

**44<sup>th</sup> Annual Nineteenth-Century French Studies Conference**  
**Hosted by Scripps College and the University of California, Riverside**  
**October 25-27, 2018**  
**Manhattan Beach, Los Angeles, California**

**FINAL PROGRAM**

**OVERVIEW OF SESSIONS**

**THURSDAY, October 25**

10:00 – 4:30	Registration (Hotel Lobby)
12:00 - 1:30	Session A
1:30 – 1:45	Short Break
1:45 - 3:15	Session B
3:15 - 3:45	Break
3:45 - 5:15	Session C
5:30 – 6:30	Reception

**FRIDAY, October 26**

8:00 – 4:30	Registration (Hotel Lobby)
7:15 – 8:30	Breakfast
8:30 - 10:00	Session D
10:00 - 10:30	Break
10:30 - 12:00	Session E
12:00 - 1:30	Lunch Break
1:30 - 3:00	Session F
3:00 - 3:30	Break
3:30 - 5:00	Session G
5:15 - 6:30	Keynote Lecture

**SATURDAY, October 27**

8:00 – 12:00	Registration (Hotel Lobby)
7:15 – 8:30	Breakfast
8:30 - 10:00	Session H
10:00 - 10:30	Break
10:30 - 12:00	Session I
12:00 - 1:30	Lunch Break
1:30 - 3:00	Session J
3:00 - 3:30	Break
3:30 - 5:00	Session K
6:00 – 7:00	Reception
7:00 PM	Closing Banquet

# Celebrity/Obscurity – Célébrité/Obscurité

All sessions will take place at the Westdrift Manhattan Beach Hotel

THURSDAY, October 25, 2018

12:00 - 1:30pm – Session A

## **A1. Rêver des astres: la flamme poétique de l'étincelle à la constellation** (Seawall)

Chair: Virginie Pouzet-Duzer (Pomona College)

1. Karen F. Quandt (Wabash College), "Victor Hugo and Star Power"
2. Catherine Witt (Reed College), "Plein soleil sur 'Tableaux parisiens'"
3. Julien Weber (Middlebury College), "Du rythme dans le drame solaire: les constellations de Mallarmé"
4. Nicolas Valazza (Indiana University Bloomington), "La poésie enflammée: Rimbaud et l'hypothèse de l'autodafé"

## **A2. Voix célèbres / Bruits obscurs** (Beachgrass West)

Chairs: Aimée Boutin (Florida State University) and Brett Brehm (College of William and Mary)

1. Aimée Boutin (Florida State University), "Voix vs. Bruits: Thresholds of Audibility"
2. Jean-François Richer (University of Calgary), "Célébrité balzacienne: avoir un 'nom sonore' dans *La Comédie humaine*"

3. Brett Brehm (College of William and Mary), "Nina's Song: Music, Sound, and Performance in the Salon of Nina de Villard"
4. Renée Altergott (Princeton University), "'A Diva in Every Home': Disembodied Vocal Celebrity in Fin-de-siècle Paris"

### **A3. Queer Noterity at the Belle Époque** (Peninsula)

Chair: François Proulx (University of Illinois Urbana-Champaign)

1. Sharon Larson (Christopher Newport University), "La Plagiaire Plagiée: Jane de la Vaudère, Missy de Morny and the *Rêve d'Égypte*"
2. François Proulx (University of Illinois Urbana-Champaign), "Sala, Salai, Salaisme: Proust's Queer Foils"
3. Kirsten Ringelberg (Elon University), "Notorious, Minor, Queer?: Madeleine Lemaire Obfuscated and Outed"

### **A4. New Approaches to Zola: Commercial Synesthesia, "Putrid Literature," and the Fantastic** (Beachgrass East)

Chair: Nicholas White (University of Cambridge)

1. Margot Szarke (University of California, Berkeley), "Conducting the Senses: Zola's Symphony of Cheeses"
2. Andrea Thomas (Loyola University) "'Putrid Literature' Revisited"
3. Wendy Combs (University of North Carolina at Chapel Hill), "Rupturing Naturalism: Berlioz, the *Idée fixe*, and Zola's Obscure Fantastic"

### **A5. The Art of Consumption and Resistance: Panoramas, Domesticity, Objects** (Driftwood West)

Chair: Daniela N. Prina (University of Liège)

1. Christa DiMarco (The University of the Arts), "A Socially Mobile Gaze in Van Gogh's Panoramic Landscapes"
2. Whitney Kruckenberg (Northern Virginia Community College), "Degas, the Petty Article and the Terms of Fame"
3. Suzanne Singletary (Jefferson Philadelphia University), "Behind Closed Doors: The Dysfunctional Family *Chez Soi*"

### **A6. Shifting Powers: Movement, Ambiguity, and *Arrivisme*** (Updrift West)

Chair: Margaret Miner (University of Illinois at Chicago)

1. Amelia Wells (University of Texas at Austin), "Fractured Gentile Perceptions of the Empowered Jewess in *La Cousine Bette*"
2. Allan Pasco (University of Kansas), "The Power of Ambiguity in Balzac's 'L'Auberge rouge'"
3. Marina van Zuylen (Bard College), "Rehabilitating the Arriviste: Julien and Eugène as models of Transclass"
4. Jordan Bessette (The University of North Carolina at Chapel Hill), "Imagining Celebrity: Arrivisme, Satire, and the Quest for Fame in Maupassant's *Bel-Ami*"

**A7. Representing Scientists and Science: The Famous and the Obscure** (Driftwood East)

Chair: Mary Hunter (McGill University)

1. Kieran Murphy (University of Colorado-Boulder), "The Haitian Camera Obscura and the Critique of European Fetishism"
2. Claire Barel-Moisan (CNRS, École Normale Supérieure de Lyon), "Pionnières des sciences: modèles et repoussoirs, entre culture médiatique et littérature"
3. Caroline Grubbs (Southern Methodist University), "Stargazing: Astronomy and Celebrity in Camille Flammarion"
4. Madeleine Chalmers (Trinity College, University of Oxford), "The Intellectual is Public: Charles Cros's Open-source Science"

