

*The 48th Annual International Nineteenth Century*

## **PASSAGES**



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### **PASSAGES/MÉTAMORPHOSES D'UN AVANT-SIÈCLE PASSAGES /METAMORPHOSES OF THE XIX CENTURY**

9-11 November 2023  
**BALTIMORE, MD**

**HOSTED BY JOHNS HOPKINS UNIVERSITY**



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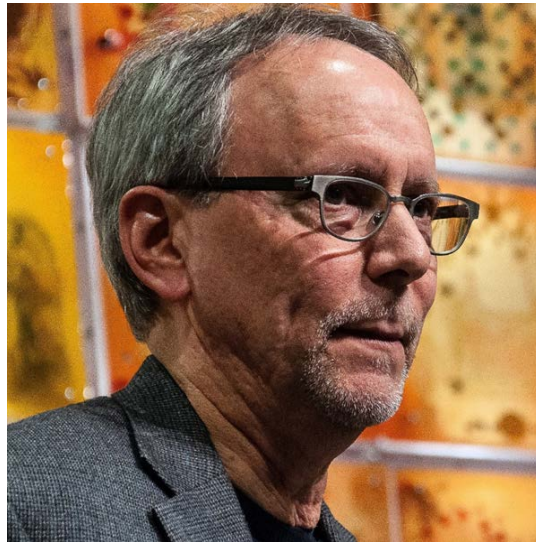
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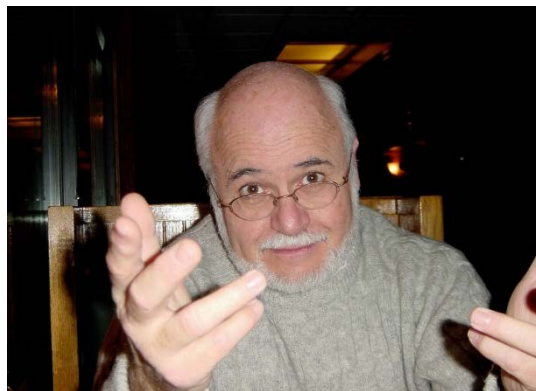
Department of Modern Languages and Literatures (Marion Chevalier Funds)

Mr. Jamal A. Rayyis (*Wine & Spirits Magazine*)

THIS COLLOQUIUM IS MY TRIBUTE TO THE LEGACY OF THREE “POTO MITAN” AND  
THREE IRREPLACEABLE CHAMPIONS OF INCLUSION AT JOHNS HOPKINS.



**David F. Bell**



**Josué V. Harari**



**Lawrence “Larry” R. Schehr**



*Dear Colleagues:*

*I am truly delighted to welcome you to Johns Hopkins University for "Passages," the 48<sup>th</sup> annual Nineteenth-Century French Studies Colloquium. As Dean of the Krieger School of Arts and Sciences, it gives me special pleasure to see such an important event taking place here, and to have sponsored it. We take pride in our dedication to the study of French language and literature and of "Francophonie" in general; and I know that "Passages" will take its place in the firmament of meaningful events related to French language and literature that have taken place over the years at Johns Hopkins. Je vous souhaite un congrès réussi et fructueux!*

*Sincerely,*

*Chris Celenza*

*James B. Knapp Dean  
Krieger School of Arts and Sciences  
Johns Hopkins University*

***Passages***  
***Métamorphoses d'un avant- siècle***  
9-11 novembre 2023  
Baltimore, MD

Le thème du Colloque NCFS de 2023 est PASSAGE. Passages parisiens, passages stratégiques, passage anatomique, passage Nord-Ouest, Passage à Baltimore. Mais, au premier abord, cela implique aussi le grand passage du XIX<sup>e</sup> siècle. En se débarrassant du snobisme de mauvais aloi qui tenait à l'écart d'autres XIX<sup>e</sup> siècles, le colloque NCFS profite d'un plus grand espace de passage dans la francophonie : Louisianais, Africains, Québécois, Asiatiques, Acadiens et Antillais ferrailent sans complexe au cœur du romantisme en France. Les spécialistes des siècles antérieurs baignent dans nos eaux. Le nouveau siècle, en l'occurrence le XXI<sup>e</sup>, malgré son éloignement, s'y trempe parfois. Pourquoi pas un colloque NCFS sur ce qui a pu permettre tous ces mouvements de passage dans ce siècle ? Empruntons ensemble tous les passages reconnus, méconnus, négligés, oubliés, peut-être, qui font du XIX<sup>e</sup> siècle un rempart contre l'obsolescence historique et le confinement littéraire. Pour rester fidèle à l'esprit d'ouverture de ce colloque, aucune voie n'est interdite.

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***Passages***  
***Metamorphoses of the XIX Century***  
9-11 November 2023  
Baltimore, MD

The theme for the 2023 NCFS Colloquium is PASSAGE. Parisian passages, strategic passages, anatomical passage, Northwest passage, passage in Baltimore. But, at first glance, this also implies the great passage of the 19th century. By eschewing a dated snobbism that isolated our field from other 19th centuries, the NCFS colloquium benefits from the greater space of a Francophone passage: Louisianans, Africans, Quebecers, Asians, Acadians, and West Indians poached assertively at the heart of the Romantic period. Specialists from previous centuries are immersed in our waters. The 21st century, despite its remoteness, is steeped in them. Why not, then, a NCFS colloquium on what has allowed so many movements to pass through this century? Let's travel together down the recognized, misunderstood, neglected, perhaps forgotten, passages that make the 19th century a bulwark against historical obsolescence and literary confinement. To remain faithful to the spirit of openness of this colloquium, no path is excluded.

**KEYNOTE SPEAKER**

**Bertrand Westphal**

**Bertrand Westphal is a senior member of the Institut Universitaire de France (IUF, Academic Institute of France) and Professor of comparative literature and literary theory at the University of Limoges. He is widely recognized as the initiator of Geocriticism, one of the primary literary approaches to the question of the representation of human spaces. He has examined the subject of spatial depictions in fiction and their relationship to real referents in numerous works, such as *La Géocritique. Réel fiction, espace* (2007, Engl. transl., 2011), *La Cage des méridiens* (2016), *Atlas des égarements* (2019), and *L'Infini culturel. Théorie littéraire et fragilité du divers* (2023), about a truly worldwide world literature.**



Limoges (*Le Populaire*, 02.06.23), photo Stéphane Lefèvre, *Le Populaire du Centre*

