Lower Level)

Chair: Virginia Scott, Vanderbilt University

1. Foreign, after a Fashion: Dressing the French Body in Balzac's *La Cousine Bette* and Flaubert's *Madame Bovary*. Elizabeth Erbeznik, University of Texas at Austin
2. The Exotic Indiennes: Textile Rage of 19th Century France. June K. Laval, Kennesaw State University
3. Désir, pouvoir et mort : les bibelots exotiques chez quelques écrivains de la fin de siècle. Geneviève Sicotte, Université Concordia
4. "Un vrai tableau dans un cadre": The Recolonization of the Second-Empire Subject and the Specificity of the Domestic Object in Zola. Jeremy Worth, University of Windsor

Panel I.B Nerval philosophe?

Meeting Room 3 (Lower Level)

Chair: Laurent Dubreuil, Cornell University

1. *Sylvie* et la ruine de la philosophie. Laurent Dubreuil, Cornell University
2. *Aurélia*, ou le spectre obscur de la raison. Léo Tertrain, Cornell University
3. Du mythe au rêve. Vers une épistémologie nervalienne de l'âme. Michael Reyes, Cornell University

Panel I.C Sex, Text and Alterity

Board of Trust (Floor 1)

Chair: Mary Beth Raycraft, Vanderbilt University

1. Africanisme et subalternité chez Mme de Duras: Le roman *Ourika* ou la quête d'un 'soi.'
Badis Guessaier, Towson University
2. Empire, Identity and Exotic Animals. Kathleen Hart, Vassar College
3. Domestic Exotic: *Bohémienne* and *Bohémien* in Victor Hugo's *Notre-Dame de Paris*. Aimee Kilbane, Dartmouth College
4. L'amour hors mariage et la femme adultère chez Maupassant : forces antithétiques du discours rationnel. Larissa Sloutsky, University of Western Ontario

Panel I.D Merimée

Ballroom A (Floor 1)

Chair: Corry Cropper, Brigham Young University

1. Death by Statues: Mérimée's "La Vénus d'Ille" and Molière's *Dom Juan*. Corry Cropper, Brigham Young University
2. In-Between Identities: The Exotic Other/Orient in Prosper Mérimée's *Carmen*. Molly Enz, South Dakota State University
3. The Carmen Myth: Adaptation across Artistic Mediums. Darci Gardner, Stanford University

Panel I.E Architecture and National Identity

Ballroom B (Floor 1)

Chair: Tracy Sharpley-Whiting, Vanderbilt University

1. Le palais de Tuileries: hier et aujourd'hui. Janice Best, Acadia University
2. The Proposal to Reconstruct the Palais des Tuileries: Symbol of Empire and National Identity. Louis J. Iandoli, Bentley College
3. *Exposition Universelle de 1889*: Colonialism, Medievalism, and Republican Ideals. Michelle R. Warren, Dartmouth College

Panel I.F The Styles of Empire

Ballroom C (Floor 1)

Chair: Allan Pasco, University of Kansas

1. Expanding the Empire: Joséphine Bonaparte, Art Patronage, and Female Identities. Heather Belnap Jensen, Brigham Young University
2. Why Was Classicism Resurrected After the Revolution? Allan Pasco, University of Kansas

Session II: 3:00 PM-4:30 PM

Panel II.A Rêverie Orientale

Meeting Room 1 (Lower Level)

Chair: Lynn Ramey, Vanderbilt University

1. L'Écriture Conquérante : Où finit l'aventure et où commence l'écriture ? Jimia Boutouba, Swarthmore College
2. Daudet's Remappings. Warren Johnson, Arkansas State University
3. *L'Education Sentimentale* and the Pornographic Imagination. Raisa Rexer, Yale University
4. Inventing North Africa: Colonial Fantasy and Journalistic Sensationalism in Maupassant's *Bel Ami*. Lisa Weiss, Vanderbilt University

Panel II.B Mallarmé

Meeting Room 3 (Lower Level)

Chair: Jay Lutz, Oglethorpe University

1. Stéphane Mallarmé: A Theatre of *Japonisme*. Pamela A. Genova, University of Oklahoma
2. The Music of Prose: the Evolution of Mallarmé's Faun. Stacy Pies, New York University
3. Mallarmé's Orient, or the silken self. Virginie Pouzet-Duzer, Pomona College

Panel II.C Representing the Political

Ballroom A (Floor 1)

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

1. Staging Identity: Delphine de Girardin's Theater and the Second Empire. Joyce Carlton Johnston, Stephen F. Austin State University
2. Witness to an execution, or Victor Hugo's conversion? Megan Lawrence, Louisiana State University
3. Getting Personal: Marius Pontmercy and the End of Politics in *Les Misérables*. Briana Lewis, St. Lawrence University
4. Allegory and exoticism: Balzac's allusion to Delacroix. Anne Linton, Yale University

Panel II.D Poetics and Visual Culture

Ballroom A (Floor 1)

Chair: Deborah Harter, Rice University

1. Edouard Manet's Pastel of Cabaner as a Synesthete. Therese Dolan, Temple University
2. Delacroix's *Faust* and Hugo's Grottesque. Whitney Kruckenbergh, Temple University
3. Whistler and Gauguin: Orientalist Fantasies and Baudelairean *Voyage*. Suzanne Singletary, Philadelphia University

Panel II.E Voyage au bout de l'exotisme

Ballroom B (Floor 1)

Chair: Marc Froment-Meurice, Vanderbilt University

1. Beyond Exoticism in Gautier's Art Criticism. Cassandra Hamrick, Saint Louis University
2. Le 'Museum' de Bouvard et Pecuchet, ou l'exotisme local? Jacques Neefs, Johns Hopkins University
3. Miracles ou tourisme religieux ? Lourdes exotique, selon Huysmans et Zola. Olivier Tonnerre, University of California-Santa Barbara

Panel II.F Narrative and Social Identities

Ballroom C (Floor 1)

Chair: Susan McCready, University of South Alabama

1. Bookish Identities in Nerval and Lacroix. Ainsley Brown, Princeton University

2. What's in a Name: the Power of Austin's Performative Applied to Changes in Identity. William Bradley Holley, University of Alabama
3. Female Phantoms and the Orientalized Other: The *Doppelgänger* Re-Defined. Elizabeth Hythecker, University of Texas at Austin
4. Alfred Bardey: Geographer, editor, trader, traitor? Rosemary Peters, Louisiana State University

Pause-Café

Floor 1 Corridor
4:30 PM-4:45 PM

Open house: W. T. Bandy Center for Baudelaire and Modern French Studies

Central Library, Eighth Floor
4:30 PM-6:30 PM

Session III: 4:45 PM-6:15 PM

Panel III.A Regionalism and Exoticism in 19th Century French Literature

Meeting Room 3 (Lower Level)

Chair: James Smith Allen, Southern Illinois University at Carbondale

1. Exotic Consciousness and Consciousness of the Exotic in Chateaubriand. Larry Porter, Michigan State University
2. Paris, Bretagne, la Grande-Bretagne: Hugolian Exotica in *Quatrevingt-Treize*. Kathryn Grossman, Pennsylvania State University
3. The Regional Exotic in Emile Guillaumin's *La Vie d'un Simple*. James Smith Allen, Southern Illinois University Carbondale

Panel III.B From de Staël to Stendhal

Board of Trust Room (Floor 1)

Chair: William Paulson, University of Michigan

1. Country and Character in Germaine de Staël's *Corinne*. Vicki DeVries, Michigan State University
2. Morale et pratique post-impériales dans le cycle allemand de Stendhal. William Paulson, University of Michigan

Panel III.C Republicanism and 'The Jewish Question'

Board of Trust (Floor 1)

Chair: Nathalie Debrauwere-Miller, Vanderbilt University

1. The Jew as Model: Anti-Semitism, Aesthetics, and Epistemology in the Goncourt Brothers' *Manette Salomon*. Dorian Bell, University of California-Irvine

2. Belgitude et race de Sem: l'influence d'Edmond Picard sur les lettres belges. Philippe Chavasse, Rochester Institute of Technology
3. *La Juive au Vatican* and the "Liberal Question." L. Scott Lerner, Franklin & Marshall College
4. A (Jewish) Mission to Civilize: The *Alliance Israélite Universelle* and the Development of French-Jewish Colonialism. Robert Watson, Vanderbilt University

Panel III.D Comédie Humaine

Ballroom B (Floor1)

Chair: Tracy Sharpley-Whiting, Vanderbilt University

1. Balzac's Skillful Disguises: "Pierre Grassou." Scott Carpenter, Carleton College
2. L'exotisme qui tue : boudoirs et poisons dans *La Comédie humaine d'honoré de Balzac*. Jean-François Richer, University of Calgary
3. Bohemian (Counter) Culture in Balzac's *Comédie humaine*. Deborah Houk Schocket, Bowling Green State University

Panel III.E Composing Modernity

Ballroom C (Floor 1)

Chair: Beryl Schlossman, Carnegie Mellon University

1. Identifier le Mal, Napoléon III : Du pire au pitre de l'Empire. Candice Nicolas, Gonzaga University
2. Baudelaire's Painters of Modern Life. Beryl Schlossman, Carnegie Mellon University
3. The *Petits poèmes en prose* As Social Hieroglyph; or The Beginning and the End of Commodity Aesthetics. Rob Halpern, University of California-Santa Cruz
4. Forgotten Divas: Women's Struggle for Artistic Identity in the 19th-Century Opera World. Juliana Starr, University of New Orleans

Welcoming Reception

Board of Trust Room

6:30 PM

Plenary Speaker:

Laurent Dubois, Duke University

"Voltaire and Dessalines in the Theatre of the Atlantic"

Ballroom A

7:15 PM

Friday, October 17th

Registration
The Gathering
8:00 AM-10:00 AM

Session IV: 8:30 AM-10:00 AM

Panel IV.A Adventures in Reading

Meeting Room 3 (Lower Level)

Chair: Catherine Witt, Reed College

1. Nodier's Picturesque Linguistics. Catherine Witt, Reed College
2. "Rien de plus original que tous ces édifices..." : Victor Hugo's *France et Belgique*. Joanna Augustyn, C.E.L.I.S., Université Blaise Pascal
3. The Strange and Surprising Adventures of Reading Balzac. Joseph Acquisto, University of Vermont

Panel IV.B Geographies and Geopolitics of Empire

Board of Trust (Floor 1)

Chair: Peter Starr, University of Southern California

1. Brocéliande, entre Empire et exotisme. Anne Berthelot, University of Connecticut
2. Grandeur and Decadence: The Geo-Politics of the Balzacian Type. Göran Blix, Princeton University
3. Empire, Class, Place: Towards an Understanding of Balzac's Political Geography. Michael Tilby, Selwyn College, Cambridge

Panel IV.C Emile Zola

Ballroom A (Floor 1)

Chair: Brian Nelson, Monash University

1. Mirroring Feminine Identity: Specular Constructions of Gender and Class in Zola, Manet, Morisot, and Cassatt. Sayeeda H. Mamoon, Edgewood College
2. Empire Wastes: Fashion, Sex, and Speculation in Zola's *La Curée*. Sara Phenix, University of Pennsylvania
3. Naturalist Selection: Raciology and Republican Identity in Zola's Fiction. Gina Zupisch, University of California-Berkley

Panel IV.D Changing Reputations

Ballroom B (Floor 1)

Chair: Elisabeth Ladenson, Columbia University

1. Fromentin démodé. Brigitte Mahuzier, Bryn Mawr College
2. Sainte-Beuve Contre Proust. Kevin Kopelson, University of Iowa
3. Genlis disparue. Martine Reid, Université de Lille III
4. Balzac the Unavoidable. Elisabeth Ladenson, Columbia University

Panel IV.E Women, Gender and National Identities

Ballroom C (Floor 1)

Chair: Nicholas White, University of Cambridge

1. Exploring the New World: Marie Dugard's Observations on American Women, Education, and Culture. Mary Beth Raycraft, Vanderbilt University
2. A New Twist on an Old Story: Catherine Breillat Rewrites Barbey d'Aurevilly's *Une Vieille Maîtresse*. Courtney Sullivan, Washburn University
3. Local Exoticism, Mimesis and Legal Reform: André Léo, Switzerland and the Second Empire. Nicholas White, University of Cambridge

Pause-Café

Floor 1 Corridor

10:00 AM-10:30 AM

Session V: 10:30 AM-12:00 PM

Panel V.A Bringing the Exotic Back Home: Women Re-Write the Other Meeting Room 3 (Lower Level)

Chair: Bénédicte Monicat, Pennsylvania State University

1. Tragic Muse? : Girardin Rewrites Judith and Cleopatra. Cheryl Morgan, Hamilton College
2. Aux frontières des genres : Territoires contestés de la géographie racontée aux enfants. Bénédicte Monicat, Pennsylvania State University
3. Je t'aime... moi non plus: The Correspondence of Renée Vivien and Kérimé Turkhan Pasha. Melanie Hawthorne, Texas A&M University

Panel V.B Colonial Discontents

Board of Trust (Floor 1)

Chair: Franck Laurent, Université du Mans, Université de Paris 7

1. From Military Doctor to Political Radical: The Exotic Journey in Paul Vigné d'Octon's *Journal d'un marin* (1897). Zachary R. Hagins, Pennsylvania State University
2. Franco-French Divisions in Daudet's *Port-Tarascon*. Hollie Markland Harder, Brandeis University
3. L'empire colonial français entre fatalité et espérance dans les écrits d'Alexis de Tocqueville. Manal Hosny, Gulf University of Science and Technology
4. Un naturalisme anti-impérialiste : Jules Michelet. Franck Laurent, Université du Mans, Université de Paris 7

Panel V.C Pierre Loti

Ballroom A (Floor 1)

Chair: Daryl Lee, Brigham Young University

1. France and India: Discourse on Colonial Method. Ioanna Chatzidimitriou, University of California-Irvine
2. Le chronotope de la forêt : une lecture écocritique du château de la Belle-au-Bois-Dormant. Barbara Petrosky, University of Pittsburgh, Johnstown
3. Orient Express: An Acceleration of the “East” in the Writings of the *Train de luxe*. Laura Spear, Austin College

Panel V.D Aesthetics and Poetic Identities

Ballroom B (Floor 1)

Chair: Ed Kaplan, Brandeis University

1. « L’ancre levée pour une exotique nature »: le métissage artistique et culturel du symbolisme franco-belge. L’exemple du premier théâtre de Maurice Maeterlinck. Maria de Jesus Cabral, FCT, Universidade Aberta
2. Le Symbolisme exotique de Villiers de l’Isle-Adam et de Gustave Moreau : deux tableaux comparés. W. Allan Curnew, University of Western Ontario
3. Identity and Resistance: Van Gogh, Géricault, and the Poetics of Escape. Deborah Harter, Rice University
4. « Triste accroc nouveau » des *Poètes Maudits* : Tristan, Cros, Nouveau : des poètes mal-dits. Franck Dalmas, Stonybrook University

Panel V.E Decadence and Modernity

Ballroom C (Floor 1)

Chair: Charles J. Stivale, Wayne State University

1. The Fall of the Empire in Barbey’s *Les Diaboliques*: « Notre décadence littéraire... » Karen Humphreys, Trinity College
2. Peindre les ruines de l’empire. Nicolas Valazza, John Hopkins University
3. Maurice Barrès: French Nationalism and “La Revanche.” Daniel Ridge, Vanderbilt University
4. J.K. Huysmans: From Second Empire Naturalism to the Exoticism of Decadence. Jennifer Wolter, Grand Valley State University

Lunch

12:00 PM-1:30 PM

Open House: W. T. Bandy Center for Baudelaire and Modern French Studies

Central Library, Eighth Floor

12:00 PM-3:00 PM

Registration

The Gathering

1:30 PM-3:00 PM

Session VI: 1:30 PM-3:00 PM

Panel VI.A Europe, Asie, Inde

Meeting Room 3 (Lower Level)

Chair: Michael Tilby, Selwyn College, Cambridge

1. Foreign Legions: Exoticism and Empire in Jules Claretie's City of Light. Wendelin Guentner, University of Iowa
2. Derrière l'image, aux sources de la conquête indochinoise (1850-1900). Benoît Mauchamp, University of Miami
3. Inverting the Provincial Exotic: Dai Sijie's *Balzac et la Petite Tailleuse Chinoise*. Andrew Watts, University of Birmingham
4. Women Authors, Political Propaganda and the Salon: Arbiters of Cultural Exchange and Liberty during the Napoleonic Wars. Sharon Worley, University of St. Thomas, Houston, TX

Panel VI.B Nationalism and Creole Identity

Board of Trust (Floor 1)

Chair: Nicole Meyer, University of Wisconsin—Green Bay

1. Francophone Louisiana: Difference and Language in a North American Post Colony. Mary Cashell, Louisiana State University
2. L'honneur des békés: sexualité et nationalisme chez les blancs créoles martiniquais au XIXe siècle. Jacqueline Couti, University of Virginia
3. *Créolité* Nineteenth Century Style: Lafcadio Hearn's Vision. Valérie Loichot, Emory University

Panel VI.C Re-gendered Spaces: Place & Identity in 19th century France

Ballroom A (Floor 1)

Sponsored by AHNCA (Association of Historians of Nineteenth-Century Art)

Chair: Jennifer Criss, George Washington University

1. Dr. Pozzi at Home: Male Interiority and Private Space at the Fin de Siècle. Juliet Bellow, American University
2. Toward a New Woman's Art: The Masculinization of Impressionist Women's Domestic Space. Jennifer Criss, George Washington University
3. *Boudin sauvé des eaux*: Seascape, Sexuality, and the Disavowal of Death. Paul Galvez, Columbia University
4. Art as Tart: Allegorizing Art in the Popular Press. Karen Leader, New York University

Panel VI.D Exoticism and the City

Ballroom B (Floor 1)

Chair: Lisa Weiss, Vanderbilt University

1. Parisian Exoticism at *l'Hôtel Pimodan* and *la rue de la Doyenné*. Christopher Bains, Texas Tech University

2. “*Sur son terrain*”: Eugène Sue’s Criminal Chronotopes. Andrea Goulet, University of Pennsylvania
3. The Colonies in Paris: The World of Alexandre Privat d’Anglemont. Ali Nematollahy, Baruch College, City University of New York
4. *Guide, Contre-Guide*: Guidebooks and Parisian Identity during the Universal Expositions. Anne O’Neil-Henry, Duke University

Panel VI.E Alterity and Regionalism

Ballroom C (Floor 1)

Chair: Marshall C. Olds, University of Nebraska

1. My Aunt’s House: Regionalism in Zénaïde Fleuriot’s Novels for Children. Amy Cartal-Falk, Lycoming College
2. Le Nouveau Monde à travers la littérature de 1865 à 1914 : un espace imaginaire entre mythe et réalité. Thibault Gardereau
3. Local color between exoticism and regionalism. Vladimir Kapor, University of Melbourne
4. The Place of the Popular. Bettina Lerner, City College, City University of New York

Pause-Café

Floor 1 Corridor
3:00 PM-3:30 PM

Session VII: 3:30 PM-5:00 PM

Panel VII.A Exotisme Animal

Meeting Room 3 (Lower Level)

Chair: Jennifer Terni, University of Connecticut

1. Une girafe égyptienne et six indiens Osages. Un plaidoyer exotique contre la censure de 1827. Alain Lescart, Point Loma Nazarene University
2. Un éléphant, ça trompe (Hugo, Goncourt). Eliane DalMolin, University of Connecticut
3. Exotisme et Etrangeté du Perroquet: Delacroix, Courbet, Flaubert. Anne Mairesse, University of San Francisco.
4. L’humanité comme exotisme : de la bestialité à la sainteté dans *La Légende de Saint Julien l’Hospitalier*. Anne Simon, CNRS-Université Paris III

Panel VII.B Interpolation of « L’Africain »

Board of Trust (Floor 1)

Chair: Tracy Sharpley-Whiting, Vanderbilt University

1. Les villages congolais de l’exposition universelle de Bruxelles. Thérèse De Raedt, University of Utah
2. A Human Zoo in Bronze and Stone: Ethnographic Sculptures in the Paris Menagerie. Maria P. Gindhart, Georgia State University

3. Black Laughter: Minstrel Shows and the Clown Chocolat in the Context of Darwinism. Rae Beth Gordon, University of Connecticut
4. Impression d’Afrique et le roman de 1825. Marshall C. Olds, University of Nebraska

**Panel VII.C Gender and Sexuality in the Third Republic
Ballroom A (Floor 1)**

Chair: Jann Matlock, University College London

1. Perverting Performance, Subverting Spectacle: Dirty Dancing with Rachilde. Katherine Gantz, St. Mary’s College of Maryland
2. Legs, Boas, Bellies, and Voyeurs: French Performances from the 1889 Exposition Internationale to Wilde’s Salomé. Jann Matlock, University College London
3. The Female Automaton, Gendered Utopias and the Construction of Identity. Daniel Sipe, University of Missouri
4. Questions d’archives et de corpus: l’exemple de Georges Hérelle (1848-1935). Clive Thomson, University of Guelph

**Panel VII.D Colonial Encounters I: Haiti à Tahiti
Ballroom B (Floor 1)**

Chair: Tiffany Ruby Patterson, Vanderbilt University

1. Honor and Empire: The Case of Tahiti. Mary Ellen Birkett, Smith College
2. “À l’origine, ce signe”: Hugo’s *Bug-Jargal* and the Limits of Identification. Kate M. Bonin, Lehigh University
3. Transnational Colonial Dialogism: The Literary Empire of Toussaint Louverture. Adrianna M. Paliyenko, Colby College
4. Creole Encounters in 19th-Century New Orleans: Inscribing Race and Sexuality in the Forgotten Colonies. Marvin N. Richards, John Carroll University

**Panel VII.E Flaubert
Ballroom C (Floor 1)**

Chair: Nicola McDonald, University of York

1. L’Afrique sous les murs de Carthage : la raciologie moderne à l’épreuve du roman antique dans Salammbô de Flaubert. Agnès Bouvier, CNRS-ENS
2. In the Land of Egypt. . . : Flaubert’s *Tentation* and visions of the politics of science. Mary Orr, University of Southampton
3. Flaubert’s Medieval Sweats. Nicola McDonald, University of York

Plenary Speaker

Georges Van Den Abbeele, University of California-Santa Cruz
“Socialisme ou Colonialisme? : Emile Vandervelde and the Congo Free State”

Ballroom A
5:30 PM

Saturday, October 18th

Session VIII: 8:30 AM-10:00 AM

Panel VIII.A Identity and Orientalism

Meeting Room 1 (Lower Level)

Chair: Angela Pao, Indiana University-Bloomington

1. Isabelle Eberhardt: Exotisme et identités épistolaires. Guri Barstad, University of Tromsø
2. Those Lovable Barbarians: French Caricature and the Franco-Russian Alliance. N. Christine Brookes, Central Michigan University
3. L'Orient du *Mémorial* : discours du même et stéréotypes de la différence. Christophe Ippolito, Georgia Institute of Technology
4. Disaggregating the Orient: From Megara to Wadi Halfa with Flaubert. Angela Pao, Indiana University-Bloomington

Panel VIII.B Representing/Resisting Empire:

Gender, Transnationalism and the Discourses of Difference

Meeting Room 3 (Lower Level)

Chair: Heather Latiolais, University of Texas at Austin

1. Resisting Empire, Representing Difference: *Corinne* and *The Wild Irish Girl*. Alexandra K. Wettlaufer, University of Texas at Austin
2. Dora D'Istria's *Femmes en Orient* (1860) and *Les Femmes, par une femme* (1869): Feminism Translated between 'East' and 'West.' Heather Brady, Monmouth College
3. Cleopatra for a Day: Empress Eugénie and the Opening of the Suez Canal. Keri Berg, Indiana State University

Panel VIII.C Baudelaire and Poetic Composition

Board of Trust (Floor 1)

Chair: Dominique Rincé, École Polytechnique

1. Défense et illustration des temps modernes : L'exotisme romantique, le « je » poétique et l'empire français dans les *Fleurs du Mal* de Charles Baudelaire. Silvia Baage, University of Maryland
2. From Colonial Reality to Poetic Truth: Baudelaire's Indian Ocean Poems. Yuqiu Meng, University of Washington
3. De Baudelaire à Le Bon: poésie et phobie de la foule. Florence Vatan, University of Wisconsin-Milwaukee

Panel VIII.D Colonial Encounters II

Ballroom A (Floor 1)

Chair: Charles D. Minahen, Ohio State University

1. « Allouma et Marocca : la femme orientale vue par Guy de Maupassant. » Céline Brossillon-Limpantoudis, Université de Paris III-Sorbonne Nouvelle

2. Colonial Encounters of the Third Kind: UFOs, Natives, and the Novel in Verne's *Cinq semaines en ballon*. Geoffrey Mac Adam, Columbia University
3. A Fearful Lack of Empire: Accounting for Louisiana's Ghosts. Margaret Miner, University of Illinois at Chicago

**Panel VIII.E Roundtable on Pedagogy I:
Institutional Identities for Literary and Cultural Studies
Ballroom B (Floor 1)**

Chair: Carol Rifej, Middlebury College, & Sharon Johnson, Virginia Polytechnic Institute

1. Interdisciplinarity and Undergraduate French Studies. Carol Rifej, Middlebury College
2. Preserving Identities: Strategies for Building a Successful French and Foreign Language Program. Richard Shryock, Virginia Polytechnic Institute & State University
3. En guise de contre-point: les études littéraires en France. Martine Reid, Université de Lille III

**Panel VIII.F Constructing Medical Identities
Ballroom C (Floor 1)**

Chair: Masha Belenky, George Washington University

1. The Chiroprapist in the House: Edgar Degas's *Le Pédicure*. Marni Kessler, University of Kansas
2. Dissecting Doctors and Corpses. Mary Hunter, McGill University
3. Medicine in the Boudoir: Doctors and Wives in Fin-de-siècle Women's Writing. Rachel Mesch, Yeshiva University
4. Proust, Dr. Max Nordau and the Aesthetics of Degeneracy. Michael Finn, Ryerson University

Pause-Café

Floor 1 Corridor

10:00 AM-10:30 AM

Session IX: 10:30 AM-12:00 PM

**Panel IX.A The Exotic in the Quotidian
Meeting 3 (Lower Level)**

Chair: William Cloonan, Florida State University

1. Exotic Technologies in Jules Verne's Steampunk Robinsonnade. James Tarpley, Florida State University
2. The Aesthetic and Ethics of the Exotic in Flaubert's *La tentation de Saint-Antoine*. Raji Vallury, University of New Mexico
3. Pris au piège de Nana l'animale. Noémie Parrat, Florida State University
4. The Exotic Universe of *Un Coeur simple*. William Cloonan, Florida State University

Panel IX.B Balzac: the Readable and the Writable Empire

Board of Trust (Floor 1)

Chair: David Bell, Duke University

1. Balzac's Empire. Armine Kotin Mortimer, University of Illinois at Urbana-Champaign
2. Opening the Door: Reinterpreting Balzac through interior space in Assia Djebar. Sara Pappas, University of Richmond
3. On beyond *S/Z*: Rereading 'Sarrasine.' Lawrence R. Schehr, University of Illinois
4. *Louis Lambert*: Hieroglyphs and Palimpsests. Raina Uhden, Amherst College

Panel IX.C Cultures of Tourism: Expositions, Fairs, Museums

Ballroom A (Floor 1)

Chair: Timothy Raser, University of Georgia

1. The Cosmopolitan Museum: Representing the Foreign in Paris in 1830. Seth Graebner, Washington University in Saint Louis
2. An Enemy of Progress: Supernaturalism and Anti-militarism in Baudelaire's Art Criticism. William Olmstead, Valparaiso University
3. Baudelaire and Photography: The Iconic Unconscious. Timothy Raser, University of Georgia
4. 'L'Empire du décor': Bibelot, Art and the Nation at the 1878 Paris World Fair. Juliet Simpson, Buckinghamshire New University

Panel IX.D Reading Toussaint Louverture: Literary & Historical Perspective

Ballroom B (Floor 1)

Chair: Doris Y. Kadish, University of Georgia

1. Toussaint Louverture as Christian Hero in Lamartine and Martineau. Mary Anne Garnett, University of Arkansas at Little Rock
2. Constructing the Abolitionist Father: Germaine de Staël and Isaac Louverture. Doris Y. Kadish, University of Georgia
3. L'invincible tactique des Mémoires d'Isaac Louverture. Daniel Desormeaux, University of Kentucky
4. Napoleonic Kidnappings, from Toussaint Louverture to the Son of Henry Christophe. Deborah Jenson, University of Wisconsin-Madison

Panel IX.E Baudelaire and la Femme Exotique

Ballroom C (Floor 1)

Chair: Sonya Stephens, Indiana University-Bloomington

1. Quand le lecteur devient la pute du poète : la lecture comme « sainte prostitution » et colonisation de l'Autre dans *Les Petits poèmes en prose* de Charles Baudelaire. Christian Hommel, University of Virginia

2. *Femme Exotique, femmes parées : bijoux et vers*. Myriam Krepps, Pittsburg State University
3. Exoticism and Empire in Baudelaire's "Le Cygne" and Pierre Emanuel's "Babel." Mary Anne O'Neil, Whitman College
4. Home and Away: Representing Baudelaire's Exotic Women. Sonya Stephens, Indiana University-Bloomington

Lunch

12:00 PM-1:30 PM

Session X: 1:30 PM-2:45 PM

**Panel X.A Le Monde et La Mode: Fashioning Social Identity in
Nineteenth-Century France**

Meeting Room 3 (Lower Level)

Chair: Masha Belenky, George Washington University

1. De l'enfant africain comme accessoire de mode. Lise Schreier, Fordham University
2. 'Sans dessus dessous': The Social Life of Handbags. Susan Hiner, Vassar College
3. 'La Vie mondaine à Paris, 1900-1910': A Monument to Fashion in the Belle Époque. Willa Z. Silverman, Pennsylvania State University

Panel X.B Exoticism and its Discontents

Board of Trust (Floor 1)

Chair: Dominique Jullien, University of California-Santa Barbara

1. Dressing the part: Nerval's Orient, the *Thousand and One Nights*, and the pleasures of disguise. Dominique Jullien, University of California-Santa Barbara
2. Meeting in Disguise: Costume and Contact in French Oriental Travel Writing. Madeleine Dobie, Columbia University

**Panel X.C Second Empire Politics: Imbroglios, Scandals, Betrayals,
Scams**

Ballroom A (Floor 1)

Chair: Maurice Samuels, Yale University

1. Zola and the Scandal of Race. Maurice Samuels, Yale University
2. Manet's Empire. Howard Lay, University of Michigan
3. 'Le Politique/La Politique': Imperial Back-Stories in *Son Excellence Eugène Rougon*. Emily Apter, New York University

Panel X.D French Culture and Its Others on the Stage

Ballroom B (Floor 1)

Chair: Barbara T. Cooper, University of New Hampshire

1. *Les dernières aventures du jeune d'Oblan*, ou les balbutiements du drame romantique en France. Julia Przybos, Hunter College, City University New York
2. Love No Other: Staging Race and Desire in French Restoration Drama. Michelle Cheyne, University of Massachusetts-Dartmouth

3. Empire, Identity and Exoticism: Teaching Romantic Themes through French Drama. Susan McCready, University of South Alabama-Mobile

Panel X.E George Sand

Ballroom C (Floor 1)

Chair: Aimée Boutin, Florida State University

1. The Language of Instrumental Music in George Sand's *Les Sept Cordes de la lyre*. Arline E. Cravens, Washington University in St. Louis
2. The Wild *Berrichon* Girl: The Influence of Sydney Owenson Lady Morgan's National Tales in George Sand's Early Regional Novels. M. Ione Crummy, University of Montana
3. Reproduction and Performance in George Sand's *Teverino*. Lynn R. Wilkinson, University of Texas

Pause-Café

Floor 1 Corridor
2:45 PM-3:15 PM

Session XI: 3:15 PM-4:45 PM

Panel XI.A Balzac and the Orientalist Imagination

Meeting Room 3 (Lower Level)

Chair: Armine Kotin Mortimer, University of Illinois at Urbana-Champaign

1. Balzac comme l'auteur des "Mille et une nuits de l'Occident": le cas de La Peau de chagrin. Louissa Taha Abdelghany, Simmons College
2. Lost Orient-ations: Balzac's "Une Passion dans le désert." Dorothy Kelly, Boston University
3. Balzac's Desert Passions: Napoleonic Friendship and Colonial Conquest in Egypt. Brian Martin, Williams College
4. Domesticated Orientalism: The One-Woman Harem at Home. Margaret Waller, Pomona College

Panel XI.B Exotic Bodies

Board of Trust (Floor 1)

Chair: Mary Jane Cowles, Kenyon College

1. The Universal Exotic in *Paul et Virginie*. Annie Smart, Saint Louis University
2. Napoleon's Breasts. Lisa Algazi, Hood College
3. Foreign Bodies: Conflicting Discourse on Pregnancy during the Premier Empire. Susan S. Hennessy, Missouri Western State University
4. Sign / Language: The Exotic Body in Nerval. Mary Jane Cowles, Kenyon College

Panel XI.C On Manliness and Masculine Identity

Ballroom A (Floor 1)

Chair: Gerald Prince, University of Pennsylvania

1. Napoleon's Empire, nude male bodies, and masculine identity. Temma Balducci, Arkansas State University
2. *Tatouages*: Victor Hugo ou le nom à fleur de peau. Stéphanie Boulard, Georgia Institute of Technology
3. Making Men: Between (La Cousine) Bette and a Hard Place. Charles J. Stivale, Wayne State University
4. Revolutionary Verlaine: Unmasking the Erotics of Gender. Charles D. Minahen, Ohio State University

**Panel XI.D Roundtable on Pedagogy II:
Innovative Pedagogies for Literary and Cultural Texts
Ballroom B (Floor 1)**

Chair: Carol Rifej, Middlebury College, & Sharon Johnson, Virginia Polytechnic Institute

1. How the Teaching of Literature Enhances Language courses, and Vice-versa. Cheryl Krueger, University of Virginia
2. Advertising Literature. Scott Carpenter, Carleton College

**Panel XI.E Decadent Masks
Ballroom C (Floor 1)**

Chair: Robert Ziegler, Montana Tech of the University of Montana

1. Biography as Mask: Marcel Schwob's *Vies imaginaires*. Robert Ziegler, Montana Tech of the University of Montana
2. "Nous, nos tours, ce sont nos livres!": Edmond de Goncourt Dons a Clown Costume Jennifer Forest, Texas State University-San Marcos
3. African Masquerade: "Cléopold" in the Congo. Michael Garval, North Carolina State University
4. *La Mort de Philae*: The Decadence of Loti's "Egyptian Letters." Elizabeth Emery, Montclair State University

Banquet
New Southern Cuisine and Blue Grass Music
Ballrooms A, B & C
7:00 PM

PANEL ABSTRACTS

Panel I.A. Exhibiting Culture

Chair: Virginia Scott, Vanderbilt University

Elizabeth Erbeznik
University of Texas at Austin

“Foreign, after a Fashion: Dressing the French Body in
Balzac’s *La Cousine Bette* and Flaubert’s *Madame Bovary*”

While fashion and the production of apparel have long been viewed as Parisian industries *par excellence*, the garment trades have, since the early nineteenth century, relied on the influx of foreign and provincial workers to meet the demands of the busy high seasons. By the end of the century, however, these workers (Jews and Eastern Europeans, as opposed to the earlier Germans and Belgians) were no longer leaving Paris at the end of the high season, and social observers expressed concern and indignation about the impact of immigrants on the French fashion industry. Looking at two mid-century texts, Balzac’s *La Cousine Bette* (1847) and Flaubert’s *Madame Bovary* (1857), I intend to read the characters of Lisbeth Fischer and Lheureux as early embodiments of this “foreign threat” to French fashion and womanhood. Exploring the ways in which their status as Alsatian *ouvrière en passementerie* and Gascon *marchand d’étoffes* initially set the terms for their inclusion within the larger social body, I will show how their behavior, constantly coded as foreign or, more problematically, Jewish by Balzac and Flaubert, marked them as outsiders and therefore dangerous to the French (social and physical) body. While commentators decried the multitude of immigrant workers dressing the nation, Balzac and Flaubert showed that a single foreign worker could corrupt women and families through false appearances and a willingness to “guide” the naïve housewife. Focusing on the alien attributes of Bette and Lheureux, I hope to illustrate the extent to which the fear of the foreign textile worker quickly went beyond questions of economics or aesthetics to become a far more pressing issue concerning the very stability and integrity of the mothers and families of France.

June K. Laval
Kennesaw State University

The Exotic Indiennes: Textile Rage of 19th Century France

The first painted and printed cottons or Indiennes, originated from India, are believed to have been unloaded in France in the 16th century, in Marseilles. Before the arrival of the printed goods, the wealthy had dressed exclusively in silks, damasks, and brocades. The other classes wore clothes fashioned from wool, linen and homespun. The new colorful printed cottons were a huge hit with all social classes. In fact, they were so popular that the silk, linen and woolen merchants convinced Louis XIV in 1686 to prohibit the importation and production in France of printed cottons. When it was finally

lifted in 1759, new factories were established all over France, notably in Mulhouse, Rouen, Orange, Jouy-en-Josas, Nantes and Bordeaux. Subsequent French rulers were much more supportive of this new textile industry, in particular Napoléon Bonaparte, as this paper will discuss.

There were two basic kinds of toiles. One was the small floral design or “calico” type, produced before and after the ban. The other type was the famous figural design which depicted current events, literary and mythological themes, and country scenes. These were produced after the ban was lifted. During the time of their production, these textiles were original and exotic and became instantly popular.

In my presentation, I will show textile examples of 18th and 19th century indiennes and will also examine in detail period textile examples of toiles showing Paul et Virginie (1785), the life and death of Joan of Arc (1815), Telemachus in Calypso’s cave (1785), and finally episodes in the life of Napoléon Bonaparte (1840), which documents important highlights of Napoléon Bonaparte’s career. These period textile examples show artistic creation of popular themes of the day appealing to the public’s desire for unusual, new designs for clothing and decoration.

Geneviève Sicotte
Université Concordia

Les bibelots exotiques chez quelques écrivains de la fin de siècle

Les œuvres de la fin de siècle sont remplies de bibelots précieux, de vêtements aux tissus inestimables, de fleurs rares et troublantes, de bijoux et d’ornements. Chez Edmond de Goncourt, J.-K. Huysmans ou Jean Lorrain, cette matérialité décorative joue un rôle très important. La communication s’intéressera à cette attention quasi obsessionnelle portée aux objets en analysant le cas des artefacts exotiques, qu’il s’agisse des « japonaiseries » de Goncourt, des plantes malades de Huysmans ou des fétiches de Lorrain. Les bibelots exotiques décrits dans les textes de ces écrivains sont thématiques comme des parcelles de l’ailleurs, uniques et irremplaçables, foncièrement inutiles, et parfois dotées de pouvoirs mystérieux. Ces objets apparaissent porteurs de sens, à la fois au point de vue idéologique et esthétique. Au point de vue idéologique, les bibelots exotiques s’opposent aux objets manufacturés par l’industrie. Alors que les objets industriels sont caractérisés par leur banalité, leur reproductibilité et leur statut de marchandise, les artefacts exotiques se démarquent par leur inutilité et leur caractère unique qui semblent les faire échapper à l’économie de marché. Au point de vue esthétique, le déplacement spatial dont ils sont investis, et qu’ils peuvent continuer à communiquer même lorsqu’ils sont « hors-contexte », les rend aptes à véhiculer la défamiliarisation devenue essentielle à l’avant-garde littéraire de l’époque. Dans un monde banal, ils sont des points de cristallisation de cette valeur moderne par excellence : le bizarre. Les objets exotiques des décors fin de siècle ne traduisent donc pas qu’une préoccupation bourgeoise pour la matérialité, mais participent véritablement au positionnement des œuvres.

Jeremy Worth
The University of Windsor, Canada

“Un vrai tableau dans un cadre”: The Recolonization of the Second-Empire Subject
and the Specificity of the Domestic Object in Zola

As Janell Watson asserts in *Literature and Material Culture from Balzac to Proust*, “[d]escriptions of the nineteenth-century interior tend to be composed such that the physical structures of the house (layout and furnishings) parallel family structures, social structures, and [...] psychological structures”¹. In this paper, I will explore how the “recolonisation” of the Second-Empire subject, the consolidation of the hegemonic regime’s determining social and psychological influence, is symbolically expressed in the forms and functions of particular symmetrical domestic objects and structures in Zola’s *Rougon-Macquart* series. I will demonstrate how specific representations and narrative uses of these objects (notably bedsteads, picture frames, door frames, armoires and other wooden or metal constructions) serve to create, in the manner described by Claude Duchet in “Roman et Objets”, significant paradigmatic relationships between scenes in various novels: “Il s’agit en somme de séries paradigmatiques dont l’objet serait l’invariant. Un mot signal peut suffire à substituer une séquence à une autre, à les plonger dans une même atmosphère [...]. Certains objets, d’abord innocents en apparence, peuvent ainsi être entraînés dans une série qui en force le sens”². These objects, then, will be read in all their “épaisseur symbolique”³ as loci of psychic capture, linking them also to more obvious symbols of “colonization” such as the famous bell jar image of *La Curée*, and all prefiguring the ultimate “framing” and identity-fixing, the final immobilization of the “captured” subject, that is to be read in images of laying-out and of the coffin-encased corpse: “un vrai tableau dans un cadre”⁴.

Panel I.B Nerval philosophe?

Chair: Laurent Dubreuil, Cornell University

Nous prenons ici prétexte du bicentenaire de la naissance de Nerval afin de proposer une relecture à nouveaux frais des enjeux philosophiques de l’œuvre, essentiellement de *Sylvie* et d’*Aurélia*. Grâce en particulier aux études de Claude Pichois (la référence s’impose pour un colloque se déroulant à Vanderbilt), Nerval a été rendu à l’ambition réflexive et épistémique qui était la sienne. Après tout, le *je* de *Sylvie* est présenté par son amie comme un *savant*, et l’ironie alors déployée n’empêche pas que

¹ Janell Watson, *Literature and Material Culture from Balzac to Proust*. Cambridge University Press, 1999, pp.143-144.

² Claude Duchet, “Roman et objets” in *Travail de Flaubert*, ed. R. Debray-Genette et al. Paris: Seuil, coll. Points, 1983, pp. 11-43, p.37.

³ Ibid., p.20.

⁴ Emile Zola, *Les Rougon-Macquart*, Paris: Gallimard (La Pléiade), 1960 – 1967, II, p.666.

l'écriture du rêve, que la sortie hors raison constituent des étapes dans la constitution effective d'une *pensée*. Le mélancolique est également érudit.

Cependant, la reconstruction d'une « culture » ne résout pas seule la signification de la quête nervalienne. Car le texte littéraire ne se contente pas de *renvoyer* à des continents de savoir, à des architectures conceptuelles. Plutôt, et surtout, il *répond* à des discours et des expériences intellectives. La narration poétique de *Sylvie* et *Aurélia* est une *mise en œuvre* de la philosophie, une sorte de « relève » improbable où se réagencent contradictoirement les images, les idées, les états de textes canoniques, ceux de Platon, Descartes ou Rousseau. Dans ce panel, nous souhaitons donc nous pencher sur la critique de la philosophie par la littérature, et singulièrement sur la métamorphose du concept telle que Nerval la pratique.

La communication de Michael Reyes lit *Aurélia* à la façon d'un traité néo-platonicien. En s'interrogeant sur le statut de l'âme et les échos entre le *Phèdre*, la *République* et le récit de Nerval, l'exposé vise à remettre en cause l'écart entre écritures littéraire et philosophique. Léo Tertrain explore *Aurélia* sous l'optique de la *lumière*. Loin d'être un simple thème, la lumière, dans le récit, est le véritable emblème de l'effort nervalien pour une réhabilitation de la part obscure de tout *Enlightenment*. Laurent Dubreuil voit dans la description du Temple de la Philosophie (*Sylvie*, chapitre IX) un programme théorique. Nerval y expose la ruine du discours philosophique par son en-deçà non verbal (la nature naturante, pour reprendre le terme de Spinoza) et son au-delà textuel – à savoir une littérature pensant depuis la faille et l'interstice des citadelles de la connaissance.

Laurent Dubreuil
Cornell University

Sylvie et la ruine de la philosophie

Cet exposé prend appui sur la description du Temple de la Philosophie que délivre le neuvième chapitre de *Sylvie*. Avant la rédaction de ce récit, Nerval a plusieurs fois évoqué le parc d'Ermenonville dans ses textes, mais avec *Sylvie*, le temple prend une importance nouvelle, et décisive. Je propose de lire cette *ekphrasis* comme un programme théorique, où Nerval annonce la défection de la grande architecture de pensée constituée par la philosophie – et le prolongement de la recherche conceptuelle dans l'inachèvement de la littérature.

La rhétorique architecturale est en effet l'un des *topoi* des discours philosophiques de fondation. On la trouve autant dans l'*Ethique à Nicomaque*, le *Discours de la méthode* que dans le trope de la *déconstruction*. Ici, Nerval qui insiste sur la figure de Rousseau – dernier philosophe à avoir son nom gravé sur l'une des colonnes du temple et « dédicataire » du parc – a précisément recours aux phrases mêmes de Jean-Jacques, qui commence son *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* par le temple de Delphes et la nécessité d'établir la connaissance sur une « inébranlable base ». Dans le même temps, la déploration sur la dissolution du philosophique emprunte à la poésie de Villon et aux chansons populaires. La poétique de Nerval accompagne ainsi une altération de la philosophie par amour pour son devenir littéraire.

Ce double fonctionnement, à même l'écriture et sa pensée, permettra de revenir plus généralement sur la nature de la *réponse* littéraire au concept, et la constitution de la philosophie comme *discours*.

Léo Tertrain
Cornell University

Aurélia, ou le spectre obscur de la raison

Faire la lumière sur *Aurélia*. Le texte luit, est traversé d'éclat, de lueurs changeantes, dont les faisceaux alternent entre divergence et convergence. Gérard, qui « ne faisait que [se] promener dans l'empire des ombres »⁵, achève sa déambulation sous une vieille lanterne. Entre phosphorescence et hypogée, incandescence et ombromanie, le texte d'*Aurélia* expose la lumière dans tout son spectre.