**1:30 - 1:45pm - Break**

**1:45 - 3:15pm - Session B**

**B1. Transatlantic Celebrity and Infamy in *la Nouvelle Orléans* and *les Antilles*** (Updrift West)

Chair: Andrea Goulet (University of Pennsylvania)

1. Lydie Moudileno (University of Southern California), "Célébrité transatlantique de Victor Séjour (Nouvelle- Orléans, 1817- Paris 1874)"
2. Jacqueline Couti (Rice University), "Entre célébrité et héritage colonial: la réception de *Paul et Virginie* aux Antilles"
3. Pratima Prasad (University of Massachusetts Boston), "A Tale of Two Affairs: The *Homme de Couleur* on Trial in the Indian Ocean and the Antilles"

**B2. Poetics of Modernity: Politics, Mutations, Skepticism** (Beachgrass West)

Chair: Seth Whidden (University of Oxford)

1. Robert St. Clair (Dartmouth College), "À Victor Hugo, *Cygné* Baudelaire: Notes on a Constellation"
2. Cory Browning (University of Oregon), "C'est la Crapule": Terror and Spectacle in Rimbaud's "Le forgeron"
3. Scott Shinabargar (Winthrop University), "*In Front of Every Great Man... : Mutations of the Beloved*"
4. Nicholas Huelster (Cornell University), "Skeptical Rimbaud"

**B3. Fashionably (Un)Dressed: Clothed Courtesans, Mannequins & le Luxe vestimentaire** (Seawall)

Chair: Marni Kessler (University of Kansas)

1. Sima Godfrey (University of British Columbia), "Celebrity Aesthetics"
2. Justine De Young (Fashion Institute of Technology (SUNY)) "'The scandal and the toast of Paris': Courtesans, Fashion and Art in the 1860s and 70s"
3. Kasia Stempniak (Duke University), "On Display: Fashioning Fame through the 'Mannequin'"
4. Nigel Lezama (Brock University)" Luxe, la palme de la célébrité"

**B4. On Illustration: From the Illustrious to the Obscure** (Beachgrass East)

Chair: Janet Beizer (Harvard University)

1. Anne O'Neil-Henry (Georgetown University), "Illustrious Electricity: Picturing the Palais de l'électricité at the 1900 Expo"
2. Lise Schreier (Fordham University), "Fabrications photographiques: Victor Cochinat entre célébrité et invisibilité"
3. Janet Beizer (Harvard University), Postcards from the Edge: Recirculating the People's Food"

**B5. Lacunes transparentes: de quelques scandales dont on n'ose pas parler** (Driftwood East)

Chair: Clive Thomson (University of Guelph)

1. David A. Powell (Hofstra University), "Scandalous Queer Characters and Scandalous Confusion(s) de genre(s) in Restoration Narratives"
2. Vincent Sallé (CUNY Graduate Center), "L'évêque de Clogher dans *Lucien Leuwen* de Stendhal: la peur du scandale comme fil rouge"
3. Michael Rosenfeld (Université Catholique de Louvain & Université Paris 3 – Sorbonne Nouvelle), "Accusé de 'complicité par recel' et condamné pour 'rapports inavouables': l'affaire Touzard de 1873"

**B6. Athletes, Rappers, Popstars: 19<sup>th</sup>-Century Celebrity and 21<sup>st</sup>-Century Contexts** (Driftwood West)

Chair: Cheryl Krueger (University of Virginia)

1. Corry Cropper (Brigham Young University), "Tennis Killed Me: Mérimée's Celebrity Athlete"
2. Dean de la Motte (Salve Regina University), "Baudelaire's Afterlives: Modernity, Postmodernity, and Urban Culture"
3. Nina Rolland (University of Birmingham), "Baudelaire Superstar: The Perpetuation of Baudelaire's Celebrity Through Music"

**3:15 - 3:45 - Break**

### 3:45 - 5:15pm - Session C

#### **C1. 1870-1871: The Invisible War?** (Beachgrass West)

Chair: Nicholas White (University of Cambridge)

1. Nicholas White (University of Cambridge), "City Squares and Public Memory"
2. Colin Foss (Austin College), "Feminine Fame and Infamy: Sarah Bernhardt under Siege"
3. Raisa Rexer (Vanderbilt University), "The Ruins of Paris: The Commune, National Identity and Photographic Reality"

#### **C2. Famous People Cruisin', Tourin', and Slummin' in Famous Places** (Peninsula)

Chair: Jennifer Forrest (Texas State University)

1. Jennifer Forrest (Texas State University), "Around the World in a Day: Cultural Tourism at the *Expositions universelles de Paris* and the Circus"
2. Marc Smeets (Radboud University), "A Back Street Boy: J.-K. Huysmans et *Le Quartier Saint-Séverin*"
3. Elizabeth Emery (Montclair State University), "A Geisha in France: Sada Yacco and Celebrity Japanese-style"
4. Melanie Hawthorne (Texas A&M University), "Cruisin'"

#### **C3. Different Kinds of Poetic Obscurity** (Beachgrass East)

Chair: Seth Whidden (University of Oxford)

1. Seth Whidden (University of Oxford), "The Harmony of the Prose Poem"
2. Thomas C. Connolly (Yale University), "Fleurs arctiques": Fame, Infamy, and Obscurity in Rimbaud's 'Barbare'"
3. Claire Chi-ah Lyu (University of Virginia), "Mallarmé's (Non-)Modern Obscurity"

#### **C4. Recentring the Marginalized: The Working Class in Print and Visual Culture** (Seawall)

Chair: Pratima Prasad (University of Massachusetts Boston)