**6:00-8:00 - KEYNOTE LECTURE**  
**The George Peabody Library**  
**17 E Mt Vernon Pl, Baltimore, MD 21202**

***“La sagesse du passage. Une contribution géocritique”***

**Welcoming remarks from David F. Bell (Duke University)**



**48th ANNUAL NINETEENTH-CENTURY FRENCH STUDIES COLLOQUIUM**

**HOSTED BY JOHNS HOPKINS UNIVERSITY**

**November 9-11, 2023, Baltimore, Maryland**

**“PASSAGE”**

**PROGRAM AT A GLANCE**

**All sessions will take place at the Baltimore Marriott Waterfront Hotel**

**THURSDAY, NOVEMBER 9**

**10:00 am-5:00pm Check-In**

**12:00-1:30 PM      Session AB**

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

**1:45-3:15 Session A**

**3:15-3:30 Break 2**

**3:30-5:00 Session B**

**6:00-8:30 WELCOME RECEPTION**

**Johns Hopkins University (Gilman Hall, the Atrium)  
3400 N Charles St  
Baltimore, MD 21218**

**Tropical Breeze: food, drinks, and music**

**Opening remarks (6pm)**

**FRIDAY, NOVEMBER 10**

**8:30-10:00 Session C**

**10:00-10:30 Break 1**

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



**12:00-1:30 Lunch (on your own)**

**1:30-3:00 Session E**

**3:00-3:30 Break 2**

**3:30-5:00 Session F**

**6:00-8:00 KEYNOTE LECTURE & WINE RECEPTION**

**SATURDAY, NOVEMBER 11**

**9:00-10:30 Session G**

**10:30-10:45 Break 1**

**10:45-12:00 GENERAL SESSION**

**12:00-1:30 Lunch (on your own)**

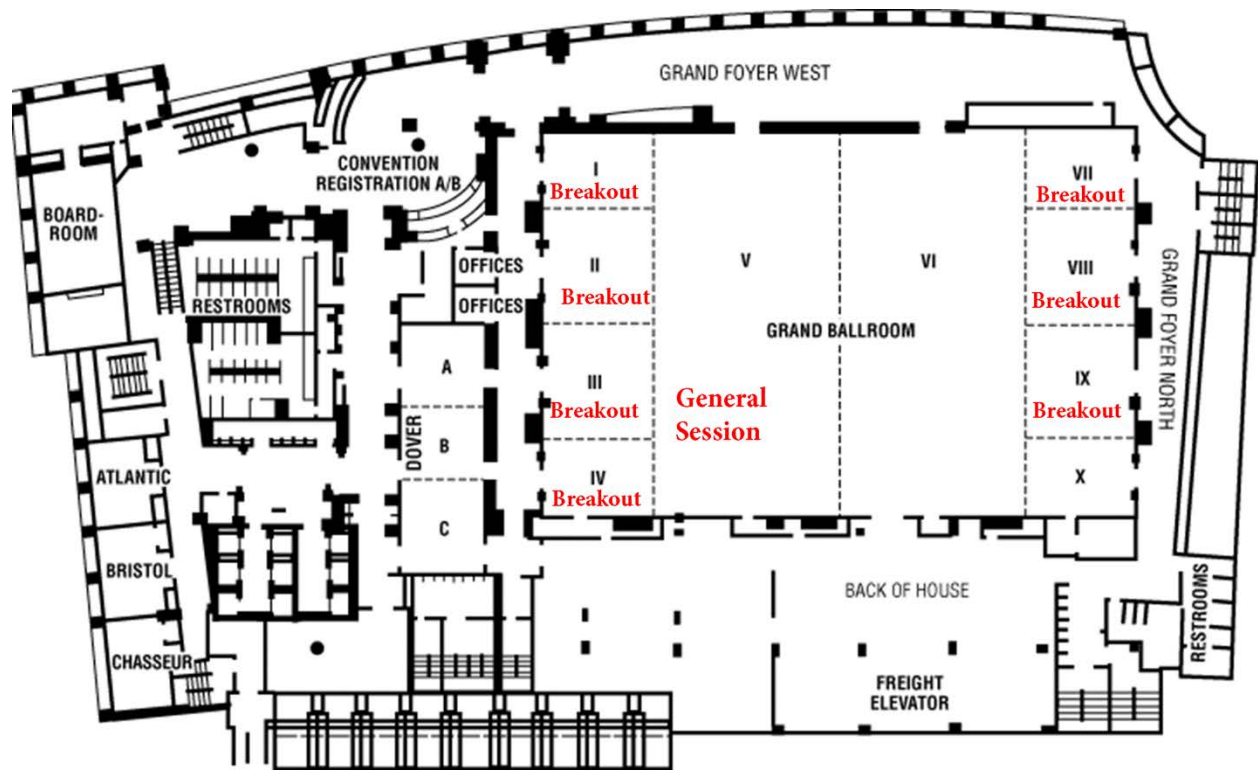
**1:30-3:00 Session H**

**3:00-3:30 Break 2**

**3:30 -5:00 Session I**

**7 pm CLOSING BANQUET**

**All sessions will take place at the 3<sup>rd</sup> Floor of the Marriott Waterfront Hotel**



**Walking directions to Peabody Library from the Marriott Waterfront Hotel**

Approximately 25 minutes and less than 1.5 mile. Exit the hotel and turn left toward Fleet Street. Continue on S. President St and turn left onto E. Fayette Street. Turn right onto N Frederick Street and continue onto E. Saratoga Street. Turn right on N Gaye Street (20ft) to continue left onto E. Saratoga Street. Turn right onto St Paul Street. Left onto E Mt Vernon Place. Take the stairs on the left of the Peabody Library main entrance (across the Methodist Church).

**THURSDAY, November 9**

**12:00-1:30pm - Session AB**

**AB.1 Theater In and Out | [Salon I](#)**

Session Chair: Susan McCready (University of South Alabama)

- 1. Passages: How the Choice of Excerpts in Literature Textbooks of the 20<sup>th</sup> Century Shaped Our View of 19<sup>th</sup> Century Theater**  
Susan McCready (University of South Alabama)
- 2. The Stage as Passage: Art between Reality and Fiction in the Romantic Theatre**  
Camilla Murgia (Université de Lausanne)
- 3. *Passer la frontière du merveilleux*: Acrobats and Clowns in Early Silent Trick Films**  
Jennifer Forrest (Texas State University)

**AB.2 Passage au féminin : Jane de la Vaudère and Renée Vivien | [Salon II](#)**

Session Chair: Sara Pappas (University of Richmond)

- 1. Sapho 1900, Sapho 2023**  
Victoria Cheff (Brown University)
- 2. “Et tu passes, ô Bien-Aimée,/Dans le frémissement de l’air ...”: la fantomatique et fuyante féminité dans *Études et Préludes* (1901) de Renée Vivien (1877-1901)**  
Ninon Bartz (University of Virginia)
- 3. Passings décadents : pratiques transgenres dans *Les Hors nature* de Rachilde et *Les Demi-Sexes* de Jane de la Vaudère**  
Arthur Ségard (New York University)
- 4. Jane de la Vaudère’s Manuscripts**  
Sharon Larson (Christopher Newport University)

**AB.3 Timing: Scandals, Death, and Transgression | [Salon III](#)**

Session Chair: Andrea S. Thomas (Loyola University Maryland)

- 1. Twilight Zones: Nodier, Time, and the Liminal Fantastic**  
Warren Johnson (Arkansas State University)
- 2. Passages baudelairiens ou l’invitation au gratuit**  
Samuel Holmertz (New York University)
- 3. Passing Time with Life on the Line**  
Anne McCall (College of Wooster)
- 4. Infamy and the Open Letter in the Publication of *La Confession de Claude* and *Henriette Maréchal***  
Andrea S. Thomas (Loyola University Maryland)

#### **AB.4 Translating Fertility and Natality in Zola | [Salon VII](#)**

Session Chair: Karen Humphreys (Trinity College)

- 1. *Passages zoliens: Natality, National Security & Heavy Metal in the Rougon-Macquart***  
Sara Phenix (Brigham Young University)
- 2. *How to Translate Fertility as Zola Intended (Without Going to Prison)***  
Lisa Algazi Marcus (Hood College)
- 3. *Respondent:*** Karen Humphreys (Trinity College)

#### **AB.5 Reading Life | [Salon IX](#)**

Session Chair: Dane Stalcup (Wagner College)

- 1. *Sages passages : les voyages en France pour la jeunesse à l'époque romantique***  
Alexandre Bonafos (University of South Carolina)
- 2. *Passing: Eugène Chapus, Identity, and the High-Life***  
Corry Cropper (Brigham Young University)
- 3. *Derailed Reading: Hachette's Station Bookshops and Women Readers in Nineteenth-Century France***  
Isabel Maloney (University of Cambridge)
- 4. *Digital Passages: Rhizomatic Archives and Non-Normative Lives in the Age of OCR***  
Hannah Frydman (University of Washington)

**1:45-3:15pm – Session A**

#### **A.1 Through Paris : Passages and Passengers | [Salon I](#)**

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

- 1. *The Passengers of the Paris-Saint-Germain Express***  
Aimée Boutin (Florida State University)
- 2. *Choreographing the Urban Poor: Class and the Passage Through Public Space in Clémence Robert's Social Novels***  
Hannah Kosman (University of North Dakota)
- 3. *Passages parisiens : passages de l'aura, puissance de la marchandise***  
Karine Berthelot-Guiet (Sorbonne Universités)
- 4. *Passing through the Arrondissement Mairie: from Bureaucracy to Civic Ritual***  
Irina Markina (University of Washington)

#### **A.2 Artistic Transformations: From Private Person to Public Symbol | [Salon III](#)**

Session Chair: Juliet Bellow (American University)

- 1. *Victor Hugo's Final Passage: From Private Death to Public Apotheosis***  
Mary Hunter (McGill University, Canada)

**2. Not Ideal: Madeleine Lemaire's Public/Private Passages**

Kirstin Ringelberg (Elon University)

**3. "Chez Rodin? The Hôtel Biron's Passage from Convent to Museum"**

Juliet Bellow (American University)

**A.3 Passage au Québec | [Salon IV](#)**

Session Chair: Ken Loiselle (Johns Hopkins)

**1. Hubert Aquin lecteur de Benjamin Constant : un regard exotopique sur l'écriture spéculaire**

Ian Byrd (McGill University/Université de Lyon)

**2. Patriotic Passages: Rebellion and Revolution in Nineteenth-Century French America**

Brian Martin (Williams College)

**3. Respondent:** Ken Loiselle (Johns Hopkins)

**A.4 Passages des frontières. Barbey d'Aurevilly, Flaubert, Mirbeau (et Proust) | [Salon IX](#)**

Session Chair: André Benhaïm (Princeton University)

**1. Les passagers conducteurs. Proust, Mirbeau, et le voyage en automobile (à tombeau ouvert)**

André Benhaïm (Princeton University)

**2. Gustave Flaubert : Passages bleus**

Aymeric Glacet (Sewanee, The University of the South)

**3. Le pays perdu de Barbey d'Aurevilly**

Carole Trévisse (Princeton University)

**A.5 Passage Musical | [Salon VII](#)**

Session Chair: Corry Cropper (Brigham Young University)

**1. Musical Passages: Charles François Gounod (1818-1893) and The Prix de Rome**

Timothy S. Flynn (Olivet College)

**2. Wilful transformations of an imaginary world: reading Flaubert's *La Légende de saint Julien l'hospitalier* alongside Wagner's *Tannhäuser***

Michael Tilby (University of Cambridge)

**3. Passage through Earth, Heaven, and Hell: Berlioz's *Damnation de Faust***

Dane Stalcup (Wagner College)