Au sein des traditions philosophiques et théologiques considérées par Nerval, la lumière a contribué de façon centrale à l'élaboration du règne de la raison, et de son assimilation au divin. De la « lux divinae » à « l'Aufklärung » en passant par la « lumen rationis », une affinité directe et originelle s'est construite entre le champ intelligible, les monothéismes, et la notion de lumière.

Si, pour une certaine position intellectuelle, la lumière constitue donc le symbole du Dieu Un, de l'idéalisme et de la métaphysique de la présence, *Aurélia* nous semble ruiner la possibilité d'une présence à soi, et son corrélat, le principe de non-contradiction interne, perpétuellement mis à mal par des phrases comme : « Mais quel était donc cet Esprit qui était moi et en dehors de moi ? »⁶. La pensée de Nerval est un clair-obscur ; elle ne se retire pas devant l'aporie, elle y séjourne, comme « sur une côte éclairée de ce jour sans soleil »⁷.

Dès lors, portée sur un discours ésotérique et mythique, la lumière menace directement la position et l'intégrité de la philosophie. Dans *Aurélia*, le dépassement de la raison se produit au travers de variations dans l'éclairement, en particulier celles qui se produisent aux chapitres trois et six de la première partie, quatre et six de la seconde. Ainsi est-ce en termes de luminosité que Nerval décrit « les migrations des âmes »⁸ par laquelle les individus se multiplient « en mille aspects fugitifs »⁹ alors que « (l)es contours de leurs figures vari(ent) comme la flamme d'une lampe »¹⁰. Ce passage sur la métempsycose méritera une attention particulière au cours de l'exposé ; il forme l'un des exemples privilégiés du rapport entre vacillement du sens et changements de lumière dans *Aurélia*.

⁵ Gérard de Nerval, *Œuvres*, textes établis, avec un sommaire biographique, une étude sur Gérard de Nerval, des notices, des notes, un choix de variantes et une bibliographie, par Henri Lemaître, Paris, Garnier, 1958, p. 810

⁶ Gérard de Nerval, *op. cit.*, p. 782

⁷ *Ibidem*, p. 765

⁸ *Ibid.*, p. 806

⁹ *Ibid.*, p. 767

¹⁰ *Ibid.*, p. 772

Michael Reyes
Cornell University

Du mythe au rêve. Vers une épistémologie nervalienne de l'âme

Cet exposé se concentre sur la réponse théorique qu'apporte le texte de Gérard de Nerval aux thèses développées par Platon sur le statut de l'âme. Nous travaillerons sur un corpus parallèle, d'une part les mythes eschatologiques de *La République*, du *Gorgias* et du *Phèdre* ; et *Aurélia* de l'autre. Ce dernier texte nous permet de considérer la composition de l'âme à son niveau « moléculaire ». En passant du chariot platonicien à la chimie nervalienne, la métaphore de la molécule révèle à la fois une structure dotée des possibilités de combinaisons et désintégrations multiples – la molécule étant elle-même construite à partir d'atomes – et un être sensible aux effets de la possession.

Ainsi, Nerval propose bel et bien une réponse à la philosophie de Platon. Et cette réponse comprend une critique seconde. Pour élucider sa conception du statut de l'âme, Nerval s'attaque au fonctionnement du mythe platonicien. Le mythe, dès lors, n'est plus le gardien des connaissances psychico-eschatologiques. Il est doublement déplacé: à la fois par une technologie onirique et par une conception autre du lien entre les âmes rêveuses et les âmes désincorporées. Cette modification se signale dès les premiers mots du texte. “ Le rêve est une seconde vie. [...] Les premiers instants du sommeil sont l'image de la mort. [...] Puis le tableau se forme, une clarté nouvelle illumine et fait jouer ses apparitions bizarres ; le monde des Esprits s'ouvre pour nous ”¹¹.

Plus loin notre travail reviendra donc sur la forme de pensée dont se dote le texte. Une interrogation sur cette écriture nous permettra de constater que le gouffre censé séparer l'expression littéraire de l'expression philosophique se semble, sinon comble, du moins fort incertain dans *Aurélia*. Nous montrerons qu'il en est de même pour un certain nombre d'oppositions non contradictoires résidant dans le texte—vision/illusion, vécu/rêvé, réflexion/action—qui déstabilisent davantage les efforts au classement. Dans cette perspective, notre lecture ouvre la possibilité de quitter le système rassurant platonicien pour des contrées inquiétées par une eschatologie moins moralisante.

Panel I.C Sex, Text and Alterity

Chair: Mary Beth Raycraft, Vanderbilt University

Badis Guessaier
Towson University

Africanisme et subalternité chez Mme de Duras: Le roman *Ourika* ou la quête d'un 'soi'

Ourika, apportée du Sénégal dès son jeune âge en guise de présent à une dame de la haute société française du milieu du XIXe siècle, se débat, tel un oiseau dans l'eau, sous le poids asphyxiant de la représentation identitaire imposée par ses ravisseurs. En remontant les strates de son identité représentée, elle part en quête d'un soi propre, d'une

¹¹ Gérard de Nerval, *Aurélia* in *Oeuvres*, vol. I, Paris, Paris, Gallimard, 1960, p. 359.

identité choisie. Ourika est ainsi un cas pathologique, elle révèle au médecin du couvent, lieu de sa retraite, voire de sa mise en quarantaine : « Tu viens voir une personne bien malade. » La pathologie dans ce contexte est vécue comme l'indique Lawrence Philips « as a reflection on individual conscience, experience and memory—an autobiographical mode—in conjunction with material reality and internalized imperial ideologies. »

Appréhendant le roman *Ourika* depuis cet angle de vue, cette étude saisit dans leur polysémie et leurs tensions, les couleurs de l'exotisme visé par Mme de Duras, un exotisme colonial et oppresseur : « J'éprouve, me dit-elle, une oppression continue. » D'une œuvre appartenant au registre des 'amours coloniales' (Alain Ruscio), à celle d'un discours à potentiel postcolonial s'adonnant à la défense d'une Africaine subalterne (Spivak), en passant par l'acception d'un roman psychologique dans la tradition de la princesse de Clèves (Bertrand-Jennings), *Ourika* est dense d'images et de mouvements, de dits et de non-dits qui gravitent autour de l'idée d'une identité en état de perdition. *Ourika* devra recouvrir son identité en reconnaissant son 'hybridité' (Homi Bhabha), ensuite en disloquant la représentation imposée (Kristeva), enfin en atteignant une représentation de libre arbitre (John Beverly).

Kathleen Hart
Vassar College

Empire, Identity and Exotic Animals

Drawing upon philosophical concepts in Florence Burgat's *Liberté et Inquiétude de la vie animale* and Jacques Derrida's *L'animal que donc je suis*, I show how representations of exotic animals participate in the hierarchical structuring of relations between the self and its various "others" during a period of colonialist expansion.

I begin with an overview of French encounters with "exotic" animals at home and abroad, and representations of animals exotic and familiar in nineteenth-century French fiction, poetry and painting. Exotic animals frequently stand in for the colonized peoples eclipsed from these representations. While the symbolic function of the alluring "exotic" animal is better understood in opposition to its often drab and less troublesome indigenous counterpart, binary oppositions such as strange/familiar, wild/tame, and destructive/beneficial already categorize various European animal pairings. Similarly, the imperialist imagination categorizes the colonized "other" in a manner that parallels the binary oppositions to which it already resorts to characterize, control and exploit potentially threatening domestic social groups, including women and the "dangerous" classes. The exotic animals in Balzac's *Une passion dans le désert* and Flaubert's *Un coeur simple* call particular attention to different ways in which sexual, class, and national identities may be aligned with a colonizing identity that distinguishes humans ("us") from "the beastly" (them). To illustrate this further, my conclusion points out ways in which Lavinia Currier's innovative cinematic adaptation of the Balzac story challenges nineteenth-century attitudes about women and colonized "others" while also revising nineteenth-century assumptions about human identity in relation to animals.

Aimee Kilbane
Dartmouth College

Domestic Exotic: Bohémienne and Bohémien in Victor Hugo's Notre-Dame de Paris

Les écrits de Maupassant témoignent de la fusion de tendances Victor Hugo's novel Notre-Dame de Paris 1482 (1831) is well known for portraying issues of nineteenth-century cultural relevance under medieval guise, but one important and overlooked example of this is the strong presence of the bohemian, or Gypsy, in its two incarnations: one from the fifteenth century, in which the novel is set, and the other from the nineteenth century, when it was written. The bohémienne, Esmeralda, represents the traditional European image of the Gypsy as a traveling, racially other outsider, a figure that was becoming an object of fascination in the nineteenth century as the exotic and the Orient were increasingly in vogue. Pierre Gringoire, a stereotypical Romantic artist (bohémien) chooses to live among the Gypsies as an alternative to bourgeois life, which he rejects for its lack of appreciation for his art. Both of these "bohemian" figures act as mediators between the bourgeois world and the Cour des Miracles, the criminal underworld of Paris. Notre-Dame de Paris is a novel that dramatizes encounters between two apparently opposite cultures, juxtaposed in the following ways: foreign and domestic, outsider and initiate, mobile and immobile, spectacle and spectator. Contact between these different cultures ultimately demonstrates that they are the same in structure, but with the social hierarchies reversed, to serve different interests.

The significance of the bohemian in this novel, as a figure that crosses between two seemingly different worlds—the bourgeois and the marginal—is that it elicits the public's ambivalence toward the foreign and its fear of the cultural hybridity that results from contact between cultures. The bohemian is unsuccessfully relegated to the confines of theater, as an exotic spectacle to be gazed upon and consequently rendered unthreatening. The urge to dramatize the foreign simultaneously neutralizes and draws attention to the potential for real, unmediated contact. ontradictoires, même conflictuelles. Le discours rationnel de sa fiction est hanté par ce qu'il rejette, et la contradiction.

Larissa Sloutsky
The University of Western Ontario

L'amour hors mariage et la femme adultère chez Maupassant : forces antithétiques du discours rationnel

Les écrits de Maupassant témoignent de la fusion de tendances contradictoires, même conflictuelles. Le discours rationnel de sa fiction est hanté par ce qu'il rejette, et la contradiction devient même la force motrice de l'imaginaire du romancier-naturaliste. Ici, la joie apporte la déception, le plaisir n'est qu'un piège, l'amour s'avère amer, la raison se glisse dans la déraison. C'est dans le discours portant sur les relations sexuelles entre l'homme et la femme que cette tension entre les deux forces antithétiques trouve, semble-

t-il, la plus grande ampleur. La société française étant agitée par l'air de modernité, les conduites féminines sexuelles se modifient sous l'influence de la libération des mœurs, ce qui ouvre des horizons nouveaux dans la vie de la femme. Pourtant, la démocratisation des mœurs féminines est confrontée par l'ordre de la société bourgeoise naissante, qui elle-même ne fait que renforcer l'idéologie patriarcale. À la suite du code Napoléon qui définit le mariage comme une unité de production, le moral bourgeois et la famille bourgeoise, centrés sur le devoir conjugal et la reproduction, deviennent les seuls modèles à suivre. Il n'est donc pas étonnant que la société du demi-siècle soit agitée par la problématique de la relation extra-maritale qui fait partie importante des transformations au niveau des relations entre les deux sexes.

Dans ses récits courts, Maupassant ne se fait pas d'illusions sur la vertu des femmes, mariées ou non, que fréquentent ses personnages masculins dans leurs amourettes innombrables. Pourtant, le regard du peintre brillant d'une société frivole dégage une vision spécifique et bien complexe sur l'amour hors mariage. On s'engage, dans cet exposé, à démontrer le regard contradictoire de Maupassant sur l'adultère et les pôles opposés dans le traitement de la même problématique, dont l'un, sexualité masculine, se base irrémédiablement sur l'autre, féminine.

Panel I.D Merimée

Chair: Corry Cropper, Brigham Young University

Corry Cropper

Brigham Young University

Death by Statues: Mérimée's "La Vénus d'Ille" and Molière's *Dom Juan*

Prosper Mérimée's "La Vénus d'Ille" can be read as a work of travel literature: the narrator, an erudite Parisian, travels into the exotic countryside of southwestern France and discovers a disconcerting statue that seemingly comes to life. Yet this moving statue reveals more about the culture of the Parisian hegemony of the July Monarchy than it does about the supernatural or the opposition between Paris / province. I read Prosper Mérimée's "La Vénus d'Ille" as a retelling of Molière's *Dom Juan ou le festin de pierre*. Both literary works build to the murder of characters who have made promises to statues and are obliged to honor them. Both Dom Juan and Alphonse are "parasites" (Serres) and both marry more than one woman and seduce even more. In both texts meals are interrupted by moving statues and in both men die in a statue's embrace. These similarities lead to a reevaluation of "La Vénus d'Ille" and of the text's socio-cultural significance. "La Vénus d'Ille" and *Dom Juan* are written at times of social transition. *Dom Juan* depicts the change from *noblesse d'épée* to *noblesse de robe*; the play's protagonist represents a member of the old nobility exerting the few rights that he has managed to retain. "La Vénus," on the other hand, depicts the transition from the old monarchy to the new bourgeois monarchy, where money--not traditional markers of nobility (sword and phallus)--becomes the primary signifier of status. Where Dom Juan symbolizes values of the past that are giving way to a new power structure, Alphonse symbolizes the new constitutional monarchy and he is ultimately punished by the Venus,

a perfect representation of the past.

Molly K. Enz
South Dakota State University

In-Between Identities:
The Exotic Other/Orient in Prosper Mérimée's *Carmen*

In nineteenth-century French literature and art, Spain was often equated with Africa and depicted as Europe's internal Other. Hugo wrote: "L'Espagne c'est encore l'Orient; l'Espagne est à demi africaine," and Stendhal declared: "Sang, mœurs, langage, manière de vivre et de combattre, en Espagne tout est africain." A burgeoning fascination with the mystery and exoticism of Spain accompanied the height of French expansion in Africa. In this critical moment, Prosper Mérimée published his novella *Carmen* in 1847. Set in Andalucía during the period of 1830-1845, *Carmen* tells the story of a gypsy from "nowhere and everywhere."

In my paper, I demonstrate that the character of Carmen is depicted as the quintessential exotic Other of nineteenth-century France due to her hybrid identity. She is a wandering bohemian with "dark skin and slanted eyes" who is continually linked to the dangerous, erotic, and exotic. Because Carmen is an in-between figure who cannot be categorized by a single ethnicity, language, or race, she represents a threat to order and purity. In *Orientalism*, Edward Said posits that "it is perfectly natural for the human mind to resist the assault on it of untreated strangeness" by exoticizing the Other. I argue that Carmen's death at the end of the novella reflects France's attempt to silence and dominate "alien" lands and to maintain a sense of order during a time of political and social unrest.

Darci L. Gardner
Stanford University

The Carmen Myth: Adaptation across Artistic Mediums

In the tradition of adapting literary texts into other artistic mediums, few stories have been as successful as that of *Carmen* (1845) by Prosper Mérimée. Originally published in a biweekly journal of exotic Third World travelogues, the novella has given rise to a ballet (1846), an opera (1875), and over 77 film adaptations ranging from melodramatic to burlesque. What explains the extraordinary appeal of the Carmen myth to artists of audio-visual genres? At the formal level, the narrative style is responsible for the ease with which the performance arts have appropriated *Carmen*. Because Mérimée builds the plot on the voyeuristic observations of the narrator, the *récit* emphasizes the components of the story that are easiest to communicate through performance: dialogue, actions, facial expressions, gestures, etc. Although this style accounts for the *ability* of artists to adapt the text, it does not explain their unbridled enthusiasm for doing so. Ultimately, the captivating force of the story is the exotic alterity of the Gypsy women

that it portrays. Audio-visual genres thrive on the aura of strangeness that the novella describes; in the music of Bizet's opera, the choreography of the seguidilla, and the design of costumes and scenery, they recreate Mérimée's Othering vision of nineteenth century Spain. By analyzing these features of disparate adaptations, this paper illustrates how the exotic, or the imaginary image of the unknown, is uniquely conducive to showing modes of representation.

Panel I.E Architecture and National Identity

Chair: Tracy Sharpley-Whiting, Vanderbilt University

Janice Best
Acadia University

Le palais de Tuileries: hier et aujourd'hui

En 2004, l'Académie du Second Empire a créé un Comité national pour la reconstruction du Palais des Tuileries, brûlé pendant les derniers jours de la Commune de Paris en mai 1871. Ce projet de reconstruction d'un palais disparu du paysage parisien depuis plus de 135 ans soulève une certaine polémique. Selon Alain Boumier, le président du comité, cette initiative est « un élan au-delà des générations, des tendances politiques, des cultures et des frontières ». Boumier affirme qu'il n'y a « qu'une France malgré les changements de régime, et aucun régime n'est propriétaire de la France ni de son patrimoine » (<http://www.tuileries.org>). Son projet, cependant, si jamais il se réalise, aurait pour effet de nier l'importance historique de la Commune, comme l'a souligné Jean-Jacques Aillagon, ancien ministre de la Culture et de la Communication : « la question de la reconstruction du palais des Tuileries n'est pas sans poser des problèmes déontologiques de première importance. Convient-il, en rétablissant le palais dans ses dispositions d'origine, de « gommer » la trace de ces événements tragiques, qui comptent parmi les plus importants de notre histoire nationale? » (*Journal Officiel* du 24 mars, 2003).

La décision de raser les ruines des Tuileries suscita une polémique très vive pendant les premières années de la Troisième République. Dans cette communication, j'explorerai les implications du nouveau projet à la lumière des débats des années 1880 afin d'analyser l'importance de la Commune et de la destruction du Palais des Tuileries dans l'histoire et l'identité nationales de la France.

Louis J. Iandoli
Bentley College

The Proposal to Reconstruct the Palais des Tuileries: Symbol of Empire and National Identity

The Palais des Tuileries, symbol of French *gloire* during the nineteenth century, may rise again to grace the *axe royal* from the Louvre, Place de la Concorde, Champs

Elysées, to the Arc de Triomphe. My paper examines the current project of the Comité national pour la reconstruction des Tuileries, of which I am a member. I will present results of my interviews with French architects, functionaries and intellectuals on the project, while connecting the present proposal with French identity now and in the nineteenth century. Despite the Tuileries' troubled past, during identity crises France has often returned to the reconstruction project.

I will briefly discuss the destruction of the Tuileries and proposals for reconstruction from the 1870s through the 1950s. The current plan to rebuild the palace ex nihilo is widely supported, as demonstrated in three recent colloquia on the topic, each attended by 300 or more supporters, where I presented my support at the Luxembourg Palace, the Université de Paris and the Foundation Del Duca of the Institut de France. If rebuilt, the Tuileries will be a copy of its last state before the fire of 1871. Under the July Monarchy and Second Empire the palace took its best known architectural form and came to symbolize French identity and *gloire*, for good or for bad.

Michelle R. Warren
Dartmouth College

Exposition Universelle de 1889: Colonialism, Medievalism, and Republican Ideals

The *exposition* of 1889 is famous for the Eiffel Tower—monumental steel symbol of technological innovation. A large number of the architectural constructions for the exposition, however, drew on history and tradition. This paper investigates how architecture engaged Republican ideals, providing physical spaces for didacticism to meet seduction. Organizers envisioned scenes of renewed national unity emerging from visitors' collective experiences of awe and wonder. To this end, the exposition combined historical and geographical exoticism, fostering both medievalism and colonialism as popular expressions of republican values and French modernity.

Medievalism and colonialism function as mutually reinforcing sites of national identity in a number of different venues. Along the Esplanade des Invalides, the Palais des Colonies (and its surrounding villages) faced the medieval façade of the Ministère de la Guerre. Avenue Suffren (alongside the central axis of the Champs-de-Mars) offered a similar experience of temporal and geographic vertigo, with several medieval reconstructions on one side and streets from Cairo on the other. Finally, at the foot of the Eiffel Tower itself, Charles Garnier (architect of the Opéra) presented his *Histoire de l'Habitation Humaine*—a series of forty-four houses “typical” of the world's major civilizations and races (including medieval France and contemporary Africa).

Through reconstructions of medieval and colonial architecture, exposition organizers encouraged millions of visitors to draw parallels between distant times and distant places. They grounded national identity in the prestige of both medievalism and colonialism, enlisting both in the service of a triumphant national modernity.

Panel I.F The Styles of Empire

Chair: Allan Pasco, University of Kansas

Heather Jenson
Brigham Young University

Expanding the Empire: Joséphine Bonaparte, Art Patronage, and Female Identities

The subject of Empress Joséphine Bonaparte's place in early nineteenth-century French culture is experiencing a renaissance in current scholarship. However, while her interests in fashion, interior design, and botany are well known, Joséphine's role in the visual arts has been largely overlooked. This is a surprising oversight, given the impressive art collection she formed during her tenure as Empress. Her patronage of artists working in *le style troubadour*, for example participated in a nascent (and then exotic) romanticism that ran counter to the official neoclassicism embraced by the state. She was also an active collector of works produced by women artists.

My paper argues that Joséphine fashioned an alternative artistic culture in which women played a formative role as subjects, creators, and patrons. Her position as an aggressive patron of the arts suggests the necessity of revisiting the so-called homosocial nature of the Napoleonic art world. It also undermines the prescriptive discussions regarding women's "empire," i.e. the private sphere, as delineated in much of the literature of the period. Joséphine's many significant contributions to the art world of Napoleonic France proposed new ways in which women could participate actively and meaningfully in the fields of art and culture. As a highly visible figure and influential arbiter of taste, she was well positioned to promote women's place in these arenas, and thus to posit new means for women to construct identities as important agents in the public sphere.

Allan H. Pasco
University of Kansas

Why Was Classicism Resurrected After the Revolution?

What took Romanticism so long to fulfil the promise of Rousseau? What kept Classicism above ground in the early nineteenth century? Among other things, Romanticism lacked representatives of genius. A crowd of mediocre writers exploited popular novels, maudlin plays, and passionate melodrama. Napoleon despised Madame de Staël and was not enthusiastic about Chateaubriand. Likewise for Benjamin Constant, who despite the self-analysis and lyrical melancholy of *Adolphe* and his *Journaux intimes*, joined others in valuing his philosophical and political writings instead. Romanticism lacked champions.

Important, widely published critics like Laharpe controlled the education hegemony at the Normal school, not to mention the pages of newspapers, and insisted on the importance of classical literature. Despite the lacklustre nature of tragedies being produced in large numbers before a listless and uninterested audience at the Théâtre Français, such plays reminded Frenchmen of France's glory, and people bought tickets and attended, perhaps because it was also a sign of culture. Politicians, in addition, believed that Classicism enhanced France's newborn institutions. Especially the middle class felt a widespread, patriotic desire to lay hold of France's glorious past.

After *18 Brumaire an VIII* (9 November 1799), when Napoleon took power, the Corsican was determined to revitalise the classical movement and, thus, to encourage a literature that would add brilliance to his reign. He did his best with prizes, grants, and honors, not to mention censure and outright suppression of differing political and literary modes.

Middleclass people associated Romanticism with the Revolution, while they wished nothing so much as stability, honour and honesty, financial integrity, patriotism, and feminine virtue. They most certainly were not interested in the vague religiosity, sentiment, and imagination that Romantics so prized. Finally, despite the efforts of Napoleon and the Bourbons, not to mention established critics and the very conservative middle class, other events opened society for something different. Charles X, for example, closed the Normal school and ignored the wishes of academics, who like Nodier were beginning to don new colors. People recognized that the Bourbons wished to bring back an authoritarian regime. They cast about for art forms that would reflect their true attitudes. Change was in the air, and *Hernani* was on the horizon.

Panel II.A Rêverie Orientale

Chair: Lynn Ramey, Vanderbilt University

Jimia Boutouba
Swarthmore College

L'Écriture Conquérante

Où finit l'aventure et où commence l'écriture ?

L'aventure coloniale Française au Maghreb, et plus particulièrement en Algérie, aura poussé les portes de l'imaginaire dans maintes directions. Hommes de sciences et hommes de lettres, diplomates et aventuriers, linguistes et ethnographes, historiens et géographes, romanciers et peintres, explorateurs et voyageurs cyniques en mal d'exotisme, se sont tous relayés pour arracher au Maghreb le secret de sa constitution, pour lever le voile sur le mystère de son humanité et sonder le labyrinthe de ses mœurs. Entièrement impliqués dans cette gigantesque aventure portée par l'esprit du temps, projetée en avant par le sacre de ces hommes promus en héros de la Civilisation, ils se feront les chantres de cette région et auront vite éclipsé les véritables inventeurs de l'algérianisme. Car le véritable orientalisme commence avec la conquête de l'Algérie, en 1830 au moment où l'Armada Française entre en « Barbarie ». Les premières visions de cette rencontre avec « l'autre », les premiers témoignages de cette marche inexorable vers l'inconnu, nous les devons d'abord aux officiers militaires qui ont mené la conquête et qui ont laissé un important arsenal de documents.

C'est un de ces textes fondateurs de l'aventure coloniale et qui en matérialise brillamment l'esprit que je considérerai ici, un texte tombé dans l'oubli mais dont les principes et accents résonnent dans de nombreux textes coloniaux. Je veux parler de La Femme Arabe, écrit par le Général Eugène Daumas entre 1850 et 1870 et qui ne sera publié qu'en 1910. Ce texte intrigue non seulement par son sujet (c'est un des premiers textes, si ce n'est le premier, sur les femmes colonisées) mais aussi par son approche, sa

rhétorique et surtout par son ambition politique qui place les femmes colonisées au centre d'une grande machination coloniale dont l'importance ne sera reconnue et exploitée que bien plus tard au vingtième siècle. Dès 1850, Eugène Daumas, homme de sabre et de lettres, aura énoncé ouvertement et sans préambule le lien fondamental entre la question féminine, la domination coloniale et la constitution de savoir. Dans ce petit manuel, il nous livre un curieux mélange de récit ethnographique, fragments historiques, vision poétique, visée politique et stratégie de pouvoir. Il s'agit là d'un exemple fascinant de ce que Michel de Certeau appellera l'écriture conquérante.

Ce sont les principes et la portée de cette écriture conquérante que je me propose d'examiner ici. Comment est-ce que Daumas représente les femmes ? En quoi son approche diffère-t-elle de celle d'autres orientalistes ? Comment justifie-t-il son savoir ? Comment le justifie-t-il en tant que savoir ? Par quelles stratégies d'écriture allie-t-il le pouvoir et le savoir ? Comment introduit-il en filigrane sa vision politique et le rôle qu'il destine aux femmes ? Comment transforme-t-il un objet d'études (les femmes) en un instrument de pouvoir ?

Warren Johnson
Arkansas State University

Daudet's Remappings

Daudet's characters tend to be out of place. The condition of displacement, for the young "Petit Chose" and Jack as well as for the half-foreign Nabab Bernard Jansoulet, the *Méridional* Numa Roumestan, or the irrepressible Tartarin, is necessary both for the realization of the constitutive role played by their places of origin in the creation of their personal identities of as well as for Daudet's representation of the fundamental split between the cultural identities of North and South. The austere and unrelenting Protestantism of *L'évangéliste* marks the chilly boreal extreme that contrasts with the heated brashness of Roumestan or the warm expansive mendaciousness of the famous lion hunter. The Paris of the *romans de mœurs* that dominate Daudet's output is a liminal space between the calculating and self-interested Northerner and the authentic, if uncouth Southerner who is destined to lose because his notion of social interaction is of play without rules, as ludic and unrestrained self-invention.

As a space of a discursive excess and duplicity intended to be disbelieved, the South is a continuous zone that extends from the Loire to the Sahara. Tartarin's misadventures in Algeria are due to his inability to see the fundamental sameness of the land of the "Teurs" to his native Provence, while being astounded by how much they look alike. This surface sameness, ostensibly the result of colonialist intrusions, is more fundamentally for Daudet an effect of the deeply rooted affinities between the Maghreb and the Midi. If, as he acknowledges in a preface to *Tartarin de Tarascon*, the critique of the colonial presence in Algeria is relatively weak in that novel, it is, I would claim, because the North African and the *Méridional* are imagined as sharing a cultural

fraternity, a blurring of boundaries that naturalizes a colonial domination whose moral dubiousness is thereby occluded.

Raisa Rexer
Yale University

L'Education Sentimentale and the Pornographic Imagination

Frédéric Moreau is a dreamer caught between two different imaginative modes. His primary love object in *L'Education Sentimentale*, Madame Arnoux, appears to him as if from the pages of a “livre romantique,” and consequently comes to symbolize Frédéric’s romantic imaginary, both sexual and artistic. It is for Madame Arnoux that Frédéric decides to indulge his creative yearnings, with no more success than he has as Madame Arnoux’s lover; he never manages to transcend a “passion...inactive.” Frédéric’s antidote to the sterility of romantic reverie is the courtesan Rosanette. Where Madame Arnoux is chaste and pure, Rosanette’s sexuality is explicitly associated with pornographic imagery of the day. Sold into prostitution at the age of fifteen by her parents, the young Rosanette one day discovers “une sorte d’album... des images obscènes.” If Frédéric’s imaginings of Madame Arnoux have the romantic allure of “le scintillement des étoiles,” Rosanette has the allure of the excitement of obscene images. She incarnates an imagination that is erotic, obscene, explicit—and far more productive.

Mediating between these two imaginaries is a third textual presence. Twenty years before writing *L'Education Sentimentale*, Flaubert took a trip to the Egypt, during which he wrote a series of letters that are pornographic in their descriptions of his sexual encounters during his journey. Oriental allusions are woven into the cloth of the novel, following both of Frédéric’s two loves, like a theme song for erotic desire. Madame Arnoux’s appearance on the boat is heralded by a “romance orientale;” Rosanette, on the other hand, makes her first appearance in the novel (although she is not named at that moment) at a ball called the Alhambra, whose “galeries moresques” and “toiture chinoise” constitute a nightmare of conflated Orientalist stereotypes. Both Frédéric’s Romantic and pornographic muses, then, share one thing: an association with the excessive sexuality of Flaubert’s travels to the Orient.

According to Edward Said, the Orient appears in Flaubert’s work only as a manifestation of “the escapism of sexual fantasy.” By examining the Oriental allusions of the novel in the context of Flaubert’s letters, however, this paper suggests a different set of relationships between sexuality, the creative imagination, and the Orient. Indeed, the Oriental, Romantic and pornographic in the novel ultimately establish not only sexual and imaginative paradigms but models of social and political interaction that serve as viable and productive alternatives to the inactive passions Flaubert attributes not merely to Frédéric, but to his entire generation. The sexual imaginary that emerges in the novel out of the tension between the pornographic and the Romantic, an imaginary inseparable from Flaubert’s Orientalism, is not to be banished to the realm of escapist fantasy, but is proffered to the reader as the antidote to Romantic sterility in all spheres of action.

Lisa Weiss
Vanderbilt University

Inventing North Africa: Colonial Fantasy and
Journalistic Sensationalism in Maupassant's *Bel Ami*

In Guy de Maupassant's *Bel Ami* (1885) journalists discuss and invent North Africa from their bourgeois positions in the Paris city-center. Set in 1881 when Morocco and Tunisia are becoming French colonies, protagonist Georges Duroy returns to Paris from Algeria where he has served as a French soldier. Nostalgic for the power and wealth that he enjoyed in the colony, Duroy achieves these benefits in the metropole by selling stories of his experiences *d'ailleurs*. The director of the French newspaper *La Vie française* assures him: "Mais faites-nous tout de suite une petite série fantaisiste sur l'Algérie. Vous raconterez vos souvenirs, et vous mêlerez à ça la question de la colonisation... C'est d'actualité, tout à fait d'actualité, et je suis sûr que ça plaira beaucoup à nos lecteurs" (69). In his articles "Souvenirs d'un chasseur d'Afrique" and "De Tunis à Tanger," Duroy caters to the reading public's fascination with the "other" by overlooking the political conflicts present between France and North Africa. He exaggerates his first-hand experiences in Algeria and offers exotic depictions of the region's people and landscapes.

Through *Bel Ami*, this paper traces how late nineteenth-century journalism in Paris functions as a key political and cultural tool to shape the metropole's impressions of France's colonies. Colonial fantasy and journalistic sensationalism invent a Europeanized North Africa--nothing like the indigenous one that North African writers will work to portray in the twentieth-century.

Reference

Maupassant, Guy de. *Bel ami*. 1885. Paris: GF Flammarion, 1999.

Panel II.B Mallarmé

Chair: Jay Lutz, Oglethorpe University

Pamela A. Genova
University of Oklahoma

Stéphane Mallarmé: A Theatre of *Japonisme*

Japonisme as a realm of inquiry has a rich history, particularly in the art critical mode, as art historians and visual artists have explored the dynamics of the phenomenon since the middle of the 19th century. There is more to *Japonisme*, however, than literally meets the eye; it was adopted as a favorite style, discernable in such realms as fashion, interior design, and gastronomy. Inspired by the interest of painters in Japanese aesthetics, authors also began to explore the vast potential offered by the cultural forms of Japan and sought to understand, modify, and personalize Eastern aesthetics, translating the ideas from painting to the medium of language.

In the current paper, I explore *Japonisme* in Stéphane Mallarmé's musings on dramatic art, collected in the 1887 *Crayonné au théâtre*. As with his friend, the painter

James Whistler, Mallarmé too appreciated Japanese aesthetics from both formal and philosophical standpoints. Critics have noted the Eastern influence in Mallarmé's poetry, such as the synthesis of poetic genre and the compositional principles of calligraphy and haiku. In the essays addressing theatre, we can also uncover original interpretations of Japanese aesthetics, as Mallarmé offers a view of the stage as a mystical locus for the ritualized expression of the human soul, a space in which music, dance, visual image, and language create a multidimensional artistic event, reminiscent of the Wagnerian "total artwork". *Crayonné* contains provocative philosophical thought on the relationship of the concepts of absence and presence, as well as original commentary on such techniques of Eastern art as framing, mirroring, and representation of depth and surface.

Stacy Pies
New York University

The Music of Prose: the Evolution of Mallarmé's Faun

Stéphane Mallarmé's prose eclogue, "Bucolique" presents a dialogue the poet has with a public persona, seemingly his own, and includes a section on nature and music in which the speaker gives a history of the education of his sensibility. Through allusions to his poem "L'Après-midi d'un faune," this survey implicitly charts the evolution of Mallarmé's poetic rhetoric and his attempts, in his later prose, to embody the musicality of verse in a new form. This musical ambition is one subject of his 1894 lecture at Oxford, "La Musique et les lettres," in which the poet offers himself as an "explorateur revenu d'aucuns sables" presenting "un tapis de jaguar ou de lion," literature which seeks, as he writes in the *poèmes critiques*, "quelque secrète poursuite de musique, dans la réserve du Discours" (*OC* 2: 77; 220).

The dialogue "Bucolique" conducts with the earlier poem, itself a monologue with different parts, strongly suggests that "Bucolique" acts as a scrim. Behind it, one sees a conversation between the verse of "Faune" and the prose of the *poème critique*. The prose of "Bucolique" enacts the exotic form that "La Musique et les lettres" imagines, absorbing the rhetoric and technique of Mallarmé's poetry and summoning the earlier work. "Bucolique" makes the "faune" present, provides a landscape for him, as it were, and relates him to the "berger" in "La Musique et les lettres" (*OC* 2:66). The prose resonates against the poem, as if seeking to embody the illusion that verse and prose are somehow shimmeringly concurrent. The earlier "bucolic" work is refigured here, speculating on the exotic possibility of music in prose.

Virginie Pouzet-Duzer
Pomona College

Mallarmé's Orient, or the silken self

In 1876, Edouard Manet represented his friend Stéphane Mallarmé in front of a Japanese-like tapestry. On this famous portrait, Mallarmé appears as being where he truly

belongs, in a setting where signs flourish and are meaningful. What indeed matters for Mallarmé in such an oriental tapestry is that it can be interpreted, that it constitutes a space to be poeticized.

A few years later in 1880, Mallarmé supposedly wrote his *Contes Indiens*, which were to be published only in 1927. “Supposedly,” because these oriental fairy-tales are more likely to have been translated from the English, and later re-adapted in French by the English Professor. Yet, a close study of the tales let us conclude that Mallarmé’s famous fascination with sounds, silk, silence and emptiness is everywhere to be found in these texts. In other words, the translation helps turning some distant end exotic Orient into a writing of the self. Moreover, the conquest of this unknown and remote *Indes* does not require anything else but patience and language: by using translation as a device to construct his own exotic tales, Mallarmé occupies the space of the almighty writer. And in the end, what prevails is his name on the book-cover.

Beyond the *Contes Indiens*, this paper will come back to the poet’s relation to Japanese Art and artifacts. What was indeed fashionable at the end of the nineteenth century is to be consumed extensively by the poet in all of his writings: Orient is the path towards a silken self.

Panel II.C Representing the Political

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

Joyce Carlton Johnston

Stephen F. Austin State University

Staging Identity: Delphine de Girardin’s Theater and the Second Empire

When she began writing for *La Presse* in 1836, Delphine de Girardin re-invented herself as a writer, transforming her identity from self-proclaimed “Muse de la Patrie” to *Vicomte de Launay*. Critics such as Cheryl A. Morgan have focused upon Girardin’s transition from Muse to Vicomte, and her witty, satirical writings have earned much-deserved respect as innovative journalism. Despite the recent critical interest, there has been little discussion of Girardin’s transformation from journalist to dramatist. Although it might seem that Girardin discarded her political satire for a lucrative career in the theater, devoting the last seven years of her life to writing comedies, further exploration of her plays reveals a continuation of the political satire from her *Courrier de Paris*.

Rejecting the exotic as did other women playwrights such as Virginie Ancelot and Sophie Bawr, Girardin’s comedies focus on France, forcing a reconsideration of contemporaneous society. The plays therefore engage the audience in a re-examination of the values of the Revolution, using apparently domestic themes as a vehicle. *C’est la faute du mari* (1851), centering on an inept husband who fears his wife is unfaithful, allows Girardin to satirize government repression in the early years of the Second Empire. *La Joie fait peur* (1854) highlights familial devotion and patriotism while subtly revealing Girardin’s views on freedom of expression when a long-lost son, brother and fiancé, presumed dead, returns home. *Une femme qui déteste son mari* (1856) similarly emphasizes liberty and devotion, depicting a wife who outwits the Reign of Terror in

order to protect her Revolutionary husband. Through her use of wit to simultaneously highlight and conceal her attacks, Girardin was able to protest Napoléon III's betrayal of Republican values in the public arena of the theater, portraying a society whose superficial stability conceals a crisis of political identity.

Megan Lawrence
Louisiana State University

Witness to an execution, or Victor Hugo's conversion

The nineteenth century was a volatile and chaotic era in French history, a tumultuous time of extreme political and social change. Coming of age during the 1820's, Victor Hugo made his first step into politics with a heartfelt stance against capital punishment. Commentators such as Foucault have noted that the Empire used public execution for the dual purposes of spectacle and control. Biographers maintain Hugo's political radicalization was due to his mother's influence. However, this paper will argue that the predominate cause of Hugo's political independence was a childhood trauma that occurred in French-occupied Spain. At the age of 10, he witnessed a boy's decapitated body and severed limbs nailed to a crucifix on the orders of his father, a general in Napoleon's army. This trauma lay dormant for 10 years until he witnessed another execution at the age of 20. The power of the first experience, when reawakened by the second, transformed Hugo from bourgeois conformist to liberal humanitarian. Examination of his personal and political writings, *le Dernier Jour d'un Condamné* of 1829, *Napoléon le petit* of 1852, and *Les Misérables*, written in exile from France during 1860-1862, will reveal the significance of witnessing these two executions, and will shed new light on the Empire's effect on the life and works of France's most prized author.

Briana Lewis
St. Lawrence University

Getting Personal: Marius Pontmercy and the End of Politics in *Les Misérables*

In Victor Hugo's *Les Misérables*, the political climate of the early part of the Nineteenth Century frequently takes center stage, most notably, perhaps, in the character of Marius Pontmercy. He is raised in an anachronistic and sepulchral society of the *salon ultra*, is reborn through his discovery of the heroism of the Empire, and he faces death on the republican barricades of the 1832 insurrection. One might therefore reasonably presume that his presence in the novel is of primarily political significance, as a way of representing both the author's own political transformations and his notion of political progress in society at large. In this paper, however, I will show the ways in which Marius's political journey is motivated not by pure conviction, but rather by forces that are first and foremost personal and emotional. In his initial conversion from royalism to Bonapartism, in his decision to join the cause of the insurrection, and in his eventual reconciliation with his royalist grandfather, I will show that the personal and the political

are not only in constant dialogue, but are also constantly substituted for one another in a dynamic that undermines and ultimately eliminates the rigid divisions created by a highly politicized society—one of the forms of exclusion that is, for Hugo, at the root of *la misère* .

Anne Linton
Yale University

Allegory and Exoticism: Balzac's allusion to Delacroix

Filled with exotic imagery, death and half-naked women, it is easy to see why Balzac's 1834 novella, *La Fille aux yeux d'or*, is dedicated to "Eugène Delacroix, peintre."¹² The two possibly knew each other as early as 1824, and Balzac clearly draws his inspiration for Paquita, the "jeune créole des Antilles," from Delacroix's exotic female figures (272).¹³

Critics have long appreciated Delacroix's importance when reading *La Fille*, but they have nonetheless overlooked a striking allusion to Delacroix's then scandalous *Liberty Leading the People* (1831) in the bloody dénouement of Balzac's novel as the Marquise stands bare-breasted with hair flying over a dead body. I show that this allusion resonates with the political and social context of the July Monarchy, even though the story of De Marsay and Paquita takes place during the Hundred Days.¹⁴ More than just a wink to an admirer, the allusion to Delacroix's fleshy and hirsute Liberty actually represents a far-reaching historical commentary on the end of allegory amid the rampant materialism of the 1830's.

Although intended as an allegory for the Republic, Delacroix's Liberty never materialized out of the smoke of *Les Trois Glorieuses*. Instead, stripped of her lofty valence by the coming of the Monarchy, only her bare breasted body remains. Balzac's hymn of "gold and pleasure" therefore closes with a fitting allusion not to Delacroix's allegory, but to her *body*.¹⁵ Like the exotic Paquita, Balzac's allusion goes to show that everything is for sale in modern Paris—from sexual to national identity. A mere four years after the July Revolution, Balzac refutes Delacroix in *La Fille*, revealing that allegory holds no deeper meaning than the gaudy plaster facades of the cabaret.¹⁶ Allegory, suggests Balzac, is the price of materialism.

¹² P. 244. *La Fille aux yeux d'or*, Gallimard : Paris, 1976. Ed. Rose Fortassier. All future citations will be to this edition.

¹³ Rose Fortassier notes that Balzac met Delacroix through painter Horace Raison, adding that Balzac was a particular admirer of *Les Femmes d'Alger dans leur appartement* from the Salon of 1834, and that Delacroix penned his high regard for *Louise Lambert* around the time Balzac started writing *La Fille* (395).

¹⁴ The story takes place " [...] vers le milieu du mois d'avril, en 1815 [...], " toward the beginning of the so-called Hundred Days, which elapsed from Napoleon's return to Paris from exile to the restoration of the Bourbon Dynasty with Louis XVIII (March 20th to July 8th, 1815) (273).

¹⁵ "Qui donc domine en ce pays sans mœurs, sans croyance, sans aucun sentiment; mais d'où partent et où aboutissent tous les sentiments, toutes les croyances et toutes les mœurs? L'or et le plaisir " (247) ; " Toute passion à Paris se résout par deux termes : or et plaisir " (260).

¹⁶ Balzac paints Paris as "[...] cette grande cage de plâtre, [...]" (247). Gone are the days of lofty revolutionary ideals : " Sans les cabarets, le gouvernement ne serait-il pas renversé tous les mardis ? " (249).

Panel II.D Poetics and Visual Culture

Chair: Deborah Harter, Rice University

Therese Dolan
Temple University

Edouard Manet's Pastel of Cabaner as a Synesthete

Edouard Manet's 1880 portrait of Ernest Cabaner, little discussed in the vast literature on the artist, was drawn at the very time of a dramatic rise in publications on synaesthesia. Undoubtedly well aware of Cabaner's experiments on colored hearing, Manet provides a visual testament to his friend as a chromoesthete. Synesthetes were labeled in the medical and cultural literature of the time as diseased and degenerate, or as gifted with possessing a higher form of human vision. Manet's deft handling of the pastel medium, with its indeterminacies and modernist freedom of handling, allows a reading of Cabaner as both. Poets such as Paul Verlaine, Arthur Rimbaud, and Charles Cros recorded their vivid impressions of Cabaner; the novelists Jean Richepin, Félicien Champsaur, Catulle Mendès, Paul Alexis, and Léon Bloy cast him as a character in their novels; George Moore and Gustave Kahn wrote eloquently about him, while Émile Zola pleaded Cabaner's cause in brochure for a benefit exhibition held shortly before his death. Manet praised Cabaner's well-known song *Le Pâté* as being as beautiful as the canvas of a primitive, employing a telling metaphor wherein he unites song with visual art. In his pastel, Manet arranged his unblended strokes - which, like musical notes, have no specific meaning until they take their place in a composition where their contiguity with other related elements charges them with expressivity - into a pictorial form whose gestural strokes signify touch and time by means of color. Thus, Manet visually invokes the relational play between signifiers and metaphors, paralleling Cabaner's *Sonnet à sept nombres* through its capricious intermingling of chromatic vowels with elements from nature. Cabaner's poem engaged in semiotic uncertainty by its arbitrary linkage of sounds, feelings, and colors that ultimately resist any totalizing effort of clear meaning or logic of experience, earning him the reputation of a crazed eccentric because of his theories of freedom from conventional way of executing music. Manet took similar modernist liberties in his pastel, providing a moment of uniquely heightened synesthetic perception for the observer.

Whitney Kruckenberg
Temple University

Delacroix's *Faust* and Hugo's Grotesque

Between 1825 and 1827 Eugène Delacroix created 17 lithographs based on Johann Wolfgang von Goethe's *Faust I*. These heavily Gothicized images with their often contorted figures and emphasis on the supernatural stand out as unique within

Delacroix's *oeuvre*. Previous scholarship generally discusses Delacroix's *Faust* lithographs with regard to the artistic and theatrical precedents that inspired them, namely the engravings of Moritz von Schreyer and Peter von Cornelius and a stage version of the story that Delacroix saw in London in 1825.