1. Jennifer Gipson (University of Wisconsin Madison), "Print, Poetry, and the People: *Poètes ouvriers*, Literacy, and the Literary"
2. Sharon Johnson (Virginia Tech), "Battles Waged and Lost: The Apprenticeship of Antoinette Lemire"
3. Jennifer Pride (Florida State University), "Limousins in Paris: Celebrating and Obscuring Migrant Workers in Haussmann's Paris"
4. Karen Carter (Kendall College of Art and Design of Ferris State University), "'The Poor Man's Art Gallery': The Display of Posters in the Marginalized Areas of Post-Haussmann Paris, 1881-1905"

**C5. Shameless Self-Promoters** (Driftwood East)

Chair: Roxane Petit-Rasselle (West Chester University of Pennsylvania)

1. Erin Edgington (University of Nevada, Reno), "Notoriety and the Nobel: The Unfortunate Case of William Chapman"
2. Kristina Roney (University of Kansas), "Famous Lovers: Sex as Investment"

**C6. Success and Celebrity in Mid-Century Theater** (Updrift West)

Chair: Lise Schreier (Fordham University)

1. Susan McCready (University of South Alabama), "Frédéric Lemaître et son double"
2. Daniel Desormeaux (University of Chicago), "Consécration théâtrale ou l'art du Puff vers 1848: Scribe contre Dumas"
3. Alain Lescart (Point Loma Nazarene University - San Diego), "Une Camélias pour un Empire. Ce soir, je monte sur scène, qu'à cela ne tienne !"

**C7. The Underground: Detectives, *hors-la-loi* and Fauna of the Underworld**  
(Driftwood West)

Chair: Daryl Lee (Brigham Young University)

1. Mélanie Giraud (Coastal Carolina University), "Eugène-François Vidocq, cette célébrité de l'obscurité"
2. Emma Bielecki (King's College London), "The Confessions of Eugène-François Vidocq, or The Detective as Modern Celebrity"
3. Aimee Kilbane (University of Colorado, Boulder), "Place Maubert and the Infamy of the Underworld"
4. Kathryn Haklin (Washington University in St. Louis), "Obscure Visions: The 1867 Aquarium and Its Literary Legacy"

**5:30 - 6:30pm - Wine Reception**

**Backyard Patio, Westdrift Hotel, Lower Level**

**FRIDAY, October 26**

**7:15AM - 8:30AM - Breakfast**  
**Shoreacre Rooms - Westdrift Hotel - Lower Level**

**8:30 - 10:00am - Session D**

**D1. Balzac: Fame and Infamy in Art, Life, and the Courtroom** (Seawall)

Chair : Anne O'Neil-Henry (Georgetown University)

1. Madeleine Wolf (Harvard University), "Making and Unmaking the Unknown Masterpiece"
2. Adam Cutchin (Barnard College), "Famous Frenemies: The Literary Rivalry of Honoré de Balzac and Eugène Sue"
3. Gleya Maâtallah (Université de Manouba), "Balzac et la guerre littéraire: l'affaire du *Lys* et l'historique d'un procès"
4. Andrea Del Lungo (Université de Lille), "La célébrité posthume de Balzac: citations, maximes et pensées de *La Comédie humaine*"

**D2. Famously Fantastic** (Updrift West)

Chair: Sharon Larson (Christopher Newport University)

1. Aileen Christensen (New York University), "The Merlin-Priest: L'Abbé de La Croix-Jugan, l'abbé Sombreval, and l'archidiacre Frolo"
2. Benjamin Fancy (Brown University) " 'Retournons ensemble dans la vie': 'La Dernière fée' Revived in Catulle Mendès's Fin-de-Siècle Fairy Tales"
3. Anna Igou (Winthrop University), "Beside Themselves: Emma and Alice, Two Famous Ex-statics"

**D3. Music and Notoriety: Transnationalism, Revolution, Gesture, the Fantastic**  
(Beachgrass West)

Chair: Aimée Boutin (Florida State University)

1. Paul Abdullah (Case Western Reserve University), "Whither the Willow Song?: Othello in Early Nineteenth-century France"
2. Fabio Morabito (University of Oxford), "Gossiping the 'Avant-Garde': Etienne-Nicholas Méhul, Napoleon and the Writing of History"
3. Kristen Strandberg (University of Evansville), "'Pour le plaisir des yeux': Musical Celebrity as a Visual Phenomenon in Nineteenth-Century France"



**D4. Justice and the Political Self in Fiction and the Press: Activism, Repatriation, and Colonial Scandal** (Beachgrass East)

Chair: Sharon Johnson (Virginia Tech)

1. Jessica Kasje (Yale University), "Ambivalent Celebrity and the Danger of Obscurity for Women Writers: Eugénie Foa's Activism and Fiction"
2. Stacey Davis (The Evergreen State College), "From Criminal Outcasts to Republican Heroes: Image-Fashioning and the Shifting Collective Notoriety of Former Political Prisoners During France's Early Third Republic"
3. Maureen DeNino (Princeton University), "L'Affaire de Port-Breton: the Rise and Fall of a Colonial Media Fiction"

**D5. Notorious Killers and Thieves in Fiction and History** (Driftwood East)

Chair: Adam Schoene (Cornell University)

1. Federica Locatelli (Université Catholique de Milan et Université de la Vallée d'Aoste), "La fascination pour la figure du 'bandit social': le voleur au XIX<sup>e</sup> siècle"
2. Beth Gerwin (University of Lethbridge), "Narcissism's Lost Illusions: Lucien, Vautrin and Celebrity"
3. Eloise Sureau (Butler University), "Maldoror: Criminal Deity?"