**4. Passage entre disciples : La mise en musique des vers français après 1871 en replaçant les chansons *lieder* et le Wagnerism passé**

Nicolas André Deuson (Oglethorpe University)

**3:15-3:30 - Break**

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

#### **B.1 Passing Through: Bodies in Motion | [Salon II](#)**

Session Chair: Bettina Lerner (CCNY and The Graduate Center, CUNY)

- 1. Finding Freedom in Movement: Suzanne Voilquin's *Mémoires d'une Saint Simonienne en Russie***  
Bettina Lerner (CCNY and The Graduate Center, CUNY)
- 2. Passepartout: Moving Bodies across the Globe**  
Amr Kamal (CCNY and The Graduate Center, CUNY)
- 3. Teacher, Doctor, Critic, Cop: Peregrinations of the Spiritualist Self**  
Catherine Talley (Skidmore College)

#### **B.2 Ecologies and Recycling | [Salon I](#)**

Session Chair: Lena K Udall (Pepperdine University)

- 1. "Rome passera, comme a passé Carthage": Rougier de la Bergerie's eclogues and the French discourse on climate instability**  
Giulia Pacini (College William & Mary)
- 2. Vidanger la ville, décrire les mœurs: Revisiting Sewerage and Literary**  
Jacob Meister (Harvard University)
- 3. Reduce, Reuse, Recycle: Energy and Waste in 19th-Century Science Fiction**  
Paule Carbonnel (University of Pennsylvania)

#### **B.3 Hermeneutics: Words, Meaning, and Translation | [Salon III](#)**

Session Chair: Robert O. Steele (The George Washington University)

- 1. Comment négocier ce passage ? (a dix-neuviémiste hermeneutical quandaries)**  
Evelyne Ender (Johns Hopkins)
- 2. Voices, Beyond the Lyric**  
Seth Whidden (Oxford University)
- 3. Le flâneur entre dans la salle de classe, ou la poésie comme aide pédagogique**  
Jonathan Cayer (New York University)

#### **B.4 Literature, capitalism, and Colonial times | [Salon IV](#)**

Session Chair: Linsey Sainte-Clair (Rice University)

- 1. Stories across the Biowarp: Ignace Nau's Woman Maroon in the 1836-37 "Un Épisode de la Révolution"**  
Deborah Jenson (Duke University)
- 2. Passing Strange: The Story of Eriaz and Dardeza in Global Culture**  
Barbara T. Cooper (University of New Hampshire)

**3. Passages, Passing, the Past: On the Novels of Claire de Duras (1777-1828)**

Giuseppina Mecchia (University of Pittsburgh)

**4. Haitian Spiralism: The Passage of Past into Present**

Chelsea Stieber (Tulane University)

**B.5 Autour du roman : poétique des passages | [Salon VII](#)**

Session Chair: Claudie Bernard (New York University)

**1. Passer la parole : une autre poétique du roman historique chez George Sand**

Rachel Corkle (BMCC and The Graduate Center, CUNY)

**2. Du roman naturaliste au roman à thèse : passage et transformation**

Maria Sayegh (Université de la Sorbonne Nouvelle, France)

**3. Respondent: Claude Millet (Université Paris-Cité, France)**

**B.6 Flaubert and Orientalism | [Salon IX](#)**

Session Chair: Marshall Olds (Michigan State University)

**1. A passage to the Orient: how Flaubert became a writer (1849-1851)**

Jean-Baptiste Chantoiseau (Réunion des musées métropolitains Rouen Normandie)

**2. Balzac and Flaubert's Weak Orientalism**

Michelle C. Lee (Wellesley College)

**3. A Passage to Egypt: "Égyptomanie" in Early Nineteenth-Century French Material Culture**

Laure Katsaros (Amherst College)

**6:00 PM**

**TROPICAL RECEPTION AT THE ATRIUM  
(Gilman Hall, HOMEWOOD CAMPUS)**

**Opening Remarks**



**FRIDAY, November 10, 2023**

**7:30AM-8:30AM – Breakfast  
Marriott Waterfront Hotel**

**8:30-10:00am – Session C**

**C.1 Transformative Passages: Time, Politics, Creation | [Salon I](#)**

Session Chair: Stéphanie Boulard (Georgia Institute of Technology)

**1. Democratic Rites of Passage: The Theory of Equality in *L'Éducation sentimentale***

Göran Blix (Princeton University)

**2. Exilium vita est (Victor Hugo)**

Stéphanie Boulard (Georgia Institute of Technology)

**3. The Passage of Time and the Trauma of the Past: The Berezina, Lamartine, Baudelaire**

Jonathan Strauss (Miami University)

**C.2 Feminity in Passing | [Salon II](#)**

Session Chair: Susan McCready (University of South Alabama)

**1. Strong Women and the Reverse Side of Balzac's Feminism: A Passage from the Eighteenth Century to Modernity**

Thomas W. Briggs (Independent Scholar)

**2. The Squabble on the Stairs: Feud and Femininity in Félicien Rops' *L'Attrapage*** Elise Bouley (Brown University)

**3. Henriette d'Angeville conquiert le Mont Blanc. Un passage à significations multiples.**

Guri Ellen Barstad (Østfold University College Norway)

**4. Feminism and Plastic Surgery: Suzanne Noël's Joint Areas of Expertise**

Ana Oancea (University of Delaware)

**C.3 Passing Around Pens, or a Collective End to Tropes of Aberrant Women | [Salon IV](#)**

Session Chair: Anne Marcoline (University of Houston-Clear Lake)

**1. "Why, they throng!": Women as Legion, from Staël to Cather by way of Two Georges**

Anne Marcoline (University of Houston-Clear Lake)

**2. For a New Court of Justice: Women Journalists and Criminals of the Belle Époque**

Kathryne Corbin (Haverford College)

**3. Staël, Brandes, Ibsen: Transformations in the European Literary Field**

Lynn R. Wilkinson (University of Texas at Austin)

**C.4 Modern Time: Electricity/Diesel/Technology | [Salon VIII](#)**

Session Chair: Seth Whidden (Oxford University)

**1. Diesel, Biofuels, and the 1900 Exposition**

Anne O'Neil-Henry (Georgetown University)

**2. Electricity on Paper: Fin-De-Siècle Press and Modernity in the Réunion Island**

Nicola Angeli (Yale University)

**3. The 19th-Century Literary Passage from Plant Paper to Wood Pulp**

Cary Hollinshead-Strick (American University of Paris) Karen Quandt (Wabash College)

**4. *Exposition internationale de barricades* : Revolutionary Passages in Albert Robida**

Caroline Grubbs (Southern Methodist University)

**C.5 Painting: Interior and Landscape | [Salon III](#)**

Session Chair: Elizabeth Emery (Montclair State University)

**1. Berthe Morisot's *Plein-air* Interiors: The hidden passage from figure painting to landscape in Impressionism?**

Claire Moran (Queen's University Belfast, United Kingdom)

**2. Passing in Parisian Interiors: Encounters with Jeanne Duval, Berthe Morisot, and Julie Manet-Rouart in the Metropole**

James McCabe (Rice University)

**3. The Salon's Passages**

Sara Pappas (University of Richmond)

**C.6 ROUNDTABLE (Passing Censorship: French studies and/at Risk)**

**Moderator: Anne McCall, Professor of French and President (College of Wooster) | [Salon IX](#)**

**1. Aimée Boutin, Professor of French (Florida State University)**

**2. Denis Provencher, Professor of French & Francophone Studies (North Carolina State University)**

**3. Kathleen Nelson, Graduate Student (University of Texas at Austin)**

**C.7 "Multimedia Passages: Transducing Sound in Literature and Cinema" | [Salon VII](#)**

Session Chair: Renée Altergott (Wabash College)

- 1. Sounding Out Nineteenth-Century Literature: Passing from Text to Sound in *Trois Contes* and *Les Chants de Maldoror***  
Madeleine Wolf (NYU Abu Dhabi)
- 2. Gueuloir Resonance: Towards an Acoustics of *Madame Bovary***  
Renée Altergott (Wabash College)
- 3. From silence to sound: Forgotten early cinema pioneer Marguerite Vignault Chenu and the Phono-Cinéma-Théâtre**  
Brett Brehm (College William & Mary)
- 4. Archives of Modernity: Passages of the Nineteenth Century in Jean-Luc Godard's *Histoire(s) du cinéma* (1998)**  
Anne-Gaëlle Saliot (Duke University)

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

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

**D.1 Passages Antisémites | [Salon II](#)**

Session Chair: Richard Shryock (Virginia Tech)

- 1. Passages philosémites ou passages antisémites : la découverte de l'espace juif des artistes et écrivains du 19<sup>e</sup> siècle**  
Christina Leah Sztajnkrzyer (Pennsylvania State University)
- 2. Terrifying Passages in *Zadoc Kahn***  
Gayle Moskowitz Zachmann (University of Florida, Gainesville)
- 3. Why the Dreyfus Affair Still Matters**  
Maurice Samuels (Yale University)

**D.2 Passage colonial | [Salon I](#)**

Session Chair: Maria Beliaeva Solomon (University of Maryland-College Park)