I however plan to look at these lithographs in relation to the artistic milieu in which Delacroix created them. The late 1820s constitute the period during which Delacroix most closely aligned himself with the other members of the Romantic movement. It is also the period during which he suddenly stopped keeping a journal. When Delacroix's journal resumes in 1847, we find ourselves confronted with a proponent of Classicism who disparages the works of the French Romantic writers, namely Victor Hugo. However some 20 years earlier, the two Romantic giants were quite friendly.

The year before the publication of Delacroix's *Faust* lithographs Hugo published his preface to *Cromwell*, viewed by many as the manifesto of the Romantic movement. In it Hugo touts the value of the grotesque in art as the necessary counterpart to the sublime. He further credits the Middle Ages and specifically northern Europe with the cultivation of the grotesque. I argue that Delacroix lithographs of *Faust* represent a response to the ideas surely espoused by Hugo during the meetings of Romantic minds that took place in the late 1820s. An ink drawing presented to Hugo by Delacroix, in which the writer appears with Faust and Mephistopheles serves to corroborate the notion that the two discussed *Faust* specifically. Furthermore Henri Beraldi, writing in 1886 viewed Delacroix's *Faust* lithographs as the visual equivalent to Hugo's preface to *Cromwell*, and upon their publication, critics dubbed Delacroix the leader of the "school of the ugly."

While the German engravings and the English theater surely had some bearing on Delacroix's *Faust* lithographs, I believe his immersion in the Romantic circle of the 1820s, within which Goethe served as a popular topic of discussion, led to their undertaking. By discussing Delacroix's lithographs in the context of Hugo's monumental preface, I hope to shed light on Delacroix's reasons for creating them as well as their unique stylization.

Suzanne Singletary
Philadelphia University

Whistler and Gauguin: Orientalist Fantasies and Baudelairean *Voyage*

East and West collide in *Variations in Flesh Colour and Green: The Balcony*, a painting that occupied James McNeill Whistler intermittently between 1864-1870, an extended gestation that belies its importance to the artist's emerging aesthetic. In many ways, *The Balcony* encapsulates the central tenets of Whistler's theory whose mainstay was Baudelairean *Voyage* and *Correspondances*, while also delineating the meaning of his obsessive *japonisme*. In the image, languid, kimono-clad women listen to music amid japoneseque ceramics, lacquer ware, and fans. Their space is bounded by a horizontal railing and a cropped border of meandering blossoms. In the distance stand the belching smokestacks and factories of Battersea Reach that dominate the south shore of the

Thames River. In this surprising juxtaposition, Whistler not only pits divergent spatial realms of foreground balcony and background riverbank but distinguishes conflicting mental spaces as well. Through color as well as placement, the gritty reality of the industrialized city is ameliorated and quite secondary to the promise of flight insinuated by faraway lands whose exotic beauty can arouse the senses and stimulate imaginative *Voyage*. This painting asserts Whistler's growing conviction of the supremacy of Art as an antidote to Nature, a visual affirmation of the role of artifice to touch the Ideal. The women seem somnolent, enveloped in a lethargy sustained by the thick air and heavily fragrant atmosphere that surrounds them. Like a vaguely remembered dream, the disjunction between the foreground apparition and the background "reality" exacerbates the sense that the vision on the balcony represents the vestiges of some lost Golden Age, retrievable only through Art. Whistler equates the dreamlike arrangement of languishing females, itself a fusion of Kionaga's geisha imagery and the Algerian harems of Delacroix, with artifice and the power of art to improve upon mere appearance and compensate for the vagaries of Nature. The image is in a long line of Orientalist fantasies that fuelled the escapist tendencies of Western painters.

The Balcony won a gold medal at the 1889 Paris Exposition Universelle and would surely have caught the attention of Paul Gauguin, who has left a written record of his intense response to the dioramas of Tahiti found at the fair. Similarly, *The Balcony* would have resonated with his longing for *Voyage* which took a decidedly literal turn in 1891, the year of his first Tahitian sojourn. Immersed in the Parisian avant-garde during the 1870s and 1880s, Gauguin's knowledge of Whistler's aesthetic theories and unconventional paintings cannot be doubted. Theodore Duret's articles informed French artists of Whistler's activities as well as the travesty of the Whistler-Ruskin trial. Stéphane Mallarmé translated Whistler's "Ten O'Clock" lecture into French, and both Whistler and Gauguin attended Mallarmé's *mardis*. Moreover, Gauguin's mentor Camille Pissarro's high regard for Whistler's work has been recorded in several letters. This paper explores the debt Gauguin's paintings of exotic, Tahitian women owe not only to Whistler's aesthetic theory but also to his well-known series of "Women in White."

Eloise Sureau
Butler University

Cycle, cercle et œil L'identité chez/de Redon

Cet essai étudiera le motif du cercle sous tous ses aspects, tel qu'il est représenté dans les *Noirs*, en se basant sur la théorie des correspondances de Baudelaire, point de départ de l'identité symboliste. L'œil rond, ouvert, observateur omniscient, qu'il soit seul ou multiple gouverne, revient sans cesse sous diverses formes. Le cycle, qu'il représente celui de la vie à la mort ou qu'il fasse montre d'une évolution darwinienne inversée, tient lui aussi une place de choix dans l'univers de Redon.

Grâce aux essais de Deleuze et de Derrida pour n'en citer que deux, sera également mise en lumière la place du monstre et de la monstruosité dans la peinture de Redon, telle qu'ils sont liés au cercle et au cycle, en ceci--entre autres--qu'ils aident à la

création, ou récréation, artistique et esthétique d'une identité individuelle (Redon) et universelle, paradoxalement double : symboliste et décadente, et en même temps ni l'une ni l'autre.

Peut-on ainsi véritablement placer Redon dans un groupe, lui donner une identité, tout comme ce fut la difficulté devant les poètes dits « maudits », tels Rimbaud ou Ducasse, avant lui ? Doit-on, d'ailleurs, chercher à faire entrer l'artiste dans un groupe fermé ? C'est une des questions auxquelles cet essai tentera de répondre.

Panel II.E Voyage au bout de l'exotisme

Chair: Marc Froment-Meurice, Vanderbilt University

Cassandra Hamrick
Saint Louis University

Beyond Exoticism in Gautier's Art Criticism

In reviewing the submissions to the Salon of 1846, Gautier enthusiastically remarks on the broad diversity of subjects representing areas from the world over: India, China, the Orient, Africa, America, in short, “le globe entier.” “C'est là un grand événement, car depuis tant de siècles, les artistes n'avaient fait que reproduire la beauté grecque ou juive et le reste du genre humain était comme non avenu”, adds Gautier, who credits this recent trend in art to advances in modern transport, and in particular to the development of the railroad and the steamboat. “Grâce à eux, l'art devient cosmopolite,” concludes the critic (*La Presse*, 31 March).

In qualifying the new direction in art as *cosmopolite* – a notion that Baudelaire will adopt in his own review of the Exposition universelle in 1855 – Gautier steers clear of any reference to the political or racial implications that these works could have on his potentially Eurocentric readership. Rather than appropriation of the foreign subject matter – however different or strange it may appear to the European eye – Gautier's critical approach is grounded in the idea of a momentary assimilation of the *Other*: “être pour quelque temps un autre ... habiter sa cervelle” (*L'Artiste*, 26 December 1856).

In this paper, we will show how exoticism and its focus on the notion of *étranger* is supplanted in Gautier's approach to art by a discourse of aesthetic alterity and an artistic mandate to reach beyond geographic borders and closed aesthetic systems to seek out the diverse aspects of *le beau cosmopolite*.

Jacques Neefs
Johns Hopkins University

Le "Museum" de Bouvard et Pecuchet, ou l'exotisme local?

Bouvard et Pécuchet construisent un "Museum" qui nous renseigne de manière très subtile - et ironique - sur la passion archéologique "locale", sur la recherche de "curiosités" historiques de toute nature, et sur une forme particulièrement importante de la science "populaire" au 19ème siècle. On présentera principalement ce qui relève des recherches historiquement cruciales portant sur le "celticisme" (depuis Augustin Thierry

en particulier), comme exotisme des racines de la nation. Une présentation des manuscrits et des notes d'érudition préparatoires de Flaubert permettent de montrer comment cette interrogation est liée à la recherche d'une identité originaire.

Olivier Tonnerre, Ph.D.
Lecturer, University of California at Santa Barbara

Miracles ou tourisme religieux ? Lourdes exotique, selon Huysmans et Zola

2008 marque le 150^e anniversaire des apparitions mariales de Lourdes. Cette communication portera sur les deux textes écrits par Zola et Huysmans sur Lourdes. Je m'interrogerai sur la manière dont les deux écrivains dépeignent le phénomène que constitue la ville de Lourdes, ses miracles supposés et ses expositions parfois morbides de corps malades. Huysmans et Zola décrivent tous deux le pèlerin qui, guidé par la foi, se mue en foule guidée par l'attrait du bibelot et des colifichets. Arrivé par la magie du train, il entend aussitôt les échos du plain-chant et écoute passer les fanfares de bastringue. Le pèlerin prie, rêve, voit et consomme. Lourdes représente ainsi une folie des sens, un mélange du riche et du pauvre, une rencontre du parisien et de l'indigène des campagnes, une union de la science et de la religion, un retour du moyen âge rendu possible par la modernité. Bref, une « kermesse de plaies et de cantiques » comme l'écrit si justement Huysmans. Les apparitions de Lourdes de 1858 ont en effet entraîné dans leur sillage un flot humain qui emplit la cuvette de Lourdes jusqu'à la limite des débordements. Comment les deux écrivains représentent-ils les miracles tels que les mettent en scène les expositions de Lourdes, qui transforment le malade en miraculé, humanisent le presque-mort ou même le monstre et changent l'exclu en preuve. Les miracles métamorphosent le registre des regards. Car la foule que décrivent les deux écrivains scrute, croyante ou pas, regarde les malades, les fouille du regard. Les foules sont en attente miracle, trahissant un besoin de merveilleux d'autant accru par la modernité technologique et scientifique.

Works Cited :

Zola, Emile. *Lourdes*. Paris: Bibliothèque Charpentier, 1894.
Huysmanns, Joris-Karl. *Les foules de Lourdes*. Paris: Librairie Plon, Plon et Nourrit, 1926.

Panel II.F Narrative and Social Identities

Chair: Susan McCready, University of South Alabama

Ainsley Brown
Princeton University

Bookish Identities in Nerval and Lacroix

Centuries after Gutenberg there was what was known as the “second revolution of the book”¹⁷. This time of great change in the 19th century publishing world saw both the democratization of the book and an increasing devotion to books of the past. The post-revolutionary explosion of bibliophily was a social phenomenon whose effects were often recuperated by the literary text¹⁸. This paper will seek to consider two literary works against the backdrop of developments in material culture and the history of the book. In his « Portrait de P. L. Jacob » (1830), Balzac presents the fusion of the human and the material in his description of Paul Lacroix as « un homme qui s’est fait livre ». His formulation will serve as a starting point for this reflection on moments of interpenetration between individual and object identities. Through a reading of Gérard de Nerval’s *Les Faux Sauniers* (1850) and Paul Lacroix’s *Ma République* (1855), I will explore the relationship between subjectivity and the rare book, and attempt to situate these subject relations in the context of 19th century popular culture and media studies. Nerval and Lacroix’s texts represent provocative moments when characters disintegrate into books, when the quest for the object overtakes individual will and when the acquisition of the rare book becomes a prerequisite for existence. Thinking about the expression of ‘book fetishism’ in these texts offers a unique way to approach questions of identity, the exotic and the cultural institution of bibliomania. Privileging the rare and exotic object in characterization opens the door to a larger questioning of the material anchoring of literary identities in 19th century French literature.

William Bradley Holley
University of Alabama

What’s in a Name: the Power of Austin’s Performative Applied to Changes in Identity

John L. Austin introduced the philosophical and linguistic concept of the performative and in doing so enhanced the general understanding of communication. The performative, referring to a statement which not only conveys meaning, but brings about tangible and intangible changes in its utterance, had been put into practice well before Austin coined it and exposed its properties. Playwrights of 19th century France, such as Victor Hugo and Edmond Rostand, used this technique in order to bring about a transformation in their characters’ identities. With an understanding of the performative one can better understand the changes that take place within characters and their relationship with one another in theatrical production. While on the one hand the performative adds intrigue and complexity to the body of the play, on the other the author is able to comment on life outside the theatre and more precisely on the importance society grants to the individual by placing emphasis on an individual and the identity that a character embodies. This emphasis likewise reflects the developing support towards

¹⁷ Frédéric Barbier, “The Publishing Industry and Printed Output in Nineteenth-Century France”, *Books and Society in History*, Kenneth Carpenter (ed.), New York. R. R. Bowker, 1983.

¹⁸ Daniel Desormeaux, *La figure du bibliomane, Histoire du livre et stratégie littéraire au XIX^e siècle*, Grenoble, Nizet, 2001, and Jean Viardot « Les nouvelles bibliophilies », *Histoire de l’édition française*, vol. 3, Paris, Promodis, 1985, p. 343-363.

the rising republic that many of the authors, and most notable Victor Hugo, championed in his writings. Using the eponymous character of *Cyrano de Bergerac* and *Ruy Blas*, this study will examine how new identities are spawned through the performative.

Elizabeth Hythecker
University of Texas at Austin

“Female Phantoms and the Orientalized Other:
The *Doppelgänger* Re-Defined”

In nineteenth century France, a myriad of studies were devoted to the inner-workings of the brain, particularly to those areas which house the sinister side of human emotions (i.e. obsession, perversion, mania, etc). The idea of the *doppelgänger*—the menacing double of a living being—floods the pages of the century’s literary works. And while the inclusion of this sort of evil twin typically manifests itself in the fearsome form of ghost or monster, certain works present the *doppelgänger* as a submissive complement to the self. In this paper I will demonstrate how a pair of paradigmatic *contes*, Théophile Gautier’s *La Morte Amoureuse* (1836), and Auguste de Villiers de l’Isle-Adam’s *Véra* (1876), offer a unique perspective on the idea of the double. In both texts, the male protagonist gradually assumes a secondary identity, which is linked, if not wholly defined, by his fixation upon an exoticized female Other. The women depicted in each story—an undead enchantress and a wife resurrected from the grave—represent the conflation of Eros and Thanatos, an overlap which drives the male protagonists towards a sort of psychological unravelling. Described in distinctly Orientalist terms, the women are further relegated to a state of Otherness capable of driving men mad. It is the trinity of these three types of otherworldliness—the non-male, the non-French and the non-human—which will serve as the focus of this paper.

Rosemary Peters,
Louisiana State University

Alfred Bardey: Geographer, editor, trader, traitor?

Alfred Bardey remains in popular memory primarily as the employer of Arthur Rimbaud. Bardey, however, maintains a lively written record through and beyond “the Rimbaud connection.” I propose to examine Bardey’s writings, both the geographical memoir *Barr-Adjam* (1931) and his contributions to the Société de Géographie de Paris.

Bardey – like Barbosa in 1518, and Burton in 1878 – provides a definition for the title of his memoirs: “Barr-Adjam,” in Somali language, means “terre inconnue.” The first part of my paper considers the implications of a French trader’s seeking to *make known* a land seen as unknown by its inhabitants. How does one translate an idiom of absence into a memoir of presence and passage? If the geographer’s task is, literally, to write the earth, how does geography address unknowable spaces?

In the second half of my paper, I extend these questions into a discussion of Bardey as corresponding member of the Société de Géographie, and address his role in transmitting Rimbaud's periodic reports back to the prestigious Parisian audience. Bardey, whether out of rivalry or self-righteousness, edits Rimbaud, and we can read in the suppressed details and altered letters a competition between the two narrative voices where personal and political motivations remain tangled. I suggest ultimately that Bardey's editing Rimbaud's geographical work participates in the same kind of critical tension visible in his own memoir – the interplay between familiar and foreign, *connu* and *inconnaisable*.

Panel III.A Regionalism and Exoticism in 19th Century French Literature

Chair: James Smith Allen, Southern Illinois University at Carbondale

Like the historical novel, literary regionalism and exoticism are conservational (not conservative), insofar as they seek to preserve nostalgic memories in the present (as we preserve memories of wild nature in the zoo), without-like the French Restoration-imposing those memories on the socio-political structures of the present. However, as opposed to the historical novel, in the form introduced to France by the example of Sir Walter Scott, who primarily expresses nostalgia for cultures that vanished in the past, and that can survive only in texts, regionalism and exoticism seek to foster the survival of earlier cultures in the present, “here” in France (regionalism) or “elsewhere” outside France.

Each of these two tendencies encounters conceptual aporias both in theory and in practice. Exoticism is often condemned, typically by the Left, as representing, at best, an exploitive “consumption” of the Other, who rarely is allowed to speak, and at worst, as a preliminary “mapping” of the Others' territory, in preparation for a colonizing invasion. Regionalism, seen as the persistence of cultural enclaves, is typically opposed by the Right, as constituting a willful, ignorant obstacle to national unity and progress (compare the relatively enlightened Emperor Hadrian's launching of the Jewish war and the Destruction of the Temple in 70 A.D. because the Jews stubbornly refused to assimilate; under the current American imperium, entire nations and groups of nations are reduced, conceptually, to the status of regions resisting the ideal of global democracy), although the Left often defends regionalism as a treasured preserve of diversity. The less a region is politically organized and active, the more likely it is to escape Rightist oppression, and to be used instead, but the Right, as an exemplar of lost but potentially recuperable virtues.

Toward the end of the nineteenth century in France, the leveling effects of globalization already make themselves felt, and literature reflects this trend on both the national (“Le Tour de la France par deux enfants”) and international (“Autour du monde en vingt-quatre jours”) level. Regionalist and exotic nostalgias persist to this day, but they increasingly tend to expose the underlying uniformity of injustice and destruction inflicted on the “natives” by the “first world” (Butor's “Mobile,” for example, detects virulent racism throughout the varied, picturesque regional quilt of American life).

Laurence M. Porter
Michigan State University

Exotic Consciousness and Consciousness of the Exotic in Chateaubriand

Identity politics plays an indispensable but incomplete role in analyzing literary encounters with foreign cultures. To acknowledge our social responsibility, we insist on the calculated, exploitive plans of the military or commercial colonizer; but in order to function well as narrative transactions, both fictions and autobiographies dealing with the exotic also require some naïveté in the protagonists. The foreign lands that stories display must be unfamiliar to preserve reportability; and they must remain mysterious to create suspense. Framing our argument with a meta-critique of Derrida's critique of Lévi-Strauss, we explore how Chateaubriand's North American narratives provide an ideal range of illustrations of complex virtual encounters with the cultural Other. *Atala* shows fictional Native Americans from their viewpoint, in a setting unfamiliar to Europeans. *René* too is set in North America, where the fictional European protagonist encounters the Indian chief Chactas and the French Priest Souël. And sections of the *Mémoires d'Outre-Tombe* relate the historical Chateaubriand's supposed adventures in the New World, concluding with a conversion experience: he must abandon his Lost Eden to help recuperate his own French society. In these narratives, which fictional devices enable the encounter of the Self and the Other? How do the characters and narrator interpret the Other and his or her culture—accurately or erroneously, adaptively or maladaptively? For comparative cultural studies, the conclusion resembles Heisenberg's uncertainty principle. We can observe only because what we can see has always already been contaminated; even were that not so, "primitives" prove to be conscious agents who can plan and lie. They organize their world as we do ours, around the principle of territoriality. Our emphasis on naïve viewpoints does not exculpate industrialized societies; instead, it reveals a permanent ground of presumed superiority that underlies our intermittent adventures in consumption and exploitation abroad.

James Smith Allen
Southern Illinois University Carbondale

The Regional Exotic in Emile Guillaumin's *La Vie d'un simple* (1904)

When Emile Guillaumin published his first, fully developed, and most successful novel in 1904, largely in response to Eugène Le Roy's *Jacquou le Croquant* (1897), which Guillaumin considered a betrayal of the true peasant-writer's experience and craft, he very nearly won the Prix Goncourt, missing the prize by just two votes. His (very nearly) unvarnished account of rural life and its rigors proved exotic enough for the jury, including its champion Octave Mirbeau, to overlook the work's literary infelicities. In subsequent editions in 1922 and again in 1943, the author embellished the book's figurative language without losing the profound otherness evident in the peasant's first-person narrative. None of Guillaumin's other works developed such a curious appeal to a non-rural audience so far removed from the brutal conditions in the French countryside.

This paper explores Guillaumin's autobiographical account of peasant life for what its original audience might have seen as exotic in the author's recourse to regional language and anti-pastoral descriptions that he subsequently revised to fulfill more familiar literary conventions. My analysis also considers the way Guillaumin reverses the gaze on the novel's protagonists who deliberately mystify their life to outsiders, like the ethnologists and the Parisian relatives, visiting Old Tiennon's farm. The voyeuristic reader from the city is subjected to similar treatment in the narrative that upends stereotypical expectations of peasant motivation and behavior evident in Guillaumin's revisions and in his other more fully varnished productions, such as *Tableaux champêtres* (1901) and *Près du soi* (1905). By revealing the entirely rational and common-sense features of rural laborers, however inscrutable to outside observers, Guillaumin redefines the exotic as just another variation on the modernization of France for much of the nineteenth century. Guillaumin makes possible yet another "discovery of France," as recently framed by Graham Robb's geographical history, to correct the relative simplicities of Eugen Weber's *Peasants into Frenchmen* (1976).

Kathryn Grossman
Pennsylvania State University

Paris, Bretagne, la Grande-Bretagne: Hugolian Exotica in *Quatrevingt-Treize*

Inspired by both Chateaubriand and Walter Scott, Hugo transports his reader to other times and other places from the very outset of his career. He follows Chateaubriand to the French colonies, in this case the Greater Antilles in 1793, in his first novel, *Bug-Jargal* (1820 and 1826), then produces several historical novels in the mode of Scott: *Han d'Islande* (1823), set in seventeenth-century Norway, and *Notre-Dame de Paris* (1831), which takes place in late-medieval Paris. Though most of *Les Misérables* (1862) centers on nineteenth-century Paris, critics have demonstrated its extensive eighteenth-century prehistory; moreover, Hugo stages a number of crucial scenes in the text in the provincial towns of Digne and Montreuil-sur-mer. The last three novels likewise envision some form of *ailleurs*, given the exotic background of the Channel Islands for *Les Travailleurs de la mer* (1866), of Restoration England for *L'Homme qui rit* (1869), and of eighteenth-century Brittany for the opening and closing books of *Quatrevingt-Treize* (1874).

While the historical dimensions of these narratives have been amply discussed by such critics as Claudie Bernard, Sandy Petrey, and Miriam Roman, little scholarly attention has been devoted to the role in Hugo of the French provinces and fringes *per se*. Viewed most broadly, the margins of France stretch in his work as far as Saint-Domingue, but my current interest is in the locales that lie between the center — that is, Paris — and the *other* Other, Great Britain. In this paper I argue that, as with the lengthy preface to *Les Travailleurs de la mer* on the Channel Islands, the discourse in *Quatrevingt-Treize* pertaining to Brittany points in multiple directions. Viewed microscopically, the region presents a formidable natural, cultural, and political barrier to outside forces. Viewed telescopically, however, it links warring forces in a joint venture that transcends immediate events. In this way, the tension between the urban hub and the

exotic periphery in Hugo's last novel not only replays that between England and France. It also gestures beyond the real, the historical, and the natural toward the timeless and the ideal.

Panel III.B From de Staël to Stendhal

Chair: William Paulson, University of Michigan

Vicki DeVries

Michigan State University

Country and Character in Germaine de Staël's *Corinne*

Germaine de Staël's *Corinne* is part travelogue, part love story, but central to its main conflict is the influence of national character on the decisions made by its protagonists, Oswald, Lord Nevil and Corinne. In Italy, Oswald searches for respite from the tyranny of duty and decorum, finding it embodied by Corinne, who, in standing at the center of attention and casting the men around her into the shadows, is everything English women are not.

Their relationship flourishes as long as Oswald remains in her element, but when military duty calls him home, the dilemma the couple faces becomes clear. Staël depicts an England full of opportunity for talented, ambitious men, but repressive for women of similar character. Oswald's recognition of this, coupled with a series of missed letters and misinterpreted circumstances, renders him susceptible to the suggestion by his would-be mother-in-law who is also Corinne's step mother, that Corinne, in typical Italian fashion, has forgotten him. This concern paired with a desire to restore Corinne's family name leads Oswald to marry Lucile, Corinne's half-sister and the archetype of English beauty and reserve. The results are disastrous, magnified by Oswald and Lucile's English inability to express their feelings, fears, and jealousies. They are saved from misery only by Corinne's intervention. She cultivates in both her half-sister and her niece the traits Oswald loved best in her: her creativity, vivacity, and artistic talent, qualities closely associated with her Italian identity. Staël's narrative neither demonizes nor glorifies either Italian or English culture, but demonstrates the close ties between culture, character, and identity.

William Paulson

University of Michigan

Morale et pratique post-impériales dans le cycle allemand de Stendhal

Par trois fois, Henri Beyle a entrepris l'histoire d'une jeune fille prussienne hantée à la fois par la question morale de la conquête et de l'ingérence et par cette interrogation stendhalienne majeure: après 1815, que faire et comment vivre? Du destin tragique de Mina de Vanghel, texte inédit du vivant de l'auteur, à l'inachèvement du *Rose et le vert* en passant par l'ébauche de Tamira Wanghen, l'immoralité théorique de tout empire pris sur autrui se conjugue avec l'immoralité pratique que l'on voudrait croire autorisée par

l'insupportable absence de l'Empire napoléonien. La présente communication se donnera pour tâche d'élucider cette problématique dans ces textes à bien des égards avant-coureurs de La Chartreuse de Parme.

Panel III.C Republicanism and 'The Jewish Question'

Chair: Nathalie Debrauwere-Miller, Vanderbilt University

Dorian Bell
University of California-Irvine

The Jew as Model: Anti-Semitism, Aesthetics, and Epistemology in the Goncourt Brothers' *Manette Salomon*

With an anti-Semitic relish notable even for a work of nineteenth-century French literature, the Goncourt brothers' 1867 novel *Manette Salomon* chronicles the destruction of an artist at the hands of the Jewish model who becomes his mistress and wife. Critics have long isolated *Manette Salomon*'s anti-Semitism from its ruminations about art and *la bohème*. Yet the novel's anti-Semitism proves no coarse veneer easily stripped away to reveal the natural beauty of the grain beneath. More like a painter's glaze, the Goncourts' fascination with Jews is the binding medium that permanently fixes and refracts the colors of *Manette Salomon*'s aesthetic and social tableau. In this paper, I argue that Jewishness inflects the novel's every aspect by figuring a central metaphysical anxiety to which the novel's various postures—from its embrace of a sensorial mode of aesthetic transcendence to the final, idyllic communion the character Anatole achieves with nature—represent so many coordinated responses. That anxiety stems from the Goncourts' conflicted relation to a neoclassical cult of the absolute whose means they deride but whose epistemological ambitions they less successfully reject. A founding moment, I propose, for the Goncourts' disingenuous embrace of modernity as well as for the literary naturalism they helped invent, this ambivalence achieves its defining expression in the Jew, whose fraught incarnation in *Manette Salomon* of both venal modernity and a timeless Oriental absolute reveals fissures in the Goncourts' own attempts to reconcile bourgeois culture with their nostalgia for a lost aristocratic ideal.

Philippe Chavasse
Rochester Institute of Technology

Belgitude et race de Sem: l'influence d'Edmond Picard sur les lettres belges

Avocat de renom, mécène et défenseur des lettres belges, fondateur de *L'Art Moderne*, l'une des principales revues artistiques à la fin du dix-neuvième siècle en Belgique, Edmond Picard est aussi un ardent colonialiste et un antisémite enthousiaste. Son voyage au Maroc en 1887 constitue une étape décisive dans le développement de sa pensée raciste. Ethnologue improvisé, Picard voit surtout dans ce voyage, censé être un voyage d'affaires, l'occasion de saisir dans son milieu d'origine, autrement dit dépouillé

du masque de civilisé qu'il revêt en occident, le dangereux Sémite de la branche juive. Il s'agit pour Picard de vérifier sur le terrain les thèses de Gustave Le Bon sur les différences essentielles entre les races et d'observer le Juif dans sa forme authentique tel l'entomologiste examinant les larves des futurs insectes porteurs de germes infectieux. Au terme de ce voyage, Picard se sent plus que jamais le devoir d'avertir les élites d'Europe de la gravité du péril juif. Outre son journal de voyage, Picard publie l'année suivante dans *L'Art Moderne* une série d'articles sur la Bible et le Coran, suivis en 1889 d'articles sur les Sémites et sur l'art arabe. L'Asie, terre de Sem, est selon lui le berceau d'une race centripète, repliée sur elle-même, inerte et sans idéal. L'irréductible antagonisme des races, leur opposition systématique, dicte à Picard une vision strictement contraire de la race aryenne comme inépuisablement perfectible et centrifuge. A la duplicité du Juif, Picard oppose la sincérité, le naturel de l'Aryen, qualité que seul le Belge, parmi les Européens, a su garder intacte. Si le Français, par exemple, est esclave des apparences, le Belge quant à lui est un être foncièrement libre, fort et sain. Cette force, qui fait des Belges le noyau, le "bataillon sacré" de la race aryenne, invite, on le devine, à l'idée d'expansion. Nous attachant à dégager les fondements idéologiques du fameux mot d'ordre des artistes et intellectuels belges de l'époque, ce "Soyons nous" jeté en résistance à l'imitation servile, nous examinerons l'influence du discours raciste et nationaliste de Picard sur les deux principaux romanciers belges de la fin du dix-neuvième siècle, Camille Lemonnier et Georges Eekhoud, poursuivant dans leurs oeuvres l'application d'une volonté de migration et de puissance.

L. Scott Lerner
Franklin & Marshall College
University of Michigan (2007-08)

La Juive au Vatican and the "Liberal Question"

When Joseph Méry published the first volume of *La Juive au Vatican* in 1851, the "Roman Question" had occupied center stage in world politics for five years, since the election of the liberal Pius IX in 1846. Would the papal government enact the considerable legal and social reforms required to carry the papal kingdom into the progressive order of "civilized" nations? Would Italy be united by a confederacy headed by a progressive pope? Would a Republican revolution threaten or overturn the papal kingdom? These questions mattered greatly to France, both as a Catholic nation and as a country engaged in a delicate balance of power with Austria, which governed much of northern Italy. By 1851, the first act in the Italian drama had just been played: the Roman Republic, headed by Mazzini and Garibaldi, had forced Pius IX into exile, but Republican France had then brought down its Italian counterpart and carried the pope -- no longer liberal -- back to power. French soldiers had even laid siege to the Jewish ghetto, abetting a reactionary backlash against the Jews for having aligned themselves, however tentatively, with the Republic that had "liberated" them. Méry's extraordinary novel ends just before the founding of the Roman Republic and represents these recent historical events, surprisingly, without following the standard Risorgimento script --

without even mentioning Mazzini and Garibaldi. Rather, Méry focuses on the “Jewish Question” that he and much of the world increasingly viewed as central to the “Roman Question.”

Against a highly accurate backdrop of real historical figures and events, Méry weaves a Romantic and melodramatic tale of a liberal cardinal and a wandering Jewish family. His heroes, fighting fearlessly with both arms and intellect -- terribly unlikely beyond the bounds of the novel -- are, indeed, a cardinal and a Jewess, who together become principal agents of reform. Despite the novel’s adherence to a literary genre hardly characterized by its subtlety, *La Juive au Vatican* is remarkable for its deeply nuanced and well-informed representation of the plight of liberal reform in a deeply complex political, social and even metaphysical context. It is equally compelling for its rare portrait of a young Jewess -- in reactionary Rome -- as an intelligent, compassionate and effective agent of change on the world stage. In this paper, I will concentrate on three scenes: the discovery by the Jewess, in the Vatican archives, of a lost 15th-century papal bull liberating and valorizing the Jews (*The Name of the Rose* and *The Da Vinci Code avant la lettre*); her aborted crucifixion at the hands of reactionaries; and ultimately the rejection of her, as a Jew, by the liberal peasant and Italian Everyman she loves, upon his discovery of her true identity. These reflections will be located at the crossroads of Republicanism and Empire, Liberalism and Reaction, and religious and national identities.

Robert Watson
Vanderbilt University

A (Jewish) Mission to Civilize:

The *Alliance Israélite Universelle* and the Development of French-Jewish Colonialism

Alice Conklin entitled her well-known study of the French colonial politics of assimilation in West Africa during the late nineteenth and early twentieth century, “A Mission to Civilize”, playing off the French euphemism for colonialism, “la mission civilisatrice”. The centerpiece of the various civilizing missions, whether in Algeria, Vietnam or Martinique was the educational system (backed up by police and the army). Yet the French colonial civilizing mission under the Third Republic (1871-1939) was accompanied by another mission to civilize, one undertaken by French Jews who were themselves in the midst of assimilation. Through the formation of a private, philanthropic organization, the *Alliance Israélite Universelle*, French Jews participated in the French colonial project by focusing their efforts on the education of “Oriental” Jews in the Mediterranean basin (including Algeria, Morocco and Tunisia).

The *Alliance Israélite Universelle* promoted the French language and culture, as well as French Jewish forms of religious practice through its vast network of schools. Not only did the *Alliance* aim to civilize North African and Levantine Jews through French education, it also intervened on behalf of local Jewish populations’ legal and political rights. In my analysis, I will attempt to show how the *Alliance* reproduced colonialist and Orientalist discourses and suppressed indigenous Jewish cultures, helping create a “modern” Jewish community in the colonies that would look to Europe for its

future. I also aim to show how the *Alliance*'s interventions affected Jewish communities' relationships with other indigenous populations as well as how the *Alliance*'s program mirrored that of the Zionist movement which would emerge at the end of the nineteenth century.

Panel III.D Comédie Humaine

Chair:

Scott Carpenter
Carleton College

Balzac's Skillful Disguises: "Pierre Grassou"

In 1839 Balzac published "Pierre Grassou," a curious tale about plagiarism in the world of art. Unlike the genius painters (and other creators) that populate the *Comédie humaine* — such as Frenhofer, Joseph Bridau, Hippolyte Schinner — Grassou is an anti-hero, the incarnation of mediocrity. Blessed with nothing more than diligence, Grassou dusts himself off after each resounding failure, calmly returning to his easel and striving to inch his way up the ladder of success. Unable to *create*, he excels solely at producing *copies*. And only when he learns to copy *selectively*, disguising his borrowings, can he achieve financial and social success, even exhibiting at the Salon du Louvre in 1829. As he says, "Inventer en toute chose, c'est vouloir mourir à petit feu; copier, c'est vivre."

"Pierre Grassou" can be read as a meditation on the nature of artistic creation — one that stands in stark contrast with the "conventional" understanding of the Balzacian concept of genius. Moreover, unsettling parallels exist between Grassou's and Balzac's own. In an analysis that walks the tightrope between the text and biography, I seek to demonstrate how "Pierre Grassou," a tale of artistic failure, skillfully disguises (and represents) the origins of the *Comédie humaine*.

Jean-François Richer
University of Calgary

L'exotisme qui tue : boudoirs et poisons dans *La Comédie humaine d'honoré de Balzac*

On meurt beaucoup dans les boudoirs de *La Comédie humaine*. Lieux privilégiés pour les duels de la vie privée, le boudoir, chez Balzac, constitue l'arène domestique où les relations entre les protagonistes sont irrémédiablement poussées vers leur point de non-retour. Et parce que la mort « est bien la limite contre laquelle viennent buter les possibilités narratives »¹⁹, les boudoirs de *La Comédie humaine* concluent souvent les

¹⁹ MILNER, Max : « L'agonie », *Balzac ou la tentation de l'impossible*, Raymond Mahieu et Franc Schuerewegen (dir.), SEDES, Groupe international de recherches balzaciennes, « Collection du Bicentenaire », 1998, p. 68.

intrigues où ils apparaissent. Mais le boudoir génère une dynamique particulière de la mort. Le suicide, par exemple, est fréquent chez les boudeurs balzaciens, ces hommes pressés partis à la conquête de la dame inatteignable (Lucien de Rubempré, Armand de Montriveau notamment) : c'est là, en effet, que la pulsion du désir se transforme souvent en pulsion de mort. Et la mort ne frappe pas que les boudeurs humiliés : elle emporte également les hommes et les femmes qui n'ont pas su défendre leurs intérêts. Les duels au boudoir sont impitoyables. Leur mort prend souvent la forme d'une agonie. Le boudoir, enfin, est aussi un espace criminel. On y arrange des duels, on y choisit les armes, on y assassine (pensons aux crimes de Ferragus, aux projets de Vautrin).

Entre ces trois mises en scène de la mort dans les boudoirs balzaciens, court, en filigrane, un thème commun : celui, polymorphe, du poison. La mort dans les boudoirs se réalise toujours par les circuits du caché et du secret, elle obéit à un étrange décalage spatio-temporel, un moment d'incubation qui ouvre un écart dramatique entre la mort du protagoniste et la visite au boudoir, soit, donc, entre l'effet et la cause. Et les poisons, qui proviennent toujours de lointains ailleurs géographiques, ce qui décuple leur puissance — d'Italie, d'Orient, des Amériques... — provoquent cet effet de causalité. Au boudoir, l'exotisme tue.

Deborah Houk Schocket
Bowling Green State University

Bohemian (Counter) Culture in Balzac's *Comédie humaine*

Beginning in the 1830s, the figure of the bohemian captured the popular imagination of Parisians. During this period of social upheaval in the aftermath of the revolutions of 1789 and 1830, the bohemian represented non-conformity to the norms of an increasingly bourgeois-dominated society, a way of life embraced mainly by young artists living in poverty at the margins of society. Like other writers of the 1830s and 1840s, Balzac peopled his *Comédie humaine* with characters he described as bohemians living *la vie de Bohème*. My presentation will analyze the distinct ways this counter-cultural figure functions within the economy of the *Comédie humaine* by examining Balzac's texts containing the most references to Bohemia and bohemians—*Un Prince de la Bohème*, *Béatrix*, *Illusions perdues*, and *La Muse du département*.

This approach will provide insights into Balzac's thinking about the issues of power, class, social mobility, and marginality, but from a trajectory different from the more predominant mode of *arrivisme*. Through his characters La Palférine ("Prince de la Bohème"), Etienne Lousteau, and Lucien Chardon de Rubempré, Balzac explored the amorous and vocational lives of young men for whom pleasure constitutes the principal driving force. Not surprisingly, these bohemian characters never rise to the inner circles of social success in the *Comédie humaine*, yet they do exert a striking power over the women in their lives, even those from a higher social class. The bohemian proved to be a particularly mobile character in the *Comédie humaine*, and through his depiction of bohemians, Balzac emphasized the interdependence between the "respectable" and marginal elements of society.

Panel III.E Composing Modernity

Chair: Beryl Schlossman, Carnegie Mellon University

Candice Nicolas
Gonzaga University

Identifier le Mal, Napoléon III : Du pire au pitre de l'Empire

Avant de s'attaquer à l'Inconnu baudelairien et aux mystérieuses inventions qu'il requiert, Rimbaud est bien décidé à se charger tout d'abord du connu, du trop connu même, devenu intolérable. Injustices, misères, guerres à n'en plus finir : la décadence de la France prend un nouveau nom, Napoléon III. Le poète se fait historien et célèbre les soulèvements populaires de la Révolution française et la défense de la République en 1792-93 les combats passés « Le Forgeron » et « Morts de 92... » rappellent ainsi à son lectorat les horreurs dont le petit peuple n'a cessé d'être victime. Depuis la Révolution, la situation a-t-elle changé ? Les enfants du Tiers-État sont-ils désormais épargnés par ceux des têtes couronnées ? Tout le Second Empire est à mettre au pilori ; le poète s'en prend à l'Empereur, voleur de République et de liberté, à la guerre, inutile et coûteuse, et à cette Eglise, qu'il juge menteuse et corrompue.

Rimbaud s'insurge propose d'offrir au lecteur une véritable peinture choquante, criarde pour affirmer sa nouvelle pensée, qui transgresse déjà les règles de la traditionnelle rhétorique. Ses idéaux sont mis en valeur dans les diatribes anti-impérialistes de 1870 qui trahissent une profonde crise personnelle et poétique, tout en dénonçant la déchéance de la France. Cependant, l'auteur garde son sarcasme légendaire et se fait un malin plaisir à faire du pire des Empereurs le pitre de la nation, avec notamment les caricatures de « L'éclatante victoire de Sarrebruck... ».

Ma communication se propose de voir comment Rimbaud s'impose *objectivement* un nouveau rôle en tant que poète, et dans quelles mesures il préconise à son lectorat une vraie *marche en avant*, loin de l'Empire...

Beryl Schlossman
Carnegie Mellon University

Baudelaire's Painters of Modern Life

One of Baudelaire's most powerful and enduring works, the essay on "C.G." (the brilliant eccentric artist, Constantin Guys) entitled "Le Peintre de la vie moderne" continues to have an enduring impact across the disciplines of French and Francophone literary studies, art history, cultural history of and comparative studies on modernity and modernism. This presentation will focus on Baudelaire's essay as an exploration of the poet's paintings in black and white, at the interdisciplinary crossroads of art, history, and images of the feminine.

Juliana Starr
University of New Orleans

Forgotten Divas:
Women's Struggle for Artistic Identity in the 19th-Century Opera World

While the restrictions that women painters faced in nineteenth-century France--with their exclusion from official art schools--are well documented, less is known about the plight of women composers, musicians and librettists. Indeed, the field of musicology lags far behind literature and the visual arts in the study of its women practitioners. My paper attempts to redress this problem by studying the life and work of several opera composers--notably Julie Candeille and Lucile Gétry--and especially Louise Bertin, the only composer to collaborate directly with Victor Hugo on an opera, the earliest French composer to write an opera based on Goethe's Faust, the composer of the first opera to represent the criminal and asocial quarter of a large city--in short, a composer who would warrant study even without reference to the question of her gender. In addition, I support my findings by examining two short stories of the time, by Alphonse Daudet and Emile Souvestre respectively, that reflect a strong aversion to the notion of women's success in the opera world.

I situate my comments in the context of early nineteenth-century Paris, a time when oppressive Napoleonic gender ideology discouraged women from competing with men in public life and when, not surprisingly, the rapid growth of female-authored operas decreased vis-à-vis the eighteenth-century. In this sense, I paint Bertin, whose four operas were performed between 1825 and 1836, as a telling example of the fate of the nineteenth-century woman opera composer. The target of extraordinarily harsh criticism in the press, she quit composing after her collaboration with Hugo on *La Esmeralda* (1836), her masterwork that closed after only six presentations, and spent the last forty-one years of her life in unproductive isolation. However, my conclusions, that concentrate on the recent revival of *La Esmeralda* in France, will offer the exciting ray of hope that Bertin will eventually get the recognition she deserves, and her *Esmeralda* will become part of the mainstream repertoire.

Panel IV.A Adventures in Reading

Chair: Catherine Witt, Reed College

This panel explores the works and creative processes of three major figures of early French romanticism known to have deeply influenced each other: Charles Nodier, Victor Hugo and Honoré de Balzac. Common to all three papers presented is a paradoxical conception of adventure (literally, what is to come) premised on a retrospective and reconstructive apprehension of history, language, and literary tradition.

The first paper, "Nodier's Picturesque Linguistics," attempts a synthesis of Charles Nodier's philological works that closely attends to the author's double preoccupation with the notion of a linguistic picturesque and the revalorization of popular and literary vernacular. The second paper, "Rien de plus original que tous ces édifices..." : Victor Hugo's *France et Belgique*," looks at the letters and albums that Hugo wrote

during his travels through Belgium and France (1834-1838) alongside illustrations from Taylor and Nodier's *Voyages Pittoresques*, examining them as documents of the imaginative processes (a dialectic of ruin and reconstruction) at work in *Le Rhin*. The final paper, "The Strange and Surprising Adventures of Reading Balzac," discusses how Balzac's novel *Louis Lambert* participates in a nineteenth-century tradition of re-reading the Robinson Crusoe legend, while, at the same time, it subsumes the motifs and moral values traditionally associated with eighteenth-century travel adventure under a new set of esthetic and philosophical concerns.

Taken together, these papers offer a rich and original overview of a crucial modus operandi distinctive to the romantic imagination: reading conceived not as source of study and imitation, but as a solitary and unpredictable travel through time, space, language, and literary tradition.

Catherine Witt
Reed College

Nodier's Picturesque Linguistics

From the first edition of the *Dictionnaire des onomatopées* (1808) to *Notions élémentaires de linguistique* (1834), Nodier's philological writings return to a similar proposition: to investigate and analyze the mimetic principles (onomatopoeia and mimologism) that motivate the generative processes of language. In his day Nodier's detractors dismissed his work as that of a dilettante, pronouncing it an afterthought of the Enlightenment's quest for the origin of language. For Sainte-Beuve, on the other hand, Nodier was simply inclined to listen to language in a more oracular fashion than the common lexicographer: "il n'avait pas seulement la science de la philologie, il en avait la muse." Nowadays, with the exception of a seminal chapter in Genette's *Mimologies: Voyages en Cratylie* (1976), Nodier's contribution to the burgeoning field of philology in the nineteenth century has largely fallen in disregard. My paper aims to restore the significance of Nodier's philological activity by revealing how its principles resonate with some of the crucial epistemological paradigms of early romanticism. With this in view, I examine three of its most salient biases: first, the rejection of erudition (linguistic jargon) in favor of a *naïve* apprehension of natural language; second, the formulation of a linguistic theory, which, while privileging spoken over written language, paradoxically rests on the notion of the picturesque; and third, the revalorization of both literary and popular vernacular, as evidenced by his defense of *patois* and his efforts to instate pre-classical writers like Clément Marot, Jacques Amyot, Henri Estienne and Rabelais in the French literary canon. With its focus on provincialism and its idealized representation of medieval and renaissance cultural legacies, Nodier's praise of the vernacular ("l'édification du plus vulgaire des monuments [de l'intelligence]") also holds a place in the inventory of great French monuments, which he, in collaboration with the Baron Taylor and Alphonse Cailleux, put forward in *Voyages pittoresques et romantiques dans l'ancienne France* (1820-1878).

