ABSTRACTS

Thursday 16 October
Session 1 - 1:00 pm - 2:30 pm

Panel 1.A: Fleeing To and From the Rockies
Chair: Corry Cropper, Brigham Young University

"Escaping the Mormons: *Les Harems du Nouveau Monde* and Second Empire France"
Corry Cropper, Brigham Young University

Female Life Among the Mormons (1855) recounts the sensationalized and fictional adventures of a certain Maria Ward, a young woman fraudulently seduced into Mormonism and polygamy who witnesses all the licentiousness, violence, and enslavement associated with that blissless state of matrimony before finally escaping and returning to her home in the East. The anti-Mormon novel appears during a moment of religious fervor in the US when the "twin relics of barbarism," slavery and polygamy, were under political fire. Sarah Barringer Gordon, professor of religious history at Penn, calls it, "one of the earliest and perhaps the single most important of the novels written to oppose polygamy in Utah." The novel's popularity also owes a debt to a moment of religious fervor in American society known as the second great awakening, a reaction against secularism and industrialism that also carried with it a "spike in religious intolerance aimed at all religious minorities including Catholics, Jews, and Mormons." The publication and popularity of this novel certainly makes sense in an American context. But the novel was published in two different translations (that underwent multiple editions) in France in 1856. What interested French editors and readers in the novel? Studying the novel's translations—*La Femme chez les Mormons* (trans. Charles Éverard) and *Les Harems du Nouveau Monde* (trans. B.H. Révoil)—will lead us to conclude that Mormonism is an ideal subject to allow the French to reflect on questions of the colonial other, religious diversity, gender roles, utopianism, and abuses of power, topics central to the construction of French identity during the Second Empire.
http://www-tc.pbs.org/opb/historydetectives/static/media/transcripts/2011-05-15/601_mormonbook.pdf

"The Rocky Mountain Picture Show, or the Mormons in the Nineteenth-Century French Visual Imaginary"
Heather Jensen, Brigham Young University

Between 1850-1900, there were a spate of novels, tell-alls, and other literature related to Mormonism published in France. The illustrations accompanying these texts were critical to the construction of social types related to the new religion of the American West. Images in publications such as Charles Éverard's *La Femme chez les Mormons* (1856) and Albert Robida's *Saturnin Farandoul* (1879) and *Le Vingtième Siècle* (1883), as well as caricatures in the periodical press, provide one important means of indexing the use of the Mormon as a screen to project current debates surrounding colonization, communitarianism, and modernization. I will argue that the ways in which stereotypes of the Mormon man as devious missionary or oversexed polygynist, and especially the characterizations of the Mormon woman as naïve martyr, amazon of the frontier, or haremic *femme fatale* figured into popular art has much to do with the intersections of the above-mentioned discourses and contemporary politics of gender. Anxieties generated by the feminist movement, with its questioning of androcentric socioeconomic, political, and moral systems, and concomitant emergence of the New Woman, are evident within Mormon narratives and especially in their representations of women. Importantly, this imagery was also produced and circulated within the rich visual economy of the Parisian art world, and it drew upon certain iconographic associations and material practices. This paper seeks to analyze this imagery within these particular contexts, with the end of understanding that the spectacularization of the Mormons in the Far West and all the "fascination and misgivings," to use Jacques Portes's descriptor, that this elicited in the French, had much to do with negotiating scenarios closer to home.

"'*Ses vices intimes feront leur effet*': On the mode of prophesying Mormonism's Downfall in Nineteenth-Century France"
Daryl Lee, Brigham Young University

Among the curious discursive traits of 19th-century French writings on Mormonism is the recurrent recourse to prediction. This is a mode of writing that looks into the future, anticipates the outcome, projects the status of the movement based on sound reasoning and empirical evidence—what Hippolyte Taine called in his essay on "Les Mormons" his "*science solide et profonde*." In other words, a prophetic mode of description and narration. This is not merely like Albert Robida's fanciful caricature's of Mormons in *Le vingtième siècle* (1882). One expects such talk from those *prédicateurs*, Mormon prophets, or one of French Mormonism's first adherents, Louis Bertrand, who predicted the fall of the Second Empire. This paper will examine cases of French writers prophesying what was on the horizon for Mormonism, while Mormon officials imagined utopian escape from government oppression in the American west, by situating these imaginings against related discourses of prediction and futurism.

"Frontier Frenchmen: Trappeurs & Voyageurs in Nineteenth-Century French America"
Brian Martin, Williams College

In *Forestiers et voyageurs* (1863), Joseph-Charles Taché celebrates four centuries of trappers and explorers in French America: "Le voyageur…est capable d'être…tout à la fois, découvreur, interprète, bûcheron, colon, chasseur, pêcheur, marin, guerrier. Il possède toutes ces qualités en puissance…Les voyageurs canadiens ont découvert ou parcouru tout le nord de l'Amérique." As Taché suggests, Jacques Cartier's discovery of New France in 1534 and Samuel de Champlain's establishment of a permanent colony in Québec in 1608 are merely the starting-points for French exploration in North America. Driven by a dual desire for exploration and the economic exploitation of natural resources (first in the fur trade and later in the lumber industry), adventurers from France and New France set out across the continent, from the Saint Lawrence to the Mississippi, the Great Lakes to the Great Plains, the Appalachians to the Rockies, the Atlantic to the Pacific. During the seventeenth and eighteenth centuries, this would include Marquette and Jolliet's navigation of the Mississippi, La Salle's foundation of the Louisiana colony, Antoine and Mallet's pioneering trek across the Great Plains, and La Vérendrye's early exploration of the Rockies. Following the Louisiana purchase from Napoleonic France in 1803, Lewis and Clark would depend on several French explorers during their expedition to the Pacific (1804-06), including Pierre Cruzatte, Toussaint Charbonneau, and George Drouillard. This new era of nineteenth-century western expansion would in turn lead to a new generation of French frontiersmen, like Pierre Vial who explored Missouri and Montana, Joseph Nicollet who mapped Minnesota and the Dakotas, and Étienne Provost who traded furs from Québec to New Mexico and Utah, where he was among the very first people of European descent to see the Great Salt Lake in 1825, and where the city of Provo was named in his honor. Numerous travel narratives and literary texts document the lives of these nineteenth-century French trappers and explorers, from Patrice Lacombe's *La Terre paternelle* (1846), to Taché's *Forestiers et voyageurs* (1863), and Léo-Paul Desrosiers's *Les Engagés du grand portage* (1938). In this paper on Frontier Frenchmen, this panel on the French American West, and this conference on Flight and Escape, I want to examine how these *voyageurs* became not only figures of nineteenth-century French exploration, but icons of frontier masculinity and North American manhood.

Panel 1.B: Fleeing Parnassus
Chair: Aimée Boutin, Florida State University
Respondent Seth Whidden, Villanova University

"Fleeing Parnassus: Street Noise in Coppée, Cros, and Richepin"
Aimée Boutin, Florida State University

By the end of the nineteenth century, Parisians were increasingly aware of how the sounds of the city had gradually been transformed by urban renewal, industrialization, and modernity. Many listened with special attention to those sounds they perceived as disappearing, such as the strident cries of peddlers hawking their wares and services. Due to their long-standing role in defining the ambiance of Paris, these peddling sounds retained an emotional force and aesthetic potential despite their diminishing economic

significance. Whereas Parnassian poets such as Arsène Houssaye and François Coppée sought to harmonize and attenuate the cries of the *petits métiers*, poets who fled Parnassus such as Charles Cros and Jean Richepin turned up the volume of street noise in their poems. By parodying the Parnassian approach to the urban picturesque, Cros and Richepin in different ways jar listeners out of any complacent nostalgia and embrace modern noise.

"Glatigny, Gautier et la Muse buissonnière du Parnasse"
Nicolas Valazza, Indiana University

Albert Glatigny et Théophile Gautier composèrent, le premier en 1860 et le second en 1870, des poèmes intitulés « L'Impassible » qui, en statufiant la Muse et en le dépouillant de ses attributs passionnels romantiques, devinrent des emblèmes de la poésie parnassienne ; si bien que l'épithète d'« impassibles » en vint à désigner les poètes du Parnasse contemporain. Pourtant, dans le Parnasse satyrique du XIXe siècle paru clandestinement en 1864, les deux poètes s'étaient illustrés avec des compositions inspirées par une Muse que je qualifierai de buissonnière, et dont l'érotisme cède souvent le pas à l'obscénité et à la pornographie. En examinant des poèmes tels que « Les antres malsains » de Glatigny et « Ainsi qu'une capote anglaise » de Gautier, je me propose de montrer que le contraste entre les pièces admises dans les recueils autorisés du Parnasse contemporain et les poèmes du Parnasse satyrique est bien plus que thématique : par rapport à la rigidité formelle de la poésie parnassienne, les textes « satyriques » témoignent d'une liberté de composition intégrant des registres discursifs et des genres textuels variés : la langue verte, le genre poissard, la coprolalie, la chanson populaire, la parodie grivoise, etc. Tout en dévoilant le versant libertin et illicite du lyrisme parnassien, Le Parnasse satyrique s'apparente dès lors à une échappée littéraire permettant aux poètes de s'adonner librement à la licence poétique, s'actualisant en l'occurrence dans une poésie licencieuse. Aussi est-ce avant tout aux conventions moralisées de la tradition lyrique que s'attaquent les poètes « satyriques » (des conventions qu'ils observent par ailleurs dans leur production parnassienne régulière), lorsqu'ils débauchent la Muse dans les « antres malsains » du Parnasse. De sorte que les libertés formelles qui se font jour dans la production poétique après la chute du Second Empire, notamment avec Verlaine et Rimbaud, apparaissent comme tributaires de cette Muse buissonnière.

"*Fuites esthétiques*: Rimbaud's Sensational (eco)poetics"
Robert St. Clair, Dartmouth College

In the spring of 1870, Arthur Rimbaud wrote a letter to Théodore de Banville in which he included three texts intended to serve as a profession of poetic faith: *Credo in unam*, *Ophélie*, and *Sensation.* While the first two are no doubt legible as pastiches of a stereotypically Parnassian style (*à la Leconte de Lisle*), the third poem, which shall interest us, consists of two quatrains relating a poetic (non)intention to simply slip off into the wilderness with no other aim other than not speaking, not thinking, and being happy (*je ne parlerai pas, je ne penserai rien…heureux, comme avec une femme*).

Taking our cue from Seth Whidden's hypothesis that the lyrical subject becomes a kind of *point de fuite*, a site of multiplicity and dissemination, in Rimbaud and Verlaine (*Leaving Parnassus*) we will follow two arguments in the course of this intervention. First, that this short poem ought to be read less as the "immature" or derivative expression of an "early lyrical enthusiasm" where "the poet [is] at one with Nature" (Evans, 132) like some sort of late-century iteration of a Schillerian "gardien de la nature". Rather, we argue that, in its richly textured assonant play, attention to form, and "impassible" tone, *Sensation* is not only a strangely Parnassian text whose intertexual echos with, or deterritorializations of, poems by Léon Dierx or François Coppée were no doubt calculated to appeal to de Banville; (2) it is also a text which, in addition to framing the body and the natural world as a kind of pleasurable exposure to "sense," reveals a potentially and critically utopian kernel lodged at the heart of the *art-pour-l'art* movement. For, though the poetic subject may take flight from spaces of being-together in *Sensation*, this evasion does not necessarily entail an irresponsible flight from history into the tranquil folds of aestheticist *mauvaise foi*. Rather, we propose to see in Rimbaud's *Sensation* the site where a glorious "geographie de bonheur," a desired elsewhere where the poetic subject is affirmed in its very dissipation,

where the body, language and the world form a point of convergence and of sensuous enjoyment is mapped out.

In this move that allies poetic expression with emancipatory evasion, *Sensation* is both an inaugural text in the Rimbaldian corpus, and a kind of reflection upon embodiment and writing that could be theorized as a distinctly Rimbaldian 'ecopoetics'. Indeed, it invites us to contemplate poetry itself as a radical ex-centering of the subject, as Whidden first suggested; as a kind of *fuite sensationnelle*, or *dérèglement des sens*, that pushes a certain Parnassian *aestheticism* (*aeisthesis*, *sensation*) into a territory where the elusive poetic subject is no longer opposed to the mute, fleshy monotony of the world and the body, but unthinkable without it. In this little poem addressed to Parnassus, we thus ultimately locate an allegory of that more dramatic departure, or flight, from conventional modes of thinking about language and subjectivity that we simply designate under the name poetry: that is to say, a radically eccentric, pleasurable, sensational use of language which – if we are reading the poem's internal saturation of the phoneme *[e]* correctly – overlaps with the sonorous architecture, the prosody, of being as such.

Panel 1.C: "Fuir pour mieux se retrouver". Aperçu littéraire, politique et juridique de l'évasion dans l'œuvre de George Sand
Chair: Françoise Ghillebaert

"Le fil et la fuite dans quelques contes sandiens : symbolique et poétique"
Pascale Auraix-Jonchière, Université Blaise Pascal, Clermont-Ferrand

Il s'agira de montrer à partir de l'analyse de trois *Contes d'une grand-mère*, « Le nuage rose », « La fée poussière » et « La fée aux gros yeux », comment le thème de l'évasion peut être considéré comme le vecteur majeur d'une poétique du conte par le rêve et le motif du filage. En premier lieu, l'évasion thématise le dispositif formel qui correspond à une scénographie du fantastique, coloration esthétique propice à l'émergence du genre, ensuite et surtout elle symbolise le fonctionnement hypertextuel des contes. La fuite, dès lors, est moins une évasion qu'un retour, une quête et une reconquête des « réminiscences » que l'écrivain aime à ressaisir en vue d'écrire des « contes de [sa] façon » (*La Reine Coax*[1], 114). Par le biais du fil, nous pensons reconstituer la dynamique sensible et intellectuelle qui préside à l'éclosion de ces contes singuliers.

"Exil politique et retrait littéraire : *François le champi* et *Lucrezia Floriani*"
Marie-Claire Vallois, Cornell University

Le recours à l'exil géographique et littéraire est un mouvement constant dans l'œuvre et la vie de George Sand. Dans la préface de *François le champi* Sand énonce le programme littéraire de sa nouvelle écriture de l'exil, l'écriture « pastorale ». Isolée, loin de la ville «furibonde», l'auteur dit ainsi pouvoir « entrer dans le mystère de la simplicité primitive et communiquer le charme de la nature. » Elle souligne dans ces mêmes pages, la liaison entre l'évènement politique et l'évènement littéraire : « Au moment où le roman arrivait à son dénouement, un autre dénouement plus sérieux trouvait sa place/…/C'était la catastrophe finale de la monarchie de juillet aux derniers jours de février 48. » Un autre roman, *Lucrezia Floriani* (1847) figure déjà cette démarche du choix de l'exil social, géographique et littéraire à travers l'histoire d'une femme qui a fui la ville pour la retraite champêtre toscane. Le motif de l'exil de la femme, comme celui de la retraite du roman « rustique » semblent plus particulièrement prégnants dans la production sandienne des années qui jouxtent la révolution de 48. Se distanciant du lecteur parisien trop asservi à la mode, Sand choisit alors de donner la parole au paria «le champi» et à une étrangère, l'italienne *Lucrezia Floriani*. Nous nous proposons donc dans cet essai d'analyser comment l'écriture romanesque de ces deux romans se fait 'traduction' d'un exil. La langue romanesque y est une langue de l'exil, de la 'translatio' géographique et littéraire.

[1] George Sand. *La Reine Coax.* Paris: GF Flammarion, 2004.

"Renegotiating Reality: George Sand and Escape-Clause Literature"
Anne E. McCall, Binghamton University

Novels in the Sandian corpus depend heavily on the law to generate narrative. It is so because it is negotiable. Plot development occurs as protagonists encounter legally-defined barriers to identity formation and self-actualization, physical freedom, prosperity, and community goals; outcomes famously depend on the readiness of individuals and communities to go outside of the law and to embrace new principles, provisions, and instruments of intra-group regulation. I contend that the plots known as oppositional, romantic, and utopian represent less a rupture with the present than an extension of possibilities, a coming-into-being that is embedded in the law itself. Contracts are the instrument and result of this process on an individual level. I will examine the role of contracts in Sand's novels, with a focus on the formal and effective escape clauses that figure prominently in them in order to argue that the possibility for the non-execution of agreements is central to Sandian theories of democratized sovereignty. Escape clauses are not simply a formal device that serves as a *deus ex machina* to end novels that have reached their logical impasse. By lifting coercive provisions and enabling or even requiring contracting parties to renegotiate the terms of their relationships, escape clauses buffer individuals from the law to which they have subjected themselves and indeed, preserve the law through its agreed upon suspension. From this perspective, contracts provide a blueprint for transitions from relationships that can be mapped out today to those that we can only imagine.

Panel 1.D: Interiority as a Mode of Escape
Co-chair: Jennifer S. Pride, Florida State University
Co-chair: Lauren S. Weingarden, Florida State University

"The Ironic Gaze as a Mode of Escape"
Lauren S. Weingarden, Florida State University

This paper focuses on psychological interiority, represented in averted gazes and mirror reflections, as an escapist response to the Haussmannization of Paris. For example, in Degas's *Madame Jeantaud au miroir* (1875) and Manet's *Un bar aux Folies Bergère* (1882), the figures' gazes are immune from the public gaze. In Degas's portrait, the figure turns away from the viewer, while brushwork blurs her mirrored image. In Manet's painting, the barmaid's gaze is turned inward while she is physically absorbed by her surroundings. Analogously, the cabaret ambience is refracted in the mirror surface and refuses the viewer's totalizing gaze. I assign both modes of interiorization--the averted gaze and the refracted mirror reflections—to "the ironic gaze." I argue that the ironic gaze issues from a historical continuum initiated by German Romantic irony and extended by Baudelaire and Baudelairean "painters of modern life."

Romantic irony consists of an active state of self-mirroring which effects the subject's recognition of a double self and his release from temporal and psychic constraints. Irony is "the power [of man] to be beside himself, to be conscious and at the same time beyond his senses" (Novalis); in this sense, irony provides "the freest of all liberties" (Schlegel). This ironic state was subsumed by Baudelaire's concept of "*se dédoublement*"[2] and his mandate for "The Painter of Modern Life" (1863). Here the mirror constitutes the artist's self-doubling in response to modern life. Baudelaire scripted the painter's immersion into and withdrawal from the incessant flux and fragmentation of modern urban conditions, so as to render its vital essence. The painters, in turn, represented their subjects' retreat into self-reflection and compelled their viewers' reflection upon the rupture of pictorial representation, a rupture consonant with the "multifarious," "transitory and fugitive" (Baudelaire) experience of Haussmannized Paris.

[2] Baudelaire used the term "*se dédoublement*" in "On the Essence of Laughter", rpt. in *The Painter of Modern Live and Other Essays*, Jonathan Mayne, trans. and ed. (London, 1964), 154, 164.

“Retreating to the Interior: Escaping the Trauma of Haussmannization”
Jennifer S. Pride, Florida State University

Art Historians consider the destruction and reconstruction of Paris by Baron Georges-Eugène Haussmann and Napoleon III (1853-1870) as the rupture that thrust visual culture into the modern era. What has been overlooked is how a discourse on trauma evolved out of literary and visual descriptions of (wo)men’s engagement with the interiors and exteriors of Haussmanized Paris. I argue that the trauma of Haussmannization generated a counter-motif of retreating to the interior. The domestic interior, traditionally viewed as a space of femininity, becomes a gender neutral place of escape in the 1870s and 80s. In this paper, I examine psychological and social interiority as a mode of escape from the trauma of Haussmannization in the works of Émile Zola and Gustave Caillebotte.

Interiority is a key factor in Zola’s 1883 novel, *Pot-Bouille*, set during the Second French Empire at the height of Haussmannization. Structured around a bourgeois apartment building, the novel demonstrates the retreat to the interior that occurred due to social upheaval. The characters pride themselves on their respectability, but their fragmented lives mirror the disjointed architectural interiors behind the perfect, homogenous façades of Haussmann buildings. Interiority as escapism is also evident in Caillebotte’s paintings of domestic interiors. Caillebotte distances himself and the viewer from the trauma of Haussmannization by presenting interior scenes that illustrate the alienation of modern life. In Interior: *Woman at a Window* (1880), a woman observes the urban landscape from a window in her Haussmann apartment while her male companion is absorbed in reading. I will show how these interior setting are a response to Haussmann’s fracturing; a return to subjective state –a gender neutral response to the modern city. Both Zola and Caillebotte employ sur-réflexion as a distancing act of recovery from the spectacle of modern life—psychological and social interiority as a mode of escape from the trauma of Haussmannization.

“Reconsidering Édouard Dujardin's "Les lauriers sont coupés" as a Form of Retreat”
Kelly Maynard, Grinnell College

This paper examines Édouard Dujardin's 1887 novella "Les lauriers sont coupés" as a means to unpack the interrelated movements of Wagnerism, nationalism, and official state repression within the urban geography of post-Haussmannized Paris.

Often read as a prime example of Symbolist retreat from the sordid material realities of a soulless bourgeois modernity, "Les lauriers" is indeed insistently situated inside the head of its protagonist as a proto-stream-of-consciousness literary experiment. On the other hand, it is also deliberately and consistently evocative of the sensuous public experience of Paris after Haussmann – especially its visual and aural elements – suggesting a more paradoxical relationship with interiority and escape.

At another level, this paper argues that "Les lauriers" also represents Dujardin's retreat from the physical and political circumstances of its moment. Just at the point at which the author had committed his personal, financial, intellectual, and social resources to the promotion of Richard Wagner's works in France via the *Revue wagnérienne*, the virulence of shifting nationalist opposition to the Republic and international diplomatic tensions coalesced into violent street demonstrations against Wagner and sophisticated police tactics on the ground in response. The altered geography and demographics of the city contributed to the evolution of these quintessentially modern, mass political movements more generally; the incidents of anti-Wagnerism in particular had a direct and damaging impact on Dujardin's own professional trajectory.

"Les lauriers," then, with its exploration of the psychological world of the interior set against the bustling boulevards of the early Third Republic, may be understood as both a stylistic experiment and an attempt on the part of its author to grapple with his own much more ominous experiences of that very same context.

"Draping the Post-Haussmann Interior: Escaping through History"
Anca I. Lasc, Pratt Institute

Bourgeois characters staring out of their apartments represent scenes familiar to historians of nineteenth-century French art. Yet while scholars have connected such scenes to modernity and the latter's "separate spheres," discussing the blurring of the boundaries between the interior and the exterior, the private and the public, the domestic and the non-domestic, fewer scholars have actually studied *the views* framed by these nineteenth-century windows. What did people see when they looked outside? How was the public space beyond the window framed to fit the interior decorating scheme of the private apartment? More importantly, how did nineteenth-century decorators reconcile historic revivalism in interior decoration, which demanded that all elements of interior design correspond to a particular historic time and place, with the reality of the modern world?

By comparing early nineteenth-century window treatments with window arrangements from the post-Haussmann era, this paper argues that French decorators considered the view beyond a dwelling's window to be part of their work. Pompeian landscapes, Egyptian scenery, rural settings from the Middle Ages, or aristocratic gardens from the Renaissance thus began to adorn the topography of late-nineteenth-century French apartments. Spatial ambiguities replaced temporal ones as curtains employed *trompe-l'oeil* effects to create the impression of a different time and different place as prescribed by historic revivalism. The window was thus more than a threshold that connected the inside to the outside. It was a gateway into a past made present through imaginative interior décor.

In addition to mirrored reflections and carefully maneuvered vistas framed by endless draperies, the artificial views of nineteenth-century windows created a highly theatrical environment that helped individualize same-looking apartments in post-Haussmann Paris. Rather than merely sheltering inhabitants from the world outside, interiors also differentiated one apartment from another, acting as modes of escape from the uniformity and banality of the modern city.

Panel 1.E: The Picaresque and the Adventure Novel
Chair: Laurence M. Porter, Oberlin College

"No Escape: Picaresque Heroism and the Sentiment of Survival"
Libby Murphy, Oberlin College

What happened to the picaresque in the 19th century? Did faith in scientific and social progress really kill the picaresque, as some scholars have suggested, or did the picaresque myth simply shift with the times, haunting new forms and showing up the brutality of new social orders? From Lesage's *Gil Blas* in the early eighteenth century to the "French Lazarillo" (Bettina Lerner) of the early nineteenth, the French took the "fangs" out of the original Spanish picaresque, creating a "buoyant," likeable (Robert Alter), and articulate Gallic hero who would manage to maintain his integrity within and despite the brutalizing forces of urban, industrializing modernity. The picaro's story, one of aimless wanderings and random encounters at the far margins of respectability, sits comfortably, Bakhtin reminds us, at the junction of adventure and the everyday, making it compelling material for both the tightly woven social novel and the action-packed episodic novel of the nineteenth century.

The distinction is that the picaro cannot "opt out" of the system in the way more flamboyant heroes like Vautrin or Rocambole can. He cannot mete out vengeance or force the hand of justice like Sue's Rodolphe or Leroux's Arsène Lupin. Picaresque heroism is, on the surface of things, singularly non-ambitious—aimed as it is on baseline physical survival. And yet, as we will see from an analysis of the greatest "French" picaros of the long nineteenth century—Gavroche and Charlot—there is a surplus value to the successful deployment of picaresque arts of survival such as *la gouaille* and *la débrouillardise*. Not only do these unique "escape artists" manage to salvage sentiment and solidarity from the wreckage of a society run on clear-eyed realism, but they turn the raw-material of urban *misère* into works of art. What emerges from the picaresque crucible of adventure and the everyday is a modern mode of heroism and subjectivity—one aimed not at escaping from or overthrowing an iniquitous and death-dealing society, but at surviving, both morally and physically, in spite of it.

"Limits of the Picaresque: The Picaresque Sociopath and the Just Avenger in Nineteenth-Century French Literature"

Laurence M. Porter, Oberlin College

The Ideal Type of the Picaresque Novel, derived from *Lazarillo de Tormes* (1554), depicts an orphaned boy who is never rescued by a benevolent intervention, serves a series of masters of increasing social status, and learns to live by his wits, without undergoing an intellectual or moral evolution toward the good. The episodic structure serves to create a portrait gallery seen from "below," presenting varied exposés of a corrupt society. Authors have always modified this template freely, and "pure" instances of the genre are hard to find. Apprenticeship, ingenuity, and illegality may be its most stable features. This talk explores two contrasting marginal cases of social satire: the evil pícaro, exemplified by Thénardier in Victor Hugo's *Les Misérables*, and the Revenge Novel, exemplified by Alexandre Dumas's *Le Comte de Monte Christo*, which combines dramatic structure (in the hero's fixed superobjective) and episodic structure. Both of these characters consistently seek vindictive triumph, but Dumas' count is morally discriminating, and Thénardier is not. Both character's stories are embedded in a richly polyphonic plot structure, as opposed to the monodic structure of the "standard" picaresque narrative. Both add a moralizing authorial ending to the emplotted ending, and thus represent a "middle" layer between the purely secular viewpoint of the picaresque and the theological satire of society "from above" in Devil's tours such as Goethe's *Faust*, Bulgakov's *The Master and Margarita*, or Cormac McCarthy's *Blood Meridian*, in which works authorial satire covertly turns in various ways against the supernatural sources of transcendent values.

"'[C]ette diable d'aventure' (Sue): On the Precariousness of Heroism in Sue and Dumas"

Pauline de Tholozany, Wellesley College

The 1830s and 40s saw the serialized publications of some of the most popular French adventure novels, among them Sue's *Atar Gul* (1831), Dumas' *Les Trois Mousquetaires* (1844) and *Le Comte de Monte Cristo* (1844). These novels rely heavily on a multiplicity of adventures in order to shape their characters into heroes – or anti-heroes. If indeed "C'est l'aventure qui fait la preuve du héros" (Tadié, *Le Roman d'aventures* 12), and if adventure is, etymologically speaking, "what must happen," then how do these adventure novels question the possibility of individual choice? What constitutes a hero, if heroism is contingent on circumstances? Is the hero what remains once one has stripped away the contingent arbitrariness of his or her adventures?

I will show that dialogues and narrative voices in these three novels offer a meta-commentary on both adventure and heroism. A plot-centered genre *par excellence*, the adventure novel relies on a set of conventions that authors use but mock at the same time, poking fun at their own narration, at their heroes, and at some of their adventures. As they use the terms "adventure" and "hero" almost systematically pejoratively, Dumas and Sue in fact valorize the genre that made them famous: anticipating the critics' deprecation of their texts on the grounds that they rely on narrative clichés, both authors satirize the genre's common formulas. By doing so in a quite pedestrian way, they also address the conceptual question from which heroism cannot escape: if their heroes do escape from the everyday, they have exchanged that dependency for a dependency on adventures, i. e. another form of contingency. The adventure novel in fact offers a sophisticated commentary on the escape from the everyday that it accomplishes, reflecting on the fragility of a heroism that owes its existence to contingent exterior events.

Panel 1.F: Mobility and Modernity: Travel Anxiety in 19th Century France
Chair: François Massonnat

"*Lignes de fuite* ? : Spatial Anxieties and the Parisian Métro in Fin-de-siècle Urban Culture"
Caroline Grubbs, **University of Pennsylvania**

When the *chemin de fer métropolitain de Paris* commenced operation in July 1900, it inaugurated a new era of transportation for the city. However, the Métro had been up and running in the popular imaginary long before the first tracks were laid. Since the 1850s, proposals had been submitted to the city of Paris for a mass transit system *intramuros*. Within these published documents, which were often supplemented by maps and architectural renderings, the urban environment was speculatively re-shaped. These re-imaginings of Parisian space sparked heated public debate, particularly with respect to the aesthetic impact of the Métro. How would the railway lines be smoothly integrated into Parisian topography? Would they embellish or disfigure the urban space? Such questions abound in contemporary articles on the Métro projects in the popular press and they underpin almost all of the proposals themselves as authors tout their own plan's artistic merit over the monstrous designs contained in rival projects.

This paper demonstrates that the fin-de-siècle Métro that circulated the city in text and image was the vehicle for anxieties about movement and urban aesthetics in post-Haussmannization Paris. Though politicians and engineers promoted the Métro as the avatar of a bright future, the urban railway inspired deep unease and sometimes outright hostility in 19th-century urban culture. David L. Pike has noted the widespread depiction of underground stations as claustrophobic, archaic necropolises in late 19th- and early 20th-century illustrated newspapers. Yet elevated lines also inspired spatial anxiety. For example, an 1886 caricature by Albert Robida in *La Caricature* portrays an elevated Métro as a labyrinthine network rendering urban space chaotic and constrictive, the iron tracks encircling the city like chains. Indeed hostility towards Métro designs was frequently expressed through images of constricted spaces, blocked perspectives, and trapped bodies - the urban space is paradoxically transformed into a prison by the very transportation system designed to help it escape congestion. Focusing on three important proposals by Jules Garnier (1885), Edouard Mazet (1884) and Jean Chrétien (1881), as well as selected visual images from the popular press, this paper analyzes visions of the Parisian Métro as a confining, menacing and transgressive figure in fin-de-siècle urban culture, and, in so doing, nuances the network's eventual status as a symbol of mobility and modernity.

"Le Désir en fuite: *Le Tour du monde en 80 jours* de Jules Verne"
Jean-Louis Hippolyte, Rutgers University

La thématique de l'évasion est prégnante dans l'oeuvre de Jules Verne. *Cinq semaines en* ballon, son premier texte à succès et roman d'évasion, lance la série des *Voyages Extraordinaires* qui feront le succès de l'auteur et compteront jusqu'à 62 romans et 18 nouvelles. Les *Voyages Extraordinaires* constituent à ce jour la contribution la plus notable de la littérature française au genre du roman d'anticipation ou roman d'évasion. Bien sûr, il faut d'abord comprendre évasion comme rêve ou imagination, notamment si l'on conçoit le roman vernien comme une propédeutique à la connaissance de la modernité. Cependant, l'évasion est également fuite (ou échappée) dans les romans de Jules Verne, notamment dans des classiques comme *Cinq semaines en ballon*, *20 000 lieues sous les mers* ou encore *Le Tour du monde en 80 jours*. C'est ce dernier ouvrage qui m'intéressera ici, car la tension entre évasion (anticipation) et fuite en avant qui marque le roman signale justement cette ligne de fracture entre les tendances utopiques et dystopiques de la modernité. Si le désir est en fuite dans *le Tour du monde en 80 jours* (et à travers lui, dans l'ensemble des *Voyages Extraordinaires*), c'est que le désir (humain, amoureux, personnel) s'y oppose à la dictature de la raison, et que le Sujet (pour reprendre l'expression d'Alain Touraine) s'y retrouve transformé en seul projet (projet de voyage autour du monde dans le roman). C'est cette crise narrée sous le couvert d'une aventure pour adolescents que je souhaite aborder.

"Celui qui toujours fuit: Fantômas ou la modernité"

François Massonnat, Villanova University

Juve et Fandor ont beau, d'épisode en episode, redoubler d'ingéniosité pour capturer Fantômas, le criminel protéiforme n'a de cesse de leur échapper. Car, contrairement aux forces de police, le personnage polymorphe embrasse de façon systématique les moyens technologiques que la modernité met à sa disposition. Qu'il cherche à tuer ou à voler, Fantômas fait un usage avisé de la technologie, et notamment de l'automobile (à la façon de la fameuse Bande à Bonnot). Toujours en mouvement, il incarne d'autant plus la modernité anxiogène qu'il est capable de se faire passer tantôt pour un noble, tantôt pour un acteur, tantôt pour un docteur, tantôt pour un ouvrier. Ainsi, à la mobilité physique qui rend sa capture particulièrement compliquée s'ajoute une mobilité sociale tout aussi déroutante. Ma communication met donc en évidence combien la popularité de l'homme en noir s'inscrit dans un contexte où la modernité urbaine engendre nombre de spéculations et de peurs quant à l'espace urbain et les dangers qu'il recèle.

"*'Vous avez dit evasion ?'*: The challenges of domestic travel in Romantic France"

Alexandre Bonafos, University of South Carolina

While the idea of French Romantic travel might arguably conjure up such destinations as the Orient, Italy or Spain, domestic travels (or home tours) represent a significant part of the travelogues published in the first half of the nineteenth-century. With the rise of the tourist practices of a booming middle class, the French provinces became attractive for their readily available scenery. The appeal of the Alps and the Pyrenees, of Normandy, Brittany or the South of France helped French men and women to realize the possibilities of discovery and escape that the diversity of the nation provided.

In this paper, I will consider the fate of these notions in the seemingly paradoxical context of domestic travel. What opportunities of 'getting away' and of fleeing one's familiar setting could French tours afford French travelers? How successful an experience could home travel be, what failures did it face, and how did narratives acknowledge and remedy these shortcomings? By analyzing Charles Nodier's *La Seine et ses bords* (1836), Stendhal's *Mémoires d'un touriste* (1838), Alexandre Dumas's *Nouvelles impressions de voyage. Midi de la France* (1841), and Gustave Flaubert journals as well as *Par les Champs et par les grèves* [1847-48], I will examine the process of 'exoticization'—and its potential limitations—at play in the Romantic perception of France. Praised for their cultural heritage and diversity, the French provinces were also seen as a refuge from modernity: going away from the Parisian center meant going back in both place and time. Yet, while the retrieval of the past created a sustained incentive for traveling in France, the very modernization that made it easier also implied the progressive vanishing of difference. Were domestic travelers therefore bound to continually mourn the passing of their object of desire, or was the act of writing—if not traveling—able to redeem the seemingly inescapable curse of the bourgeois tourist?

Panel 1.G: Evasive Maneuvers: Mothers on the Move
Chair: Susie Hennessy, Missouri Western State University

"A new You! Mothers' Day Out in *Les Grands magasins*"

Susie Hennessy, Missouri Western State University

Au Bonheur des Dames shows us the early stages of consumer society. Inspired by Le Bon Marché, Zola weaves real events into the narrative after conducting exhaustive research on the first *grands magasins* in Paris. It is in the depiction of the department store as spectacle that Zola most accurately reflects the revolution of consumption. Zola's reproduction of Le Bon Marché signals the pervasive nature of consumption as escapism. When Mouret (store owner) creates an enthralling display of oriental rugs, he enacts a "juxtaposition of imagination and merchandise," setting a new model of consumption in motion.[3] The resulting *tente de pacha* to which housewives flock offers them the chance to be connoisseurs of fine art or concubines, experiencing shopping as pleasurable and cultivating in exotic surroundings.

The sale of oriental rugs to appeal to "*la haute clientèle de l'art*" (471), is but one example of this union of art and commerce. Advertisements proclaiming the museum-like quality of the merchandise and sales as "*expositions*" tacitly suggest that shopping offers women another kind of escape, one in which consumers can assume a more sophisticated persona in a place without class distinctions. By Bon Marché standards, identity existed in the things one possessed and the department store became the arbiter of bourgeois identity. Although this dream world purports to fulfill women's fantasies, satisfaction is transitory and comes at a cost. Mouret places his faith in the unfathomable depths of the consumer mentality and his capacity to keep provoking renewed desires to buy. This study takes up the consequences of his assumption that "desire is effectively without limit."[4]

"*Claire d'Albe* and the Flight from Republican Motherhood"

Annie Smart, Saint Louis University

As the French Revolution radicalized during the Terror (1793-1794), republican motherhood took on a new face. Revolutionary female civic virtue, like male civic virtue, was predicated on the ability to sacrifice and to place love of the Republic before love of one's own family. We see a striking portrayal of the *Républicaine* in the vaudeville play *Les épreuves du Républicain* (An II de la République): Denise, the heroine of the play, loves her family, but loves liberty and her country first. The *Républicaine* might best be illustrated by the figure of the *héroïne de Mithier*: the legendary *citoyenne* who, when counter-revolutionaries invaded her home, pointed a pistol at barrels of gun-powder and threatened to blow up herself, her children, and the intruders.

A very different representation of female virtue emerges in post-Thermidorean sentimental fiction, in which we often see a de-politicized domestic sphere. In the sentimental epistolary novel *Claire d'Albe* (1799), Claire paints a touching portrait of the good mother, surrounded by adoring children and husband. We might conclude that the post-Thermidorean sentimental novel represents a flight from the Terror – an escape from the Revolutionary ideal of female civic virtue, and a return to the domestic motherhood as portrayed in Greuze's "La mère bien aimée" (1765).