- 1. Passing your Fear: Slave Poisonings in 19th-century Martinique**  
Pauline de Tholozany (Clemson University)
- 2. Passages of Pathos: Compassion and Coloniality in Sophie Doin's Abolitionist Short Stories**  
Ryan J. Pilcher (The University of Pittsburgh)
- 3. Tocqueville dans le désert**  
Philippe Chavasse (Rochester Institute of Technology)

**D.3 Entangled Passages | [Salon IV](#)**

Session Chair: Robert St. Clair (Dartmouth College)

- 1. Queer Temporal Passages: Andrew Holleran and the Remembrance of Things Past**  
John D'Amico (Agnes Scott College)
- 2. Verlaine - Hahn - Proust: entangled passages**  
François Proulx (University of Illinois)

### **3. Passage to the Stars: Stendhal, Verne, and Proust Imagine Outer Space**

Maury Bruhn (The University of Alabama at Birmingham)

#### **D.4 At Home Abroad: Colonial Domesticity, or Just Passing Through? | Salon VII**

Session Chair: Colin Foss (Austin College)

##### **1. Jane Dieulafoy's Persian Passages**

Heidi Brevik-Zender (University of California-Riverside)

##### **2. Let's Get the Veranda: Selling Colonial Domesticity**

Maureen DeNino (Smith College)

##### **3. Baking and Building in Colonial Algeria: Colonialism as Domestication**

Colin Foss (Austin College)

#### **D.5 Resonant Poetic Passages: 19<sup>th</sup> century meets 20<sup>th</sup> | Salon VIII**

Session Chair: Jena Whitaker (Michigan State University)

##### **1. La Tour Abolie and Abulia: An intertextual borrowing from Nerval's "El Desdichado" in T.S. Eliot's *The Waste Land***

Jena Whitaker (Michigan State University)

##### **2. 19<sup>th</sup>-Century Pierrots in Godard's *Pierrot le fou***

Abigail Alexander (Kennesaw State University)

##### **3. Passing Time with the Enemy: A Baudelairean Intertext in Akerman's *Jeanne Dielman***

Kat Haklin (Washington University in Saint Louis)

#### **D.6 Passage Flaubert | Salon III**

Session Chair: Florence Vatan (University of Wisconsin-Madison)

##### **1. Passages and Transitions in Flaubert's *Bouvard et Pecuchet***

Anthony S. Zielonka (Assumption University)

##### **2. From Province to Paris and Back Again?: The (Failed) Passage of Agricultural Knowledge in Gustave Flaubert's *Bouvard et Pécuchet***

Abigail Fields (Yale University)

##### **3. Emma's Dilemma, or How to Be Free in a Stupid World and Why (Not)**

Bruno Penteadó (Texas Tech University)

##### **4. Art in Passage Toward the Internal: Flaubert, the Artist, & Philosophical Aesthetics**

Hannah Nichole Grunow (Princeton University)

#### **D.7 Street Life : Criminal, Flâneur, Péripatéticienne | Salon IX**

Session Chair: Jessica Tanner (University of North Carolina at Chapel Hill)

**1. Profilage**

Myriam Krepps (Pittsburg State University)

**2. Conjuring Transformation: Play, Fortune, and Deception in 19th century French Visual Culture**

Margaret Werth (University of Delaware)

**3. Three Promenades with the *Flâneur***

Daniel Sipe (University of Missouri)

**4. Sites of Passage: Street Prostitution and the Novel Borders of Fin-de-siècle Paris**

Jessica Tanner (University of North Carolina at Chapel Hill)

**12:00-1:30pm – Lunch Break**

**1:30-3:00pm – Session E**

**E.1 Impasses cruciales: guerre, diplomatie, empire | [Salon II](#)**

Session Chair: David F. Bell (Duke University)

**1. Passage à l'acte : la guerre hispano-américaine dans la presse et la correspondance diplomatique françaises**

Stéphane Pillet (Université de Porto Rico, Mayagüez)

**2. La presse dans l'Empire colonial français – XIX<sup>e</sup>-XX<sup>e</sup> siècles**

Franck Laurent (Le Mans Université)

**3. Reclaiming the Indigenous: The Natchez and Chateaubriand in the Mississippi Valley**

Melanie Conroy (University of Memphis)

**E.2 Poétique des lieux impossibles : Fiction, Oubli et Exil | [Salon IV](#)**

Session Chair: François Vanoosthuyse (Université de Rouen)

**1. Le passage impossible : l'auberge, une étape infranchissable chez Maupassant**

Emma Burston (College of the Holy Cross)

**2. Les maisons de l'oubli : gloire et déshérence de demeures d'écrivains de langue française au passage des XIX<sup>e</sup> et XX<sup>e</sup> siècles**

Annie Lulu (Johns Hopkins)

**3. Une errance Européenne entre exil et exotisme. Le mythe des « *Bohémiens en voyage* »**

Malina Stefanovska, (University of California, Los Angeles)

**E.3 Flaubert: rites de passage | [Salon I](#)**

Session Chair: Éric Le Calvez (Georgia State University)

- 1. Rites de passage: de Goethe à Novembre**  
Atsuko Ogane (Kanto Gakuin University, Japan)
- 2. Le devenir-écrivain de Flaubert dans *Par les champs et par les grèves***  
Christophe Ippolito (Georgia Institute of Technology)
- 3. *L'Éducation sentimentale*: des derniers manuscrits à la première édition**  
Éric Le Calvez (Georgia State University)
- 4. Rituels et tourments scolaires : Flaubert et l'école**  
Florence Vatan (University of Wisconsin-Madison)

#### **E.4 Rites of Passage: Beyond Hysteria and Fiction | [Salon III](#)**

Session Chair: Thoraya Tlatli (University of California, Berkeley)

- 1. L'hystérie comme passage : la femme et la transmission du péché dans *La Conquête de Plassans* de Zola**  
Grace Yan (Princeton University)
- 2. From Life to Fiction, via History—and beyond Hysteria: Afterlives of the Eighteenth-Century *convulsionnaires* in Nineteenth-Century Popular Fiction**  
Anne Vila (University of Wisconsin-Madison)
- 3. “Il passait un grand tablier bleu sur sa soutane”: Clothing and Rites of Passage in Emile Zola’s *Paris***  
Miller McLean (University of Virginia)
- 4. Du cloître au phare : La descente aux enfers de Goulven Dénès dans *Le Gardien du feu* d’Anatole Le Braz**  
Céline Brossillon (Ursinus College)

#### **E.5 Passer par Mallarmé | [Salon VIII](#)**

Session Chair: Gayle Moskowitz Zachmann (University of Florida, Gainesville)

- 1. Passage: Mallarmé between Languages**  
Claire Lyu (University of Virginia)
- 2. "L'hiver est à la prose": Derrida among the Poets**  
Thomas C. Connolly (Yale University)
- 3. Flaubert, Mallarmé & Cie., post-modernes ?**  
Guillaume Ménard (McGill University)
- 4. Mallarmé entre deux gares: au rythme de "La Gloire"**  
Julien Weber (Middlebury College)

#### **E.6 Passages Imaginés : Gautier et Nerval | [Salon VII](#)**

Session Chair: Daryl Lee (Brigham Young University)

- 1. The Bayadères in France: passing from imagination to memory**  
Pramila Kolekar (University of New Hampshire)
- 2. Les passages fantastiques dans *Spirite* de Théophile Gautier**  
Ying Wang (Pace University)

**3. Passages esthétiques: Crossing-Over in the Writings of Gautier and Baudelaire**

Cassandra Hamrick (Saint Louis University)

**4. Through the Gates of Horn and Ivory: Nerval's Vertical Geographies**

Mary Jane Cowles (Kenyon College)

**E.7 Dance Passages: Cultural, Intermedial, and Spiritual - | Salon IX**

Session Chair: Olivia Sabee (Swarthmore College)

**1. Alexandre Placide and French Pantomime Ballet in America**

Olivia Sabee (Swarthmore College)

**2. The *conte fantastique* in intermedial array: A discourse passes from pure literature to the ballet**

Joellen A. Meglin (Temple University)

**3. Madame Dominique's Box: Dance History and the Feminist Elegy**

Madison Mainwaring (University of Notre-Dame)

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

**3:30-5:00pm – Session F**

**F.1 Plage, rivage, naufrage, voyage en mer : figures de passage dans la littérature française du XIX<sup>e</sup> siècle | Salon I**

Session Chair: Henning Hufnagel (Universität Zürich/Paris Lodron Universität Salzburg)

**1. *L'Anti-Icare : Rimbaud du « Bateau ivre » à « Barbare »***

Nicolas Valazza (Indiana University Bloomington)

**2. *La Grève de Samarez de Pierre Leroux, une esthétique du passage***

Odile Hamot (Université des Antilles)

**3. « *Notre âme est un trois-mâts* ». *Les Fleurs du Mal au prisme de l'imagerie nautique***

Henning Hufnagel (Universität Zürich/Paris Lodron Universität Salzburg)

**4. *Reading Symbols, a Symbol of Reading: Printing Between the Lines in Serres Chaudes by Maurice Maeterlinck***

Abigail Culpepper (Brown University)