Joanna Augustyn
Haverford College

“Rien de plus original que tous ces édifices...” :
Victor Hugo’s *France et Belgique*

Victor Hugo's letters in *France et Belgique* are often considered a “rough draft” for the epic architectural reveries of *Le Rhin*. Taken together, the two works pose the problem of origin and interiority: besides the omnipresent Rubens, what types of images went into the construction of Hugo’s celebrated imaginary museum? Did illustrations play a significant role in the drafting of the early travelogue? Between 1834 and 1838 Victor Hugo traveled throughout France and Belgium, inspired in great part by his friendship with Charles Nodier. The *Voyages pittoresques et romantiques dans l’ancienne France* of Charles Nodier, the Baron Taylor, and Alphonse de Cailleux, as well as specialized treatises dedicated to the architecture of Normandy and England nourished Hugo’s growing enthusiasm for gothic architecture. Unlike the more mature *Le Rhin*, whose fictionalized letters were craftily strung in a bid for the peerage, the letters and travel albums from Belgium and France offer a unique image of the hugolian drafting process. With a look at images by Godefroy Engelmann and Taylor, among others, we will attempt to argue that the traveler represents the reader, in that his observations spring from the process of reading such carefully-illustrated documents as the *Voyages pittoresques*. As imaginary reconstructions of ancient and sometimes badly-restored monuments, the lithographs in these works reversed the ruin process. Later, Hugo’s early research would lend itself to what Chantal Brière (*Hugo et le roman architectural*) has shown to be a process of architectural reconstruction in the novels. Yet already in the 1830’s, the reconstructive imagination is at play, notably in the description of Belgium’s medieval Flemish past. The travelogues transcribe, we will argue, Hugo’s immediate reaction to the visual representation of architecture and point to the interdisciplinary origins of his poetics.

Joseph Acquisto
University of Vermont

The Strange and Surprising Adventures of Reading Balzac

The Robinson Crusoe legend has a long history in France. In its broadest outlines, this history chiefly involves a series of popular rewritings of the tale for children in the nineteenth century, often with a strong moral bent. In the twentieth century, by contrast, the legend emerges as the basis for serious novels inviting reflection on a wide range of philosophic and esthetic questions. How can we account for this transition from popular to serious literary adaptations of the Crusoe myth? My paper examines the role Honoré de Balzac plays in this story. I argue that Balzac serves as an early figure of transition in the story of the Crusoe myth, and that his novel *Louis Lambert* participates in a Crusoe-esque tradition of the novel of solitary adventure. In *Louis Lambert*, Balzac makes subtle use of the Crusoe story, naming it explicitly only twice. Nevertheless,

Balzac borrows and adapts certain structural patterns at work in Defoe's novel, eschewing the literal travel adventure in favor of a focus on philosophy. At the very moment when popular reworkings of *Robinson Crusoe* for children were at their height, Balzac paves the way for later novelists who will go on to de-emphasize the moralistic aspect of the story and inscribe the tale into a different set of esthetic and philosophical concerns. What can be gleaned by creative reworking of the text in ways that radically depart from the "prodigal son" narrative? How does *Robinson Crusoe* haunt *Louis Lambert's* deep structure? How do both stories come to replace actual adventure with reading *as* adventure? Balzac and those who follow him foreground a philosophical escapade, solitary by nature, thus redrawing the map of self and world, moving away from the protagonist as moral agent, and redefining the exotic along the way.

Panel IV.B Geographies and Geopolitics of Empire

Chair: Peter Starr, University of Southern California

Anne Berthelot
University of Connecticut

Brocéliande, entre Empire et exotisme

Le Romantisme a (re)découvert avec délices une époque obscure à souhait, dont on pouvait faire le cadre de toutes les nouvelles valeurs trop longtemps bannies par l'Esprit des Lumières : la passion, l'horreur, la religion, le patriotisme trouvent à s'enraciner dans un Moyen Age de fantaisie, largement élaboré à partir des romans de Sir Walter Scott – et, il faut l'avouer, bien éloigné de ce que la critique académique, une ou deux générations après, prendra comme objet d'étude. De Nodier à Hugo, le matériau « moyenâgeux » fait recette, mais curieusement, la « matière de Bretagne » reste un peu à la traîne jusqu'à ce que, dans la deuxième moitié du siècle, plusieurs écrivains s'attachent à la figure de Merlin « l'Enchanteur ». Hersart de la Villemarqué, Edgar Quinet, Jean Lorrain, chacun à leur façon, vont faire de Brocéliande, en Bretagne continentale (la Petite-Bretagne des romans médiévaux !), le lieu d'un exotisme paradoxal d'où est censé jaillir un renouveau de l'esprit national. Si Lorrain s'inscrit dans la tradition Tennysonienne en s'intéressant davantage aux amours de l'enchanteur avec *Viviane*, si Quinet fait de lui son *alter ego* dans la perspective d'une réflexion politique, Hersart s'aventure avec son *Myrdhinn ou l'enchanteur Merlin* dans un nouvel espace colonial au cœur même de la France, un espace d'une richesse et d'une originalité exceptionnelles, capable de faire pièces aux séductions étrangères de l'Orient. Merlin, à la fois proche et lointain, devient le héros à la fois exotique et familier dont la France a besoin pour définir ses ambitions impérialistes.

Göran Blix
Princeton University

Grandeur and Decadence: The Geo-Politics of the Balzacian Type

In his mock-epic tale of the rise and fall of a mediocre perfume seller, *Histoire de la grandeur et de la décadence de César Bitotteau* (1837), Balzac maliciously borrowed his pompous title from Montesquieu's celebrated account of the success and downfall of the Roman Empire. His attempt to ennoble his bourgeois type, and to endow modern life with an epic dimension, was no doubt deeply ironic, but despite this irony Balzac was clearly also committed to discovering what Baudelaire would call the "heroism of modern life." This paradoxical new heroism—that of the average, the norm, the type, rather than of the exception—stood in stark contrast not only with the exemplary figures of antiquity and the ancient regime, but also with more recent memories of French imperial glory, and would therefore seem inseparable from a satirical and nostalgic perspective on modern France. However, the balzacian type, as I aim to show, far from just embodying a post-heroic disillusion, displaces the impossible celebration of military greatness into an aesthetic form of imperialism by which the writer strives to gain figurative mastery over the world. The totalizing ambition of the *Comédie humaine*, with its drive to invest, occupy, and condense every aspect modern reality, and to produce the epic of everyday life that Rome and Carthage never did, can be seen in this light as Balzac's unspoken *agon* with Napoleon. The type constitutes the centerpiece of this strategy of total representation, and in a sense redeems the defunct empire with the modern artist's powerful scheme of social classification: the dream of extensive geographical mastery becomes a protocol here for an intensive form of aesthetic control. The anachronistic code of heroism (Balzac significantly left the *Scènes de la vie militaire* unfinished) that has seeped out of the world thus becomes entirely absorbed in the modern writer's grandiose effort to map reality. This paper seeks to reinterpret the balzacian type, chiefly through a reading of *César Bitotteau*, as the symptom of a new form of militant authorship in post-Napoleonic France.

Michael Tilby
Selwyn College, Cambridge

Empire, Class, Place: Towards an Understanding of Balzac's Political Geography

In this paper I shall attempt to lay the foundations for a study of the ways in which Balzac's representation of Paris embodies an overall socio-political significance that goes unacknowledged by the narrative discourse, which assigns to each building, street and *quartier* its own distinct identity. I shall examine the way in which Balzac implicitly invokes the geographical model proposed by the Napoleonic vision of Europe only to respond instinctively to the incompatibility of this model with a changing socio-political reality. My analysis will focus principally on the way the city is imagined in terms of a new bourgeois order, the distinctiveness of which resides in its atopic nature. In contrast to the Imperial idea of a city ordered in terms of an identifiable central power, Balzac's Paris is uniformly amorphous, as the reflection of a class that is both everywhere and nowhere.

Panel IV.C Emile Zola

Chair: Brian Nelson, Monash University

Sayeeda H. Mamoon
Edgewood College

Mirroring Feminine Identity: Specular Constructions of Gender and Class in Zola, Manet, Morisot, and Cassatt

The theme of woman contemplating herself in the looking glass proliferates as a commonplace in late nineteenth-century art and literature, and for many fin-de-siècle authors and painters, the mirror served as an emblem of feminine self-containment, offering glimpses of woman's solipsistic soul, and indicating her refusal to surrender her ego to man's superior will. Hence, from Salon paintings to Symbolist poetry, the mirror primarily appeared in late nineteenth-century literary and artistic representations as a symbol of feminine vanity and narcissism, and served as a denominator of woman's passivity, imitativeness, and perverse sexuality. Similarly, the Naturalist text, a powerful voice of patriarchal hegemony informed by scientific discoveries of the period, was not free of this aesthetic convention, and at various instances of his 1880 experimental novel *Nana*, with startling eroticism and provocative details, Zola presents his title heroine at moments of self-absorption and abandonment in front of the mirror. A few years before the serialized appearance of Zola's *Nana*, painter Édouard Manet introduces a note of ambiguity in his renditions of the mirror theme, while his younger colleagues Berthe Morisot and Mary Cassatt challenge the stereotypical representations of woman gazing at her own reflection through alternative perspectives and manipulation of cultural clichés.

As early as in 1868, after reading Lucas' *Le Traité de l'hérédité naturelle*, Zola notes that the most beautiful courtesans in Rome came from the people, and jots down his idea to make a working-class novel the birthplace of a beautiful courtesan. Later, in the *Ébauche* of *Nana*, Zola states his intent to make his celebrated courtesan "la vraie fille," that is to say, an authentic representation of femininity, an accurate reflection of womanhood. Zola's *Nana* can therefore be perceived as both, a mirror of her gender as well as her class. Hence the mirror scenes in *L'Assommoir*, and *Nana* prove all the more relevant to us in providing valuable insights into fin-de-siècle discourse on gender and class. Guided by Zola's portrayals of *Nana* in front of her mirror both in *L'Assommoir*, and *Nana*, this study sets out to explore the social and ideological constructions of gendered and classed identities in a number of paintings on the motif of women and mirrors completed between the 1870s and the 1890s. Specifically, I will investigate relevant works by three Modern painters, namely Manet, Morisot, and Cassatt, with the view to determine whether fin-de-siècle visual culture conformed to the prevalent hegemonic discourse on class and gender as reflected in the two Zola novels, or disrupted this representation through the inscription of alternative viewpoints, ambiguity, or subversion.

Sara Phenix
University of Pennsylvania

Empire Wastes: Fashion, Sex, and Speculation in Zola's *La Curée*

In Zola's 1872 novel *La Curée*, the story of the moral and financial downfall of Renée Saccard can be read in the details of her fashionable clothing. Her excessive fortune and libido are repeatedly suggested by the decadent copiousness of her crinolines; her epitaph in the last sentence of the novel is the disclosure of her staggering debt to the couturier Worms. Considering the pride of place given to fashion by Zola, how can we understand its role in the larger story of Saccard's corrupt real estate speculation? While most scholarship on *La Curée* situates the novel in the context of the financial and topographical transformation of Paris, this paper will analyze the importance of fashion as a similarly profound discourse of social transformation in the novel. As the most important visual sign of class in the nineteenth century, fashion changed the social landscape of imperial France by privileging the mobility of the well-dressed over the well-born. The elite status of the elegant—irrespective of origin or reputation—represented the rapprochement of the beau monde and the demi-monde through a common devotion to couture. This paper will explore how *La Curée* powerfully illustrates the permeability of these social and vestimentary boundaries as exemplified in Saccard's purchase of a courtesan's diamonds for his wife. I argue that it is through cultivating Renée's lust for luxury that Saccard ensures the success of his business ventures as her coquetry secures lovers for her and potential investors for him. This paper will also discuss the relation of Renée's clothing to French colonial history: only when Renée strips off the exotic spoils of France's imperial exploits does she recognize her own status as a commodity. It is in these complicated financial and libidinal transactions that Zola exposes the role of fashion in French economic history and in the nexus of the sexual and social politics of the Second Empire.

Gina Zupisch
University of California-Berkeley

Naturalist Selection: Raciology and Republican Identity in Zola's Fiction"

Recent scholarly interest in the scientific origins of French racism has curiously neglected the work of Emile Zola. Yet genetic determination is nearly synonymous with the work of this foremost literary naturalist: his writing demonstrates the serious intellectual engagement between literary naturalism and the work of raciologists like Renan, Taine and Letourneau. My purpose in this paper is to challenge the dominant notion that Zola's fiction merely reflects intellectual trends or misinterprets scientific theory. In fact, his representations of race and national destiny employed the theories of raciological scientists, historians and politicians for his own ideological purposes.

In this paper, I examine the ways in which Zola's broad use of the term "race" as genetic, national and historical categories sheds light on the relationship between raciology and republican identity in his vision of French national progress. A clearer understanding of Zola's notion of race is important, given the apparent contradiction between Zola's simultaneous condemnation of anti-Semitism and assertion of French

racial superiority in his late journalism and fiction. Through comparative readings of representations of European, Arab and African races in *Thérèse Raquin*, *L'Argent* and *Les Quatre Evangiles*, I argue that what Zola glorifies as the “race républicaine” is created through a process of racial purification that simultaneously excludes non-Whites in the French colonies in Africa and the Middle East and assimilates Jews in the metropole. At stake in Zola’s naturalist utopia is an understanding of the Third Republic’s imperialist “civilizing mission” and its relationship to the racism inherent in French universalism.

Panel IV.D Changing Reputations

Chair: Elisabeth Ladenson, Columbia University

1. Fromentin démodé. Brigitte Mahuzier, Bryn Mawr College
2. Sainte-Beuve Contre Proust. Kevin Kopelson, University of Iowa
3. Genlis disparue. Martine Reid, Université de Lille III
4. Balzac the Unavoidable. Elisabeth Ladenson, Columbia University

Kevin Kopelson
University of Iowa

Sainte-Beuve Contre Proust

Numerous critics have been trying for quite some time to undo the terrible damage to Sainte-Beuve's reputation done by Proust: René Wellek, Antoine Compagnon, Christopher Prendergast, to name just a few. Even a few public intellectuals have (Clive James, most recently). We have yet to see if they've been successful, but -- for reasons this talk will both articulate and regret -- I suspect they'll never be.

Martine Reid
Université de Lille III

Mme de Genlis disparue

L'un des écrivains les plus célèbres de la fin du XVIIIe siècle et du début du siècle suivant, l'une des femmes auteurs plus actives en matière d'éducation, Mme de Genlis (1746-1830) a entièrement disparu des manuels littéraires à partir de la IIIe République. Aujourd'hui, en France pour le moins, son nom est connu seulement de quelques spécialistes de l'éducation ou de littérature pour enfants; ses œuvres, pourtant nombreuses, ne sont plus disponibles. La communication tentera d'offrir quelques raisons à cette situation et de les replacer dans un cadre plus large, celui de la réception des femmes auteurs dans l'histoire littéraire.

Panel IV.E Women, Gender and National Identities

Chair: Nicholas White, University of Cambridge

Mary Beth Raycraft
Vanderbilt University

Exploring the New World:

Marie Dugard's Observations on American Women, Education, and Culture

During the last quarter of the nineteenth-century, numerous French women travelers visited the United States and subsequently published their impressions of American society. These travel narratives reveal the distinctive aspects of American life that captured the attention of French women of this generation. One of the most well-informed observers was Marie Dugard whose account of her six month stay in America, *La société américaine*, was published in 1896. A thirty year old Parisian school teacher, Dugard crisscrossed the country from New York to San Francisco, visiting schools and universities, meeting with educational professionals, and gathering statistics. One of Dugard's primary goals was to evaluate American education by comparing it to the French system, which had undergone major changes in the 1880's with the establishment of the Ferry laws. In her school visits, she also looked for evidence to explain what she perceived as contradictory aspects of American life, specifically in terms of gender relations and social and racial tensions. Dugard's real education however, took place outside of schools and classrooms. In train cars, hotels, women's clubs, restaurants, and dining rooms, she observed young ladies, housewives, mothers, and working women in social and domestic roles. Dugard commented on their dress, gestures, manner of speaking, and most notably, their energy and independence. Her perceptive descriptions of the American women she encountered constitute a rich resource regarding late nineteenth-century debates in France on women's rights and education and also point to the difference between women's freedom in the European "old world" and the American "new world."

Courtney Sullivan
Washburn University

A New Twist on an Old Story:

Catherine Breillat Rewrites Barbey d'Aurevilly's *Une Vieille Maîtresse*

Si j'avais vécu au dix-neuvième siècle, Barbey d'Aurevilly, ça aurait été moi.

--Catherine Breillat in a 2007 interview

Nearly two hundred years after Barbey d'Aurevilly's birth, his *Une Vieille Maîtresse* (1851) has experienced a revival thanks to an unlikely *âme soeur* -- Catherine Breillat. Indeed, in 2007, the taboo-busting filmmaker whose frank portrayals of female sexuality have been labeled both vanguard and pornographic, filmed his novel according to her "*fantaisie*." Even as her filmic adaptation of Barbey's tale of the exotic femme

fatale Vellini and the passionate sway she fatally holds over lover and dandy Ryno de Marigny, respects the overall structure and plotline of the work, in shifting the center of the story toward Vellini, she not only reinterprets Barbey's misogynistic story with a feminist twist, but also establishes herself as an *auteur* (the film earned her a spot at Cannes) without shying away from her signature sexual candor. Barbey's novel centers itself on Ryno's suffering at the hands of the cruel and mysteriously seductive Vellini, who, despite her ugliness, lazy voluptuousness, and superstitious blood sucking, overpowers Ryno's love for the virginal Hermangarde. In contrast, Breillat's work humanizes Ryno's mistress. While Barbey portrays Vellini as exotic and incomprehensible, Breillat depicts her as proud and intelligent, yet vulnerable enough to feel distraught every time Ryno leaves her. Breillat emphasizes Vellini's importance by placing her in nearly every scene of the movie, features her dominating Ryno in the very explicit sex scenes, and even makes her the central focus in all the publicity for the film. In this paper I argue that despite her kinship with Barbey, Breillat through the character of Vellini, rewrites Barbey's novel of male passion, thereby privileging her own 21st-century views on female sexuality and ardor.

Nicholas White
University of Cambridge

Local Exoticism, Mimesis and Legal Reform: André Léo, Switzerland and the Second Empire

The Second Empire reaffirmed conservative family values, suppressing the issue of divorce first introduced in France in 1792, forbidden from 1816, but reconsidered at each revolutionary moment until its reinstatement in 1884. Censorship meant that novelists could best attack the Empire through code, analogy and inference rather than polemic. The best example of women's exploration of the divorce question during these decades was *Un divorce* (1866) by André Léo (pseudonym of Léodile Bera, aka Mme de Champseix, 1829-1900). Many novels had addressed the problems of modern marriage by dramatizing the impossibility of divorce; Léo's novel is significant as the only major divorce novel by a Frenchwoman to coincide with the institutional organization of French feminism in the 1860s. Between 1816 and 1884 the mimetic principle forbade the depiction of divorce in contemporary France. Rather than focussing on this impossibility, Léo explores the marriage (and divorce) of a couple in Lausanne. Léo employs French-speaking Switzerland as a trope to depict a form of Frenchness which is not French. Reworking the mimetic problem of assimilating events which are possible but implausible, Léo's representation of this proximitous Francophone society shows divorce to be legally impossible in France, and yet plausible (or certainly imaginable). The mimetic possibilities in this local exoticism suggested that divorce law, however desirable, would provide insufficient solace to the cause of women in the face of unbowed patriarchy, and Léo argues that divorce must be tethered to other forms of liberation (not least equality across classes and the redefinition of masculinity).

Panel V.A Bringing the Exotic Back Home: Women Re-Write the Other

Chair: Bénédicte Monicat

The concept of the frontier is both a geo-political boundary, delineating the political entities that go into the formation of empires, and also the point of interface between self and other that helps constitute a sense of identity. Not everyone gets to experience the crossing of geographic boundaries first-hand, however, and this panel focuses on some of the ways the foreign, or exotic, may be experienced by those who remain within the space of the "homeland." Since the ways in which the exotic is brought home are also inflected by gender, the panel looks in particular at three examples of the ways in which the foreign is domesticated by women writers in the course of the nineteenth century, from the Restoration to the Belle Epoque.

1. "Tragic Muse?: Girardin Rewrites Judith and Cleopatra," Cheryl Morgan, Hamilton College

This presentation examines poetic, theatrical, and narrative identities from the Restoration period through that of the Second Empire through the prism of Delphine Gay de Girardin's contributions to theater. Looking at how Girardin represents the exotic figures of Cléopâtre and Judith in tragedy, Morgan examines how the plays lend themselves to questions of interiorising the other.

2. "Aux frontières des genres : Territoires contestés de la géographie racontée aux enfants," Bénédicte Monicat, Pennsylvania State University

Professor Monicat focuses on a different genre, the pedagogical narrative, to see how frontiers are understood in geographical terms. In looking at how women pedagogues communicate the lessons of geography to children, Monicat shows how literary boundaries define a gendered sense of self as they process the outer world. This analysis reveals how the (in)stability of the wider world is mirrored in the representations of women's sense of identity.

3. "Je t'aime... moi non plus: The Correspondence of Renée Vivien and Kérimé Turhan Pasha," Melanie Hawthorne, Texas A&M University

The final presentation rounds out the century with an example from the Belle Epoque. The poet Renée Vivien enjoyed a correspondence with the wife of a Turkish diplomat that lasted over several years and quickly evolved from admiring fan letters (from her Turkish correspondent) to declarations of love (by Vivien) and expressions of fantasy about harems, perfumed gardens, and oriental charm. Hawthorne argues that this correspondence is more knowing about its mobilization of orientalist topoi than is usually recognized and should be read not as a source of biography about Vivien but rather according to the conventions of epistolary fiction.

Cheryl Morgan

Hamilton College

"Tragic Muse?: Girardin Rewrites Judith and Cleopatra"

Although Delphine Gay de Girardin's weekly column in the July Monarchy daily *La Presse* catapulted the author to the front-page where she wrote as an ambiguous flâneuse, Girardin was not, in her own life, a woman on the move. Her travels took her only to the French provinces, Italy, and Jersey. She did, however, cross many borders in her writing, leaving the Restoration salons as the poetic "Muse de la Patrie" for the scrappy world of the press before setting her sights on another off-limits territory, the stage.

After a first satire failed to pass the censors' muster, Girardin wrote and saw performed at the Comédie-Française two tragedies, *Judith* (1843) and *Cléopâtre* (1847), in which Rachel played the leading female roles. These exceptions in Girardin's *oeuvre* represent at once curious and bold moves on the part of the woman writer known for her wit. Curious because Girardin's obvious talents were manifestly comic, bold because she was arguably the first woman of her generation to take on what was considered a "virile" genre, tragedy. Her gambit can be read as foreign both in the choice of genre and in the attempt to rewrite these exotic, yet familiar female bodies for the *juste-milieu* stage.

This paper proposes to examine the ways in Girardin's two tragedies appropriate the figure of the other woman--foreign, passionate, even murderous--that Girardin leaves out of most of her literary corpus. Finally, when Girardin entered the foreign and hostile territory that French tragedy was for the woman writer, what does her representation of these powerful and foreign female roles reveal about her own conflicted literary identities?

Bénédicte Monicat
Pennsylvania State University

"Aux frontières des genres: Territoires contestés de la géographie racontée aux enfants"

Le savoir géographique tel que les écrivaines l'envisagent dans les écrits qu'elles consacrent à la jeunesse témoigne des tensions qui s'instaurent entre les exigences descriptives de la matière et les contextes de son énonciation et de sa réception. Je me propose dans cette communication d'examiner la manière dont les discours identitaires qui régulent la politique extérieure de ces représentations du monde ont pour ancrage des "poétiques intérieure," qui sont aussi déstabilisatrices. Poétique des genres et politique du genre constituent les frontières dont je suivrai le tracé dans ce corpus.

Melanie Hawthorne
Texas A&M University

"Je t'aime... moi non plus: The Correspondence of Renée Vivien and Kérime Turhan Pasha"

The poet Renée Vivien (1877-1909) enjoyed a correspondence with the wife of a Turkish diplomat, Kérimé Turkhan Pasha, that lasted over several years and quickly evolved from admiring fan letters (from her Turkish correspondent) to declarations of love (by Vivien), and expressions of fantasy about harems, perfumed gardens, and oriental charm. One of the notable features of this exchange is how quickly the tone of the letters becomes passionate, even before the women had ever met (as they did, though on only a couple of occasions). While some readers have treated the correspondence as a source of biographical evidence about a real relationship that Vivien had with Pasha, this presentation argues that the correspondence is more knowing about its mobilization of orientalist topoi than is usually credited and thus should be read according to the conventions of epistolary fiction.

Panel V.B Colonial Discontents

Chair: Franck Laurent, Université du Mans, Université de Paris 7

Zachary R. Hagins
Pennsylvania State University

From Military Doctor to Political Radical:
The Exotic Journey in Paul Vigné d'Octon's *Journal d'un marin* (1897)

This paper presents and analyzes the journal written between 1884 and 1888 by Paul Vigné d'Octon during his service as a medical officer with the *marine militaire* in Senegal. Published in 1897 as *Journal d'un marin*, this travel journal details the author's encounters with indigenous tribes and records their histories. A close reading of this work uncovers Vigné d'Octon's evolution from a naïve believer in France's colonial propaganda to a fervent opponent of colonial excess, a stance that also marked his rhetoric as a radical *député* in the National Assembly from 1893 to 1906. In this journal, Vigné d'Octon recounts tribal narratives that humanize their subjects in Western eyes. Shifting his own view of the exotic, Vigné d'Octon comes to regard the natives as human beings instead of classifying them as mere savages, a typical colonial rhetoric which he initially believes. Moreover, when he witnesses French soldiers' violent role in the massacre of one tribe by another, an act he calls "[le] plus horrible spectacle qui se soit jamais reflété en des prunelles de *civilisé*," he discerns the importance of economic factors that govern the colonizer's decisions. In this clash, Western capitalism prevails, ensuring that a main trade route remains unimpeded at the cost of natives' lives. Vigné d'Octon's protests against both French rule and its *mission civilisatrice*, a polemical that first appeared in his articles for *L'Aurore* and later in his series *Crimes coloniaux de la IIIe République*, find their origin in this vividly-described slaughter of native Senegalese families.

Hollie Markland Harder
Brandeis University

Franco-French Divisions in Daudet's *Port-Tarascon*

In *Port-Tarascon* (1890), the third volume of his Tartarin trilogy, Alphonse Daudet transposes the real-life colonial disaster of Port-Breton, located in what is today New Ireland in Papua New Guinea, to the fictional setting of Port-Tarascon in Oceania. Given Tartarin's behavior in the two preceding books, we might expect Daudet to use this character to highlight the differences between the French and the indigenous inhabitants of the overseas colony; instead, the novel focuses the reader's attention on cultural, social, political, and economic divisions among the French themselves during the initial decades of the Third Republic.

The events that eventually lead Daudet's *Tarasconnais* to leave their colony in Port-Tarascon closely resemble those that resulted in the abandonment of Port-Breton and the imprisonment of its founder, the Marquis Charles du Breuil de Rays. In the late 1870s, de Rays, a staunch opponent of a republican France, decided to establish what he imagined would be the first colony ("libre et catholique" [Floch 10]) in *la Nouvelle France*. Between 1877 and 1882, de Rays promoted a mirage of wealth and temperate climates, and he persuaded twenty thousand Europeans (French, Spanish, and Italians) to buy 700,000 hectares in this Pacific archipelago. But instead of discovering the fabulous landscapes and rich economic possibilities they had been promised, the would-be settlers became the victims of hunger, disease, diluvian rainfalls, and a native population that preferred cannibalism to Catholicism.

In *Port-Tarascon*, Daudet alters these events only slightly. The good citizens of Tarascon are the victims of a clever marketing scheme by the Duc du Mons, who persuades them that in the paradisiacal Port-Tarascon they will find "victoire, conquête, nouvelle patrie" [Daudet 19]. But in his account, Daudet focuses less on the interactions between the French *colons* and the native people of *Nouvelle France* and more on the Franco-French divisions that erupt during the organization of the voyage to Port-Tarascon and the establishment of the settlement. For example, the interests of Catholic monarchists clash with those of secular republicans, prosperous northern industrialists come into conflict with rural southerners facing economic hardship, the "menteurs du Nord" (Daudet 113) are unfavorably compared to the "la race tarasconnaise" (Daudet 119), and the "pédantisme" and "ennui" of northern France literally leaves no room for Occitan poetry and literature. Daudet even underscores sharp divisions among his fellow *Provençaux*, notably between the inhabitants of Tarascon and those of Beaucaire, just across the Rhone River.

In the end, Daudet draws parallels between stereotypes of the *Méridionaux* and the populations of France's colonial empire and underscores the marginalization of both of these groups within the sphere of *la France métropolitaine*.

Works Cited

Daudet, Alphonse. *Port-Tarascon: Dernières aventures de l'illustre Tartarin*. Paris: E. Flammarion [n.d.].

Floch, Daniel. *Port-Breton: la colonie tragique*. Rennes: Editions Ouest-France, 1987.

Manal Hosny
Gulf University for Science and Technology, Koweit

L'empire colonial français entre fatalité et espérance
dans les écrits d'Alexis de Tocqueville

Un empire français serait-il impossible ? Se demande Tocqueville, une fois revenue de son voyage en Amérique du Nord. Pourquoi le Français si entreprenant et si intrépide ne parvient-il pas à maintenir ses territoires conquis ? Pourquoi ses qualités innées qui le rendent si apprécié et si respecté des populations indigènes ne lui sont d'aucun secours quand il s'agit de coloniser ? Pourquoi échoue-t-il là où son voisin anglo-saxons réussit ? Ce n'est pourtant pas par manque d'efforts ni d'énergie: les français étaient les premiers à explorer le continent nord américain, leurs établissements se trouvaient partout, même au fond des bois les plus reclus, d'où vient donc, qu'ils ne réussissent pas à les transformer en colonies puissantes et progressives ? Le Français serait-il donc inapte à mener à bien une entreprise coloniale ? Son caractère national s'opposerait-il à la colonisation ?

Tocqueville qui considère la colonisation comme étant un phénomène humain autant qu'une activité politique et économique ne peut s'empêcher de le craindre en comparant l'extraordinaire succès des anglo-saxons à la faillite française. C'est alors qu'il entreprend d'étudier ce qui, dans le caractère français, semble former un obstacle à la création et au maintien d'un empire d'outre-mer. En fait, au delà des descriptions pittoresques, c'est cette problématique qui est le véritable sujet des écrits de Tocqueville sur le Canada. Nous nous proposons donc dans cette étude d'examiner "Le voyage au Bas Canada" de Tocqueville pour déceler ce qui est, de son avis, la part de la fatalité nationale et de la maladresse dans l'échec de l'empire français en Amérique du Nord et de considérer à leurs lueurs, ses prises de positions quant à l'installation d'un nouvel empire en Afrique.

Franck Laurent
Université du Mans
Université de Paris 7, Denis Diderot

Un naturalisme anti-impérialiste : Jules Michelet

Jules Michelet, le plus cohérent des nationalistes français de l'avant 1870, ne fut jamais un chaud partisan des aventures coloniales - alors même que l'argument du prestige national constitua longtemps (bien davantage que l'argument économique ou la volonté de « propager la civilisation ») la principale justification de l'impérialisme français. Ce paradoxe ne s'explique pas seulement par la focalisation micheletienne sur les enjeux strictement européens. Il découle au moins autant de son naturalisme. On propose de montrer que, si la naturalisation des peuples « sauvages » (« peuples-animaux » ou « peuples-enfants ») fait souvent partie des procédures de pensée et de

représentation par lesquelles on légitime au XIX^e siècle l'impérialisme, Michelet, partant d'une autre conception du naturel et de ses rapports à l'humain, dénonce la réification et l'exploitation de la nature caractéristique de la modernité occidentale, et y voit la cause et/ou la métaphore de la réification et de l'exploitation (voire de l'extermination), dans l'impérialisme, des peuples extra-européens. Tout en resituant la pensée micheletienne dans son contexte scientifique, philosophique et politique, on travaillera principalement sur *Le Peuple* (1846) et sur les ouvrages d'histoire naturelle rédigés sous le Second Empire (*L'Oiseau* (1856), *La Mer* (1861)...), mais aussi sur le journal de Michelet et, éventuellement, sa correspondance.

Panel V.C Pierre Loti

Chair: Daryl Lee, Brigham Young University

Ioanna Chatzidimitriou
University of California, Irvine

France and India: Discourse on Colonial Method

In this paper, I argue that the Indian topos in late nineteenth-century French literature points not so much to a subjugation-based relational model between colonial powers (the British as major colonial presence, the French as subaltern colonialists) but rather to one discursive position, that of colonial expansion, alternately occupied by either colonizer, in relation to an entirely visible and knowable non-discursive position, that of the Indian people. If, according to Foucault, we admit no individual enunciating subjectivity but rather a number of enunciating positions occupied by individuals, then focus inevitably shifts from the "I" to the indeterminate "on" reducing the essentialist difference in kind or degree to a difference in distribution and dissemination. In practical terms, when a French discursive position such as Pierre Loti's *L'Inde (sans les Anglais)*, which describes the people and customs of the sub-continent without acknowledging the British colonial presence, positions itself within an economy of colonial enunciations at a time of intense imperialist state propaganda, it proposes strategies of colonial space reorganization by either obliteration or substitution. In either case, colonial power is reaffirmed since the enunciating position not only remains intact but is, in fact, reinforced by positing itself as resisting, a strategy that allows it to usurp the only power-challenging modality reserved for the non-discursive other—in this case, the indigenous people. The distribution of alternately discursive positionalities among European powers and their dissemination in the colonial space annuls the nation-bound subjectivity in favor of what Deleuze calls a murmur, the enunciating instance made possible by a relationship of discursive interchangeability.

Barbara Petrosky
University of Pittsburgh at Johnstown

Le chronotope de la forêt :

une lecture écocritique du château de la Belle-au-Bois-Dormant

Dans cette communication concernant le château de la Roche-Courbon surnommé « le château de la Belle-au-Bois-dormant » par Loti ou encore « Fontbruant » dans *Prime Jeunesse* (1919), je montrerai que le narrateur lotien est bien différent de ceux rencontrés dans ses romans exotiques. Ce narrateur traversant la forêt enchantée du château n'est pas agressif et ne pénètre pas des terres inconnues, puisqu'il s'agit de la forêt de son pays natal. Il se veut être ici le *genius loci* ou l'esprit gardien de l'immuable forêt gallo-romaine.

En faisant une étude bakhtinienne du concept du chronotope, j'établirai que Loti était à la fois un écrivain de l'environnement mais surtout du paysage, souhaitant donner une voix à la nature. De plus, j'expliquerai que ces pages, bien qu'étant écrites au début du XX^{ème} siècle représente un « complexe idyllique » au sens où l'entend Bakhtine.

Finalement, je révélerai un autre aspect de Loti ; celui de l'écrivain écologiste en avance sur son temps qui en critiquant le capitalisme et la pollution lança un appel public dans *Le Figaro* du 21 octobre 1908 afin de sauver cette forêt et son château.

Laura Spear
Austin College

Orient Express: An Acceleration of the “East” in the Writings of the *Train de luxe*

While the Orient Express continues to mesmerize a contemporary imaginary, its inception in the 1870s accelerated a collision of cultures between France and Turkey. A vehicle of tourists, diplomats, and journalists, the Orient Express and its destination Istanbul paved a way into French writings of the “East” by journalists Edmond About and Alfred de Blowitz and author Pierre Loti. About's *De Pontoise à Stamboul* (1883) and Blowitz's *Une course à Constantinople* (1884) record these reporters' experiences aboard the train for a population of readers who could only dream of going. In Pierre Loti's multiple writings on the Turkish capital, he details a more personal, in depth experience of a Western individual “gone Turkish.” In this paper, I argue that the collision of cultures in these journalistic and literary depictions of the Orient Express' journey and destination invigorates the discourse of speed, as perceived by these Western writers. The Orient Express journey itself is a rapidly moving panorama of a changing geographical, political, and linguistic landscape. While the journalists note the acceleration of the actual journey, Loti adds a revelation about the changing pace of the city in his Istanbul series. From *Aziyadé* (1879) to *Fantôme d'Orient* (1892), Istanbul evolves from a city of immobility to a bustling atmosphere of tourism and urban traffic, partly brought about by the train itself. Even in his negative portrayals of the new technologies and influx of tourists, Loti is part of this frantic pace as he traces the ghosts of his past through the changed city. In their association of acceleration and the East, these acute observers of society investigate the train's widespread impact across Europe, linking danger, death, and instability as the Orient Express spreads its reign across the continent.

Panel V.D Aesthetics and Poetic Identities

Chair: Ed Kaplan, Brandeis University

Maria de Jesus Cabral
FCT, Universidade Aberta

« *L'ancre levée pour une exotique nature* » : le métissage artistique et culturel du symbolisme franco-belge. L'exemple du premier théâtre de Maurice Maeterlinck

La quête de la synthèse des arts a représenté un véritable défi, au temps de la « croisade symboliste » qui engagea toute une génération franco-étrangère de poètes et artistes qui, aux côtés de Mallarmé interprétant les drames de Wagner, cherchaient « l'unanime convergence » entre différentes manifestations artistiques, dans un esprit cosmopolite qui contrarie l'idée d'impérialisme littéraire, souvent associée à l'Hexagone.

Créé à Bruxelles en 1883, mu par un indélébile « désir d'être moderne à tout prix », le Groupe des XX s'accorde à cet esprit syncrétique, tant d'un point de vue culturel que d'un point de vue esthétique. Relayé dix années plus tard par *La Libre Esthétique*, il constitue la plaque tournante véritable de la création artistique et littéraire d'une vaste pléiade d'artistes et écrivains soucieux de libérer leurs pratiques des cadres conventionnels pour les rendre à l'invention créatrice. On y voit interagir, toutes frontières abolies, les œuvres de Khnopff, de Toulouse-Lautrec, de Ensor, de Cézanne et de Van Gogh, avec celles de Mallarmé, de Verhaeren, de Villiers de L'Isle-Adam, de Dujardin, de Maeterlinck, de Fauré ...

Nous tournant plus spécifiquement vers le premier théâtre du belge Maurice Maeterlinck, flamand d'origine mais promoteur du véritable renouveau dramatique, au cœur de la révolution esthétique franco-belge, nous analyserons de façon plus concrète la configuration qu'y acquiert cet « exotisme nordique » et tâcherons de l'interroger à la lumière de ladite conception synthétique d'art – au seuil de la modernité.

W. Allan Curnew
University of Western Ontario

Le Symbolisme exotique de Villiers de l'Isle-Adam et de Gustave Moreau :
deux tableaux comparés

Dans sa *notice* présentée dans les *Œuvres complètes* de Villiers de l'Isle-Adam, Alan Raitt nous peint une image peu flatteuse du conte exotique *Akëdyssénil*. En effet, il avance que cette œuvre « est surtout un morceau de bravoure picturale » dont le lecteur « risque de se lasser. » Or, avouons que la quasi-inexistence d'études traitant de ce conte semble justifier ce jugement brutal. Et pourtant, il faut se demander si cette œuvre *symboliste* – même si elle n'est pas un chef d'œuvre reconnu aujourd'hui – peut être dépourvue de symboles et de signification profonde. Ce conte, qui a amené le grand Mallarmé à déclarer : « Quel éblouissement qu'« Akëdyssénil » : je ne sais rien d'aussi beau et ne veux plus rien lire après cela », peut-il vraiment constituer un tableau vide de sens ?

Il est intéressant que M. Raitt constate qu'*Akëdysséiril* est « un tableau dont l'immobilité figée fait songer aux peintures de Gustave Moreau. » Effectivement, *Salomé dansant devant Hérode*, ainsi que d'autres représentations de cette femme fatale exotique, rappellent beaucoup *Akëdysséiril* et son héroïne hindoue. Mais malgré l'immobilité chez Moreau, le symbolisme de celui-ci est indéniable. Car, comme l'affirme Françoise Grauby dans son ouvrage *La Création mythique à l'époque du symbolisme*, « tout, jusqu'aux moindres bibelots, a une valeur symbolique. Pour Moreau, l'essentiel réside justement où on ne l'attend pas : dans l'inessentiel. » Cette communication se propose de comparer la Salomé de Moreau et l'*Akëdysséiril* de Villiers afin de montrer que l'œuvre de ce dernier, grâce à ses détails « inessentiels », est aussi bien un tableau d'une considérable richesse symbolique.

Deborah Harter
Rice University

Identity and Resistance: Van Gogh, Géricault, and the Poetics of Escape.

If artistic representation is always a bringing together into cohesive wholes what might otherwise remain, or fall into, fragments, it is also always a recording of explosion and escape, the richest texts giving way to the play of excess while still maintaining the notion (and the comfort) of boundary. Nowhere is this more evident than in the painted portrait, aesthetic form that delineates not just what the artist observes or imagines but also, almost as visibly, what cannot be contained. Van Gogh's self-portraits are just such exquisite expressions both of containment and escape, and they echo in uncanny ways Géricault's *portraits des aliénés* from earlier in the century. For both artists one senses a graceful but also precarious balance between energy moving towards the center and energy that perfectly resists the frame.

Franck Dalmas
Stonybrook University

« Triste accroc nouveau » des *Poètes Maudits* :
Tristan, Cros, Nouveau : des poètes mal-dits

L'étiquette apposée de « poètes maudits » ne saurait invoquer leur condition de vie misérable ou la mort tragique qui les a trop tôt emportés. Le culte réducteur du poète malchanceux a aboli, avec ce mythe, un vrai modèle de poète vivant, trop sensible à la réalité du monde. Ce ne sont nullement des coups du sort ou des revers de fortune qui ont nourri l'imaginaire des « Maudits », mais une expression moderne qui les a distingués de leurs semblables. Il faut chercher le caractère de leur « malédiction » dans une œuvre qui les projette irrémédiablement en avant et les détache des conventions sociales. *Les Poètes maudits*, tels que les élus Verlaine, ont cultivé une conscience esthétique et morale qui n'existait pas encore dans leur société régentée par l'ordre et la finance. Sans doute ceci

coïncide-t-il avec l'avènement d'une classe bourgeoise dirigeante, plus particulièrement sous le Second Empire. Baudelaire et Rimbaud ont donné au concept de poète maudit une base théorique sur laquelle nous bâtissons notre examen : l'« hypocrite lecteur—[s]on semblable—[s]on frère », le « bain de multitude », « JE est un autre » et le « dérèglement de tous les sens ». Les représentants que nous éclairerons illustrent jusqu'à l'outrance cette quête de connaissance et de partage d'autrui à travers l'éclatement des identités et des barrières de genres : T. Corbière et le *travestissement*, Ch. Cros chercheur à *la dérêve*, G. Nouveau un *anti-ego*. Ma communication se propose de leur faire crédit d'une œuvre existentielle tournée vers la multitude muette.

Panel V.E Decadence and Modernity

Chair: Charles Stivale, Wayne State University

Karen Humphreys
Trinity College

The Fall of the Empire in Barbey's *Les Diaboliques*: « Notre décadence littéraire... »

In November of 1874, Barbey d'Aurevilly's scandalous collection of six short stories, *Les Diaboliques* was condemned for « outrage to public morals. » This is indeed ironic considering that Barbey claimed to represent the « social hell » (*O.C.II* 230) of his time.

The following essay explores Barbey's masterpiece as an allegory of decline. Specifically, it contrasts Barbey's figuration of decadence with his critical appraisal of the publishing industry. As a writer who made his living as a literary critic and who contributed over a thousand articles to a wide range of 30 journals, he was immersed in the daily politics and culture of the press. Barbey's allusions to empires past in his fiction inscribe his work in literary tradition while similar references in his criticism expose his opinions about the 19th century: “an old materialist society” (*O.C.II* 231), « ce moment très lamentable et très particulier où toute littérature se résout dans un journalisme qui la tue. » (*Articles inédits* 1868, 194).

Despite the differences in genre of Barbey's fiction and criticism, the controversial *Diaboliques* that was initially published in serial form beginning in 1850 with “Le Dessous de cartes d'une partie de Whist”, offers an implicit critique of 19th-century French literary culture. Barbey's escatological and apocalyptic images are in part a performative practice that distinguishes his work from that of his contemporaries; but they also reveal both individual and social responses to modernism and cultural change, particularly in relation to literary culture. Signs of cultural collapse in Barbey's fictional and critical discourse are integrally linked to changing roles of the writer, writing, and the print industry in 19th-century France.

Nicolas Valazza
Johns Hopkins University

Peindre les ruines de l'empire

La chute du Second Empire, suite à la « débâcle » de la guerre de 1870, propagea en France un sentiment d'inquiétude quant au destin de la civilisation française, accentué par le siège de Paris et la répression sanglante de la Commune en 1871. Les écrivains de l'époque n'ont eu de cesse d'accuser la *décadence* d'une culture française qui, à travers une analogie organiciste, se serait transmise du corps social et politique au domaine des arts et des lettres, comme le souligne Paul Bourget dans sa *Théorie de la décadence*.

Paradoxalement, ce sentiment de décadence coïncida avec un fleurissement sans précédent de la production culturelle en France, dont témoignent l'émergence des avant-gardes artistiques (le premier Salon des Indépendants date de 1874) et la prolifération des mouvements littéraires.

Or, dans un tel contexte culturel, le thème de la décadence – souvent associé à un motif exotique – se trouvait lui-même impliqué dans certains sujets privilégiés par les artistes de la fin du siècle, à l'instar de Salomé, cette « Muse de la Décadence » d'origine orientale, qui inspira tant de peintres et d'écrivains à partir des années 1870, de Flaubert et Gustave Moreau à Mallarmé et Redon. À propos d'un tableau de Moreau, notamment, un critique remarquait qu'« Hérode est pareil à un spectre et incarne le vieux monde, prêt à s'écrouler avec lui ».

C'est précisément ce thème 'fin-de-siècle' de la « décadence de l'empire », prétexte à une fuite de l'imagination vers un Orient mythique où se déploie la danse de Salomé, que je me propose d'étudier dans mon exposé.

Daniel Ridge
Department of French & Italian

Maurice Barrès: French Nationalism and “La Revanche”

In 1870 when the Prussians invaded France, taking Alsace-Lorraine, Maurice Barrès was eight years old. While the rest of France could distance themselves from this occupation, Barrès could not for this was his “terre maternelle.” In this sense, Barrès is a child of defeat. Though the pessimism of the 1880s was well pronounced in Paris by artists, critics, and historians—particularly by Taine and Renan, two of Barrès' intellectual masters—the sense of defeat and humiliation was acute for this young radical. Already poetically inclined toward romantic literature (i.e. Stendhal), Barrès saw himself as a national product of decadence and decomposition. The remedy for this “mal,” as he saw it, would be self-cultivation as explained in *Le Culte du moi* and a sense of national identity and regional pride as explored in *Les Déracinés*, the first work in his *Le Roman de l'énergie nationale* cycle.