Building on previous studies of post-Thermidorean sentimental fiction (Astbury, Denby), I highlight the connections between these three Revolutionary mothers. I argue that *Claire d'Albe*, like *Les épreuves*, mobilizes key Revolutionary words and concepts. I study the use of words like "virtue" and "civic" in both works, to tease out how the sentimental novel builds on a Revolutionary ideal of virtue, and reinvests it with new meaning. As we shall see, although there are certainly great differences between these Revolutionary mothers, there are also startling similarities.

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[3] Rosalind Williams, Dream Worlds: Mass Consumption in Late Nineteenth-Century France.
[4] David Walker, Consumer Chronicles: Cultures of Consumption in Modern French Literature.

"'Nous la prendrons, tant pis !' : Maternity and the pursuit of 'happiness'"

Mary Jane Cowles, Kenyon College

In a period that glorified the mythology of an instinctual, self-sacrificing maternity, a few fictional models stand out as challenging that paradigm. Ellénore in *Adolphe* and Emma Bovary flee or all but flee their maternal responsibilities in pursuit of the happiness that their lovers seem to promise. The happiness they pursue, however, proves to be elusive and empty. Their abandonment of their children, if not the cause of their suffering, is certainly symptomatic of profound questions surrounding the identity the authors of these novels portray.

At the same time, a heroine such as Henriette in Balzac's *Le Lys dans la vallée*, who actively embraces the myth of self-sacrifice by defining herself as mother first and by refusing the temptation of carnal love, eventually discovers the emptiness of the ideal to which she has clung. Sadly, these heroines are "damned if they do and damned if they don't," despite the fact that the value of maternal love varies significantly in each work. And even though a heroine like Mme de Rênal in *Le Rouge et le noir* may experience some measure of happiness by having fully loved without renouncing her maternity, she pays the same price—life itself—in the end: « mais, trois jours après Julien, elle mourut en embrassant ses enfants. »

"Ejaculactation: Escaping Bodily Fluids in Naturalist Fiction"

Lisa Algazi Marcus, Hood College

In his seminal text *L'Onanisme*, published in 1760, Samuel Tissot warned of the dire consequences of what would later be called spermatorrhoea, or the excessive emission of sperm. Tissot compares semen to other bodily fluids, including milk, which he sees as "une liqueur simplement nutrative" as opposed to semen, which is "une liqueur active."[5] Preoccupied by fears of depopulation, French naturalists denounced the waste of any sperm not emitted in the cause of repopulating France. These same writers made similar arguments against wasting mother's milk, which led not only to high infant mortality but also to debilitating maladies for the mother.

In this paper, I will examine the similarities between breast-feeding and ejaculation, as portrayed in Alexandre Hepp's 1891 novel *Le Lait d'une autre.* In a scene that brings to mind images of masturbation, milk spurts uncontrollably from the writhing mother's breasts, hitting her husband in the face and leading him to exclaim: « Le lait, son lait qui appartenait à notre fils, ce lait qu'il s'agit de bannir maintenant comme un poison, au lieu de le redouter et de le maudire, quelle joie, quelle sécurité il aurait values à la maison! »[6] Through an examination of medical theories on economies of bodily fluids as well as naturalist attitudes on depopulation, I will show that Hepp uses sexual, even phallic, imagery to condemn the mother who shirks her maternal duty to her children.

[5] Tissot, le Dr. Samuel. *L'onanisme : dissertation sur les maladies produites par la masturbation*. Lausanne : Chez François Grasset, 1797, 2-3.

[6] Hepp, Alexandre. *Le lait d'une autre: roman sur les dangers de l'allaitement mercenaire.* Paris: E. Dentu, 1891, 78-79.

Thursday 16 October
Session 2 - 3:00 pm - 4:30 pm

Panel 2.A: "Feminine evasions at the fin de siècle"
Chair: Dr. Christopher Rivers, Mt. Holyoke College

"Flight to the City: Architecture in Marie Krysinka's 'Fenêtres' and 'Fin du jour'"
Dr. Heidi Brevik-Zender, University of California-Riverside

For some, the topic of women in architecture in nineteenth-century Paris could be deemed an area of research lacking subjects to study. After all, the architecture program at the *École des Beaux-Arts* did not technically open to women until the late-1890s; even then, the only female student officially admitted was an exceptional outsider, the American Julia Morgan. The present paper is part of a project that considers the ways in which women were, in fact, deeply involved in aesthetic discourses and production related to building the metropolis during the decades before they were formally permitted to train as architects. Architecture – the urban built environment – and nature are traditionally understood as antithetical, a trope upheld by many writers of the 19th century. Nature was for them, among other things, the realm of escape, the flight to a bucolic ideal far away from the overwhelming, alienating, corrupt city. It would take the modern point of view of a writer like Baudelaire to understand that the metropole and the natural world could also be expressed in terms of resonances rather than oppositions. Yet Baudelaire was not the only one to do so.

The poet Marie Krysinska (1857-1908), known for her impact on late-century *vers libre*, provides a case study for architecturally inflected literature produced not by men, such as the author of *Les Fleurs du Mal*, but by woman. My paper focuses on two of Krysinska's poems, "Fenêtres*"* (1883) and "Fin du jour" (1903). Consistent with the aesthetics of Symbolism, Krysinska's poems rely on images from nature, music and dance, themes typically associated with what Florence Goulesque aptly describes as the Symbolists' "volonté de s'échapper de la réalité quotidienne" (322). This notwithstanding, these poems also include descriptions of boulevards, street lamps and windows leading into buildings, making them examples of what I call an "urban poetics" concerned with the experience of the "réalité quotidienne" of the city. Examining architecture as a metaphor and an element informing poetic versification, I analyze these poems against the backdrop of a broader analysis of how women were building new roles for themselves in society.

Work Cited

Goulesque, Florence. "Impressionnisme poétique chez Marie Krysinska: Esthétique de l'ambiguïté et démarche féministe." *Nineteenth-Century French Studies* 29.3&4 (2001): 318-333.

"Flights of Fancy: Female Perversions in the Decadent Fairy Tale"
Gretchen Schultz, Brown University

The relationship between the fairy tale and the decadent ethos is at once logical and baffling. On one hand, a genre associated with children's literature, naïveté, and moralizing endings seems a poor fit with the cynicism and sexual anxiety typical of decadent literature. On the other hand, however, what they share is their propensity for escapism. In fact, the fairy tale saw a renewal and an abrupt increase in production in the 1880s, when the decadent aesthetic first emerged in reaction to naturalism, republican positivism, and industrialization. Just as the decadent movement refuted Zolian hyper-realism and took refuge against the wages of change, it found in the fairy tale a welcome respite from the real as well as a vehicle for critiquing the very modernity it sought to flee.

This paper will explore the ways in which decadent tales counter or corrupt traditional tales, paying particular attention to how they go against the grain of normative gender expression with female figures having contradictory guises. They present beleaguered fairies who confront the ravages of modernism (as in Daudet, Mendes, Veber), as well as evil fairies who wreak their own kind of perverse

havoc (Arène, Lorrain, Willy). Whether an abject member of a dying breed or dominating femme fatale, the decadent fairy is perversely feminine, a creature in flight from the materiality of the present.

"'Jeune fille par le corps, femme par l'expression': Marguerite Coppin and girls' education at the fin de siècle"

Sharon Larson, Christopher Newport University

Published in 1889, Marguerite Coppin's *Ressort cassé* is the story of cultivated, well-educated young woman and her ensuing social exclusion from fin-de-siècle Brussels. For many, it is also the story of its author. Though Coppin's biography is incomplete—like those of many forgotten Decadent women writers—, various traces of her unconventional schooling are reminiscent of Isabelle Gatti de Gamond's educational program, "Cours d'Education pour jeunes filles." Author of a number of works addressing curriculum development and education of young girls, Gatti (1839-1905) was also the founder of the journal *L'Education de la femme* as well as the first Belgian secular school for girls. The mission of this progressive institution was to offer female pupils a solid and rigorous instruction that prepared them for university studies and provided them a deviation—if not an escape—from the constraints of conventional gender roles. In spite of the attacks launched by the Catholic Church and conservative sectors of society, Gatti's program was incredibly successful in Brussels. Coppin is believed to have attended this school.

Ressort cassé is divided into two sections, the first of which is nearly entirely devoted to the young protagonist's innovative education. Precocious, cynical and passionate about knowledge, Renée Michelli does not understand the necessity of the convent's traditional religious instruction—« Je veux bien croire mais je voudrais tant comprendre ! » (30)— and convinces her father to place her in a secular institution. This moment marks a startling stylistic rupture in the narration as Coppin provides a detailed description of the school's scholarly female instructors and their pedagogical method. However, this description is not without its reproaches. Through free indirect discourse and exceptional commentary by the third-person narrator, Coppin engages in a surprising critique of some of the same methods advocated by Gatti. « Inconvénient » and « capricieux » in its « absence de méthode »(33), the schooling received by Renée, despite its innovative approach, is certainly not ideal, and it is through the intellectual formation of the young heroine that Coppin promotes her own pedagogical philosophy. *Ressort cassé*, acclaimed by Mirande Lucien and Nicole Albert for its feminist perspective of Brussels at the turn of the century, is also representative of a complicated and lively debate regarding the state of women's education and its promises of escape and freedom.

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"Le rêve antique chez Rachilde"

Guri Ellen Barstad, University of Tromsø, Norway

La fuite et l'évasion sont deux thèmes récurrents des romans de Rachilde. Très souvent, c'est le protagoniste féminin qui rêve d'une autre vie lui permettant de s'épanouir et même de s'imposer dans un milieu contemporain ressenti comme 'étriqué' et oppressant. Pour certaines de ces femmes, l'Antiquité apparaît comme l'ailleurs idéal, seul capable de les combler ; le rêve antique est ainsi un rêve de liberté, de puissance, d'esthétique, d'érotisme, et d'une morale autre. Mais contrairement au héros romantique du conte fantastique, l'héroïne fin-de-siècle ne risque pas de se retrouver, soudain et malgré elle, projetée dans le passé gréco-romain ou égyptien ! Il lui incombe au contraire de ramener vers elle le monde de ses rêves, de le rendre présent dans l'univers scientifique et moqueur qui lui est contemporain. Ainsi Raoule de Vénérande *(Monsieur Vénus* 1884) fait-elle l'éloge de l'Antiquité, cette époque où son rêve de « vice nouveau » n'aurait été qu'une réalité normale et appréciée. Raoule se transforme en prêtresse de l'Amour quand elle ne s'impose pas en Athéna, ou ne se comporte en une Vénus inquiétante et troublante : elle choque son monde, le bouleverse, voire le bouscule. Quelques années plus tard dans *La Jongleuse* (1900), Rachilde nous offre Eliante Donalger, prêtresse elle aussi, amoureuse d'une amphore grecque, et qui

proclame être la déesse de l'Amour en personne. Raoule et Eliante, deux héroïnes qui rappellent Heine proclamant dans « Les Dieux en Exil » (1853) : « ces dieux ne sont pas morts… » ; chez Rachilde, les dieux infiltrent l'esprit des héroïnes et les précipitent dans un ailleurs où elles recréent l'Antiquité de par leur comportement, leur accoutrement, ou leurs paroles provocatrices. Cette communication se propose d'explorer les différents aspects du rêve antique tel qu'il se manifeste dans les deux romans mentionnés.

Panel 2.B: Fuite en avant et retour sur le texte
Chair: Stamos Metzidakis, Washington University in Saint Louis

"Le voyage gidien : évasion ou fuite en avant ?"
Thomas Muzart, City University of New York (CUNY)

Lorsque Maurice Blanchot qualifie de littérature d'expérience l'oeuvre d'André Gide, il se réfère à l'expérience du Gide écrivain qui, à travers ses personnages, se lance dans une recherche identitaire. Au contraire des études gidiennes qui envisagent les personnages comme des entités fixes, mon approche est résolument dynamique. Dans ma communication, je montrerai que l'évolution des personnages s'accomplit par étapes à travers l'oeuvre fin-de-siècle de Gide dans laquelle il réfléchit sur le voyage. Je suivrai une telle évolution à partir de *Paludes* (1895) jusqu'à l'*Immoraliste* (1902) en passant par *Les Nourritures Terrestres* (1897) que j'analyserai à la lumière des théories d'Edward Said et de Tzvetan Todorov.

Paludes, fidèle à la conception décadente, met en scène l'échec du voyage en relatant le désir d'évasion de l'écrivain qui juge finalement préférable le confort domestique à l'appel de l'inconnu. *Les Nourritures*, quant à elles, constituent le premier élan vers une évasion jugée nécessaire pour s'affranchir du poids familial et social. Toutefois, les voyages dépeints et tant vantés ne sont qu'hypothétiques. Il faut attendre l'*Immoraliste* pour suivre l'évolution d'un personnage qui au cours de ses voyages, découvre de nouvelles manières de vivre sa vie. Parti au départ pour des raisons classiques - voyage de noces et découverte des antiquités – Michel renaît au contact de l'exotisme et du désir homosexuel. La promesse de bonheur au Maghreb, la découverte du nouveau soi seront, toutefois, sources de malheur une fois de retour en France. La décision de repartir vers l'Orient n'offrira pas non plus le salut attendu et aboutira à la mort de la femme du protagoniste. Ce qui au départ était une évasion tourne à la fuite en avant. A la fin du roman, le lecteur retient l'image de Michel qui, tel le juif errant, est condamné à errer, exilé jusqu'à la fin de sa vie.

"'Victorieusement fui…': Mallarmé and the flight from self"
Andrew Pigott, Austin College

This paper will do Mallarmé the grave disservice of taking him at his word. From his correspondence, his lectures, and his notes, we can knit together a cogent, two-pronged project. First, he would "céder l'initiative aux mots," entrusting the poem to its own entelechy. Secondly, he would expunge from his self-wrought creations every last trace of "chance."

…All of which begs the question: what, exactly, does Mallarmé mean by *le hasard*? This key term turns out to couch an ambiguity. *On the one hand,* there reigns in our fallen world (what later generations would call) "l'arbitraire du signe": when sounds and senses collide more or less at random, "ténèbres" may sound crisper than "jour." *On the other hand,* a different, more traditional *hasard* haunts his oeuvre. This species of "chance," emblematized by the die and understood for millennia to suppress intentional bias, presents the poetic "I" with an escape-hatch; it and it alone can achieve *la disparition du poëte élocutoire*. Mallarmé's correspondence with Swinburne demonstrates that, despite this terminological confusion, the two species of chance remain distinct; indeed, the latter can be profitably deployed against the former, priming the poet's flight-from-self and minting in (and *as*) the prosodic matrix thus produced a meaningful *mot total*.

With these points established, I will perform a close-reading of "Victorieusement fui…" *Le suicide beau*—an allegory of *la disparition du poëte élocutoire*—flees. Yet finally that flight returns, preserved in the lambency of his lover's hair. The interplay of voiced and unvoiced consonants—along

with an embedded phrase that the secondary literature has yet to notice—re-enacts the same triumphant reversal. Activating a network of echoes, parallels, and resonances so stunningly intricate, we can no longer distinguish the poet's hand from that of sheer fortuity, "Victorieusement…" poses an unanswerable question. The phonetic patterns that we analyze: did Mallarmé *actually* put them there? Or did the words bypass his mediation the better to work their own private magic? The irresistible tug of these questions—a tug only strengthened by their indecidability—is that of the *suicide beau*, its lure and consummation. For thus does the poet, a mere "aptitude" of language, escape into the very poem that excludes him.

"Nerval ou l'impossible fuite en avant"
Martine Gantrel, Smith College

Comme on sait, chez Nerval, le goût de la modernité et de l'ailleurs est systématiquement associé à la nécessité du retour à la source. Or, j'aimerais montrer que c'est dans le chassé-croisé du temps et de l'espace, transformés par là-même en fonctions inversées, que le paradoxe nervalien prend corps. Quand l'espace s'immobilise ou se rapproche, le temps se démultiplie et se creuse ; inversement plus le temps coïncide avec le moment présent ou le moment d'écrire et plus l'espace s'élargit et devient ligne de fuite. Partir loin, pour Nerval, c'est donc toujours, d'une certaine façon, essayer de retrouver là d'où il vient. Son élan créateur a pour but, ultime et tyrannique, d'organiser les retrouvailles avec l'intimité matricielle des origines. Il suffit du reste de regarder les dessins que faisait Nerval dans la clinique du docteur Blanche pour y constater la présence obsessive du motif généalogique lui-même mis au format de la poche utérine. Des textes tirés du *Voyage en Orient* et d'autres tirés de *Sylvie* me permettront de faire dialoguer ces deux modalités de la quête que sont le voyage dans le temps et le voyage dans l'espace, et de donner, ce faisant, une idée du chassé-croisé spatio-temporel qui est au cœur de la création nervalienne.

Panel 2.C: Alexandre Dumas
Chair: Roxane Petit-Rasselle, West Chester University of Pennsylvania

"Dumasian Anakephalaiosis? Forgiveness, Redemption and Return from Exile in *Isaac Laquedem ou Le Roman du Juif Errant*"
Lowry Martin, University of Texas at El Paso

"Je veux la chose impossible: mon pardon!..." cries the eponymous protagonist Isaac Laquedem as he throws himself at the feet of Pope Paul II. Dumas creates in his protagonist the "greatest of all sinners"—the wandering Jew—whom God condemns to peregrinate eternally for his failure to offer hospitality/succor to Jesus as he labored under the weight of his cross on the way to Golgatha. According to Dumas, Isaac's lack of hospitality was not only against the Divine but, importantly, against humanity. Dumas envisioned *Isaac Laquedem ou Le Roman du Juif errant* as the first volume in a ten part series that recounted the history of the world. Thus, Dumas' choice of the figure of the wandering Jew and story of Jesus is a curious *point de départ* for such an ambitious endeavor. How might one understand Isaac's fifteen hundred year geographic and temporal meanderings? Can we understand Isaac's exile as the profound de-centering, de-positioning of himself as the necessary step for a subject to welcome the Other? Isaac's act of atonement for his failure to recognize Christ's divinity and offer hospitality is problematic: was Dumas articulating a pre-Levinassian ideology of hospitality or was he merely advocating nineteenth-century assimilationist ideology?

“La mort d'un auteur: fuite et évasion d'Alexandre Dumas devant l'oubli”
Daniel Désormeaux, University of Chicago

Alexandre Dumas père s’est éteint au début de la Troisième République, plus précisément le 5 décembre 1870, sous le toit de son fils, à Puys, près de Dieppe. L’écrivain grabataire qui vint se réfugier chez son fils ne fuyait pas la guerre comme les bourgeois de Maupassant, mais la mort qui s’approchait. En effet, toute la vie littéraire de Dumas est comparable à une fuite devant la mort ou plus précisément le danger de l’oubli. Dès la fin de la Monarchie de Juillet, Dumas ne cesse de revendiquer dans ses écrits polémiques le rôle incontestable et indéfectible qu’il joua dans l’émergence et le succès du drame romantique. Qu’on anticipe sa disparition après ses premiers succès théâtraux, qu’il accède à la gloire avec ses grands romans vers 1844, qu’il frôle ensuite sérieusement l’effacement sous le Second Empire, c’est toujours le même effort personnel, la même audace que l’écrivain déploie à toujours faire parler de lui, à répandre du bruit autour de son nom. Il s’agit dans cette communication de faire la lumière sur ses derniers jours d’un auteur qui est pris au piège de son corps, et qui prévoit alors une ultime entreprise d’évasion.

“Exporting Escapism: Edmond Dantès and Jean Valjean on the Global Market for Fiction”
Etienne E. Charrière, University of Michigan

The preeminence of French texts on the transnational market for fiction throughout the nineteenth century has long been established. Through their almost immediate translation into numerous languages, a large number of French novels were instantaneously absorbed into an increasingly globalized repertoire of fictional forms. Among them, Alexandre Dumas’ *Count of Monte-Cristo* (1844) and Victor Hugo’s *Les Misérables* (1862) are not only united by the similar success they enjoyed domestically and internationally, but also because both participated in disseminating outside of the Francophone world the central figure of the heroic fugitive, at once on the run from the law and a bearer of justice.

The present paper is interested in following the trajectory of these two French figures of fugitives on the global market for fiction by taking nineteenth-century Greek and Armenian literatures as a joint case study of Dumas’ and Hugo’s reception in peripheral contexts. From the mid-nineteenth century onward, both the Greek and the Armenian literary scenes are characterized by the massive presence of French novels in translation which gradually come to saturate the local market for fiction at the expense of both domestic production and other, non-Francophone literatures. Both Dumas’ Edmond Dantès and Hugo’s Jean Valjean become key fictional figures in this massive influx of French texts and the success of the two novels in translation rapidly leads to the publication of local unauthorized sequels and imitations. Soon, voices in both Greek and Armenian literary circles start to be heard, which denounce this massive presence of the French novel, increasingly accused of constituting little more than escapist fiction.

What can account for such a massive presence on the global market for fiction of two French texts focusing on figures of fugitives? Are there instances where peripheral actors confronted with those texts managed to metaphorically follow the lead of Dantès et Valjean to escape the hegemony of French fiction by commodifying and/or distorting its influence? Positioning itself beyond the strict methodological frame of traditional reception studies, the present paper argues that looking at certain well-known nineteenth-century French fictional texts in the mirror of their spread in the European periphery can help shed some new light on those very texts by investigating the ways in which they lent themselves to be readily appropriated, commodified and transformed when they reached the margins of the global literary system.

Panel 2.E: Valéry, Lecteur du XIXe, Homme de la fuite du temps…
Chair: Gerald Prince, University of Pennsylvania

"'Fuir pour fuir' : navire, navigation, naufrage chez Paul Valéry"
Pascal Michelucci, University of Toronto

Plusieurs poèmes de Paul Valéry, non repris dans l'*Album de vers anciens 1890–1900* mais datant de la même époque, disent une fascination précoce pour la mer et son spectacle mais ils thématisent aussi les dangers de la navigation. Pourquoi le jeune Valéry entend-il si souvent l'appel du vagabondage maritime dans ses premiers poèmes ? Quel parfum poétique a la brise marine valéryenne ? Si certains de ces textes récupèrent très banalement la figure de Vénus anadyomène, d'autres se rattachent au poème du navire que Vigny ou Baudelaire ont brillamment illustré, et d'autres encore rendent ouvertement hommage à Rimbaud et à Mallarmé avec des échos immanquables. Il s'agira d'interroger ces textes et de les situer par rapport à la Nuit de Gênes de 1892 qui les partage. On doit à James Lawler d'avoir situé « Sinistre » dans le parcours d'un poète d'une vingtaine d'années par rapport à cette nuit fondatrice et à une jalousie inspirée envers *Le bateau ivre*. Serait-il possible d'interroger de la même manière des textes ultérieurs tels que « Le navire » (1889) ou « La mer » (1889) et leur facture toute mallarméenne ?

Plus tardivement dans sa carrière, quand Valéry réfléchit dans « Regards sur la mer » à l'attrait poétique du large, il suggère que la contemplation de la mer déroulée peut parfois simplement faire naître le désir de « fuir pour fuir », un pur élan. Mais il met aussi cette fuite au compte d'une volonté de rompre le cycle de la répétition et du ressassement imposé. De la même manière, les poèmes maritimes des années 90 ne sont-ils pas sous tension : d'une part le pur attrait d'un sujet aux possibles chatoyants ; de l'autre, le retour lancinant d'une topique déjà bien occupée et pleine d'écueils, mais saisie comme un défi par le jeune poète ?

"Poincaré, figure de fuite et panique chez Valéry"
Anne Mairesse, University of San Francisco

En 1896, Valéry a publié *l'Introduction à Léonard de Vinci*, Le *Ya-Li, la Soirée avec Monsieur Teste*, « Eté », « Vue », il n'y a plus rien en matière d'écriture – du moins tel est son sentiment – sinon un vide, une attente, une demande, c'est ce qu'il confie à Gide dans plusieurs de ses lettres lors de son séjour à Londres : « Je suis blessé, je suis abandonné par mes amusements intimes » (Corr., 255)

Retraçant dans le contexte de la fuite et du désoeuvrement valéryens, l'aporie du langage, cette présentation se propose d'examiner un des grands portraits de Valéry tels qu'il a coutume de les fabriquer pour la relance de l'écriture. Il s'agit de faire apparaître un nouveau profil et de se le proposer, c'est-à-dire de poser devant soi l'image d'un autre, pour se l'approprier ou le découvrir comme sa propre image, ce qu'il nomme « son jeu de cartes » ou encore « un alphabet de manière de penser ou d'inventer » (C1, 422).

On s'intéressera plus particulièrement au portrait du mathématicien Henri Poincaré qui occupe Valéry par son profil singulier : Un « Lui » majuscule le titre ; des références bibliques le consacrent et lui confèrent une dimension quasiment mystique. Poincaré est l'un des rares personnages ainsi portraituré par le poète qui soit rigoureusement étranger au monde artistique. Il s'agit pour Valéry de s'adresser à « un génie logique », un « grand bonhomme », ce qui dépasse les capacités intellectuelles et peut-être même les ambitions d'un « pauvre infirme et ignare » qui ne connaît encore que les balbutiements de la mathématique. La personne même de Poincaré l'intimide parce qu'elle lui semble inaccessible. Valéry souhaite connaître le grand homme et risquer avec lui une « conversation mensuelle » dont la fertilité l'inquiète : « Cette conversation serait-elle libre ? Permettrait-elle l'échange véritable et le portrait de moi en Lui ? La relation constituerait-elle l'amorce ou le déclic d'une nouvelle écriture de soi ? Le nom même de Poincaré n'est-il pas un nom bizarre ? « Poincaré » ne peut-il s'entendre comme une première onomatopée susceptible de permettre la reconstitution de ce que je suis ou de ce que je voudrais être : « un point d'interpellation » pour ne pas dire un point d' « interpolation ». Autant de questions qui permettent de comprendre le processus de l'écriture chez Valéry.

"Valéry lecteur (Du XIXe siècle)"
Éric Trudel, Bard College

On connaît l'indifférence affichée par Paul Valéry « à l'égard du passé », sa forte antipathie envers l'Histoire et sa constante méfiance de la logique causale. Valéry est, après tout, l'un des pionniers de l'approche poétique, à la fois formaliste et synchronique. On ne s'étonnera donc pas de le voir dénoncer les « prétendus enseignements de l'histoire littéraire », celle-ci ne cherchant, pour lui, qu'à faire oublier à quel point « la chronologie et l'évolution » sont là, comme ailleurs, « en déroute » ; un regard jeté sur le foisonnements des oeuvres, même « dans des périodes de temps très courtes », lui donne immédiatement l'impression « d'une cacophonie, d'un désordre », bref d'un profond malaise qui n'est pas sans rapport avec celui qu'il éprouve dès qu'il se rend au musée. Soulignant l'effet désastreux de la fuite du temps sur les textes car, rien, à la fin, ne se prolonge, Valéry en vient à voir dans l'héritage littéraire rien d'autre que « l'édifice monumental de l'ILLISIBLE » : une accumulation « d'oeuvres immortelles » que la « simple durée » rend, à la longue, « insensiblement insipides, absurdes […], incompréhensibles, tout bonnement et tristement classiques ». D'autant que l'écrivain développe aussi, en parallèle, une singulière théorie de la lecture où le malentendu entre producteur et consommateur semble toujours peu ou prou inévitable.

Comment, dès lors, parler de Valéry lecteur, et tout particulièrement lecteur du dix-neuvième siècle ? Que trouve-t-il exactement chez Stendhal, Nerval ou Hugo et, à plus forte raison, chez Mallarmé ? Qu'est-ce qui, pour lui, résiste, dans ces textes ou dans leurs marges, « à toutes les causes de dissolution très diverses qui menacent les expressions de la pensée » ? Qu'est-ce que s'actualise à travers ces retours en arrières et ces lectures, et que croit-il rendre à ces textes si, comme Valéry l'affirme (à propos de Victor Hugo), « tout véritable poète est un critique de premier ordre » ? C'est donc, on le voit, à quelques questions quelque peu fuyantes que cette contribution tentera de s'attacher.

Panel 2.F: Fuites du Positivisme
Chair: Evlyn Gould, University of Oregon, Eugene

"'La lucidité somnambule': Zola's Divided Mind in *L'Œuvre*"
Alexandra Slave, University of Oregon, Eugene

At first glance, *L'Œuvre*, Zola's novel on the Parisian artistic milieu of the 1860s and 70s traces the downfall of Claude Lantier. An avant-garde painter and proponent of the «plein air» technique, Claude resorts to a methodic, objective and unidealized analysis of nature in order to capture and render in his art the specificity of contemporary Parisian life. Yet his effort to achieve likeness and to represent a detached, almost scientific copy of nature, ultimately succumbs to the pernicious influence of his Romantic upbringing. His final paining of the *Ile de la Cité* seen from the *Pont des Saints-Pères* is initially concerned with the life of the working class- the «débardeurs»-, these «gaillards solides étalant le nu de leur poitrine et de leurs bras», with the city in the background (453). Yet Claude gradually resorts to lyricism, and his objective rendition of the proletariat becomes arbitrary, detached from reality, and ultimately metaphorical. The novel opens a space in which the attachment to positivism and the attentive observation of nature, as markers of the 'modern' artistic method, are constantly corroded by an equally strong penchant for lyricism, subjectivity and imagination. This paper will examine the textual rendition of Claude's final painting as an illustration of Edmond de Goncourt's notion of «lucidité somnambule. » A phrase coined in his *Journal* in 1889, three years after the publication of Zola's novel, it speaks to the ambiguous theory of art representation that sustains Zola's vision. Moreover, Goncourt's apparently contradictory phrase is elucidating in the context of the *fin-de-siècle*, since it conciliates the positivist method based on observation and documentation with a subjective approach, thus proposing, on a broader scale, a watery fusion of Naturalism and Symbolism. Zola's divided mind in *L'Œuvre*, both embracing and evading scientific objectivity, is apparent in Claude's painting, which ultimately morphs into an allegorical image of Paris as a nude, bejeweled goddess, dominating the prosaic backdrop of a bustling metropolis.

"Positive Means to Decadent Eds – The Portrait Gallery of *À Rebours*"
Elizabeth Cogan, University of Oregon, Eugene

The portrait gallery in the "Notice" of *À Rebours* presents a unique use of "popular" positivist ideas to characterize a decadent protagonist. The fin-de-siècle saw numerous experimental methods of bringing quantitative empiricism to the social sciences; among these was the new field of "scientific" criminal anthropology (notably Cesare Lombroso's *Uomo Criminale*); this approach assumed that it was possible to determine criminal "types" and use them for identification and prediction. The broad concepts that made up this subject were part of common knowledge in the fin-de-siècle; this is the time of newspaper portraits of criminals and Bertillonage[7]. Huysmans uses the idea that physical features can reveal and predict criminal types to give his readers a rather unflattering impression of his protagonist's possible (hereditary) predispositions. Though Huysmans deliberately specifies details that correspond to "scientific" indicators, he does not do so in a quantitative or syllogistic way. The reader sees only portraits: art, not proofs. The Des Esseintes family skulls are presumably buried and unavailable for weighing and there is no specification of the proportion of the hero's criminal heredity (as Zola produced for the Rougon-Macquarts[8]). The audience retains the certainty of dubious blood and an expectation (the latter to some extent fulfilled) of eccentricity. While Des Esseintes does correspond to the reader's expectations in this way, he violates them in another – he is not, in fact, criminal, as strictly positivist (and determinist) logic would suggest.

The fact that the gallery appears in a "Notice" is itself significant; this calls the reader's attention to the scene and suggests implicitly that we must be aware of the contents to comprehend the whole of the work. Huysmans' "decadent ends" are inherently ambiguous. His use manipulation and quasi-mockery of "scientific" conventions leads to inevitable questions of Huysmans' own opinions and, indeed, the nature of the relationship between positivism and decadence themselves.

"Mystical Maneuvers in the fin de siècle: Catulle Mendès's Transmission of the *Zohar*"
Evlyn Gould, University of Oregon, Eugene

As editor and publisher of *L*a *Revue fantaisiste* and later, *Le Parnasse contemporain,* Catulle Mendès lived and worked amidst some of the most creative and trend-setting minds in the poetry and theater of his times. In the fin-de-siècle period, Mendès could be seen performing poetry readings at dinners of Sarah Bernhardt, at Mallarmé's Tuesdays, at the salons of Geneviève Strauss, and at *redoutes* or costume balls chez the Countess of Loynes. Indeed, despite the grumbling of his father-in–law, Théophile Gautier, Mendès was widely appreciated as a well-connected "clever Jew." However, little attention has been brought to his role in the diffusion of mystical Jewish texts and Kabbalah among the French symbolist poets of his day. In this paper, I will argue first that attention to Jewish mystical teachings had the effect of revamping modernist poetic expressions in the 1890s at exactly the same time that French culture also rejected the growing power of Jewish financial, political, social and intellectual influence. With a view to airing what Hannah Arendt has called a fetish for "fashionable Jewishisms" at the end of the century in France, "Mystical Maneuvers" will trace a portrait of the writer that highlights his vast circle of influence as a teacher of traditions of Jewish mysticism and show how his popularity worked both to aggravate and to appease Judeo-Catholic tensions in this period.

Second, while the pursuit of mystical trends in fin de siècle poetic circles was determined to confront the limitations of an increasingly positivist intellectual framework for ideas in the still relatively young secular state, the same pursuit manages to squeak between (or leak between) the arguments of opponents to the power of the Catholic Church and those of opponents to the new scientific methods shaping French public education in the 1890s. To demonstrate this paradox, my portrait of Mendès will read his liberally translated version of the Zohar—the fundamental text of Jewish mysticism—in the context of his own review in 1902 of the poetic times in his *Rapport sur le mouvement poétique français*

[7] "L'identification athropométrique" – the unique identification of an individual through a large set of physiognomic measurements (and notation of coloring, tattoos, scars, etc.)
[8] In his manuscript "dossier prépatoire" for *Le Docteur Pascal* – « répartition des influences héréditaires »

de 1867–1900. Ultimately, as part of a broader questioning of the roots of anti-Enlightenment thinking as it grows throughout the nineteenth century to propose real, if scary, alternatives to the ideals of an egalitarian, universalistic and democratic Republic (Zeev Sternhell 2012), I am interested in the ways in which Jewish ideas are solicited to both support and denigrate the revolutionary ideals of the French Republic in the fin de siècle period. Mendès's penchant for teaching Jewish mystical traditions suggests one potent example of the secretive affinities of French elites for "clever" Jews and their "fashionable Jewishisms."

"*Voyage dans la nouvelle planète, Ou Description d'un Paradis nouveau, faite par une Femme habitante d'une Région céleste, pour son Amie, qui est encore sur la Planète de la Terre* (1808)"
Misha Avrekh

In my paper I will discuss "Voyage dans la nouvelle planète, Ou Description d'un Paradis nouveau, faite par une Femme habitante d'une Région céleste, pour son Amie, qui est encore sur la Planète de la Terre" (1808). This relatively unknown text combines several important contemporary genres: framed as a letter written by a woman to her female friend, it contains elements of an epistolary novel, a picturesque voyage, an utopia, an erotic diary, and a scientist's notebook.

My argument will propose that "Voyage dans la nouvelle planète..", written at the cusp of sentimentalism and romanticism, is both anticipatory and recapitulative. On one hand, thematically it points toward certain aspects of later nineteenth-century fiction, such as the science fiction novella or the positivist novel. At the same, it follows the presentational framework of a didactic voyage to the moon, a theme that was popular in the second half of the eighteenth century and that waned with the rise of novelistic realism. The focus of my argument will be on the lunar voyage as one of the rarely discussed recurring themes of late sentimentalist fiction. An imaginary flight to the moon was different from the sentimental journey, for example, because it offered its characters an escape that was more drastic (and less plausible) than a journey to the most exotic earthly location. Descriptions of lunar voyages, including the interplanetary trip in "Voyage dans la nouvelle planète...", were often full of the kind of scientific trivia (astronomical, technical, geographic) that was unknown or unnecessary to the authors of picturesque or sentimental travelogues. The moon was the ultimate vantage point from which the story's protagonists and readers could survey the earth; the knowledge afforded by this viewpoint provided a path toward literary self-characterization that was arguably unique to this particular genre.

Panel 2.G: Réfractaires et flâneurs
Chair: Sophia Mizouni, Boston University

"Les réfractaires littéraires"
Anthony Glinoer, Université de Sherbrooke

Dans ses *Réfractaires* (1866), Jules Vallès parle de cette « race de gens » qui « n'ayant point pu, point voulu ou point su obéir à la loi commune, se sont jetés dans l'aventure », qui s'écartent du chemin trop bien battu, « vont vivre une vie à part, étrange et douloureuse ». C'est à cette figure à la fois de fuite et de résistance, prise dans l'univers des lettres au XIXe siècle, que cette communication sera consacrée. Gustave Planche (« réfractaire illustre » selon Vallès), le critique littéraire refusant tout compromis et s'enfermant dans la pauvreté, Alphonse Karr quittant les trottoirs parisiens pour s'établir écrivain jardinier, Albert Glatigny, poète parnassien passant sa courte vie sur les routes de France comme comédien ambulant, Eugène Vermersch s'engouffrant lors de la Commune dans un absolutisme révolutionnaire qui le met à l'écart de tous les milieux littéraires et politiques : ce seront là les trajectoires volontairement atypiques, décalées, auxquelles nous nous intéresserons. En plein XIXe siècle qui voit quelques carrières types se mettre en place, notamment via le développement des mémoires d'écrivains et de la littérature panoramique, le réfractaire choisit de n'en choisir aucune. À la différence de l'écrivain d'avant-garde, qui choisit l'affrontement, de l'écrivain d'arrière-garde, qui préfère le suivisme, et même du fou littéraire, qui ne comprend pas les codes de la légitimation littéraire, le réfractaire prend

consciemment la voie de la résistance, passive, joyeuse ou furieuse selon les cas. Nous étudierons ainsi cette posture de contrevenant qu'est celle du réfractaire littéraire dans le champ littéraire en formation de la seconde moitié du XIXe siècle.