**F.2 Détours historiques | Salon III**

Session Chair: Anne Vila (University of Wisconsin-Madison)

**1. « *Comme un soleil dans la nuit* » : passage de Babeuf chez Michelet**

Ronan Chalmin (Auburn University)

**2. *Metamorphoses of the Terror in Georg Büchner, Stanisława Przybyszewska, and Andrzej Wajda***



Luiza Duarte Caetano (University of Michigan)

**3. « À chacun sa taupe ». Pensée et métaphore de l'histoire chez Victor Hugo**

Claude Millet (Université Paris-Cité, France)

**F.3 “Passing Through” | [Salon II](#)**

Session Chair: Susan Hiner (Vassar College)

**1. “Disparu dans la vapeur”: Passing through the Caucasus with Alexandre Dumas**

Janet Beizer (Harvard University)

**2. Degas’s Geographies**

Marni Kessler (University of Kansas)

**3. Passing Through Fashion**

Susan Hiner (Vassar College)

**F.4 Passage Hugolien | [Salon IV](#)**

Session Chair: Timothy Raser (University of Georgia)

**1. Passing for Victor Hugo: The Narrator of *Les Misérables***

Timothy Raser (University of Georgia)

**2. Skepticism and the Passage from Monarchy to Republican Rule in *Les Misérables***

Nicole Ferrari (University of Pennsylvania)

**3. Passages de l’auteur : Victor Hugo et une (pi)œuvre destructrice**

Zvezdana Ostojic (Pomona College)

**4. Entre romantisme frénétique et gaieté perverse : Le renouveau du rire noir dans *Han D’Islande* de Victor Hugo**

Marie Dufay-Verbié (The SUNY at Buffalo)

**F.5 Voyage au féminin: Flora Tristan, Mary Murfree, Marie Krusinska, Sand | [Salon VII](#)**

Session Chair: Bénédicte Monicat (Pennsylvania State University)

**1. A Transformational Passage: The Self-Fashioning of Flora Tristan**

Caroline Straty Kraft (University of Texas at Austin)

**2. Mary Murfree, Grace King, and Marie Krusinska’s Travel Writing**

Darci L. Gardner (Appalachian State University)

**3. A Change of Air: Illness, Movement, and Stasis in George Sand’s Travel Writing**

Andra Bailard (University of Texas at Austin)

**F.6 A Queer Passage: Outing and Desire - | [Salon IX](#)**

Session Chair: François Proulx (University of Illinois)

**1. Queer Passage in Law: Corydon, Queer Desire and French Literary History in Dupin’s Courtroom Defense of Béranger’s Illicit Songs**

Robert O. Steele (The George Washington University)

2. **Beach Outings: The Therapeutics of the Seashore in Adolphe Belot's Lesbian Fictions**

Pierre Forfert (Yale University)

3. **Outing (in) the Salon: Representations of Male Friendships in the Works of Pascal-Adolphe-Jean Dagnan-Bouveret**

Eduardo A. Febles (Simmons University)

4. **“Rigoureusement hermétique”? Same-sex sex in prison in Hugo's *Le Dernier Jour d'un condamné***

Ty Blakeney (Northwestern University)

**F.7 Passages of Power in Colonial Print Culture | Salon VIII**

Session Chair: Pratima Prasad (University of Massachusetts, Boston)

1. **« Stimuler cette volonté molle de faire le bien »: antislavery at the onset of mediatic modernity, the case of the *Revue des Colonies*.**

Maria Beliaeva Solomon (University of Maryland-College Park)

2. **Bissette, critique littéraire: Circulation des idées et des pratiques politiques et raciales**

Jacqueline Couti (Rice University)

3. **« Le Chevalier de Mauduit »: l'horreur au service de l'abolitionnisme dans la *Revue des Colonies***

Grégory Pierrot (University of Connecticut)

4. **Respondent:** Chelsea Stieber (Tulane University)

**6:00-8:00 - KEYNOTE LECTURE**

**The George Peabody Library**

17 E Mt Vernon Pl, Baltimore, MD 21202

**Bertrand Westphal (Université de Limoges, France)**

***“La sagesse du passage. Une contribution géocritique”***

**Welcoming remarks from David F. Bell (Duke University)**

**SATURDAY November 11, 2023**

**7:45AM - 9:00AM Breakfast  
Marriott Waterfront Hotel**

**9:00-10:30am – Session G**

**G.1 To the Passersby: Before and After Baudelaire | [Salon I](#)**

Session Chair: Nigel Harkness (Newcastle University)

- 1. Les passantes avant “A une passante”: Urban Encounters in Panoramic Literature**  
Masha Belenky (The George Washington University)
- 2. Sand’s ‘Passing’ and Baudelaire’s *Passante*: Mobility vs Impossibility on the Streets of Paris**  
Alexandra K. Wettlaufer (University of Texas at Austin)
- 3. To Lina: the model, the medium, the *figurante*, the passerby**  
Cheryl Krueger (University of Virginia)
- 4. The Passerby’s Self-Portrait: Writing and Photography in Colette’s *La Vagabonde***  
Rachel Mesch (Boston University)

**G.2 Passage des méthodes, méthode des passages | [Salon III](#)**

Session Chair: Franc Schuerewegen (Anvers University, Belgium)

- 1. Passages du fantastique dans le théâtre européen : critique, historiographie, théories**  
Romain Bionda (Université de Lausanne)
- 2. L’Affaire des deux taureaux (Flaubert)**  
Camille Bortier (Université d’Anvers, Research Foundation - Flanders)
- 3. Balzac, l’invention de l’hypertexte**  
Andrea Del Lungo (Sorbonne Université)
- 4. La queue de la panthère ou la question de la méthode**  
Franc Schuerewegen (Anvers University, Belgium)

**G.3 New *Passages* for New Publics: Opening Up Institutional Spaces to Marginalized Populations in Nineteenth-Century France | [Salon VII](#)**

Session Chair: Heather Belnap (Brigham Young University)

- 1. Designing Deaf Spaces: Education, Hygiene, and Citizenship in Nineteenth-Century France**  
Sun-Young Park (George Mason University)
- 2. Cultural Capital for Working-Class Publics: *Art pour tous* and the Democratization of the Arts in Parisian Museums**

Katherine Brion (New College of Florida)

**3. Class, Art, and Ideology in Co-operative Exhibitions in Paris**

Christa DiMarco (University of the Arts, Philadelphia)

**G.4 Poètes et passeurs: Poetry as Mediacy in Baudelaire, Desbordes-Valmore, and Segalen | [Salon IV](#)**

Session Chair: Karen Quandt

**1. Passing Through Baudelaire's Objects**

Joseph Acquisto (University of Vermont)

**2. Le Touriste : Victor Segalen, de passage à Tahiti**

Caroline Ferraris-Besso (Gettysburg College)

**3. Marceline Desbordes-Valmore: "chanter son passage"**

Michael Taormina (Hunter College, CUNY)

**G.5 Récits de voyage : passages génériques et culturels | [Salon IX](#)**

Session Chair: Julie Anselmini (Université de Caen Normandie)

**1. Voyager comme on lit : les voyages romantiques, comme des romans**

Nathalie Solomon (Université de Perpignan)

**2. Voyages de l'écriture critique, frontières du récit viatique**

Julie Anselmini (Université de Caen Normandie)

**3. Cartographies imaginaires : des récits viatiques aux réécritures postcoloniales**

Thérèse Migraine-George (Université de Cincinnati, Ohio)

**4. Aziyadé, roman des passages**

François Vanoosthuyse (Université de Rouen, France)

**G.6 Passages and Literary Generations of Women Writers | [Salon II](#)**

Session Chair: Sharon Larson (Christopher Newport University)

**1. Passages témoins : romancières récipiendaires du prix Monthyon**

Bénédicte Monicat (Pennsylvania State University)

**2. Her Mother/Herself: From Mother to Daughter with Rachilde and Renée Vivien**

Melanie Hawthorne (Texas A&M University)

**3. Julia, Judith, Dominique and the uses of feminist biography**

Margot Irvine (University of Guelph)

**G.7 Adieu: Balzac's Perilous Passage | [Salon VIII](#)**

Session Chair: Scott Carpenter (Carleton College)

**1. "Adieu": The Fiction of a Title**

Kevin Newmark (Boston College)

2. ***Les personnes auxquelles il reste quelque souvenir de l'été 1819, doivent donc compatir...: (Dis)Figuring Time out in Balzac's Adieu***  
Robert St. Clair (Dartmouth College)
3. **Returning to the Point of No Return**  
Scott Carpenter (Carleton College)

**10:30-10:45 - Break**

**10:45-12:00 - GENERAL MEETING**  
**Grand Ballroom Salon V**

**12:00-1:30pm – Lunch Break**

**1:30-3:00pm – Session H**

#### **H.1 Vidocq et ses avatars | [Salon II](#)**

Session Chair: Andrea Goulet (University of Pennsylvania)