This presentation proposes to explore the decadent notion of self-cultivation (le Moi) as it relates to politics and nationalism, from the Boulanger affair to a desire of revenge against the Germans.

Jennifer K. Wolter

J.-K. Huysmans:
From Second Empire Naturalism to the Exoticism of Decadence

J.-K. Huysmans's identity as a writer encompasses the transition from the naturalist literature that depicted the Second Empire to the exoticism of decadence in late nineteenth-century France. After his debut as a naturalist writer, both in his own right (*Marthe, Les Sœurs Vatard*) and through his participation in Émile Zola's pioneering *groupe de Médan*, Huysmans diverged from that orientation toward his unique inauguration of decadence in *A rebours* and an evolution into his own conception of a "naturalisme spiritualiste" in *Là-bas*. Although Huysmans is most often identified with his decadent novel *A rebours* and the eccentric character of des Esseintes, his naturalist roots hold firm throughout his career.

This paper will address Huysmans's naturalist development through two of his characters, both archetypes of idiosyncrasy, like their creator. Eugène Lejantel in "Sac au dos," Huysmans's contribution to *Les Soirées de Médan*, relays the experiences of an out-of-place soldier in the War of 1870, embodying features both naturalist and decadent. Indeed, Lejantel is a precursor to des Esseintes. In *A rebours*, Huysmans twists the naturalist practice of documentation to leave behind the portrayal of the ordinary in favor of a study in elitism. Des Esseintes's peculiar interests and obscure references are, of course, the result of Huysmans's extensive study and thus promote the identification of the author with his protagonist. Therefore, *A rebours* is not only the story of des Esseintes's idiosyncrasy, but also that of Huysmans in his unusual combination of naturalism and decadence.

Panel VI.A Europe, Asie, Inde

Chair: Michael Tilby, Selwyn College, Cambridge

Wendelin Guentner
University of Iowa

Foreign Legions: Exoticism and Empire in Jules Claretie's City of Light

Jules Claretie (1840-1913), the prolific late 19th-century man of letters—he authored fiction, plays, libretti and volumes of history—was elected to the French Academy in 1888. For over forty years Claretie also practiced journalism, his major accomplishment being a series of articles, written from 1880 until his death in 1913, for one of the most respected newspapers of the day, *Le Temps*. Entitled "*La Vie à Paris*," these descriptions of--and commentary upon--daily life in the capital were subsequently published in eponymous volumes.

I propose to examine the image of the foreign "other" that Claretie presented to his readers in essays appearing between 1896 and 1913. Sometimes it is news of foreign events which inspire his essays, such as was the case in 1904. Seeing only through an aesthetic lense, Parisian *japonisants*, Claretie writes, happily collected ivory netsukes,

scroll paintings, woodblock prints and decorated screens, thereby helping create the popular image of Japan as a little paradise where precious bibelots were its citizens primary preoccupation. This picture was shattered by the Russo-Japanese war where the “*violence savamment calculée du barbare éclairé à l’électricité*” portended, he predicts, a future duel between Europe and Asia.

On other occasions it is the world which came to Paris, as was the case in 1896 when the Chinese statesman Li Hung-chang visited. Exoticism and empire arrived front and center in Parisian life during the 1900 Exposition Universelle and the 1907 Exposition coloniale. Claretie accompanies his readers through the many exhibitions depicting foreign cultures and while he describes their exotic decor, costumes and customs he also questions the validity of France’s “civilizing mission.” Claretie uses the exhibitions to explore France’s problematic relationship with her colonies, in particular those in the Islamic world. The cancellation in Paris of a play entitled “Mahomet,” motivated by a fear that newspaper reviews of it would inflame the Muslim world, suggests to Claretie the coming of a “Holy War.” While he admits that exoticism was indeed a passion of the Parisians of his day, Claretie, in the end, appears uncertain as to whether the “*la France d’outre-mer*” should be more appropriately named “*la France d’outre-tombe*.”

Benoît Mauchamp
University of Miami

Derrière l'image, aux sources de la conquête indochinoise (1850-1900)

Cette présentation se propose de suivre, au travers de récits de voyage et de photographies de la deuxième moitié du XIX^{ème} siècle, le parcours d'hommes, à la fois acteurs et spectateurs d'un monde colonial inachevé : la future Indochine française.

Les trajectoires variées des auteurs choisis permettent d'en dresser un tableau intéressant. Mais il faut bien mesurer la différence entre Mouhot, l'explorateur solitaire qui périt au cœur de la jungle laotienne, Hocquard le médecin-militaire, photographe qui analyse avec une finesse incroyable la culture vietnamienne, et Auguste Pavie par exemple, qui relate pour la postérité la manière dont il a pacifié le Nord de l'Indochine, ou encore Gsell, le portraitiste talentueux dont l'œuvre prête à confusion.

Etant donnée la double nature textuelle et visuelle des regards étudiés qui portent sur la mosaïque ethnique et culturelle de cet Orient extrême, la présentation s'inscrit dans une perspective à la fois sémiotique (rapports texte-image) et anthropologique (exotisme et altérité).

Le dialogue entre le texte et l'image du référentiel indochinois implique un point de vue à la fois rhétorique et culturel. D'une part il suggère l'écart qui peut exister a priori entre un narrateur qui nécessairement se met en scène et un photographe souvent anonyme qui lui s'efface derrière son image. D'autre part il interroge l'élaboration du stéréotype : nos auteurs, qui ont un rapport direct à l'objet, en sont-ils les instigateurs et médiateurs, ou au contraire, échappent-ils aux clichés ?

Andrew Watts
University of Birmingham, United Kingdom

Inverting the Provincial Exotic: Dai Sijie's *Balzac et la Petite Tailleuse chinoise*

The aim of this paper is to examine the perceived exoticism of nineteenth-century provincial France in Dai Sijie's *Balzac et la Petite Tailleuse chinoise* (2000). This multi-award-winning novel offers a unique perspective on French provincial literature as viewed through the prism of 1970s China and Mao Zedong's Cultural Revolution. For the fictional protagonists, two middle-class adolescents and the beautiful but uneducated seamstress, the experience of reading banned Western novels serves as an awakening to freedom and creative possibility. The work of Balzac, furthermore, is endowed with 'une saveur exotique [...] comme le parfum envoûtant d'un alcool conservé depuis des siècles dans une cave'.²⁰ The nature of this exoticism is, however, problematic, not least because it is the boredom of provincial life, and the petty jealousies of small-town Nemours in Balzac's *Ursule Mirouët* (1842), that capture the imagination of three readers already trapped in a world of near-insufferable mediocrity. This realisation forms the basis of a paper in which I argue that multiple inversions of the Exotic can be seen to operate in Dai Sijie's work, where the somber provinces of Western literature are called upon to satisfy the demand of Far Eastern readers for their own means of exotic escape. More importantly, I demonstrate that such a reversal of literary expectations encourages us to re-evaluate the status of Balzac in present-day China, where the capitalist dreams of Dai Sijie's seamstress, who follows the example of her hero, Rastignac, by migrating to the city, have provided readers with a new, and politically subversive, role model.

Sharon Worley
University of St. Thomas, Houston, TX

Women Authors, Political Propaganda and the Salon:
Arbiters of Cultural Exchange and Liberty during the Napoleonic Wars

During the Napoleonic Wars an important group of women authors and salon hostesses emerged. They were educated in the Enlightenment and appreciated the new Romantic style in art and literature. Their activities represent a new political activism for women who took a stand on the issue of democracy in contrast with the imperialism of Napoleon. They used literature and art as a means of patriotic social propaganda that reinforced their goals of liberty and the defeat of Napoleonic hegemony. Members of the aristocracy, or closely associated with them through the forum of the salon, their contribution is all the more remarkable in creating a new orientation for social and political change. Some of them were identified as subversive elements by Napoleon, and forced to live in exile. There they actively advocated an end to the empire, and promoted literary archetypes in art and the novel as contemporary social role models that reinforced

²⁰ Dai Sijie, *Balzac et la Petite Tailleuse chinoise* (Paris: Gallimard, 2000), p. 71 ['an exotic fragrance [like] the perfume wreathing a wine stored for centuries in a cellar', *Balzac and the Little Chinese Seamstress*, trans. by Ina Rilke (London: Vintage, 2003), p. 52].

their goal. In addition, these literary archetypes, having their origins in Neoclassical role models and children's literature, and following the example of instruction in Rousseau's *Emile*, were used to create an iconic semiotic language to address public morals and orchestrate political change through the aesthetic response, and its association with moral values. De Staël's trip to Germany and her survey of German Romantic culture, *On Germany*, created a pivotal link with the German resistance movement behind the Wars of Liberation against Napoleon. She maintained close social ties with leading members of the German nobility and Romantic circle who actively promoted political propaganda in support of the Wars of Liberation using the similar propaganda strategies. In the propaganda of the Napoleonic Wars, culture became the medium of exchange as Napoleon's troops moved into Italy and Germany, and sought to appropriate cultural hegemony in support of Imperial ambitions. Neoclassicism, Romanticism and Imperialism drew on Classical and Medieval culture, and its heroes and heroines became actors on a social stage that reinforced the goals of patriotism in Republican or Imperial Rome, and feudal medieval Germany, serving as role models for contemporary political propaganda.

The women in France include Germaine de Staël, author of *Corinne* (1807) and *On Germany* (1810), whose politically active salon was forced to move from Paris to Coppet, Switzerland, and Stephanie Genlis, governess of the future Louis-Philippe and author of *Athenais* set at de Staël's chateau Coppet, and children's literature like *Adele and Theodore*, as well as the famous beauty and salon hostess Juliette Récamier. All three were intimately acquainted and frequented de Staël's Paris and Coppet salons together with leading intellectuals and politicians, such as Chateaubriand and Benjamin Constant. In Berlin, Germany, Jewish women including Dorothea Schlegel, wife of Friedrich Schlegel, a leading Romantic critic, and Rebecca Friedländer (Regina Froberg) were closely associated with the politically active Romantic Berlin salons of Rahel Levin and Henrietta Herz. Dorothea Schlegel, author of *Florentin* (1801), was acquainted with de Staël through her brother-in-law August Wilhelm Schlegel, who moved to de Staël's Coppet estate as a tutor for her children. Regina Froberg, the former wife of David Friedländer, was the author of numerous novels including *Schmerz der Liebe* (1810) about a woman artist commissioned to paint the portrait of a nobleman. Finally, in Italy, Louis Stolberg, the former wife of the last Stuart Pretender to the English throne, maintained an active anti-Napoleonic salon in Florence with the Italian Neoclassical author and Medici historian Vittorio Alfieri that included André Chénier and Francois-Xavier Fabre, a pupil of the Neoclassical painter David. Stolberg also maintained close contacts with members of de Staël's literary Coppet salon, author Charles Bonstettan and Italian historian J.C.L. Sismondi. When de Staël researched her novel *Corinne*, she stayed with Stolberg, and included her heroine's dramatic visit to the Medici tombs at San Lorenzo in Florence in the final chapters of her novel where Corinne dies.

By focusing on the forum of the salon as a political entity in which contact was facilitated between French, German and Italian salons, the common goals of political freedom and liberty emerge in its participants. My scholarship is new in that it emphasizes the common goals held by these women, and examines their literary activism in the context of the political transition from the Revolution to Empire, and resulting Wars of Liberation, and the styles of Neoclassicism and Romanticism. My research

emphasizes those styles as form of political propaganda that draws on literary archetypes of heroes and heroines as contemporary role models for social change, and implements propaganda through existing models of aesthetics and semiotics, and makes their joint contribution as politically active women the focus of scholarship for the first time. My semiotic interpretation builds on the research of the French Revolution by Lynn Hunt and Joan Landes, and identifies a systematic semiotic approach among literary heroic archetypes as a propaganda program designed to rally support for the Wars of Liberation in Germany.

Panel VI.B Nationalism and Creole Identity

Chair: Nicole Meyer, University of Wisconsin—Green Bay

Mary Cashell

Louisiana State University

Francophone Louisiana: Difference and Language in a North American Post Colony

Authors from Chateaubriand forward have romanticized the complex organism of New France. In an instance of geographical irony, nineteenth-century American writers, both Anglophone and Francophone, practiced these same exoticizing techniques in their portrayals of Southern Louisiana.

One of the long-standing groups inhabiting this region, the French Creoles, furnishes writers with a key example of the region's exotic quality. Alfred Mercier and George Washington Cable both focus on the Creole lifestyle in their works *L'habitation Saint-Ybars* and *Les Grandissimes*, respectively. Mercier, a French Creole himself, offers a favorable view of Creole plantation society, even depicting harmonious relations between master and slave, while Cable presents quite a different story. An Anglo-American from the Northeast, Cable feels no sympathy for his French-speaking compatriots and paints a more brutal picture. Though their focus is the same, these writers compose in different languages, Mercier in French and Cable in English.

My paper juxtaposes Mercier's and Cable's portraits of French Creole society to demonstrate the difficulties nineteenth-century French-speaking Americans face in defining their identity. A comparative look at these two novels attests to the postcolonial politics of language and subjectivity at work in the literature of nineteenth-century Louisiana.

Jacqueline Couti

University of Virginia

L'honneur des békés:
sexualité et nationalisme chez les blancs créoles martiniquais au XIXe siècle

Dans *Eloge de la créolité* (1989), Raphaël Confiant et Patrick Chamoiseau affirment que les romans coloniaux martiniquais appartiennent à une pré-littérature

aliénée qui ne peut représenter la Martinique. En effet, les auteurs blancs et leurs émules de couleur imiteraient pitoyablement le modèle littéraire métropolitain. Cependant, notre examen de l'écriture créole blanche établit que déjà au XIXe siècle, les békés utilisent la littérature dans les îles pour promouvoir ou défendre un particularisme insulaire. Ces auteurs construisent et déconstruisent le mythe nationaliste de la famille à travers le corps féminin. Cette déconstruction ne se fait pas toujours de façon linéaire et passe souvent inaperçue.

Cette communication s'intéresse au roman *Les amours de Zémédare et Carina* (1806) de Prevost de Sansac, Marquis de Traversay, ?uvre reléguée dans la littérature blanche coloniale antillaise, parmi les innombrables pâles copies de *Paul et Virginie* (1788/89) de Bernadin de Saint Pierre. Cependant, l'analyse de l'imagerie sexuelle construisant *Les amours de Zémédare et Carina* démontre que le royaliste Prevost de Traversay s'inspire de *Paul et Virginie* pour subvertir ce modèle littéraire français. L'?uvre du créole martiniquais articule un discours en marge de la Métropole, une réplique voilée qui vise à déstabiliser les stéréotypes sexuels nationaux français afin d'exprimer de subtiles velléités nationalistes. La valorisation de la culture créole qui diabolise l'appétit sexuel du Français pour la femme créole articule la métaphore voilée de l'individu féminin en île et en nation.

Valérie Loichot
Emory University

Créolité Nineteenth Century Style: Lafcadio Hearn's Vision

This essay's goal is twofold: first, it proposes to examine nineteenth century journalist, writer, and traveler Lafcadio Hearn's influence on Jean Bernabé, Raphaël Confiant, and Patrick Chamoiseau's *Éloge de la Créolité* (1989); second, it focuses on Hearn's racial vision of Martinique. I intend the word *vision* both as anticipation and as hallucination.

I argue that the characteristics of *créolité* --a praise for the culturally and racially mixed, a defiance of the pure, an eroticization and exoticisation of the people of Martinique, and a suspicious racialism under the cover of an embracement of diversity-- are already contained in Hearn's *Esquisses martiniquaises* (1890). In short, the novelty of *créolité* is unmasked as the repetition of a nineteenth century exotic fantasy.

After revealing the links between Hearn's travelogues and the *Éloge*, I turn my attention to Hearn's *vision*. In spite of having one blind eye and the other severely myopic, Hearn gives an extremely precise visual image of Martinican people. Through his erotic cataloguing of Martinican "phenotypes," which he considers as the ultimate model of beauty because of their *métissage*, Hearn creates a racial philosophy privileging "mixed race," and dismissing both black and white "races" as respectively degenerate and sickly. Hearn fears not the disappearance of the pure but the disappearance of the mixed. This racial (and racist) theory, in clash with most nineteenth century theories privileging a pure "white race," such as Gobineau's, announces the model of diversity of Bernabé, Confiant, and Chamoiseau. Like the nineteenth century traveler, the three

Martinican proponents of *créolité* fall into the trap of turning the praise of diversity into a new form of essentialism.

Panel VI.C Re-gendered Spaces: Place & Identity in 19th century France

Chair: Jennifer T. Criss, George Washington University

This panel proposes new research from young scholars on the conception of space as a gendered entity in late-nineteenth century France. Starting with the limiting binary of female-domestic versus male-public space, the panelists will repopulate our spatial imagination with hybrid places, unpacking definitions of interiority and exteriority as distinct—sexed—spheres. Was the homefront truly a feminine realm? How did artists manipulate their contemporary understanding of gendered spaces, and what role did public reception play in this manipulation? The participants develop a fruitful vein of nineteenth-century studies into place and gender, exploring the realm of the visual, from painting to popular culture, to interrogate the historical landscapes of modernism.

Juliet Bellow

American University

Dr. Pozzi at Home: Male Interiority and Private Space at the Fin de Siècle

Scholarship on gender ideology and conceptions of space in the late nineteenth century revolves around the figure of Charles Baudelaire's *flâneur*, the man who feels at home amid the crowds filling Parisian streets, cafés, and parks. Key to the concept of “separate spheres” for men and women, this emblematic figure aligns male subjectivity with the public realm and defines female experience as its obverse, rooted in the private space of the home. This paper examines the male subject's relation to the domestic sphere through a close reading of John Singer Sargent's 1881 painting *Dr. Pozzi at Home*. This monumental portrait of Dr. Samuel Pozzi – a prominent gynecologist, society dandy, and infamous ladies' man – broke many rules governing the depiction of men, but it most egregiously breached these conventions in its emphatically domestic setting. Unlike such contemporaneous images of doctors as Thomas Eakins' *The Gross Clinic* (1875) or André Brouillet's *A Clinical Lesson at the Salpêtrière* (1887), Sargent removed his subject from the hospital or clinic. Instead, against the grain of Pozzi's well-established public persona, he depicted the doctor wearing a crimson robe de chambre that explicitly defined the space around him as his home. Moreover, Pozzi's watery eyes, mottled red skin, and contracted hands – all recognizable symptoms of neurasthenia – conjured the “rest cure” mandated for (female) sufferers from this malady. Exposing the sitter's private self, *Dr. Pozzi at Home* dramatized the difficulty of representing male interiority at a moment when the “interior,” in its various dimensions, was identified primarily with women.

Jennifer T. Criss

George Washington University

Toward a New Woman's Art: The Masculinization of Impressionist Women's Domestic Space

In the late nineteenth century, depicting the modern world became one of the focal points of Impressionist painting. Often the hallmarks of this contemporary and radically changing society reflected spaces accessible to the male *flâneur*: the theater, streets, café-concerts, and other Parisian landmarks identified with both avant-garde and popular culture. For the women of the Impressionist circle, however, their works of art were reduced to the domestic sphere of French life, what Griselda Pollock has labeled the "spaces of femininity." These scenes of female-dominated salons, private gardens, and genre scenes reflected the reality of the lives of the female painters creating the works, particularly Mary Cassatt and Berthe Morisot. Yet their scenes showing females in domestic spaces did not simply reveal the actuality of haute-bourgeois women's experience in visual language; instead, these images also challenged the notions of what was acceptable for women of their upper-middle social class through a combination of artistic props and compositional techniques.

This paper seeks to explore the subversive references that Cassatt and Morisot employed in their paintings and prints from the 1870s through the 1890s to elements typically characterized as masculine and progressive. Paintings such as Cassatt's *Reading* (1880) and *Katherine Kelso Cassatt* (c. 1889) and Morisot's *Young Girl with a Greyhound* (1893), while focusing on traditional female subjects, include pictorial references to the male-dominated world of modern Paris. These signifiers posit the sitters as straddling two distinct societies: the avant-garde and the popular. As such, these images manipulate the traditional codes of masculinity and femininity prevalent within nineteenth-century French culture. Overall, these paintings and prints demonstrate their creators' attempt to establish a distinct pictorial language reflective of the changing status of the female artist in fin-de-siècle France.

Paul Galvez
Columbia University

Boudin sauvé des eaux: Seascape, Sexuality, and the Disavowal of Death

Charles Baudelaire concludes his discussion of "Landscape" from the Salon of 1859 with a most unusual pairing: the pastel studies of Eugène Boudin and the etchings of Charles Meryon. What could possibly link Meryon's sinister cityscapes to the buoyant beach scenes of Boudin? Formally and emotionally disparate, these two bodies of work nonetheless convene at a deeper level: they are landscapes of loss. But whereas Meryon's mourning of pre-Hausmannized Paris veers toward the fantastic and lugubrious, Boudin, along with Claude Monet and Gustave Courbet in the 1860s, seemingly takes comfort in the sea, in willful ignorance of the new leisure class gathering on its shores. However, the argument of this paper is that there is more to these figureless seascapes than mere nostalgia for nature untouched, mere escape into infinity.

The compulsion to repeat the motif over and over again, the willingness to literally drown in matter, the taking over of the spatial illusion by the temporal act of drawing (and the concomitant shift from vision to writing) – all these speak to the sexual drives, not the oceanic sublime, thus connecting them, pace Baudelaire, to Meryon's uncanny gargoyles and morgues.

Karen Leader
New York University

Art as Tart: Allegorizing Art in the Popular Press

The question of the specifically gendered dimension to nineteenth-century French popular culture may be approached by examining the wholesale transference of a rhetorical trope, the allegorization of the female, to purely popularizing ends. Historically, the female allegorical figure has played many roles: she is virtue: Marianne, *liberté*, peace, diplomacy, Republic, and virgin; or vice: disease, divorce, Medusa, *bas bleu*, whore on the barricades. The allegorized female is removed from woman's corporeal experience of modernity; she is emblematic, instrumental, sometimes symbolically powerful, other times thoroughly degraded. This paper considers the preponderance of images of the concept "art" or the yearly Salon allegorized as a woman. As representing an object of desire, the work of art, or a public space of display, the Salon, she can be magical and mysterious, but is more likely to be a costumed and coiffed commodity, a sexualized symbol of the spectacle that the art exhibition had become.

Panel VI.D Exoticism and the City

Chair: Lisa Weiss, Vanderbilt University

Christopher Bains
Texas Tech University

Parisian Exoticism at *l'Hôtel Pimodan* and *la rue de la Doyenné*

Jacques Lacan speaks of the mirror stage as the stage of development wherein identity is constructed and the *I* sees itself as fragmented for the first time. Paris was such a mirror or *imago* for Gautier and Nerval, two writers inextricably associated with topographical representations of the city. Gautier and Nerval became, through the medium of writing, spectators of themselves and transcribers of space. During the wild hashish parties at the *Hôtel Pimodan* and the romantic bohème of *la rue de Doyenné*, the writers mediate self and surroundings, often confusing the two. The result is the creation of a marginalized *Exotic*, characterized by the fluidity of its transformations between familiar and unfamiliar, interior and exterior. Through spatial and textual confusion, they are able to quit the quotidian reality of metropolitan existence to inscribe themselves fully within the realm of the exotic.

Andrea Goulet
University of Pennsylvania

“*Sur son terrain*”: Eugène Sue’s Criminal Chronotopes

Among the founders of the modern French crime genre, the feuilletoniste Eugène Sue is known for his melodramatic marriage of seamy realism with socialist optimism, but he also established a spatial imaginary with lasting influence. The title alone of his best-known novel inspired localized tributes ranging from Féval’s *Les Mystères de Londres* (1844) through Léo Malet’s *Les Nouveaux mystères de Paris* (1954-59) to Wagner’s sci-fi series *Les Futurs mystères de Paris* (1998).

Sue’s *Les Mystères de Paris* (1842-3) famously opens in the labyrinthine streets of the Cité, where the criminal Le Chourineur slows his steps, feeling at ease in a terrain forever hence associated with Chevalier’s “classes dangereuses.” With its seedy taverns, sinuous alleys, and underground rat-holes, the Cité is the center of Paris’s mysteries and miseries, in contrast to the utopian farm to which Rodolphe brings the innocent Fleur-de-Lys in order to enable her escape from an underworld identity. Thus the pre-Hausmannian city center is opposed to provincial agrarian space in the novel that constructed the modern French criminal imaginary.

Yet the recognizable binary of Paris/Province oversimplifies a novelistic topography that has often been reduced to a Marxist strain of interpretation, in which vertical space exists as mere representation for historical forces. Using the recent work of critics and historians like David Pike, Richard Maxwell, Christopher Prendergast, and Dominique Kalifa, my paper will argue that temporality cannot be dissociated from the novel’s other spaces of criminality and class reform: 1) the sinister cave under the “Cœur-Saignant” cabaret, in which Rodolphe is trapped amid flooding waters, inspiring similar subterranean scenes in later Second Empire crime novels; 2) the Algerian farm to which the tamed savage Le Chourineur is sent to provide patriotic manpower in quelling native rebellion; and 3) Madame Pipelet’s apartment house at the rue du Temple, site of shady congregations and indirect inspiration for Constant Guérout’s 1884 serial, *L’Affaire de la rue du Temple*.

Ali Nematollahy
Baruch College, City University of New York

The Colonies in Paris: The World of Alexandre Privat d’Anglemont

The writer and journalist Alexandre Privat d’Anglemont was one of the most colorful personalities of the Paris bohemia of the 1840s and 50s. He was a close friend of Baudelaire, Nerval, Théodore de Banville and Murger. His eccentricities were the subject of many articles and anecdotes, but his life was and remains full of mystery. In two books titled *Paris inconnu* and *Paris anecdote*, as well as countless articles in the press, Privat set out to explore the world living below the ordinary city. In his *Les Dessous de Paris*, Privat’s close friend Alfred Delvau advised anthropologists to renounce going to distant

lands in search of primitive cultures and begin exploring the depths of their own cities, where they can find “les sauvages de la civilisation, ces Peaux-Rouges du Paris moderne. On serait bien scandalisé contre l’écrivain qui essaierait de vous prouver que les sauvages en casquette et en bourgeron bleu qui passent dans votre rue... sont aussi curieux à observer que les oranglouts de l’archipel malais ou que les habitants de la province de Khorazan.” The adventurer, instead of undertaking distant voyages, needs only to step out of his door and plunge into the “Parisian ocean.” He will soon recover from the desire of travelling elsewhere.

The theme of savages and barbarians invading Paris had been a staple of literature since the Revolution, when the first waves of immigration from the provinces to the capital had begun. What differentiated Privat’s work from the bulk of this literature was the familiarity and sympathy that he had with the inhabitants of the underworld of the city – who often, in other cases, provoked disgust and presented a problem to be solved. In the preface of his *Paris inconnu*, he presents his book as a response to the work of moralistic writers who demanded nothing less than “la destruction de Paris.”

Who was Privat d’Anglemon? He was born in Guadeloupe from a free mulatto woman in 1815. His father was unknown, a situation not uncommon in the colonies at the time, since marriage among different races was prohibited throughout the nineteenth century. His mother was the owner of two properties with 15 slaves and 4 servants, and at the time of her death in 1835 (when Privat was 19 years old), the amount of her inheritance came to almost 90,000 francs, which was divided between Privat and his brother. In my paper, I will explore the conditions and politics of being a mulatto living in Guadeloupe, and in Paris, during the nineteenth century. I will also examine the political and literary activities of a number of colonials living in Paris in the 1840s and 50s, such as Cyrille-Auguste Bissette’s “Société des Amis des Noirs,” who launched several journals in France addressing the colonial question: *La Revue des Colonies*, *La Revue Abolitionniste*, and *Le Martyrologe colonial*. I will also attempt to show how Privat’s relation to the inhabitants of the Paris underworld was largely determined by his experiences in Guadeloupe and the analogy between the Paris *lumpenproletariat* and colonial subjects, and provides a counterpoint to the exotic fascination that this world exercised on so many writers of his generation.

Anne O’Neil-Henry
Duke University

Guide, Contre-Guide: Guidebooks and Parisian Identity during the Universal Expositions

In the preface to his 1878 *Guide sentimental de l’étranger dans Paris*, Louis Ulbach, literary critic and editor, proposes “de faire passer son lecteur pour un véritable Parisien, par la révélation de certaines clefs.” This guide, written for that year’s Universal Exposition, addresses non-Parisian visitors and promises, unlike more typical guides, to warn tourists against what *not* to do and to render them “aussi Parisien que le plus Parisien entre nous.” Ulbach’s humorous counter-guide to the city raises serious questions of what it means to be initiated to the Parisian community, and whether non-Parisians can create their own Parisian identity, especially at a moment when the city was

filled with foreign travelers and “exotic” expositions. Nine years earlier, for the 1867 Universal Exposition, an incredible list of literary and intellectual figures authored the massive *Paris-Guide*, dedicated to “la vie, multiple, variée, débordante, la vie de Paris dans Paris et dans le monde.” An important, politically complex encyclopedia to the city for foreigners and citizens alike, *Paris-Guide* is not concerned with helping others “become” Parisian themselves, but with writing and establishing *the* Parisian identity.

This essay aims to explore how these two rich examples of the nineteenth-century literary guidebook tradition, written for two Universal Expositions, address the question of urban identity. Studying these works together helps us to better understand Paris during both historical and political moments in which the guidebooks were conceived, how, more generally, literature can shape identity, and whether these guidebooks count as literature in the first place.

Panel VI.E Alterity and Regionalism

Chair: Marshall C. Olds, University of Nebraska

Amy Cartal-Falk
Lycoming College

“My Aunt’s House: Regionalism in Zénaïde Fleuriot’s Novels for Children”

Zénaïde Fleuriot (1829-90) became a popular author for children following the death of the Comtesse de Ségur. Many of Fleuriot’s novels take place in Brittany, where the author was born, raised, and as a writer, spent her summers in a cottage named Kermöareb, “My Aunt’s House”.

Regionalism plays an essential role in Fleuriot’s novels in which she depicts local Breton color, including enchanted forests, romantic seascapes, festivals, sea captains, and eccentrics. Fleuriot meticulously documents social events like weddings and funerals. While she does not incorporate the Breton language in her dialogue, the locales are decidedly Breton, and would certainly seem exotic to non-Breton readers. Landscape descriptions are often lyrical and characters who recognize and appreciate the beauty around them, are privileged. Brittany is associated with a purity of spirit that restores.

In stark contrast to Brittany, in a decidedly decadent Paris, Fleuriot’s characters are constrained rather than liberated. In the capital social events have degraded into consumerism and the pursuit of tawdry entertainment. Because characters lose contact with nature, they blindly succumb to the temptations of Parisian culture. However, the promise of redemption in Brittany is available to Parisians, some of whom save themselves by leaving the capital.

This study addresses, therefore, the dichotomy of Paris and the province, and how Zénaïde Fleuriot plumbed it as a source of creative inspiration and instruction.

Thibault Gardereau

Le Nouveau Monde à travers la littérature de 1865 à 1914 :

un espace imaginaire entre mythe et réalité

Le Nouveau Monde est toujours apparu en littérature comme un lieu d'évasion²¹, un espace imaginaire entre mythe et réalité. Avant l'ère de l'industrialisation, ce continent est perçu par les écrivains français²² comme une région lointaine et mystérieuse, peuplée d'Indiens²³. C'est le mythe de l'Ouest sauvage, aux paysages majestueux sur lequel souffle le vent de la liberté, qui perdure jusqu'au milieu du XIX^e siècle.

Dès la fin de la Guerre de Sécession en 1865 et les débuts chancelants de la Troisième République en France en 1871, les écrivains français réactualisent cet espace imaginaire sublimé. Hormis Chateaubriand, qui trente ans après *Atala*, reprend la rédaction de son voyage, à l'occasion de la publication de ses *Mémoires d'Outre-Tombe*, et décrit un tout autre pays que celui qu'il a connu : « Là où j'ai laissé des forêts... champs cultivés ; là où étaient des halliers... grandes routes ; où le Mississippi, dans sa solitude... plus de deux cents bateaux à vapeur...²⁴ », les écrivains français²⁵ qui lui succèdent n'ont presque aucune dette littéraire pour décrire ce nouveau Nouveau Monde. Ils n'auront qu'à faire table rase de la première représentation et à réinventer cet espace imaginaire.

Ce phénomène pose la question suivante : comment les écrivains français en tentant de saisir et de transcrire une nouvelle réalité entre 1865 et 1914, renouvellent l'imaginaire du Nouveau Monde en créant un nouvel exotisme, réinventent un espace fascinant et repoussant qu'il féminise, et ce, à partir du langage ?

Vladimir Kapor
University of Melbourne

Local colour between exoticism and regionalism

Local colo(u)r/*couleur locale* is an expression so domesticated in everyday speech, in both English and French, that its terminological origins, and the conceptual baggage associated with it have long been forgotten. Originally a pictorial term used during the 17th-century rift between *Poussinistes* and *Rubénistes*, this collocation came to be employed in French literary criticism of the late 18th century, before becoming one of the shibboleths of the emerging French Romanticism at the 19th century. Throughout this period, *couleur locale* is associated with genres such as historical drama and novel, but also seen as a desirable quality of all the avatars of literary exoticism and travel writing.

This usage may come as a surprise in the English-speaking context, specifically in its North American variant, wherein the term is more readily associated with regionalist prose, presumably through the influence of the *Local color movement* – a group of

²¹ Dans le *Timée* et le *Critias*, Platon évoque déjà un continent mystérieux qu'il nomme l'Atlantide. Par sa découverte en 1492, le mythe rejoint la réalité.

²² Bougainville, Diderot, Voltaire, Tocqueville, Hugo, Ampère.

²³ Fenimore Cooper est l'un des chantres de cette vision romanesque.

²⁴ Chateaubriand, René de. 1948. *Mémoires d'outre-tombe*. Paris : « Édition du Centenaire », établie et annotée par M. Levaillant, Flammarion, 4 v.

²⁵ Duvergier de Hauranne, Villiers de l'Isle-Adam, Bourget, Claudel, Huret, Adam, Rachilde...

American regionalist writers, commonly situated between 1865 and 1930. In this paper I purport to briefly sketch a few phases through which the Gallicism *couleur locale* was appropriated and accommodated in the English-speaking usage, and to discuss the resulting conceptual divergences which underpin contemporary English and French usage of this literary term.

Bettina Lerner
The City College, CUNY

The Place of the Popular

The exoticizing gaze which famously marked the rise of the French colonial empire was mirrored within France's borders by an unprecedented scholarly and literary interest in folkloric and popular traditions, perceived by many to be on the verge of extinction. The historical and literary studies on popular culture published over the course of the nineteenth century in France reveal what Michel de Certeau, Dominique Julia, and Jacques Revel have aptly called an "exotisme de l'intérieur." Through the idealizing of the popular as a lost or foreign (thus exotic) object to be recovered, described, and preserved, nineteenth-century writers simultaneously sought to conceal or contain the political potential of a popular identity.

My paper examines the emergence of this exoticized *populaire* through some of the more significant discourses on popular culture produced during the July Monarchy and through the Second Empire. Jules Michelet's *Le Peuple* and *La Sorcière*, Charles Nisard's *Histoire des livres populaires*, and Champfleury's *Histoire de l'imagerie populaire* along with his *Recherches sur les origines et variations de la légende du bonhomme Misère*, serve as points of departure for exploring the paradoxical positioning of the *populaire* as both familiar and foreign. My focus here is on how these texts articulated popularity in terms of an ambiguously-defined authenticity against which new forms of popular practices, most notably the novel, were measured.

Panel VII.A Exotisme Animal

"La cause des bêtes pour moi est plus haute, intimement liée à la cause des hommes."
Emile Zola

Chair: Eliane DalMolin, University of Connecticut.

Alain Lescart
Point Loma Nazarene University

Une girafe égyptienne et six indiens Osages.
Un plaidoyer exotique contre la censure de 1827.

L'année 1827 est riche en événements politiques et culturels. La tension croissante entre le gouvernement de Charles X, représenté par le ministère de Villèle

(président du conseil), de Corbière, de Peyronnet²⁶, et l'opposition des chambres parlementaires françaises soutenue par la presse libérale, conduit au rétablissement facultatif des lois de censure de la presse, le 24 juin 1827²⁷. Dans l'effervescence des hostilités de l'été 1827, deux événements culturels indépendants coïncident à la promulgation de ces lois : Les arrivées d'une girafe de Sennar le 30 juin et de six indiens Osages le 27 juillet. Ils fournissent, à propos, l'exotisme nécessaire pour sublimer cette censure et servir un détournement qui contribuera à miner la vie politique du dernier bourbon, roi de France et de Navarre.

Que ce soit par la politique du blanc dans la presse -espace vide inséré au milieu des pages des journaux-, très rapidement contenu par le gouvernement gendarme, ou par le regard exotique de la girafe et des Indiens, générateurs de textes et d'images - espace extranational (distanciation permettant l'interdit) - la création d'un espace autre, hors du commun, contribue à porter l'attention sur le non-dit intérieur. Cette approche de l'exotisme n'est pas sans rappeler les cannibales de Montaigne, les Persans de Montesquieu et les contes philosophiques de Voltaire (comme Zadig). La nouveauté est l'apparition sur le sol français de l'exotisme qui devient intérieur-extérieur et plus directement en joute avec l'actualité politique du jour. La rapide conjugaison des deux exotismes représentés en commun et discutant l'un avec l'autre, souligne le dénominateur commun de leur utilisation. L'espace vide contribue à la formation d'un vacuum qui fait office de trou noir dans la politique française et contribue à un malaise social générateur de révoltes. Ces événements littéraires sont largement orchestrés par le cercle des proches du Vicomte de Chateaubriand, membre de la Chambre des Pairs.

Cette étude se propose d'analyser la censure de 1827 et les innovations intellectuelles littéraires (lettres, articles, pièces de théâtre) ainsi que les lithographies satiriques qui permirent de sublimer cette dernière par les deux événements précités.

Eliane DalMolin.
University of Connecticut

Un Eléphant, ça trompe

Au XIX^{ème} siècle, l'éléphant, impérial et exotique, puissant et invincible, fait retentir sa trompe en signe de gloire durant ses différents passages aux expositions universelles où l'on admire sa puissance majestueuse. Cependant, quand aux antipodes de son prestige, il apparaît avili, décomposé et dévoré, il trompe et déjoue alors sa glorieuse identité culturelle occidentale pour rejoindre la misère du monde, les pauvres et les affamés. Double enjeu de l'éléphant qui « trompe », entre la gloire et la misère, et symbole d'une puissance déchuée que nous suivrons d'un Empire à l'autre.

A partir de deux anecdotes culturelles (1. le projet de Napoléon I d'ériger *L'Eléphant de la Bastille* et 2. l'abattage de Castor et Pollux en décembre 1870) et des représentations littéraires qu'elles suscitent chez Victor Hugo et Edmond de Goncourt, je propose une lecture de la chute de l'Empire à travers la figure de l'éléphant, symbole avorté de grandeur, qui, du premier Empire à la fin du second, trouve paradoxalement sa

²⁶ Que Salvandy appelle le « triumvirat » in *Deuxième Lettre à la Girafe*, 17.

²⁷ Cf. Annexe. Document # 1.

place dans la culture occidentale comme ventre de la misère (Hugo) ou la misère au ventre (Goncourt).

Anne Mairesse.
San Francisco University

Exotisme et Etrangeté du Perroquet: Delacroix, Courbet, Flaubert.

Depuis la dimension onirique jusqu'au grotesque, on s'intéressera aux diverses représentations du perroquet, animal humanisé dans les tableaux de Delacroix, (Femme caressant un perroquet), Courbet, (La Femme au perroquet), et l'œuvre de Flaubert (Un cœur simple, Bouvard et Pécuchet). Le perroquet se rapproche de l'homme par ses capacités à parler, mais aussi à s'enivrer, (on le dit extrêmement lubrique quand il est ivre), le perroquet contracte aussi des maladies humaines telles que l'épilepsie, la goutte, les aphtes, et les ulcères à la gorge. Animal subliminaire d'inspiration exotique et religieuse, élevé par l'homme au rang du sacré, on se demandera ce qui fait qu'il le surpasse en amour.

Anne Simon
CNRS-Université Paris III

L'humanité comme exotisme :
de la bestialité à la sainteté dans *La Légende de Saint Julien l'Hospitalier*

Le Julien de Flaubert, entre bête et ange, peine à trouver sa part d'humain. Il est tout d'abord un sujet enfermé dans les ténèbres du moi, incapable de percevoir l'altérité et la diversité du vivant autrement que par leur répercussion sur sa jouissance, ses pulsions et sa chair. Devenu plus bestial que les « bêtes farouches » avec lesquelles il fusionne en les tuant à mains nues, transformant l'art civilisé de la chasse en obsession sauvage du carnage, c'est paradoxalement la souffrance animale, érigée en épiphanie du sacré, qui va lui permettre, en un mouvement d'exotisme intérieur, de sortir de soi et d'accéder à ce que Victor Segalen nommera la Différence. Après avoir resitué le motif de la fraternité avec les bêtes (Michelet, Hugo, Schœlcher...) et le genre du bestiaire dans les pratiques littéraires du dix-neuvième siècle, la communication visera à rendre compte des rapports humanité/animalité dans *La Légende de Saint Julien l'Hospitalier*.

Panel VII.B Interpolation of « L'Africain »
Chair: Tracy Sharpley-Whiting, Vanderbilt University

Thérèse De Raedt
University of Utah

Les villages congolais de l'exposition universelle de Bruxelles

La construction de l'empire colonial belge s'est fait à la fin du XIX^{ème} siècle par un homme : le Roi visionnaire Léopold II. Au Congrès de Berlin de 1884-85, il parvint à faire accepter la création de son Etat Libre du Congo. Des crimes de masse y furent perpétrés. On parle de cinq et même dix millions de morts.

Pour vanter les bienfaits de sa colonie, le roi fit venir 267 Congolais à l'occasion de l'exposition universelle de Bruxelles en 1897. Il voulait montrer un échantillonnage de la population. (Il y avait entre autres un chef Bangala, un chef arabe, deux pygmées, une centaine de soldats de la Force Publique et une vingtaine de femmes et d'enfants.) Ils furent parqués dans trois villages « exotiques » qui furent recréés à Tervuren, dans la banlieue bruxelloise. Ils devaient y jouer leur vie quotidienne de « sauvages primitifs ». L'été étant particulièrement mauvais, sept d'entre eux moururent de maladie. Ils furent enterrés à la va-vite dans une fosse commune avec des prostitués et malades mentaux. Un siècle plus tard, d'autres Congolais ont déterré symboliquement ces sept victimes et ont ramené leurs dépouilles au Congo.

Plus d'un million de personnes vinrent visiter ce « zoo humain », véritable attraction pour les Belges qui n'avaient jamais vu de Congolais.

Pour cette communication, je propose d'analyser quelques photos de ces « villages » et de montrer à partir de celles-ci quelle image les organisateurs voulaient transmettre de la colonie et de ses habitants. Ensuite je tenterai de situer l'épisode tragique des sept Congolais dans le cadre plus vaste de l'entreprise coloniale et montrerai les tensions existantes entre le discours royal et les réactions populaires.

Maria P. Gindhart
Georgia State University

A Human Zoo in Bronze and Stone: Ethnographic Sculptures in the Paris Menagerie

Outside the reptile pavilion in the zoo of the Jardin des Plantes in Paris stand two bronze sculptures by Charles-Arthur Bourgeois. *Snake Charmer* (1864) depicts a dancing African hypnotizing a snake with a flute, and *Crocodile Hunter* (1883) shows an African about to stab a crocodile with a spear. Representing the African “Other” as magician and hunter, respectively, both these statues fulfilled stereotypical expectations and appealed to the contemporary taste for exoticism. Pairing Africans with reptiles, both those in the sculptures and those on view in the neighboring building, underscored the supposed “primitiveness” of Africans for, at this time, serpents, crocodiles, and contemporary “savages” were all thought to be survivors from prehistory. The placement of the sculptures inside a zoo—in an age when exhibitions of indigenous peoples at a variety of venues, including universal exhibitions, fairgrounds, and the Parisian Zoological Garden of Acclimatization, were common—also encouraged the Africans that Bourgeois had represented to be seen as animalistic. Several decades later, a similar message was conveyed by Anna Quinquaud's bas-reliefs (c. 1937) above the entrance to the nearby *fauverie*. Asians hunt tigers in the three stone reliefs over the entrance to this cat house, while lions hunt and are stalked by Africans in those over the building's exit. Again, the sculptures equated African and Asian “natives” with wild beasts, and it was

such perceptions that were used to justify both the “civilizing mission” and the exploitation that played such major roles in French colonial expansion.

Rae Beth Gordon
University of Connecticut

Black Laughter: Minstrel Shows and the Clown Chocolat in the Context of Darwinism

Darwin chose laughter as demonstration of his theory of evolution at the very beginning of his 1872 study of expression and emotions, writing that “certain expressions . . . , as in the movements of the same facial muscles during laughter by man and by various monkeys, is rendered somewhat more intelligible, if we believe in their descent from a common progenitor” (*Expression and Emotion in Man and Animals* 9). This paper will examine ways in which the primitive nature of laughter was further inflected to carry specifically racial connotations.

In descriptions of Africans and of black American entertainers, the wide-open mouth laughing is an object of intense curiosity, hilarity, and fear.

The arrival of blackface minstrel shows in France coincides with that of the African villages as popular spectacle, as well as with the spread of Darwinism. The stage was set for the success of minstrels in France by these important cultural-scientific events. Once minstrel shows gained greater popularity in the early 1880s, white performers such as Mlle Abdala, who “poussa le grimace jusqu’au chef-d’oeuvre,” were compared to black musicians and comics. By the end of the century, minstrels were so trendy that the word was included among the 45 English words every French person absolutely needed to know in case of a British invasion (along with water-closet, music-hall, and Darwin’s baby), according to *Le Rire* on 26 May 1900.