"S'afficher, s'étaler, s'enfuir : The Goncourts' Adventure in the Daily *Paris*"
Peter Vantine, Saint Michael's College, VT

"Pourvu qu'on étale, qu'importe l'étalage." (Letter from the Goncourt to Léonidas Labille, January 11, 1852)

From 1852 to1853, brothers Edmond and Jules de Goncourt collaborated on two journals founded by their wealthy cousin Charles de Villedeuil: a weekly, *L'Éclair*, and a daily, *Paris*. This paper examines their involvement with and the work they published in the latter newspaper, to which others such as Banville, Karr, Dumas fils, Murger, and Gavarni also contributed. At this early stage in their career, the Goncourts were initially eager to use the press to gain public recognition, and the pages of *Paris* provided such a forum for them. Their first novel and several subsequent works were actively publicized in the journal through advertisements and favorable reviews. The newspaper also gave them an opportunity to experiment with a range of literary and journalistic genres, including short stories, physiologies, theatrical scenes, literary and theatrical reviews, and art criticism. Indeed, they were responsible for composing an entire daily issue once a week for several months, until they fled from their short-lived but fruitful adventure in journalism after having been tried by Second Empire censors for "outrage à la morale publique". Thus, the Goncourts' contributions to *Paris* allow us to study the evolution of their writing during this formative period within the crucial and complex context of Parisian journalism. While some of their articles and stories clearly participate in the effervescent energy of a daily publication perpetually trying to entertain the reader (and to inspire one to subscribe), many others remain tinged with a melancholy that stands in contrast to the dominant aesthetic of the mid-century Parisian *petite presse*.

"'Car il ne fallait pas flâner': Flight and Flânerie"
Margaret Miner, University of Illinois at Chicago

As he tells the story, Balzac's Colonel Chabert escapes from a mass grave just in time to avoid suffocation. Inadvertently buried alive and nearly paralyzed by sensory overload from the blackness, the stench, the ringing in his ears, and the pain of his split skill, he nonetheless manages to climb out by using a severed arm to clear himself a path among the cadavers. Necessarily—and understatedly—he does this "avec promptitude, car il ne fallait pas flâner": however damaged, his limbs and his senses work together long enough to bring him to the surface. But from there, his flight is much less fluid: he can't walk for months, can't travel for years, and can never evade the juridical dilemma that traps him in suspension between the living and the dead.

Near the time when *Le Colonel Chabert* is staggering into *La Comédie Humaine*, Auguste Lacroix offers an eerily similar perspective on flânerie. In an essay for *Les Français peints par eux-mêmes* (1840-41), he writes that "le flâneur . . . déguste en connaisseur un opéra de Meyerbeer, un tableau d'Ingres, une ode de Hugo; il flaire l'Elzévir, hante les baladins et court sus à la grisette." Thus given to caressing, sniffing, and tasting, as well as to looking and listening, this flâneur exercises a virtuosic coordination of the five "far senses," those that allow a nonchalantly fluent response to multiple stimuli from outside the body. Further, Lacroix suggests that this flâneur, who above all has to stay in nearly constant motion, "[a] besoin de ses jambes autant que de son esprit." That is, the flâneur must be able to count on the equally smooth coordination of the "near" or "hidden senses"—the tactile, interoceptive, proprioceptive, and vestibular senses—that function, often below the level of conscious control, to keep him strolling along.

A marvelously well-coordinated sensorium is thus as indispensable for those inspired to loiter as for those forced to flee. Baudelaire recognizes in *Le Peintre de la vie moderne* that "le parfait flâneur" somehow manages to dawdle in flight, mercurially lingering everywhere as if sensitized by "un immense réservir d'électricité." But Baudelaire, Lacroix, and Balzac all seem to ask as well how it is that the same sensory acuity needed to fold flight into flânerie is inevitably connected with extrasensory vulnerability. Just as Baudelaire's M.G. is animated by "la peur de . . . laisser échapper le fantôme avant que la synthèse

n'en soit extraite," Lacroix's flâneur "hante" the streets and Balzac's Chabert, meandering through limbo, presents a "spectacle surnaturel." With additional help from Théophile Gautier, this paper will inquire into the connection between sensory integration and extrasensory dysfunction. In particular, Gautier's "Arria Marcella" and "Jettatura" interrogate the experience of haunted and haunting flâneurs-in-flight as they make their way toward the dangerous neighborhoods of the inexplicable and the unrepresentable.

"Jules Vallès, Freedom Writer"
Göran Blix, Princeton University

The autobiographical trilogy that Jules Vallès wrote in exile after the defeat of the Commune in 1871 (*L'Enfant*, *Le Bachelier*, *L'Insurgé*) can be read quite straightforwardly in the time-honored tradition of the *bildungsroman*. The hero, Jacques Vingtras, readily compares himself to Balzac's social climbers of the previous generation as he struggles to make his way in the world of journalism. In Vallès' work, however, the *ambitieux* is always flanked by a *révolté*, whose concern is much more with the transformation of society than with conquering a place in it. This uneasy, double identity of the hero destabilizes the genre of the *roman d'éducation* from within and undermines itsideology of opportunistic adaptation. Traditional readings accommodate this shift by positing freedom, not fortune, as the goal of the hero's quest, and locate the culmination of his "political education" in the short-lived triumph of the Commune depicted in *L'Insurgé*. The problem with this linear and progressive reading is that the Commune is in fact crushed at the end of the trilogy, when Vingtras finds himself, once more, in the position of the "vaincu" that has been his all along. There is no progress: freedom is never actually realized—neither historically, nor politically, nor individually. However, I do argue that Vallès can and should still be called a "freedom writer." The freedom that Vingtras so desperately and unsuccessfully seeks, and which, beneath the pattern of the *bildungsroman*, recalls the botched and comic quest romance of *Don Quijote*, is instead realized through the compensatory practice of writing itself. Not only does Vallès' "presentist" style (which I will explore here) abolish any implicit future destiny that might remote-control the meaning of the biographical fragments making up the novels, but the freedom in question is instead realized vocally, expressively, affectively—through what I will call an exclamatory style—in the very act of narrating his hero's comic defeats. This could be dismissed as mere retrospective compensation (an "aesthetics of redemption," to use Leo Bersani's term), but given that freedom, for Vallès, meant first and foremost the power to express himself by overcoming the weight of fear, censorship, tradition, rhetoric, and idées reçues, the act of "speaking freely" here acquires a distinct performative dimension that generates the very thing it seeks.

Thursday 16 October
Session 3 - 5:00 pm - 6:30 pm

Panel 3.A: Escape from the Constraints of Genre/Gender
Chair: Daniel Ridge, Vanderbilt University
Respondent: Clive Thomson, University of Guelph

"Crossdressing Genres: The Scientist and the Muse"
Michael Finn, Ryerson University

A mini-doctrine that surfaced as the 19th century turned, and as medicine, psychology and science in general attained increasing prominence and influence, was the idea that in the future, literature would either disappear, or that the usual poetry and novels would be replaced by a more logical, reasoned, less emotional literature written by doctors, scientists and men of action. Proust detected and mocked aspects of this belief, which held, as he wrote, that « la littérature est un jeu de l'esprit à être éliminée de plus en plus dans l'avenir ». A partial explanation of this doxa was no doubt the broad impression that the novel, as genre, was exhausted. In 1907 Émile Faguet observed that unless a novel was of lofty social purpose or contained a broad philosophical thesis, writing one was unworthy of a manly intelligence. Indeed, some of those convinced they possessed logic and intelligence began to stake claims, slipping on the robes of the Muse, to poetry and literature. The objective of this paper is to explore and analyze the reasoning of such non-literary professionals as they theorized the end of literature or, alternatively, imagined the form or forms the new non-literary literature would take. This paper will interrogate the ideas of the medical doctor Maurice de Fleury in his *Introduction à la médecine de l'esprit* (1897), of the Swiss historian of science Robert Fath (*L'influence de la science sur la littérature française dans la seconde moitié du XIXe siècle, 1901)*, of the philosopher/sociologist Jean-Marie Guyau (in his poetry collection *Vers d'un philosophe,* 1881), and of the medical doctor and prophet of degeneracy Max Nordau. Nordau's ideas will be sampled in *Dégénérescence* (1894), in his essay *La psycho-physiologie du génie et du talent* (1897), his chapter « Matière de la littérature de fiction » in *Paradoxes psychologiques* (1896), and in his 1889 novel *Le mal du siècle*.

"Le travesti rachildien, l'évadé de la prison du genre"
Nigel Lezama, Brock University

La « Grande Renonciation Masculine » a eu comme corollaire une « Grande *Accumulation* Féminine » : le luxe évacué du costume masculin, à la fin de l'Ancien Régime, s'est concentré sur la tenue féminine. À la lumière de la pensée freudienne sur le fétichisme, qui a comme base le désaveu d'une castration féminine chez le sujet mâle, force est de constater que l'abondance de l'ornementation du vêtement féminin a opéré une fonction symbolique; en tant que représentante du pouvoir de l'homme, la femme est devenue l'objet fétiche par excellence, symbolisant à la fois la richesse matérielle (mais fugace) et la plénitude psychologique (mais aporétique) de l'homme : bref, la femme devient le *phallus* (cf. *La Robe,* Lemoine-Luccione). Vers la clôture du XIX^{e} siècle, la défaite de la guerre franco-prussienne, la théorisation médico-juridique de l'homosexuel et l'inconnu d'un nouveau siècle imminent se sont cristallisés en une crise de la masculinité. En même temps, le travesti (disons *moderne*) fait son apparition en littérature. Tandis que le travesti jouit d'une belle histoire burlesque dans la littérature baroque (voire shakespearienne), pendant la période fin-de-siècle, le travesti se fait sérieux : on y lit une véritable tentative d'évasion de la faiblesse associée à son genre. Néanmoins, il symbolise à la fois la plénitude de la mère phallique et le sentiment de castration du sujet masculin. Dans mon intervention, je propose d'examiner la figure du travesti dans *Les Hors Nature* (1897) de Rachilde, à la lumière des discours médical, juridique et social contemporains portant sur la masculinité, de C. Lombroso et de M.-A. Raffalovich, par exemple. Dans le monde rachildien, le travesti est le véritable héros moderne, incarnant le paradoxe de l'époque de par son évasion de la fatalité de son anatomie pour se donner peau

neuve avec les accoutrements réservés à la femme. Dans la société masculiniste, l'acte d'arborer sa castration et de renier la simplicité *mâle* fait du travesti une figure proprement révolutionnaire.

"L'évasion du genre sexuel dans deux textes autobiographiques : un geste proto-queer au XIXe siècle ?"

Brandon Carroll, University of Toronto

Cette communication propose une analyse de deux textes autobiographiques écrits pendant la seconde moitié du XIXe siècle : le *Roman d'un inverti-né* (ca.1890) et les *Confessions d'un Parisien* (ca.1870). Ces textes se distinguent non seulement par leur contenu homosexuel, mais également par leur rapport avec le discours médical de l'époque sur le désir entre personnes du même sexe. Chaque texte a été approprié par le discours médical et publié respectivement par le Docteur Georges Saint Paul et le Docteur Henri Legludic au tournant du siècle. Ces textes ont donc servi d'exemple d'une théorie courante de l'homosexualité à la fin du XIXe siècle, à savoir que l'homosexuel est un inverti, une femme dans un corps d'homme. Sous l'influence du discours médical, chaque auteur expose dans son texte une véritable réflexion sur l'homosexualité et le genre sexuel. Les auteurs expriment un malaise de se sentir déconnecté de leur sexe masculin qui, selon le discours médical, ne convient pas au désir qu'ils éprouvent. Ces auteurs s'intéressent tous les deux au travestissement, à leur rapport avec la femme et avec l'homme hétéro-/homosexuel, et de ce fait ils répondent aux discours sur la perversion et l'inversion sexuelles. Cette réponse peut se lire comme un désir de fuir un système de catégories sexuelles basées sur le binarisme masculin-féminin. Pour les fins de cette communication, je propose que la notion d'évasion en engendre une autre, soit l'idée d'une réalité alternative. Autrement dit, en fuyant un système oppressif qui impose certaines contraintes à la sexualité, les auteurs de mon corpus se sont livrés à une réflexion qui suggère une nouvelle conception déstabilisée de la sexualité et de la sociosexuation. En lisant ces textes dans l'optique de la théorie queer, je me donne l'objectif de comprendre la réalité alternative suggérée par ces textes et qui motive les auteurs à contourner les règles de sociosexuation. Comme le rappelle Lisa Downing, ce qui est en jeu dans une lecture queer de ces textes, « is not a literary version of pathologizing medical discourse, but a strategic response to it » (2011). Ainsi, mon analyse explorera en quoi la codification de la sexualité dans deux textes autobiographiques de la fin du XIXe siècle anticipe certains aspects de la théorie queer du XXe.

"Cross-Dressed to Kill: Jane Dieulafoy Imagining Women at War"

Margot Irvine, University of Guelph

Novels written during the Belle Époque envision new careers for women as journalists (Tinayre, *La rebelle*), lawyers (Yver, *Les dames du palais)* or scientists (Yver, *Princesses de science*) and women's periodicals from this time often included images of them engaged in such nontraditional activities as mountain climbing, bowling or cycling (Mesch 2013). Jane Dieulafoy (1851-1916) pushes the limits further still in her work, suggesting that women might become archeologists and explorers as she was, or even that they might engage in active combat, as she did during the Franco-Prussian war. The objective of this paper is to study the ways that Dieulafoy and her contemporaries conceived of women soldiers. We will look first at how she represents Paule Marsig, a young woman who cross-dresses in order to fight the Austrian invader, in her historical novel *Volontaire, 1792-1793* (1892). We will then examine Dieulafoy's campaign on the eve of World War I to secure a role for women in the French military. Taking the archive devoted to Dieulafoy's project of recruiting women to assume auxiliary administrative positions in the French military (1913-16, Bibliothèque de l'Institut, Paris) as the basis for our study, we will look at the varied responses Dieulafoy received. These range from women eager to enlist (« je n'ai qu'un regret, celui de n'être pas homme car j'aurais aimé consacrer ma vie entière au service de la patrie. Comme vous, Madame, j'ai porté et porte encore quelquefois le costume masculin et serais très heureuse de l'arborer à nouveau avec des culottes rouges pour défendre notre chère France ») to women who feel that their contribution is to be made elsewhere (« pour les jeunes femmes, ce qu'elles ont de plus utile à faire, à mon sens, c'est de faire des enfants. Votre projet ne doit mettre aucun obstacle à cette condition sine qua non de notre existence nationale. ») In this anniversary year of the First World War, it seems

important to bring to light Dieulafoy's campaign which clearly represented an evasion from the gender norms of her time.

Panel 3.B: Making Waves in the Caribbean: Nineteenth-Century French Poetry and its Antillean Cross-Currents
Chair: Suzy Cater

"Flesh, Space, Fantasy: The (Ir)reality of Baudelaire's *dame créole*"
Chelsea Largent, Graduate Center - CUNY

The figure of *la dame creole* in Baudelaire's poetry evokes a landscape far away from the nineteenth-century Parisian setting in which many of his texts unfold. This eroticized, exotic figure is the vessel by which the reader travels to a seemingly unreachable "paysage" - one to which "la dame créole" is native and supposedly holds the key. Through blazons that catalogue her physical features in terms of place rather than flesh, she becomes the means for an experiential type of transport. However, this body/space equivalency throws her very materiality into question, especially as she appears, driftingly, to float in and out of poetic landscapes. Such longing descriptions convey a sense of poetic melancholy, symptomatic of the motifs of modernity. Yet at the same time, the poet deliberately reifies his feminine subject, putting her to the use of vaguely geographical aesthetic representation.

Where does the actual "dame créole" fall, in between the Paris where the poet encounters her, his fantasy of *les outre-mer*, and the blank spaces of his page? Françoise Lionnet, in *"The Indies": Baudelaire's colonial world* (2014), questions the lack of historical reference and specific representation in Baudelaire's colonial poetry: she calls for a differentiation between "the world and the writer's desires for it," claiming that former critics have confused the boundaries between these two spaces. By looking specifically at this feminine figure in *Le Spleen de Paris* and *Les Fleurs du mal*, I intend to build on Lionnet's critique, questioning what occurs when representation occurs in a *poetic* space, and how this influences the symbolic resonance of the fantasized figure of "la dame créole."

"'Il n'y avait pas un *seul* Mallarmé': The *poètes maudits* come to Vichy Martinique"
Suzy Cater, New York University

The poetry of Baudelaire, Rimbaud and Mallarmé is often considered in terms of its thematics of escape: its longing for an elsewhere that the poetic vision and project may supply fleetingly or, alternatively, fail to provide. My presentation will instead explore how this poetry literally *does* succeed in crossing the ocean, in order not merely to access an exotic island setting such as Baudelaire dreams of in "L'invitation au voyage," but to influence greatly the aesthetics of those who reside there. In doing so, I will focus on this poetry's relationship to the work of Martinican writers who were either contributors to or readers of the literary review, *Tropiques*, during the years of its publication from 1941 to 1945, on an island where, as Aimé Césaire would bemoan, "il n'y avait pas un *seul* Mallarmé" and the French author's poetry was virtually unknown before the publication of the journal.

While the connections between Césaire's writing and that of Baudelaire, Rimbaud and Mallarmé have already been highlighted, my paper will emphasize the fundamental importance of nineteenth-century poetry to the *entire community* behind *Tropiques*, highlighting how it supplied them with an intellectual heritage (prior to surrealism) which they appropriated and viewed as formative to their aesthetic enterprises. The sense of this particular poetic inheritance would be shared by a younger generation: Édouard Glissant in *L'intention poétique* (1969), begins the section, "Le Je de l'Autre" – in which he examines a number of authors who have been important influences upon him – with readings of these three French poets, under a title that recalls Rimbaud's famous proclamation "Je est un autre." In an early *Tropiques* article, Suzanne Césaire states, "[l]a poésie martiniquaise sera cannibale ou ne sera pas": my paper will investigate how and why these authors' oeuvres get consumed, digested, and ultimately transformed into a new poetic substance across the Atlantic.

"New Fraternalisms": Rimbaud and Césaire, 1871 and 1956"
Chris Bonner, New York University

It is widely accepted that Arthur Rimbaud's poetry was a crucial inspiration for the young Aimé Césaire; Césaire repeatedly acknowledges this influence, and numerous critics have pointed out Rimbaldian underpinnings in Césaire's defense of poetic "alchemy" and in his construction of the oppositional figure of the "nègre." Almost all considerations of the Rimbaud-Cesaire relationship, however, tend to focus entirely on Césaire's early poetry, roughly from the *Cahier d'un retour au pays natal* (1939) through *Les Armes Miraculeuses* (1946). Studies of Cesaire's more topical and concretely political poems of the 1950s, by contrast, hardly ever mention Rimbaud. The premise of my paper is that the Rimbaud-Césaire connection must be developed beyond the youthful posture of *poète maudit* or a merely stylistic understanding of the "alchemy of the verb": a full account of this poetic lineage must also consider its imbrication with the political.

Rimbaud's poetic vision, as Kristin Ross has definitively proven, is also a radical egalitarian politics informed by the world-historical event of the 1871 Paris Commune. My paper argues that it is this radical Rimbaud – rather than Rimbaud the youthful, proto-Surrealist outcast – that is most productively compared to Césaire's poetics and politics in the 1950s. The conjuncture of the Cold War and decolonization in that decade forces Césaire to think through new models of political solidarity as well as to try out new ways of writing: in 1956, he resigns from the French Communist Party and identifies the need to articulate a horizontal, non-authoritarian form of communism (in his words, "*un nouveau fraternalisme*"). By juxtaposing Rimbaud as the "poet of the Commune" with Césaire's poetry of the 1950s (collected in *Ferrements*), I will investigate Rimbaud's relevance to Césaire's political vision at this moment of rupture and insurrection.

Panel 3.C: Le fantastique à l'écran : Fuite(s) de l'adaptation
Chair: Philippe Met, University of Pennsylvania

"Fuite du fantastique français vers le gothique italien: *La Vénus d'Ille* de Mérimée et son adaptation cinématographique par Mario Bava"
Alain Lescart, Point Loma Nazarene University

Dans le canon de la littérature fantastique du dix-neuvième siècle, le récit de Prosper Mérimée: *La Vénus d'Ille* (1835-37) sort de l'ordinaire en choisissant une anecdote fantastique racontée par un narrateur-spectateur plutôt que par l'habituel « Je » d'un héros dont la santé mentale est menacée. Cette dérive du discours fantastique vers une apparente *objectivation* du *sujet* fantastique (une Vénus de cuivre antique – succédané de la femme fatale – découverte au pied d'un olivier mort) s'est prêté tout naturellement à une adaptation cinématographique en 1979 : Mario Bava, un des maîtres italiens du cinéma fantastico-gothique, s'en est inspiré pour réaliser *I Giochi del Diavolo: La Venere d'Ille* pour la télévision italienne.

Cette communication envisage de considérer la relation entre le détournement du discours fantastique de Mérimée, qui constitue déjà en soi une évasion du réel au premier degré, et sa transposition sur un autre mode de représentation: celui de la caméra du premier réalisateur italien de films d'horreur qui réalise ici son avant-dernière production (il mourra un an plus tard). Nous tenterons d'analyser les moyens mis en œuvre par Bava pour exploiter le thème classique des apparences trompeuses en harmonie ou en contraste avec les effets déployés par Prosper Mérimée.

"Fugue, fuite et suite polonaises. *Lokis* de Mérimée, entre Borowczyk et Majewski"
Philippe Met, University of Pennsylvania

Plus de trente ans après *La Vénus d'Ille*, devenu aujourd'hui un incontournable des anthologies du fantastique, Prosper Mérimée écrit, au couchant de sa carrière, une nouvelle histoire de noces sanglantes, sise non plus dans les Pyrénées-Orientales, mais en Lithuanie : *Lokis*. Faut-il dès lors s'étonner qu'elle ait pu retenir l'attention de deux cinéastes polonais, Janusz Majewski (1931-) et Walerian Borowczyk (1923-2006), lesquels sont, du reste, des adeptes du genre : à ses débuts, le premier s'empare notamment de

Gautier (*Awatar czyli zamiana dusz*, 1964), de Mérimée (*Wenus z Ille*, 1967 ; *Lokis. Rękopis profesora Wittembacha*, 1970), ou encore de Stevenson (*Markheim*, 1971) ; outre le film-culte longtemps censuré, *La Bête* (1975), le second réalisera un très sanguinolent *Dr. Jekyll et les femmes* (1981).

On se penchera ici plus particulièrement sur le cas de *Lokis* qui a donné lieu à deux adaptations différenciées, voire symétriquement inverses. Là où *Lokis. Rękopis profesora Wittembacha* s'attache à l'ensemble du récit-source dont il reconduit peu ou prou le traitement feutré et faussement détaché, dans le goût d'une ethnographie culturelle (religion et science, humanité et bestialité, cérémonies et rituels, etc.) tout en lui fournissant une couleur locale exacerbée qui est aussi affaire de vision ou de mise au point (programmatique est, à cet égard, le jeu du pré-générique entre flou du paysage par la fenêtre du train et netteté des verres de lunettes posés sur la tablette), *La Bête* ne s'inspire que très librement et ponctuellement du texte mériméen (qui, faute de faire la matière d'un long métrage à part entière, selon la conception originale, devint l'un des *Contes immoraux*… avant d'être éliminé et de migrer dans la longue séquence érotico-onirique de *La Bête*) pour porter à une carnavalesque incandescence son substrat fétichiste et obscène. La confrontation de ces deux versions réserve encore bien d'autres surprises et enseignements.

"Fuir vers l'irréel ou apprivoiser l'onirique : de *Rękopis znaleziony w Saragossie* à *La Duchesse d'Avila* (Potocki) »

Anne Berthelot, University of Connecticut

Le Manuscrit trouvé à Saragosse (1804, 1810) de Potocki est à bien des égards un roman-monstre, ou aussi bien un roman-culte : plus de 650 pages d'histoires emboîtées qui s'inscrivent dans la tradition du *Décaméron*, cependant que le cadre narratif s'inspire du roman gothique. La complexité de l'histoire du texte, ainsi que le foisonnement du matériau narratif et son étrangeté, auraient pu paraître dissuasifs aux yeux des cinéastes. Or, non seulement le Polonais Wojciech Has a produit en 1965 un film apprécié par la critique, mais en 1973 la télévision française a tiré de la version éditée par Roger Caillois une "mini-série" de 4 épisodes, *La Duchesse d'Avila*.

Cette communication se propose de comparer les deux adaptations, en étudiant la manière dont le "fantastique" présent dans le roman de manière liminaire est rendu, ou au contraire atténué, dans le film et dans la série télévisée. Dans les deux cas, en dépit du fait que la version originale du film dure plus de trois heures, et que les 4 épisodes de la série en totalisent près de six, la ligne narrative est considérablement simplifiée par rapport au roman. Mais là où le film choisit de souligner la dimension onirique de l'œuvre et d'accentuer son glissement hors du réel en bousculant les catégories spatio-temporelles usuelles, la série s'inscrit dans une construction épisodique plus linéaire où le surréel est récupéré par un réalisme en trompe-l'œil.

Panel 3.D: Evading the Hierarchies of Nineteenth-Century Visual Culture
Chair: Lela Graybill, University of Utah

"Fixing, Blurring, Evading: Reproductive Painting on Porcelain under the Restoration"
Daniel Harkett, Rhode Island School of Art and Design

In 1826 the French state purchased Marie-Victoire Jaquotot's porcelain copy of François Gérard's *Corinne at Cape Miseno* (1819-20) for 20 000 francs, an extraordinary sum that exceeded the amount Gérard himself was paid for the original commission. Upending assumptions we might have about the relative cultural value of originals and copies in the nineteenth century, as well as blurring the boundary between the fine and the decorative arts, support for reproductive painting on porcelain met the needs of the Restoration monarchy in some curious ways. It fed the monarchy's narrative that it was a protector of the arts and the state manufactories on the model of Louis XIV, while also aligning the regime with modern technological innovation. With state investment in the practice going as far as proposals for a museum of porcelain copies of Old Master paintings and well-regarded contemporary work, porcelain painting offered the monarchy an opportunity to assuage the loss of the Napoleonic Louvre with a new utopian project of collecting and preserving the European canon. Such was the official enthusiasm that the artists involved, many of whom were women, were able to bypass restrictive bureaucratic structures, negotiate the terms of commissions directly with senior royal administrators, and build highly remunerative careers.

"Past Patronage Made Present: Joséphine de Beauharnais, Charles-Anicet-Gabriel Lemonnier and the Boundaries of Historical Genre Painting"
Jessica Fripp, Parsons the New School for Design

Charles-Anicet-Gabriel Lemonnier's *The First Reading of Voltaire's tragedy* L'Orpheline de Chine *in the Salon of Madame Geoffrin in 1755* is one of the images most often used to illustrate studies of eighteenth-century sociability. Shown at the Salon of 1814, the painting depicts the salon of Marie-Thérèse Geoffrin, one of the most celebrated *salonnières* and patrons of the eighteenth century. Lemonnier's work was engraved in 1821 with an accompanying key that identified the fifty-four depicted members of her circle, the crème de la crème of the eighteenth-century Enlightenment: aristocrats, writers, *philosophes*, composers, and artists. The image, however, is pure fiction: while many of the illustrious people depicted spent at least some time in Geoffrin's salon, they were never all there at the same time. As such, in recent years this depiction of a "dream salon" has become a sort of whipping boy that serves for many to exemplify an inaccurate and romanticized view of the period. This understanding of the painting as a false document of salon culture overlooks the work's context and ignores larger issues of gender, genre, and representation that are at stake.

Commissioned by Joséphine de Beauharnais for her château at Malmaison, along with a pendant, *Francis I receiving Raphael's Holy Family in the Salle des Suisses at Fontainebleau*, Lemonnier chose to expand the series on his own, adding a painting of *Louis XIV at the unveiling of Puget's Milo of Croton at Versailles*. As a series, the three works resonated with Joséphine's interest in troubadour style paintings, which offered an escape to France's more chivalrous past. However, as I will argue in this paper, the appearance of the painting of Madame Geoffrin's salon represents a distinct break from the other paintings in the series, and historical genre paintings in general, in terms of location and patron: the salon painting is not set at court, and the patron is a woman. My paper seeks to re-contextualize this much-maligned painting by focusing on the inclusion of Geoffrin as a model for Joséphine as a collector, and interrogating the painting's relationship to shifting trends in historical genre painting of the period

"Battle Painting Meets the Illustrated Newspaper: Horace Vernet's *Capture of the Smalah of Abd-el-Kader* (1845)"
Katie Hornstein, Dartmouth College

The pages of the March 15, 1845 edition of the illustrated newspaper *L'Illustration* featured a novel visual form of the newspaper picture. Instead of the standard *vignettes* that were confined within the borders of a single newspaper page, this particular edition featured an image that spanned the entire width of two newspaper pages. The subject of these unprecedented honors of horizontality concerned a contemporary armed encounter that had taken place in the Algerian desert in May of 1843: the capture of the itinerant military encampment, or *smalah*, of the Algerian commander Abd-el-Kader, the spiritual and military leader of the resistance against France's military, which was at the time engaged in a bloody struggle to bring Algeria under its complete control. This image was not in fact connected to a story about France's ongoing struggle to colonize Algeria. Rather, this representation of the capture of Abd-el-Kader's *smalah* accompanied an article devoted to works of art on display at the Salon exhibition of 1845 and was a reproduction of the most important battle painting on view that year, Horace Vernet's (1789-1863) *Capture of the Smalah of Abd-el-Kader.* The appearance of Vernet's *Capture of the Smalah* in the pages of *L'Illustration* revealed the contours of a distinctly mid-nineteenth-century phenomenon that emerged when the illustrated mass press brought fine art and journalism together as never before, blurring the relationship between the production of information and the production of art. This paper will argue that the illustrated newspaper disrupted and readjusted the visual codes of history painting, and at the same time generated its own particular systems for representing contemporary actuality. This is one example of the ways in which the medium of mid-nineteenth century perception was undergoing constant redefinition through the circulation of new visual forms.

Panel 3.E: Romans d'anticipation scientifique : une fuite du présent?
Chair: Claire Barel-Moisan, CNRS. ENS-Lyon

"Fuir l'exotisme : l'« aventure nostalgique » du merveilleux-scientifique français"
Simon Bréan, Université Paris-Sorbonne

Les voyages extraordinaires de Jules Verne font intervenir un exotisme fascinant, atteint au moyen de machines merveilleuses. Qu'ils soient arrachés par surprise à leur environnement initial, ou qu'ils s'embarquent de leur plein gré vers l'inconnu, les protagonistes de *Vingt mille lieues sous les mers*, de *Robur le conquérant* et de *Autour de la Lune* découvrent des paysages sans pareils, des phénomènes physiques remarquables, et des sensations grisantes. Ce paradigme vernien est pour beaucoup dans la représentation classique de l'anticipation comme littérature d'évasion.

C'est en partie contre ce paradigme que se construit l'esthétique du merveilleux-scientifique, destiné selon son concepteur, Maurice Renard, à « brise[r] notre habitude et nous transporte[r] sur d'autres points de vue, hors de nous-mêmes » (« Du roman merveilleux-scientifique et de son action sur l'intelligence du progrès », 1909). Reprenant à Wells ses représentations d'une altérité inquiétante, le merveilleux-scientifique met en scène des voyages qui sont autant de confrontations à une « horreur de l'inconnu », où l'exotisme devient synonyme de terreurs et de dangers mortels. L'ailleurs n'est plus le réceptacle d'utopies réalisées ou en devenir, mais un *no man's land* sur lequel la science et la civilisation humaines n'ont aucune prise. Par conséquent, les voyageurs, aventuriers malgré eux, cherchent à fuir des lieux exotiques devenus des prisons d'un nouveau genre et explorés non par plaisir, mais par nécessité vitale, avec pour seul objectif le retour en des terres plus hospitalières.

Nous verrons en quoi cette « aventure nostalgique » met en tension deux désirs d'évasion contradictoires, celui des héros et celui des lecteurs, afin de fournir dans un même élan le frisson associé à la découverte de lieux extraordinaires et la consolation de ne pouvoir y accéder : si l'on s'extasie devant les péripéties surmontées par les protagonistes du *Prisonnier de la planète Mars* (G. Le Rouge, 1908), de *La Roue fulgurante* (J. de La Hire, 1908) et du *Péril bleu* (M. Renard, 1910), on leur est surtout reconnaissant de vivre ces terribles aventures à notre place.

“Une évasion paradoxale : le fantastique de John-Antoine Nau”

Jean-François Chassay, Université du Québec à Montréal

Force ennemie de John-Antoine Nau, premier prix Goncourt (1903), présente un étrange cas d’altérité qui joue de plusieurs manières sur la spatiotemporalité. Philippe Veuly se réveille un matin dans un asile, sans aucun souvenir des événements ayant pu le mener là. Il s’adapte peu à peu à sa vie d’interné, jusqu’à ce qu’il comprenne qu’une entité extraterrestre, Kmohoûn, s’est emparée de son corps pour échapper aux conditions de vie sur sa planète. La cohabitation, on s’en doute, ne manque pas de provoquer de nombreuses tensions.

À la croisée du fantastique, de la science-fiction et du roman psychologique, *Force ennemie* impose les motifs de la fuite et de l’évasion de manière paradoxale. En effet, Veuly, enfermé, confiné dans un lieu clos, se trouve subir l’évasion de *l’autre* qui vient s’immiscer dans son corps et dans son esprit, ce qui, par le fait même, lui permet de s’évader vers un ailleurs *malgré lui*. Cet imaginaire particulier de la fuite s’inscrit également dans un roman où le personnage central voit disparaître ses propres repères : quand est-il arrivé là? Pourquoi et dans quelles conditions? Rejet impossible de l’autre, volonté de recentrement pour échapper à une forme singulière de schizophrénie, roman où l’évasion est aussi un enfermement : *Force ennemie* est un étrange cas de figure qui marque la transition entre un XIX^{e} siècle et un XX^{e} siècle au cours duquel se déploieront, dans l’imaginaire occidental, des rapports de plus en plus complexes à l’autre et à l’évasion, ce que la science-fiction, l’anticipation et le fantastique (pensons à certains textes de Lovecraft, dans cet esprit) sauront exploiter.

“Le monde des spectacles dans la ville du futur : s’évader d’une société positiviste”

Claire Barel-Moisan CNRS. ENS-Lyon

Dans son cycle de romans d’anticipation : *Paris au XX^{e} siècle* (1883), *La Guerre au vingtième siècle* (1887), et *Le Vingtième siècle. La vie électrique* (1890), Albert Robida dresse le tableau dystopique d’une société du futur caractérisée par l’individualisme et la recherche du profit. Dans ce monde ultra-technologique, les valeurs positivistes règnent apparemment sans partage, reléguant les humanités au rang de survivances largement déconsidérées.

Loin de se présenter au lecteur comme un moyen d’évasion vers des *ailleurs* rêvés, le roman futuriste de Robida apparaît donc comme une critique de la société contemporaine. À travers l’extrapolation temporelle, c’est bien des travers de sa propre époque que le romancier-illustrateur fait en réalité la satire. Les effets néfastes de l’industrialisation, le règne capitaliste de la marchandise se voient radicalisés pour présenter au XIX^{e} siècle son reflet caricatural dans le Paris du futur.

L’évasion peut alors se jouer sur un plan différent : non pas au niveau du lecteur, mais au cœur de la fiction, pour les personnages qui se ménagent un espace de détente et de gratuité leur permettant d’échapper à la frénésie des affaires. C’est là le rôle que semblent remplir les nombreux spectacles représentés dans *Paris au XX^{e} siècle*, qui investissent jusqu’à la sphère privée, par le biais du « théâtre à domicile », diffusé grâce au téléphonoscope. Mais la large place faite au monde des spectacles dans la ville du futur ne signifie pas pour autant une échappée face à la logique productiviste et commerciale. L’examen des pièces représentées dévoile en effet qu’il s’agit avant tout d’un théâtre « de consommation » reposant sur l’usage du stéréotype et sur la mise en valeur de « clous » spectaculaires qui suscitent l’enthousiasme du public.

Notre communication se proposera d’évaluer les ambiguïtés de ce discours satirique de Robida sur la modernité, qui passe par une dénonciation des illusions du positivisme – par le biais de la fiction mais aussi par l’image (le romancier est en effet caricaturiste et illustre ses propres romans). On examinera ainsi les modalités d’évasion envisagées, qu’elle soit temporelle, géographique ou esthétique.

Panel 3.F: Fuir avec Mallarmé
Chair: Darci Gardner, Stanford University

"Fleeing the Constraints of Verbal Language: The Poetics of Dance in Mallarmé's *L'Après-midi d'un faune*"
Amanda Lee, Washington University in St. Louis

Throughout the nineteenth-century, the dancing body in French poetry and aesthetics manifested notions of alterity, moving dynamically through boundaries of gender, sexuality, culture, nation, and language that would otherwise remain static. Poet Stéphane Mallarmé, following in the footsteps of Baudelaire and Gautier, was preoccupied with the notion of an emotional, spiritual, or poetic essence that could not be captured through verbal communication. He believed this essence could be successfully translated into gesture and danced movement. Dance was thus viewed as an ideal medium for conveying poetry, and escaping the constraints of verbal language, in part thanks to its visual and dynamic nature. Mallarmé viewed ballet as the "plastic rendering of poetry on stage" in his work *Divigations,* a vision of dance that sealed its place in his aesthetic vision of the *Livre,* a unifying and transcendent theatrical experience created through poetry, music and dance, which allowed spectator/readers to escape the chaos of modernity, and project themselves into an idealized future society. I will engage in an analysis of the poem *L'après-midi d'un faune* (1876), demonstrating how Mallarmé employs dance rhythms and imagery, in the attempt to create a work that moves beyond the limitations of the written word. This poem served as an inspiration for the controversial ballet *L'après-midi d'un faune* (1912) choreographed by Vaslav Njinksy in response to his reading of Mallarmé's poem, set to Debussy's music. This ballet is known for Njinsky's writhing movements, denounced by some as an unbridled sexual display that was neither masculine nor feminine. Using dance reviews from contemporary periodicals, and correspondence and diary entries concerning the creative process of the ballet, I explore whether Njinsky fulfilled Mallarmé's vision of *le spectacle du futur*, a "total artwork".

"Sacramental Man: Re-reading Mallarmé's Prose Poems in the Light of the 'Livre'"
Thomas C. Connolly, Yale University

When Stéphane Mallarmé published a collection of his prose works under the title *Divagations* in 1897, alongside the ballet and dance reviews, and now notorious "critical poems" such as "Crise de vers," he included thirteen prose poems, mostly dating from the 1860s and 1880s. He gave these the title "Anecdotes ou poèmes," not only expressing some uncertainty as to their particular form, perhaps, but also inviting his readers to exercise their interpretative prerogative in deciding the texts' real form and purpose for themselves. Despite this invitation, the prose poems, some of which are highly complex, have consistently constituted a lesser-read and lesser-loved part of Mallarmé's oeuvre. And yet it is clear from the notes for the unrealized (and perhaps ultimately unrealizable) "Livre," that the prose poems would have had some significant role to play in the semi-theatrical lectures with which Mallarmé intended to crown his lifelong "struggle in the pursuit of Beauty." In this short paper I hope to explore not only how the prose poems might have figured in the "Livre," but also the ways in which the prose poems might teach us about an element of the "Livre" that is often considered inconvenient, not to mention unfashionable, namely its espousal of the liturgical. How should we understand Mallarmé's apparent intention to incorporate what appear to be rather mundane elements of nineteenth century Catholic liturgy into this unsurpassed and unsurpassable work of modern literature? Should we take this turn to the religious seriously, or should it be understood as part of the "glorious lie"? And to what extent might the often-overlooked prose poems teach us about the real motivations behind Mallarmé's lifelong obsession with the sacramental potential of literature?