1. **“Je veux les entendre chanter et les faire danser”: Vidocquian Camp in Hugo and Balzac**  
Amelia Fedo (New York University)
2. **The Literary Construction of Vidocq as Cultural Icon**  
Eliza Smith (University of San Diego)
3. **Vidocq, fragments d'un personnage et imaginaires sériels**  
Matthieu Letourneux (Université Paris Nanterre)
4. **On Both Sides of the Law: Popular rewritings of Vidocq on Stage, Page, and Screen**  
Andrea Goulet (University of Pennsylvania)

#### **H.2 Passing through: Literature and Photography | [Salon I](#)**

Session Chair: Sharon P. Johnson (Virginia Tech)

1. **Passing through Paris : Photography and the Capital in 1850**  
Michèle Hannoosh (University of Michigan)
2. **Nadar in NDiaye: Spectrality and Narrative in the Archive**  
Matthew Elbert Rodriguez (Harvard University)
3. **Régamey's Rückenfigur: The Culture War within Japonisme**  
Roderick Cooke (Villanova University)

#### **H.3 Passages Balzaciens, Passages Zoliens | [Salon IV](#)**

Session Chair: In-Kyoung Kim (Seoul Women's University, Korea)

1. **Barbey d'Aurevilly lecteur du *Traité de la vie élégante* de Balzac. Considérations sur des éléments intertextuels et transgénériques**  
Fabrice C. Bergeron (Université de Montréal, Canada)
2. **Balzac's *Le Cousin Pons*: Readerly transmedia passage between newspaper and novel**  
Julia Burgin (University of Texas at Austin)
3. **Blocked Passages and Paralysis: Women in Zola's *Thérèse Raquin* and *La Curée***  
Eleonora Mancuso (Boston University)

#### H.4 Passage de Proust entre deux siècles | [Salon VII](#)

Session Chair: Marshall Olds (Michigan State University)

1. **La Littérature comme moyen de passage vers l'inconnu : les exemples de Baudelaire et de Proust**  
Pascal Ifri (Washington University in Saint Louis)
2. **Narrateurs et narrations diégétiques dans *À la Recherche du temps perdu***  
Gerald Prince (University of Pennsylvania)
3. **Inscribing the Passage from Journalism to Literature in Proust's *Recherche***  
Max McGuinness (University College Dublin)
4. **The Aesthete's Bible: Ruskin, Proust, and the Translation of a Grand Prose Style**  
Adam Husain (Oxford University)

#### H.5 Métamorphose de George Sand | [Salon VIII](#)

Session Chair: Sayeeda H. Mamoon (Edgewood College)

1. **Thresholds of Desire: A Benjaminian Consideration of Narrative Strategies in *Indiana***  
David A. Powell (Hofstra University)
2. **In Between Here and There, Then and Now, I and the Other: George Sand's *Indiana***  
Pamela A. Genova (University of Oklahoma)
3. **Animal Metamorphoses and Social Hierarchies in George Sand's "Le Chien et la Fleur sacrée"**  
Christopher Robison (Swarthmore College)
4. ***La Mare au diable*, ou le passage d'une nature à une autre**  
Bianca Romaniuc-Boularand (University of Rhode Island)

#### H.6 Alexandre Dumas | [Salon IX](#)

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

- 1. Un oiseau de passage dans l'œuvre dumasienne : *La Colombe***  
Claudie Bernard (New York University)
- 2. Sara and anti-racism in Dumas' *Georges* (1843)**  
Juliette Rogers (Macalester College)
- 3. D'Artagnan : figure d'altérité ou d'exotisme dans la France du XIX<sup>e</sup> siècle**  
Roxane Petit-Rasselle (West Chester University of Pennsylvania)

**3:00-3:30 – Break**

**3:30-5:00pm – Session I**

### **I.1 Roundtable: W/rite of Passage: Archives and their Discontents**

Session Chairs: Elizabeth Emery (Montclair State University) and Adrianna Paliyenko (Colby College) | [Salon I](#)

- 1. “Returns” from the Archives: Passing Through the Louisa Siefert Papers**  
Adrianna Paliyenko (Colby College)
- 2. *(Im)passable* Creole Archives: Recovering Martinican Women's Agency**  
Jacqueline Couti (Rice University)
- 3. Passed Over: Tadamasa Hayashi's Invisible yet Persistent Archival Presence**  
Elizabeth Emery (Montclair State University)
- 4. People Behaving Badly in Archives**  
Melanie Hawthorne (Texas A&M University)
- 5. Toussaint Louverture et Bordeaux : entre ponts et rite d'impasse**  
Carter Charles (Brigham Young University)

### **I.2 Postures zoliennes : famille, écriture, théâtre, gastronomie | [Salon II](#)**

Session Chair: Michèle Hannoosh (University of Michigan)

- 1. Le passage du visuel au textuel : le cas de l'album de famille d'Émile Zola**  
Jelena Jovicic (University of British Columbia)
- 2. From journalism to authorship: Zola's journey to success.**  
Raphaël Nonin (University of Texas, Austin)
- 3. Staging Zola for the #MeToo Era: *Au Bonheur des Dames* and Marguerite Boucicault's Legacy**  
Sonja Stojanovic (Texas Tech University)
- 4. Wallowing in meaning: the pig metaphor in Zola as road to nowhere**  
Susanna Lee (The Georgetown University)

### **I.3 Creolization and Translation | [Salon III](#)**



Session Chair: Deborah Jenson (Duke University)

- 1. L'impossible passage de la Louisiane créole à l'assimilation**  
Karine Macarez (University of Texas at Austin)
- 2. The Inveterate Confederate: The Strange Life and Literature of Armand Lanusse, Homme de Couleur Libre**  
Ryan Atticus Doherty (Centenary College of Louisiana)
- 3. "I ham a Fr-r-rench-a-man!": Créolisation, Code-Meshing, and Trans-Liminality in George Washington Cable's *Old Creole Days***  
Megan Holmberg (Chestnut Hill College)
- 4. Translator, Traitor: *Uncle Tom's Cabin*, *Le Capitaine Firmin*, and Nineteenth-Century French Racism**  
Sarah Maza (Northwestern University)

#### **I.4 Passage from Day to Night: Exploring the Nocturne - | [Salon IX](#)**

Session Chair: Suzanne Singletary (Thomas Jefferson University)

- 1. Musical Gardens: The Nineteenth-Century Nocturne, Space, and the Other**  
Thomas M. Croke (Ashland University)
- 2. Pastoral or Grotesque: the Nocturne, Modernity and the City**  
Suzanne Singletary (Thomas Jefferson University)
- 3. Tanner and Johnson's Poetic and Psychological Nocturnes: Paris and Cagnes-sur-mer at Night**  
Alice M. Rudy Price (Temple University)

#### **I.5 Passages Méditerranéens | [Salon VIII](#)**

Session Chair: Malina Stefanovska, (University of California, Los Angeles)

- 1. Un orientalisme transgressif: Assia Djebar hors les murs**  
Thoraya Tlatli (University of California, Berkeley)
- 2. « L'indigène » algérien dans la *Revue africaine* : de l'enquête militaire à l'étude universitaire**  
Safa Ouled Haddar (Université Blida2 Lounici-Ali, Algérie)
- 3. French-Algerian *Passeurs*: Competing North-African Visions in the Writings of Isabelle Eberhardt (1877–1904) and Louis Bertrand (1866–1941)**  
Valentin Duquet (University of Texas at Austin)
- 4. The Passage from "Empty" Land to French Colony: Vidal de la Blache's Algeria**  
Kory Olson (Stockton University)

#### **I.6 Forms of adaptation: Passage Between Media | [Salon IV](#)**

Session Chair: Célia L. Abele (Columbia University)

1. **“Elle n’a jamais vécu ces aventures pathétiques:” Mauro Bolognini Demythologizes *La Dame aux Camélias***  
Courtney Sullivan (Washburn University)
2. **Madame Blueberry: How the infamous adulteress made her way into Christian television**  
Cecelia Ramsey (Princeton University)
3. **Volcanic Writing: Walter Benjamin’s Theory of 19<sup>th</sup>-Century Parisian Literature**  
Célia L. Abele (Columbia University)

### **I.7 Passing Memories: Haitian Revolution in the Caribbean | [Salon VII](#)**

Session Chair: Daniel Desormeaux (Johns Hopkins)

1. **Passing Memory: Giving Voice to Anonymized Black Leaders**  
Linsey Sainte-Claire (Rice University)
2. **Passage historique dans *Voyage dans le Nord d’Hayti ou Révélation des lieux et des monuments historiques* d’Hérard Dumesle (1784-1858)**  
Jean-Ederson Jean-Pierre (Johns Hopkins)
3. **From Baron de Vastey to Postcolonial Francophone Literature: Narration and Testimony**  
Michele Kenfack (American Council of Learned Societies)
4. **The Cyclic Passage of Time: Reading Victor Hugo and the Haitian Revolution in Maryse Condé’s *La Migration des cœurs***  
Kylie Sago (San Diego State University)

## **Closing Banquet** *Grand Ballroom Salon V*

Marriott Waterfront Hotel

7:00 PM

Preceded by a Wine Reception for all

6:00 - 7:00 PM

Farewell Remarks

**Dinner and Awards**

**Dancing**

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Abigail Alexander (D.5)  
Renée Altergott (C.7)  
Nicola Angeli (C.4)  
Julie Anselmini (G.5, G.5-2)