**D6. Hysteria & Necrophilia: Infamous Pathologies** (Driftwood West)

Chair: Anne Linton (San Francisco State University)

1. Stephanie Wooler (Wentworth Institute of Technology) "Celebrity Hysteria: Sarah Bernhardt and the Discourse of Cliché"
2. Molly Doran (Indiana University, Bloomington), "Becoming Ophelia: Emma Calvé's Self-Fashioning and the Nineteenth Century's Favorite Madwoman"
3. Émilie Garrigou-Kempton (Scripps College), "Locked away: the ubiquity of the invisible hysteric in fin-de-siècle France"

**10:00 - 10:30am - Break**

**10:30 - 12:00 - Session E**

**E1. ROUNDTABLE** (Peninsula)

**Reading (with) Ross Chambers in the Twenty-first Century**

Organizer and Chair: William Paulson (University of Michigan)

1. Catherine Nesci (University of California, Santa Barbara), "Aftermath Aesthetics: Ross Chambers, from Melancholy to Loitering and Trauma Studies"
2. Richard Terdiman (University of California, Santa Cruz), "Epigraphic Ross"
3. Melanie Hawthorne (Texas A&M University), "No Such Thing as French"
4. Carrie Noland (University of California, Irvine), "Atmosphere and Affect"

## **E2. Infamy and Scandal at the Fin de siècle** (Updrift West)

Chair: Claire White (University of Cambridge)

1. Jessica Tanner (University of North Carolina at Chapel Hill), "Zola's Dirt: The Scandal of Naturalism at the fin de siècle"
2. Claire White (University of Cambridge), "The Affair Before the Affair: Zola and The Lourdes Scandal"
3. Helen Craske (University of Oxford), "Selling Scandal: Infamy and Complicity in Rachilde and Lorrain"
4. Andrew J. Counter (University of Oxford), "The Life of Saint Ferdinand: Saintliness and Notoriety at the fin de siècle"

## **E3. Exploration, *Esclavage*, Interventionism: Paradoxes of 19<sup>th</sup>-Century Travel Writing** (Beachgrass West)

Chair: Caroline Ferraris-Besso (Gettysburg College)

1. Guri Ellen Barstad (Østfold University College), "Léonie d'Aunet: 'gloire et chute' d'une aventurière française"
2. Fabienne Moore (University of Oregon), "Chateaubriand équivoque: esclavage et traite en clair-obscur"
3. Pierre Andre (New York University), "Crémieux, Jewish Philanthropy and the Shadow of Sir M. Montefiore"

## **E4. History Painting, Painting (Into) History** (Driftwood East)

Chair: Rachel Esner (University of Amsterdam/Netherlands)

1. Sara Pappas (University of Richmond), "Celebrity and the Unfinished history of the Prix de Rome."
2. Margaret Werth (University of Delaware), "Manet's Hamlets"
3. Claire Moran (Queen's University, Belfast), "Paul Gauguin - A Lesson in How to Become Famous by 1900"

## **E5. Balzac: Fame, Infamy and Social Climbing** (Seawall)

Chair: David F. Bell (Duke University)

1. Morgane Cadieu (Yale University), "How Rastignac Stole the Spotlight: The Fame of Balzac's Character In and Out of the 19th Century"
2. Pauline de Tholozany (Clemson University), "Étourdissantes lumières: Impatient Ambition, Insignificant Objects, and Material Damages in the 19th-century Novel"
3. Jaymes Anne Rohrer (Randolph College), "'Unfriended' *avant la lettre*: Balzac's *Femme abandonnée*"
4. Laélia Véron (Université d'Orléans), "Splendeurs et misères de la célébrité. La circulation de la parole dans *La Comédie humaine* de Balzac"

**E6. Narrating Revolution, Insurrection and *Engagement Politique*** (Beachgrass East)

Chair: Daniel Desormeaux (University of Chicago)

1. Warren Johnson (Arkansas State University), "Reputation and Ridicule in Pigault-Lebrun"
2. Roxane Petit-Rasselle (West Chester University of Pennsylvania), "Alexandre Dumas: des barricades à la naissance d'un écrivain engagé"
3. Biliانا Kassabova (Stanford University) "Narrative as 'révolution anonyme' in Jules Vallès's *L'insurgé*"
4. Nichole Gleisner (Southern Connecticut State University), "Jacques Vaché: An Exercise in Willed Obscurity"

**E7. Paris Spectacle** (Driftwood West)

Chair: Anca I. Lasc (Pratt Institute)

1. Camilla Murgia (University of Lausanne), "Borrowed Fames: Social Escalation in Napoleonic Paris"
2. Alexandre Dubois (University of Minnesota), "Behind the F(r)ame of the Eiffel Tower: Space Universally Exposed"
3. Véronique Machelidon (Meredith College), Teaching "Paris - City of Lights, city of Despair - in Literature and the Visual Arts"

**12:00 - 1:30pm - Lunch Break**

**1:30 - 3:00pm - Session F**

**F1. ROUNDTABLE**

**Interdisciplinary Tact: David F. Bell's Models of Reading** (Peninsula)

Organizer and Chair: Patrick M. Bray (Ohio State University)

Participants:

- Daniel Desormeaux (University of Chicago)  
Anne O'Neil Henry (Georgetown University)  
Andrea Goulet (University of Pennsylvania)  
Virginie Pouzet-Duzer (Pomona College)

**F2. Anarchy, Alcoholism, Suicide, the Unconscious: Social and Psychological Politics of Decadence** (Beachgrass West)

Chair: Elizabeth Emery (Montclair State University)

1. Richard Shryock (Virginia Tech), "Before He Became Infamous: Rimbaud's Posthumous Brother-in-Law"
2. Gretchen Schultz (Brown University), "Under the Table: Decadence and Drink"
3. Atticus Doherty (Brown University), "On the Art of Self-Destruction: Obscurity and the Ethics of Suicide in the Decadent Short Story"
4. John D'Amico (Harvard University), "Wilhelm Wundt and Huysmans' Obscure Unconscious: The Secret Laboratory of Thought in *En Rade*"

**F3. Mediating Fame: Newspapers and Journalists Making the News** (Updrift West)

Chair: Masha Belenky (The George Washington University)