“Les fuites de Mallarmé : de la baudelairisation dans ‘Brise marine’ au renouvellement du vers dans *Un Coup de dés*”

Ramla Bédoui, Université de Paris-Sorbonne

Nous pouvons lire la représentation mallarméenne de la poésie et du poète comme une mise en scène de la multiplication des fuites possibles : celle de l’auteur, de l’œuvre, du vers et du langage.

Stéphane Mallarmé hérite d’abord de l’amour de l’évasion du “anywhere out of the world !” de Baudelaire, comme nous le voyons lorsqu’il traite de l’Idéal poétique, dans « Brise Marine » ou dans « L’Azur ».

En dépassant son maître, le disciple se représente échappant à la lecture du néophyte sous les traits de la vierge Hérodiade lorsqu’elle fuit le viol oculaire de Saint-Jean. Comme l’indique Bertrand Marchal, Mallarmé protégera ainsi son texte de la lecture-viol en le voilant de l’obscurité qui deviendra la marque de notre poète.

L’évasion des personnages qui allégorisent l’auteur peut d’ailleurs réussir, comme cela est le cas de la tête sectionnée de Saint-Jean qui s’envole avec bonheur vers les glaciers épurés de la poésie, ou avorter comme dans le cas du cygne prisonnier du lac glacé, une métaphore de la stérilité poétique dans « Le Vierge, le vicace et le bel aujourd’hui ».

Dans *Un Coup de dés*, en revanche, « le maître »-poète qui se noie dans un océan est mis en scène comme un auteur aboli par la modernité poétique. Sa disparition laisse libres le vers et le langage de fuir la littérature traditionnelle pour être transcendés en une constellation, un « alphabet des astres ». Les multiples réseaux de signification qui en naissent sont loin, plus d’un siècle plus tard, d’être épuisés.

“‘Fuir ! là-bas fuir !’: Blank Space in Balzac, Gautier, and Mallarmé”

Claire Chi-ah Lyu, University of Virginia

My paper will examine what might be considered the ultimate *point de fuite* in 19th-century French literature: the blank space in Mallarmé's final grand poem *Un coup de dés* (1897). In this work, text and meaning escape us in a manner unprecedented in literary history as sentences disperse into *le blanc*. I propose to explore Mallarmé's blank space of the end of the century in light of two earlier instances of "becoming-blank" that occur in Balzac's *Le chef-d'œuvre inconnu* (1837) and Gautier's *Le roman de la momie* (1858). I contend that these tales, whose plot and sentences are understandable (unlike those of *Un coup de dés*), may offer us a fruitful angle of approach to the enigma of Mallarmé's *blanc*.

Balzac's and Gautier's stories stage the appearance and disappearance of women in a "blank" space: in Balzac the painted woman merges surreptitiously into the canvas; and in Gautier the mummified woman extends ambiguously into the papyrus roll. Both thematize the birth of blank space and depict it as emerging in (the) place of the woman. Furthermore, both raise the issue of blank's readability by presenting three male beholders who perceive the "blank" women in different ways. These earlier modes of reception in Balzac and Gautier of a personified "blank" space may help us to delineate different possibilities of responding to, and thus of reading, the radically formalized blank space in Mallarmé.

This, in turn, will inform us how modern theory has come to consecrate Mallarmé's *blanc* as the space of literature *par excellence* that names "the presence of nothingness" rather than "the absence of something" (Blanchot, Derrida, Barthes, de Man). One reason may be that the blank space, oscillating between illusiveness ("absence of something") and elusiveness ("presence of nothingness"), opens to an endless play of nuance that exposes us to infinite readability.

Panel 3.G: French War Literature: Escaping the Nineteenth Century
Chair: Susan McCready, University of South Alabama

"The War of 1870 and the Myth of Bazeilles"
Nicholas White, Cambridge University

This paper will build, through close readings of painting, fiction and film, on the notion that French recollections of the Franco-Prussian War are brought into particular focus in the remainder of the century by the mythologization of a particular instance of French heroism and defeat in the defence of one particular house in the village of Bazeilles near Sedan on 31 August-1 September 1870. Why, this paper will ask, did the great critic Emile Faguet feel inspired to privilege Zola"s description in Part II Chapter 4 of La Débâcle (1892) not only as '"une des choses les plus belles qu"il ait écrites"' but, quite remarkably, as '[une des choses les plus belles] qu"on ait écrites"'? And to what extent does Zola"s interweaving here of female as well as male heroism allow Zola to amplify in fictional form the image of heroic but vanquished masculinity initially mythologized in Neuville"s 1873 painting of Les dernières cartouches and subsequently filmed by Méliès in his 1897 tableau vivant of the scene?

"Performing Patriotism Abroad: Sarah Bernhardt's North American Promotion of the World War I film, *Les Mères Françaises*"
Elizabeth Emery, Montclair State University

The 1917 Louis Mercanton film, *Les Mères Françaises*, filmed on location in 1916 at the front and starring seventy-three-year old Sarah Bernhardt, became an international sensation, praised for Bernhardt's touching role as a mother desperately searching for her wounded son among the hospitals, trenches, and battlefields of eastern France. This film, written by Jean Richepin, is the culmination of her theatrical contributions to the war effort (other acting roles include the 1914 play,*Les Cathédrales de France*, and the 1916 *Du théâtre au champ d'honneur*). But Bernhardt went further still, embarking on a promotional tour of North America that would take her to some one hundred cities in fourteen months, and during which she would talk about *Les Mères Françaises* and perform scenes from her repertory in an attempt to convince the isolationist American public to intervene in the war.

While this trip was publicly framed in patriotic terms, and while the now one-legged Bernhardt, who was hospitalized during her stay, was championed by Americans as a symbol of wounded France, her intentions were not entirely altruistic. The trip was also a desperate attempt to make money while escaping wartime France. This multimedia paper will explore the contradictions inherent in Bernhardt's patriotic performances. Filmed scenes of her silent role as Jeanne d'Urbex in *Les Mères Françaises* will be shown, analyzed, and juxtaposed with the glowing prose of newspaper reporters and passages from her autobiography to show how the in-person American entertainment she provided paradoxically embodied far-away French suffering.

"The Comedy of Commemoration: Staging Laughter in the aftermath of World War I
Leon Sachs, University of Kentucky

Expanding on Paul Fussell's claim with respect to British modernism that irony is the literary mode best suited to memorialize the unfathomable event of World War I, this paper surveys several French dramatic works about the war that rely on ironico-comic effects. It aims to better understand how comedy and laughter serve a commemorative function which also constitutes a critique of the inadequacies of more traditional and solemn practices. Relying on Bergson's theory of the comic, this paper also speculates on the unique suitability of the dramatic form to carry out this work of collective commemoration.

"Naturalism, Modernism and the Great War on Stage"
Susan McCready, University of South Alabama

During the interwar period, modernism came into its own on the French stage, first competing with and finally replacing the naturalist mode that had been dominant in theatrical form and theatrical performance from the late nineteenth century. To what extent does the rise of the modernist aesthetic in the theater represent the final phase in the gradual evolution of theatrical form away from naturalism, an evolution that was already underway before the end of the nineteenth century? To what extent can the introduction of modernism on the French stage, characterized at the time as a "revolution" in stagecraft be read rather as a rupture with the nineteenth century, a response to the trauma of the Great War and the crisis of representation it occasioned? This paper will examine the tension between naturalism and modernism on the interwar stage, focusing on theatrical works that address the Great War directly.

Friday 17 October
Session 4 - 8:30 am-10:00 am

Panel 4.A: "La femme, la fuite" (Women in French)
Co-organizer and Chair: E. Nicole Meyer, Georgia Regents University
Co-organizer: Mary Anne Garnett, University of Arkansas—Little Rock

"Fleeing the Stage: Humor and Subversion in Sophie de Bawr's Theater"
Joyce Johnston, Stephen F. Austin State University

With 246 performances and rave critical reviews, Sophie de Bawr's *Suite d'un bal masqué* (1813) represents the most successful play by a French woman playwright during the century. Eleven other plays penned by Bawr were also performed on Paris's premier stages and, in general, these performances received enthusiastic critical reviews. Despite her talent and her success, Sophie de Bawr (1773-1860) actively fled from the public spotlight, signing her plays "M. François" during the first decade of her theater career. Although her light touch and witty characters made her theater popular for generations of audiences, Bawr took great care to distance herself from Paris theater culture and its dubious reputation.

Indeed Bawr's one-act comedies have been unjustly cast into a critical abyss where, unfortunately, many works by women writers of the period remain. This study reconsiders Bawr's theatrical work through the lens of humor, demonstrating that her plays, while seemingly frivolous and formulaic, defended marginalized women and cast aspersion upon the French legal system. *Argent et adresse ou le petit mensonge* (1802), *Le Double stratagème* (1811) and *Suite d'un bal masqué* all exonerate maligned female character types - such as the heartless coquette - while demonstrating that the French system of justice would do well to heed the wise counsel of women it so often ignored. Bawr targets individuals and institutions responsible for injustice, yet avoids launching direct attacks against the patriarchy. Instead, Bawr's comedy subtly underscores the power of marriage and marital arrangements over women's financial and emotional security. Her most clever characters –exclusively women later in her career – subvert unjust or unworkable marital arrangements through comedic trickery. In eliciting laughter through these well-constructed ruses, Bawr catered to emerging bourgeois taste and delighted audiences. However, her light plays were anything but neutral as they evidence the power of humor to ridicule injustice, and protect the innocent.

"*La fuite du temps* and Resistance to Change in Fanny Reybaud's *Madame de Rieux*"
Molly Krueger Enz, South Dakota State University

Madame Charles Reybaud (née Henriette-Etiennette-Fanny Arnaud) is relatively unknown today, but her twenty-nine novels and twenty-three short stories were very popular in France during the mid-nineteenth century. Seven of these works were set in France's former Caribbean colonies and focus on themes of slavery, racial prejudice, and oppression, particularly in regards to women. Although Reybaud comments little on the politics or social issues of the time in her fiction, she clearly illustrates the oppressed role forced upon women in a patriarchal society. One way she criticizes this hierarchy is

through her depiction of black and mixed-race characters. Their victimization and cruel treatment by white masters serves as a metaphor for the oppression of women, particularly by their husbands and/or fathers.

Reybaud's novel *Madame de Rieux* (1840) is set in Haiti following independence from France. The central female protagonist, Christine, accepts the current political situation and France's colonial demise. She states that "à present tout est bien changé… il faut songer qu'à Haïti nous ne sommes plus les maîtres." Although she embraces the changes occurring in Haitian society, her destiny is still controlled by her father. When she falls in love with Paul Aubert, a man of mixed race, she envisions the possibility of a new society where racial hierarchies no longer matter. "Son âme s'ouvrait aux émotions d'une nouvelle existence." Despite Christine's desire to creat a "nouvelle existence," her father dictates her decisions, controls her life, and opposes her marriage to Paul – which eventually leads to her suicide. In this paper, I illustrate how Reybaud portrays the struggles faced by women and former slaves who challenge long-established hierarchies of gender and race. Although times are evolving for France and Haiti as well as women and former slaves, there is a clear nostalgia for the past and resistance to change that make this "nouvelle existence" difficult to achieve.

"La foi républicaine in André Léo's novels of exile"
Cecilia Beach, Alfred University

André Léo is best known for her work before and during the Commune, notably as the author of the feminist treatise *La Femme et les moeurs* (1869) and as founder of the journal *La Sociale* (1871). In the years following the Paris Commune, André Léo sought refuge along with other Communards who escaped prosecution, first in Switzerland and later in Italy. After a decade of peregrinations, in 1881 she finally settled in the small town Formia on the Mediterranean coast between Rome and Naples. During this period, in addition to publishing several novels about Italy, André Léo also used fiction to reflect on the political history of France over the past century leading up to the events of 1870-1871. Through the voice and actions of the protagonists in *Le Père Brafort* (1872-1873), *La Grande Illusion des petitsb*ourgeois (1874-1875) and *L'Histoire d'un vieux de cent ans* (1882), André Léo developed her political theory based on such republican values as fraternity, justice, equality and freedom for all. While physically uprooted from her homeland and isolated from her peers, André Léo grounded herself in history and in theory in order to come to terms with the recent past and to engage in the political debates of her time. Published as serial novels in *Le Siècle* and *La Presse*, these works of fiction would have reached a wide and varied audience. In this paper, I will analyze André Léo's political thought as represented in her fiction in relation to the articles she published during the same period in *Le Socialisme progressif* and to writings by other socialist thinkers of the period.

"'Oui, tu tu t'en vas….': The Ellipsis in Isabelle Eberhart's *Yasmina*"
Sage Goellner, University of Wisconsin-Madison

Swiss author Isabelle Eberhardt's life (1877-1904) is so fascinating that scholars rarely venture into her actual writing for inspiration and analysis. By moving to Algeria and adopting a masculine Muslim identity, including a name change, Eberhardt participated in numerous flights, running away from European conventionality, her female gender, her patronymic, and her religion. Not easily situated within the binaries that generally define the colonial experience, her intensely personal, introspective, and individualist writings are at the crossroads of gender, race, and religion. An iconoclast, Eberhardt's literary production is under examined, in particular her light and dislocating syntax. In her texts, Eberhardt creates a kind of textual *vagabondage*, especially in her use of commas and ellipses, suggesting a sense of alighting, then flying away. Through a close analysis of her short story *Yasmina* (1902) about an ill-fated affair between a Bedouin prostitute and a French military officer, I claim that Eberhardt creates a textual attitude of mystery, especially in her use of the ellipsis. A rhetorical device denoting omission and evoking reader inference, the ellipsis calls for interpretive flight, inviting the reader to participate in the making of meaning. In her novella, Eberhardt relies heavily on the ellipsis, engaging and encouraging the reader to fill in the gaps in the narration. Specifically, in the tragic love scenes between

Yasmina and Jacques, Eberhart's use of ellipses interrupt an otherwise linear narration to create a sense of suspension, mystery, and potential, reflecting the (im)possibilities of the Franco-Algerian encounter in the colonial space.

Panel 4.B: Evasion ou diversion? Narratives of Class Mobility in Mid Nineteenth Century
Chair: Masha Belenky, George Washington University

"Marketing *Les Mystères de Paris*"
Anne O'Neil-Henry, Georgetown University

This paper analyzes the marketing history of *Les Mystères de Paris* and, in particular, print advertisements promoting the first bound and illustrated volumes of *Les Mystères*, published by Charles Gosselin during and directly after the popular *roman-feuilleton*'s 1842-1843 run in the *Journal des Débats*. Gosselin, famed editor of the Bibliothèque d'Elite, promoted his editions widely in both the *Journal* – at times in issues in which installments of Sue's novel were concurrently published – and in other contemporary newspapers. I read this advertising to understand the tactics it uses to sell the author's work after it appeared, famously, in serial format: positioning Sue next to other more established romantic writers, and thereby according *Les Mystères* cultural capital; almost excessively describing the physical conditions of the illustrated volumes, and thus seeking to elevate the material value of the work, among other strategies. Though they banked on their *public-cible*'s recognition of the novel and its characters, these advertisements promoted volumes that were, as Christopher Prendergast has argued, now prohibitively costly for a more popular audience. I argue in this paper that these advertisements for Sue's famous serial novel in its post-*feuilleton* format demonstrate not only the critical commonplace that this novel of the *bas-fonds* reached readers from all levels of July Monarchy society, but that they exemplify more widespread marketing techniques of the early mass media marketplace.

"Locomotion and Theatricality: Public Entertainment and Mass Transit in Nineteenth-century Paris"
Masha Belenky, George Washington University

« Profonde comédie, drame au puissant intérêt, malicieux vaudeville, bouffonnerie à faire pouffer Héraclite ou Chodruc-Duclos, on y verrait tout cela mieux qu'aux Français, au Gymnase, aux Variétés. O théâtre ambulant, comédie roulante, tu n'as pas besoin de souffleurs, la nature en sert à tes acteurs! Quelle meilleure école dramatique que l'omnibus ?" So declared Ernest Fouinet in his sketch about omnibuses from *Le Livre des Cent-et-un*, a popular literary guidebook published in 1831. Fouinet draws an explicit parallel between the social world of the omnibus, the first public urban conveyance launched in Paris in 1828, and the theater. The intrinsic theatricality in the experience of riding a public vehicle was two-fold. On the one hand, the passengers enjoyed the spectacle of the modern city in all its kaleidoscopic multiplicity, as viewed from inside a moving omnibus. At the same time, the omnibus riders themselves performed their social and class identities, becoming in effect a new kind of spectacle for each other.

It is not surprising, then, that the omnibus became a common subject for a theatrical genre that was most concerned with capturing Paris at its most modern, and with staging the latest trends and newest consumer practices – the comédie-vaudeville. The vaudeville, the most popular theatrical genre during the July monarchy, was particularly interested in representing daily conflicts of social life. Under the guise of slapstick comedy, the vaudeville often exposed underlying anxieties of the emergent commercial middle class, the same class, in fact, who constituted the majority of the omnibus riders in the middle of the nineteenth century. This paper examines representations of social dynamics in three vaudevilles which are either set in the omnibus or are thematically centered around this public conveyance: *Les omnibus, ou la revue en voiture* (1828); *Mon voisin d'omnibus* (1846) and *J'attends un omnibus* (1849). These vaudevilles capitalized on the theatricality of the omnibus experience and setting in order to stage –and ultimately resolve – class tensions, a topic that was the hallmark of the omnibus literature. As a genre that unequivocally promoted middle-class values (as Mary Gluck has convincingly demonstrated), the vaudeville always concluded with a restoration of the social order. In the three plays I consider here, such

endings served to assuage class anxieties of the middle-class vaudeville-goers, who were also frequently the omnibus-riders. The vaudeville served as safe space to work through middle-class anxieties about class mixing and social mobility, of which the omnibus was a symbol.

"Setting Types"
Cary Hollinshead-Strick, American University of Paris

Printers' apprentices in the first half of the nineteenth century wore paper hats, folded like upside-down boats from sheets of newsprint. Such "bonnets de papier" were useful markers for artists looking to differentiate young printers from other kinds of apprentices, and for theater costumes in plays that staged print shops. Given the role, both real and imagined, of printers in bringing about *Les Trois Glorieuses* of 1830, such figures were often given iconic status. While newspaper hats were obviously convenient markers for artists looking to communicate a character's professional affiliation, they were also specific to the most intermediary role within print-shop culture.

Eugene Boutmy, in his *Dictionnaire de Langue verte typographique* (1878) differentiates between apprentice typesetters, who wore such hats, and printers whose job it was to operate the levers of the press. "La blouse et le bonnet de papier ont souvent ensemble maille à partir," he says, before explaining differences in education, pay, and job security that could contribute to their conflicts. The tensions internal to print shop culture did spill out onto the page, sometimes in the form of literary portrayals of printers' disagreements, sometimes in intentional or unintentional printing errors, which served to test the literacy of both those reading the books, articles, or posters containing the errors, and those involved in producing them.

Anxiety about the influence of the nascent popular press plays out in stories and plays about printers. The idea that a social type could indicate a personality as surely as a metal letter produced a printed one could be reversed in order to question the abilities and motives of the educated working men whose actions helped launch the July Monarchy.

Anecdotes about printing errors and printed practical jokes not only questioned the reliability of typesetters, but also insisted, if indirectly, that however many conveniently-labeled paper hats they wore, such figures were physically able to set the terms of their own representation.

Panel 4.C: Democratic Dreams, Evasive Ideals, Utopian Longing"
Chair: Bettina Lerner, The City College, CUNY

"Flaubert and Utopia as Literary Evasion"
Patrick Bray, Ohio State University

In his unfinished novel, *Bouvard et Pécuchet*, Flaubert famously places two bumbling copyists into the countryside as they strive to remake the world according to the books they read. The novel points to literature's quality of what Foucault called 'counter-discourse', undermining all other discourses in the nineteenth century. As Bouvard and Pécuchet study, experiment, and fail miserably in one respected scientific discipline after another, the gap between discourse and truth becomes increasingly larger. Their farm, which serves as their laboratory, their refuge, and their source of income, reflects their ambitions and failures. As Louis Marin showed in his book 'Utopiques', utopias are not only ways of representing concepts spatially, but 'ideological critiques of ideology.' *Bouvard et Pécuchet* the novel and Bouvard and Pécuchet the characters, in building their dystopia/utopia, offer contrasting ideologies and contrasting targets. While nineteenth-century positivism seems like the most obvious object of Flaubert's ridicule and Bouvard and Pécuchet's idealism, the copyists faith in language, the connection between the word and the world - lies at the heart of the literary endeavor, literature as we know it being a concept invented in the nineteenth century.

This paper will examine how Flaubert's novel thinks through literature even as it lays waste to all discourse. Literature might well be the very image of thought, what escapes all ideological critique.

"Blanqui, or Democracy is in the Stars"
Bettina Lerner, The City College, CUNY

In 1871, from behind the thick walls of the "salle de discipline," his cell at the Château du Taureau, Auguste Blanqui penned *L'Éternité par les astres*. By then already sixty-six years old, the socialist revolutionary had already spent more than half of his life behind bars when he was arrested once again on the eve of the Commune. His disquisition on the movement of the planets, the stars and the comets was thus composed while he was a world away from the bloody fighting in Paris and seems, in fact, far removed from Blanqui's explicitly political and revolutionary writing. Some have read it as an aging revolutionary's semi-delusional attempt to escape the confinement and boredom of his prison through a pseudo-scientific rumination on the sky above. Nonetheless, the essay hints at an allegorical but profound engagement with questions of revolution, democracy and equality.

Indeed, Blanqui's treatise on cosmology has enthralled and perplexed readers from Nietzsche to Benjamin. Reedited in 2012 with a preface by Jacques Rancière, *L'Éternité par les astres* decribes a vision in line with what might today call an infinite multiverse. In this paper, I read Blanqui's text alongside some of this other revolutionary writing including *Instruction pour une prise d'armes (*1866) and the posthumous *La Critique sociale* (1866). Written on the margins of history, *L'Éternité par les astres* operates a temporal and spatial shift that reimagines modern human experience in terms of multiplicity and dislocation.

"Positivist Utopias and Romantic Dystopias in Jules Verne's America"
Dana Loev Radu, The Graduate Center, CUNY

Jules Verne's *Voyages extraordinaires dans les mondes connus et inconnus*, his series of 64 scientific adventure novels, allowed French readers to escape to "known and unknown worlds," as the title indicates. However, these novels did not so much serve as a form of escapism for the author, as they offered him a way to critique the socio-political situation of France, through comparisons and the promotion of or opposition to socio-political structures of other countries. Written from 1863 to 1905, his novels pertain to a dynamic France, which, over the course of those forty-two years, evolves from an empire into a republic and experiences rapid industrialization and the defeat of the Franco-Prussian war. Twenty-three, almost one-third, of these novels take place entirely or partially in the United States, this country serving frequently as a land to which Verne and his readers escape turbulent late nineteenth century France, and as a screen on which Verne projects his fantastical re-imaginings of his country. In my paper, I will demonstrate that Verne bases his American utopias on the theories of utopian socialists Henri de Saint-Simon, Charles Fourier and Étienne Cabet, who called for an industrialist-led, highly productive and cooperative society. *De la terre à la lune* (1865) will serve to demonstrate how in his early novels, under the Second French Empire and during the aftermath of the Franco-Prussian War, Verne offers the United States as a potential model for the revolutionizing of industry and political structures in France. I will then show through novels *Les 500 Millions de la Bégum* (1879) and *Ile à hélice* (1895), how, on the other hand, under the Third French Republic, the United States inspires dystopian fantasies, which warn of the dangers of Americanization.

"Colonizing Desire: Cabet's American Icaria"
Daniel Sipe, University of Missouri

In 1840s France, Etienne Cabet's Icarian movement could claim perhaps as many as 100,000 adherents. A self-proclaimed social scientist, Cabet's popularity did not stem from his many theoretical treatises, but rather from his single utopian novel, *Voyage en Icarie* (1840). *Voyage* recounts the fictional discovery of the island of Icaria by a dashing English Lord whose forbidden infatuation with an *Icarienne* and simultaneous conversion to socialism are charted in the story.

The novel's romanticized depiction of life on the island was so convincing, in fact, that in 1847 it inspired a group of dedicated followers to set out for America ahead of their leader to begin work on their own Icarian society. Here the historical conjuncture is critical, as Cabet left France in early 1848, only months after the Provisional Government had declared a workers' republic. This was an oddly timed

departure, as it roughly coincided with what many thought would become a utopian society of the kind that the author had been designing and defending for the better part of twenty years.

In launching their program on the eve of the 1848 revolution and pursuing it after the establishment of the Second Republic, the Icarian's exodus to the New World poses many questions concerning the motives behind the group's dramatically staged *fuite*. In this paper I will present strong evidence to suggest that Cabet's disciples read *Voyage en Icarie* as a ready-made script for their own utopian adventure. What is so compelling about the reception of the novel is that Cabet's followers are not simply concerned with reproducing the organizational principles of his communistic system, they also seem intent to envision the American Icaria as a libidinal space, an ideal backdrop against which to act out the novel's melodrama for themselves. What are the consequences of this ill-timed and eventually disastrous *évasion*? What can it tell us about the relationship between nineteenth-century socialistic theories and a persistently 'literary' mode of thinking about social change? In turn, what do these utopian fantasies suggest about that way that the New World is colonized by the European imagination?

Panel 4.D: Flights of Fancy: Framing Visions of Imaginative Escape
Chair: Alexandra Wettlaufer, University of Texas at Austin

"'Pourquoi voyager quand on n'y est pas forcé?': Mobility, Hybridity and Resistance in George Sand's Travel Writing"
Nigel Harkness, Newcastle University

The purpose of this paper will be to consider George Sand's major travel narratives from the perspective of recent theories of women's travel writing. Sand wrote extensively about her travels: from the *Lettres d'un voyageur* (1837) to the posthumously published *Nouvelles Lettres d'un voyageur* (1877), her work is punctuated by accounts of her travels in both France and abroad. My analysis will focus particularly on the hybridity of these works, which is most evident in the use of a male narrative voice to recount what is largely autobiographical subject matter, and recognisable to the reader as such. Based on this, I will move on to discuss the ways in which these works explore the limits ethnographic representation, foreground the instability of the travelling self, and seek to escape the generic conventions through which they simultaneously ask to be read and interpreted.

"Recto Verso: Paris, the Postcard, and the Promise of Seeing"
Sonya Stephens, Mount Holyoke College

The introduction and success of the "carte Libonis" at the exposition universelle of 1889, with 300,000 engravings of the Eiffel Tower sent from the newly established post offices on the platforms at and the top of the Tower, is widely considered to be the moment at which the post card became circulating evidence of an act of seeing, as well as an act of cultural and political promotion, of representation, and of self-representation. The signing and "postcarding" of Paris becomes, then, both an act of individual affirmation and identification (with the object pictured), and an assertion (or promotion) of French national identity and civilization.

In the postmodern cultural studies framework, visual tourist destination images and icons are a form of "text" representing the world; texts that are arranged into discourses that embrace particular combinations of narratives, concepts, and ideologies, and that form connected circles of representation, or cultural circuits. This paper will examine the ways in which, at the end of the nineteenth century, the promise of seeing and those sights/sites are framed by postcards in ways that both promote and prescribe the experience of space, culture and spectacle, so that the sites/sights of Paris become markers in what McCannell has termed "constructed recognition," as well as way of conveying and reproducing the hegemony of the visual.

"Windows on the World: Views of Absent Presence in Baudelaire, Duranty, and Caillebotte"
Alexandra K. Wettlaufer, University of Texas at Austin

This paper will consider the trope of the "viewer at a window" in poetry, criticism, and painting as a marker not only of the artists' formulations of the interstitial nature of modern identity, but also, and perhaps more strikingly, as a way of framing or embodying nineteenth-century constructions of modernity, urban experience, and consciousness in terms of absent presence. Using Baudelaire's "Le Peintre de la vie moderne," "Les Fenêtres," and "Le Balcon" along with key passages from Duranty's *La Nouvelle Peinture* as my point of departure, I will focus in particular on Caillebotte's multiple window scenes (*Jeune Homme à la fenêtre* [1875], *Portrait d'homme* [1880], *Intérieur, femme à la fenêtre* [1880], *Homme au balcon* [1880] and *Vue prise à travers un balcon* [1880] as concrete manifestations of the concept of absent presence. In reading these paintings as reflections on the interplay between seeing/observing and imagining/transcending urban reality, itself a framed creation, I will analyze these views of the viewer at the window or on the balcony as an embodied presence whose position facing away from the painting's viewer creates a psychological absence, inviting our own imaginative intervention to create meaning in the threshold space of art, on the edges of the public and private spheres, at once both and neither.

Panel 4.E: Poeticizing the Toxic
Chair: Sara Pappas, University of Richmond

"Literature as Toxic Milieu in Lautréamont's *Les Chants de Maldoror*"
Catherine Bordeau, Lyon College

Lautréamont begins *Les Chants de Maldoror* (1869) by comparing his writing to poisonous "swamps" whose "emanations" risk saturating the reader, provoking aggression and disorientation. He continues to develop this model of his writing through recurring images of physical and intellectual emanations as well as nervous stimulation. I propose to examine Lautréamont's conception of his work as a miasmic swamp in the context of contemporary theories of degeneration and nervous sensations.

The miasmic swamp represents a paradigm of the toxic milieu in contemporary theories of degeneration. In his *Traité des dégénérescences* (1857), B.A. Morel explains that swamps produce an intoxication affecting the nervous system, leading to a population's degeneration. In later theories, city life represents a similar type of milieu in which sensory shocks wear down the nerves, leading to degeneration not only of the individual, but of civilization. The notion that sensations wear down the nerves reflects a physiological conception of psychology that was itself unsetting to many, suggesting that nervous stimulation could overwhelm rational and moral thought. The idea that sensations could undermine reason and morality corresponds to Lautréamont's notion that his writing will cause aggression and disorientation. His violent and unexpected imagery reads as an attempt to provoke nervous sensations leading to physical, intellectual, and moral degeneration.

The 1860s saw a spike in interest in how literature provokes sensations and affects the reader's nervous system, as seen both in British sensation novels and, as I have argued previously, in Baudelaire's *Spleen de Paris*. Lautréamont's *Les Chants de Maldoror* illuminates the implications of theories of degeneration and nervous stimulation for literature.

"Escaping the Real: Life Imitating Art in George Sand's *La Mare au Diable*"
Ioanna Chatzidimitriou, Muhlenberg College

Following years of scholarly neglect, Naomi Schor's seminal feminist studies of George Sand's romantic period in the 1980s and 90s helped rediscover an author previously dismissed in academic cycles as epigonic or simply irrelevant. Sand's pastoral novels, however, never quite attracted the same degree of critical attention, never quite made it into graduate program reading lists, contrary to, say, *Indiana*, and are rarely taught in the undergraduate classroom. This paper will argue that *La mare au diable*, a novel categorically classified as pastoral, is an exercise in decadent aesthetics. The novel's narrative voice frames the main story, Germain's growing love for Marie and the young woman's

ultimate surrender, in terms that make nature, the unmistakable setting and life-force of pastoral narrative, subservient to art. The novel starts with a preface entitled "L'auteur au lecteur" preceded itself by a reprint of Holbein's woodcut "The Plowman from Dance of Death," which depicts an emaciated laborer pushing a plow pulled by four equally emaciated animals guided by Death himself who spurs them on with a whip. The author's reason for printing Holbein's work is to suggest that there may be a different way to represent human labor, one that puts forth the new century's artistic mission, "une mission de sentiment et d'amour." When the reader meets Germain in the main story's first chapter, s/he cannot fail to read the detailed description that the narrator provides through the filter of the Holbein woodcut. In fact, as this paper will argue, although the narrative voice goes to extreme lengths trying to convince the reader that the text under his/her eyes is the record of the narrator's meticulous observations, the text's framing devices, the proliferation of literary and artistic references which anchor key passages in the novel as well as the presence of a narrator who melds the narrative function indiscriminately with both the authorial and reading stances all point to a text very aware of its own textuality and to a world of representation in which the principle of artistic imitation is reversed making of the natural universe a reflection of the artistic realm.

"Out of the Blue: Baudelaire and the Poetics of Pollution"
Karen F. Quandt, University of Delaware

In perhaps his ultimate escapist poem, "La Chevelure" (*Les Fleurs du mal*, 1861), Baudelaire's figurative tousling of his lover's black mane tantalizingly evokes a fragrant island oasis surrounded by blue skies. As he imagines plunging further into this "mer d'ébène", the blue atmosphere becomes crystallized and even blinding as he surfaces a sapphire from its depths.

A similar shift in palette takes place within Baudelaire's urban poems. If black is the color of modern life, it is not only due to fleeting glimpses of frocks, polished boots, top hats, or eyeliner, but also to the black fog of pollution that shadows Paris. But black for Baudelaire was a "zéro solitaire et insignifiant" (*Salon de 1846*), an anguishing opacity that frustrated desire and needed to be "tousled" in order for the poetic imagination to operate. To the seemingly dark question that he poses in "L'Irréparable" (1855) – "Peut-on illuminer un ciel bourbeux et noir?" – Baudelaire calmly replies in his *Exposition universelle* of the same year: "tout étant perdu, tout est à refaire".

In this paper, I argue that Baudelaire's urban poems hint towards an ecopoetics in how they present color and natural phenomena as detoxifiers to the "ténèbres" of modern progress: "Le pauvre homme est tellement américanisé par ses philosophes zoocrates et industriels, qu'il a perdu la notion des différences qui caractérisent les phénomènes du monde physique et du monde moral, du naturel et du surnaturel" (*Exposition universelle de 1855*). As Baudelaire convalesced in the port town of Honfleur in 1859 and expressed nostalgia for Romantic landscapes lush with vegetation and aqueous sources, his reconnection with nature yielded multi-colored '*aqua*relles' - quintessentially modern forms of art that are nonetheless 'natural' and reminiscent of a source - out of the dreary city smog. Baudelaire's "watered down" but still vibrant representations of the city anticipate contemporary environmental discourses, which, though harboring an escapist ideal of going back to a "true blue" nature, at the same time recognize that any move towards this ideal means (at best) a program of repair rather than an ultimately futile gesture of recuperation: "natural beauty cannot be imitated" (Adorno).

Panel 4.F: Art For Utility's Sake
Chair: Kathryne Corbin, Haverford College

"*L'Art à l'École*: Transforming the School into an Artistic (and Ambivalent) Refuge"
Katherine Brion, University of Michigan

The Third Republic's creation of a state system of mandatory, secular education was seen, even by its detractors, as its central accomplishment. The Republican school became the source not only of lessons in reading, writing and geography (among other standard subjects), but also of a secular morality (*morale laïcque*). The latter was highly contested: critics of the government viewed it as a particularly

blatant form of indoctrination, while even some Republicans questioned the efficacy of a morality denied the authority of an all-powerful deity. Its supporters, on the other hand, viewed this secular morality as a powerful force for solidarity, a central watchword of the fin-de-siècle and beyond. It is against this backdrop that I will examine the efforts of the *Société nationale de l'Art à l'École*, founded in 1907, to attribute an important role to art (notably architecture and decoration) and artistic instruction in French schools. Figures such as Léon Bourgeois—one-time prime-minister and the author of a "solidarist" doctrine meant to provide the basis for a particularly Republican collectivity—viewed art as a source of shared, uplifting emotion, and thus as an important complement to the more prescriptive, duty-driven Republican morality. Accordingly, the members of *Art à l'École* highlighted the ability of art to console and bring joy into students' lives. Taking into account both these discourses and the creations (notably interiors and posters) promoted by *Art à l'École*, I argue that the association's efforts reflected the ambiguous, equivocal position of the individual and the collective, and the public and private, in Republican visions of society. The school was portrayed as both an initiation into the collective life of society and a refuge from the trials of that collectivity. In the words of Roger Marx, one of the association's founders, "[s]ince man is destined for sorrow, let the effusion of bounty forestall the knowledge of grief, let active and unrestrained joy anticipate sacrifice, constraint and renunciation."

"La voix ouvrière ou comment Guignol échappa à la répression"
Roxane Petit-Rasselle, West Chester University of Pennsylvania

Avant de devenir une marionnette pour enfants connue aux quatre coins de la France, Guignol est d'abord un personnage lyonnais créé en 1808 pour les ouvriers de sa ville. Naïfs et bon enfants, souvent victimes, toujours comiques, Guignol et consorts connaissent une ascension fulgurante qui inquiète les autorités locales.

En effet, depuis le règne de Bonaparte, celles-ci se méfient des cabaretiers, ces "puissants auxiliaires" des opposants et malfaiteurs. Elles redoutent encore tous les types de voix populaires, qu'il s'agisse de tapage nocturne, de déclamations ou de couplets chantés dans les lieux publics. Quelles stratégies alors déploient-elles face au phénomène Guignol qui se propage par les cabarets, où il énonce les préoccupations, les pratiques et les idéologies (pré-)socialistes de la classe ouvrière? Comment Guignol, voix du peuple, échappera-t-il à la répression?

A partir des manuscrits du répertoire classique de Guignol, de lettres confidentielles entre préfets et ministres, d'arrêtés préfectoraux, de rapports de police et de lettres de cafetiers, cette communication s'intéressera d'abord aux idéologies qui transparaissent dans les textes théâtraux. Elle présentera ensuite les correspondances officielles où mûrissent nombre de subterfuges pour étouffer la voix de Guignol: restrictions visant à affamer artistes et cabaretiers, interdictions systématiques, haussmannisation, calomnies, identité du public, etc. Dans un troisième temps, elle montrera comment les complicités de la police, alliées à la presse, aux détournements, et à l'*iconisation* de Guignol par les lyonnais, sauvent la marionnette et la pérennisent.