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Guri Ellen Barstad (C.2)  
Ninon Bartz (AB.2)  
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Claudie Bernard (B.5, H.6)  
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Ty Blakeney (F.6)  
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Paule Carbonnel (B.2)  
Scott Carpenter (G.7, G.7-3)  
Jonathan Cayer (B.3)  
Ronan Chalmin (F.2)  
Carter Charles (I.1)  
Jean-Baptiste Chantoiseau (B.6)  
Philippe Chavasse (D.2)

Victoria Cheff (AB.2)  
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Mary Jane Cowles (E.6)  
Thomas M. Croke (I.4)  
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Abigail Culpepper (F.1)

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John D'Amico (D.3)  
Andrea Del Lungo (G.2)  
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Marie Dufay-Verbié (F.4)  
Valentin Duquet (I.5)

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Hannah Nichole Grunow (D.6)

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Kat Haklin (D.5)  
Odile Hamot (F.1)  
Cassandra Hamrick (E.6)

Michèle Hannoosh (H.2, I.2)  
Nigel Harkness (G.1)  
Melanie Hawthorne (G.6, I.1)  
Susan Hiner (F.3)  
Cary Hollinshead-Strick (C.4)  
Megan Holmberg (I.3)  
Samuel Holmertz (AB.3)  
Henning Hufnagel (F.1)  
Karen Humphreys (AB.4)  
Mary Hunter (A.2)  
Adam Husain (H.4)

**I**

Pascal Ifri (H.4)  
Christophe Ippolito (E.3)  
Margot Irvine (G.6)

**J**

Jean-Ederson Jean-Pierre (I.7)  
Deborah Jenson (B.4-1, I.3)  
Sharon P. Johnson (H.2)  
Warren Johnson (AB.3)  
Jelena Jovicic (I.2)

**K**

Amr Kamal (B.1)  
Laure Katsaros (B.6)  
Michele Kenfack (I.7)  
Marni Kessler (F.3)  
In-Kyoung Kim (H.3)  
Pramila Kolekar (E.6)  
Hannah Kosman (A.1)  
Caroline Straty Kraft (F.5)  
Myriam Krepps (D.7)  
Cheryl Krueger (G.1)

**L**

Sharon Larson (AB.2, G.6)  
Franck Laurent (E.1)  
Éric Le Calvez (E.3)  
Daryl Lee (E.6)  
Michelle C. Lee (B.6)  
Susanna Lee (I.2)  
Bettina Lerner (B.1)  
Matthieu Letourneux (H.1)  
Ken Loiselle (A.3)  
Annie Lulu (E.2)  
Claire Lyu (E.5)

**M**

Karine Macarez (I.3)  
James McCabe (C.5)

Anne McCall (AB.3, C.6)  
Susan McCready (AB.1, C.2)  
Max McGuinness (H.4)  
Miller McLean (E.4)  
Madison Mainwaring (E.7)  
Isabel Maloney (AB.5)  
Sayeeda H. Mamoon (H.4)  
Eleonora Mancuso (H.3)  
Anne Marcoline (C.3)  
Lisa Algazi Marcus (AB.4)  
Irina Markina (A.1)  
Brian Martin (A.3)  
Sarah Maza (I.3)  
Giuseppina Mecchia (B.4)  
Joellen A. Meglin (E.7)  
Jacob Meister (B.2)  
Guillaume Ménard (E.5)  
Rachel Mesch (G.1)  
Thérèse Migraine-George (G.5)  
Claude Millet (B.5, F.2)  
Bénédicte Monicat (F.5, G.6)  
Claire Moran (C.5)  
Camilla Murgia (AB.1)

**N**

Kathleen Nelson (C.6)  
Kevin Newmark (G.7)  
Raphaël Nonin (I.2)

**O**

Ana Oancea (C.2)  
Atsuko Ogane (E.3)  
Marshall Olds (B.6, H.4)  
Kory Olson (I.5)  
Anne O'Neil-Henry (A.1, C.4)  
Zvezdana Ostojic (F.4)  
Safa Ouled Haddar (I.5)

**P**

Giulia Pacini (B.2)  
Adrianna Paliyenko (I.1)  
Sara Pappas (AB.2, C.5)  
Sun-Young Park (G.3)  
Bruno Penteado (D.6)  
Roxane Petit-Rasselle (H.6, H.6-3)  
Sara Phenix (AB.4)  
Grégory Pierrot (F.7)  
Ryan J. Pilcher (D.2)  
Stéphane Pillet (E.1)  
David A. Powell (H.5)

Pratima Prasad (F.7)

Alice M. Rudy Price (I.4)

Gerald Prince (H.4)

François Proulx (D.3, F.6)

Denis Provencher (C.6)

**Q**

Karen Quandt (C.4, G.4)

**R**

Cecelia Ramsey (I.6)

Timothy Raser (F.4)

Kirstin Ringelberg (A.2)

Christopher Robison (H.5)

Matthew Elbert Rodriguez (H.2)

Juliette Rogers (H.6)

Bianca Romaniuc-Boularand (H.5)

**S**

Olivia Sabee (E.7)

Kylie Sago (I.7)

Linsey Sainte-Claire (B.4, I.7)

Anne-Gaëlle Saliot (C.7)

Robert St. Clair (D.3, G.7)

Maurice Samuels (D.1)

Maria Sayegh (B.5)

Franc Schuerewegen (G.2, G.2-4)

Arthur Ségard (AB.2)

Richard Shryock (D.1)

Suzanne Singletary (I.4, I.4-2)

Daniel Sipe (D.7)

Eliza Smith (H.1)

Maria Beliaeva Solomon (D.2, F.7)

Nathalie Solomon (G.5)

Dane Stalcup (A.5)

Robert O. Steele (B.3, F.6)

Malina Stefanovska (E.2, I.5)

Chelsea Stieber (B.4-4, F.7)

Jonathan Strauss (C.1)

Sonja Stojanovic (I.2)

Courtney Sullivan (I.6)

Christina Leah Sztajnkrzyer (D.1)

**T**

Catherine Talley (B.1)

Jessica Tanner (D.7)

Michael Taormina (G.4)

Pauline de Tholozany (D.2)

Andrea S. Thomas (AB.3)

Michael Tilby (A.5)

Thoraya Tlatli (E.4, I.5)

Carole Trévisse (A.4)

**U**

Lena K. Udall (B.2)

**V**

Nicolas Valazza (F.1)

François Vanoosthuyse (E.2, G.5)

Florence Vatan (D.6, E.3)

Anne Vila (E.4, F.2)

**W**

Ying Wang (E.6)

Julien Weber (E.5)

Margaret Werth (D.7)

**Bertrand Westphal**

Alexandra K. Wettlaufer (G.1)

Seth Whidden (B.3, C.4)

Jena Whitaker (D.5)

Lynn R. Wilkinson (C.3)

Madeleine Wolf (C.7)

**X**

**Y**

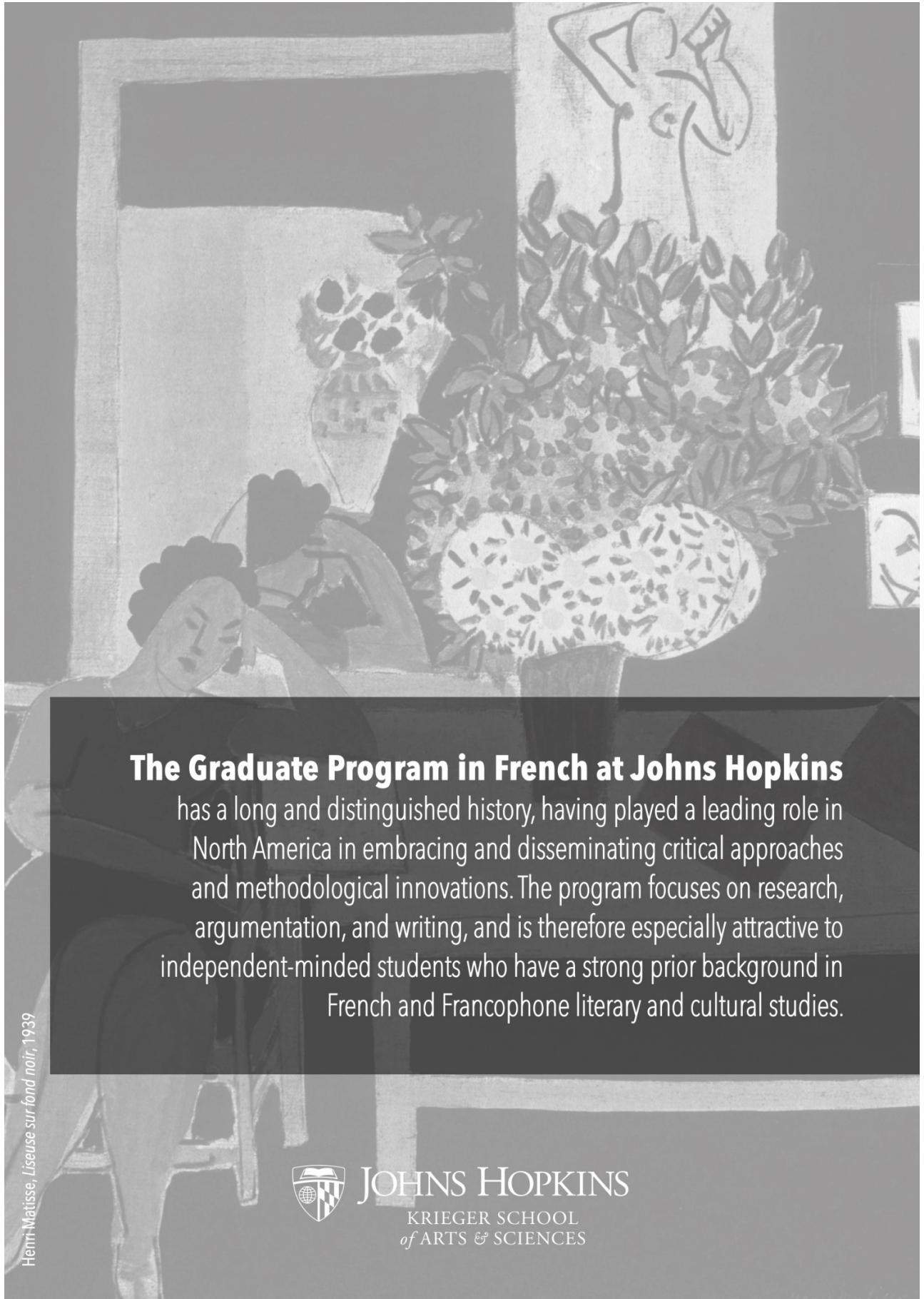
Grace Yan (E.4)