1. Rebecca Powers (University of California, Santa Barbara), "Publicity and Perception: The Literary Legacy in Second-Republic Worker-Run Newspapers"
2. Cary Hollinshead-Strick (The American University of Paris), "Using Slander for Good? New Media and Scandal-Mongering in 1838 and Beyond"
3. Edmund Birch (University of Cambridge), "Reading the News: Maupassant and Freud"

**F4. "A Star without Atmosphere": How to Read Baudelaire** (Beachgrass East)

Chair: Robert St. Clair (Dartmouth College)

1. Kevin Newmark (Boston College), "Shineless: Starring Baudelaire"
2. Scott Carpenter (Carleton College), "Clouds, Stains, Blots, Spots: Baudelaire's Klecksography"
3. E.S. Burt (University of California, Irvine), "Star Specimens"

**F5. Public and Private Architecture: Dwellings, Civic Buildings, City Streets**

(Driftwood West)

Chair: Camilla Murgia (University of Lausanne)

1. Daniela N. Prina (University of Liège), "The Fluctuations of Fame for a Nineteenth-century Artist: Charle-Albert (1821-1889)"
2. Irina Markina-Baum (Princeton University), "A Celebrity Wedding? Henri Gervex's *Le Mariage civil*"
3. Alexandra Tranca (University of Oxford), "A Famous Forgotten Historian of Famous, Forgotten Paris: G. Lenotre's Micro-Histories or How to Write the History of a City Through Its Inhabitants"
4. Jill Owen (Indiana University, Bloomington) "Revised Celebrity through Domestic Space in Robert de Montesquiou's *Les Pas effacés*"

**F6. Captivating Medical Cases: Wet-nursing, Stage Fright, Vivisection, Trans\***

(Driftwood East)

Chair: Kieran Murphy (University of Colorado-Boulder)

1. Lisa Algazi Marcus (Hood College), "Doctor Who? The Short-Lived Celebrity of Dr. Monot"
2. Ana Oancea (University of Delaware), "Vivisection as the Convergence of 19<sup>th</sup> Century Medical and Literary Innovation"
3. Philippa Lewis (University of Bristol), "Celebrity Stage-Fright and Everyday Anxiety"
4. Anne Linton (San Francisco State University), "Celebrity and Obscurity: Trans\* Living and Authorship in *L'Hermaphrodite*"

**F7. Cosmetics, Chemisiers, Perfume, Department Store Owners: Marketing Celebrity Stylemakers** (Seawall)

Chair: Aimee Kilbane (University of Colorado, Boulder)

1. Paul Young (Georgetown University), "Je fus blessé par Napoléon...: César Birotteau's Ambiguous Claim to Fame"
2. John Finkelberg (University of Michigan), "The Celebrity Chemisier and the July Monarchy"
3. Cheryl Krueger (University of Virginia), "Selling the Smell of Women"
4. Sayeeda Mamoon (Edgewood College), "Tailored for Success: The Rise of the Fashionable Department Store in Zola's *Au Bonheur des Dames*"

**3:00 - 3:30pm - Break**

**3:30 - 5:00pm - Session G**

**G1. Dance: Ballerinas to Bayadères** (Updrift West)

Chair: Susan McCready (University of South Alabama)

1. Madison Mainwaring (Yale University), "Ballet and Celebrity at the Paris Opera"
2. Pramila Kolekar (Boston College), "Historical celebrity and individual obscurity: India's famous bayadères on the nineteenth-century French stage"
3. Dorothy Kelly (Boston University), "Literary Representations of the Celebrity Dancer, la Reine Pomaré"

**G2. ROUNDTABLE**

**Teaching the Visual** (Peninsula)

Chairs: Michael D. Garval (North Carolina State University) and Marni Kessler (University of Kansas)

1. Michael D. Garval (North Carolina State University), "PPT Power"
2. Marni Kessler (University of Kansas), "Not in the Flesh: What we REALLY do when we teach with digital images"
3. Mary Hunter (McGill University), "Hands on Visual Culture"
4. Susan Hiner (Vassar College), "Pictures, Prints, and Parasols: Teaching Fashion through Curation"
5. Keri Yousif (Indiana State University), "Illustration in the Classroom: Perrault and Nineteenth-Century Visual Culture"

### **G3. La gloire des écrivains: Staël, Stendhal, Delacroix, Hugo** (Beachgrass West)

Chair: Stéphanie Boulard (Georgia Institute of Technology)

1. Göran Blix (Princeton University), "The Heroism of Modern Life: Mme de Staël's Philosophy of Glory"
2. Kate Bonin (Arcadia University), "From 'mad, bad, and dangerous to know' to Freedom-fighter in the Greek War for Independence: How Restoration-era French Romantics Responded to Byronic Fame"
3. Philippe Moisan (Grinnell College), "Les Misérables: Récit de la clandestinité"
4. Stéphanie Boulard (Georgia Institute of Technology), "Victor Hugo ou la gloire d'un nom"

### **G4. Espace et Écriture** (Beachgrass East)

Chair: Nicolas Valazza (Indiana University Bloomington)

1. Timothy Raser (University of Georgia), "Hugo's Image in the Mirror"
2. Maria Sayegh (Université de La Sorbonne Nouvelle), "Espaces publics et espaces privés dans *Les Trois Villes* d'Emile Zola: exposition ou dissimulation"
3. Mathilde Labbé (Université de Nantes), "La commémoration des écrivains dans l'espace public: ambivalences de la lutte contre l'oubli"
4. Karen Humphreys (Trinity College), "Epistemologies of Outsiders and Outlanders in the Short Stories of Mme Emile Lévy *a.k.a.* Paria Korigan and Barbey d'Aurevilly"

### **G5. (Un)Making One's Name: Autobiography, Pseudonyms, and the Desire for Anonymity** (Driftwood East)

Chair: Patrick M. Bray (Ohio State University)