"Free Circulation: Mallarmé's Poetical Economics in 'Crise de Vers'"
Stacy Pies, Gallatin School, NYU

"Crise de vers" proposes to describe the situation of verse in 1895, and throughout the piece a temporal narrative plays the pivotal role Mallarmé often assigns to syntax. The opening alludes to the circumstances of the writing, and the writer presents himself as an impartial chronicler or as a pleasant explicator of prosodic trends, including the development of free verse. This narrative frame contains comments about poetry and language, many of which are among the most beautiful, and most quoted, parts of Mallarmé's prose oeuvre. In many discussions of "Crise" prior to those of Kristeva and Johnson, its importance as an *ars poetica* dominates, and displaces, the historical narrative.

This paper examines how Mallarmé's narrative, while distinguishing poetry from reportage, invites us to consider the piece as a report and draws attention to its structure as a collage. The text's blurring of genres tickles the distinction Mallarmé makes, evading and sabotaging the division of reportage and literature. I aim to highlight how moments in which the text employs commercial

metaphors to define the role of poetry complicate the dismissal of journalism as everyday language, a form of currency. This paper examines Mallarmé's thinking about and dramatizing of the flight of poetic language from traditional prosody towards a poetics of modernity, in which the commercial is neither completely abolished nor transcended.

Mallarmé suggests in "Or" and the essays in "Quant au Livre" that the "crisis" of verse is financial and concerns the value of poetry in an age of journalism. "Crise de vers" explores this question not only thematically but also linguistically. "Crise" undermines the poet's hierarchies of poetry and ordinary speech, everyday words and metaphors, and keeps the coins free and circulating.

"Modes d'évasion et "style égalitaire" dans *Trois contes* de Flaubert"
Julien Weber, Middlebury College

Dans *La parole muette* et *Politique de la littérature* Jacques Rancière a répondu, entre autres, à la critique de Sartre de l'esthétisme flaubertien. Alors que Sartre reproche à Flaubert de "pétrifier" le langage, soit de mettre sa fonction communicative en suspens, Rancière attribue au contraire au style de Flaubert le pouvoir de délier les choses du vieil ordre de la représentation aristotélicienne déterminée par la fable et la hiérarchie des genres. Pour Rancière, identifier le style- comme le fait Flaubert- à une "manière absolue de voir les choses" ne revient pas à fuir la prose du quotidien, mais plutôt à accorder " à tous les êtres et à toutes les choses une égale importance et un même langage". Le philosophe suggère ainsi que l'art flaubertien du micro-événement se définit par opposition à l'évasion imaginaire de ses personnages dans un monde de grandes passions et d'actions qui sont encore celles de la vieille poétique.

Or, c'est en grande partie aux oeuvres majeures, *Madame Bovary* en tête, que Rancière se réfère pour théoriser le style égalitaire de Flaubert. Qu'en est-il des oeuvres plus tardives, *Trois contes* en particulier, où le rapport de l'écrivain au personnage ne correspond plus exactement au rapport antinomique entre artiste et anti-artiste? Dans "La Légende de Saint Julien l'Hospitalier" notamment, les fuites successives du personnage s'apparentent en effet davantage à des actes de renoncement qu'à l'esthétisation du quotidien qui caractérise l'imaginaire d'Emma ou de Frédéric. Ainsi, comme plusieurs critiques l'ont souligné, le devenir du personnage de Saint Julien peut être lu comme une allégorie du travail de l'écriture. De l'image du chasseur souverain à celle du passeur qui fait traverser ses passagers sur une onde "plus noire que de l'encre", le personnage incarne successivement des rapports distincts au langage et à la matérialité de l'écriture. Dans cette communication, je voudrais discuter dans quelle mesure le concept d'un style égalitaire cher à Rancière est à même de rendre compte du mode de représentation en gestation dans *Trois contes*.

Friday 17 October
Session 5 - 10:30 am-Noon

Panel 5.A : Hugo-Baudelaire: Fuir ou fendre la foule?
Chair: Dominique Rincé, École Polytechnique, France

"Victor Hugo : de la fuite à la cime du rêve"
Stéphanie Boulard, Georgia Tech

« La foule est traître au peuple », écrit Victor Hugo dans *Les Misérables*. C'est qu'elle en est la face sombre, c'est-à-dire bête et violente, un amas « aveugle et confus » d'individus sans conscience. Elle est le nom du peuple qui se trompe dans ses actions, va « à contre-sens ». C'est en effet elle qui dévoie l'insurrection en émeute en février en juin 1848. Car c'est aussi elle qui est constamment dans la position de spectateur, toujours en attente du « théâtre de la cruauté » : les procès en cour d'assises, les exécutions capitales et les mélodrames font sa joie – tourbillon, bégaiements, clameurs, confusion, brouhaha, curiosité cruelle, sont les mots qui peuvent lui être associés.

À la foule, s'opposent les individus, tels les personnages des romans de Hugo : Jean Valjean, Gwynplaine, Gilliatt, Gauvain, Esmeralda… Des personnages tous confrontés à la solitude, constituants de fait, à leur manière, et pour reprendre ici les mots de Pascal Quignard, une « communauté des

Solitaires ». Des personnages qui tous, curieusement, sont en fuite. Fuite face à la foule, au groupe, à la guerre, traqués à mort par un adversaire supérieur en nombre et en force. C'est Gilliatt et sa mère dans *Les Travailleurs de la mer*, contraints de quitter leur pays, sortes de projectiles étonnés fuyant les horreurs de la révolution. C'est Jean Valjean, toujours en fuite, cherchant à échapper à la police, aux truands Patron-Minette, à son nom, à son passé. C'est aussi le cas pour Michelle Fléchard. À la question portant sur son identité que lui pose le sergent Radoub au début du roman *Quatrevingt-treize* : « Tu ne sais pas qui tu es ? », Michelle Fléchard répond : « Nous sommes des gens qui nous sauvons. » Tous se sauvent, en effet, fuient, font retraite, se retirent du monde. La fuite devient une identité. À tel point aussi que c'est ce qui pourrait définir, identifier, tous les personnages romanesques hugoliens. À tel point que l'on peut alors (re)lire *Les Misérables* sous cet angle : comme un roman de la fuite. À tel point, donc, et je veux en faire ici l'hypothèse, que les romans de Hugo construisent l'un après l'autre une dynamique généralisée de la fuite : l'attitude est celle de l'écart, de l'échappée face à tout ce qui pourrait nuire à la liberté.

De là, et c'est aussi là où je veux en venir, la sensibilité de Hugo à la poétique du rêve, qui le rapproche de Nodier, mais aussi de Bertrand, de Forneret, de Nerval, des romantiques plus tard réévalués par les surréalistes. « Dans le monde mystérieux de l'art, [...] il y a la cime du rêve », écrit Hugo dans le *Promontoire du songe*. C'est cette cime du rêve qui permet le fantastique et le fantasque, qui permet l'évasion par l'imagination : « aller au-delà » ou « extravaguer » hors de la réalité empirique, loin de l'oppression, de la folie de la foule, de la violence. Ce que dit alors Hugo de la nature dans *La Mer et le Vent* est aussi vrai pour l'histoire : « en présence des profondeurs, rêver est notre seule puissance ».

"*Les Travailleurs de la mer* de Victor Hugo, ou la fuite impossible"
Philippe J. Moisan, Grinnell College

Dans *Les Travailleurs de la mer* de Victor Hugo, l'épisode du sauvetage du bateau à vapeur, encastré dans le récif des Douves, possède toutes les allures d'une évasion. Lorsque Gilliatt quitte presque clandestinement l'île de Guernesey pour récupérer le navire échoué, ce mouvement révèle d'abord chez lui ce désir d'exister en dehors du monde et de ses carcans, seul, face aux éléments, dans un contact physique avec le paysage et la faune. La fuite est alors une pratique ascétique, une entreprise de dénuement, un retour au primitif. En même temps, le séjour sur les Douves s'apparente aussi, à travers justement l'entreprise proprement dite de l'extraction de l'épave, à une volonté de s'extraire, de fuir la matière, de se libérer de l'inertie minérale, et de se réinscrire ainsi, par la force du travail, dans le mouvement du monde.

Ces deux instants de fuite se heurtent cependant à ce que Hugo appelle dans la préface du roman "l'ananké des choses", cette inertie du monde qui empêche une libération complète, et "l'anankè suprême, le cœur humain", véritable damnation qui renvoie sans cesse Gilliatt à son statut de corps qui désire et qui souffre. Il semble finalement que ce soit cette dernière instance qui génère le récit, tant le travail du personnage de Hugo est toujours interrompu, perturbé par ses propres errances sur l'îlot, par tous les moments où la volonté se dilue, s'égare dans les méandres de ses pensées, de ses peurs, de ses pulsions. L'entreprise de fuite semble se révéler dès lors impossible.

"Baudelaire et la diagonale des foules"
Dominique Rincé, École Polytechnique, France

L'œuvre poétique de Baudelaire, et en particulier les *Fleurs du mal* avec leur riche veine d'inspiration "exotique" héritée pour beaucoup du voyage du poète à l'île Bourbon en 1841-1842, pourraient s'imposer au premier degré comme une illustration obligée de la thématique de notre présent colloque. Mais il est, chez l'auteur du *Peintre de la vie moderne* et du *Spleen de Paris*, un autre univers d'évasion, de fugue et de fuite qui n'est pas lui non plus sans ses formes de "pittoresque" ou d'"exotisme" parfois inattendu: la foule ou plutôt *les* foules car, nous le verrons, celle-ci est avant tout "plurielle" et "femelle" chez notre auteur. Comme s'il s'évertuait à accomplir l'impératif satirique d'un Nicolas Boileau trois siècles plus tôt ("En quelque endroit que j'aille, il faut fendre la presse / D'un peuple d'importuns qui fourmillent sans cesse...") le Baudelaire des "petits poèmes en prose" notamment s'évertue à "fendre" en effet une foule dont Albert Thibaudet avait, l'un des premiers, perçu le caractère oxymorique des fugues

et escapades qu'elle pouvait proposer à l'écrivain, "dans le milieu d'une grande capitale, où les hommes vivent ensemble, l'un à l'autre étrangers et l'un près de l'autre voyageurs. " (*Intérieurs*, 1924).

Cette "réversibilité" des foules baudelairiennes, espace de trouvaille et lieu de perdition tout à la fois, a été magistralement étudiée depuis le *Charles Baudelaire, un poète lyrique à l'apogée du capitalisme* de Walter Benjamin (1939) jusqu'au *Baudelaire devant l'innombrable* d'Antoine Compagnon (2003) en passant par les nombreux travaux de Claude Pichois, et nous ne prétendrons évidemment pas en renouveler l'analyse dans le temps modeste de cette présentation. En examinant quelques uns des visages et quelques unes des silhouettes, en particulier féminines (la "passante" des *Fleurs du mal* et les "veuves" du *Spleen de Paris* notamment), nous nous attacherons tout simplement à mettre en évidence un des caractères les plus singuliers de la modernité de cette foule baudelairienne quand elle devient la "masse" ou la "fourmilière" d'un inquiétant échiquier: ce que j'appellerai sa *diagonalité*. Deux pièces se déplacent vite et possiblement selon le même axe - oblique, diagonal, conséquemment *pervers* - sur le plateau du jeu d'échecs: le fou et la dame. A ce jeu là, qui magnifie les lignes de "fuite" et les espaces de "choc" (au sens benjaminien du terme) et qui pourrait être une subtile métaphore de son déplacement calculé mais risqué sur le plateau hausmannien de la grande ville (quadrillé mais pourtant labyrinthique), Baudelaire préfère, à l'évidence, jouer avec les noires! Nous irons donc modestement à la rencontre de ces "fous" (aux allures de poètes) ou "dames" (aux parfums de veuves ou de prostituées) en nous demandant tout simplement de quoi ils peuvent bien être les noms dans cet univers où, comme l'avait si bien remarqué Sartre dans son essai éponyme, "Baudelaire, l'homme des foules, est aussi celui qui a le plus peur des foules"!

"La jouissance de la foule: Rousseau au regard de Baudelaire"
Catherine Witt, Reed College

Pour les promeneurs infatigables que sont Rousseau, Hugo et Baudelaire, Paris est une foule, une « promenade fourmillante » ou « fourmillant tableau, » dont la traversée est jalonnée de rencontres qui engagent l'homme solitaire à l'observation, à la participation, voire à la jouissance. Espace de mixité sociale, la foule se présente dans leurs écrits comme un milieu composite et fluide où la misère et l'opulence se donnent en spectacle et où se jouent pêle-mêle des scènes de retrouvailles, des drames pitoyables, des actes de charité et des coups de foudre. Dans la masse parisienne, Rousseau perçoit les disparités et la violence qui rattache celle-ci à la multitude discordante (*okhlos*), alors qu'Hugo, citoyen, y voit le peuple (*demos*) uni sous l'égide d'une volonté générale. Pour Baudelaire, la foule est moins une collectivité politique qu'une expérience du collectif qui oscille entre vécu et imaginaire. Lorsqu'elle se manifeste, c'est sous la forme d'une « foule d'idées » que les lectures (de textes et de tableaux) agitent en Baudelaire ; c'est l'ensemble des impressions que laisse sur sa création, et notamment, on le verra, sur les poèmes du *Spleen de Paris* et des *Tableaux parisiens*, la rencontre de ces « hommes des foules » que sont non seulement les incontournables Edgar Poe et Constantin Guys, mais aussi le Rousseau des *Rêveries* et Victor Hugo.

La « Neuvième Promenade » des *Rêveries du promeneur solitaire*, qui a pour thème l'amitié de Rousseau pour l'enfant et pour le peuple, abonde en petites scènes, en particulier des scènes d'aumône, que Baudelaire s'est plu à parodier dans les poèmes en prose tels que « Le Gâteau ». Cependant, le grand thème qui traverse cette promenade et qui a suscité bien peu de rapprochements avec la pensée de Baudelaire est celui de la jouissance de la foule, c'est-à-dire le plaisir du spectacle de la foule en liesse et le partage du bonheur dont elle jouit. « Le bonheur n'a point d'enseigne extérieure, » écrit Rousseau, « pour le connaître il faudrait lire dans le cœur de l'homme heureux ; mais le contentement se lit dans les yeux, dans le maintien, dans l'accent, dans la démarche, et semble se communiquer à celui qui l'aperçoit. Est-il une jouissance plus douce que de voir un peuple entier se livrer à la joie un jour de fête et tous les cœurs s'épanouir aux rayons expansifs du plaisir qui passe rapidement, mais vivement à travers les nuages de la vie ? » D'emblée la jouissance se présente donc comme un spectacle auquel le spectateur finit par prendre part, supprimant de ce fait la distinction primordiale dans l'économie du spectacle entre le sujet perçu et le sujet percevant.

La présente communication propose de revenir sur les modalités du spectacle de la foule chez Rousseau et Baudelaire en vue de montrer que l'art de jouir de la foule exposé dans le poème en prose « Les Foules » préconise une approche fugitive de l'autre, qui passe par le travestissement et la pénétration furtive, fortement imprégnée par la pensée de Rousseau sur le spectacle.

Panel 5.B: Evasions gastronomiques
Chair: Michael D. Garval, North Carolina State University

"Escaping the Kitchen: Toward a Genealogy of the Celebrity Chef"
Michael D. Garval, North Carolina State University

Paradoxically, to emerge as full-fledged public figures in their own right, chefs had to escape, first from the taint of their profession, then from the kitchen itself. Chefs had long been seen as lowly, subservient characters, but this began to shift in the early nineteenth century, notably with Antonin Carême (1784-1833), whose public persona at once downplayed his status as culinarion, and coopted the longstanding prestige of literary and architectural creation. Ironically, despite such pretensions, Carême's existence was circumscribed by the dungeon-like space of the traditional kitchen, his life cut short by fumes from old-fashioned charcoal stoves. While Franco-British chef Alexis Soyer (1809-1858) still emulated the man of letters model, especially in his popular culinary and gastronomic writings, he also experimented with new ways for chefs to be liberated from the dangers and constraints of the kitchen, yet be recognized and celebrated as chefs. This paper will focus on these aspects of Soyer's remarkable career, particularly his pioneering of safe, versatile, and mobile stoves; his marketing of Soyer brand condiments and kitchen gadgets; and his humanitarian efforts to reform British army kitchens and provisioning in the Crimea. Escaping from the daily grind of kitchen work, Soyer aspired to perform on a more exalted, more public stage. His efforts, I contend, helped elevate the culinary profession, and prefigured the emergence of the modern celebrity chef.

"Manet's *The Ham* in Degas's Study"
Marni Kessler, University of Kansas

In the background of a c.1895 photograph, Edgar Degas sits in profile at a desk in his apartment on the Rue Ballu. His head is visually framed by Manet's 1874 color lithograph *Polichinelle*, above which is a fragment of an oil portrait Degas made in 1868 of Manet and his wife, Suzanne. The painting was later cut by Manet, who, as the story goes, did not like Degas's rendition of Suzanne. Manet sliced through Degas's canvas and, as far as we know, destroyed the strip that contained his wife's identity; all that remains of Suzanne is the back wedge of her dress and a semi-circle of her head. Manet's 1875-78 painting of a slab of carved ham, its innards bared to reveal pink flesh and a thick casing of pale fat, hangs to the right of the damaged portrait and just ahead of Degas. A knife lies in the foreground of Manet's painting as both object and what I see as an index of his desecration of Degas's image of Suzanne. For can it be coincidental that Degas placed that painting of a ham, which itself seems to body forth Suzanne's absent body, where he did, the blade of the knife pointing directly towards him and obliquely towards the hind quarters of Suzanne? In my paper, I will examine Degas's carefully calibrated display and his placement of himself among these particular images for the taking of this photograph. I will argue that Degas seems to use the medium of photography to evade and prevaricate. But when we look closely at his orchestration of interwoven strands, we see that Degas has here cooked up a literal and metaphorical narrative that stages a play between a cut ham and a wounded body.

"Évasions végétariennes selon Verlaine"
Philippe C. Dubois, Bucknell University

Fuis du plus loin la Pointe assassine,
L'Esprit cruel et le Rire impur.
Qui font pleurer les yeux de l'Azur,
Et tout cet ail de basse cuisine !

Ainsi se formule l'*Art poétique* de Verlaine lorsqu'il célèbre la musicalité *[p]lus vague et plus soluble dans l'air,* une poésie pure et dépouillée s'éloignant des lourdeurs indigestes de toute cuisine poétique. Ce qui l'ulcère dans cette tambouille, c'est sa matérialité charnelle: *Tu m'as, ces pâles jours d'automne blanc, fait mal,* / *A cause de tes yeux, où fleurit l'animal…* Cependant, lorsque cuisine il y a, elle se doit de rester, elle aussi, légère et désincarnée, loin des mets carnés, des plats bien en chair et en sauce.

Si l'animal évoque un rapport charnel, presque carnassier, à l'autre, le poète échappe le temps d'une *Chanson à manger* (dont une version manuscrite a pour titre *Chanson gastronomique*) aux instincts carnivores. Dans ce poème tardif extrait d'Invectives, on notera la mention d'un contemporain de Verlaine, le chef Jean-Nicolas Marguery, qui, tel Adolphe Dugléré, innove en cuisine, relevant par de nouvelles sauces des plats comme la sole qu'ils rendront fameux. Pratiques culinaires toutefois que Verlaine, vieilli, ne goûte plus: *Fi de la sole normande,* / *Fi de l'entrecôte au jus,* / *Puisque tous ces jours-ci j'eus* / *La satisfaction grande / D'être un végétarien* […].

Cette communication a pour ambition d'examiner l'utilisation par Verlaine de la référence végétale en vue d'une valorisation de la désincarnation matérielle marquant l'évolution de son art poétique vers une évasion vraisemblablement végétarienne: *Nous mangeâmes de la soupe* / *Où lentilles et poireaux* / *Mêlaient leurs parfums farauds* / *A celui du pain qu'on coupe.* Entre dérision et modernité, Verlaine chante ici un bonheur à base de plantes qui enchante la *Société végétarienne* nouvellement créée en France, et dont l'amour pour les graines et les racines de toutes sortes annonce les contraintes alimentaires du siècle suivant.

Enfin, notre réflexion cherchera à réhabiliter certains poèmes du recueil Invectives souvent ignoré par la critique littéraire, et ainsi montrer que de La Bonne chanson à la *Chanson gastronomique,* Verlaine s'achemine vers un idéal végétal que libère la légèreté du vers *[é]parse au vent crispé du matin* / *Qui va fleurant la menthe et le thym… Et tout le reste est littérature.*

"Tender Peaches: Escoffier's Culinary Colonialism"
Janet Beizer, Harvard University

Remarkable in Escoffier's memoirs is a discourse of gastronomic nationalism, a forerunner, I will suggest, of contemporary culinary diplomacy. "Disperse and conquer," he seems to be saying to and of the legions of French chefs whose mission would be to spread the equation of Frenchness and good taste around the globe, and with that, to export bushels of French produce to bolster the reputation of excellence. My talk will explore how Escoffier's narrative presents a French culinary diaspora with undertones of what we might call a cultural manifest destiny.

Panel 5.C: Voyage en fauteuil
Chair and Respondent: Stamos Metzidakis, Washington University in Saint Louis

"Judith Gautier and Armchair Escapism"
Andrea S. Thomas, Loyola University Maryland

Known among her contemporaries as "La Belle Judith," Judith Gautier (1845-1917) is most often recognized for her role as muse of writers and artists from Victor Hugo to Richard Wagner. More recently, however, critics have started crediting Judith Gautier for bringing Asian literature and culture to the social circles of Parnassian-era Paris. Thanks to the help of her influential father Théophile Gautier and her Chinese tutor, she was the first to translate Chinese poetry into French in *Le Livre de Jade* (1867).

Today it appears that many of her translations were her own inventions. In nearly each of her subsequent works the exotic and imaginative Orient takes center stage, with backdrops ranging from China and Japan to Egypt, Persia, and India. Even as romanticism ceded to realism, Gautier's successful works became only more inventive, a form of escape from the mundane in realist Paris. As Remy de Gourmont wrote of her, "Voilà donc une femme dont la vie d'imagination s'est passée tout entière en Asie."

Yet in spite of her passion for the languages, religions, and philosophies of the East, she only visited these countries in her imagination. She refused to travel, claiming that the thought of it terrified her; she even revised her will before short excursions in France. Instead, she relied on well-traveled friends and collaborators to inform her writing and give it at least a hint of realism. In 1903, for example, Gautier collaborated with Pierre Loti in *La Fille du ciel*, a drame chinois, in order to dovetail Gautier's imaginary China with Loti's lived one. Nevertheless, the fact that she never visited these places made her works all the more successful. This paper will reconsider Gautier's armchair travel writings and collaborations, showing that Gautier's imaginary voyages were often more convincing for French readers than real experiences.

"Explorer : bibliothèques perdues et retrouvées"
Caroline Szylowicz, University of Illinoist at Urbana Champaign

The recent discovery at the University of Illinois of a French manuscript about the fabled Northwest Passage brings back to life three vanished private libraries. The *Précis analytique d'un Essai sur le Passage par la zone glaciale à la mer du Sud* (1782), is a compilation of most known maps and accounts of expeditions to locate a Northwest passage connecting the Atlantic ocean to the Pacific ocean through the Arctic region, from classical texts to the first, unauthorized account of James Cook's third voyage (1776-1780) published in London in late 1781 or early 1782, and almost immediately translated into French and published in Paris.

Its author, Pierre Le Seurre, appears to have fallen victim to the Northwest Passage fever that seized Europe in the second half of the 18th century, as several nations were racing to discover and lay claim to new territories and to develop new trade routes through the South Seas. Le Seurre, a Consul of France in Nice for many years, dedicated some twenty years of his life to his 'armchair' explorations.

The text provides much bibliographic evidence to reconstitute its author's significant holdings in the area of Arctic exploration, from published books to maps to manuscripts and correspondence with other learned contemporaries, while the artifact itself presents provenance information that documents its passage through the private libraries of two other significant figures, Charles-Pierre Claret de Fleurieu, a naval officer and cartographer, and Vincent Perdonnet, a Swiss stockbroker and banker. The study of these lost, yet rediscoverable libraries offers valuable insights in the enduring fascination that Arctic exploration held during the 19th century for such different, writers, readers and book collectors.

"Triggers of Trespass and Fetishes of Flight: Escaping the Quotidian in Selected Gautier Short Stories"
Sayeeda Mamoon, Edgewood College

In *The Madwoman in the Attic*, Feminist theorists Gilbert and Gubar underscore the prevalence of "dramatizations of imprisonment and escape" in nineteenth-century literary works by women, while also acknowledging male writers from that period for using "imagery of enclosure and escape to make deeply felt points about the individual and society."[9] In their thought-provoking study, Gilbert and Gubar draw an interesting distinction between representations of entrapment and evasion based on the authors' gender. These critics argue that while nineteenth century women's writings reflect "social and actual" images of confinement, visions of incarceration penned by their male contemporaries on the other hand, emerge as "metaphysical and metaphorical."[10] Many of Théophile Gautier's "contes fantastiques"

[9] Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* (London and New Haven: Yale UP, 1979) 85-86.
[10] Ibid, 86.

replicate Gilbert and Gubar's gendered paradigm by featuring haunting enactments of virtual internment and imaginary release.

In several Gautier short stories, the narrator/hero, typically an unmarried young man from a privileged class provisionally flees the monotony of his humdrum existence through fantasy, hallucinations, and dreams unleashed by an inanimate object or a severed body part. In Gautier's 1834 fantastic tale "Omphale," his 1838 "La pipe d'opium," his 1840 "Le pied de momie," and his 1852 vampire narrative "Arria Marcella," the principal male protagonist temporarily eludes the symbolic chains of his daily routine through a supernatural experience of a romantic or sexual nature. In each of these contes fantastiques, the extraordinary escape from the quotidian is triggered by a tangible artefact which assumes magical properties, and becomes "interactive" after its encounter with the hero. Whether it is a tapestry, a porcelain pipe, a paperweight in the form of an embalmed foot or a fragment of petrified lava carrying the imprint of a woman's breast, the object propels the main character's departure from figurative constraints, and is not only eroticized and fetishized by the narrator's sexual fantasies, but also exoticized through his desire for flight.

In this study, I propose to examine the construction of imagined captivity and fantastic getaways in selected short stories by Théophile Gautier. To this aim, my investigation will closely inspect the objects and items that serve as triggers, talismans, catalysts, or stimuli in eliciting the oneiric rescues and fanciful escapes in Gautier's "Omphale," "La pipe d'opium," "Le pied de momie," and "Arria Marcella."

Panel 5.D: Escaping Balzac: Fight or Flight?
Chair: Andrew Watts, University of Birmingham

"Escaping Death: Resurrecting Fictional Characters in *La Comédie humaine* and in Charles Rabou's sequel to *Le Député d'Arcis*"
Sotirios Paraschas, University of Reading

From his *œuvres de jeunesse* (*Le Centenaire*), to the first texts of *La Comédie humaine* (*La Peau de chagrin*, *L'Elixir de longue vie*, *Adieu*) to *Le Colonel Chabert* and the character of Vautrin or *Trompe-la-Mort*, Balzac is obsessed with longevity and with ways to cheat and escape death, metaphorically as well as literally. With the reappearance of characters, this obsession transcends the thematic level and becomes one of the organizational principles of *La Comédie humaine*. This paper will take the theme of resurrection in *La Comédie humaine* as its starting point and will focus on the first 'escape' of Balzac's fictional characters beyond the barriers of his work. In taking on the task of continuing the unfinished *Le Député d'Arcis* with a series of sequels, Charles Rabou had agreed with Mme Balzac to present his own works as having been written or at least planned by Balzac himself. In order to resurrect Balzac effectively, Rabou broadens the scope of his novels and 'resurrects' a host of characters, providing thus a sequel to the entire *Comédie humaine*, rather than merely to *Le Député d'Arcis*. At the same time, in writing what he called his 'Balzacicide', Rabou also attempts to escape Balzac's influence by producing a reflexive, self-conscious sequel which obsessively depicts the death and resurrection of well known characters from *La Comédie humaine*. The paper will conclude by examining Balzac's work itself through the lens of sequel-writing and arguing that Rabou's attempt to escape Balzac was futile, since it essentially reproduced the logic of *La Comédie humaine* itself.

"Fight or Flight? Adaptation and Escapism in Patrick Rambaud's *La Bataille"*
Andrew Watts, University of Birmingham

Since the death of Honoré de Balzac in 1850, numerous writers have attempted to complete the novelist's unfinished works and abandoned projects. Among the first to embrace the task of filling the gaps in *La Comédie humaine* was Charles Rabou, who finished *Le Député d'Arcis* and published it, together with his expanded version of another Balzac text, *Les Petits Bourgeois*, in 1854. The challenge of expanding and elaborating on Balzac's unfinished works continues to fascinate writers today as much as it did during the nineteenth century. This paper focuses on one such author, Patrick Rambaud, and his 2007 novel *La Bataille*. Inspired by a fragmented sentence written by Balzac around 1832, *La Bataille*

recounts Napoleon's failure to avoid defeat at the hands of the Austrian Empire at the Battle of Essling in 1809. My paper examines the ways in Rambaud realises Balzac's long-held ambition to depict a major military engagement, and the contrast that this novel establishes between the glory of Grande Armée and the instinctive desire felt by many of Napoleon's men to flee the slaughter of the battlefield. More importantly, I argue that Rambaud's portrayal of the battle belies his much deeper reflection on his own role as a writer, and on the tension that exists in his novel between, on the one hand, emulating Balzac, and on the other, escaping into a creative project of his own design. In his determination to complete *La Bataille*, Rambaud pays clear homage to Balzac, but also fights to evade the influence of his famous predecessor. For Rambaud, the violence of the battlefield metaphorises his own struggle for artistic independence – a struggle revealed by the very first sentence of the novel, in which the author pointedly amends the only surviving fragment of his Balzacian source.

"Rastignac Escapes"
Armine Mortimer, University of Illinois at Urbana Champaign

Rastignac's birth in literature is in *Le Père Goriot*, and he is born, literarily, into a poor status from which he will escape. This novel details his lowly rank as a nearly indigent and somewhat naïve student—the *étudiant* he is often labeled by that "all-is-true" narrator. It is in this novel that he begins to escape his naiveté and inexperience as he goes toward knowledge of himself and society. Motivated by his desire to *parvenir*, he begins his *fuite en avant* toward the destiny he claims for his own. When he leaves the Père Lachaise cemetery to go dine in the city with Delphine de Nucingen, his escape from the Pension-Vauquer is both literal and figurative. Yet, though he has moved out of the *pension*, he hasn't escaped the influence of the Vautrin-Beauséant ethic, and most readers have taxed him with immorality.

I'd like to try out a different conception of Rastignac's behavior in *Le Père Goriot* and subsequent novels. No doubt he is amoral; but in the terms of the society Balzac depicts, I suggest that Rastignac is neither corrupt nor immoral; his position is one of struggle, "la lutte." In the end, Rastignac escapes from *la boue de Paris* (admirably and disgustingly detailed by Allan Pasco), and he also escapes from the definition of an immoral, corrupt man. His future actions are not immoral in the terms of the reality of society at the time.

Panel 5.E: Figures of Alterity and Itineraries of Displacement
Chair: Maurice Samuels, Yale University

"Historicizing Universalism"
Maurice Samuels, Yale University

In conflicts over the veil or the return of antisemitism in France today, minority difference is often seen as a threat not only to public order but to the Republic itself. Long on the defensive, universalism has now staged a comeback in current discourse that seeks to guard against excessive communitarianism or the fantasized demon of American-style multi-culturalism. However, the universal and the particular were not always as opposed as today seems to be the case. In this paper, I look back at the history of the way the universal was theorized in relation to France's paradigmatic minority—the Jews—from the Revolution through the nineteenth century. My goal is to show that prior to the hardening of positions during the Dreyfus Affair, French universalism was far more welcoming to minority difference than is ordinarily assumed today. Recovering this history, I suggest, might offer ways around France's current ethnic and religious dilemmas.

"Waiting for Abolition: *Marronnage* in Novels of the Indian Ocean"
Pratima Prasad, University of Massachusetts, Boston

The first novels of the *île de la Réunion* (the colonial French island in the southwest Indian Ocean) resoundingly embrace *marronnage*—the act of flight as a form of slave resistance—as a constitutive idea around which their narratives are built. In my paper, I explore three early novels from the Réunion: Louis-Timagène Houat's *Les Marrons* (1844), which is considered the first Réunionnais

novel and tells a complex story of slave escape, capture, and eventual liberation; Eugène Dayot's *Bourbon pittoresque* (1848), an unfinished installment novel that recounts the conflict between runaway slaves and slave chasers; Leconte de Lisle's short story "Sacatove" (1846), which relates the various transgressions of its eponymous maroon Malagasy slave. I contend that these novels deploy *marronnage* in contrast to another emancipatory strand within their stories, namely abolitionism. Abolition is emancipation that comes in the form of a decree that is *given* by the French republic to the colonies, and is closely tied to the universal republicanism espoused by prominent French abolitionists like Victor Schoelcher. As it is articulated, France is the carrier of republican principles, and the best way forward for colonies is emancipation and assimilation into the French republican state. Early Réunionnais novels rebuff this singular and sanguine abolitionist account of emancipation and assimilation in favor of a plurality of maroon narratives. In their telling, abolitionism serves as a foil to *marronnage*. The conflictual and violent narratives of *marronnage* fashion the citizens of the Réunion as agents in their own right. In so doing, they record the fragmented episodes of slave resistance that the official history of abolition tends to obscure.[11]

"'Assommons les pauvres!': Dislocations from Baudelaire to Sinha"
Debarati Sanyal, University of California, Berkeley

It is standard to read Baudelaire as a voice for the nineteenth-century's exotic imagination and its symbolic collaboration with imperial pursuits, yet his poetry was- and remains- a vibrant site of reflection on colonial and postcolonial displacement. I begin with two racialized figures of exile in Baudelaire's poetry: "La belle Dorothée" who looks out across the Indian Ocean towards metropolitan France, and the *négresse amaigrie et phtisique* ("Le Cygne"), who looks through the Parisian fog for signs of her native Africa. These contrasting lines of flight, from Mascarene beaches to Paris's balls on the one hand, and from the 'capital of modernity' to African flora on the other, illustrate the poet's prescience about how empires shape subjectivities and itineraries in/of exile. As an example of the *longue durée* of Baudelaire's tropologies, I turn to Shumona Sinha's *Assommons les pauvres!* (2011), a novel that adapts the poet's meditation on class struggle to the contemporary realities of political asylum in France. Sinha revisits nineteenth-century itineraries of flight in light of contemporary patterns of forced migration. Her Baudelairean experiment opens a reflection on dispossession, migration, and agency at a time when refugees are positioned as objects of a humanitarian politics based on compassion rather than rights.

"*Marronnage, métissage* and mixed messages in L-T Houat's *Les marrons*"
Mary Anne Garnett, University of Arkansas at Little Rock

Published at the author's expense by a young man of color recently exiled from his native île Bourbon for allegedly plotting an insurrection, Louis-Timogène Houat's abolitionist novel *Les marrons* (1844) is doubly transgressive of the established order in its positive portrayal of the *marron* and of *métissage*. Recognized today as the first novel by a writer from Réunion, *Les marrons* is also a foundational text in that island's mythology of the *marron* and its self-image as an "arc-en-ciel" society.

A frame narrative, *Les marrons* tells the story of four fugitive slaves designated only by their various ethnic origins, one of whom, a "Câpre" born on the island, finds refuge in the mountains with a mixed race couple, Frême and Marie. Idealized and romanticized, the couple's story highlights the racial prejudice of which they are victims, while their child symbolizes *métissage* as a hope for the future, as foreseen in a mystical dream by the Câpre. Yet despite Houat's audacity, the message he sends is mixed. An analysis of the description of the physical and moral attributes of the various characters based on race and ethnicity, including the "type-casting" of the fugitive slaves by their ethnic origins, reveals that Houat could not entirely escape the racialist stereotypes that permeated French society in the 1840s. For

[11] Françoise Vergès, cultural historian of the Réunion, writes: "La République, en célébrant l'abolition, efface ce qui la précède, alors que le souvenir de cette longue histoire perdure dans les colonies post-esclavagistes, créant ainsi plusieurs mémoires mais un seul récit officiel." Quoted from "Les troubles de la mémoire: Traite négrière, esclavage et écriture de l'histoire." *Cahiers d'Études Africaines* 45 (2005): 1143-78.

example, d'Avezac's *Afrique: esquisse générale de l'Afrique et Afrique ancienne*, also published in 1844, promulgated a polygenic classification of the "African races" and their attributes not unlike those found in Houat's novel. Indeed, I argue that Houat's depiction of the races embodies the internal conflicts and contradictions he experienced as a man of mixed race, as seen in a later work, *Études et séances spirites* (1863) in which he appears to accept a polygenic and racialist view of the origins of humanity.

Panel 5.F: The Fin-de-siècle
Chair: Jennifer Forrest, Texas State University, San Marcos

"Lost Paradise on "The Left Bank": An Ecocritical Analysis of J.K. Huysmans, the Author of *Against Nature*"
Claire Nettleton, Scripps College

Exhausted by the chaotic frenzy of Parisian life, the narrator of J.K. Huysmans' poem "La Rive Gauche" in *Le Drageoir aux épices* (1874) escapes to the banks of the Bièvre River. At its source in Guyancourt, the Bièvre's pristine water flows through grassy meadows. However, once the river reaches Paris, it becomes tainted by dyes, soot and sewage. The riverside is home to factory workers, street performers and circus jugglers--marginal figures who are also an integral part of urban life. Winding around workshops and cafe-concerts, "Les fleuves de charbon," as described by Charles Baudelaire, witness both the decay and the magic of modern Parisian life.

I will argue that the Bièvre could be considered akin to the "poet-flaneur" who traces the nineteenth century flight from the countryside to the gritty city center. This paper will examine the ways in which the river, like Huysmans' poem itself, serves as an escape from the city. The river stirs the poetic imagination and nostalgia for serene pastoral landscapes. However, at the end of "La Rive Gauche," the Bièvre transports the narrator to the enchanting and delightful concerts and cabarets of Paris. The tragedy of the polluted river is forgotten. Does this ending, as well as the disavowal of the external world in *A Rebours* in 1884, suggest the inevitable complacency towards ecological destruction? Does "La Rive Gauche" indicate that the environment has little place in the poetry and art of modernity?

Today, the Bièvre is entangled with sewer lines and is buried under concrete. However, every year since 2001, artists gather in Paris to exhibit works inspired by this lost river. These artworks, which feature imagined cascades and dragonflies, have been made into postage stamps, thus making this subterranean river visible once again.