**Z**

Gayle Moskowitz Zachmann (D.1, E.5)

Anthony S. Zielonka (D.6)





Henri Matisse, *Liseuse sur fond noir*, 1939

## **The Graduate Program in French at Johns Hopkins**

has a long and distinguished history, having played a leading role in North America in embracing and disseminating critical approaches and methodological innovations. The program focuses on research, argumentation, and writing, and is therefore especially attractive to independent-minded students who have a strong prior background in French and Francophone literary and cultural studies.



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## Our Program

The first two years of the fully-funded five-year program are devoted to intensive seminar work culminating in a **portfolio** of research papers. Rather than on comprehensive exams, admission to the PhD is based on this portfolio and on the preparation and defense during the third year of the **dissertation prospectus** (ABD). This model enables students to investigate questions of disciplinarity and interdisciplinarity and to develop the tools of criticism appropriate to their project. These range from literary history, poetics, and discourse analysis to regional studies, political theory and intellectual history. Interested students may subscribe to a Graduate Certificate in Film and Media, in conjunction with the Center for Advanced Media Studies.

Graduate students in French engage in undergraduate classroom teaching at all levels, working in the core language sequence under the guidance of the French Language Program faculty. This apprenticeship includes training in innovative pedagogical techniques. Post-ABD students are eligible to propose an upper-level course on a topic of their choosing for the competitive **Dean's Teaching Fellowship**. Program graduates are thus uniquely equipped to fill a variety of teaching duties in an academic environment where the focus lies on the interdependence of language, literature, and culture.

Following the ABD defense, students pursue dissertation research abroad through our **graduate student exchange** with the Ecole Normale

Supérieure (Paris) or through **doctoral internships** with Francophone universities. Other research opportunities are available, and students may receive Marion Frances Chevalier fellowships or grants from the Singleton Center for the Study of Pre-Modern Europe to attend institutes, residential seminars, and other programs for scholarly enrichment, language study, or archival research.

As they supervise doctoral research, faculty mentors familiarize their advisees with the norms of the profession and train them to shape their findings for presentation in an international frame. Every other year, students independently conceive and organize a **graduate conference** in French and Francophone studies. Recent conference themes include "Nudités" (2023), "Witches at Stake: Legacies of a Cultural Icon" (2019), "Effects and Affects of the 'In-Between'" (2017), "Authority and Authorship" (2015), and "Entre amis et ennemis" (2013).

## Centre Louis Marin

Designated a "Centre d'excellence" by the French government in 1992, the **Centre Louis Marin** for Interdisciplinary French Studies fosters collaborative research among scholars and students through colloquia and workshops. Recent international colloquia sponsored by the Centre include:

- Passions simples : autour d'Annie Ernaux (2023)
- Paris/Algiers 1969: Declarations of Freedom by the Black American Avant-Garde (2019)



- Objectif travail: les cinéastes documentaires français dans la tourmente (2019)
- Louis Marin: Pouvoir et Représentation (2017)
- Crossings: French Critical Thought in Dialogue (2017)
- Roland Barthes, To Write: An Intransitive Verb? (2016)
- New Perspectives in Franco-Maghrebi Cinemas (2015)
- French for Research and Creation (2014)
- Translating Constrained Literature (2014)
- La sexualité et la Cinquième République (2013)
- 1962/2012: The World After Algerian Independence (2012)

### Core Faculty

**Wilda Anderson** | [wanders3@jhu.edu](mailto:wanders3@jhu.edu) | *Professor and Director of Graduate Studies* | Literature of the French Enlightenment; the relationship between science and literature; the French Revolution and its aftermath; digital culture; post-print forms of literacy.

**Daniel Desormeaux** | [ddd@jhu.edu](mailto:ddd@jhu.edu) | *William D. and Robin Mayer Professor and Head of the French Subdivision* | French and Caribbean literature, thought, and religion across the "long 19th century"; Haitian Revolution, race, and slavery; history of the book and literary history; Fin-de-Siècle literature and transatlantic anthropology

**Elena Russo** | [erusso@jhu.edu](mailto:erusso@jhu.edu) | *Professor* | 17th- and 18th-century French literature; cultural and intellectual history of the Enlightenment; religious dissidences; sociability; history of aesthetics; literary theory.

**Derek Schilling** | [dschill4@jhu.edu](mailto:dschill4@jhu.edu) | *Professor, Director of the Centre Louis Marin* | Modern and contemporary literatures in French; film esthetics and theory; geocriticism and geopoetics; urban studies

### Interdepartmental Research Axes

Interdisciplinary work has long been a hallmark of a Hopkins education, including across the other programs in Modern Languages and Literatures. In our program, doctoral students have forged especially strong connections with cognate faculty in the following areas.

- Historiography and history of ideas
- Transatlantic and Mediterranean studies
- Film & Media/Visual studies
- Dual-language approaches to literature and thought
- History and Philosophy of Science
- Ecocriticism and eco-poetics

The success of the Hopkins model, which stresses faculty mentoring and independence at all levels – in research, teaching, and preparedness for the profession – is reflected in the high number of fellowships, awards, and post-doctoral or faculty positions won by our graduates.

## RECENT GRADUATE COURSES

- Cultures of Criticism, from the Classics to Foucault
- The Enlightenment and its Critics
- Libertinages
- Rousseau: Citizenship and Exile
- Romantisme et indigénisme
- Le Livre antillais: Culture et écriture
- Baudelaire et Flaubert
- Littérature et anthropologie: Anténor Firmin
- Norms and Forms of Academic Communication
- Montesquieu
- Diderot
- Romans africains d'expression française
- Founding Myths: Literature, Historicity and the Nation
- Spatial Fictions: Geopoetics of the French Language Novel
- Contemporary Writing Beyond the Genres
- Franco-Algerian Screens
- Transitions in French Filmmaking: From the Silent Era to the Second World War
- Utopias
- The Culture of Algorithms
- The Character Function
- Enlightenment and Revolution
- The Literature of Speculative Genres
- Caribbean Fiction: Race, History, & Exoticism

## RECENT DISSERTATION TOPICS

- Rencontres fatales : formes policières et confrontations intertextuelles dans la fiction contemporaine
- Poetry in the Praetorium: Robespierre's Rhetoric in the 18th Century Courtroom
- Screening the Classroom: Cinema and Education in France (1996-2019)
- Ekphrasis at War: Visual Rhetoric and Redefining the Protestant and Catholic Reformations in France, 1580-1616
- Ballet d'action to Ballet-pantomime: Dance, Text and Narrative in French Ballet, 1734-1831
- Narrating Nature's Story: The Rhetorical Strategies of Natural Knowledge in Buffon's Histoire naturelle, 1749-1778
- Representations of Travail Under the July Monarchy: Literature, History, Society
- Relational Narratives: Constructing Meaning in Contemporary Literatures in French
- Espace clos, espaces éclos: Enclosure in French Literature from Les Fleurs du Mal to Germinal
- Poet-translators in Nineteenth-Century French Literature: Nerval, Baudelaire, Mallarmé
- The Subjectivity in/of Language in the Novels of Nathalie Sarraute and Claude Simon
- Engagements de la forme. France et Italie 1950-1965: Une socio-lecture des oeuvres de Claude Simon et Carlo Emilio Gadda
- Sex, Politics and National Identity: the Petit-Maître in Eighteenth Century France

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