1. Rémy Arcemisbèhère (Université de Paris - Sorbonne), "Gérard de Nerval et la célébration du nom"
2. Léo Tertrain (Cornell University), "L'obscurité comme enjeu politique: réflexion sur la figure du 'génie inconnu' chez Nerval"
3. Mary Jane Cowles (Kenyon College), "Ce Désir de l'objet obscur: Fromentin's *Dominique*"
4. Simon Rogge (University of California, Berkeley), "From Anonymity to Pantheonization: Ducasse's Authorial Trajectory in 'Les Chants de Maldoror' and 'Poésies'"

### **G6. Quatuor Baudelairien: le publiciste, l'humoriste, le biographe et le soupirant** (Seawall)

Chair: Cassandra Hamrick (Saint Louis University)

1. Julien Schuh (Université Paris Nanterre), "'De quoi Baudelaire est-il le nom': comment on devient une célébrité littéraire dans la presse au XIXe siècle"
2. Alain Vaillant (Université Paris Nanterre), "Baudelaire, ou la gloire en farce"
3. Julien Zanetta (Université de Genève), "Apologie du guignon: Baudelaire et l'art des représailles"
4. Vesna Elez (University of Belgrade), "La transfiguration de l'amour: Baudelaire, Madame Sabatier et l'anonymat"

**G7. Flaubert et le scandale** (Driftwood West)

Chair: Éric Le Calvez (Georgia State University)

1. Nathan Germain (Providence College), "Scènes de *baisade* dans *Madame Bovary*"
2. Éric Le Calvez (Georgia State University), "*L'Éducation sentimentale*, roman scandaleux"
3. Florence Vatan (University of Wisconsin-Madison), "Provocations littéraires: Gustave Flaubert face au monde savant"
4. Christophe Ippolito (Georgia Institute of Technology), "Scandales et pièges dans *Bouvard et Pécuchet*"

**5:15 - 6:30 - Keynote Lecture**

**Westdrift Hotel - Lobby Level - Loftlight East Room**

**Scott Allan, Associate Curator of Paintings**

**J. Paul Getty Museum**

***"Coup de pistolet": Edouard Manet's *Portrait of M. Pertuiset, the Lion Hunter* at the 1881 Salon"***

**SATURDAY, October 27**

**7:15AM - 8:30AM - Breakfast**  
**Shoreacre Rooms - Westdrift Hotel - Lower Level**

**8:30 - 10:00am - Session H**

**H1. The Salon and Celebrity: Painters, Famed and Forgotten (Peninsula)**

Chair: Anca I. Lasc (Pratt Institute)

1. Leanne Zalewski (Central Connecticut State University), "The Two Lives of Artist Henriette Browne, or Mme de Saux"
2. Rachel Esner (University of Amsterdam/Netherlands), "From Salon to Supermarket: Jean-Léon Gérôme's Celebrity"
3. Kristan M. Hanson (University of Kansas), "Immortelle: Jules-Émile Saintin, Everlasting Flowers, and Art Historical Obscurity"
4. Galina Olmsted (University of Delaware), "'Il se fera un nom': Gustave Caillebotte and the 1876 Impressionist Exhibition"

**H2. From Darkness Into the "Light": Knowledge and Epistemologies (Updrift West)**

Chair: Marie-Pierre Le Hir (University of Arizona)

1. Jacob Meister (Harvard University), "Une obscurité éclatante: Narrative Exposure in *Les Mystères de Paris*"
2. Mort Guiney (Kenyon College), "Popular Culture, Science, and Lexicography in Pierre Larousse's 'Grand dictionnaire'"
3. Anthony Zielonka (Assumption College), "Celebrity and Obscurity in Flaubert's *Bouvard et Pécuchet*"

**H3. The Trial of the Century and Its Aftermaths: The Dreyfus Affair (Beachgrass West)**

Chair : Richard Shryock (Virginia Tech)

1. Richard Riddick (Yale University), "Darkly Dreyfusian Poetics: Barrès Radicalizes Realism"
2. Manal Hosny Elkady (Gulf University for Science and Technology/Damanhour University), "L'affaire Dreyfus et l'opinion publique"
3. Roderick Cooke (Villanova University), "Celebrity Cameos: Zola on Trial in *Jean Barois* and *L'Ile des Pingouins*"



#### **H4. Ombre et lumière dans l'œuvre de Marcel Proust** (Seawall)

Chair: Bianca Romaniuc-Boularand (Stanford University)

1. Bianca Romaniuc-Boularand (Stanford University), "Le prestige intellectuel et ses 'médiateurs' dans *À la recherche du temps perdu*"
2. Hervé Picherit (University of Texas at Austin), "A Celebrity Forged in Obscurity: Marcel Proust's Queer and Crip Time"
3. Fanny Daubigny (California State University, Fullerton), "Les 'Célibataires de L'Art'. Marcel Proust hier et aujourd'hui: désir ou désert de l'Art?"
4. Pascal Ifri (Washington University), "Les Germes d'*À la recherche du temps perdu* dans *Les Plaisirs et les Jours*: Scandale et perversité"

#### **H5. Fame and Recognition on the Parisian Stage** (Beachgrass East)

Chair: Alexandre Bonafos (University of South Carolina)

1. Rachel Corkle (BMCC-CUNY), "The Sylphe is the Star: The Fragility of Virility in Romantic Ballet"
2. Dane Stalcup (Wagner College), "From Performance to the Presses: Berlioz's Ambiguous Celebrity"
3. Alexandre Bonafos (University of South Carolina), "Who's/Whose Carmen? Fame, Failure and the Feminine from Page to Stage"

#### **H6. Predators and Prey: Animals, Animality, and *la bête humaine*** (Driftwood East)

Chair: Loïc Lerme (Dartmouth College)

1. Kari Weil (Wesleyan University), "Obscure Matter: The Animal in Animal Magnetism"
2. Myriam Krepps (Pittsburg State University), "La Bête Humaine oubliée"
3. Christopher Robison (Brown University), "The Self-Mythologizing Decadent Werewolf: Animal Ethics in the Autobiographical Rachilde"
4. Nina Cline (University of Texas at Austin), "Claws Out: Artist as Predator in Rachilde's *Monsieur Vénus*"