"Escaping History: The Imaginary Lives of Jean Richepin's *Contes de la décadence romaine*"
Jennifer Forrest, Texas State University, San Marcos

In his preface to Jean Richepin's *Contes de la décadence romaine* (1898), Jean de Palacio notes that Richepin's treatment of historical figures and monuments from ancient Rome—similar to that of other authors from the fin-de-siècle—serves to reflect the decadence of his own era. While this is in many respects true, one cannot deny the strong historical foundation of the tales, the result of a solid classical education, and of long hours spent in research at the Bibliothèque nationale. Each tale recounts a significant moment in the life (and often bizarre death) of a figure either forgotten by history or only mentioned in passing in historical works. Rather than rehabilitating them for the purpose of correcting historical oversight, however, Richepin puts his biographies to the service of art rather than history, as is evident in the title of the last tale, "Pour le beau." In this tale, the narrator of the preceding lives commits suicide as a gesture of sublime beauty. Before he cuts his wrists, he leaves instructions to seal the "indestructible" papyrus pages written in indelible gold ink in a murrhine vase with his ashes, condemning the biographies to certain oblivion.

In his *Contes de la décadence romaine*, Richepin escapes the narrative recounting the lives of great players in the tapestry of history, the domain of the historian, opting for the approach established by Marcel Schwob in his *Vies imaginaires*. Like Schwob, he chose to "raconter avec le même souci les existences *uniques* des hommes, qu'ils aient été divins, médiocres, ou criminels" ("Préface," *Vies imaginaires* 21). For Richepin's narrator, a figure's anomalies—that which disqualifies him/her from

contributing to the general progress of history—are precisely the features that recommend him/her for recognition as a work of art. With their style and their creative discrimination (they must "créer dans un chaos de traits humains"), these biographers free their subjects from the classifying grips of history and endow them with the beauty of their imaginary lives ("Préface," *Vies imaginaires* 18).

"The Flowering of Decadent Iconoclasm in Gide and Proust"

Allan H. Pasco, University of Kansas

The experiments and proclamations of some decadents seem simultaneously showy, outrageous, and, in the end, uninspired. Neither subject matter, nor rarified style focused on the exquisite and unusual seem of major importance. More significant is the work of those authors who were, in addition, responsible for decadent iconoclastic innovations that grew from the heart of art. While all deviations have a certain inherent interest, those of aesthetic protocol are particularly fruitful. From the standpoint of the structures of fiction, Huysmans and Barbey and, in the next generation, Gide and Proust were truly revolutionary.

Like Huysmans and Barbey, who abandoned standard conceptions of plot and character for analogical patterns of considerable power, both Gide and Proust unpack sequential plots to the point where their significance as action is overwhelmed. Gide's *L'immoralist* provides a good example. Although on the surface it recounts the relatively simple story of how Michel destroyed his wife, Madeleine, a more thoughtful reading recognizes that the surface sequence of plotted events is given the lie by image structures of rhetorical devices that imply Michel's unreliability. The clearly tendentious structure works in conjunction with Michel's style to undermine the narrator, for the structure of *L'immoraliste* is too well done, too well balanced. It gives the impression that he has carefully planned and rehearsed his discourse.

Proust represents another writer who reveals his knowledge of both Huysmans and Barbey and, as well, shows considerable sophistication in his handling of sequence and image. The over-riding narration of *A la recherche du temps perdu* has been described simply as "the story of how a little boy becomes a writer." Like Huysmans's *A rebours,* Proust's *A la recherche* capitalizes on what might be termed negative structure. At some point, just as the reader was obliged to recognize that des Esseintes's house was not the object of our attention, but rather the inverted image of its owner, so we must recognize that *Proust's* novel is not a simple representation of society early in the twentieth century, but rather the protagonist—viewed as a combination of all the events, actions, colors, objects, thoughts, in short, of everything in the text—is himself the object of the narration. He is the novel. It is not the objective vision that we are offered that matters. Instead, we are to grapple with the intricate network of metaphoric chains that the main character is seeing and experiencing. The reader of *A la recherche* must fill in the patterns offered by the text and make a whole.

Just as readers with the appropriate symbolist tools can follow the progress of Huysmans's and Barbey's spiritual autopsies, so the coalescing of sequential, metaphoric strings in *A la recherche,* on the one hand, and the reorganization of the major parts of *L'immoraliste,* on the other, bring understanding. The authors were indeed iconoclasts, following in the decadent tradition and centered on their stylistic innovations and thematic structures, that have seldom been seriously considered.

Friday 17 October
Session 6 - 1:30 pm-3:00 pm

Panel 6.A: Romans d'aventures et d'anticipation : les genres de l'évasion
Chair: Claire Barel-Moisan, CNRS. ENS Lyon
Respondent: Michel Pierssens, Université de Montréal

"Les îles (d')où fuir. Poétique croisée de la robinsonnade et de l'anticipation"
Valérie Stiénon, Université Paris 13

Si l'utopie narrative d'Ancien Régime se centre sur un ailleurs qui s'incarne dans un *topos* idéalisé associé au motif insulaire, l'évolution du genre au XIX^e^ siècle est plus complexe, notamment parce que l'histoire de l'utopie croise alors celle du récit d'anticipation et de la science-fiction. Aux prises avec un présent duquel il s'agit de s'échapper par le recours au fantastique, au merveilleux scientifique ou à la critique sociale, l'ailleurs anticipé par la fiction s'avère dans la plupart des cas un *hic et nunc* transfiguré.

Le récit d'anticipation mêle d'autant mieux les coordonnées spatiales et temporelles qu'il s'hybride au roman d'aventures, qui lui offre une matrice narrative bien diffusée dans la presse et sur les supports périodiques avant d'investir les collections populaires et de jeunesse. Comme la robinsonnade, qui questionne de manière privilégiée le lien à la civilisation, l'anticipation multiplie les figures d'outsiders de la communauté en péril suite à un accident, décline les thématiques de l'isolement d'un groupe restreint de protagonistes et relate les aléas de la reconstruction d'une société fragilisée, pervertie ou disparue. Les motifs de l'île et de la cité comme entités topographiques à (re)peupler se trouvent ainsi au croisement des schémas narratifs qui superposent l'évasion dans l'ailleurs et la fuite temporelle.

En examinant l'anticipation et la robinsonnade comme deux sous-genres qui partagent une trame spatio-temporelle construite sur la fuite, cette communication vise à éclairer l'histoire littéraire de l'anticipation au XIX^e^ siècle en mettant en évidence les rapports complexes et le passage progressif de l'utopie à la contre-utopie. Pour une analyse poétique comparative, on privilégiera un corpus-témoin diversifié et étendu sur le siècle : Charles Nodier, *Hurlubleu* (1833), *Léviathan-le-Long* (1833) et *Voyage dans le Paraguay-Roux* (1836) ; Étienne Cabet, *Voyage en Icarie* (1842) ; André Laurie, *Les Exilés de la Terre* (1888) ; Georges Le Faure, *Les Robinsons lunaires* (1891) ; Léon Daudet, *Les Morticoles* (1894) ; Jules Verne, *L'Île à hélice* (1895) ; Paul Adam, *Lettres de Malaisie* (1898).

"Jules Verne ou l'évasion du roman"
Christèle Couleau, Université Paris 13

Les fuites et les évasions ne manquent pas dans les romans de Jules Verne. Mais la plus spectaculaire d'entre elles est certainement celle de l'écriture romanesque, qui au fil des titres prend ses distances avec les canons du genre, notamment ceux du modèle réaliste. Alors même qu'il expose un matériau riche et original, *Paris au XXe siècle* s'inscrit ainsi dans une filiation directe avec le roman de mœurs, déroulant ses hiérarchies sociales, ses types, ses scènes obligées. Mais cette esthétique réaliste est détournée, et comme vidée de sa substance au profit d'une inspiration scientifique écrasante. Ce roman de transition semble marquer une mutation, fuyant le carcan de l'*ordinaire*, à l'observation duquel le roman réaliste semblait vouloir limiter son regard, pour ouvrir en grand les vannes de l'*extraordinaire*.

Après avoir étudié les modalités poétiques de cette première évasion nous verrons comment elle prépare une seconde ligne de fuite. Alors qu'une approche scientifique et technique pouvait offrir au roman de nouveaux pilotis aptes à relancer sa perpétuelle recherche de légitimité, Jules Verne le fait sans cesse sortir de ses rails, dynamitant l'esprit de sérieux du discours savant, maintes fois miné par l'ironie, et quittant le *connu* des savants pour l'*inconnu* des explorateurs, dans les récits d'aventures que sont ses *Voyages*. Cette liberté de fuir le roman « grand genre » lui permet de rejouer à sa façon la fable du *docere et placere*, pour donner sa pleine mesure au roman d'évasion.

"Récits de guerre future ou le dépaysement par le chaos"
Matthieu Letourneux, Université Paris Ouest

Une part importante des récits d'anticipation proposés entre les années 1870 et 1914 est liée à la tradition du roman pour la jeunesse. Comme telle, elle participe d'une logique de littérature d'évasion, qui accompagne tout à la fois le développement d'une lecture de loisirs et le déclin des modèles édifiants de cette littérature. De plus en plus, la lecture doit être un plaisir, un divertissement. Parmi ces lectures de divertissement, paraît un certain nombre de récits de guerre future à destination de la jeunesse, chez Albert Robida, le capitaine Danrit ou Pierre Giffard.

Ces œuvres, qui jouent sur l'inquiétude croissante devant la montée des périls géopolitiques, conservant parfois à l'arrière-plan une préoccupation éducative, obéissent pourtant à des structures narratives du feuilleton et exploitent les principes de la littérature d'évasion : manichéisme, tension narrative, dramatisation, goût du sublime et du dépaysement sont quelques uns de ces aspects.

Nous voudrions réfléchir à la tension existant entre ces dynamiques contradictoires pour tenter de comprendre quelles conditions à la fois sociales, politiques et esthétiques ont pu permettre la naissance de telles écritures du dépaysement jouant sur le sublime exotique pour évoquer des imaginaires de destruction future.

Panel 6.B: Une Force qui va: Transcendent (and Transcending) Hugo
Chair: Briana Lewis, Allegheny College

"From Adventure to Social Commentary: Victor Hugo's Transformations of the Prison Escape Motif in *Les Misérables*"
Laurence M. Porter, Oberlin College & Michigan State University

Dumas's *Le Comte de Monte Cristo* (1844-45) and Hugo's *Les Misérables* (1862) contain two of the most famous prison escape scenes in French literature. A comparison suggests two conclusions concerning Hugo's creative imagination. The first is speculative: Hugo adapted Dumas's escape from prison in a body bag to Jean Valjean's escape from the convent in a coffin (in addition, perhaps, to the motif of feigned drowning, which allows Valjean to escape from hard labor to rescue Cosette). The second, more important conclusion is supported by Hugo's text in the case of another escape, that of Thénardier from prison. Whereas the Count is an innocent victim, Thénardier is profoundly evil; however, the Count has to manage his escape on his own, whereas Thénardier is bolstered by his entire gang.

Hugo thus presents imprisonment and escape not as passing episodes in the adventures of a solitary hero, but as facets of an overall social structure that cannot be reformed by rejecting and shunning scapegoats. He metaphorically locates his underworld in the "third sub-basement" of society, and mimetically, in the sewers; schematically, though, he depicts it as deeply imbricated in society as a whole. He shows criminal networks communicating with each other and flourishing even inside the walls of the prisons that are supposed to suppress them. The stereotypical moral associations of up (good) and down (bad) are reversed when Valjean goes downward and Thénardier goes upward in order to escape. Like social hierarchies, the structure of the material world does not necessarily mirror the providential order Hugo finds in all creation. Rather, Thénardier's successful escape—like Javert's failures to contain him—signifies that law enforcement can provide only part of the solution to the problem of crime. Humane and enlightened social services for outcasts remain the essential preludes to social reform, underlining Hugo's demand of flight from the conservative ideology of the *haute bourgeoisie*. Escape therefore becomes an ambiguous gesture in Hugo's imagination, both demonstrating individual verve (Valjean) and affirming collective disobedience (Thénardier).

"Escape Artistry in/through *Les Misérables*"
Kathryn M. Grossman, Penn State University

One of the great attractions of *Les Misérables* is its array of thrilling escape scenes, most of which feature the outlaw hero, Jean Valjean. Although Thénardier has his own moment of triumph when he manages to dig his way up out of his cell in Bicêtre prison and over seemingly impassible walls, he ends up needing to be rescued by Gavroche, his neglected and rejected son, in order to reach freedom below. In contrast, Valjean saves Cosette after a long flight from Javert through the streets of Paris by hauling her up and over wall of the Petit-Picpus convent. While climactic, this episode is just one example that showcases Valjean's skills as an escape artist. He also fights his way free of Javert after Fantine's death; gets off a galley ship by falling from the rigging and appearing to drown; exits the convent in a coffin and survives being buried alive in order to return as its gardener; saws his bonds with a watch spring hidden in a *sou* in Thénardier's ambush, then vanishes through a window when Javert arrives; and rescues Marius from the barricades by finding his way through the Paris sewers.

In my database of 2000 texts from nineteenth-century American periodicals that focus on Hugo's novel, half of the references to Valjean invoke his escape wizardry as a way of framing local events. From New York to Kansas City to Fort Worth, St. Paul, and New Orléans, Hugo's character inspired not just prison breaks but also penitential lives in a clear illustration of what Michel Espagne terms "les transferts culturels." In this paper, I look at these American stories in relation to Hugo's text from the viewpoint of both reception and adaptation studies, the better to understand how *Les Misérables* was read early on in the States — and in how it was reworked in the public mind in accordance with our own national mythology.

"Exile as Flight, Exile as Fancy: England Real and Imagined in *L'Homme qui rit*"
Isabel Roche, Bennington College

Written on Guernsey between 1867 and 1868, Victor Hugo's *L'Homme qui rit* (1869) takes place in—and takes on—the country of its author's exile. "Le livre […] est à la fois drame et histoire. On verra là une Angleterre inattendue," Hugo provocatively writes to his editor (letter to A. Lacroix, October 6, 1868). Hugo alludes here to the novel's representation of eighteenth-century England and the reflection (political, ideological, metaphysical) on historical significance it offers; yet the "real" England into which the novel plunges us, from the gulf of Portland to the banks of the Thames, also surprises.

This essay examines the topography of *L'Homme qui rit*, looking specifically at the ways in which the different dimensions of Hugo's exile—geographical, psychological, political, and linguistic, among others—leave their mark on the places inscribed in the novel, from coast, to province, to city, and the spaces in between. It also looks at the ways in which flight, escape, and transitions of all kinds are thematically grafted on these locations.

This topographical analysis, which draws on narratological and semiotic theory, will open a new angle of reflection on the principles of composition that inform the novel. For despite the unenthusiastic popular and critical reception of *L'Homme qui rit*, widely (mis)understood by contemporaries as an indulgent and extravagant 'flight of fancy', the novel points to the maturation—and indeed crystallization—during Hugo's long exile of the aesthetic and philosophical thought that connects his entire body of work. To further elucidate this continuity, the novel will be read in conjunction with others of Hugo's works from this period, including *William Shakespeare* (1864) and the texts collected and published in *Actes et paroles – pendant l'exil* (1875).

"Flying Under the Cover of Darkness: Robert Hossein and *Les Misérables*"
Bradley Stephens, University of Bristol

Since Hollywood's Golden Age, *Les Misérables* has been interpreted in triumphalist fashion by its Anglophone adaptations. Richard Bolesawski's Oscar-nominated 1935 film set an influential precedent by allowing Jean Valjean to escape his death – a bold departure from Hugo's novel that affirmed Western capitalism's faith in individualism, not least in the age of Roosevelt's New Deal. More recently, Boublil and Schönberg's West-End musical has resisted the finality of death with the resurgent ghosts of the

show's romanticized climax, laying claim to *Les Misérables* as a story of abundant hope and spiritual resolve.

However, Boublil and Schönberg's first version of the musical, which premiered in Paris in 1980, offered a noticeably different reworking to the version that would debut in London some five years later. Under the heavily stylized direction of Robert Hossein, a bleaker vision was apparent in which the focus sharpened on poverty, dehumanization, and mortality. Two years later, Hossein directed a cinematic version of the novel that likewise underscored its more foreboding aspects, offering a violent, dystopian interpretation that was then re-shaped into an angst-ridden television miniseries in 1985.

Understanding the concept of flight through contemporary adaptation studies and the resistance of fidelity criticism, my paper teases out the implications of Hossein's ominous adaptations for the broader reception of Hugo's novel. These versions not only skirt the more idealistic reception with which *Les Misérables* is synonymous in Anglophone culture, but they also shirk the reverent fidelity usually displayed by French predecessors such as Jean-Paul Le Chanois (1958). Contesting these forms of uplifting myth and conventional heritage respectively, and channelling the economic gloom and political misgivings of the early 1980s, Hossein intensified Hugo's pervasive ambiguity towards the future. His vision in turn suggests an anxiety that the critical edge of Hugo's novel, as an indictment of social inequality, was being blunted by its successive re-imaginings, hence his insistence on darker directions back towards Hugo's own *mauvaise conscience*.

Panel 6.C: Sujets et prétextes d'évasion
Chair: Daniel Désormeaux, University of Chicago

"La fuite comme renaissance dans *Les Mystères de Paris* et *Les Misérables*"
Isabelle Faton, University of Chicago

« Une évasion, c'est une guérison », dit Hugo dans *Les Misérables*, évoquant une thérapeutique de la fuite qui correspond tout autant à Jean Valjean qu'au prince Rodolphe dans *Les Mystères de Paris*. Pour ces deux personnages, c'est une faute qui est à l'origine de la fuite, point de départ d'une renaissance du personnage qui apprend alors à se connaître en devenant juste et bon. Au cours de leur fuite, ils prodiguent le bien et exercent la justice, et en agissant de la sorte, ils sauvent les opprimés et les plus démunis tout en essayant de se sauver eux-mêmes. Endossant diverses identités le héros hugolien parvient à instiller la bonté chez ceux qui croisent son chemin. A l'instar de Jean Valjean, le prince Rodolphe cache son statut de grand aristocrate en prenant l'apparence d'un simple ouvrier afin de mieux rendre justice à ceux qui souffrent. Il s'agira dans cette étude d'analyser les modalités de cette fuite tout en s'interrogeant sur les changements qu'elle opère sur Jean Valjean et Rodolphe. Comme le montre les nombreux moyens mis en œuvre par ces deux personnages pour échapper à leur passé, la fuite n'est pas seulement l'événement d'un instant, elle doit se perpétuer continuellement grâce à un véritable art de la métamorphose. Cette nécessité du secret de leur identité leur impose, au moins vis à vis du dehors, une complète renaissance, non pas sans effet sur leur être profond. A travers la fuite, ils deviennent tous deux justiciers, intervenant chacun à leur manière en faveur des laissés-pour-compte. Faut-il en conclure que cette nouvelle identité leur octroie un droit à agir en dehors des lois au nom d'un idéal moral supérieur ?

"Collections or Collectivities: *Physionomies* as Interconnected Fluid Systems"
Melanie Conroy, University of Memphis

Collecting objects or creating individual portraits is a subtle evasion. *Physionomies* — notably in *Les Français peints par eux-mêmes* — are usually studied as static portraits of individual types (presumably based on individuals in French society, or drawn from real life). These reports of types, such as the dandy or the *femme comme il faut*, are quasi-journalistic in their depiction of the style, clothing, and habits of each type. The textual form of separate *physionomies*, either as encyclopedia articles or books, emphasizes the singularity of each type and each *physionomie*. Yet *physonomies* are rarely presented in isolation and invite the reader to make connections between seemingly disparate individuals; the books themselves, and accompanying caricatures, invite the reader to see the slippages between one type and another and to

consider the logic behind the production of new *physionomies*. Further, the authors of these texts often lose themselves in the ludic production of new types, evading the seemingly realist impetus of the genre. This paper focuses on the more playful - and less realistic - aspects of the *physionomies*, those that escape the ostensible sociological motives of many creators of *physionomies*. Indeed, the very systematic, internally consistent nature of *physionomies* suggests that they frequently escape the confines of realism. How can we better conceptualize the slippage between *physionomies* and the connections between types? Most types are tied to collectivities (e.g. "l'homme du peuple"), embedded in collections of *physionomies*, as in "le cabinet des antiques", or else they have fluid boundaries. Moreover, *physionomies* extended metaphors tie one *physionomie* to another, specifically the metaphors of connection and participation in a common ecosystem: the *aquarium*, the *baignoire*, the *ménagerie*, the *cabinet*. These metaphors of collecting specimens are found everywhere from *La Comédie Humaine* and individual *physionomies* to articles and diagrams in the society press and commentaries on Parisian life. Each *physionomie* looks very different when studied in relation to the metaphors used to constitute the system and not as the realistic depiction of an actually-existing individual, or set of individuals. Metaphors are one mode of escape from the realist system.

"Bienfaisance et ailleurs utopique du roman balzacien"
Sylvie Goutas, Wheaton College

Dans maints romans de *La Comédie humaine*, ainsi que de plusieurs œuvres des contemporains de Balzac, la bienfaisance est souvent évoquée d'une façon qui n'est guère vraisemblable. Alors même que les institutions mettant en pratique charité et philanthropie sont au cœur de bien des débats du fait de l'instabilité des régimes politiques et de la persistance de la question sociale, l'inscription de la bienfaisance dans le récit romanesque du premier XIX^{e} siècle ne se fait pas sur un mode strictement réaliste ou référentiel, et cela quand bien même certains types littéraires tels que la sœur de charité, le philanthrope bourgeois, l'âme charitable sont déjà légion dans la prose tant journalistique que romanesque de cette époque. La *nouvelle bienfaisance* apparait plutôt dans une représentation qui insiste sur le désir d'évasion de ses praticiens. L'observation de l'anonymat, l'adoption de nouvelles identités, le goût du secret, la régénération mystérieuse de collectivités ou individus en détresse et autres initiatives du personnel de la bienfaisance balzacienne ne sauraient viser au simple déploiement romanesque d'entreprises charitables, mais indiquent davantage qu'il est nécessaire d'en chercher *ailleurs* les motivations. Et si tel est le cas, vers quelles voies et valeurs ce désir d'évasion tend-il? De quoi se distance-t-il ? S'agit-il d'un ailleurs utopique ? Afin de mettre au jour ces quelques tendances, nous nous intéresserons aux bienfaiteurs de *L'Envers de l'Histoire contemporaine* et des utopies sociales de l'auteur, *Le Médecin de campagne* et *Un Curé de village*, et considèrerons les formes prises par cet affranchissement, ainsi que les enjeux de la bienfaisance balzacienne.

"« Il voyagea » — L'Ambitieux qui ne veut pas « prendre sa place » dans *L'Education Sentimentale* de Flaubert"
Monica Olaru, University of Chicago

On a souvent remarqué qu'au XIX^{e} siècle le roman français d'éducation se développait indépendamment du modèle classique du *Bildungsroman*, dont l'archétype serait *Les Années d'apprentissage de Wilhelm Meister*. On a caractérisé l'intrigue de ce roman de Goethe comme étant construite sur le modèle téléologique et tripartite de la fuite des origines, de l'apprentissage, et du retour à l'espace d'origine comme *maître* qui « prend la place » qui lui était réservée. Cette trajectoire nécessaire de l'innocence à l'expérience s'accomplit à travers une *Bildung*, qui n'est rien d'autre que « l'expérience de l'apparente étrangeté du monde ». Dans cette perspective classique, la fuite du héros est un exercice d'éducation qui s'achève dans un contexte social bienveillant et épargné par les violences de l'histoire. Contre ce modèle, la formation de Frédéric Moreau, le héros de *L'Education sentimentale*, est à l'évidence une déformation.

Au lieu d'exposer la rencontre dramatique et éducative entre le héros et le monde, le roman d'éducation de Flaubert, profondément historique, refuse la logique nécessaire de la fuite-expérimentation-retour. Fait plus choquant encore, la vie du héros reste engrenée dans la fuite et des origines et de l'avenir.

Refusant une carrière bourgeoise et un rôle militaire actif dans la Révolution de 1848, il se sépare du monde du Bildungsroman en restant à jamais au sens propre du terme une capacité, qui ne sait « se déterminer sans se mutiler ». En opposition aux déterminations classiques, l'ambitieux Frédéric refuse de *prendre sa place*, un paradoxe dont la structure narrative refuse de se plier au mythe bourgeois classique. En comparant celle-ci au Bildungsroman, nous nous intéresserons à la structure narrative qui permet à l'auteur d'offrir un processus de (dé)formation qui paralyse le protagoniste.

Panel 6.D: Dénicheurs, Decadence and Other Worlds: The Image and the Fait divers.
Chair: Hélène Huet, Pennsylvania State University

"Decadent Imaginations: The Role of Illustrations in the Books of Joris-Karl Huysmans and Marcel Schwob"
Hélène Huet, Pennsylvania State University

At the end of the nineteenth century, illustrations played a crucial role in the history of books and literature. Debates were raging over the role of images in relation to texts: should they be decorative, without any connection to the text, as the writer and painter Maurice Denis argued in 1890 in the review *Art et critique*? Or should the illustrator interpret the text and render visually his or her interpretation, as Octave Uzanne – bibliophile, writer, and creator of luxurious illustrated books – argued?

In the case of two books by the Decadent writers Joris-Karl Huysmans and Marcel Schwob, I argue that it was illustrators, working in close collaboration with authors and publishers, who helped shape Decadence, a late-nineteenth century French literary and artistic movement. They did so, I contend, by rendering visually the Decadent themes described in the books. In *A rebours* (1903) and *La porte des rêves* (1899), the artists Auguste Lepère and George de Feure creatively interpreted the texts of these works, allowing readers to escape to a Decadent world of nightmares and dreams, femmes fatales, decay, and death. This world was complimentary, but by no means identical, to the textual world of Decadence: writers and illustrators interpreted and rendered differently what Decadence meant to them.

By linking text and images, the book becomes *un tout*, a whole, and enhances our understanding of this fin-de-siècle literary and artistic movement. But this paper also has significance to literary scholars more broadly, contributing to larger conversations about the role of illustrations in literary meaning and movements.

"Poster *Dénicheurs* and the Cultivation of Everyday Aesthetics in Fin-de-siècle Paris"
Karen L. Carter, Ferris State University

From 1881, when *affiches* were allowed to be freely distributed in France, to 1905, when regulations began to curb their distribution, the illustrated poster was regarded as one of the most ubiquitous objects in the city of Paris. Displayed on kiosks and hoardings along boulevards of bourgeois districts and plastered over the decrepit architecture of working-class *quartiers*, illustrated posters were simultaneously criticized for turning Paris into a bazaar and praised for providing the only type of publicly-displayed color imagery readily accessible to urban residents. Although London and New York may have exceeded the French capital in terms of the amount of publicity distributed, Paris was unique in that it was inhabited by intellectuals who critically evaluated the poster in articles published in newspapers and specialized journals with the goal of understanding the poster's aesthetic appeal as well as its social and psychic effects on the public.

For these critics (or *littérateurs*), many of whom were responsible for championing the "new painting" of the late 1800s, the illustrated poster represented a subversive and anti-establishment emblem that challenged the naturalism of Academic art and destabilized artistic hierarchies. *Littérateurs* such as Arsène Alexandre, Félicien Champsaur, Joris-Karl Huysmans, Félix Fénéon, Gustave Geffroy, Gustave Kahn, and Octave Lebesque (aka Georges Montorgueil) helped initiate an interpretation of the poster as an art form, a trend that encouraged vanguard artists such as Pierre Bonnard and Henri de Toulouse-Lautrec to design posters.

This text-image analysis will chart the reception of French illustrated publicity posters by critics associated with Parisian artistic and literary circles; these poster critics were central for establishing new standards for aesthetic experience as rooted in the everyday and the marginal. As this paper will show, late nineteenth-century poster critics—as *dénicheurs* who cultivated an aesthetic of everyday life — laid the groundwork for twentieth-century artistic concepts that appropriated commercial cultural forms for avant-garde experimentation.

"Stratégies d'émancipation dans *Un Autre Monde* de J.J. Grandville (1844)"
Audrey Doussot, University of Texas, Austin

S'évader, s'émanciper d'un univers pour entrer dans un autre, c'est exactement ce que propose J.J. Grandville dans *Un Autre monde*, vagabondage éminemment visuel dans un espace où fantaisie et onirisme sont rois. Dans cet ouvrage, l'illustrateur nancéien dépeint, en effet, un monde *autre*, sens dessus dessous, affranchi de la logique, et de certaines normes qui régissent la pratique de l'illustration au XIXe siècle. Sous la peinture de scènes fantasques propres à stimuler l'imaginaire et à lui ouvrir des perspectives inattendues affleure la prise de position contestataire d'un artiste qui remet en question la hiérarchie traditionnelle des arts et n'entend pas voir l'illustration reléguée au rang de faire-valoir.

L'objet de cette présentation est d'analyser l'articulation de cette double émancipation de l'imaginaire et de l'image et de déterminer comment elle s'exprime au sein de l'ouvrage. Il s'agit donc d'examiner par quels procédés picturaux, par quels choix de représentation et de mise en scène de l'image Grandville fait de l'exploration de cet *autre monde* une plongée dans le fantastique, si ce n'est le surréalisme, aussi bien qu'un plaidoyer pour une plus grande reconnaissance de l'art d'illustrer. L'expression d'une inventivité certaine alliée à une conscience sociale aigue pourrait alors se révéler être la clé de voûte de l'originalité, si souvent saluée, de cet illustrateur. A l'origine de l'extravagance des dessins et des scènes d'*Un Autre Monde*, il y aurait, au final, une aspiration à l'évasion qui serait tout autant désir d'ailleurs que désir d'autrement, le fantasme de l'avènement d'un monde, celui de la littérature illustrée du XIXe siècle, et plus largement de la scène socio-culturelle française, où les usages et conventions, dépassés, contraignants et aberrants, n'auraient plus cours.

"'Civilized Crime' and the *fait divers* in the Fiction of Barbey d'Aurevilly"
Karen L. Humphreys, Trinity College

"Crime" in its broadest sense is a central motif in the fiction of Barbey d'Aurevilly. His novels, in particular, *L'Ensorcelée* and *Un Prêtre marié*, feature spiritual crimes (sin) and social transgressions; in *Ce qui ne meurt pas*, *Une page d'histoire*, *Une vieille maîtresse* and several stories in *Les Diaboliques*, the narrators weave tales that highlight broken taboos, violations of law, and criminal violence. Whereas some scholars have investigated different representations of crime (e.g. Hannah Thompson's "Savage Poetry: Torture and Cruelty in Octave Mirbeau and Barbey d'Aurevilly," Hélène Celdran Johannessen's *Prophètes, sorciers, rumeur: la violence dans trios romans de Jules Barbey d'Aurevilly*), a unique and relatively unexplored facet of crime in Barbey's work is the *fait divers.*

The following presentation analyzes the use of specific *faits divers* in several stories by Barbey—in particular, *A un dîner d'athées* and *La Vengeance d'une femme* from *Les Diaboliques.* Jacques Petit in the *Œuvres complètes* version of the Pléaide points out briefly that *Les Diaboliques* was inspired in part by the *chroniques parisiennes.* Aside from that allusion, however, he does not reveal any more details regarding sources or which *chroniques.* My reading of *La Vengeance d'une femme* suggests that Barbey was familiar with early modern representations of what we now call tabloids or *faits divers*. "Scandal sheets" from 1609 and earlier (see Maurice Lever's *Canards sanglants*) illustrate the popular interest in lurid and catastrophic occurrences. Stylistic and thematic aspects of some of these (for example the case of a Venetian courtesan) appear in Barbey's tales.

By comparing these early texts with Barbey's stories, I show how Barbey arrives at the notion of a "civilized crime" (*O.C. II* 231) in contrast to the hypocritical nineteenth-century literature that, he claims, "n'exprime pas la moitié des crimes que la société commet mystérieusement et impunément, tous les jours, avec une fréquence et une facilité charmantes" (231).

Panel 6.E: From Port-au-Prince to Paris: Colonialism and Exile in the Mid-Nineteenth Century
Chair: Lesley S. Curtis, Wellesley College

"'Saint-Domingue, aujourd'hui la république d'Haiti': Travel and Imaginative Escape in the work of Victor Séjour"
Mary Grace Albanese, Columbia University

This paper examines the relationship between the imaginative and the literal escape in Victor Séjour's short story, "Le Mulâtre" (1837) from a transnational perspective. Set in colonial Saint-Domingue, published in France in the *Revue des colonies*, and heralded as the first African-American short story, Séjour's tale makes use of a framework connecting Haiti, the US, and France. This paper examines the function of the "escape," both literal and figurative, that
France and Haiti offered to the U.S.-born Séjour. Paris, as a cosmopolitan literary capital, offered journals such as Cyrille Bissette's *Revue*, an expressive sphere that would not have been possible in Séjour's U.S. South.

Séjour's tale, I will argue, represents both pre-revolutionary Saint-Domingue and post-revolutionary Haiti as a space, even a laboratory, in which to build a critique of the slave-holding practices of the U.S. South and the colonial past of France –that is to say, his respective native and adopted countries. The function of Saint-Domingue/Haiti as a locus for, not just "couleur locale," but a uniquely situated condemnation of the U.S. and France, politicizes the process of Romantic imaginative identification. In effect, this politicization gives material implications to the metaphorical escape: Séjour's imaginary leap, both spatial (from his familiar U.S./France to the exotic Haiti) and temporal (between the pre- and post -revolutionary periods) offers a unique perspective on U.S. and French slave-holding practices. In this paper, I argue that, just as Séjour needed Paris as a material site for literary production, he also needed the legacy of the Haitian Revolution as a conceptual vehicle for his dislocated but unambiguously political tale.

"'[Not] a négrophile…a philanthropist': Joseph Saint-Rémy's Letters to Victor Schoelcher"
Marlene Daut, Claremont Graduate University

While the Haitian lawyer and historian, Joseph Saint-Rémy, is most famous for having edited and published in Paris the *Mémoires de Toussaint L'Ouverture, écrit par lui meme* (1853) and for his biography of the revolutionary general, *Vie de Toussaint L'Ouverture* (1850), Saint-Rémy was also the author of a number of historical essays and book-length works published in Paris and Port-au-Prince. In this paper, I take up Saint-Rémy's little known published correspondence with the French abolitionist Victor Schoelcher. I argue that upon close examination of these letters, what has been read as a racial disagreement between Saint-Rémy and Schoelcher emerges instead as a philosophical disagreement between the two men that has deep roots in Enlightenment universalism.

Saint-Rémy viewed his dispute with the French abolitionist as having been one between a "philanthropist" (Saint-Rémy) and a "négrophile" (Schoelcher), on the one hand, and between someone who had access to authentic Haitian documents that could prove the truth (Saint-
Rémy) and someone who had relied upon a false colonial archive (Schoelcher), on the other.
Contrary to the popular interpretation of these letters, Saint-Rémy clarified that his dispute was actually with the historical 'facts' under discussion in Schoelcher's work. Saint-Rémy's believed that the "white" colonists were responsible for any vestiges of color prejudice left in Haiti and that certain disingenuous European writers had continued to try to promote, encourage, and recreate the racial divisions of the colonial era to the detriment of post-independence Haiti. By paying attention to the subtle complexities of Saint-Rémy's arguments rather than to the *legendary* theories about it, this paper seeks to open up the field of discussion about nineteenth-century Haitian writing *beyond* the practice of reading an author's *race* as being singularly capable of explaining his or her literary output.

"Defending Haiti in Paris: Publishing Haiti's First Novel in the Land of the Former Colonizer"
Lesley S. Curtis, Wellesley College

The 1840s were a time of political upheaval in Haiti. Many politicians and authors, including the historian Beaubrun Ardouin, former president Jean-Pierre Boyer, and the author of Haiti's first novel, Émeric Bergeaud, left their homeland for Paris, the former colonial capital, during this period. In this paper, I will show that Paris was a location of physical "flight" for anticolonial Caribbean authors while simultaneously existing as a center of colonial power. At a time of transition in French thinking about colonialism illustrated by France's second and final abolition of slavery in 1848, Paris also offered these authors the opportunity to address a French audience, to make use of French literary resources, and to expose biases characteristic of the French perception of its colonial policies.

In this paper, I examine this political context as a strong influence on the structure and reception of Haiti's first novel, *Stella* (1859), written by Émeric Bergeaud and published by Beaubrun Ardouin. In the mid-century, French readers returned to the subject of Haiti with renewed enthusiasm for the possibility of a coalescence between France's colonial political system and its Enlightenment values of equality. Haitian authors, however, were intent on proving the necessity of national independence and anti-colonialism to their own project of freedom and equality. This paper argues that this Franco-Haitian disconnect made historical accuracy a political and literary necessity for Bergeaud, thereby dictating the allegorical structure of *Stella* and influencing the novel's reception to this day.

"The Colonial Past and Present in Beaubrun Ardouin's Two Histories"
Christen Mucher, Smith College

In 1832, Beaubrun Ardouin published his *Géographie de l'Île d'Haïti*, to which he added a précis of the country's history, meant to fill the educational gaps of young Haitians. His text, Ardouin explains, was more appropriate for Haitian readers than its source, the 1789 *Description* by former colonist Moreau de Saint-Méry. *Géographie*, for Ardouin and other nationalists, was an "évasion": it was a way to both escape and refigure the country's colonial past. Yet it was not until Ardouin was forced to leave Haiti and live as an exile in France that his work really broke with earlier models.

Despite the fact that Ardouin had doubted ever being able to write a complete history of his nation in 1832, his 1853 *Études sur l'Histoire d'Haïti* attempted to do just that. Ardouin expanded the 30-page précis of his youth into a magisterial eleven-volume work, which itself became an important source for contemporary historians of Haiti, and has become a reference for later work on colonial and post-colonial studies. Yet, paradoxically, Ardouin's important work and his transformation of Moreau de Saint-Méry's text was completed not in Port-au-Prince, but in Paris.

This paper traces a genealogy of early Haitian histories and focuses on those that were published in France during the 1850s: in particular, it asks how the condition of exile and the experience of escape affected the work of Haitian national historians, and what kind of national histories were made possible when located within the former colonial center. The paper specifically examines Ardouin's two histories in order to suggest that the work of history writing was bound up with the author's, as well as the nation's, oscillation between, rather than escape from, the colonial past and present.