Reviews of minstrels in the 1890s note that they are nightmarish and hilarious, “bizarre and disturbing” with their mind-boggling “savage energy.” The violence of a Punch and Judy show is heightened by the grimace of bug eyes and the gaping mouth with its gleaming, white teeth, the physical characteristic that is the most often underlined. “Two gentlemen in Hick’s Georgia Minstrels have mouths which, when expanded, present an exhibition well worth the entrance money alone, for every time they open them, they seem as if they were trying to swallow their own heads,” wrote a reviewer in 1898. Furthermore, they are “*burlesque comme seuls les nègres savent l’être*.” The disconcerting aspect of the white eyes rolling and the enormous open mouth is quickly transformed into a unique form of comedy. To understand the meaning of black laughter and of laughter produced by black entertainers, it is crucial that we understand what is specifically involved in the perception of a particularly black form of burlesque in the eyes of French spectators.

Fears surrounding the threat of the African’s wide-open mouth are evident in the number of humoristic drawings of cannibals in satirical journals such as *Le Rire* or on the popular stage where plays set in Africa feature a barbaric, cannibalistic King. Jules Chéret’s poster of “Les Terribles Zoulous” in a frenetic war dance performed on the stage of the Folies-Bergère depicts them in convulsive postures with their mouths open. What is fearful (nightmarish, disturbing) and what is hilarious? The former is connected to the

image of the wide-open mouth as voracious and devouring, as our citations will show. Is it possible to separate the two reactions? Contemporary discussions by anthropologists will guide the interpretation and analysis of the numerous accounts, poems, and reviews of Africans and of black American entertainers, including the clown Chocolat (born Raphael de Leios in Cuba). As we will discover, the cultural influence of Chocolat extends far beyond his circus performances with Footitt.

Marshall C. Olds
University of Nebraska

Impression d'Afrique et le roman de 1825

Ce n'est que dans les années 1820 que le roman commence à rendre pleinement compte de la réalité sociale entraînée par la faillite de la Révolution française, particulièrement dans le contexte de l'exclusion des groupes ayant cherché citoyenneté en 1792, dont les noirs des Îles du Vent. La restitution de l'esclavage en 1802 et le maintien de la traite bien au-delà de 1815 fourniraient aux romanciers de nouvelles sources de conflit et donneraient lieu, avant Balzac et Stendhal, à un romanesque du contemporain. Un ouvrage va nous retenir, qui entame cette esthétique nouvelle selon un large canevas de la vie en France, aux Antilles, et surtout en Afrique ; ce sera parmi les premiers ouvrages fictifs à donner une impression – pré-Romantique – de la vie africaine.

Panel VII.C Gender and Sexuality in the Third Republic

Chair: Jann Matlock, University College London

Katherine Gantz
St. Mary's College of Maryland

Perverting Performance, Subverting Spectacle: Dirty Dancing with Rachilde

In *La jongleuse* (1900), the young widow Eliante reveals her Creole origins, a liminal *fin-de-siècle* identity that hovers visually and culturally between “European whiteness” and “island blackness.” Such hybridity (part finishing school charm, part reckless sensuality) takes shape in her compulsive desire to perform, most significantly in a series of increasingly bizarre exotic dances learned in her travels. In these spellbinding displays, Eliante dances as a kind of self-gratification; while requiring a spectator, her performances are defiantly solitary, and even when commanded by her suitor Léon, are never a dynamic or participatory act. To Léon's profound frustration, the obvious sexual excitement Eliante experiences is in response to the dance, and not to the audience.

In *Monsieur Vénus* (1884), Rachilde chooses the waltz for the infamous dancing scene between her protagonists, an aristocratic woman and the impoverished young man she transforms into her “mistress.” Onlookers admire the beautiful Raoule and her fiancé, Jacques—here, an entirely dynamic couple, each engaged and participating with

the other—until the spectators realize that their perfect waltz reveals a shocking reversal of the proper roles. Not only does Raoule lead, but it is Jacques' feminine grace and his rounded swaying hips that cause the assembled bachelors to remark on the unbearable heat of the dance hall. The couple is oblivious to the simultaneous disapproval and the envy of the audience: they dance for their own pleasure.

The particular menace posed by the act of dancing in these novels is a subversion of its performative function; Rachilde perverts the spectacle/spectator relationship by stripping the audience of its significance, reconfiguring the power structure of traditional performance by heavily privileging the dancer's experience. In denying the spectators any evaluative role and instead co-opting them into a strictly neutral position for the dancer's own exhibitionistic purposes, dancing takes on dangerous overtones, true to Rachilde's Decadent leanings: *élitist*, opportunist, and predatory.

Jann Matlock
University College London

Legs, Boas, Bellies, and Voyeurs:
French Performances from the 1889 Exposition Internationale to Wilde's *Salomé*

This paper reflects on the obsessions with sexuality, class, and colonialism that mark debates not only about the theatre of the last two decades of the nineteenth century, but also battles surrounding painting, caricature, street posters, *cafés-concerts*, anthropological exhibits, and even fashion. The early Third Republic was famously credited with turning all of Paris into a theatre and, in turn, making every woman of Paris into an actress on its stage. While the 1889 Exposition Internationale is often credited with indelibly associating performances by actresses with sexual provocations, with turning all of Paris into a brothel, and with marketing stereotypes about Orientalism, it is important to see the seven months of that Exposition in the context of the ordinary everyday life of French theatricality of the first decades of Third Republic France.

Four moments of exposure will punctuate my paper: the anthropological shows of the 1889 Exposition with their provocative belly dancer (the *BELLIES* of my title); the *café-concert's* exposure of legs (and perhaps yet more) in the dances of the "chahut" made famous in the late 1880s, the *LEGS* of my title; the censored caricatures of the period, particularly those mocking the prudishness of the moralists of the *Ligue contre la licence dans les rues*, depicting them as obsessed with women's exposed ankles and peeking through keyholes, the *VOYEURS* of my title; and finally, the battles over nudity in the theatre, art, and the novel, battles that I will codify here with the *BOAS* of my title.

This paper sets out to establish such a broader framework for research on the body in performance in the last two decades of the nineteenth century. In this paper, I want to map onto the ordinary life of theatricality a few exceptional moments, peculiar conjunctions of phobia, obsession, and spectacularization that brought the censors out in force and, in turn, further focalized the bodies and the displays that moralists claimed offensive.

Daniel Sipe
University of Missouri

The Female Automaton, Gendered Utopias and the Construction of Identity

The figure of the female automaton is a subject that has received considerable attention in the fields of women's studies and psychoanalysis. From Freud's essay on "The Uncanny" (1919) to Donna Haraway's *Simians, cyborgs, and women: the reinvention of nature* (1991), it has been shown that the literary construction of a synthetic female has served to justify and impose matrices of male domination and desire. Likewise, the invention of the automaton as a novelistic character in the early nineteenth century has been widely examined by scholars interested in tracing the roots of the science-fiction genre, of which Alfred Chapuis's *Les Automates dans les oeuvres d'imagination* (1947) remains today a seminal example.

Yet, in spite of the symbolic role that such figures fulfill in the fantasizing about new forms of social life, few scholars have looked at depictions of nineteenth-century female automatons and the perfect worlds they are built to inhabit as particular manifestations of utopian writing. If this is so, I contend, it is because in the century following the French Revolution, utopian writing undergoes a critical transformation. Whereas its antecedents had been projected out of history, onto far away islands and lost continents, most nineteenth-century literary utopias are difficult to define precisely because they no longer present a convenient figure of otherness, but instead look at social life as a *process of becoming* in time. Utopia was not only a way of *seeing*, but also a way of *being* and as such tended to think more literally about agency through its embodiment in politically conscious subjects.

How are these subjects constituted or "constructed" in literature? From Charles Barbara's "Le Major Whittington" (1851) to Villiers de L'Isle-Adam's *Eve future* (1886), cultural figures, working across the century, in vastly different political and social climates, reiterate the fantasy of the utopia inhabited by female automatons. These gendered utopias, dominated by a solitary male inventor, postulate spaces of unending work and limitless pleasure. This paper proposes to examine what happens when the haunting figure of "otherness" reappears in the form of the female automation and not, as in traditional utopian constructs, in a foreign society or far-away land.

Clive Thomson
University of Guelph

Questions d'archives et de corpus: l'exemple de Georges Hérelle (1848-1935)

Georges Hérelle eut une modeste carrière de professeur de philosophie pendant trente-deux ans dans plusieurs lycées provinciaux en France. Il est davantage connu et très apprécié maintenant pour ses nombreux travaux d'érudition qui portent sur l'histoire de la Champagne et les pastorales basques et pour ses excellentes traductions de l'œuvre de Gabriele D'Annunzio. Par ailleurs, il publia deux ouvrages originaux qui sont toutefois bien moins connus : *Aristote, Problèmes de l'amour physique* (1899) et

Histoire de l'amour grec dans l'Antiquité (1930), dans lesquels il consacra son attention à une question tout à fait différente – l'inversion et l'homosexualité "fin-de-siècle". Les archives personnelles de Georges Hérelle, qu'il déposa à la Bibliothèque Municipale de Troyes, contiennent un ensemble important de documents inédits dont un manuscrit de livre inédit intitulé *Nouvelles études sur l'amour grec*. Ces diverses études publiées et inédites sur l'homosexualité nous intéressent à plusieurs titres. Les archives d'Hérelle montrent clairement qu'il se fixe, dès 1884, un projet « scientifique » précis - maîtriser les nouvelles études médicales et scientifiques traitant de la sexualité et élaborer sa propre théorie sur les causes, les caractéristiques et les effets de l'inversion. Le projet scientifique d'Hérelle, qui reste au centre de ses intérêts pendant presque cinquante ans, représente l'exemple fascinant du témoignage d'un homme, autodidacte, tantôt seul, tantôt en collaboration avec ses amis. Il constitue des archives qui représentent une véritable *Scientia sexualis* (dans le sens que Foucault donne à cette expression dans *La volonté de savoir*). Notre communication mettra en évidence l'originalité et la spécificité de la pensée de Georges Hérelle au moyen d'un examen attentif de ses archives et de la manière dont il les constituait.

Panel VII.D Colonial Encounters I: Haiti à Tahiti

Chair: Tiffany Ruby Patterson, Vanderbilt University

Mary Ellen Birkett
Smith College

Honor and Empire: The Case of Tahiti

If France's take-over of Tahiti (1842-1843) assumed an importance many times the magnitude of its causes, it is because the stakes were high, not so much diplomatically or economically as in terms of "the sentiment one has of one's moral dignity as it depends on the consideration of others" — in other words, in terms of honor (Robert A. Nye, *Masculinity and Male Codes of Honor in Modern France* [Oxford U P, 1993, p. 16). Political battles and civic life in the first half of the nineteenth century were informed by evolving and overlapping codes of honor; these codes shaped public discourse, which in transformed small events occurring half-way around the planet into an imaginary world order. Onto this invented landscape the French fastened fears and uncertainties about their identity and the place that their nation should have in a global context where empire was a growing reality.

The purpose of this of this paper is to examine the discourse of honor in the French annexation of Tahiti. My sources will include the correspondence of the high-ranking naval officer Abel Aubert Dupetit-Thouars who was responsible for claiming Tahiti for France (a military commander for whom honor was both personal and professional); reports of debates in the two Chambers (where notables espousing the ideology of public service turned honor into a national prerogative); and the *Mémoires* of François Guizot (who, as Prime Minister of King Louis-Philippe sought to elevate honor to a trans-national level). I intend to show that the July Monarchy exploited the

ambiguity of the rhetoric and practice of honor to justify its ambivalence toward French imperialism in the Pacific in the mid- nineteenth century.

Kate M. Bonin
Lehigh University

“À l’origine, ce signe”: Hugo’s *Bug-Jargal* and the Limits of Identification

Bug-Jargal, Victor Hugo’s first published work of fiction (1820, revised 1826) endeavors to confront the fundamental problems of two revolutions: the mainland French Revolution of 1789 and the Saint-Domingue slave insurrection of 1791, which resulted in the modern nation of Haiti. Dramatizing the loss of the richest colony in France’s overseas empire, *Bug-Jargal* raises issues of what it means to be French: an especially fraught question for Hugo himself through the 1820s. The work continues to spark controversy among readers who search for proof of Hugo’s own political convictions or social loyalties at the time(s) of the writing: is the work, or its author, monarchist or pro-revolution, *négrophile* or *négrophobe*?

Bug-Jargal questions the root causes of revolt in ways that challenge essentialist categories of identity such as black and white, master and slave, legitimate and illegitimate authority; the 1826 novel introduces the formal aesthetic opposition of the sublime and grotesque in an ambitious effort to bring the chaos of revolutionary Terror within the higher order of Romantic art. Yet multiple speakers within the novel—including a supposedly objective ethnographic science—conspire to reconfirm the existence of original categories of identity that the “cannibal” threat of the grotesque radically calls into question. The problem of identity and the authority of the written word are intertwined in this painfully conflicted early Hugolian novel.

Adrianna M. Paliyenko
Colby College

Transnational Colonial Dialogism: The Literary Empire of Toussaint Louverture

Où est-il, ce grand homme, que la nature doit à ses enfants vexés, opprimés, tourmentés? Où est-il? Il paraîtra, n’en doutons point, il se montrera, il lèvera l’étendard sacré de la liberté. Ce signal vénérable rassemblera autour de lui les compagnons de son infortune.

Plus impétueux que les torrents, ils laisseront partout les traces ineffaçables de leur ressentiment.

—Abbé Raynal

Scores of colonial writers of both genders, among other creative artists, configured the rise and fall of Toussaint-Louverture, who doubled as a “saint martyr” and an “exécrable monstre” (Pamphile de Lacroix qtd. in Schoelcher xv- xvi), with pointed ideological twists and political turns. Provocative representations of the former slave turned revolutionary architect of the Haitian empire clearly shift, as J.A. Ferguson has

observed, “from the hagiographical to the demonological, according to political motivation and subjective *parti pris*.” An exceptional figure ripe for identification, competition, and envy, as suggested by reconstructions of *la révolution de Saint-Domingue* we have inherited from Hugo and Lamartine, among other canonical authors, what place did Toussaint-Louverture hold in literary works by women during the colonial nineteenth century? Do women’s figurations of “le premier des Noirs” as Toussaint identified himself in a missive to Napoleon, whom he in turn addressed as “le premier des Blancs,” reflect particular cultural moments in which they are conceived? Are they politically motivated or inflected with feminist concerns? Does Toussaint-Louverture figure in a narrative process of idealization that demonstrates women’s power to think creatively about a world outside the domestic sphere? Women’s colonial-era romances that pivot on figurations of Toussaint Louverture, I shall show, expose historical imperialism to transnational colonial dialogism, productively constructing the literary empire of Toussaint Louverture between genders and races.

Marvin N. Richards
John Carroll University

Creole Encounters in 19th-Century New Orleans:
Inscribing Race and Sexuality in the Forgotten Colonies

This paper will examine two areas: first a general view on how issues of “empire, identity, and exoticism” play out during the nineteenth century in the “lost American colonies” of Canada, Haiti, and Louisiana, where French culture was imported as foundations of distinct societies whose relationship to the mother culture float between assimilation and resistance. Second, and following the same line of argument will be an exploration of the inscription of race and sexuality in texts written by blacks, whites and mulattoes--who all went by the name of creole--in Louisiana during the 19th century. These authors will employ two essential and complementary strategies: “passing” and cultural miscegenation. The former implies that lines of color difference are at once erased and respected, as s/he who moves from one category to another, thus blurring the distinction even as it must be respected as the very reason for which passing exists—one passes as the other. Similarly, cultural miscegenation will entail the creolization of impossibly distinct cultures, principally for our purposes between black/white/mulatto, colony/metropole, exotic/domestic and finally, Anglo-American and Franco-Afro-American. In this play between the pure, the adulterated, and the hybrid at work in all (post)colonial societies, we find critical concepts to understand an at-once universal and specific Créolité-Americanité that is white and colored, visible and invisible, indigenous and foreign.

Panel VII.E Flaubert

Chair : Nicola McDonald, University of York

Agnès Bouvier
Centre National de la Recherche Scientifique

L'Afrique sous les murs de Carthage :
la raciologie moderne à l'épreuve du roman antique dans *Salammbô* de Flaubert

Dans le chapitre XII de *Salammbô* (1862), Flaubert montre toutes les « races » africaines se pressant sous les murs de Carthage, des plus évoluées aux plus primitives, depuis le « peuple des Numides ... jusqu'au bas des races ». Ce « panorama des races » dont on retrouve l'ordonnement dans de nombreux ouvrages du XIX^{ème} siècle est l'occasion de s'interroger sur la question raciale telle qu'elle se définit et se met en place à l'époque de Flaubert. L'auteur de *Salammbô* avait accès, par son ami Georges Pouchet (*Sur la pluralité des races humaines*, 1858) mais aussi par Alfred Maury, qui avait collaboré à *Indigenous races of the world* de George Gliddon (1857), aux théories les plus récentes sur le sujet. Il s'agira ici de montrer, au cours d'une étude génétique qui pourra inclure les notes de lectures et les brouillons de Flaubert, comment le romancier, en recourant aux sources traditionnelles sur l'Afrique d'une part (Plin et Saint Augustin), aux discours contemporains d'autre part, articule le propos raciologique moderne sur les textes antiques et entreprend leur refonte dans l'écriture romanesque. Au cœur de la question est le problème de la continuité ou de la discontinuité des espèces, qui affecte à la fois la conception religieuse et scientifique de l'homme au XIX^{ème} siècle. S'engage alors une réflexion sur les limites de l'humain que Flaubert explore systématiquement dans son roman « africain », à ce moment très précis de l'histoire des idées qui voit se développer conjointement le processus colonial et la littérature « exotique ».

Mary Orr
University of Southampton

In the Land of Egypt...: Flaubert's *Tentation* and visions of the politics of science

Although Flaubert's 'orientalism' is a well-worked topic, very little critical attention has been paid to the significance of Egypt (ancient and nineteenth-century) in the *Tentation de saint Antoine*, despite the life and times of Saint Anthony of Egypt being the model for Flaubert's Antoine in all three versions of his *Tentation*. This paper will argue that Egypt (ancient and modern) plays strategic and critical roles in the 1874 version, for the political, religious and scientific dimensions of the text. By briefly outlining the parallels drawn in the 1874 *Tentation* between early fourth- and nineteenth-century Egypt, the main part of the paper can then focus on various 'Egypt' debates in the final tableau which have hitherto not been understood as such.

To map the pivotal importance of the land of Egypt as a commentary on nineteenth-century France and its politics of science as one of these debates, two of the most famous passages of the text, the Sphinx and the Chimera and the 'être la matière' finale, will be reappraised. I want to do this by drawing on the visionary, the necessity of Antoine as eyepiece of his time(s) and Flaubert's. So the main part of the paper will also be illustrated by some IT visualisation of the final tableau 'as if through Antoine's eyes'. I welcome the opportunity of discussing how an IT project I am working on enables me

to take my research on the *Tentation* as an exemplarily ‘impossible’ nineteenth-century French text into the classroom, via Egypt.

Nicola McDonald
University of York

Flaubert’s Medieval Sweats

In all of *Madame Bovary*, Flaubert mentions the Middle Ages only once by name; and the designation is more rightly attributed to Homais who dubs it monstrous. For the pharmacist, the medieval is a disease (leprosy, scrofula) that needs to be isolated, cauterised, incarcerated, just as the Blind Man finally is. And just as the Blind Man is an outsider, the medieval contagion, according to Homais, is an Oriental import, brought home from the Crusades. This, at least, is the way he puts it in an article in *Le Flanel de Rouen* that Flaubert diminishes with his characteristic, damning italics. For an instant, however, in the well-worn conflation of contagion and Crusade, Flaubert betrays a rare affinity with his despised progeny. In a letter to Louise Colet, written a few months after starting work on his novel, Flaubert conjures up a similarly infectious, densely material Middle Ages: ‘Ça sent le brouillard, la peste rapportée d’Orient, et ça tombe de côté avec ses ciselures, ses vitraux et ses pignons de plomb, comme les vieilles maisons de bois de Rouen’. What radically distinguishes Flaubert from the pharmacist, however, is that he collapses any kind of neat binary and positions the medieval (infected, Oriental, invasive) not against himself but as himself: this, he tells Louise, with characteristic wit, is the bedbug-infested niche in which she lives: ‘grattez vous’! Focusing on *Madame Bovary* and the *Correspondance*, this paper explores Flaubert’s appropriation of the medieval as a site of creative energy; it emphasizes its affiliation with the contemporary vogue for the Oriental; and it seeks to position both medieval and Orient not as neatly delineated ‘Others’, but as slippery sites for a very modern, very Norman self. When Flaubert claims, in another letter to Louise Colet, ‘J’ai au cœur quelque chose du suintement vert des cathédrales normandes’, he challenges us to understand modernity, which we so often date to his innovations, as a distinctly medieval excrescence – a kind of medieval sweats.

Panel VIII.A Identity and Orientalism

Chair: Angela Pao, Indiana University-Bloomington

Guri Barstad
University of Tromsø

Isabelle Eberhardt
Exotisme et identités épistolaires

Toute sa vie, Isabelle Eberhardt poursuivit sa quête identitaire, naviguant entre diverses identités féminines et masculines, entre l’Europe, l’exotisme russe et celui du Maghreb. Née à Genève en 1877 de parents russes mais ne connaissant la Russie que par

les livres, la langue maternelle et les souvenirs de famille, elle se considérait apatride, déracinée, paria. En 1901 elle acquit la nationalité française par son mariage avec Slimène Ehnni, soldat indigène d'une Afrique du Nord qui appartenait encore à l'Empire colonial français. Pendant une grande partie de son existence, elle mena la vie d'un(e) nomade en Afrique du Nord, revêtue de son identité préférée, celle du Maghrebain Mahmoud Saadi. Cette identité masculine supplémentaire lui permit de vivre son moi dans toute sa multiplicité et avec ses contradictions.

Cette communication se propose de voir dans la correspondance d'Isabelle Eberhardt, qu'elle considérait comme une partie de son œuvre, l'espace d'une construction de soi dont le trait principal serait la fluidité identitaire. Les lettres qu'elle envoie, sous différents pseudonymes, expriment ses multiples 'moi', les plus importantes étant adressées à son frère et à des correspondants maghrebains, dont son mari. Sa quête identitaire se construit autour d'un pilier central qui assure le dynamisme créateur des échanges, le Maghreb.

Les lettres d'Isabelle Eberhardt sont celles d'une femme jeune, puisqu'elle mourut à 27 ans, dans l'inondation d'Aïn-Sefra. Toute sa vie fut marquée par un projet dominant: se créer un destin, s'inventer une vie. Ce que révèle sa correspondance.

N. Christine Brookes
Central Michigan University

Those Lovable Barbarians: French Caricature and the Franco-Russian Alliance

Edmond de Goncourt, writing about a dinner hosted by Gustave Flaubert in 1872, memorably dubs one of the *convives*, Russian novelist Ivan Turgenev, as “the gentle giant, the lovable barbarian.” Thanks in part to figures like Turgenev, who translated over twenty works of Russian literature between 1845 and 1877, Russians as represented in French print culture had gone from the almost “Asian” “gendarmes of Europe” to the “lovable barbarians” with “Slavic soul” prior to the 1894 Franco-Russian alliance. How precisely was this warming trend in Franco-Russian relations depicted in France’s fastest-growing market of print matter, the illustrated press, at the beginning of the Third Republic? What did the cultural negotiation of this alliance say about France’s own shifting identity?

To answer this question, I examine representations of Russia in French caricature of the 1880s and 1890s. I rely primarily on two illustrated works published at the end of the 1880s: The pro-Russian *La Vie franco-russe*, a short-lived weekly periodical published in Paris in 1888; and, *A la Découverte de la Russie*, a sardonic sketchbook of a mock exploration of Russia with illustrations by the well-known Franco-Russian caricaturist Caran d’Ache. Though the works present conflicting visions of the empire and cultural boundaries, both reveal French anxieties and excitement leading up to the 1894 alliance, an uneasy partnership between a young Republican France and tsarist Russia made in hopes to quell the threats of an ever-menacing Germany.

Christophe Ippolito

Georgia Institute of Technology

L'Orient du *Mémorial* : discours du même et stéréotypes de la différence

Aux frontières de l'histoire et d'un type de biographie qui pose aussi bien la question de la vérité que celle de la littérature (pour reprendre une problématique explorée récemment par Ann Jefferson), *Le Mémorial de Sainte-Hélène*, dont Jean Tulard a rappelé l'importance pour la génération romantique dans *Les Lieux de Mémoire*, est aussi un texte matriciel capital pour la description de l'imaginaire 'oriental'. On s'attachera ici à relire le récit que fait l'ouvrage de l'expédition du Levant sans négliger les illustrations (ainsi le passage de la mer Rouge, le pardon de Napoléon après la révolte du Caire) et les commentaires sur l'Orient épars dans le *Mémorial*. Entre l'Autre et le Même, on examinera les stéréotypes orientaux que le *Mémorial* renouvelle et diffuse, mais aussi les discours variés qui traversent ce monument composite : la geste épique (tableau de Bonaparte comme nouvel Alexandre), le discours quasi-anthropologique (Las Cases a lu Volney), le plaidoyer pour la tolérance religieuse (vis-à-vis de l'Islam), l'analyse historique (justification de l'expédition par le projet d'empire colonial en Inde). Las Cases s'abandonne aussi, comme l'avait remarqué Thibaudet, à « chateaubriandiser » : c'est le cas lorsqu'il réfère aux Croisades, à la Bible, à l'origine du christianisme ou à Jérusalem. En fait, Las Cases ouvre la voie d'un romantisme oriental populaire, qui sait faire lire l'inconnu en insistant sur le connu, et sans passer par l'orientalisme savant inauguré par la monumentale mais peu lue *Description de l'Égypte*.

Angela Pao
Indiana University-Bloomington

Disaggregating the Orient: From Megara to Wadi Halfa with Flaubert

In this paper, I will be reading Flaubert's *Voyage en Égypte* and *Voyage à Carthage* to locate distinctions between the representations of these two regions. I am interested in relating the texts from Flaubert's travel writings to other 19th-century literary, visual and discursive representations of the Maghreb as opposed to Egypt. I will also be considering connections with France's imperial history and internal political and cultural developments in the different countries of the north African continent.

Panel VIII.B Representing/ Resisting Empire: Gender, Transnationalism and the Discourses of Difference

Chair: Heather Latiolais, University of Texas at Austin

This panel traces the role played by women in the gendered discourses of empire, nation and transnationalism in nineteenth-century France. Following Anne McClintock's claim in *Dangerous Liaisons* that, "The representation of male *national* power depends on the prior construction of *gender* difference" (89), we examine narratives by women and narratives of women as they seek alternately to resist or represent empire and

otherness. Where de Staël and Owenson formulate early responses to the hierarchies of difference articulated in post-revolutionary national identities, Dora d'Istria's travel writings present a counter-discourse to the construction of the colonial self through the orientalized other of the Levantine women of Turkey, Greece and Albania. Finally, Empress Eugénie, the Spanish-born consort of Napoleon III, is fleetingly transformed into a symbolic Cleopatra as she sails through the newly opened Suez Canal in 1869, as the press and the nation imagine the triumph of French imperialism, only to see it crumble several months later. In each case, French national identity is constructed and subverted through images of foreign women (Italian, "Oriental," Egyptian): distanced Others who highlight the intersections of difference in the hierarchies of gender and national identity. This panel will be comparative and interdisciplinary scope, as our papers analyze fiction, travel writing, popular journalism and illustration/photography in the hopes of mapping out the concrete as well as symbolic roles played by women's transnational interventions in the discourses and counter-discourses of empire in nineteenth-century France.

Alexandra K. Wettlaufer
University of Texas at Austin

Resisting Empire, Representing Difference: *Corinne* and *The Wild Irish Girl*

The questions of art, national identity, gender and difference played a central role in the works of Germaine de Staël (1766-1827) and Sydney Owenson, Lady Morgan (1776?-1859), whose novels, critical texts and travel accounts proposed a counter-discourse to the dominant narratives of nation and empire. Owenson's *The Wild Irish Girl: A National Tale* (1806) and de Staël's *Corinne, ou l'Italie* (1807) challenged the hegemony of British colonial rule and French imperialism in a pair of tales that highlight a more international or cosmopolitan vision of the dominated cultures of Ireland and Italy while at the same time establishing the political engagement of the female author. Each centers on a woman of genius who embodies the culture of her colonized nation and her British lover, who overcomes (at least temporarily) his nationalistic prejudice as he learns to love the foreign Other. Both novels were enormously popular throughout Europe, inspiring imitations and acolytes while demonstrating the powerful role women could play in art and in the nation. In reading their novels as political interventions, I will examine the ways in which this pair of proto-feminist writers presented alternatives to the hierarchies of gender and nation at the heart of empire. Focusing on the ways in which *The Wild Irish Girl* and *Corinne* stage difference and the cultural encounter, I will highlight Owenson's and de Staël's new models for seeing and conceiving the foreign Other and new kinds of imagined communities that cross the boundaries of gender and nation.

Heather Brady
Monmouth College

Dora d'Istria's *Femmes en Orient* (1860) and *Les Femmes, par une femme* (1869):
Feminism Translated between 'East' and 'West'

Elena Ghika (1828-1888), a Romanian aristocrat, traveler, writer, painter, alpinist and feminist who wrote under the pseudonym of Dora d'Istria, wrote prolifically on diverse topics ranging from Albanian nationalism, to popular songs, Swiss customs and Greek antiquities. Ghika spoke nine languages, lived most her life in Switzerland and Italy, and flourished in the intellectual company of great figures such as Alexandre von Humboldt, George Sand and Harriet Beecher Stowe. While Ghika's essays on cultural nationalism and democracy are experiencing a well-deserved renaissance today in Albania and Romania, her French-language articles published in journals like *La Revue des deux mondes* and *Le Tour du monde* have suffered from neglect. And even though she produced an enormous amount of travel writing in French from the 1850s to the 1870s, her writings have drawn surprisingly little attention from scholars of travel literature. This body of writing merits closer attention: in her travels eastward to Turkey, Greece, and Albania, Ghika developed unconventional views of "Oriental" women that opposed mainstream colonial discourse. This paper explores two feminist works, *Femmes en Orient* (1860) and *Les Femmes, par une femme* (1869) as testaments to the writer's unique, transnational feminism. In discussing women's rights across the East-West divide, these works offer readers a glimpse into women's experiences across multiple cultures, and thereby contest the dominant colonizing gaze that hoped to possess the Orient, and with it, women under the guise of national development.

Keri Berg
Indiana State University

Cleopatra for a Day: Empress Eugénie and the Opening of the Suez Canal

On November 17, 1869, Empress Eugénie, looking, in Henri Ibsen's words, "as lovely as Cleopatra," opened the Suez Canal. Eugénie's Imperial yacht, *l'Aigle*, was the first boat to sail through the newly constructed waterway. Ibsen's comparison of Eugénie to Cleopatra encapsulates the symbolic and real significance of the Empress to the canal. Like that of the ill-fated Egyptian queen, Eugénie's ascendancy was short lived, her inauguration of the canal the last of her public appearances as Empress. Escorted by Ferdinand de Lesseps, the canal's builder and the Empress's cousin, Eugénie was the only female European dignitary in attendance. The Emperor's absence—Napoleon III forced to stay in Paris to negotiate the transition to the planned liberal Empire—placed the spotlight directly on the Empress. This was fitting, as Eugénie was arguably the driving force behind the building of the canal: it was her support of Lesseps that encouraged Napoleon III to financially back the project and assure its completion. Yet, as the Cleopatra comparison suggests, Eugénie's presence at the opening announced the end, rather than the triumph, of French imperialism. In less than a year, the Empire would be dissolved and the Empress exiled to England. This paper revisits the opening of the Suez Canal as a key moment when the French Empire's fragility and ultimate bankruptcy bleeds through the carefully constructed ceremonial show of power and prestige. As with

Cleopatra, the construction of Empire and its fault lines occur in the presentation and performance of the Empress. Using press accounts, travel writing, letters and illustrations of the event, the paper will chart this performance, investigating the nexus of representation, gender and power.

Panel VIII.C Baudelaire and Poetic Composition

Chair: Dominique Rincé, École Polytechnique

Silvia Baage
University of Maryland

Défense et illustration des temps modernes : L'exotisme romantique, le « je » poétique et l'empire français dans les *Fleurs du Mal* de Charles Baudelaire

Dans *Les Fleurs du Mal* (1857) de Charles Baudelaire, le « je » poétique exprime les rêves, les angoisses, la mélancolie et la sensualité de l'homme moderne de son époque, au cœur du spectacle de la misère parisienne. Le soleil brûlant, de lourds arômes et parfums enivrants et des cocotiers sont révélateurs d'un paradis lointain dans lequel le « je » poétique jouit et souffre, tout en évoquant les mêmes antithèses ; plus précisément, il s'agit d'antithèses qui illustrent l'écart entre la condition épouvantable de l'empire français et certains moments privilégiés dans un univers exotique lointain.

Dans le cadre du colloque, je me propose une étude des *Fleurs du Mal* sous l'angle du thème de l'exotisme romantique. Notamment, le regard exotique a trouvé maintes réalisations dans l'histoire littéraire ; or, chez Baudelaire, cette démarche est propre à la curiosité esthétique du romantisme de Baudelaire.

En m'appuyant sur les études de Hugo Friedrich²⁸ et de Gérard Nirascou²⁹ concernant l'imagerie baudelairienne et également, sur l'étude de Georges Poulet³⁰ concernant les espaces, j'analyserai l'univers du « je » poétique à travers une suite de cercles mouvants qui s'ouvrent vers l'autre ; pourtant, cette ouverture ne sert qu'à parler de soi : « Pourquoi l'heureuse enfant veut-tu voir notre France ?/ ... Comme tu pleureras tes loisirs doux et francs... » (« A une Malabaraise »). Mon propos tiendra trois parties : dans la première, j'analyserai l'univers exotique dans *Les Fleurs du Mal* ; dans la deuxième, je me concerterai sur les sentiments du « je » poétique dans cet univers exotique ; dans la troisième, je démontrerai enfin ce que l'exotisme apporte à l'esthétique baudelairienne.

Yuqiu Meng
University of Washington

From Colonial Reality to Poetic Truth: Baudelaire's Indian Ocean Poems

²⁸ Hugo Friedrich, *Structure de la poésie moderne*, Paris, Librairie Générale Française, 1999.

²⁹ Gérard Nirascou, *Les enfants terribles de l'île Maurice: Baudelaire et Bernardin de Saint-Pierre*, Paris, Delville, 2003.

³⁰ Georges Poulet, *Les Métamorphoses du cercle*, Paris, Plon, 1961.

Correcting the early Manichean interpretation of the abundant Baudelairian image of the black, later criticism tends to downplay the realist slavery framework and put emphasis on the psychological and philosophical dimension of the relationship between the master and the slave. I argue that young Baudelaire's experience in the French Indian Ocean colonies made slavery not only a reality for him but a recurring theme that run through his later production.

I begin with a reading of "A une dame créole," Baudelaire's first signed poem following his visit to Mauritius and the Île Bourbon in a failed trip to India at age nineteen. My historicized analysis uncovers evocations of slavery, violence and revolution in the vocabulary and imagery of the poem. By inscribing into the Ronsardian tradition a former French slavery colony whose ruling elite never embraced revolutionary ideas, I argue, the poem puts the colonial enterprise into the perspective of France's nation building and problematizes both.

The problem of slavery continued to preoccupy Baudelaire. The 1863 prose poem "La belle Dorothée" in which Baudelaire refers back again to his experience in the Mascarene Islands, exposes the crude nature of the French policy that pretended to give the slaves freedom while forced them to live in idleness, poverty or prostitution. I view this poem as a critique of the 1848 Revolution whose abolition of slavery failed to bring about liberation, in the same way domestically it had only an appearance of a revolution that delivered but a short lived Third Republic giving away to the Second Empire. If Baudelaire's oft discussed exoticism manifests a rejection of the society of his time, his longing for Africa and the Indian Ocean should not be dismissed as escapism.

Florence Vatan
University of Wisconsin-Milwaukee

De Baudelaire à Le Bon: poésie et phobie de la foule

Cette communication se propose d'examiner le poème en prose "Les Foules" ainsi que les considérations de Baudelaire sur le nombre et la multitude à la lumière du point de fixation idéologique et scientifique que deviendra la question des foules dans la seconde moitié du XIX^{ème} siècle. Alors que romanciers, médecins et sociologues dénoncent l'imbécillité du nombre et conjurent le spectre de la foule criminelle, Baudelaire donne droit de cité poétique à l'expérience collective. Son évocation des innombrables rapports générés par la vie urbaine tranche avec la tendance ultérieure à dépeindre la foule sous les traits d'une figure fantasmatique et monstrueuse marquant la résurgence du primitif. On se demandera toutefois si l'insistance avec laquelle Baudelaire célèbre ce "prince" de l'"incognito" qu'est le poète ne révèle pas un souci paradoxal de restaurer une figure de l'autorité, figure que l'on confrontera aux thèses de Le Bon sur la nécessité du meneur.

Panel VIII.D Colonial Encounters II

Chair: Charles D. Minahen, Ohio State University

Céline Brossillon-Limpantoudis
Université de Paris III-Sorbonne Nouvelle

Allouma et Marocca : la femme orientale vue par Guy de Maupassant

Les nouvelles *Allouma* et *Marocca* évoquent la femme orientale rencontrée par un colon en Algérie. Ces nouvelles parlent d'identité et d'altérité et du choc de la rencontre de deux cultures différentes. Le narrateur découvre l'Autre qu'il ne reconnaît pas. Maupassant tente de retranscrire ici toute l'originalité exotique des sujets rencontrés dans le cœur du mystérieux Maghreb. Il se fait l'observateur passionné des femmes de l'Algérie du XIXe siècle.

La femme orientale est au cœur du texte et suscite le désir du narrateur. D'ailleurs ces deux contes ont été rassemblés sous le titre de « Contes *grivois* » en 2004. Le narrateur de *Marocca* écrit : « On sent, dès les premiers jours, une sorte d'ardeur frémissante, un soulèvement, une brusque tension des désirs, un énervement courant au bout des doigts, qui surexcitent à les exaspérer nos puissances amoureuses et toutes nos facultés de sensation physique [...]. » Ici les femmes n'inspirent pas l'amour mais le désir, elles sont des objets sexuels. Elles sont d'une grande beauté, d'une beauté rare, elles sont impudiques, capricieuses, sensuelles. Elles ont un besoin d'amour insatiable mais elles n'appartiennent à personne, elles sont libres, alors que le narrateur devient esclave de son désir pour elles. Cette excitation des sens rend l'homme esclave des plaisirs de chair, elle le ramène à des désirs primitifs, elle l'« embestialise » comme le souligne Maupassant. La femme orientale envoûte, ensorcelle le narrateur. Il devient « hanté par ce goût de la femme ». Il n'est plus maître de lui.

Geoffrey Mac Adam
Columbia University

“Colonial Encounters of the Third Kind:
UFOs, Natives, and the Novel in Verne's *Cinq semaines en ballon*”

Verne's first novel, which narrates the geographical quest three explorers from the United Kingdom take across Africa in a hot-air balloon to identify the origins of the Nile, seems to offer a rather conventional expression of European racist ideology. The inhabitants of the Dark Continent are generally portrayed as hostile, superstitious, cannibalistic sub-humans in contrast to the intellectually, culturally, morally, and technologically superior Europeans. Africa itself—which, for the most part, the travelers experience as a spectacle from the elevated, panoptical viewpoint provided by their balloon—is a wasteland, a deadly vortex for European explorers and missionaries. But Verne's text actually expresses a great deal of ambivalence and anxiety concerning the European drive to explore, map, and conquer Africa, and, in so doing, it also questions the novel's implication in this colonial mission.

There can be no doubt that Verne engaged in the exposure of Africa for the consumption of a large Western audience, a project that was facilitated by the invention

of a conceit—a special balloon—that would enable both his travelers and the novel itself to go where no white man had gone before. But the intrusive, incongruous presence of the balloon in the African landscape alerts us to a possible deviation from standard exoticist representation. The sheer surreality (and even comic absurdity) of the balloon itself contributes to the portrayal of the explorers as unwanted aliens visiting from another world, and it also suggests that there are places where Europeans and their culture simply do not belong. In this way, we can read *Cinq semaines en ballon* as a meditation not just on the ethics of exoticism but on the boundaries of representation in general. A sort of mobile, all-seeing eye (as Nadar depicted it in a famous cartoon) that offered access to even the most obscure, unreachable spaces, the balloon becomes a symbol of the novel itself, a concretization of the genre's own claims to unlimited mimetic possibilities. But Verne's text repeatedly questions the very purpose of the expedition it narrates, casting doubt on both the cartographic and novelistic pursuits of omniscience.

Margaret Miner
University of Illinois at Chicago

A Fearful Lack of Empire: Accounting for Louisiana's Ghosts

In her *Contes du nouveau Palais de Cristal*, Anaïs Ségalas employed a managerial narrator to sum up the value of the Second Empire's fabulous Exposition Universel de 1855. With the essentials of all five continents comfortably tucked into the Palais de l'Industrie, the hexagonal visitor could waft from country to country with practically disembodied ease: "Fussiez-vous le Juif errant, vous n'en feriez pas moins le tour du monde en quelques heures." Efficient and self-restrained, this narrator proceeds to deploy a team of subcontracting storytellers, who all seem to agree that disembodiment is a small price to pay for imperial mobility.

Two years later, however, Claude Vignon's *Contes à faire peur* (1857) threatened to rattle the serene skylights of the Palace of Industry. Shadowier and jumpier than Ségalas's storytellers, Vignon's narrators dwell on the fear that, from the title onward, deprives principal characters of their self-possession. They end up adrift like the Wandering Jew among clichéd metaphors of broken identity; the tales abound with such images as shattered mirrors and scalpels that still hurt the cadavers they dismember. Thus it is that François Naigeot, an impoverished accountant suddenly tempted by a fortune in "Les dix mille francs du diable," loses self-control shred by shred in his hallucinatory passage from Paris to New Orleans, just as readers of his story find themselves increasingly disoriented among the fractured shades of John Law's nascent imperial ambition, Jules Massenet's post-imperial *Manon Lescaut*, the seventeenth-century Claude Vignon's painted *Croesus* and the nineteenth-century Claude Vignon's chiseled resculpting of Balzac's surgically rewritten (dis)embodiment of Gustave Planche.

By navigating between Ségalas's and Vignon's collections of tales, this paper aims to consider their mutually haunting movement through a Second Empire that neither fully crystallizes outside the mind nor entirely cowers inside it.

Panel VIII.E Roundtable on Pedagogy I: Institutional Identities for Literary and Cultural Studies

Chairs:

Sharon Johnson, Virginia Polytechnic Institute & State University

Carol Rifelj, Middlebury College

The Pedagogical Roundtable held in Mobile, AL in 2007 sparked great debate about the need to redefine or better articulate the institutional identity of our French and Francophone Departments/Programs. Many colleagues regretted that either they could not attend the session or that there was not enough time to discuss our differing visions, arguments, and strategies to increase the intellectual presence of foreign languages and literatures at our universities.

It was (and is) troubling that the MLA Report gives the impression that focusing on literature is “increasingly irrelevant.” At the same time, it praises courses in language departments that concentrate on contemporary society, especially as analyzed by the social sciences. This year, we propose to continue our discussions from last year by adding new views and voices to the discussion as well as those from last year’s roundtable.

Panelists will address questions relating to the institutional identity of French departments. What are the benefits to foreign language departments when they engage in interdisciplinary collaborations with other humanities and social science programs? Are there inherent risks? Looking at the question from a different angle, what arguments have been successful in persuading both students and administrators that literary studies *already* prepare both undergraduates and graduates for the future, not only intellectually and personally, but also “practically”? Finally, what are the challenges that face literature departments at French universities? Are they similar to or different from those in North America?

The papers or working outlines from the 2007 and 2008 Roundtables will be available on line two weeks before the Colloquium. At the conference session, 2008 panelists will summarize the main points in their papers in five minutes in order to allow the greatest possible time for discussion. Available panelists from the 2007 Roundtable will join the discussion phase of this year’s session.

4. Interdisciplinarity and Undergraduate French Studies.
Carol Rifelj, Middlebury College
5. Preserving Identities: Strategies for Building a Successful French and Foreign Language Program. Richard Shryock, Virginia Polytechnic Institute & State University
6. En guise de contre-point: les études littéraires en France.
Martine Reid, Université de Lille III

Carol Rifelj
Middlebury College

Interdisciplinarity and Collaboration in Undergraduate French Studies

Last year's Pedagogical Roundtable in Mobile sparked great debate about the need to redefine or better articulate the institutional identity of our French and Francophone Departments/Programs. This year, we propose to continue our discussions from last year by adding new views and voices to those of the participants from last year's panel who will attend this session, and especially including those of the audience.

Students ask for more "civilization" courses; the MLA report seems to emphasize twenty-first century culture and has been interpreted as saying that a focus on literature is "increasingly irrelevant"; interdisciplinary programs siphon off French majors. It sometimes seems as though there is little space at our institutions for the study of nineteenth-century literature.

My presentation will address several questions. What are the benefits to foreign language departments when they engage in interdisciplinary collaborations with other humanities and social science programs? Are there inherent risks? How can faculty members at smaller institutions or those with small French programs meet the demands of interdisciplinary teaching and also maintain a vibrant literature program?

Presentations at the pedagogy roundtables will be brief, to allow the maximum time for general discussion.

Richard Shryock
Virginia Polytechnic Institute and State University

Preserving Identities: Strategies for Building a Successful French and Foreign Language Program

At Virginia Polytechnic Institute and State University (Virginia Tech), we have been very successful at rebuilding a French program that was faltering in the 1990s. In the past 12 years, the number of French majors has more than doubled as have the number of faculty. In fall 2008, we are beginning a new MA program in French. Some of the strategies we have used to increase staffing in French have been useful in garnering more resources for our department of Foreign Languages and Literatures. These strategies have contributed to an increase in the number of positions in our department. Last year, the Provost committed himself to a multi-year expansion. In the first year, he approved five additional tenure lines moving us from 18 to 23 positions. We may receive an additional three tenure lines and two instructor positions for 2009-10 with still more anticipated in the years to come.

Every institution has its particular character, but I would like to present strategies that have been effective at our school, which, despite what the name suggests, is a large, comprehensive state university. As is true with many universities, the importance of languages and the humanities is not well understood at ours either. In general, instead of changing our identity, we have sought to do a better job articulating to faculty, students and the administration the unique role our French program and our department play in helping the university to achieve its strategic goals.