#### **H7. *Autour de Mme de Staël & Napoleon: Fame, Legend, and the Legacy of two Arch-Rivals*** (Driftwood West)

Chair: Cory Browning (University of Oregon)

1. Robert Doran (University of Rochester), "Celebrity and Sublimity in Stael's *Corinne ou l'Italie*"
2. Patrick O'Donovan (University College Cork), "Biengamin Content: How a Liberal Made His Name"
3. Janice Best (Acadia University), "Revivre le passé glorieux: Jouer Napoléon sous le Second Empire"

**10:00 - 10:30am - Break**

## 10:30 - 12:00 - Session I

### **I1. Royal Women and Stars of the Stage** (Beachgrass West)

Chair : Susan Hiner (Vassar College)

1. Keri Yousif (Indiana State University), "Fame and Foils: Empress Eugénie and Princess Mathilde"
2. Clair Rowden (Cardiff University, UK), "The Sopranos, Parisian style, 1869"
3. Peter Vantine (Saint Michael's College), "Celebrity and Obscurity in *La Faustin*"
4. Elise Bouley (North Carolina State University), "Montrer sans être vue ou le paradoxe vestimentaire chez Rubinstein et Bernhardt"

### **I2. Beards, "Bulging" Statues, and Bateaux disparus: (Re)embodied Masculinities** (Seawall)

Chair: Corry Cropper (Brigham Young University)

1. Brian Martin (Williams College), "Lumbersexual Celebrity: Forest Masculinity from Nineteenth-Century France to Québec"
2. Susanna Lee (Georgetown University), "The Celebrated Victor Noir"
3. Jann Matlock (University College London), "Famous Dead Sailors: The Lapérouse Mystery in Memoirs, Myths, and Public Fantasy, 1788-1827"

### **I3. Colonial Conquest and Spectacle in Text and Image** (Beachgrass East)

Chair: Mary Harper (Princeton University)

1. Adam Schoene (Cornell University), "Ourika's *Comba*: Celebrity and Alienation in Claire de Duras"
2. Mary Harper (Princeton University), "Hiding in Plain Sight/Site: Figuring the Landscape of Vivant Denon's 'Egypt'"
3. Najah Azzouzi (University of California, Riverside), "Orientalism and the Visual Performance of Taste in Rachilde's *La Jongleuse*"
4. Eric Essono Tsimi (University of Virginia), "Grandeur et Décadence de L'empire de Rabah: la littérature comme relai de l'histoire"

### **I4. Lions, Dancers, and Nymphs: Artistic Constructions of Celebrity** (Driftwood East)

Chair: Justine De Young (Fashion Institute of Technology (SUNY))

1. Katie Hornstein (Dartmouth College), "Édouard Manet's *Portrait of Eugène Pertuiset, Lion Hunter* (1881) and the Lion Hunter, Denatured"
2. Heather Vinson (Kalamazoo College), "From Art Star to Painter of Pretty Pictures: Degas's Shifting Celebrity"
3. Katie Brion (New College of Florida), "Visualizing Public and Private Desires in André Gide's Home in the Villa Montmorency"

**I5. Jacques Delille, du pinacle aux abîmes** (Driftwood West)

Chair: Hugues Marchal (University of Basel)

1. Hugues Marchal (University of Basel), “‘On récite déjà les vers qu’il fait encore’: Delille victime du *teasing* ?”
2. Nicolas Wanlin (École Polytechnique – Université Paris Saclay), “Un panthéon en vers: l'éloge des savants dans les poèmes de Jacques Delille”
3. Timothée Léchoy (University of Basel), “Les entrailles de la célébrité: le cadavre de Jacques Delille en 1813”
4. Muriel Louâpre (Université Paris Descartes), “La dé-célébrité de Jacques Delille. Modalités et ambiguïtés d'une fabrique de l'oubli”

**I6. Gloire et renommée: le point de vue de quelques femmes auteurs entre 1800 et 1830** (Updrift West)

Chairs: Martine Reid (Université de Lille) and Damien Zanone (Université Catholique de Louvain)

1. Bénédicte Monicat (Pennsylvania State University), “Variations sur le clair-obscur: éclairages d'hier et d'aujourd'hui sur la production écrite des femmes dans les premières décennies du XIXe siècle”
2. Martine Reid (Université de Lille), “Genlis et la notoriété en littérature”
3. Damien Zanone (Université Catholique de Louvain), “Anatomie d'une gloire féminine: le cas Germaine de Staël”

**12:00 - 1:30pm – Lunch Break**

**1:30 - 3:00pm – Session J**

**J1. Scandal: The Politics of Celebrity in 19th-Century France** (Peninsula)

Chair: Margaret Waller (Pomona College)

1. Maurice Samuels (Yale University), “The Illustrious Captive: Pregnancy, Scandal, and the Politics of Celebrity in 1833”
2. Emily Apter (New York University), “The Firing: Celebrity Apprentice Politics and the Fate of the Political Employee (Second Empire Playbook?)”
3. Rachel Mesch (Yeshiva University), “The Slap: Marc de Montifaud, Gender, and the Nineteenth-Century News Cycle”

## **J2. Poetic Innovations in the Age of *Vers libre*** (Driftwood West)

Chair: Julien Weber (Middlebury College)

1. Benjamin Williams (Connecticut College), "19<sup>th</sup>-century Rehabilitative Studies: From 'Grotesques' to 'Hétéroclites'"
2. Pamela Genova (University of Oklahoma), "Obscure Fashion Critic vs. Celebrated Symbolist Poet: Stéphane Mallarmé and *La Dernière Mode*"
3. Liesl Yamaguchi (Boston College), "The Supreme Language of Stéphane Mallarmé"

## **J3. The Apocalypse and Saints: Religious Ruptures** (Driftwood East)

Chair: Margaret Miner (University of Illinois at Chicago)