Panel 6.F: Empire and Irony
Chair: Grant Wiedenfeld, Yale University

"Pierrot s'enfuit: The Rise of Exoticism in Pantomimes at the Théâtre des Funambules, 1835-1846"
Marika Knowles, Grinnell College

This paper tracks a shift from *féerie* to exoticism in the *pantomime d'évasion* at the Théâtre des Funambules, where Baptiste Deburau played the white-faced clown Pierrot to tremendous popular acclaim between 1835 and 1846. The corpus is comprised of a hundred odd manuscripts submitted to municipal censure, now held at the Archives Nationales in Paris. This paper offers the first rigorous analysis of the scenarios with an eye to the theme of *fuite*. Pierrot himself frequently escapes the consequences of his action by fleeing the scene steps ahead of his pursuers, reflecting the way that

pantomime provided urban dwellers with a fantastical space of escape. The décor of the Théâtre des Funambules created "stage-paintings" that penetrated and satirized conventional images. One example shows Pierrot wander into Algerian decors that could invoke Delacroix's *Femmes d'Algers*, a juxtaposition that would bring "home" the fact that the exotic environment depicted was almost always a fiction of the Parisian artist's studio. The 1840s texts increasingly burlesque the desire for the exotic, as Pierrot travels to China, Spain, Africa, and America. By contrast, the pantomimes of the first five years tend to rococo *féerie*, with the tricked stage and pink-toned set offering multiple *trous* through which the clown could disappear. Historically, this shift corresponds to the revival of France as a global (and new industrial) power, and the internal tensions produced by colonization.

"Distant Lands and Tourism by Touch: Escaping through Japanese Objects in Second-Empire France"

Emily Eastgate Brink, Stanford University

This paper examines how French audiences made contact with Japan without ever having been there. Following over two hundred years of self-imposed isolation, Japan reopened its trade ports in 1854, reconstituting its economic exchange with the West through an export market in decorative objects. Porcelains, lacquerwares, textiles, and screens became the first ambassadors of Japan in France, cultivating an understanding of Japanese culture that was mediated by material things. Without direct experience of Japan or its people, French audiences first imagined and toured Japan from a great distance, simulating their experience of Japanese land and culture through contact with decorative objects. Beyond the look of these objects, the feel of Japanese wood, silk, and ceramic transported French audiences elsewhere, turning Japanese imports into vehicles of cultural and geographic escape. In his 1869 address to the *Union centrale des beaux- arts appliqués à l'industrie*, Ernest Chesneau termed this proximate contact and tactile experience of Japan, "l'esthétique du toucher."[12] Foregrounding my analysis in the visual and tactile reception of Japanese objects at the *Union centrale des beaux-arts* exhibition in Paris, I investigate how Japanese material literally brought French viewers *in touch* with Japan's distant and desirable land. Japanese objects first take hold in France during the industrial and civic restructuring of Paris, and the natural scenes, natural materials, and handcraft associated with Japanese imports became an appealing counterpoint to the material and urban environment of Second-Empire France. Offering much more than an exotic escape, Japanese objects helped materialize an alternative vision of art, nature, and culture for audiences in midcentury Paris. [2]

"'Les Comptes fantastiques d'Haussmann' and 'L'Osmanomanie': Fantastical Escape through Popular Song"

Candace Skorupa, Yale University

This paper examines two popular songs written during the period of Haussmann's urban planning and expansion in Paris and will suggest that their use of extra-Parisian exotic historical references and their setting in the Parisian milieu of popular classical musical provoked aspirations of *fuite* and *évasion*, as well as civic discontent in the listener.

The first song, "L'Osmanomanie," written by Gustave Nadaud[13] – a salon composer notable for his original melody compositions – relies on word-play and the phonetic resemblance between Baron Haussmann, prefect of Paris, and the historically and geographically distant Osman I – leader of the Ottoman Turks in the thirteenth century and founder of the centuries-long dynasty and world empire – to recount the ballad of this manic ruler and to make an extended comparison between the two leaders and their great and wide-ranging influence.

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[12] Ernest Chesneau, *L'Art Japonais: Conférence à l'union centrale des beaux-arts appliqués à l'industrie le 19 février 1869*, Paris: 1869, p. 26.

[13] Gustave Nadaud, *Chansons de Gustave Nadaud*, 8e édition (Paris: Henri Plon, 1870) 514-516.

The second song of interest, "Les Comptes fantastiques d'Hausmann [sic]" – written by the journalist, novelist, and composer Paul Avenel in 1869[14] – takes the sardonic title from Jules Ferry's 1868 polemic and exaggerates his criticism in musical form.[15] It plays on the Parisian public's love for Jacques Offenbach's hugely successful comic opera, *Les Contes d'Hoffmann*, which had in 1851 brought the fantastical tales of the German E.T.A. Hoffmann to the forefront of Parisian musical culture. Nineteenth century France's deep affection for the fantastic had begun with prose works by Charles Nodier and by Théophile Gautier, Hector Berlioz's *Symphonie fantastique*, Baudelaire's extraordinary translations of Edgar Allen Poe's works, and the literary interest in the printed tales of Hoffmann, translated by François-Adolphe Loève-Veimars in the 1830s.

With their references to fantastical pastry chefs and Turkish rulers, Jules Ferry and the Baron, these two popular songs provide insight into the desire for escape from the megalomaniac Haussmann and the violence being enacted on the urban landscape of Paris by his wide-reaching plans of change.

"Paysages-Miroirs de Flaubert"

Grant Wiedenfeld, Yale University

Par son maniement subtil de la forme du paragraphe Gustave Flaubert compose deux paysages merveilleusement conscients d'eux-mêmes. Les alentours et le domaine de M. le Comte de Faverges dans *Bouvard et Pécuchet* représentent simultanément un refuge campagnard et, par analogie, la ville haussmannienne dont le plan et l'espacement règlent une modernité sauvage. Suivant Jean-Pierre Richard qui expose une tension onirique dans le paysage flaubertien, nous analysons dans ce passage l'enjeu parmi la nature, l'observateur, l'ordre, et son style baroque. Pourtant le réalisme sémiotique de Peirce explique cette esthétique mieux que la phénoménologie.[16] La critique structuraliste prétendait que la description flaubertienne fuie le réel ou par la dissimulation d'un effet de réel, ou pour atteindre le néant muet. Ainsi Bourdieu et Jameson ont jugé conservateurs ses romans malgré leur admiration.[17] Or, notre mode de lecture découvre l'ouverture herméneutique dans son ironie et sa composition écrite. Une décélération temporelle introduit des impressions diffuses bien que panoramique de la contrée sauvage. L'alinéa annonce le prochain tableau qui dépeint le domaine du M. le Comte. Son architecture néoclassique s'exprime par l'allitération et par la suite logique des phrases. Ces deux paysages littéraires juxtaposent la forme romantique à la néoclassique. Cependant le narrateur impersonnel et les personnages bouffons sèment une ironie profonde dans notre contemplation. Ce n'est pas une fuite du sens mais son élévation dessus de tout cliché possible. Sa réflexion moderniste vise l'abstraction autant que la sensation des mots et de la page. Le daguerréotype donne un symbole de ces tableaux-miroirs puisque l'image photographique s'installe sur la surface réfléchissante d'argent.

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[14] France Vernillat, ed., *Histoire de France par les chansons* (Paris: Editions Max Fourny, 1982) 238.

[15] Jules Ferry, *Les comptes fantastiques d'Haussmann* (Paris: Armand le Chevalier, 1868).

[16] Richard, Jean-Pierre. *Littérature et sensation* (Seuil 1954) ; *Pages, paysages* (Seuil 1984)
Peirce, Charles. *The Writings of Charles S. Peirce: a chronological edition* (Indiana UP 1982 -) ; Ehrat, Johannes. *Cinéma and Semiotic* (Toronto UP 2005)

[17] Barthes, Roland. "L'Effet de réel." *Communications* 11.1(mars 1968) ; Genette, Girard. "Silences de Flaubert." *Figures* (Seuil 1966) ; Bourdieu, Pierre. *Règles de l'art: génèse et structure du champ littéraire* (Seuil 1992) ; Jameson, Frederic. *Antinomies of Realism* (Verso 2013)

Friday 17 October
Session 7 - 3:30 pm-5:00 pm

Panel 7.A: Exilés
Chair: Andrea Goulet, University of Pennsylvania

"Cuban Skin, French Masks: Cultural Transvestism in la Comtesse Merlin's La Havane"
Eduardo Febles, Simmons College

The works of María de las Mercedes Santa Cruz y Montalvo stand at the intersection of various cultures and literary genres. Cuban by birth, la Comtesse grew up in Spain and France in the intellectual circles of both societies. In fact, her Parisian salon at 40, rue de Bondy, "attracted many of the musical and literary personalities of her time; [. . .] attending her salon was considered a must for aspiring musicians hoping to gain entry into exclusive artistic circles" (Rodenas, 23)[18]. Scholars have paid particular attention to Merlin's La Havane, published in both French and Spanish (as Viaje a La Habana) in 1844. Part *récit de voyage*, part memoir, the work relates in a series of letters (thirty-six in the original French edition and ten in the original Spanish edition) her trip back home in 1840 after 38 years of absence from Cuban soil. Most critics highlight two letters included in the original French edition (but absent in the Spanish edition): letter XX, which deals with the issue of slavery, and letter XXV, dedicated to George Sand and in which Merlin engages with questions of women's roles in society. Though the ideological underpinnings of these two letters are at best ambiguous, I would like to expand the body of research on this particular work by adding a comparison between the Spanish and French editions. Indeed, by underlining the linguistic differences between the two, as well as the notable absences from the Spanish edition, I hope to demonstrate how Merlin's use of different authorial masks points to an acute understanding of audience and political capital performed through a type of cultural transvestism.

"L'évasion et la sublimation du réel dans le roman-feuilleton des Antilles au XIX^e^ siècle : *Maïotte : roman martiniquais* (1896) de Jenny Manet"
Jacqueline Couti, University of Kentucky

A partir du 2 janvier 1896 et ce, pendant trois mois, le roman-feuilleton *Maïotte* enflamma l'imagination des lecteurs du journal *Les Colonies* situé à Saint-Pierre (ancienne capitale de la Martinique). Sublimation du contemporain, du quotidien et du réel, cette peinture des mœurs martiniquaises se voulait un portrait fidèle de Saint Pierre. Ce récit détourne des préoccupations journalières et offre un mode d'évasion à ses lecteurs à travers la description des péripéties d'un triangle amoureux haut en couleur du printemps 1890 à la date fatale du 18 août 1891. Toutefois, la mise en scène de la sexualité et de l'amour dévoile la dynamique du pouvoir colonial à l'œuvre dans les représentations de la race, du genre et de la classe. Étudier le motif de l'évasion qui se déploie dans *Maïotte* autour des relations amoureuses revient à explorer le roman-feuilleton et le genre populaire comme la fabrique coloniale d'un savoir biaisé aux Antilles. Mais aujourd'hui que sait-on de ce texte et de son auteure, Jenny Manet, dont le séjour en Martinique inspira ce roman martiniquais?

La vision de la Martinique de Jenny Manet qui fusionne un discours européen et antillais révèle la complexité de la mystification à l'œuvre dans la construction de l'identité antillaise. *Maïotte* s'adresse à un lectorat bourgeois en mal d'évasion et d'émotion forte et le met face à ses peurs viscérales et à ses fantasmes (l'empoisonnement par la main des nègres, la sorcellerie, les relations sexuelles avec les femmes de couleur). Certains aspects exotiques font ressortir la fétichisation et l'abjection des personnages à la peau foncée, particulièrement celles de la femme de couleur, et trahissent le colorisme

[18] Rodenas, Adriana Méndez. Gender and Nationalism in Colonial Cuba: The Travels of Santa Cruz y Montalvo, Condesa de Merlin. Nashville: Vanderbilt University Press, 1998.

local de l'époque. Ainsi, la quotidienneté de l'un devient l'exotisme de l'autre, ce qui cristallise la relativité de la vision de soi et de l'altérité.

"Hugo et Betances : rencontre entre un exilé de France et un exilé en France"
Mélanie Giraud, Loyola University Maryland

Dans *Les origines de la France contemporaine*, Hippolyte Taine avançait déjà que « cent mille Français [avaient été] chassés à la fin du dix-septième siècle [et] cent vingt mille […] à la fin du dix-huitième ».[19] Des dirigeants tels que Charles X et son fils Louis XIX qui n'a régné qu'une vingtaine de minutes, ou encore Napoléon I^{er} exilé deux fois, à des écrivains aussi célèbres que Victor Hugo, en matière d'exils plus ou moins volontaires, le dix-neuvième n'est pas en reste.

Cependant, à la même époque, la France est aussi, par opposition, une terre d'accueil pour les exilés étrangers, tel le Dr. Ramón Emeterio Betances, considéré comme le Père de la Patrie portoricaine, « agi[ssant] aux côtés de Victor Hugo […] en faveur de Haïti et de la race noire »[20] (Léone Goldstein), et que le gouvernement français va jusqu'à décorer de la Légion d'honneur en juillet 1887 en remerciement de ses engagements en tant que diplomate au service de la République dominicaine et pour son travail en France dans le domaine médical.

Betances et Hugo, ce sont ainsi deux destins croisés, deux poètes de l'exil et défenseurs de la Révolution de 48 et de l'abolition de l'esclavage, auxquels cette communication entend s'intéresser à travers l'étude de leurs correspondances et de leurs écrits, parmi lesquels le poème « exil et liberté » ainsi que les publications dans *Le XIX^{e} Siècle* pour Betances et les recueils *Actes et Paroles* ou encore *Histoire d'un crime* pour Hugo.

Panel 7.B: Le Fantastique
Chair: Edward Kaplan

"La fuite des meubles dans la nouvelle « Qui sait ? » de Guy de Maupassant"
Liliane I. Ehrhart, **Princeton University**

L'homme aime à se définir par son intérieur, affirmant par-là même qui il est. Meubler son logis de façon mûrement réfléchie est ainsi vu comme la possibilité d'être en accord avec soi-même et d'offrir aux regards un « monde d'objets » à l'image de son propriétaire. Mais qu'arrive-t-il lorsque le souhait de se créer un espace intime est motivé par le désir d'échapper à la société ? Dans la nouvelle « Qui sait ? » (1890) de Maupassant, le narrateur expose avec assurance qu'il est tout à fait normal de vivre en périphérie de la vie sociale parisienne et de vouloir se créer un espace de vie isolé dans la nature, exempt de tout échange humain. Cependant, par le truchement du fantastique, son espace intime répond à ce choix en y résistant. Un soir, tous ses meubles prennent vie et se sauvent avec fracas, faisant ainsi éclater la bulle identitaire et spatiale soigneusement élaborée. La maison ferme délibérément portes et fenêtres sur son propriétaire. Celui-ci, après un long voyage forcé et un arrêt important en Normandie, voit finalement ses meubles revenir. Le mutisme des objets et la focalisation interne troublent d'autant plus qu'ils ne fournissent aucune explication aux événements, mais cet abandon soudain m'amène à penser que c'est l'empathie maladive du sujet pour ses objets qui provoque leur animation et leur fuite. Il s'agira donc de montrer que la réfutation de l'intérieur bourgeois en qualité de refuge et d'échappatoire à la réalité sociale s'avère le pendant d'une projection problématique de l'homme sur cet intérieur. Une mise en perspective avec *À Rebours* (1884) de Huysmans, « The Philosophy of Furniture » (1840) de Poe et l'obsession décoratrice de Dickens permettra d'éclairer cette question.

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[19] Hippolyte Taine, *Les origines de la France contemporaine. La Révolution : l'anarchie*. Livre deuxième, Chapitre II, III (Paris : Éditions Robert Laffont, 1986) p. 427-428.

[20] Léone Goldstein, *Les écrits de Betances dans « Le XIX^{e} Siècle » (1875-1878) : « Les Antilles pour les Antilliens »* (Saint-Denis, France : Équipe de Recherche de l'Université de Paris VIII, 1987) p. XII.

"Evasion et subversion fantastiques : l'amour dans *La morte amoureuse, Arria Marcella, La Vénus d'Ille* et *Véra*"

Hélène Brown, Principia College

Si le texte fantastique ne se choisit pas, en général, pour les péripéties d'une histoire d'amour, la femme et les sentiments extrêmes qu'elle peut inspirer sont pourtant des thèmes fréquents du genre. La cristallisation, le rêve, la fascination, le doute et le mystère qui entourent souvent l'amour ne sauraient sans doute pas évoluer dans le surnaturel sans créer certains risques, ceux-là même qui sont inhérents aux « feux de paille» à moins que le fameux doute fantastique mis en lumière par Todorov ne vienne en fait renforcer le plaisir de l'amour. Certains textes fantastiques permettront ainsi de se pencher sur la question des enjeux et des fines délimitations qui peuvent exister dans le cadre de l'amour sur fond de surnaturel. Le fantastique ayant pour effet de donner un moyen d'échapper aux tabous sexuels, aux limites institutionnelles et aux catégories rigides de l'existence humaine, le genre propose une vision de l'être aimé et une fonction de l'amour qui autorisent une évasion au-delà des thèmes purement romantiques. Cet exposé se penchera plus particulièrement sur des textes du début et de la fin du siècle pour tenter de discerner les traits d'une évolution possible dans la représentation et la fonction de la femme et de l'amour, depuis *La morte amoureuse* et *Arria Marcella* de Gautier, ainsi que *la Vénus d'Ille* de Mérimée jusqu'à la fin du siècle avec *Véra* de Villiers de l'Isle-Adam. Ces exemples permettront d'aborder l'imaginaire fantastique, ses motivations, et les procédés de l'évasion mis en œuvre dans ce genre de textes qui ont su séduire lecteurs et auteurs de leur époque, au-delà du passage d'un courant littéraire ou artistique à l'autre.

"Impossible Escape: Baudelaire's Living Death"

Dorothy Kelly, Boston University

Baudelaire's "voyage" poems have transported us on their images away from the gloom of modern, everyday ennui. And their counterpart poems have confronted us with the impossibility of evasion for the modern self, imprisoned by paralyzing spleen. I am interested in one particular aspect of this second type of poem: the representation of impossible escape by images of the living dead. I shall trace this living death in three poetic moments and three very different contexts: first, the literal description in "Le Squelette laboureur" of existence itself as living death, symbolized by the fate of the worker skeleton condemned to an eternity of labor. Second, the dead past of love returns both to haunt and to enrich present love, which I shall explore briefly in "Un Fantôme; II Le Parfum." Finally, I shall examine in more detail the living-dead past of the Doyenné neighborhood in "Le Cygne." This much analyzed representation of the new Place du Carrousel, whose colorful past was paved over by modernization, has been studied both as a representation of Baudelaire's nostalgia for the richer, more variegated Paris that had been destroyed, as well as his exile in, and impossibility of escape from, the modern world. However, I shall tweak this interpretation by showing that the lost Doyenné neighborhood is not simply another "lieu de mémoire" for a disappeared past. Instead, in a kind of *mise-en-abîme*, the former Doyenné neighborhood was already itself in a state of living death before its destruction. Thus the dual state of living death of both past and present creates the image of an inexorable, ever-present, haunting past that never goes away. These vestiges of the past are stronger and "plus lourds que des rocs," heavier and more "present" than the building blocks of the "palais neufs" of Paris.

Supernatural Objects in Flaubert's *L'Éducation sentimentale*

Sophia Mizouni, Boston University

It might seem odd to talk about the fantastic in a realist novel, but for Flaubert, the fascination with objects is not merely a marker of the increasing cultural dominance of market institutions, but also of the birth of a new relationship between individuals, and, as I shall argue, this relationship is a phantasmagorical one. If Benjamin, when quoting Otto Rühle, writes that the commodity has "escaped from the hand of the producer" and "leads a life of its own," Flaubert, in his novel, shows that objects have escaped the hands of their *owners* and are endowed with fantastic properties.

Objects in *L'Éducation sentimentale* have the strange power of circulating on their own and

driving the narrative. Moreover, by showcasing the new, visually open Parisian geography that encourages a constant staging of objects, the novel transforms objects into the main characters of this scenery and spectacle, and thus it can be read as an exposé, on an urban scale, of a society of phantasmagoria. In this society, individuals turn into objects that exude more life than people, and the urban crowd haunts these objects in an obsessive manner in the hope of discovering the interior life of other human beings. Objects have an almost supernatural power, in the sense that they reveal a certain kind of truth about people yet they also replace people to become independent sexual and sacred fetishes. Thus objects are endowed with fantastic properties: they appear, disappear, tell secrets, and exude life. By highlighting these fantastic attributes and making the everyday look strange and somewhat uncanny, Flaubert puts into question the new commercial values and meanings emanating from this society of consumption that people take for granted and for reality.

Panel 7.C: Disability as/and Escapism
Co-organizer and Chair: Tammy Berberi, University of Minnesota, Morris
Co-organizer: Hannah Thompson, University of London

"'The Monstrous Gnome': Confronting Physical Difference in the Art of Toulouse-Lautrec"
Alexandra Courtois, University of California, Berkeley

Consistently synopsized as a "Quasimodo," as the "lamentable spectacle of one of the most disgraced beings of nature," Lautrec's myth prompted Jules Roques to pose the question: "Is that why he turned against humanity and applied himself […] to deform, caricature, degrade everything he chose as a model?" Thus far, art history, though a discipline highly concerned with embodiment, has shied away from actively interrogating Toulouse-Lautrec's oeuvre in terms of his body. Choosing a Disability Studies lens not only problematizes common questions of production and reception, it also necessarily broadens the familiar narrative of his slumming in decadent Montmartre. This framework suddenly makes medical discourses and figures like Morel, Charcot and Magnan important. Novelists like Hugo and Rostand also gain relevance since, fashioning physically marginalized characters, they colored a late nineteenth century audience's apprehension of impairment. Thinking in terms of Disability also forces us to recognize that Lautrec's impossibility of being a flâneur in Baudelairean terms, and therefore questions his modernity. Indeed, everyone knew the "deformed dwarf." Never could Lautrec be incognito in a crowd: more than visible, he was noticed. Could he, then, be a "Painter of Modern Life"? Does disability, a marginalizing factor, afford privileged access to a disenfranchised segment of the population otherwise unavailable to the upper class? "Gnome," "dwarf" were epithets he often elicited, with two effects: such labels reduced his condition to the visible, without engaging with questions of heredity, frustrated medical diagnoses or pain; these terms, connoting storybook mythical beings, also served to neutralize the locutors' anxiety by symbolically stripping Lautrec of power, distancing him to an alternate, fantastic realm. From youth, Lautrec's keen internalization of his physiognomic particularity was manifest in the self-caricatures he repeatedly sketched, schematic shortcuts culminating in the creation of a graphic 'self' fashioned with great economy. This self-deprecating attitude perdured in photographs subverting the conventions of portrait photography, buttressing rather than dispelling his characterization as deviant. How successful was this satirical self-acknowledgment as a paradoxical means of escape from stigmatization, a way to condition his social integration?

"Fuir la difformité, difformité de la fuite : Le cas de Maldoror et de Gwynplaine (1869)"
Eloïse Sureau-Hale, Butler University

Maldoror et Gwynplaine ont subi d'atroces mutilations aux lèvres, écorchure voulue dans le cas de Maldoror, imposée pour Gwynplaine : leur sourire se mute en un masque inamovible. En marge d'une société qui ne sait comment concevoir leur existence, ils s'évadent à l'intérieur d'eux-mêmes, solitaires et incompris. Or, et paradoxalement, la difformité opère chez Maldoror et chez Gwynplaine un mouvement inverse qui voit la mise en place d'une fuite externe, Maldoror dans le crime, Gwynplaine dans la politique. Sont-ils si différents, ou ne représentent-ils en fait que les deux côtés d'une même pièce, les

conséquences d'un même miasme social ? En se penchant sur ce qui a été dit du grotesque et de/dans la difformité dans *L'homme qui rit* (Victor Hugo) et *Les Chants de Maldoror* (Isidore Ducasse), cet essai tentera de montrer comment le grotesque permet à Gwynplaine et à Maldoror d'apporter leur contribution à une société qui semble de plus en plus décentraliser l'homme. Nous verrons comment la mutilation faciale entraîne les deux personnages à évoluer sur des axes verticaux et horizontaux pour se frayer une place dans une société qu'ils désirent et abhorrent. Dans un second temps nous verrons les raisons qui ont poussé Ducasse et Hugo la même année (1869) à transmettre un message socio-politique par le biais de personnages meurtris. Sommes-nous en présence d'une réévaluation de ce qui constitue la « normalité » du corps dans un XIXe siècle en crise ? Qu'est-ce qu'une mise en relief de personnages aux lèvres déchirées indique de la vision de l'art littéraire chez Hugo et Ducasse ? En quoi Maldoror et Gwynplaine sont-ils la manifestation d'une volonté chez leurs auteurs de sortir des sentiers battus de la littérature dite « classique » ? Ce sont quelques-unes des questions auxquelles cet essai tentera de répondre.

"Blindness and Escape in Nineteenth-Century French Popular Fiction"
Hannah Thompson, University of London

Blindness is traditionally thought of as a disaster, a tragedy, almost a fate worse than death. Yet some depictions of blindness in nineteenth-century French popular fiction present it in a more positive light, suggesting that it might be both seen and used as a (literal and metaphorical) means of escape from the often harsh realities of nineteenth-century existence. This paper mobilises the emerging discipline of Critical Disability Studies, particularly its belief in the 'social model' of disability, to investigate what this apparent relationship between disability and escape (or escapism) might tell us about historical and contemporary understandings of blindness in particular and disability in general. Close-readings of a number of nineteenth-century French fictional 'blindness narratives', by authors such as Dash, Dumas, Berthet, de Launay, Bourget and Descaves, will reveal that rather than encouraging an escape from, or denial of the existence of potentially unsettling representations of disability, depictions of blindness in fact require the reader to reconsider preconceived notions of beauty, perfection and normality. Indeed this paper will argue that the most interesting nineteenth-century 'blindness narratives' promise an escape from tired stereotypes such as the incapability of the blind beggar or the supremacy of sight in the hierarchy of the senses and instead reveal that blindness can become the gateway to a hitherto uncharted voyage of discovery.

"*Les phénomènes engendrés par la chute*: Disabling Caricature in 19th-century France"
Tammy Berberi, University of Minnesota, Morris

A foundational dimension of disability studies engages the *double entendre* of "how we look," to borrow a phrase from Rosemarie Garland-Thomson: how the gaps and fractures that may exist in our ways of perceiving and understanding disability compound misapprehension and abet deeply held ideas about embodiment. This presentation will explore the popularity of visual and literary caricature in the 19th-century and its relationship to the contemporaneous emergence of discourses of pathology. L. Gabriel-Robinet notes that over 350 caricature journals were established in France in the years between the les *trois glorieuses* and World War I, making it the richest and most varied period in the history of caricature. To be sure, images engage the masses in ways that volumes of the printed word could not; the invention of lithography and the ease and speed of reproduction ensure a central role for caricature in shaping the nineteenth century imaginary. However, a primary impetus for the popularity of caricature resides in its capacity to promote normative contours of "the body"--whether that body be political, social, or physical-- as well as notions (and eventually metrics) of deviance. Well-documented by art historians such as Weschler, Bellanger, Tillier, and Goldstein, this unique period in the history of representation prompts us to explore the deployment of metaphor in caricature and an attendant escape from the implications of illness and debility in 19th-c. France.

Panel 7.D: Diversions Parisiennes
Chair: Whitney Krahn

"Escapism at the *Jardin d'Acclimatation*: Prince Roland Bonaparte's *Peaux-Rouges* (1884) and Encounters with the American West in Paris"

Emily L. Voelker, Boston University

Beginning in 1877, the *Jardin Zoologique d'Acclimatation* in Paris organized ethnographic displays that showcased native visitors for public viewing for a period of months, offering a simulated geography for escape and exotic encounter within the city itself. In these exhibitions indigenous peoples from a single foreign locale appeared amongst a fabricated habitat, in which they lived during their stay. Creating a space in which to confront what were then perceived—in evolutionary notions of human difference—as "less developed" cultures, these shows catered to both popular and scientific audiences during the closing decades of the nineteenth century. Prince Roland Bonaparte, an amateur anthropologist and descendant of Napoleon I, exemplifies the use of such venues in the burgeoning study of man, as he executed a series of photographic albums based on the different "races" he encountered there throughout the 1880s. Bonaparte undertook his "fieldwork" in this, as well as other constructed landscapes in Paris during this period, such as the numerous *Expositions Universelles*, which allowed for a similar type of virtual travel.

This paper specifically examines Bonaparte's photographic album, "Peaux-Rouges" (1884), which features a group of Omaha Indians from Nebraska, who lived in the *Jardin d'Acclimatation* during the fall of 1883. Through analysis of this volume, I explore French conceptions of—and fascination with—the indigenous cultures of the American West during this period. The book relates to a larger *américanisme* in the late Second Empire and early Third Republic, manifest in the exploratory travels of Louis Simonin and Alphonse Pinart, and the pride-of-place given to the Americas in the newly founded *Musée d'Ethnographie du Trocadéro*. I analyze this geographic preoccupation through Bonaparte's tome, as well as his larger project, which also includes later photographs of Native Americas taken at the 1889 *Exposition Universelle* and during his own travels to the Western United States.

"The Not-So Grand Tour: Tourists Seeking Subculture in Nineteenth-Century Paris"

Aimee Kilbane, University of Colorado, Boulder

Fascination with "les bas-fonds de Paris," including portrayals of the bourgeois subject slumming it in less savory locales, is well represented in nineteenth-century fiction, from Balzac's criminal underworlds and Nerval's nocturnal wanderings, to the abject lives of Parisians presented to the bourgeois reader by Hugo and Sue (not to mention the supposedly nonfictional accounts of Paris after dark by writers such as Delvau and Privat d'Anglemont). For this is where, as Dominique Kalifa writes in *Les Bas-fonds: histoire d'un imaginaire*," we find "l'exotisme et le dépaysement, l'étrange désir de répulsion, le frisson du danger, celui de l'érotisme aussi, tout autant que la certitude réconfortante d'appartenir à un autre monde."

A youth-oriented version of underworld escapism appeared in the form of *la vie de bohème,* as popularized in Henry Murger's sketches *Scènes de la vie de bohème* (1845-49). These stories marketed to foreign tourists an alternate, and seemingly more "authentic," side of Paris to visit, and provided a safe entrée into life in the margins for American and British youth inspired by the stories of impoverished artists. Bohemia was criminalized just enough to give bourgeois tourists the illusion of transgression. At the same time, the Parisian press was lamenting the fact that bourgeois tourists (foreign and domestic) were causing the disappearance of bohemia due to overexposure.

This paper focuses on the intersection of the myth of the bohemian and the literary tourist who sought to visit the literal urban spaces frequented by bohemians in fictional narrative. I examine fiction, travel memoirs and contemporary press that discuss how the lives of artists and writers were turned into a spectacle available for consumption, and how the pursuit of bohemian life demonstrates an aspect of travel that continues to this day: the tourist's quest for experiences he would not hazard at home.

"Urban Agency: A Psychogeographical Reading of Denise's *Fuites* in *Au Bonheur des Dames*"
Carl Cornell, The Pennsylvania State University

This paper proposes an analysis of two scenes in Émile Zola's *Au Bonheur des Dames* (1883): Denise's initial arrival in Paris having escaped the relative poverty of Valognes, and her flight from Mouret's emporium, after she is fired for suspected sexual deviance at the workplace. In each instance, Denise appears unable to control her trajectory through the streets of Paris, with the city itself redirecting her to the neighborhood's hallmark department store. I argue that her experiences closely resemble the *dérive*, a psychogeographical concept developed by the *situationnistes* of the 1950s, in which an individual abandons him- or herself to the guiding forces of the metropolitan setting.

Paris' influence on the proceedings of the novel suggests that the city exerts agency over its residents. In his *Roman expérimental* (1881), Zola addresses this agency explicitly, declaring "dès ma vingtième année, j'avais rêvé d'écrire ce roman, dont Paris, avec l'océan de ses toitures, serait un personnage." Describing an urban space as a character proves problematic, however, since the term *character* connotes the representation of a human being. I conclude, therefore, by challenging the term *character* itself and recentering the discussion around the Barthesian notion of participation, whereby human and non-human entities alike can affect the plot line. We are left to reconsider the relationship between the individual and his or her environment within the theoretical context of urban studies and geopoetics. Does the urban inhabit the human just as much as the human inhabits the urban?

Panel 7.E: Fashion Meets Folklore: Flight from Marriage and Flights of Fancy
Chair: Heidi Brevik-Zender, University of California-Riverside

"Of Spinsters' Heads and Fashion's Fingers: The Culture of the Catherinettes"
Susan Hiner, Vassar College

Folklore tells us that when a girl turned twenty-five and was still unwed, custom required her to make offerings of hats for Saint Catherine, the patron saint of unwed girls (and also of needle workers). The practice of fashioning hats for the saint marked her passage into spinsterhood and also offered a melancholy consolation: she would possess saintly celibacy, unless, of course, a suitable fiancé saved her from this fate. Young girls would recite prayers to Saint Catherine, and delicately colored cards—often picturing a young girl wearing an elaborate hat, or sometimes, simply the hat alone—would be sent to the catherinettes, as these girls were known, by family and friends who wished them luck in their tireless, but necessary, pursuit of husbands. These images celebrate the construction and fantasy of the hat just as their poems and inscriptions fetishize the desperate state of innocent celibacy in which the catherinettes are seemingly trapped. Mass-produced by the turn of the twentieth century, they represent the culmination of a century's worth of advice accumulated and disseminated in the columns of the nineteenth-century fashion press.

By the end of the nineteenth century, however, Parisian fashion workers appropriated the November holiday, making it a celebration of women's work in the needle trades, in particular, millinery. The crafting of the hat itself could become celebratory, and the unwed status of the fashion worker a mark of pride, marked by her donning a hat of her own creation. With reference to popular fiction, the fashion and popular press, and with special attention to a series of postcard "prayers" for unwed girls, along with their wistful messages, this talk will explore the tensions around the imperative of marriage and the desire to work that the story of the catherinettes evokes as it evolved in late nineteenth-century France, through a focus on the material culture produced by and for this figure.

"Catherinettes, prêtes pour la fête ! : Scandalous Spectacle in the Streets of Belle Époque Paris"
Erica C. Schauer, University of Virginia

In fin de siècle Paris, the Sentier district was home to an estimated 10,000 women working in the fashion industry, approximately 7,500 of who were rural migrants in search of employment. Many of these women were unmarried, and brought along with them the Catholic custom of the fête de la Sainte-Catherine, or Saint Catherine's Day, which paid homage to the patron saint of unmarried women. Each

year, groups of seamstresses and hat makers celebrated their single status in the streets of central Paris at the fête de la Sainte-Catherine. Beginning as a simple outing amongst friends and colleagues, this event developed into a race between female workers of the various maisons de couture of Paris, starting at Montparnasse, winding through the Sentier district, and finishing at Montmartre. Along the way, the catherinettes drew spectators and participants of both sexes, eliciting citywide attention from residents and social commentators.

At a time when the "woman question" was being discussed by politicians, priests, economists and doctors, marriage and childbirth were touted as women's contribution to the nation's salvation. The catherinettes subverted these mainstream cultural expectations of women and become symbols of the career-minded, single, childless Nouvelle femme, perceived as a threat to national feminine identity. In this paper, I analyze the centuries-old Catholic fête de la Sainte-Catherine as it was performed by the Parisian working class catherinette at the turn of the twentieth century. I propose that this traditional fête evolved into a site of cultural subversion by the catherinettes themselves, and a public spectacle that encapsulated broader cultural debates on the appropriate role of women in French society. The fête de la Sainte-Catherine, at this time, and in this place, was shocking and provocative—creating the perfect recipe for nonconformity by way of tradition.

"Coiffer Sainte Catherine"

Helen Dunn, James Madison University

Since the Middle Ages, unmarried French girls have been wearing extravagant hats and standing before a statue of Saint Catherine. Hats and hairpieces have had moments of great of significance in the realm of French fashion. In the eighteenth century, French women wore wigs replete with themes (like the stereotypical "boat poufs"), which came to be seen as a symbol of the excesses of the French aristocracy and were thus démodé at the time of the French Revolution. Then, the Phrygian cap became the style among those whose fashion would belie their politics. Through the nineteenth century, women would abandon wigs for the most part and allow their natural hair to be seen, though usually bonnets or hats were worn when they ventured outdoors.

Why, then, are hats the focus of so much significance when women get dressed for the fête de la Sainte-Catherine? What points are women trying to make when they choose a certain type of hairpiece? Judith Butler writes of the importance of performative behaviors and ritual in women's lives; what was being performed by the catherinettes when they chose their own fascinators on the day of the capping of Saint Catherine? What image were they trying to portray with the traditionally yellow and green coiffe that they fashioned for their saint's statue? The women of the fête clearly did not choose their hairpieces in the hopes of speeding the process of finding a husband; the hats instead have a much more whimsical taste, seeming to portray more of the women's sensibilities and independent nature. In my talk, I will show that hats,
particularly those worn by catherinettes and confected for Saint Catherine, are chosen more assigns of frivolity, lightness, and independence, than as slavish attempts at attracting the gaze of men or proving status in the form of material wealth.

"Êtres de fuite"

Michel Pierssens, Université de Montréal

Albertine demeurera pour toujours pour Marcel un « être de fuite», une énigme jamais résolue, emportant son secret dans l'ultime dérobade de la mort. Mais bien loin de figurer une exception, c'est toutes les jeunes filles en fleurs du dix-neuvième siècle (et d'une bonne partie du vingtième) qui sont sœurs d'Albertine, si l'on en croit les innombrables romans et traités qui les décrivent ainsi. Échappant à toutes les surveillances, évadées dans le rêve ou dans la nature, mutiques ou intarissables, elles ne sont que déguisement et ruse, échappant jusqu'à elles-mêmes. Ontologiquement insaisissables, elles se dérobent toujours, prenant la fuite sur des bicyclettes secourables ou dans des fiacres complaisants. Omniprésentes dans la littérature, elles y sont le symbole d'une intangibilité qui hante les mâles (et quelques femmes) fin-de-siècle, et au-delà. Nous tenterons d'en immobiliser un instant quelques-unes, de

la Femme-enfant de Catulle Mendès à la Madone des Sleepings de Dekobra ou la Garçonne de Victor Margueritte en passant par Albertine ou Andrée chez Proust, mais sans nous interdire d'évoquer la Zazie de Queneau ou la Belle Hortense de Roubaud, leurs héritières.