Martine Reid
Université de Lille III

En guise de contre-point: les études littéraires en France

La situation des études littéraires en France a évolué assez notablement ces dernières années : ainsi le nombre d'étudiants en lettres a-t-il diminué considérablement à l'université, de même que le nombre d'élèves inscrits en "section L" au lycée. On peut avancer à ce changement quelques raisons; on peut ensuite le replacer dans un cadre plus large, celui de l'évolution d'une "discipline" qui peine désormais à se définir et à se renouveler. Les quelques observations qui seront faites permettront une comparaison avec ce qui s'observe aux Etats-Unis, où interviennent des facteurs différents avec des effets en partie semblables.

Panel VIII.F Constructing Medical Identity

Chair: Masha Belenky, George Washington University

Over the course of the nineteenth century, doctors came to have increasingly widespread influence throughout French culture and society. With the rise of medical authority and the pervasiveness of medical discourse across disciplines, nineteenth-century medicine could be described as assuming its own sort of empire. This panel will explore the literary and visual dimensions of the nineteenth-century medical empire through consideration of medical figures in both novels and painting. In "The Chiropodist in the House: Edgar Degas's *Le pédicure*," Marni Kessler will explore how Degas fuses the Creole feminine with the medico-scientific, demonstrating how Degas's representation of the medical scene affirms the association between Creole identity and physical degeneracy. In "Dissecting Doctors and Corpses," Mary Hunter will continue the examination of medical figures in painting by analyzing Henri Gervex's large oil painting *Autopsie à l'Hôtel Dieu*. She will demonstrate the role of autopsies and dissection in both reinforcing doctors' authority and challenging their elevated status. Exploring the limits of medical authority, Rachel Mesch's paper "Medicine in the Boudoir: Doctors and Wives in Fin-de-siècle Women's Writing," will consider how women authors challenged nineteenth-century medical doxa by portraying the doctor as a threat to the institution of marriage that he was meant to promote. Finally, in "Proust, Dr. Max Nordau and the Aesthetics of Degeneracy," Michael Finn will investigate the tensions between Max Nordau's theories of degeneracy and Proustian aesthetics, both of which offer theories of the psychological and physical dynamics of the creative process. In bringing together visual culture, literary texts, and medical discourse, this panel will probe the multiple arenas through which medical identities were constructed and deconstructed in nineteenth-century France, thus contributing to a fuller understanding of the mechanisms of this medical empire.

Marni Kessler
University of Kansas

The Chiropodist in the House: Edgar Degas's *Le pédicure*

When he visited New Orleans for 6 months in 1872-3, Edgar Degas painted numerous images of ill females, most of whom were friends or members of his mother's Creole family. While these pictures relate in subject to the artist's family portraits from 1860s Paris, they differ markedly as they foreground sickness, bodily disintegration, and pain. In this paper, I propose to explore specifically Degas's *Le pédicure*, which depicts the artist's 9-year-old cousin Joe Balfour slumped on a chintz settee, while her feet are examined by a chiropodist. Despite the suggestion of a domestic interior, this scene evokes a decidedly medical situation, one that verges also on the sexual. Indeed, Joe's unanimated unclothed body, combined with the bandage-like effect of the sheet that lies across it, promotes a scene of ill health at the same time that it conjures up a sexually charged scenario in which a young girl is cared for by an elderly male figure.

Just as he does in other images of female family members in New Orleans, Degas here fuses the Creole feminine with the medico-scientific. In addition to analyzing the painting within the context of late 19th-century pediatric podiatric practice, I will also examine the ways in which Degas formulates a visual vocabulary that capitulates to the widespread stereotype that constructed the Creole—as an ethnic group and a geographic location—as feminine, degenerate, and weak.

Mary Hunter
McGill University

Dissecting Doctors and Corpses

During the late nineteenth century, medical men in Paris acquired an identity unlike that held in any other historical period. The successes of scientific medicine, disseminated to the public as glorified front-page news, significantly altered the way in which the public viewed these men and their profession. As opposed to the 'quacks' of the past, whose prescriptions and surgeries often caused more harm than good, these 'new' doctors came to be regarded, in most cases, as trustworthy modern heroes. This idealisation is evident in Horace Bianchon's introduction to *Nos Grand Médecins d'aujourd'hui* of 1891: "...le médecin d'à présent s'est placé tout en haut de notre échelle sociale, en un rang qu'il mérite, parce qu'il est l'un de nos grands éducateurs et l'un des dirigeants actifs de notre civilisation."

This paper will explore the emergence and construction of modern medical identities through a discussion of Henri Gervex's large oil painting *Autopsie à l'Hôtel Dieu*, shown at the 1876 Salon in Paris. This work shows two doctors and a hospital orderly leaning over the dead body of a naked man – the bearded professional cuts into the corpse's inner thigh while his colleague rolls a cigarette. Like the laboratory and clinic, autopsy theatres helped construct medical identities as modern, republican and learned. Despite their popular understanding as grotesque and frightful places, dissection

rooms were also considered sites of educated male sociability. Both doctors and artists frequented dissections and autopsies – they studied dead bodies in order to expand their knowledge and improve their skills. This paper will explore medical, artistic and popular understandings of dissection in order to examine how the cutting of corpses both reinforced and threatened the rational identity and elevated status of medical men.

Rachel Mesch
Yeshiva University

Medicine in the Boudoir:
Doctors and Wives in Fin-de-siècle Women's Writing

Nineteenth-century medical discourse gave marriage a central role in ensuring public health, placing doctors at the helm of this vital institution. In the hopes of reversing trends of depopulation, doctors promoted eros in marriage as a healthy expression of sexuality, provided procreation was the ultimate goal. An indirect result of this medical emphasis on marriage was the sometimes unwelcome introduction of the doctor into the conjugal bedroom and a host of medically induced pressures upon the nineteenth-century wife.

Women writers at the fin de siècle, from Colette to Gyp to Marcelle Tinayre, depict female resistance to traditional marriage structures with increasing frequency and insistence. One means of this resistance that has not been adequately explored, however, is the way in which the critique of patriarchal marriage structures is often tightly linked to a critique of nineteenth-century medical discourse, with its very narrow view of women's roles. Although—or perhaps because—women were largely excluded from medical professions, they often used fiction as a form of counter-sexology, in order to respond to notions of femininity and female sexuality proposed by doctors and scientists. With the novels I present here, I will examine how, in light of the expanding role of medicine in determining marital health, the critique of marital injustice gets cast upon the doctor and the medical discourse he represents, rather than the husband, its more likely target. In works by Rachilde, Jane de la Vaudère and Camille Pert, the institution of marriage is challenged in a variety of ways, but the doctor is the object of the most scathing criticism, portrayed as one of the greatest threats to the institution he sought to promote and ensure. In demonizing the doctors in these texts, women authors bring into relief the way that nineteenth-century medicine transformed what it meant to be a wife. Their writings add another dimension to the decisive ambivalence French authors showed towards the medical counterparts who so often influenced and informed their writing.

Michael R. Finn
Ryerson University, Toronto

Proust, Dr. Max Nordau and the Aesthetics of Degeneracy

In 1894, the same year as Max Nordau's blockbuster success *Entartung* was translated into French as *Dégénérescence*, the twenty-three-year-old Marcel Proust enrolled at the Sorbonne in the *licence* program in philosophy. As a published author whose work already dealt with homosexual themes, as a devotee of impressionist art and of then-contemporary French music, and as a philosophy student, Proust cannot have been impervious to the controversy swirling around Nordau's study. The latter's aim was to root out all the degenerates in literature, music and painting and to denounce publicly aesthetic modes which, he said, were simply forms of intellectual decomposition (*Dégénérescence*, 1, vi-vii).

Embedded in Nordau's denunciations and claims, however unfair, is in fact a medico-psychological theory of creativity with which Proust's own aesthetics, especially in that section of *À la recherche du temps perdu* that he originally titled *L'Adoration perpétuelle*, clash directly. Nordau insists that his study is a work of scientific criticism because his judgement of the individual artistic work proceeds from what he calls "les éléments psycho-physiologiques qui lui ont donné naissance" (1, vii). Part of this paper aims, then, to uncover just what psychological and physical elements in the creative process would identify its product, a work of art, as degenerate. In observing how Nordau's thinking fits into broader developments in psychophysiology at the fin de siècle, our second purpose will be to explore how memory, the involuntary and the unconscious, elements so integral to Proust's own aesthetic system, were viewed by at least one school not only as specifically incapable of generating creativity, but as part of a syndrome that pathologized the individual who depended on them.

Panel IX.A The Exotic in the Quotidian

Chair: William Cloonan, Florida State University

While the exotic is most often associated with the foreign, the strange, places distant in time and/or space, the principal factor in the creation of exoticism is the mind, specifically the imagination. The imagination is what creates separation from the ordinary, the too well known, the banal. Because French literature of the nineteenth-century is amply endowed with examples of the geographical exotic, it is easy to forget that authors have also provided striking examples of the ways that everyday experience has been rendered exotic through the exercise of a character's imagination. This session will explore that phenomenon, the transformation of the quotidian into the exotic, as well as the exotic into the ordinary by means of the imagination, in works by Jules Verne, Emile Zola, and Gustave Flaubert.

James Tarpley
Florida State University

Exotic Technologies in Verne's Steampunk Robinsonnade

The nineteenth century saw a profusion of island adventure tales patterned after Defoe's *Robinson Crusoe*. These "robinsonnades" frequently shared certain plot details and themes, differing from each other largely by one or two key choices, such as making the castaway female, a young boy, or a family of Swiss settlers. Exotic locales, typically tropical islands luxuriant with colorful plants and animals, figure in nearly every robinsonnade of the period.

This study will examine the most famous French-language robinsonnade, *L'île mystérieuse* by Jules Verne, published in 1875. This later island narrative is unusual in many aspects, not least in that it was written in French. Typically, just as Robinson Crusoe salvaged what he could from his shipwreck before making due with rough hand-made implements for all his other needs, later "Robinsons" would content themselves with sharpened sticks, rough-hewn logs, and vine ropes. The exotic in Verne's robinsonnade is not simply the lush environment, but rather the late-nineteenth-century technologies that his castaways recreate for their island settlement. From the very beginning of the novel, when the dangerous voyage and stranding occur not by ship but via hot-air balloon, we see that Verne is intent on updating the robinsonnade with the latest technologies. After identifying the exotic everyday implements that stand out in Verne's robinsonnade, this study will suggest ramifications of these details for the novel's eventual point of view on that ever-present subtext of the robinsonnade, European expansion and imperialism.

Raji Vallury
The University of New Mexico

The Aesthetics and Ethics of the Exotic in Flaubert's *La tentation de Saint-Antoine*

La tentation de Saint-Antoine is, by Flaubert's own admission, the work of a lifetime, and a key text through which to explore the complexities of his aesthetics. As Flaubert himself has famously remarked, his is an aesthetic sensibility torn between the lofty ideals of the imagination and the minutiae of the real. The purpose of this paper is to study the tensions of such a dual aesthetics in Flaubert, between the impulse to evacuate the ordinary real through an overinvestment of the artistic imagination on the one hand, and the will to impersonality and impassibility that risks a corresponding disinvestment from the real on the other. As Jacques Rancière notes, *La tentation de Saint-Antoine* reveals the paradoxes of an art caught between an excessive sympathy with the material world and the indifferent apathy of atoms and molecules, between pathos and logos, autonomy and heteronomy. Rancière reads the novel as an interrogation on the metaphysics of art, on the conditions of its possibility. Following this insight, my paper studies the power and value of the exotic in *La tentation de Saint-Antoine*, arguing that the exotic productions of the artistic imagination function as vectors in the definition of an aesthetics and ethics of the impersonal. The exotic, I submit, is a means whereby the artist transforms his relationship to the world of ordinary experience, avoiding both the chaotic madness of an excessive sensibility and the mute, apathetic indifference of impassibility.

Noémie Parrat
Florida State University

Pris au piège de Nana l'animale

Cette communication se propose d'étudier le côté exotique de Nana, la fameuse courtisane décrite par Zola dans son roman éponyme. Nana, une femme de la rue, a le don de bouleverser l'imagination de ses admirateurs qui en perdent la tête. Nana apparaît comme une personnification de la Nature en se métamorphosant en divers animaux, tels la mouche d'or, la pouliche, la chienne et la chatte. Ces métaphores animales la rendent plus grande que Nature et lui donnent un pouvoir mythique. Elle devient alors une illustration extraordinaire du mythe de la femme fatale qui occupe une place prédominante dans les arts au 19^{ème} siècle. Autant Emile Zola qu'Edouard Manet a dépeint des courtisanes dans ses œuvres, et la relation entre ces deux artistes est intéressante puisque les tableaux « Nana » et « Olympia » ont influencé Zola dans l'écriture de son roman.

En tant que mangeuse d'hommes, Nana devient une bête qui attire et piège ses victimes. Les hommes subissent l'ensorcellement sensuel causé par la puissante odeur de Nana, parfum qui révèle non seulement son statut de prostituée mais aussi de bête. La proximité de Nana à l'animal fait que les hommes, leur imagination devenant réalité, relâchent leur propre animalité. Cette contribution va donc montrer comment Nana est une figure énigmatique et captivante qui se meut sans cesse entre l'humain et l'animal tant dans l'imaginaire de Zola que dans celui des personnages masculins de son roman.

William Cloonan
Florida State University

The Exotic Universe of *Un Coeur simple*

Few characters in modern literature have led lives as exciting, as replete with exotic moments, as has Félicité in Flaubert's "Un Coeur simple." She experiences great love and passion, enjoys the affection of lovely children, battles a wild animal, embarks on a dangerous voyage, has intense encounters with religion and ultimately experiences the Beautiful Vision. Obviously, from an outsider's perspective the preceding sentence may appear to be a bit exaggerated, but that is not the viewpoint Flaubert provides since readers are invited for the most part to see the world as Félicité does. This paper will examine the ways in which "Un Coeur simple" constitutes a prolonged reflection on the nature of the exotic as the product, not merely of distance in time and space, but of the human imagination which possesses the capacity to invest the most banal of experiences with vivid significance and, in Félicité's case, with ultimate truth.

Panel IX.B Balzac: the Readable and the Writable Empire
Chair: David Bell, Duke University

Armine Kotin Mortimer
University of Illinois at Urbana-Champaign

Balzac's Empire

The Empire in *La Comédie Humaine* is represented by those who were ennobled by Napoléon Bonaparte, soldiers with illustrious military careers who grew rich and powerful and influenced the course of later events. The Empire is part of the history of many a character. It appears in *La Comédie Humaine* as *cause* (as opposed to both *effect* and *principle*): the proximate source of the present situation in many novels.

But the Empire is also a big parenthesis between Ancien Régime and Restauration, marking the transition between two distinctly different ways in which the nobility is known. Empire thus confronts both Ancien Régime and Restauration, in backward and forward looking perspective. And Balzac's Empire can also be confronted with the July Monarchy: the loss of the concept of great men after Napoleon's downfall would eventually result in the mediocracy of the July Monarchy.

This presentation will examine the role of *Empire* and *Empereur* in all of *La Comédie Humaine* to identify and characterize just what Balzac's empire was, considering examples of the description of the Empire as great metaphors for Balzac's mastery, control, and territorial imperative in his writing—and the threat of their loss. Balzac sits like the Emperor in the midst of his creation, exercising power and fending off failure.

Sara Pappas
University of Richmond

Opening the Door: Reinterpreting Balzac through interior space in Assia Djebar

Balzac's 1834-35 story, *La Fille aux yeux d'or*, by way of its somewhat enigmatic dedication to the painter Eugène Delacroix, refers most likely to Delacroix's painting of the same year as Balzac's story (1834), "Femmes d'Alger dans leur appartement." Balzac's tale has also been linked to Delacroix's "La Barque de Dante et Virgile" (through the references to Dante in Balzac's description of Paris) and his odalisque "Femme avec un perroquet;" however, the most compelling and obvious connection between image and text remains "Femmes d'Alger dans leur appartement." Most of what has been written on the relationship between Balzac's text and Delacroix's image focuses quite rightly on a post-colonial reading of Balzac's exoticization of both Paquita and the marquise as sexualized victim and hysteric; what Balzac makes use of from Delacroix's image, then, is the sensualized female "other" of the Orient as the ultimate location and object of forbidden desire and sexual deviance.

More than a century after Balzac and Delacroix, Assia Djebar re-appropriates Delacroix's title with a collection of short stories, *Femmes d'Alger dans leur appartement*. Organized into two categories (before and after the Franco-Algerian War), Djebar's collection represents a series of tales of interior female Algerian spaces. Her

collection, however, does not contain a straightforward condemnation of Delacroix's interpretation, but invites the reader to consider how both her stories and Delacroix's representation suggest the heavily nuanced and layered position of the North African woman across space and time. Through an analysis of interior space and the opened/closed door in Balzac, Delacroix, and Djébar, my paper will reconsider the post-colonial reading of Balzac. What does Djébar teach us about *La Fille aux yeux d'or*?

Lawrence R. Schehr
University of Illinois

On beyond *S/Z*: Rereading 'Sarrasine'

It seems impossible to read Balzac's "Sarrasine" without *S/Z*. Barthes's work was part of a revolution that led from structuralism to various versions of post-structuralism. His goal was not so much to analyze a somewhat marginal work of a canonic writer, but to change paradigms. Even if the parts of *S/Z* devoted to the five codes themselves were a continuation through semiotics of structuralism, the rest of the work is more aligned with the Derrida and Kristeva of the theory revolution.

Barthes woke us up to "Sarrasine," yet I am suggesting that we need to re-read "Sarrasine" with *S/Z* put in brackets. In particular, "Sarrasine" has resonances both with other works by Balzac that problematize sexuality and gender, including the entire Vautrin cycle and "Séraphîta," as well as with other gender-bending novels of the mid-nineteenth century, including Gautier's *Mademoiselle Maupin*, Sand's *Gabriel*, and Belot's *Mademoiselle Giroux, ma femme*.

In this presentation, I shall focus on how both description and narration cannot fully render gender-bending matters. While Balzac does not fall into Gautier's romanticism or go as far as Sand who completely eschews extradiegetic narrative, he severely limits narrative capacity. This is not only due to the fact that the narrator has to maintain the secret of Zambinella as castrato, but also because the narrative position has to be a heteronormative voice. Balzac queers the narrative by deploying a third-person narrator, who is sometimes omniscient and sometimes limited, and who relies on dialogue to tell much of the unspeakable truth. Moreover, the author queers matters by naming the naive, male protagonist "Sarrasine," which means portcullis: a barrier full of holes. I shall examine the ramification of this porosity to develop an understanding of the narrative inscription of the short story.

Raina Uhden
Amherst College

Louis Lambert: Hieroglyphs and Palimpsests

In Balzac's 1832 novel, the narrator functions as an archeologist in his restoring of Louis Lambert's fragmented and barely-visible writings. This narrator, or "Poet," "deciphers" the textual fragments of his childhood friend, Louis Lambert. Lambert's

writing is compared to hieroglyphs and palimpsests, culminating in tensions between sacred texts, spoken word, and plundered lands. The novel is further imbued with historical elements regarding imperialism: the composition of the text follows the death of General Lamarque and the death of Champollion. Cultural plundering occurs on the very page as the hieroglyph, that is to say the sacred text, is recognized as the *scriptio inferior* of the palimpsest, which the Narrator and Balzac attempt to bring to the surface and to appropriate.

The novel is marked by binary qualities between exotic voyages and returns to the homeland. Returning by train to his “homeland” of Touraine in 1823, the narrator learns that Lambert “est devenu fou” (676). Lambert’s genius lies beneath layers of exotic cultures. Lambert intersects with German culture via references to Mme de Staël and Goethe. His religious beliefs are informed by the Old and New Testaments and Swedenborg. Named Pythagore because of his silence, Lambert has no voice until his writings are interpreted by the narrator.

The narrator sets out to salvage Lambert’s writings, which are at risk of slipping into erasure. The comparison of Lambert’s fragmented writings to hieroglyphics and palimpsests, as well as the comparison of the narrator to an archeologist and antique dealer, overwhelm the text with references to the exotic and imperialism. The narrator, like Champollion, “déchiff[r]e les hiéroglyphes de cette sténographie” (559-560). “Jamais antiquaire n’a manié ses palimpsestes avec plus de respect” (560). As the narrator sets out to decode Lambert’s “hiéroglyphes de la pensée” (591), to etch out the *lisible* of Louis Lambert’s forgotten fragments, we, the readers, doubt the accuracy of the scribe who is the narrator, leading us to theoretical concerns established by Barthes concerning the *lisible* and the *scriptible* (*S/Z* 10).

Panel IX.C Cultures of Tourism: Expositions, Fairs, Museums

Chair: Timothy Raser, University of Georgia

Seth Graebner

Washington University in Saint Louis

The Cosmopolitan Museum: Representing the Foreign in Paris in 1830

Late in 1829, a new (and hitherto unstudied) museum opened its doors in Paris at 18 Rue de Provence, near the boulevards in today’s ninth arrondissement. The *Musée cosmopolite* proclaimed its intent to bring to the curious Parisian the spectacle of the world’s great cities, or at least those visited by its owner, a certain Louis Mazzara. Like the panoramas then coming into vogue for the second time in the nineteenth century, the *Musée cosmopolite*’s exposition consisted of very large painted canvases displayed under dramatic lighting in darkened spaces, and culminated in a painting some 40 feet long, displaying the city of Alexandria in a technically innovative perspective that caused much comment among visitors. Although it does not seem to have lasted long, the existence of the new museum and the descriptions of it in the press suggest a desire or search for novel urban spectacles on the part of artists, journalists, and at least a portion of the general public. Articles in the press coverage of Mazzara’s enterprise demonstrate a

receptiveness for what authors perceived as new means of representing urban space, and new perspectives for presenting the built environment.

In addition to innovation in visual representation, the *Musée cosmopolite* also suggested to visitors a narrative model for appreciating the views it offered them. The narrative came from several sources: the museum published a guide, included in the admission price, and also endorsed the narrations provided by journalists when it chose to promote itself by publishing a collection of their articles. In the way it represented Alexandria both all at once and progressively, the *Musée cosmopolite*'s painting suggests the function of both metaphor and metonymy. I will argue that the *Musée cosmopolite* represented a turning point in the techniques and reception of visual representation and textual description, and that the movement from metaphor to metonymy coincided with and reflected a new urban sensibility in nineteenth-century France.

William Olmsted
Valparaiso University

An Enemy of Progress: Supernaturalism and Anti-militarism in Baudelaire's Art Criticism

Baudelaire disliked militaristic themes that expressed no "aspiration vers l'infini" (*Salon de 1846*). Because the officially commissioned military paintings of Horace Vernet lacked "surnaturalisme," they were the "antithèse absolue" of art. Against Vernet, Baudelaire, proclaimed his generation the "ennemie de la guerre et des sottises nationales." Nine years later, his review of the Exposition universelle attacked the very spirit of progress that had given birth to the Exposition. Baudelaire sited his esthetics in opposition to the Second Empire's triumphalism, as evidenced by his mirroring of key passages from Gautier's review of the Exposition, *Les Beaux-Arts en Europe*. Chapters 12-14 of this work deal with the Chinese collection, Ingres and Delacroix—an order exactly followed by Baudelaire's review. But where Gautier celebrates "la beauté suprême" of Ingres' *Apothéose de Napoléon* at the expense of the Chinese who "cherchent le laid idéal," Baudelaire denounces Ingres' work for the absence of "le sentiment surnaturel" while praising "un produit chinois, produit étrange, bizarre" as "un échantillon de la beauté universelle." In this implicit reproof to his mentor Gautier, Baudelaire locates the value of "surnaturalisme" in a cosmopolitan, trans-national esthetic opposed to ideologies of progress, prosperity and military might. In the *Salon de 1859* he pronounced Vernet's military painting a genre requiring "la fausseté ou la nullité." How then could Baudelaire praise Constantin Guys's sketches of war and soldiers? In these works, with their qualities of "bizarreness, exaggeration, explosion" (J. A. Hiddleston), Baudelaire found the "détails douloureux" and "sinistre ampleur" that affirmed his criterion of supernaturalism: an art "suggestive et grosse de rêveries" celebrating the "beauté passagère" of modern life.

Timothy Raser
University of Georgia

Baudelaire and Photography: The Iconic Unconscious

In 1936, Giseèle Freund quoted a passage of *Le Peintre de la vie moderne* in which Baudelaire depicts a museum-goer whose appreciation of the paintings there is limited and corrupted by his insistence on viewing those works he has already seen as engravings. Her use of the passage was apposite, except for one detail: she referenced not the essay on Guys, but Baudelaire's *Salon de 1859* and the poet's tirade against photography. For Freund, the damage done by engraving to aesthetic sensibilities was identical to that done by photography. It would be possible to criticize Freund for sloppy scholarship, but a more suggestive conclusion springs to mind: is there something in common to Baudelaire's criticism of photography and his praise of Guys's drawings? Are the speedy images Guys creates somehow related to photographs? At first glance, this would not seem to be the case: photography, he wrote, is not imaginative; photography duplicates trivial appearances; photography is the servant of narcissism. Guys, on the other hand, is an artist, one whose predatory search for modernity excused any number of failings: an uncertain command of perspective, poor grasp of anatomy, etc. But what if Freund's typo was not a typo, but the recognition of an inescapable analogy between the sketches of Constantin Guys and the legions of photographers who were just starting to multiply in 1859? This paper will ask whether Baudelaire's contempt for photography masked an understanding that this was, indeed, the picture of modern life, and that his strange choice of Guys as modern life's "painter" results from his struggle to repress that knowledge.

Juliet Simpson
Buckinghamshire New University

'L'Empire du décor': Bibelot, Art and the Nation at the 1878 Paris World Fair

This paper explores the impact of 'exotic' objects and their installations at the 1878 Paris Exposition Universelle in terms of spectacles of 'décor': tendencies, indeed, highlighted in 1878 by the staging of a selectively globalizing 'rue des Nations.' Closer scrutiny of this idea, despite its conception as an architectural and ethnographic display, reveals more about the preoccupations of contemporary French culture than those of the 'nations' and their artefacts it purported to showcase and disclose. This is especially marked in the extensive commentaries by the period's prominent and influential art critics generated by these 'exotic' displays. Taking two examples by Charles Blanc and Louis Gonse, the paper considers their responses as key attempts to turn the exotic consumable and spectacle – especially of Middle- and Far-Eastern architecture and artefacts – towards a broader reengagement with contemporary French art and, indeed, to an amplification of its cultural underpinnings. Where Blanc uses 'décor' to create an extended colonialist project for French culture, shown in particular through his nuanced contrasts between Middle-Eastern and Japanese décors, to advance French aesthetic and design tastes and consumption, Gonse takes the far-Eastern artefact as a point of re-entry into a vanished and 'exotic' past of late nineteenth-century French art and culture. If both

responses formed part a ‘revivals’ industry revealing and frustrating in its cultural implications (from the ‘foiresque’ Oriental décors deplored by Edmond de Goncourt and Jean Lorrain to the medieval bric-à-brac excoriated by Huysmans), Blanc’s and Gonse’s contrasting approaches to the exotic consumable also provided significant new ways of appropriating its ‘exoticism’ within an expanded *fin-de-siècle* discourse and symbolism of ‘nation,’ through its potential to enrich both cultural memory, and ‘l’empire du décor.’

Panel IX. D Reading Toussaint Louverture: Literary & Historical Perspective

Chair: Doris Y. Kadish, University of Georgia

Mary Anne Garnett
University of Arkansas at Little Rock

Toussaint Louverture as Christian Hero in Lamartine and Martineau

This paper will examine not the ultimately unknowable nature of Toussaint’s religious beliefs, but rather two literary representations of those beliefs in which he is portrayed as a Christian hero: Lamartine’s drama in verse *Toussaint Louverture* (1850) and Harriet Martineau’s historical romance *The Hour and the Man* (1841). Both authors feature priests as important secondary characters whose conversations with Toussaint elucidate his struggles with his conscience over crucial decisions that will determine both his own fate and that of his cause. Lamartine’s *père* Antoine functions not only as a spiritual guide, highlighting the right course of action in Toussaint’s struggle between his duty to his people and his paternal love for his sons, but also, much like the chorus in a Greek tragedy, he functions as the ideal spectator and commentator of the events the public is witnessing. As a Catholic priest and white authority figure, Père Antoine’s role is also critical to the representation of Toussaint as a Christian hero, a modern Moses who will lead his people to the promised land that he himself will not live to enter. In contrast, Harriet Martineau, a descendent of French Huguenots, has Toussaint ultimately freeing himself from the tutelage of his Spanish confessor, the royalist Father Laxabon, by listening to the “voice within” that is stronger than that of the priest. Lamartine and Martineau thus provide representations of Toussaint as a religious hero in conformance with their own religious beliefs and the expectations of their respective publics.

Doris Y. Kadish
University of Georgia

Constructing the Abolitionist Father: Germaine de Staël and Isaac Louverture

A comparison of how Germaine de Staël and Isaac Louverture recounted the lives of their celebrated fathers Jacques Necker and Toussaint Louverture, two of French history’s most celebrated opponents of slavery, can help to define the parameters within which late-eighteenth century and early-nineteenth century thinkers conceptualized colonial and post-colonial identities. Like their fathers, Germaine and Isaac were

products of a patriarchal society in which the authority that was vested in male figures or institutions—the French government, God, and the father—went unquestioned. Within their adherence to patriarchal standards, however, both Staël the daughter and Louverture the son—again, like their famous fathers—resisted colonialist exploitation and the inhuman treatment of blacks. The specific forms of resistance that interest me in this paper, and the basis of the comparison that I wish to draw between the two scions of early French abolitionism, concern the discursive construction of familial relations. Although paternalistic in nature, these constructions open the door for a kind of sentimental identification with blacks and women that transcends and deconstructs the patriarchal attitudes of the time.

Daniel Desormeaux
University of Kentucky

L'invincible tactique des Mémoires d'Isaac Louverture

"Cette communication propose de s'interroger sur le vrai caractère politique des célèbres mémoires d'Isaac Louverture, le fils de Toussaint. Rédigé indubitablement sous la Restauration, mais publié en appendice dans l'Histoire de l'expédition militaire des Français à Saint-Domingue, sous Napoléon Bonaparte. Suivi des Mémoires et notes d'Isaac Louverture, sur la même expédition, et sur la vie de son père d'Antoine Métral (1825), ce récit à l'air d'une petite fenêtre ouverte sur les origines mythiques de Toussaint Louverture, sur l'état d'esprit politique du fils de Toussaint et surtout de sa volonté de gérer la gloire posthume du père par tous les moyens. En comparant ce fameux texte à deux autres documents inédits d'Isaac, notre analyse cherchera à peser le pour et le contre du recensement suivant de Jean Tulard: "Récit du fils de Toussaint-Louverture, élevé en France, sur la guerre de Saint-Domingue. On distingue mal l'apport d'Isaac dans cette relation manifestement rédigée par Métral."

Deborah Jenson
University of Wisconsin-Madison

Napoleonic Kidnappings, from Toussaint Louverture to the Son of Henry Christophe

The seizure, deportation, and imprisonment of Toussaint Louverture and his family by the government of Napoleon Bonaparte are well known and have been commemorated in texts from Wordsworth's "To Toussaint Louverture" to Madison Smartt Bell's Haitian Trilogy. Less well known is the story of the abduction of the eldest son of Haitian Revolutionary Henry Christophe. This paper assesses the traumatic intercultural dynamics of kidnapping and the oblique strategies and structures necessary to the witnessing of kidnapping through a narrative by former slaves collected in the notes of ethnographer Moreau de Saint-Méry.

Panel IX.E Baudelaire and la Femme Exotique

Chair: Sonya Stephens, Indiana University-Bloomington

Christian Hommel
University of Virginia

Quand le lecteur devient la pute du poète : la lecture comme « sainte prostitution » et colonisation de l'Autre dans *Les Petits poèmes en prose* de Charles Baudelaire

Barbara Johnson affirme dans son essai consacré au langage poétique des *Petits poèmes en prose* de Baudelaire que « le poème en prose est une lecture déconstruite du poème en vers, ne se situant pas sur la scène de la séduction » (48). Johnson s'appuie sur le fait que le poète cesse de recourir à une séduction érotique de la figure de la Femme — au sens littéral et figuré — en opposant l'adresse à l'Autre des poèmes en vers à ceux en prose. Ce que nous remettons en question dans le commentaire de Johnson, c'est l'oubli de la séduction du Lecteur, la sainte-prostitution. Je démontrerai qu'il n'y a pas de déconstruction du langage poétique dans les *Petits poèmes en prose* puisqu'il y a dans la « sainte-prostitution » célébrée par le poète un contrat de lecture avec le lecteur. Ce qui disparaît dans la prose, c'est la demande érotique adressée à la figure de la femme, muse et maîtresse, mais la séduction demeure. Lu dans sa tonalité ironique, dans une sorte de charité hyperbolique qui rejoint la prostitution dans le sacrifice du corps, le poète ne démontre-t-il pas que la lecture est « sainte-prostitution » et qu'il colonise le lecteur ?

Myriam Krepps
Pittsburg State University

Femme Exotique, femmes parées : bijoux et vers

Les Fleurs du Mal constituent une ode à la Femme Exotique. Ses charmes, « à faire envie à la plus belle blanche », sont dévoilés par Baudelaire, de poème en poème, et passent comme un souffle venu des îles à travers « Spleen et idéal » : ici une chevelure, là des yeux de velours paresseux, là encore une peau d'ambre qui miroite, ou un parfum venu d'ailleurs ; le tout accompagné d'une mollesse complaisante qui invite à se laisser regarder. Les poèmes, comme la femme décrite, sentent le parfum du large, la houle des navires, promesse de jours indolents, éternelle invitation au voyage.

La Femme Exotique, dame créole, malabaraise, amante parée de bijoux, est rarement présentée dans une vue d'ensemble. Elle apparaît au fil des poèmes par petit bouts isolés : sein, hanche, cuisse, jambe, pied... comme une aguicheuse qui se laisse entrevoir, une suggestion de sensations plutôt qu'un portrait. Est-ce elle qui nous aguiche ? N'est-ce pas plutôt le regard du poète qui se délecte et laisse errer son « âme rêveuse », permettant à l'exotisme d'exister parce que sa vision en est toujours incomplète, rongée par le désir ?

Parée de ses bijoux, la Femme Exotique est à son paroxysme de séduction : elle est l'objet du regard du poète et n'existe que par sa description, sa perception. Les bijoux et la femmes ne font qu'un, provoquant un amour fluvial « profond et doux comme la

mer » qui monte vers elle « comme vers sa falaise ». . . un amour décomposé où l'exotisme maritime se corrode : les mêmes images sont reprises, c'est une mer tumultueuse, la Femme Exotique, parée de ses bijoux sonores, vivants, multipliés, se transforme : c'est une charogne, où l'action des vers (bijoux de se corps châtié ?) anéantit ces bouts de femmes à la chair exotique trop joyeuse.

Quels sont les véritables bijoux dont *Les Fleurs du Mal* pare ses femmes ? Jusqu'où mène l'exotisme de ses objets de séduction ?

Mary Anne O'Neil
Whitman College

Exoticism and Empire in Baudelaire's "Le Cygne" and "Pierre Emmanuel's "Babel"

Exotic imagery is found throughout "Spleen et Idéal," the initial section of *Les Fleurs du mal*, and is always associated, in poems such as "La Chevelure" and "La Vie antérieure," with a sensual landscape, spiritual satisfaction and creative energy—advantages unknown in the drabness of Paris. In "Le Cygne" of the "Tableaux parisiens," however, Baudelaire juxtaposes an exotic image with a cityscape. "[L]a négresse, amaigrie et phtisique," a victim of France's colonization of Africa, comes to work as a servant—or perhaps a prostitute—in the metropolis. The African woman is set against the backdrop of Paris undergoing remodeling. She dreams of the tropical splendor of "la superbe Afrique" as her bare feet kick up the dust of the treeless construction site. Baudelaire's vision of the exiled woman not only brings up the problems caused by urban renewal but also forces the reader to consider the effects of France's imperial ambitions on the uprooted "indigène."

The twentieth-century French poet Pierre Emmanuel returns to the image of Baudelaire's "négresse" in his epic *Babel* of 1952. In *Babel*, the African woman is replaced by an African man, whose majestic body is squeezed into the seat of a metro car that wanders endlessly beneath the city. Emmanuel, like Baudelaire, sees the African as an "exilé," although the nostalgia for an innocent, primitive paradise has completely disappeared. As does Baudelaire's "Le Cygne," Emmanuel's poetry contains a criticism of imperialism and its effects on the émigré forced to sacrifice spiritual integrity to economic necessity.

Sonya Stephens
Indiana University-Bloomington

Home and Away: Representing Baudelaire's Exotic Women

This paper will explore the inscription of exoticism in Baudelaire's *Fleurs du Mal*, and more particularly in illustrations of the poems from the late 1900s to the present. The extraordinary range of illustrated editions allows for multiple readings/interpretations of the same Baudelairean representations, often exposing tensions both within the poetic texts themselves and in the interstices of transposition.

Panel X.A Le Monde et La Mode : Fashioning Social Identity in Nineteenth-Century France

Chair: Masha Belenky, George Washington University

Lise Schreier
Fordham University

De l'enfant africain comme accessoire de mode

This talk examines the significant body of eighteenth- and nineteenth-century French literature featuring exotic children as commodities. These characters first appeared in print in the 1780s, at a time when upper-class French women started casting aside the pet-monkeys of which they had been so fond, and began to take non-European children into their homes. I argue that as these children started appearing, mostly as gifts, in salons and drawing rooms, they also served an important role in the definition of Frenchness. Analyzing memoirs, correspondences, and bestsellers in concert with fashion plates and archival sources from the French Ministry of Education, I show that a number of actual children brought from Senegal and Morocco, as well as fictionalized accounts of their lives, became the centerpieces of both a powerful representational system and a new discourse on education. I explain how non-European children became the ultimate fashion accessory at the end of the eighteenth-century, and why such super-signifying cultural objects came to emblemize elegance, a key component of Frenchness, precisely at the dawn of the colonial era. I also show that in nineteenth-century texts, exotic children appearing as presents offered to French boys and girls became important educational and ideological tools in training youngsters to civilize the “Other.” Indeed, these non-European children were expected to shape French youth’s understanding and eventual practice of morality, charity, and national identity.

Susan Hiner
Vassar College

'Sans dessus dessous': The Social Life of Handbags

This paper explores the genealogy of the handbag, both linking it to the evolving question of bourgeois femininity in 19thC France and considering the definition of women’s roles through their relationships with objects. Through an analysis of several works of literature, anecdotes from the fashion press and iconography from popular culture, the paper demonstrates that *le sac à main* turned the hidden pockets of previous generations inside out, displaying publicly what once had been carefully guarded under the skirts of women. From alms purses to pockets to sewing bags to the handbag, the last of which we recognize today as the key entry point into haute couture, the handbag’s genealogy both refers to the virtue of woman’s work and contains the accoutrements of her fashionability, just as it also signals her commerce with the public world of consumption. The *aumônière* and its close relation, the *bourse de la mariée*, the *sac à*

ouvrage and the *réticule* all participated in the engendering of today's *sac à main*. But by the nineteenth century this purse also initiated the young bride into the two most important vocations (outside of motherhood) of the proper bourgeois married lady—charity work and needlework. The story of the *sac* uncovers the confluence of these two types of women's work, because needlework and charity intersect in this fashion accessory that ultimately would signal a third and increasingly important type of “work” of 19th-century bourgeois women—the work of consumption. From sign of moral turpitude to emblem of moral rectitude and beyond, the *sac à main*—a metonym for woman herself—takes its place among the accessories to modernity in nineteenth-century France.

Willa Z. Silverman
Pennsylvania State University

'La Vie mondaine à Paris, 1900-1910': A Monument to Fashion in the Belle Époque

This paper presents and analyzes *Le Monument du costume, 1900-1910: La Vie Mondaine à Paris*, a one-copy *édition de luxe* commissioned in 1913 by the noted *fin-de-siècle* print collector and bibliophile Henri Beraldi. The work features seventy original watercolors by a popular illustrator of Belle Époque high society, Pierre Vidal. In Vidal's detailed illustrations, fashionable Parisians – men, women, and children of *le tout Paris* -- stroll in the Bois de Boulogne and on the boulevards, relax among gentlemen at the *cercle*, watch the steeplechase at Auteuil, take tea at the Ritz, shop in the *grands magasins*, play lawn tennis. Beraldi likely modeled his publication on a work he had in fact written about: the late-eighteenth century commission by the Strasbourg banker Jean-Henri Eberts of the *Monument du costume*, illustrated with prints by Moreau le Jeune. Both Beraldi and Eberts' commissions of these single-copy editions were indeed monuments to antebellum periods soon to be gone with the wind; Beraldi's 'monument,' in fact, was never published due to the outbreak of the war. Nevertheless, Beraldi and Vidal's 'monument' offers a detailed pictorial record of the relationship among fashion, society, and daily life in Belle Époque Paris. At the same time, this work signals the unique role played during this era by *amateurs* such as Beraldi as privileged architects of the illustrated book.

Panel X.B Exoticism and its Discontents

Chair: Dominique Jullien, University of California-Santa Barbara

We propose a three-person panel that will address several of the topics listed on the conference program: “Travel Writing and Literature”, “Social, sexual, political, identities”, “Inscribing / Representing the Exotic” and, for two of the papers, “Nerval à 200”. Our panel seeks to problematize exoticism as a source of knowledge and representation of the other, hence typically as a one-way relationship reaffirming, more often than not, the supremacy of the European traveler over the exotic native, whether Oriental or Tahitian. During the second half of the 19th century, with the rise of

colonialism, its iconographic dimension in the form of exotic images of the non-European other becomes widespread in literature and culture, and so too does discontent with the often cliché images that this exoticism helps popularize. Writers in search of a more authentic relationship with other cultures will seek to reverse the facile sentimentality (e.g. European male lover, submissive exotic mistress) and the playful assertion of colonial superiority acted out by the prevailing trope of cross-cultural disguise. Going native, dressing like the natives, keeping a native lover—all these modes of behavior are well established by the middle of the 19th century, to the point where they risk becoming themselves part of the stock of clichés expected in a travelogue or an exotic novel. We look at writers (Segalen, Nerval, Eberhardt) who attempt to disentangle their own discourses and experiences from these clichés and reformulate the practices of contact, relationship, disguise, etc.

Marina Van Zuylen looks at Victor Segalen's attempt to redefine a higher, more demanding notion of *exotisme* against the prevailing one set by the enormously popular Pierre Loti. In Segalen's vision of Tahitian or Chinese exoticism, shaped by his admiration for Gauguin, the Other is no longer an object of knowledge (or domination) but rather a source of pleasure.

Dominique Jullien focuses on the combination of two prevalent paradigms in Oriental travelogues: donning Oriental dress and referring to the *Thousand and One Nights*. In the case of Gérard de Nerval's *Voyage en Orient*, these common practices produce a number of paradoxical reversals that destabilize the usual power relation between East and West.

Madeleine Dobie focuses on two travelogues (by Nerval and Eberhardt) in which disguise is a key narrative device, to analyze the practice of 'oriental transvestism' as one where the problematic and elusive nature of intercultural contact itself is played out.

Dominique Jullien
University of California-Santa Barbara

Dressing the part:

Nerval's Orient, the *Thousand and One Nights*, and the pleasures of disguise

For many 19th century artists on their Grand Oriental tour the *Thousand and One Nights*, translated and popularized by Frenchman Antoine Galland, served as a kind of tourist guide, filtering virtually all their perceptions of the foreign reality, both an interpretative lens that colored travel experiences and a literary model that shaped travelogues. Gobineau hailed the tales as "the most accurate portrayal of the Orient". Travelers anticipated scenes and characters from the *Nights* and acted out the tales themselves. Maupassant strolled around Algiers impersonating the Caliph Haroun Al-Raschid wandering incognito in the streets of Bagdad. Oriental dress, donned upon arrival, was no longer a simple precaution (the way it was, say, for Sir Richard Burton, the notorious translator of the *Nights*, whose talent for disguise, along with his knowledge

of Oriental languages and customs, allowed him to travel to parts never before seen by a European) but a source of fascination and delight. Dressing up as the exotic Other was part of “a joyful inhabitation of another culture” (Gail Chiang-Ling Low, *White Skins / Black Masks: Representation and Colonialism*, p.202). Upon his arrival in Cairo, Gérard de Nerval, like Lane before him, declined to reside in the Frank neighborhood, preferring instead to rent a house in the indigenous part of town, adopt the Arab costume, and even marry a local woman. Nerval’s adventures frame his Oriental travelogue, enclosing inset tales—“The caliph Hakim”, “The Queen of the Morning”, “The photographer in the harem”—like a European’s sly variation on the *Arabian Nights*. It would seem, however, that in Nerval’s case, the cross-cultural dressing game ends up destabilizing the very power relation between Westerner and Oriental that the act of dressing up serves to signify. Just as the centers of power and civilization in the East are subtly but unmistakably subverted in Nerval’s travelogue (as Michel Butor argued in *Répertoire IV*), so the tropes of the *Nights*—the epitome of cultural appropriation of a text—and of cultural cross-dressing go awry, fantasizing the unexpected power of female over male, East over West.