1. Julie Hugonny (Georgia Institute of Technology), "Jean-Baptiste Cousin de Grainville. The First of the Last Men"
2. Christine Bourgeois (University of Kansas), "Sanctity as Celebrity in *Le Puits de Sainte Claire*: Anatole France's Relevant 'Translatio' of the Fioretti di San Francesco"

## **J4. Photographic Portraits: Collecting, Self-Fashioning, Censoring** (Beachgrass East)

Chair: Sara Pappas (University of Richmond)

1. Sophia Mizouni (Norwich University), "Collections de portraits: Des femmes obsédées par une nouvelle réalité"
2. Monique Johnson (York University), "Infamy Re-Framed: The Countess de Castiglione's Visual Memoir"
3. Jordan Hillman, (University of Delaware), "Circulating Celebrity: Postcards, Popularity and l'Affaire Dreyfus"
4. Lauren Weingarden (Florida State University), "Obscenity on Display: Obscuring Desire in Second Empire Paris"

## **J5. Fin-de-siècle Esthetes: Famous, Flamboyant, & Forgotten** (Seawall)

Chair: Brian Martin (Williams College)

1. Caroline Ferraris-Besso (Gettysburg College), "'Ah insensé, qui crois que tu n'es pas moi': Pierre Loti, écrivain contre l'oubli"
2. Loïc Lerme (Dartmouth College), "The exploitation of a poet's celebrity by an anti-Muse: Emma Bovary's revenge in *Mélusine* (1895) by Joséphin Péladan"
3. Gerald Prince (University of Pennsylvania), "Méconnu 'Ludine'"

**3:00 - 3:30pm - Break**

### 3:30 - 5:00pm - Session K

#### **K1. Cuisine Clandestine and Celebrity Chefs** (Seawall)

Chair: Michael D. Garval (North Carolina State University)

1. Maximillian Shrem (New York University), "The Creation of Gourmand Superstars through Singing Societies"
2. Samantha Presnal (New York University), "The Good, the Bad, and the Bonbons: Disguise and Deceit in Children's Cooking Literature"
3. Masha Belenky (The George Washington University), "Cooking With Emmeline Raymond, or Lessons in Civilité"
4. Michelle Bloom (University of California, Riverside), "French Women Chefs in Film and Media: From 19<sup>th</sup> Century Fiction to 21st Century Documentary"

#### **K2. Women in Motion: *Grandes Horizontales et Exploratrices*** (Beachgrass West)

Chair: Elisabeth-Christine Muelsch (Angelo State University)

1. Laure Katsaros (Amherst College) "Larger than Life: Suzanne Lagier and the Goncourt Brothers"
2. Mathilde Leïchlé (École du Louvre), "Marie-Madeleine et les courtisanes: iconographie religieuse, stratégies médiatiques et mythologies personnelles"
3. Julia Hartley (University of Warwick/Columbia University) "'Tout chemin ne conduit pas en Perse': The Trailblazing Travels of Dieulafoy and Bibesco"

#### **K3. "Notorius" George Sand** (Updrift West)

Chair: Annabelle Rea (Occidental College)

1. Ione Crummy (University of Montana), "I've Changed the Lock on My Heart: the roman à clef of Celebrity Romance in George Sand's *Elle et Lui*."
2. Annabelle Rea (Occidental College), "'What's in a Name?' Celebrity in George Sand's *La Filleule* (1853)"
3. Sarah Le Pichon (University of Texas at Austin), "Secret Names, Revealed Identities: The Paradox of Pseudonyms"

#### **K4. Self-Image and Famous Others: Caricature, Recognition, Name-Dropping**

(Beachgrass East)

Chair : Scott Carpenter (Carleton College)

1. Florence Quideau (Borough of Manhattan Community College), "Honoré de Balzac and Caricatural Celebrity in the July Monarchy"
2. Catherine Talley (Skidmore College), "Fame at the Margins"
3. Giuseppina Mecchia (University of Pittsburgh), "Stendhal and the Post-Life of the French Romantics: Notoriety, Celebrity and Fame"
4. Andrew Stafford (Lycoming College), "Hidden Celebrity: Flaubert's *Éducation sentimentale* of 1845 and the Practice of Intertextual Name-dropping"

**K5. Baudelaire and the Cultivation of Fame: Self and Others** (Driftwood East)

Chair: Claire Chi-ah Lyu (University of Virginia)

1. Lauren Pinzka (Yale University), "Public Morality on Trial: *Madame Bovary* and *Les Fleurs du Mal* in the Courtroom"
2. Cassandra Hamrick (Saint Louis University), "*La Gloire* and *le Guignon*: Baudelaire and Gautier on Art"
3. Abigail Ray Alexander (University of Southern Indiana), "The Cult and Cultivation of Celebrity in the Letters Between Hugo and Baudelaire"

**K6. Reputation, Celebrity, Poètes Maudits and Bad Press in the Fin-de-siècle**

(Driftwood West)

Chair: Göran Blix (Princeton University)

1. Colette Windish (Spring Hill College), Verlainne: poète maudit, poète célébré ou poète célèbre ?
2. Tanya Mushinsky (University of Alabama), "L'ascension et la chute de Moréas"
3. Adeline Heck (Princeton University), "In Defense of Catulle Mendès: A Case in Literary Notoriety"
4. Cédric Passard (Sciences Po Lille), "La gloire de Rochefort, le pamphlétaire"

**Conference Banquet  
Westdrift Hotel Loftlight Room  
Lobby Level - 7:00 PM**

**Preceded by a Wine Reception for all**

**6:00 - 7:00 PM**

**Lobby Level - Loftlight Foyer**

*For entrance into the Banquet please bring the meal selection card  
located in your badge holder*

*Opening*

Cynthia Larive, Provost, U.C. Riverside  
Nathalie Rachlin, Margaret McKenzie Distinguished Professor in  
Modern Foreign Languages, Scripps College

*Dinner and Awards*

*Dancing*