Madeleine Dobie
Columbia University

Meeting in Disguise: Costume and Contact in French Oriental Travel Writing

Disguise—the adoption of costumes that alter the appearance of either the national origins or the gender of the wearer—has been a recurrent trope of European travel writing about the ‘Orient’. The protagonists of several major travel narratives: Mary Montagu; Gérard de Nerval; Richard Burton, all allude to their adoption of oriental dress. Alphonse de Lamartine relates that when he visited the English emigrée, Lady Esther Stanhope, in Lebanon, she greeted him in oriental dress. The writer/traveler Isabelle Eberhardt dressed as a Muslim man to disguise both her sex and her cultural background. And several protagonists of the novels of Pierre Loti don local dress as a preliminary to settling in the Muslim quarters of Istanbul and other cities. As scholars who have addressed the practice of ‘oriental transvestism’ have noted, these costume changes reflect a number of different intercultural dynamics: the desire to penetrate a forbidden oriental space, such as the oriental harem or the holy sanctuary of Mecca; the quest for fusion with the cultural other, and the abandonment of European social norms; the destabilizing impact of cultural contact on systems of gender and sexual identity. This talk will take a step back from these different interpretations to argue that the prevalence of the theme of disguise in representations of cultural encounters also reflects the elusive nature of contact itself. Critical writing on contact zones and experiences of encounter has tended to conceptualize intercultural contact as the meeting and reciprocal engagement of groups or individuals previously separated by geography and culture. But this positivistic model neglects significant dimensions of contact. It does not account, for example, for spatio-temporal disjunction: the belated encounter with another culture at an earlier historical moment, nor does it relay the central role that miscommunication, mistranslation, and misrecognition play in travel and encounter. I argue that the

prevalence of disguise and transvestism in travel literature reflects not only the practical circumstances of travelers, their alignment with the forces of colonial occupation, or, alternatively, their resistance to these forces, but also a subjacent understanding of contact as a process that involves not only discovery, communication, interaction (whether of a positive or a negative nature), but also the negotiation of obstacles and facades. Encounters between nineteenth-century European travelers and North Africans or Middle-Easterners were framed by the colonial ambitions of European nations as well as by the complex, multi-layered history of European representations of oriental culture. As such, they were always mediated by discursive traditions and textual precedents that over-determined both the perception of oriental others and the self-perception and self-representation of European travelers. Focusing on works of two different periods in which disguise is a significant narrative device: Nerval's *Voyage en orient* and Eberhardt's novel *Vagabond* and short writings published under the title *Dans l'Ombre chaude de l'Islam*, I consider how the representation of oriental transvestism is interwoven with recognition of the element of 'missed encounter' that is inherent to intercultural contact.

Panel X.C Second Empire Politics: Imbroglions, Scandals, Betrayals, Scams

Chair: Maurice Samuels, Yale University

The advent of the postcolonial paradigm brought a welcome shift even in nineteenth-century studies away from formalist readings and toward a broader engagement with culture's political dimensions. But this renewed attention to culture's social significance has too often focused on Politics with a capital P, on the broad lines of culture's political unconscious or on identity politics, at the expense of more local, more everyday concerns. This interdisciplinary panel seeks to explore culture's imbrication in politics with a small p, in the tumultuous but now largely forgotten events that filled the increasingly copious newspaper columns in this age of scandal and sensation. How, we want to ask, do novels, poems, and paintings comment on, but also act upon, the events that made up the news of the day? How can we theorize the relation between art and what so many have considered its opposite, the tabloid tempests of a scandalmongering century? Panelists from both the literature and art historical disciplines will explore these questions through contextualized readings of significant moments in the encounter between art and politics during (and after) the Second Empire. Special attention will be paid to the question of racial politics and to the Second Empire's imperial dilemmas.

1. Maurice Samuels, Yale University
Zola and the Scandal of Race
2. Howard Lay, History of Art, University of Michigan
Manet's Empire"
3. Emily Apter, French and Comparative Literature, New York University
'Le Politique/La Politique:' Imperial Back-Stories in *Son Excellence Eugène Rougon*

Panel X.D. French Culture and Its Others on the Stage

Chair: Barbara T. Cooper, Univ. of New Hampshire

Julia Przybos

Hunter College & CUNY Grad School

Les dernières aventures du jeune d'Oblan ou les balbutiements du drame romantique en France

La pièce du baron Louis Ramon de Carbonnières (1755-1827) a été publiée en 1777, donc trois ans à peine après *Les Souffrances du jeune Werther* de Goethe. Elle a su éveiller l'intérêt de Charles Nodier qui l'a rééditée en 1827 et dotée d'une préface sur le suicide et l'esthétique romantique. Nodier considère *Les Dernières aventures du jeune d'Oblan* comme le premier drame romantique français. La pièce est divisée en trois journées, l'unité de lieu n'y est guère respectée pas plus que la bienséance : un des personnages blasphème, un autre jure comme un charretier. Ramond de Carbonnières met en scène des brigands (avant Schiller qui le fait en 1781) et un ecclésiastique rongé par la passion et le remords (avant *Le Moine* de Matthew Gregory Lewis, 1795). Il pratique avant Victor Hugo le mélange du comique et du tragique. La pièce de Ramond de Carbonnières a été aussitôt traduite en allemand par Lenz (*Letzen Tage des jungen Olban*). Lenz (1751-1837) s'est suicidé comme Werther et comme d'Oblan. Et on doit à Georg Büchner une petite biographie (restée inachevée) de Lenz. La pièce est une curiosité littéraire qui a le mérite de bouleverser la chronologie officielle du romantisme français et de contribuer à l'histoire des relations littéraires franco-allemandes.

Michelle Cheyne

University of Massachusetts-Dartmouth

Love No Other: Staging Race and Desire in French Restoration Drama

Les Deux Colons, Un Nègre comme il y en a peu, Le Mulâtre et l'Africaine, Oréno, ou le bon Nègre, Pyracmond, ou les Créoles, Le More de Venise, the four stage versions of *Ourika*, as well as Balzac's unperformed *Le Nègre* form a corpus of plays articulating cross-racial desire under the French Restoration. Through a variety of modes including farce, melodrama, or tragedy, each of these works imagined the consequences of love in a world in which the institutions of a colonial empire raised the stakes in encounters with the Other and in which alterity had become a means for defining exclusive national identities. Studying theatrical productions representing contact between the French and the non-French during the Bourbon restoration, as well as the reception of these works, offers insight into how the Parisian art and entertainment industries attempted to negotiate questions of race and integration. This talk focuses, in particular, on *Pyracmond* and the four versions of *Ourika* and studies how these plays staged the impossibility of cross-racial desire in an attempt to exorcize the specters of

integration and assimilation that threatened the hierarchies of power and privilege. It analyzes how the settings of these plays contribute to the condemnation of cross-racial desire and assimilation. Indeed, by choosing to place the action in a specifically colonial context or in Paris, the playwrights removed the stories from the neutral space of the 'exotic' and deliberately located them in the contested zone of 'reality'.

Susan McCready
University of South Alabama

Empire, Identity, Exoticism: Teaching Romantic Themes through French Drama

While the centrality of the theater in nineteenth-century French literary and cultural life cannot be denied, the drama is often sadly neglected in our courses on nineteenth-century literature. The plays are avoided as too long or too complicated for undergraduates or judged to lie outside the mainstream of the more important literary developments of the period in the novel and poetry. And anyway, they are rather corny. In this presentation I will argue, however, that the basic structures of western drama and their particular expression in French romantic drama expose the major themes of romanticism announced in the title of this year's colloquium. Empire, identity and exoticism are present both as theme and as structure in the romantic theater and I will attempt to show how teaching the drama can enrich the study of nineteenth-century literature both for our students and ourselves.

Panel X.E George Sand

Chair: Aimée Boutin, Florida State University

Arline E. Cravens
Washington University in St. Louis

The Language of Instrumental Music in George Sand's *Les Sept Cordes de la lyre*

The shifting landscape of music during the nineteenth century gives rise to the impression of instrumental music as dramatic and expressive. This alteration in musical sensibilities is influenced in part by the changing aesthetic response of the public to music as well as the very perception of music. A transformation takes place not only in the behavior of audiences, which become increasingly silent, but in the perception of music by the listener.

Instrumental music plays a prominent role in Sand's novel *Les Sept Cordes de la lyre*, where she posits the notion that music communicates. This paper explores the concept of a direct link between music and language through a semiotic analysis of music as language in this work. In addition, the influence of music on the structure of her writing is also addressed through an examination of the poetic language of her narrative fiction.

This novel also presents a situation wherein the music of the lyre is characterized as having divine origins and communicates solely to those who have the gift and training to receive it. As such, it is only the heroine H  l  ne who comprehends the lyre's music. This paper furthermore probes the manner in which Sand's perception of music and the artist, particularly the female artist, affect the structure of her writing. Through a study of the influence of instrumental music as a creative force for the writer's imagination, this paper addresses one of the ways in which nineteenth-century musical sensibilities enter into literary discourse in Sand's novels.

M. Ione Crummy
The University of Montana

The Wild *Berrichon* Girl: The Influence of Sydney Owenson Lady Morgan's National Tales in George Sand's Early Regional Novels

During her adolescent sojourn at a Parisian boarding school run by British Augustinian nuns, January 1818-March 1820, the future George Sand likely learned of the popular Irish novels of Sydney Owenson Lady Morgan, who visited Paris August 1818-May 1819 (Suddaby 12), especially her recently translated *Wild Irish Girl* and *Florence McCarthy*.

As the *Ossian*-influenced Morgan infuses her country's natural landscape with a romantic "twilight celticism where melancholic ruins and magic names tell the history of the Gaels" and whose regionalism is nationalist (Rafroidi 151-52), Sand uses the landscape of Berry to evoke druidic magic in her first regional novel, *Jeanne* (1844). To *The Wild Irish Girl* (1806) Sand owes the idea that traveling to an isolated rural area is a voyage back to the origins of national identity and in *Jeanne* inscribes the *berrichon* peasants as exotic, primitive peoples, less civilized than urban Frenchmen. Sand is indebted to Morgan's depiction of a young woman as the repository of ancient lore and to her attempts to imitate peasant speech in her novels.

Florence McCarthy (1818) inspired Sand's plot of an educated heroine who assumes her rightful place as leader of the peasants around her rural estate in *Le Meunier d'Angibault* (1845). As Morgan in her "national tales" attempts to interpret and reconcile the Protestant and Catholic populations of Ireland (Rafroidi 151), using the marriage plot to create an Anglo-Irish identity, in her regional novels Sand uses marriage across classes to create a national French identity.

Lynn R. Wilkinson
University of Texas

Reproduction and Performance in George Sand's *Teverino*

In George Sand's *Teverino* (1846), what begins as a country outing turns into a brief trip to Italy during which two couples, the aristocratic L  once and Sabina and the orphans Madeleine and Teverino, momentarily change places. The encounter transforms the relationship between L  once and Sabina, who become lovers, while also overturning

Sabina's disdain for the popular classes. But Sand's text also plays off opposing notions of artistic production.

Léonce and Teverino first meet when the latter sheds his ragged clothing to bathe in a lake. An unobserved observer, Léonce's first reaction is to sketch the beautiful body in its beautiful surroundings, but he changes his mind: "Oui, les grands maîtres de la peinture eussent été seuls dignes de reproduire ce que moi j'ai surpris et comme dérobé à la bienveillance du hasard. C'est bien assez pour moi, qui ne saurais manier un pinceau, de le voir, de le sentir et de le graver dans ma mémoire." (104) His words suggest not only his own limitations as an artist but also the limitations of an aesthetic founded in the belief that it is possible – or desirable – to copy directly from nature. Sand's use of the verb "reproduire," moreover, may well tie such a view to photography and mechanical reproduction, as well as to its more recent usage in social theory to denote the role of cultural artifacts and institutions in affirming and perpetuating the status quo. While it seems that Voltaire was the first to use the verb in the sense of imitation or copying, in the 1840s it acquired the additional meanings of the production of contraband copies and of multiplying versions of a work by mechanical means. Robert cites Balzac (*La cousine Bette, L'envers de l'histoire contemporaine*) as an innovator in the use of the word in both senses. Sand's use in *Teverino* is at least equally innovative, for the her text plays off simple reproduction against the character Teverino's preference for "la ligne brisée et la course à tire-d'aile" (236) and, even more significantly, his ability to perform a variety of roles while refusing to identify with any of them.

Teverino is a dramatic novel that reflects self-consciously on the implications of the genres of the novel and the theater. Several of the characters are seen reading a copy of Goethe's *Wilhelm Meister's Apprenticeship*, while others, the priest and the young orphan Madeleine, hark back to figures in the German text. The plot of the novel, which transports them to Italy for twenty-four hours, also seems to parody Goethe's famous *Italian Journey*. But what is at stake in *Teverino* is the transformation, rather than imitation, of aesthetic models. It is a transformation that has more in common with dramatic works, such as Shakespeare's *Midsummer Night's Dream*, than with the tradition of the *Bildungsroman*, according to which a single protagonist finds his place in a patriarchal social order, or even that of the realist novel, which purports to represent – and may well help to perpetuate – the status quo.

Reference:

George Sand. *Teverino. Roman*. Ed. Martine Reid. Actes Sud/Babel, 2003.

Panel XI.A Balzac and the Orientalist Imagination

Chair: Armine Kotin Mortimer, University of Illinois at Urbana-Champaign

Louissa Taha Abdelghany
Simmons College

Balzac comme l'auteur des "*Mille et une nuits de l'Occident*": le cas de *La Peau de chagrin*

Unlike Chateaubriand, Lamartine, Nerval or others, Balzac never visited the Orient. He was never seen as an author who wrote about the Orient, nor one who had interest in the Orient. In fact, Balzac was always known as a realistic author, and his *Comédie humaine* was considered by a number of critics, such as Georg Lukacs and Friedrich Engels, as a fundamental reference for the history of the first half of the nineteenth century. It was also considered a reflection of the image of society in this period.

This paper takes a different approach to previous studies done on Balzac and the Orient, which are in fact limited and general in nature. It attempts to show Balzac as an author who not only had an interest in the Orient but was also extremely influenced by one of its most famous works, *Les Mille et une nuits*. This influence was so pronounced that even Balzac himself referred to his *Comédie humaine* as the “*Mille et une nuits de l’Occident*”. By focusing on one major work of *La Comédie humaine - La Peau de chagrin* - I will show evidence of this influence and will explain its metaphoric significance. I will also present inter-textual relations with specific stories of *Mille et une nuits: La Peau de chagrin* continuously reminds us of *L’Histoire d’Aladdin ou la lampe merveilleuse*. Balzac was fascinated by the fictional and symbolic world of *Mille et une nuits*, a world that contrasts with the reality of his own era. The chosen text represents a good example of this fascination and its implications.

Dorothy Kelly
Boston University

Lost Orient-ations: Balzac’s “Une Passion dans le désert”

One of Balzac’s rare engagements with an exotic location occurs in one of his oddest tales, “Une Passion dans le désert.” This story of love between a soldier and a female panther (who represents woman) puts into play all three of the conference themes of empire, exoticism, and identity. First empire and exoticism: the main character is a Napoleonic soldier lost in the desert in Egypt. What are the political meanings of this loss of orientation, coupled with the soldier’s love of, and temporary subordination to, the native panther? Here the third theme of identity comes into play as the dominance of the Egyptian panther-woman for a time puts into question the hegemony, and thus the identity, of male, French, and human on Egyptian soil. This questioning becomes more radical, however, when the tale does not remain contained in the exotic, “other” location of Egypt but moves into the frame of the story and into Paris. I will look at this transportation from the “Orient” to Paris in conjunction with Paquita’s Parisian transplantation in *La Fille aux yeux d’or* and Esther’s oriental heritage in *Splendeurs et misères des courtisanes*. How does the displacement of these three exotic female characters into the heart of France affect the structure of male French power and identity? I will end with a discussion of a few scenes from the equally strange but fascinating 1998 film, *A Passion in the Desert*, to speculate on this resurrection of “oriental” colonialism in this modern take on Balzac’s text.

Brian Martin
Williams College

Balzac's Desert Passions: Napoleonic Friendship and Colonial Conquest in Egypt

For Napoleon, the Egyptian Campaign (1798-99) was a great political victory. Back in France, the news of his mythic conquest in the land of the pharaohs paved the way for his successful coup d'état and rise to power as First Consul in 1799 and Emperor in 1804. But for the men of his invading armies, Egypt was an overwhelming military defeat. Despite their initial enthusiasm, Napoleon's soldiers were devastated by crippling heat, infectious plague, and fierce combat which claimed the lives of thirty-six thousand men. Those who survived looked to their comrades for mutual support and fraternal comfort in the sands of the Egyptian desert. Balzac's *Une passion dans le désert* (1830) recounts the adventures of one such soldier who depends on animal instinct and military friendship for survival in a desert oasis. As a tale of Napoleonic conquest, *Une passion dans le désert* can be read as an allegory on military and colonial occupation. But in its complex symbolic field of triangulated desire between a soldier, a panther, and a palm tree, Balzac's desert text can also be read as a metaphor for colonial eroticism, exoticism, and s/exploitation. Amid much critical emphasis on misogynist bestiality and Oedipal heterosexuality in the text, one might also read Balzac's story as a narrative on homoerotic military friendship. Published in 1830, following the French conquest of Algeria, *Une passion dans le désert* could thus be said to inaugurate a literary tradition—preceding Flaubert, Gide, and Barthes—on homoerotic desire in French colonial North Africa.

Margaret Waller
Pomona College

Domesticated Orientalism: The One-Woman Harem at Home

In Balzac's novel, *Histoire de la grandeur et de la décadence de César Birotteau*, Orientalism is, quite literally, a recipe for success during the Consulate. Stumbling upon Abdeker, a Paris doctor's combination beauty recipe book/Orientalist novel published 50 years before to great acclaim, César Birotteau decides to give a similarly orientalist cast to his cosmetics business—a move that brings him both fame and fortune. Indeed, the commerce in French cosmetics in the late eighteenth and early nineteenth centuries came out of its slump in part by claiming to offer beauty secrets from the mysterious, exotic and timeless East.

Given Napoleon's 1799 expedition to Egypt and the era's Orientalist fascinations, one might well expect the two principal health and beauty manual authors of the early nineteenth century to have taken a page from Abdeker as well. In fact, however, in Dr. Marie de Saint-Ursin's *L'Ami des femmes* (1804) and Auguste Caron's *Toilette des dames* (1806), the Orient is almost nowhere to be found. Nevertheless, in this paper, I will be arguing that the absence of things Oriental is constitutive: it operates as both foil

and as model for heterosexual gendering and patriarchal power style Empire. On the one hand, in these works, domesticating the proper French woman is designed to create a modern, enlightened alternative to Oriental despotism. On the other hand, they set up as an ideal a kind of one-woman harem at home. In it the wife/daughter, the "sultan"'s favorite, is also eunuch and slave. These health and beauty manuals "for" women have much to tell us, I propose, about the fears and desires of some French men sous l'Empire.

Panel XI.B Exotic Bodies

Chair: Mary Jane Cowles, Kenyon College

Annie Smart
Saint Louis University

The Universal Exotic in *Paul et Virginie*

In this paper, I examine Bernadin de Saint-Pierre's novel *Paul et Virginie* (1788) to investigate and destabilize contemporary perspectives on exoticism. Tzvetan Todorov, in *Nous et les autres* (1989), defines exoticism as a form of relativism: whereas nationalism affirms the superiority of the nation's ("our") values, exoticism idealizes in the "other" the traits the nation lacks. Todorov remarks: "Mais la manière dont on se trouve amené, dans l'abstrait, à définir l'exotisme, indique qu'il s'agit ici moins d'une valorisation de l'autre que d'une critique de soi, et moins de la description que de la formulation d'un idéal"(355). The "other" is the idealized "self" in exotic clothing. Yet if Todorov links exoticism to the idealized self, proponents of Edward Said's *Orientalism* (1978) point to how exoticism colludes with many discourses to represent the "other" as the particular – as perhaps beautiful, but inferior, backwards, even savage.

Bernadin's novel is unusual, in that he locates both the particular and the universal in the exotic. I argue that in *Paul et Virginie*, Bernadin de Saint-Pierre presents the exotic world of Ile de France (present-day Mauritius) as both a critique of France, and a robust alternative to French society; as both "other" – full of strange flora and fauna – and universal. I focus on the utopia of the two mothers and their children, to examine how Bernadin uses exotic characters as porte-paroles of the universal values of love, nature, humanity, and family. As we shall see, Bernadin's text questions both the idealized exoticism of Todorov, and the particularized orientalism of Said.

Lisa Algazi
Hood College

Napoleon's Breasts

"Vous le voyez, docteur; beau bras, seins arrondis, peau blanche, douce, pas un poil, excepté pourtant.... Plus d'une belle dame ferait trophée de cette poitrine ; qu'en pensez-vous?" Much has been made of Napoleon's casual remarks about his effeminate post-exile body: indeed, entire books (*Napoleon, Bisexual Emperor* and *Napoleon's*

Glands, to name only two) have been written on Napoleon's supposed feminization following his exile to Sainte-Hélène. Was Napoleon a breast man? According to Romi, author of *La Mythologie du sein*, Napoleon prized women for their elegant hands and feet but cared little about their breasts. In her *Journal anecdotique*, Madame Campan recalls the time when Napoleon interrupted Madame de Staël during a heated political argument to ask whether she had nursed her children. On another occasion, when Staël asked him to name the woman in history whom he most admired, he famously replied: "Celle qui a fait le plus d'enfants." In the emperor's world view, the breast seems to symbolize not sexual attraction, but rather maternal function, the quintessential female role in society abundantly illustrated in revolutionary iconography.

There is little doubt that Napoleon cared very much about controlling women's bodies and that he used various political and social means to accomplish that end. What does this mean in light of the rumors of his own feminization late in life? In *Mémorial de Sainte Hélène*, Las Cases describes Napoleon as "fort gras, peu velu, [il] a la peau blanche et présente un certain embonpoint qui n'est pas de notre sexe, ce qu'il observe parfois gaiement." In this paper, we will explore Napoleon's gender-bending body and its influence on the construction of gender in nineteenth-century France.

Susie Hennessy
Missouri Western State University

Foreign Bodies—Conflicting Discourse on Pregnancy during the First Empire

“‘Faites-nous des mères de famille,’ disait Napoléon à Mme Campan.”³¹ The Emperor believed that women were responsible for and capable of increasing France’s population and initiated measures that would result in more healthy births among Frenchwomen. He professionalized midwifery, opened schools to train midwives, and created the infrastructure needed to provide better care for parturient women. His second marriage to Marie-Louise, based mainly on her status as a “walking womb,” was proof of his view of women as primarily baby machines. While the majority of physicians treated pregnancy as an illness and believed that pregnant women were more susceptible to disease, Napoleon took the view that for women who were as hardy as his mother, childbirth was a natural process, one that required little intervention. Napoleon’s promotion of midwifery angered the medical establishment, simultaneously setting off debate on the status of the female reproductive body. Medical narratives published at this time underscored the dangers of childbirth and the need for intervention by licensed physicians. Prominent midwives, on the other hand, asserted that their apprentice system of training and hands-on experience made them qualified to deliver all women. Thus pregnancy took on new importance as scientific discourse clashed with the practical knowledge of midwives. The ways in which these two perspectives intersect and their

³¹ Bachelet, Hippolyte. *Nouveau guide de la nourrice : Conseils aux mère de famille sur la meilleure manière de nourrir leurs enfants et de se nourrir elles-memes*. (Paris, M. G. Masson, 1877).

combined impact on knowledge about the reproductive body will be the focus of this paper.

Mary Jane Cowles
Kenyon College

Sign / Language: The Exotic Body in Nerval

Critics rightly stress the importance of the symbolism of the veil in Gérard de Nerval's *Voyage en Orient* (1851). The veil, with its inherent dialectic of presence and absence, of visible and invisible, serves as metaphor and emblem of the exotic in Nerval's work, particularly of the exotic female body. Indeed, the seduction of the veil motivates the voyage itself and transforms the meaning of travel from the experience of displacement and superficial perception to that of immobility and deepening knowledge. As he writes at the beginning of the section entitled *Les Femmes du Caire*: "Pourquoi passer si vite? Arrêtons-nous, et cherchons à soulever un coin du voile austère de la déesse de Saïs."

The veil is not, however, the only marker of exotic difference. Linguistic and bodily differences combine to both heighten and frustrate the narrator's desires. Spoken language functions to create the exotic even within the known, as if inscribing itself on the always disquieting sign of femininity. For example, even the familiar German language becomes de-familiarized in the Viennese patois spoken by the women whom the narrator courts in an earlier section of the *Voyage*. Further, the female body itself is the bearer of troubling signs. The narrator chooses his slave Zeynab solely for the exoticism which her physical appearance represents, but once revealed, the "exotic" markings literally inscribed on her body confound the narrator's quest for transparency. The exotic female body thus serves as the figure of the impossibility of the epistemological voyage.

Panel XI.C On Manliness and Masculine Identity

Chair: Gerald Prince, University of Pennsylvania

Temma Balducci
Arkansas State University

Napoleon's Empire, nude male bodies, and masculine identity

Representations of the nude male body during the First Empire abound, from Antonio Canova's depiction of *Napoleon as Mars the Peacemaker* (1806) to Prix de Rome winners such as François-Joseph Heim's *Theseus, Conqueror of the Minotaur* (1807) and Léon Pallière's *Ulysses and Telemachus Slaying Penelope's Suitors* (1812). Abigail Solomon-Godeau has argued that this plethora of male nudes—sometimes reclining and/or expiring—signifies the beginnings of a feminization of the genre of the nude in response to political and societal shifts.

Perhaps. But considering the importance given to the female nude in art historical scholarship, the surfeit of male nudes on display at the Salon during the first two decades of the nineteenth century is staggering. Most significantly for my argument is that the majority of such paintings and sculptures represent the nude male body with unashamed inclusion of pubic hair and/or penis (pubic hair was elided from images of the nude female). Of these, many depict battle scenes. Given this blatant celebration of the combative male body, I posit that there is something more at stake in these works than a “feminization” of the nude. The paintings and sculptures that are my focus affirm rather than deny the sex of the male bodies depicted. In exploring how such representations helped to construct an Imperial masculine identity, my paper argues that this surplus of displayed male bodies stakes a claim for masculine authority in the period of rebuilding and militarization following Napoleon’s assumption of power.

Stéphanie Boulard
Georgia Institute of Technology

Tatouages: Victor Hugo ou le nom à fleur de peau

Les personnages de l’œuvre romanesque de Victor Hugo sont des monstres, des parias, des reclus de la société, des misérables. Or chaque personnage porte, inscrit à même le corps, un signe distinctif ou un tatouage qui le différencie des autres : c’est Gilliatt et sa fleur de lys, ce sont les noms gravés en traces hideuses et ineffaçables sur le sein de Habibrah, c’est aussi l’entaille à même le visage de Gwynplaine ou encore le numéro de baignoire qui fait à jamais de Jean Valjean un paria qui n’ose signer son nom propre. Signes imaginaires ? politiques ? exotiques ?

Notre propos est d’étudier l’inscription de ces greffes, excroissances, taches, traces, tatouages, entailles, blessures qui font de chaque corps tatoué, de chaque visage peint ou entaillé, un corps singulier. Le corps de chaque personnage devient ainsi un lieu signifiant : l’espace où vient se greffer sur l’épiderme l’identité de chacun, le nom propre ou son *incarnation* qui se grave ainsi de façon *saillante*.

L’écriture n’est-elle pas alors le corps de la trace et/ou la trace du corps ? La question du nom propre, en effet, ne s’attache pas seulement à un personnage ici ou là, mais c’est toute l’œuvre de Victor Hugo qui est concernée. Car il n’est pas jusqu’au nom même de Victor Hugo qui ne soit inscrit au cœur de l’œuvre, dans le *corps* de l’œuvre – écrite ou peinte – le nom de Hugo, qui vient, lui aussi, s’incruster en une empreinte indélébile.

Charles J. Stivale
Wayne State University

Making Men: Between (La Cousine) Bette and a Hard Place

Among the key traits through which we might understand constructions of masculinity, an exemplary text serves as a point of entry for their enumeration, Balzac’s *La Cousine Bette*. We find therein not only the very essence of masculinity through

vitality and vitalism and physical aspects through virility and manly allure, but crucially the tension between honor and dishonor, and indeed a form of amour courtois, that is, the spiritual love and devotion for la dame vowed by a particularly devoted chevalier (the maréchal de Hulot). However, alongside the importance of honor, other tensions and oppositions come into alignment as well: discipline versus excess, virility versus weakness, and dignity versus ridicule. At the core of these oppositions flows the movement of vital energy, focused or dispersed, creatively or destructively, to which the function of national temperament must also be linked. Finally given that Balzac considered himself to be involved in a scientific discursive project in his writings, these constructions have as much to do with burgeoning scientific discourse as they do with the socio-cultural norms that promote particular constructions of the masculine.

Charles D. Minahen
Ohio State University

Revolutionary Verlaine: Unmasking the Erotics of Gender

Paul Verlaine and Arthur Rimbaud have often been characterized as very unequal poetic partners: Verlaine, the talented but conventional and only occasionally original lyricist, and Rimbaud, the boldly brilliant innovator and visionary. While Rimbaud's status as a revolutionary genius is beyond question, the idea of Verlaine as a more or less traditional and unadventurous fashioner of beautifully sonorous but inconsequential verses has been increasingly recognized as an over-simplification and a cliché. *Femmes* and *Hombres* are a case in point. Written in the last years of his life, they were unlike any poems produced by Verlaine's forebears or contemporaries. The poet's uncensored unleashing of libido provides content that is certainly radical, but the casting of this erotic content in a form that is true to prosodic codes yet exuberantly playful and inventive produces a text that is nothing less than revolutionary. Extending research on these works I've previously presented at this conference, I shall relate the idea of masked identities evoked in the early poem "Clair de lune" to the veiling and unveiling of erotic gender interactions and attractions across his *œuvre*, culminating in *Femmes* and *Hombres*.

Panel XI.D Roundtable on Pedagogy II: Innovative Pedagogies for Literary and Cultural Texts

Chairs:

Sharon Johnson, Virginia Polytechnic Institute & State University
Carol Rifelj, Middlebury College

This panel will explore an issue raised at the Pedagogical Roundtable held in Mobile, AL in 2007: the role of literature in our departments or programs. The discussions last year focused on how we need to highlight the value of literary study at an institutional level. However, many other conversations ensued about how we teach literature today—with varying degrees of success or dissatisfaction. If we believe in the

continuing importance of literature, how can we best transmit our commitment to our students? How can we help them become “literate” in all senses of the term? Do we need to find new ways of engaging students in the study of literary and cultural texts?

This panel wishes to create a forum in which to talk about the challenges we face when teaching literary and non-literary texts. We will first benefit from hearing several innovative approaches that our panelists have developed in their courses. The floor will then be open for members of the audience to share their experiences, their frustrations, and their successes. In addition to stimulating discussion and exchange, we also wish to support the new “Forum on Course and Program Development” in the NCFS website.

Panelists’ web pages, materials, and/or paper describing the effective methods they have used will be available on-line two weeks before the Colloquium. At the conference session, the panelists will summarize the main points of their techniques in order to allow the most time possible for discussion.

Cheryl Krueger
University of Virginia.

How the Teaching of Literature Enhances Language Courses, and Vice-versa

Over the past two decades, there has been a growing emphasis on the importance of content in language courses. Students engage with various text types from the very beginning of their language studies. It is a given in most language programs that students practice critical thinking skills and begin to see the difference between their subjective response to texts and more objective, scholarly perspectives. This has gone a long way to bridge the gap between language and so-called “content” courses. We know what literature can bring to language teaching. Can theories and practices of language teaching in turn inform the teaching of literature? With fewer French courses offered in high schools, we can expect students to start French later, at a different cognitive and social stage of life than those who would have taken French in middle school and high school. It seems inevitable that they will need more language work as they enter advanced literature courses. One option is to provide ongoing language courses. Another is to integrate the teaching of language (and the lessons of language teaching: schema theory approaches to reading; process writing, etc.) in traditional content courses.

Scott Carpenter
Carleton College

Advertising Literature

This presentation will address ways of breaking down barriers between what students perceive to be Literature (capital L) and culture (small c). It will draw on experiences from an intermediate level course on poetry and advertising and another course on literary and cultural theory.

Panel XI.E Decadent Masks

Chair: Robert Ziegler, Montana Tech of the University of Montana

Robert Ziegler

Montana Tech of the University of Montana

Biography as Mask: Marcel Schwob's *Vies imaginaries*

An accomplished philologist, student of the criminal argot of the medieval underworld, translator of Crawford, Shakespeare, and Defoe, Marcel Schwob was a polymathic changeling whose prodigious erudition unlocked the mystery of other people's lives. Nowhere is this quality more evident than in *Vies imaginaries*, Schwob's fanciful collection of thumbnail biographies, first published by Fasquelle in 1896.

In the long unpublished narrative that concludes *Vies imaginaries*, Morphiel is a demi-god whose task is to adorn humans with their hair. While he operates in a workshop alongside nose-designers and navel-makers, he is supervised by Avathar, "le demiurge en chef." Yet before Morphiel exists, there is the amorphousness of primary substances. And before Avathar is appointed to oversee the laboratory, there is the anonymity of a Creator still universalized as anyone. Each time a god produces, he is constrained by what he fashions, diminished by abandoning the realm of indecision. Similarly, the biographer is bounded by his choices: "Sitôt que l'Être suprême eut résolu de créer, les dieux eux-mêmes subirent la loi de leurs créations."

As with God, who in creating the world, relinquishes the prerogative to make others, the biographer practices an art form that forecloses options. "Le romancier choisit," as Georges Trembley says of Schwob. "Sur la nécessité de l'élimination, Schwob est catégorique." As with God, who remains infinite only as long as he uncompromised by creation, the biographer's work is a form of limitation, moving from unity to particularization culminating in an identification of uniqueness: "Ainsi l'idéal du biographe serait de différencier infiniment" (Préface, *Vies imaginaries*). Unlike the divinity whose omnipotence depends on inspirations that go unrealized, the writer actualizes, and in making something, dooms something else to go unmade. While stressing the pleasure of writing fictional biographies as transient identities, Schwob's texts are also oriented toward an imagined anteriority – before his identity crystallized as an invalid Jewish scholar, before the versatility of the child at play yielded to the creative sclerosis of the adult at work, and before the imaginary lives that waited to be lived turned into a single authorial life made real in the act of writing.

Jennifer Forrest

Texas State University-San Marcos

"Nous, nos tours, ce sont nos livres!":
Edmond de Goncourt Dons a Clown Costume

On Saturday, April 6, 1878, Edmond de Goncourt writes in his *Journal* that he couldn't help but respond to Mme Charpentier, who had chastised him for not coming to

her Friday *soirée*, that circus clowns don't remove their costumes and leave a circus performance when they have finished their numbers. On the contrary, they are obligated to stay until the very end. So, too, writers, he explains, who cannot readily leave their literary creations. On a very literal level, Goncourt's use of the clown analogy reflects his immersion in and extensive documentation of the world of the circus during the preparation of his novel *Les Frères Zemganno*, which would appear a year later to the month (April 30, 1879). On a deeper level, the two acrobats of the title are said to represent the powerful bond between the two Goncourt brothers, the younger of whom had died nine years earlier. Those scholars who reject the dominance of the semi-autobiographical nature of the novel turn their attention to the work as a performative exploration of the Goncourt brothers' creative process and artistic innovation.

While both approaches obtain, the circus figures would then be nothing more than masks—or "uniforms," to use the term Goncourt offers Mme Charpentier—that he donned for this particular novel, and that, once the entire "performance" is finished, he would exchange for the *uniforme du monde*, the one needed for attending Mme Charpentier's *soirées*. However, the circus acrobat as figure was not one that was abandoned with the publication of *Les Frères Zemganno*. The Goncourt brothers' fascination with and appreciation of the talent of circus performers dated easily as far back as 1859 when they attended a performance that may have included the début of Jules Léotard and his introduction of the flying trapeze into the circus repertoire. In 1894, two years before his death, Edmond was still going to the circus and experiencing the same enthusiasm before that which he called "le vrai spectacle." The association that the Goncourt brothers felt between great circus artistes and themselves was both more professionally visceral—"Nous les voyons . . . avec un remuement d'entrailles"—and more organic—"comme si ces gens étaient de notre race" (November 21, 1859). Connections of "race" transcend the merely allegorical to include a shared class experience, one that emerges in the common assumption at the time that great acrobats enjoy a quasi-aristocratic lineage (they come from circus "dynasties" like the Franconis, who served as the *documents humains* of Edmond's research for the novel). The incomparable taste and distinction of which the Goncourt brothers' boast in the *Journal* along with their work as historians, art critics, and collectors of fine art of the 18th century function as extensions of their cultivation of their aristocratic birth, however minor. This paper will explore the dimensions that the cult of aristocracy assumes in this novel.

Michael D. Garval
North Carolina State University

African Masquerade: "Cléopold" in the Congo

Neither Belgian King Léopold II (1835-1909), nor his supposed mistress, celebrated French dancer Cléo de Mérode (1875-1966), ever set foot in Africa. Yet the couple, called "Cléopold" by the satirical press, figured frequently in caricatures that seem set in Léopold's Congo. With no documentary or reportorial pretense whatsoever, these representations plunge headlong into the realm of the imaginary. Curious transpositions abound: Léopold appears as slave driver, local chieftain, or great ape, and

young native girls as European ballerinas; whips replace the king's scepter, or grass skirts the dancer's tutu. As identities morph wildly, this corpus sets into motion an elaborate African masquerade.

These images were produced during roughly the decade surrounding 1900, a period marked by the height of European colonial expansion, and emergence of modern show business stardom. Within the richly phantasmatic space of an imagined Congo, they conjugate the cruelest of European colonialist autocrats, and a key prototype of later celebrity icons. The fanciful juxtaposition of these emblematic figures yields a suggestive nexus of entertainment, exploitation, eroticism, exoticism, race, and power. After teasing out these strands of meaning through several representative images, this paper will conclude with a different but revealingly related representation: a monument to Léopold in the former Léopoldville that, in transporting the Belgian king and his paramour to African soil, by sculptural proxy, expresses more emphatically still the ideological, sexual, and racial stakes underlying the imaginary presence of "Cléopold" in the Congo.

Elizabeth Emery
Montclair State University

La Mort de Philae: The Decadence of Loti's "Egyptian Letters"

Pierre Loti supported Egyptian independence after the 1882 British occupation, partially out of solidarity with a friend, Moustafa Kamel Pacha, newspaper publisher and founder of the Egyptian National Party. When Loti planned a fourteen-week visit of Egypt—his longest personal journey—Egyptian nationalists treated him royally, expecting him to champion their cause. Yet the resulting book, *La Mort de Philae* (1909), was strikingly apolitical. Although dedicated to Egyptian nationalism, Loti's book cast a deadly pall over the country. Influenced by decadent aesthetics, his descriptions focused less on the living country of his travels than on the macabre realm of his imagination.

This essay examines the tensions among tourism, nationalism, and decadence in *La Mort de Philae*, arguing that Loti's decadent depiction of Egypt—itsself a form of imperialism—undercut his intended support of the nationalist cause. Instead of writing a novel, in which he could have characterized the daily struggles of the Egyptians with whom he interacted, Loti's decision to publish essays (appearing serially in French and Egyptian papers as "Lettres d'Egypte") obliged him to adopt the outsider's viewpoint. The result is a gorgeous and atmospheric piece of literature that reflects the mysterious Egypt of his imagination while propagating fictions about modern Egypt. The pathos of this decadent mask, however, was effective. The best-selling *Mort de Philae* brought international attention to Egypt as it informed readers about antiquities threatened by colonial rule. Loti's seemingly straightforward travel essays thus raise important questions about identity, representation, and the social responsibility of literature.

INDEX

- Abdelghany, Louissa - 16
Acquisto, Joseph - 6
Algazi, Lisa - 16
Allen, James Smith - 4
Apter, Emily - 15
Augustyn, Joanna - 6
Baage, Silvia - 12
Bains, Christopher - 9
Balducci, Temma - 16
Barstad, Guri - 12
Belenky, Masha - 13, 15
Bell, David - 13
Bell, Dorian - 4
Bellow, Juliet - 9
Berg, Keri - 12
Berthelot, Anne - 6
Best, Janice - 2
Birkett, Mary Ellen - 11
Blix, Göran - 6
Bonin, Kate - 11
Boulard, Stephanie - 16
Boutin, Aimée - 15
Boutouba, Jimia - 2
Bouvier, Agnès - 11
Brady, Heather - 12
Braswell, Suzanne - 3
Brookes, Christine - 12
Brossillon-Limpantoudis, Céline - 12
Brown, Ainsley - 3
Cabral, Maria de Jesus - 8
Carpenter, Scott - 5, 17
Cartal-Falk, Amy - 10
Cashell, Mary - 9
Chatzidimitriou, Ioanna - 7
Chavasse, Philippe - 4
Cheyne, Michelle - 15
Cloonan, William - 13
Cooper, Barbara - 15
Couti, Jaqueline - 9
Cowles, Mary Jane - 16
Cravens, Arline - 15
Criss, Jennifer - 9
Cropper, Corry - 1
Crummy, M. Ione - 15
Curnew, W. Allan - 8
Dalmas, Franck - 8
DalMolin, Eliane - 10
De Raedt, Thérèse - 10
Debrauwere-Miller, Nathalie - 4
Desormeaux, Daniel - 14
DeVries, Vicki - 4
Dobie, Madeleine - 15
Dolan, Therese - 3
Dubreuil, Laurent - 1
Emery, Elizabeth - 17
Enz, Molly - 2
Erbeznik, Elizabeth - 1
Finn, Michael - 13
Forest, Jennifer - 17
Froment-Meurice, Marc - 3
Galvez, Paul - 9
Gantz, Katherine - 11
Gardereau, Thibault - 10
Gardner, Darci - 2
Garnett, Mary Anne - 14
Garval, Michael - 17
Genova, Pamela - 2
Gindhart, Maria - 10
Gordon, Rae Beth - 10
Goulet, Andrea - 10
Graebner, Seth - 14
Grossman, Kathryn - 4
Guentner, Wendelin - 9
Guessaier, Badis - 1
Hagins, Zachary - 7
Hamrick, Cassandra - 3
Harder, Hollie - 7
Hart, Kathleen - 1
Harter, Deborah - 3, 8
Hawthorne, Melanie - 7
Hennessy, Susan - 16
Hiner, Susan - 15
Holley, William Bradley - 3
Hommel, Christian - 14
Hosny, Manal - 7
Humphreys, Karen - 8
Hunter, Mary - 13
Hythecker, Elizabeth - 3
Iandoli, Louis - 2

Ippolito, Christophe - 12
 Jensen, Heather Belnap - 2
 Jenson, Deborah - 14
 Johnson, Sharon - 13, 17
 Johnson, Warren - 2
 Johnston, Joyce Carlton - 3
 Jullien, Dominique - 15
 Kadish, Doris - 14
 Kaplan, Ed - 8
 Kapor, Vladimir - 10
 Kelly, Dorothy - 16
 Kessler, Marni - 13
 Kilbane, Aimee - 1
 Kopelson, Kevin - 6
 Krepps, Myriam - 14
 Kruckenberg, Whitney - 3
 Krueger, Cheryl - 17
 Ladenson, Elisabeth - 6, 7
 Latiolais, Heather - 12
 Laurent, Franck - 7
 Laval, June - 1
 Lawrence, Megan - 3
 Lay, Howard - 15
 Leader, Karen - 9
 Lee, Daryl - 7, 9
 Lerner, Bettina - 10
 Lerner, L. Scott - 4
 Lescart, Alain - 10
 Lewis, Briana - 3
 Linton, Anne - 3
 Loichot, Valérie - 9
 Lutz, Jay - 2
 Mac Adam, Geoffrey - 12
 Mahuzier, Brigitte - 6
 Mairesse, Anne - 10
 Mamoon, Sayeeda - 6
 Martin, Brian - 16
 Matlock, Jann - 11
 Mauchamp, Benoît - 9
 McCready, Susan - 3, 15
 McDonald, Nicola - 11
 Meng, Yuqiu - 12
 Mesch, Rachel - 13
 Meyer, Nicole - 9
 Minahen, C. Dennis - 12, 16
 Miner, Margaret - 13
 Monicat, Bénédicte - 7
 Morgan, Cheryl - 7
 Mortimer, Armine Kotin - 13, 16
 Neefs, Jacques - 3
 Nelson, Brian - 6
 Nematollahy, Ali - 10
 Nicolas, Candice - 5
 O'Neil, Mary Anne - 14
 O'Neil-Henry, Anne - 10
 Olds, Marshall - 10
 Olmstead, William - 14
 Orr, Mary - 11
 Paliyenko, Adrianna - 11
 Pao, Angela - 12
 Pappas, Sara - 13
 Parrat, Noémie - 13
 Pasco, Allan - 2
 Patterson, Tiffany Ruby - 11
 Paulson, William - 4
 Peters, Rosemary - 3
 Petrosky, Barbara - 8
 Phenix, Sara - 6
 Pies, Stacey - 2
 Porter, Larry - 4
 Pouzet-Duzer, Virginie - 2
 Prince, Gerald - 16
 Przybos, Julia - 15
 Ramey, Lynn - 2
 Raser, Timothy - 14
 Raycraft, Mary Beth - 1, 7
 Reid, Martine - 7, 13
 Rexer, Raisa - 2
 Reyes, Michael - 1
 Richards, Marvin - 11
 Richer, Jean-François - 5
 Ridge, Daniel - 8
 Rifelj, Carol - 13, 17
 Rincé, Dominique - 12
 Samuels, Maurice - 15
 Schehr, Lawrence - 3, 13
 Schlossman, Beryl - 5
 Schocket, Deborah Houk - 5
 Schreier, Lise - 15
 Scott, Virginia - 1
 Sharpley-Whiting, Tracy - 2, 10
 Shryock, Richard - 13
 Sicotte, Geneviève - 1
 Silverman, Willa - 15

Simon, Anne - 10
Simpson, Juliet - 14
Singletary, Suzanne - 3
Sipe, Daniel - 11
Sloutsky, Larissa - 1
Smart, Annie - 16
Spear, Laura - 8
Starr, Juliana - 5
Starr, Peter - 6
Stephens, Sonya - 14
Stivale, Charles - 8, 16
Sullivan, Courtney - 7
Sureau, Eloise - 3
Tarpley, James - 13
Terni, Jennifer - 10
Tertrain, Léo - 1
Thomson, Clive - 11
Tilby, Michael - 6, 9
Tonnerre, Olivier - 3
Uhden, Raina - 13
Valazza, Nicolas - 8

Vallury, Raji - 13
Vatan, Florence - 12
Waller, Margaret - 16
Warren, Michelle - 2
Watson, Robert - 4
Watts, Andrew - 9
Weiss, Lisa - 2, 9
Wettlaufer, Alexandra - 12
White, Nicholas - 7
Wilkinson, Lynn - 16
Witt, Catherine - 6
Wolter, Jennifer - 8
Worley, Sharon - 9
Worth, Jeremy - 1
Ziegler, Robert - 17
Zupisch, Gina - 6

NCFE 2008 Sponsors

African American & Diaspora Studies

Bishop Joseph Johnson Black Cultural Center

Department of French and Italian

*Robert Penn Warren Center for the Humanities
Women's and Gender Studies*

*W. T. Bandy Center for Baudelaire and Modern
French Studies*