Panel 7.F: Fugue en Musique et à l'Opéra
Chair: Susan McCready, University of South Alabama

"Learning *Les Troyens*: Berlioz's Lifelong Cultivation of an Epic Opera"
Dane Stalcup, Wagner College

Early on in his *Mémoires*, Hector Berlioz recalls a youthful fascination with the study of maps and a simultaneous obsession with the *Aeneid*, which he translated on a daily basis in his father's study. In particular, Berlioz—like his autobiographical predecessors St. Augustine and Chateaubriand—was drawn to the figure of Dido, the abandoned Carthaginian queen. Nearly fifty years after this primal scene of education, Berlioz would write the libretto and music for his epic-scale opera, *Les Troyens*. The work, which centers on the fall of Troy and the tragic affair between Dido and Aeneas, is not only a monument to literary and musical exoticism: it also signals Berlioz's drive to recreate an original state of fulfillment experienced only in childhood.

As Berlioz writes throughout his *Mémoires*, a series of painful failures marked his musical career in France. In a sense abandoned by his national mother, Berlioz often took artistic refuge abroad where audiences hailed him as a successor to Beethoven. In fact, *Les Troyens* took shape in Weimar where Princess Sayn-Wittgenstein—the famous lover of Franz Liszt—encouraged Berlioz to create the Virgilian opera that had been on his mind for years. Yet the work failed at its premiere in Paris in 1863.

This paper traces the origins of *Les Troyens* to the very cornerstone of Berlioz's *Mémoires*: his education in maps and Virgil. The development of a literary and geographical fantasy into a full-scale, quasi-autobiographical opera also points to Berlioz's entire system of artistic creation. For, as the first composer of world literature—and the author of a canon-worthy autobiography, Berlioz created musical and literary works that suggest that music, literature, and autobiography must take refuge in each other in order to exist, much like Berlioz himself whose very livelihood depended on crossing artistic and national borders.

"La Fuite mentale du roi Charles VI"
Stephen A. Willier, Temple University

In an 1840s *Album de l'opéra* the historical Charles VI was described as "le plus malheureux d'entre les rois de France—Il commit plusieurs crimes—il perdit la raison—il fut trahi par Isabeau de Bavière—il eut peur du dauphin son fils. Les Anglais profitèrent de la situation critique dans laquelle se trouvait la France, et voulurent qu'un Lancastre succédat au roi insense." As with Shakespeare's King Lear, a prime example of a monarch who with age had grown not wise but foolish, Jacques Fromenthal Halévy's *grand opéra Charles VI* examines a sovereign's fitness to rule. Aside from the external events that plagued the King—the Hundred Years' War, the manifold power plays within his own family—the situation was greatly exacerbated by his recurring escapes into insanity. Charles had his first of forty-four known bouts of madness in 1392, each lasting from three to nine months. During an attack, he would tear his clothes, smash furniture, fail to recognize his wife, and declare he was made of glass and would break if he moved.

The nineteenth century was the great era of the tragic operatic "mad scene." By far the greatest number of mad scenes were female, reflecting the disenfranchisement of women and their "escape" into insanity when the real world became unbearable. With the post-Revolutionary preoccupation with the place of the aristocracy in society and whether to restore the monarchy, a number of these scenes involved royal personages, as in Donizetti's *Anna Bolena*. *Charles VI* contains one of the few male mad scenes in nineteenth-century opera and is worth exploring for what it tells us about mid-nineteenth attitudes towards the monarchy. This opera was not only indicative of the political situation in France in the early 1840s in

several ways, but its significance is reflected in that it was parodied (as "Charlot 3/6"), always a sign of popularity, and then revived at another juncture of national crisis, during the Franco-Prussian War.

Using materials from the Bibliothèque de l'Opéra in Paris, I will examine the political significance of this historical opera, paying particular attention to Charles VI's physical escapes from danger but especially the musical depiction of his escape into madness with its attendant consequences.

"Échappée littéraire et musicale dans *La Chartreuse* de Parme"
Adeline A. Heck, Princeton University

"Vivre en Italie et entendre de cette musique devint la base de tous mes raisonnements" proclame Stendhal dans son autobiographie, *Vie de Henry Brulard.* Ce souhait se matérialise au fur et à mesure de l'œuvre de l'écrivain, qui tente à tout prix de recapturer l'instant primordial de la révélation traversée par le jeune soldat Beyle à l'écoute du *Matrimonio segreto* du compositeur Cimarosa lors de son premier voyage en Italie. Dans la lignée des écrits sur Rossini et des *Chroniques italiennes, La Chartreuse de Parme*, roman italien et théâtral, souvent décrit comme opératique par la critique, semble représenter la consécration de cette esthétique de la nostalgie stendhalienne, tendue à la fois vers le pays fantasmé et le *bel canto.* Cependant, contrairement aux textes précédents, *La Chartreuse* ne se contente pas de conter une Italie rêvée, mais plutôt de refléter la forme opératique tant aimée en établissant un roman qui se déroule selon le modèle de ce genre musical. Ce choix semblait tout indiqué, car Stendhal n'avait pas la formation musicale nécessaire afin de composer son propre opéra. Ainsi, l'œuvre échappe à sa condition première de texte littéraire pour rivaliser avec l'objet musical sur son propre terrain.

Cette étude se propose d'analyser l'illusion opératique au cœur de La Chartreuse à l'œuvre à la fois dans l'intrigue et dans la forme. Ses personnages en sont les premières victimes, car ils se retrouvent prisonniers d'un monde aux conventions théâtrales dont ils ne peuvent s'échapper qu'à travers l'expérience d'un amour véritable. Leurs passions oscillent entre le domaine du ridicule et du sublime, tout comme dans un opéra de Cimarosa. Le mirage se prolonge de façon mimétique dans l'expérience de lecture, pendant laquelle l'auteur s'amuse à dérouter et surprendre son auditoire en permanence en utilisant des concepts appartenant au domaine musical, tels que l'improvisation ou la polyphonie, afin de brouiller les pistes de la distinction entre œuvre musicale et littéraire, qui se refuse à la classification.

"Berlioz and the Musical Exotic"
Katherine Kolb, Southeastern Louisiana University

Berlioz's *Memoirs* show him as a perfect exemplar of Baudelaire's "enfant amoureux de cartes et d'estampes" and as an indefatigable adult traveler in Italy, the German-speaking lands, Russia, and England. Paris, meanwhile, represents the site of his artistic ambitions and of his original escape from a confining provincial upbringing. While his music draws many themes and texts from the exotic imaginings of literary forebears and contemporaries, his critical writings construct an original dialectic between such fantasies and the increasingly confining realities of the Parisian music world. This paper will attempt an overview of that dialectic over three "long" decades: 1824-1837, across the divide of 1830; 1838-1851, across 1848 and the Second Republic; 1852-1865, under the second Empire. Certain themes stand out: erotic fantasies of exotic others crossed with Othello-like suspicions in the first segment; wilderness memories crossed with fantasies of antiquity in the second; dreams of escape to Tahiti, New Zealand or America in the third, in poetic flights laced with humor. In this last period, contemporary with *Les Fleurs du Mal* and its aftermath, cravings for escape multiply in the face of mounting frustrations and disappointments in Paris. Yet an exile such as Hugo's is never an option. Berlioz explains frequently that a composer of large-scale works requires the services of numerous performers and strong institutions. Far from resisting Napoleon III, Berlioz was thus a fervent supporter, moved especially by the disastrous consequences for music of the Second Republic and by a sense of analogy with the "despotism" he found essential for musical "governance." Despite pre-Bayreuth visions of an ideal pastoral music theater, he ultimately remained as disinclined to *fugues* in his career as in his music—though it is there, for example in free fugato vs. conventional fugues, that his truest adventures lie.

Saturday 18 October
Session 8 - 8:30 am-10:00 am

Panel 8.A: Emile Talbot *in memoriam*
Chair: Corry Cropper, Brigham Young University

"Hitting the Ground Running With Grace, Aplomb, and Wit: Émile Talbot's Early Studies of Stendhal"
Pamela A. Genova, University of Oklahoma

After Émile Talbot received his Ph.D. from Brown University in 1968, he wasted little time in launching his exploration further into the aesthetics of the prolific author whose work provided the focus for his doctoral thesis: Stendhal. From 1969 to 1983, Talbot published nine articles on the nineteenth-century literary giant. Additionally, his three book-length studies—*La Critique stendhalienne de Balzac à Zola* (1979), *Stendhal and Romantic Esthetics* (1985), and *Stendhal Revisited* (1993)—surely play an important role in the continued interest in Stendhal into the second half of the twentieth century and now, into the twenty-first. In his scholarly articles on Stendhal's writings, Talbot concentrates on a number of significant critical issues, offering insightful musings on specific novels, as well as on more general examinations of theoretical and methodological impact, as with the question of reception and on the larger concern of the role and function of the writer in any culture.Through the analysis of these critical pieces, we see emerging an extraordinarily astute, yet remarkably unassuming, scholarly viewpoint on one of the most important writers in French literary history. In the end, Talbot's critical work exemplifies the valor of scholarly inquiry grounded firmly in a thorough research methodology, thoughtfully crafted and communicated through a clear and convincing prose style. In it, we discover the careful musings of a gifted intellectual, whose aesthetic instincts are every bit as keen as his intellectual insights are strikingly acute. Indeed, above and beyond the many contributions Émile Talbot brought to the discipline of French and Francophone Studies more generally, his work on Stendhal will remain known as original, creative, and undeniably indispensable to students and scholars of the literature of the French nineteenth century.

"Fuite et identité chez Stendhal: *Lamiel, Armance* et *Mina de Vanghel*"
France Lemoine, Scripps College

Stendhal est un critique incisif et implacable des conventions de la vie sociale. Si beaucoup de ses héros tentent de s'intégrer à un monde qui leur paraît anathème et y réussissent, ils ne font la conquête de la société qu'au prix du sacrifice de leur moi authentique. Devant ce dilemme, plusieurs décident de renoncer aux scintillements de la société tels Julien Sorel dans *Le Rouge et le Noir* qui choisit de se dérober à la médiocrité par la lame de la guillotine et Fabrice del Dongo dans *La Chartreuse de Parme* qui choisit le cloître à la mort de sa bien-aimée. Dans cet essai, nous nous pencherons sur trois protagonistes stendhaliens moins connus qui refusent l'assimilation par la fuite : Lamiel qui prend la poudre d'escampette pour devenir maîtresse de sa destinée, Octave de Malivert qui prend le mors aux dents et s'engage dans l'armée plutôt que de se soumettre à une vie qu'il estime mensongère et Mina de Vanghel qui prend le maquis en devenant domestique dans la maison de l'homme marié qu'elle aime.

Dans cet article, nous comparerons la quête de Lamiel pour se réaliser, l'exil d'Octave pour s'échapper à lui-même et échapper aux autres et les sacrifices de Mina pour trouver l'amour-passion. Dans le cas de Lamiel, nous examinerons si Stendhal par l'errance de son personnage revendique réellement une métamorphose des poncifs qui cernent la femme ou bien ne donne qu'une liberté factice à l'amazone qui s'échappe pour mieux la ramener à l'écurie. En ce qui concerne Octave, nous considérerons le rôle de son exil et suicide volontaire de même que son refus péremptoire d'une identité imposée. Enfin, pour Mina de Vanghel, nous explorerons comment son infiltration au sein d'un autre foyer va influer sur sa perception du monde et d'elle-même. Notre but est de définir au travers ces trois personnages si et comment, pour Stendhal, la construction de l'identité est possible par l'esquive.

"Shape- shifters: Lucien Leuwen as Archetype of the Stendhalian Master of Escape"
Giuseppina Mecchia, University of Pittsburgh

The male heroes in Stendhal's novels are notoriously hypersensitive to their environment: from Julien Sorel, the ambitious chameleon, to Fabrice del Dongo, the tender adventurer, they adapt and escape according to a changing mix of their own and their milieus' desires. In this paper, I take the eponymous protagonist of the posthumous, incomplete *Lucien Leuwen*, (written 1834, published 1894) as archetypal figure of the multiple implications of the Stendhalian masculine imperative to constantly reinvent oneself. Although rich and attractive from the very beginning of the novel, Lucien can never inhabit his privileged world: abstract values such as honor and duty, and the desire for self-determination in the face of excessive paternal protection are only two examples of the complex motivations that push him irresistibly to constantly change careers and locales. Far from possessing the traditionally male virtues of inner strength and decisiveness, Lucien is remarkably sensitive to the desires of the characters surrounding him, from his tender mother and overbearing father to the silent but beckoning appeal of the lonely widow Mme de Chasteller and many other aspiring friends, associates and lovers. Like Julien Sorel and Fabrice Del Dongo, Lucien Leuwen is first and foremost an object of desire for those surrounding him, not only at a personal, but also at the social level. This high bourgeois is in high demand for political affiliation: the republicans, the ultras and the orléanistes all stake a claim to his allegiance. Even the disciplined neutrality of a military career , however, becomes inadequate to root this "être de fuite", and the promise for burocratic advancement in the Parisian administration of Louis-Philippe only encourages him to periodically disappear to go back to the scene of his ill-fated romance in Nancy. Thanks to critical insights taken from Deleuzian theories of desire and lines of escape, gender theory and political philosophy, my paper shows how these vicissitudes are inextricably linked to Stendhal's problematic relation to definitions of masculinity, attachment and political fidelity and determination in the context of the shifting values of the 1830s.

Panel 8.B: Penser le temps : modèles biologiques, modèles historiques
Chair: Gisèle Séginger, Fondation Maison des Sciences de l'Homme de Paris (FMSH) et Université Paris-Est Marne-la-Vallée

"Temps historique, temps culturel et temps biologique chez Baudelaire"
Thomas Klinkert, Université Fribourg-en-Brisgau

La poétique baudelairienne de la modernité est l'expression d'une conscience historique. Il s'agit pour Baudelaire d'établir « une théorie rationnelle et historique du beau, en opposition avec la théorie du beau unique et absolu » (*Le peintre de la vie moderne*). Le beau est composé « d'un élément éternel, invariable » et « d'un élément relatif, circonstanciel, qui sera […] l'époque, la mode, la morale, la passion » (*ibid*.). Dans la pratique poétique de Baudelaire cette dualité du beau, qui participe d'un ordre du temps historique, est réalisée sous forme d'une tension entre deux ordres temporels, à savoir l'ordre du temps biologique, qui implique la mortalité de l'homme, et l'ordre du temps culturel, dont la fonction est de transcender la mort individuelle. Dans cette intervention, on cherchera à élucider les rapports qui existent entre ces trois ordres temporels moyennant l'analyse de textes poétiques et de textes théoriques de Baudelaire.

"*Germinal*, de la révolte à la révolution : histoire d'une évolution"
Juliette Azoulai, Université Paris-Est Marne-la-Vallée

Germinal met au jour le rapport de tension et de complémentarité qu'entretiennent les notions d'évolution (en biologie) et de révolution (en histoire). Le moment où Zola publie *Germinal* correspond à une époque de développement des pensées sociobiologiques. L'évolutionnisme spencérien étend les théories biologiques darwiniennes au champ de la sociologie et de l'histoire, développant ainsi au nom de la loi de sélection darwinienne une idéologie politique libérale et aristocratique. Par ailleurs, Marx et Engels cherchent également dans le *struggle for life* darwinien un fondement à la pensée historique de la lutte des classes. Le roman de Zola se fait l'écho des controverses contemporaines autour de la

naturalisation de l'histoire : les débats entre Étienne, adepte du marxisme, Souvarine l'anarchiste et Rasseneur le possibiliste, portent en effet sur la question de la compatibilité entre la pensée évolutionniste et l'idéal révolutionnaire. Tous s'accordent sur l'idée qu'il faut en finir avec les inégalités sociales (« il faut que ça pète », s'écrient-ils en chœur au début du roman), mais ce projet révolutionnaire doit-il ou non rentrer dans la marche naturelle du temps ou implique-t-il nécessairement un acte contre-nature ?

L'histoire d'Étienne Lantier laisse entrevoir, à travers la temporalité romanesque du roman de formation (*Bildungsroman*), la possibilité d'une réconciliation harmonieuse de la temporalité révolutionnaire et de la temporalité évolutive de la biologie. De même, la métaphore finale de la germination, qui sert dans la dernière page du roman à penser une révolution prochaine, promise pour le XX^e^ siècle, associe l'idée de la continuité (la lente poussée du germe) et celle de la rupture (l'éclatement de la terre sous la percée du végétal). Inconciliables au plan idéologique et théorique, le rythme graduel de l'évolution et le rythme asyndétique de la révolution pourraient donc s'ajuster au sein de l'utopie qu'est la littérature.

"De l'histoire à la nature : *La Mer* de Michelet"

Gisèle Séginger, Fondation Maison des Sciences de l'Homme et Université Paris-Est Marne-la-Vallée

Sous le Second Empire, Michelet est un exilé de l'intérieur, qui poursuit une réflexion sur la productivité du temps et le sens de l'histoire, parfois en marge de l'historiographie proprement dite lorsqu'il a recours au légendaire (*La Sorcière, Les Légendes démocratiques du nord, la Bible de l'humanité*) ou lorsqu'il s'adonne à l'étude de la nature (*L'Oiseau, L'Insecte, La Mer, la Montagne*). Texte paru en 1861, un an avant la traduction de *L'Origine des espèces* de Darwin, et quelques années avant *La Création,* ouvrage naturaliste publié en 1870 par l'historien Quinet, *La Mer* a marqué bien des écrivains, probablement parce que cette œuvre relève d'un merveilleux scientifique et d'une nouvelle forme de lyrisme, fondés sur des savoirs du vivant alors en vogue (et qu'on commence à appeler « biologiques »), mais aussi sur des savoirs plus anciens voire archaïques. Michelet connaît Pouchet (défenseur de l'hétérogénie contre Pasteur), le physiologiste Robin, et il est bien informé des thèses transformistes de Lamarck et Geoffroy Saint-Hilaire, des découvertes sur les radiaires, les cellules, et autres petites unités qui passionnent la science de l'époque ; lui-même observe l'infiniment petit au microscope. Dans *La Mer,* il rêve sur l'origine de la vie, sur l'évolution, sur le travail de forces invisibles, des peuples infimes qui construisent des mondes dans le silence des océans et la longue durée de la nature. Il raconte la vie de la mer en historien, avec des métaphores ou des notions qui renvoient à l'historiographie (peuple, roi, lutte, conquête, guerre, races, droit). Quelle est la fonction de l'hybridation des savoirs biologiques/historiques ? Cette question sera traitée sous un angle épistémologique (quels sont les savoirs impliqués et comment ?), pragmatique (pour quels effets ?). Il s'agira d'identifier les enjeux idéologiques et rhétoriques du processus d'hybridation qui sert une réflexion plus large de nature philosophique, qui n'est pas dépourvue d'implications politiques, idéologiques, voire religieuses.

"Lautréamont et Michelet : hybridation d'histoire et de biologie"

Frank Jäger, Université de Fribourg-en-Brisgau

On sait bien que les *Chants de Maldoror* contiennent une grande variété d'images et de métaphores biologiques, dites « sauvages ». L'origine de ce « bestiaire » ne se trouve pas seulement dans la fantaisie maladive de l'auteur, mais aussi dans des sources plus sobres. Une analyse approfondie des lectures de Lautréamont démontre qu'il existe une réception considérable de savoirs historiques et biologiques dans les *Chants de Maldoror*. Une source peu connue est l'historien Michelet.

Cette intervention vise à éclairer la relation qui existe entre un certain concept de l'histoire, établi dans le dix-neuvième siècle en général, et chez Michelet en particulier, et les savoirs biologiques de l'époque. On cherchera à montrer comment, chez Lautréamont, ce savoir est transformé dans les textes littéraires. Un exemple de ce transfert se trouve dans l'hymne à l'océan (I, 9) qui semble renvoyer à un ouvrage rédigé par Michelet en 1861, intitulé *La Mer*.

Panel 8.C: Histoire et évasion
Chair: Mary Harper, Princeton University

"The Vanishing Point of History in Balzac's *Adieu*"
Jonathan Strauss, Miami University

In his short story "Adieu," Balzac used an important historical event, the catastrophic crossing of the Berezina river by Napoleon's army in 1812, to create an original approach to understanding the experience and meaning of collective time. Balzac frames his telling of the military disaster with an account of how it affected two of its participants, a couple of young lovers who were separated at the battle and did not find each other again until some seven years later. By that point, one of them, Stéphanie, had gone mad and could only utter the word "Adieu," which led the other, Philippe, to attempt to restore her reason through his love and attentions.

The story thus depicts this historical event as something at once representable and unrepresentable, and this difference separates the two lovers. This dichotomy also creates two forms of historiography, one based on memory and reconstruction, the other on forgetting and destruction. The story could be viewed, in this sense, as a predecessor to psychoanalytic theories of trauma and traumatic history, in which an inassimilable event perforates the coherence of the self and forces the sufferer into the mechanical or animalist repetition of gestures whose meaning escapes her. In this sense, the event is a vanishing point or "point de fuite" around which the subject unknowingly and compulsively organizes itself.

In "Adieu," this vanishing point would further seem to form the basis for a more general conception of history, one where the past cannot be assimilated into memory, which it nonetheless constantly disturbs. In at least one crucial way, however, the story exceeds this psychoanalytic paradigm – and its recent reconceptualizations. For, as Balzac represents it, traumatic history does not derive solely from the relation between a subject and her past. The structure of trauma becomes apparent instead through the relations between two lovers, indicating that it is, by Balzac's estimation, grounded in complex, affective, interpersonal connections. The objectivity of historical events is thus understood as the vanishing point not of traumatic psychic wounding, but as the infinite and mysterious difference between two people. In other words, Balzac's "Adieu" offers a theory of collective history that prefigures psychoanalytic theories of trauma but differs from them by understanding that history to derive from an underlying ethical and amorous relation.

"The Past on Display: Jean Lorrain's Decadent Fairy Tales"
Ana Oancea, Ohio Wesleyan University

In the introduction to his *Princesses d'ivoire et d'ivresse*, Jean Lorrain bemoans the status of fairy tales, "proscrits et dédaignés," in the minds of his contemporaries. Explaining the collection, he extols its ability to provide an escape back to childhood through its *merveilles*. Lorrain draws upon a variety of European folkloric elements, attesting to his passion for layering literary allusions. By analyzing their interplay, I show that the proposed return to childhood is also, crucially, a creative engagement with literary history.

This paper examines a central motif underpinning Lorrain's relationship to the past, one shared by his *La Princesse Neigefleur* and *La Princesse sous Verre*: the glass coffin. The magical element is reserved for the female object of desire in Snow White and Sleeping Beauty type tales (ATU 709 and 410, respectively), models which the decadent author promises through his titles. Lorrain's stories, however, evict the traditional plot, focusing instead on lesser characters, or the fairy tale milieu. In so doing, he points out the ellipses of well-known narratives, but doesn't bridge them: his elaboration on the texts serves to amplify the tale without propelling it forward.

The glass coffin becomes a mise en abyme, an ornate reliquary, of the fairy tale itself. By taking up the form, Lorrain celebrates the past, the quasi-sacred literary heritage of his stories, but addresses an audience that is irreparably distant from it. Instead of translating the significance or beauty of the lost original for his times, the author encases it in another text, which appeals to the decadent sensibility

through its decoration and lack of originality. In offering such an embellishment of the traditional tale, he seeks to elevate it to modern prominence.

"Flight from the Modern: The Petit Cénacle and the Performance of History"
Catherine Talley, University of California, Berkeley

The aesthetics of French Romanticism came into being in the first half of the nineteenth century alongside the emergence of historiography, grounding Romanticism's innovative project in a renewed relationship to history. On one hand, the historical past became the subject of literature in the Romantic drama and the historical novel. On the other hand, an insistence on the dynamism of history underpinned the valorization of timeliness that made the Romantic synonymous with the modern (as, for example, in Stendhal's *Racine et Shakespeare* or Hugo's preface to *Cromwell*).

In this paper, I propose to consider the ways in which this twofold significance of history plays out in the theories and practices of Romanticism particular to the group of writers associated with the Petit Cénacle or the *Jeunes France*. Both imitating and differentiating themselves from the great figures of early Romanticism (Hugo first among them), these writers refigured the relationship between history and the modern in order, I argue, to reimagine a modernism more absolutely protected from bourgeois banality. The paper focuses on two related reconsiderations of Romanticism's relationship to history: first, a renewed attention to tragedy that tries to identify the source of its enduring vitality, however limited (demonstrated, for example, in the journalism of Gautier and Nerval); and second, a kind of personal performance of historicism as a form of dandyism (foregrounded in Gautier's *Histoire du Romantisme*). Through an analysis of these two issues, I show how the increased ambivalence of the modern sends this second wave of Romantics fleeing to history and inspires a unique reflection on its creative potentialities.

"Escaping Spectacle, Escaping History in Flaubert's *Education sentimentale*"
Biliana Kassabova, Stanford University

Flaubert's remark to Maxime de Camp upon observing the destruction of Paris after the Paris Commune is well known: "Et penser que cela ne serait pas arrivé si on avait compris l'*Éducation sentimentale* !" A reading of the novel's description of the invasion of the Tuileries by the riotous crowd can easily point us to Flaubert's critique of the revolution of 1848. Not so clear, however, is the author's treatment of the June days. Highly emotionally charged, the pages dealing with the workers' revolt and its suppression are markedly opaque.

Indeed, the June days are very carefully and noticeably erased from the narrative. While Frédéric's amorous escape to Fontainebleau immediately preceding the revolt is quite obvious and many have remarked on it, to my knowledge no-one has noticed that Frédéric, who is our guide throughout the *Education sentimentale*, is also absent at perhaps the single most poignantly brutal moment of the novel – the père Roque's shooting of the prisoners of June.

This paper, then, addresses this narratologically imposed escape from history, absence of representation, and the historical commentary implied through them. Starting with a brief comparison with Flaubert's in-depth treatment of the revolution of 1848, I then proceed with an examination and analysis of the different ways in which the June Days are occluded in the story line. Opposed to the account of the February revolution as a spectacle unfolding in front of Frédéric is the impressionistic confusion of the senses in the description of the streets in June and, even more, the unwitnessed horror of the prison. If the *Education Sentimentale*, in the words of its author, portrays "la passion telle qu'elle peut exister maintenant, c'est-à-dire inactive," it also gestures towards the period's willed escape from history and the inactivity of political and historical empathy.

Panel 8.D: Marginality, Escapism and Confinement
Chair: Lise Schreier, Fordham University

"Evading 'Indigenousness': Marginality as an Advantage in Colonial Algeria"
Joshua Schreier, Vassar College

Algerian cities inspired fanciful and exotic portrayals in the nineteenth-century world that French officers, academics, and popular writers increasingly understood as divided between a cosmopolitan and progressive Europe and The Rest. At the same time, places such as Oran and Algiers were actually quite marginal to the centers of Ottoman power and that of Morocco, Britain, Spain, and France. Furthermore, they were populated by many whose travels, language patterns, and family roots spanned Europe and North Africa, linking Italy, Spain, Morocco, France, Tunisia, Algeria and Britain with ties of commerce and of blood. Colonial France thus faced the challenge of categorizing people and places into a colonial taxonomy that was far neater than the Maghreb offered. Using the example of Jacob Lasry, a man who existed on the margins of a number of newly-conceived categories, this paper challenges traditional narratives whereby a wide gulf separated a modern and cosmopolitan France and the isolated and exotic "indigenous" population of Algeria. A wealthy, Moroccan-born, British-protected, Spanish-speaking, Jewish merchant long-established in Oran, Lasry was already well integrated into western Mediterranean commercial networks by the time French arrived in 1830. Even more unlikely, Lasry (along with several other wealthy North African merchants) managed to parlay his own "marginal" status into lucrative roles in the French colonial order, thus evading the civilizational divide that France was instrumental in creating in Algeria.

"Toussaint la Fermeture et Chocolat, artistes de couleur, piliers de cafés, Parisiens et marginaux"
Lise Schreier, Fordham University

Dans la seconde moitié du dix-neuvième siècle, exotisme et évasion coalescent pour fournir non plus seulement à l'élite, mais aussi aux masses, des loisirs mettant en scène des hommes venus d'ailleurs. C'est l'ère où le Jardin d'acclimatation, l'Exposition Universelle, mais également les théâtres populaires, les fêtes foraines et la presse donnent à voir des gens de couleur dont l'infériorité tenue pour flagrante justifie l'essor colonial. Si l'on sait que de telles représentations de l'autre procurent alors des distractions aux Français, on sait moins quelles formes d'évasion les hommes ainsi représentés choisissent à la même époque. Cette communication remédie à cette lacune en présentant les cas de deux artistes d'origine caribéenne qui ont l'un et l'autre subi l'objectification qui a caractérisé leur époque, et qui ont trouvé refuge dans le même type d'espace: le café parisien. Victor Cochinat, avocat, écrivain, journaliste, que ses compagnons de bohème surnommaient Toussaint la Fermeture pour sa capacité à fermer les brasseries des faubourgs, et le clown Chocolat, immortalisé par Toulouse-Lautrec et les frères Lumière, figure emblématique des nuits de Montmartre, ont trouvé dans ce lieu particulier, à la fois public, mixte et confiné, un répit aux regards aliénants dont ils étaient trop souvent victimes. Dans ce lieu de convivialité ils revoyaient leurs copies et ils dansaient ; ils côtoyaient aussi d'autres figures marginalisées, tels les ouvriers imprimeurs et les cochers qui faisaient la pause, tels les intellectuels haïtiens séjournant à Paris, tel Ralph, garçon de café sino-indien, ou encore Toulouse-Lautrec et le turbulent Debussy. Les façons dont ces deux hommes ont été représentés dans cet espace de créativité, de défoulement, de délassement méritent notre attention : si elles les dépeignent comme de chaleureux compagnons, elles restent pourtant déterminées par les *a priori* raciaux qui ont contribué à leur isolement.

"*Garçon*! Escapism and Labor in Degas' *The Spectators*"
Mary Hunter, McGill University

Edgar Degas' *The Spectators* (*Café-Concert)* (1876) is relatively typical of the artist's innovative output: the pastel over monotype represents a lively Parisian crowd of garishly dressed prostitutes and working men flirting in a café-concert while a waiter serves beer and a female performer acts on stage. Like other images in Degas' oeuvre, *The Spectators* repeats old tropes, forms and figures, draws on nineteenth-century physiognomic beliefs about women, race and the working class, and plays with

concepts of sight and blindness. For Degas, such a work allowed for artistic explorations in both style and content. It was also a means of escaping the constraints of artistic conventions and bourgeois norms. Significantly, Degas depicted the café-concert simultaneously as a site of entertainment and escape, as well as labour and entrapment. It is hard to know who is at work and who is at play in this motley crowd of prostitutes, pimps, clients and café staff. By examining the blurred boundaries between work and leisure in *The Spectators*, this paper will reconsider some of the binaries that have been understood to constitute modern France. In particular, it will rethink the notion of marginality by exploring the centrality of marginal figures, specifically the waiter, in café-concert culture. It will argue that despite his scarcity in much nineteenth-century French art, particularly in comparison to the plethora of pictures of waitresses and barmaids, the *garçon de café* was in fact a key signifier of modern labor in the Parisian world of leisure.

Panel 8.E: Les fuites de Chateaubriand
Chair: Susanna Lee, Georgetown University

"Just When I Found Out I Could...": Exodus, Death, and the Impossible Closet in Chateaubriand's *Atala*"
Nicholas Spinelli, University of Texas at Austin

Starting with his first novels, *Atala* (1801) and *René* (1801), François-René de Chateaubriand (1768-1848) established a Romantic trope of confession, of admitted desire and the physical ramification of death that follows it, that would prove to be integral to the author's Sentimental *oeuvre*. Following the unparalleled success of Rousseau's *Julie, ou la Nouvelle Héloïse* (1761), readers who were partial to the nascent genre of Sentimentalism pored over the slow and virtuous death of Julie, whose ideals of noble marriage (to the benevolent M. de Wolmar) triumphed over a visceral attraction to her former teacher, Saint-Preux. However, Chateaubriand's version of death-by-desire stands apart from the moral rectitude of Rousseau's, largely because of a complex intersection of societal taboos epitomized in the attraction that occurs between his tortured couples. Along these lines, this paper will focus on the sense of flight (*fuite*) that is inscribed in Chateaubriand's use of what I will define as an "impossible closet," in circumstances when unacceptable desire cannot be concealed, or privately contemplated. Indeed, in *Atala*, as well as in *René*, the confession of such desire inspires lovesick protagonists to distance themselves from their beloved, and ultimately to die in their absence, before either of them can act on their irrepressible feelings.

The relationships between Atala and Chactas, René and Amélie, Eudore and Vélleda (*Les Martyrs* 1811), and René and Outougamitz (*Les Natchez* 1814, 1826), to name a few, exemplify the incestuous, homoerotic, inter-racial, and transnational bonds that abound between the protagonists of Chateaubriand's fiction. Seeing as this paper concerns the articulation of forbidden desire, as a confession, I will focus on the death of Atala, whose flight into the forest, after admitting to her overwhelming attraction toward Chactas, who is revealed to be her adopted half-brother from the Natchez tribe, results in her suicide.

Ultimately, I will demonstrate that in *Atala*, the short-lived secret of incestuous desire, as well as the Romantic exodus that its unveiling incurs, gives way to a spectacle of passion that borders on what might conventionally be called libertine. In the same vein, I will argue that the untenability of the closet in *Atala* represents both a diagetic acknowledgment and evasion of substantial queer (or, at the very least, unlawful) desire, as the amorous hero and heroine are compelled to express their deep affinity toward one another, only to have their potential union snuffed out in the aftermath of their confession.

"Mémoires d'Outre-Planète: Chateaubriand's Outer Space Escape Fantasy"
Chapman Wing, Tufts University

In the last few pages of Chateaubriand's *Mémoires d'Outre-Tombe*, the aging aristocrat and historian of the early 19th century looks back upon the four decades of unprecedented social and political transformation he'd been chronicling throughout his life and declares that the future is now almost impossible to imagine. He turns completely away from his earlier conviction (expressed most notably in his *Essai sur les révolutions*) that the future can be predicted by close study of the past, and fears that the new world order will be terrifying and unlivable. Globalization, the shrinking of the world through technological advancements in transportation, and utopian social programs will all encroach themselves, he predicts, upon every physical, social, and mental space that was once available for the individual to unfurl his unique and idiosyncratic selfhood. Finally, he asks the reader a curious rhetorical question, and gives an even more curious answer:

> Comment trouver place sur une terre agrandie par la puissance d'ubiquité, et rétrécie par les petites proportions d'un globe fouillé partout? Il ne resterait qu'à demander à la science le moyen de changer de planète. (*Mémoires d'Outre-Tombe*, t. 4, livre 42, ch. 14)

In my presentation, I will situate this—and Chateaubriand's continued musing about the potential role of other planets in the future of human existence—in the context of the spacialization of the future by other writers during the July Monarchy (Musset and Tocqueville, for example) and beyond (Verne), who represented their historical condition through figures of physical in-between-ness. Then I will analyze Chateaubriand's specific yearning for outer space through the lens of Deleuze's and Guattari's concept of *l'espace lisse* (In *Mille plateaux*), which is a type of space (or use of space) that remains free of the epistemological and discursive boundaries imposed by modern instruments of rationalization. This recourse to outer space travel, I argue, elaborates a particular anti-progressive fantasy of reaching toward the infinite while denying the possibility of final arrival, in order to subvert the positivistic rationalization of space, and, ultimately, to maintain the infinity of possibilities for the future literally *intact.*

"Fight or write?: Escapism in Chateaubriand's *Mémoires d'outre-tombe*"
Matthew Sandefer, Princeton University

According to a truism often applied to nineteenth-century authors, literature offered a temporary escape from reality. The Art for Art's sake movement, Symbolist poetry, and Flaubert's literary forays into Carthage and the Egyptian desert suggested that writers longed to be "n'importe où hors de ce monde."

No less real, however, was the potential for art to become a prison, an obstacle to life itself. This dilemma continued into the twentieth century, causing a number of influential writers to propose eliminating the gap between life and art altogether in order to address issues in philosophy (Foucault), sociology (Michel Maffesoli), and literary theory (Roland Barthes).

In this presentation, I will examine how the imperative to "faire de sa vie une œuvre" inflected nineteenth-century thought. Moving beyond discussions of the dandy subculture or Nietzsche's overman, I will focus on the fascinating conception of "life as a work of art" presented in Chateaubriand's *Mémoires d'outre-tombe.* First, the writing of an autobiography required, in a literal sense, transforming lived experience into an artistic creation. In this regard, the *Mémoires* contain important insights into the tension between representation and expression at the turn of the century. Second, as an author-cum-politician, Chateaubriand seeks to blur the divide between the active and the creative life. Discussing Napoleon and his own political career, he explores the possibility of artistic creation outside of the standard visual or literary conceptualizations of art.

On a micro scale, this presentation intends to reveal the often overlooked theoretical reflections at the heart of Chateaubriand's *Mémoires d'outre-tombe.* In a larger sense, I hope to contribute an important historical perspective to the ongoing contemporary debate surrounding the aestheticization of life.

"Pourquoi fuir les Etats-Unis ? La réponse de Chateaubriand"
Jean Christophe Ippolito, Georgia Institute of Technology

La critique du matérialisme s'appuie chez Chateaubriand sur une critique d'un certain XVIIIe siècle. Il s'élève contre les Lumières, critique Louis XVIII, « [a]tteint de son siècle », le XVIIIe : le roi serait somme toute atteint du mal du siècle précédent. Lors d'une visite d'un Ferney désert, le bruit de la renommée de Voltaire est comparé à celui d'un ruisselet. Voltaire aurait précipité la chute de son siècle, qui meurt lentement dans le suivant, en l'empoisonnant. Mais c'est dans sa peinture des Etats-Unis, pays né au (et du) XVIIIe siècle, qu'on peut le mieux mesurer chez le Chateaubriand des Mémoires d'outre-tombe la critique du matérialisme et de la marche du « progrès ». Certes, il prend acte du développement des transports (routes, canaux), de l'énergie (charbon), de la création et de l'entretien de grandes villes bien équipées. Mais à ceci, il oppose la littérature, qui serait du côté de l'immortalité ; et selon lui, « les lettres sont inconnues dans la nouvelle république », compte non tenu de ce qu'il appelle « la littérature appliquée, servant aux divers usages de la société ». Et l'auteur de recenser ce qu'il voit comme certains dysfonctionnements, en matière de démocratie, de valeurs familiales, d'attachement à la terre et à l'environnement immédiat, de respect pour l'Autre et de rapport au temps. On analysera les arguments que Chateaubriand avance.

Panel 8.F: Romantic Ecologies
Chair: Jessica Tanner, University of North Carolina at Chapel Hill

"Troubled Waters: Liquid Memory in the Romantic Imaginary"
Lauren Ravalico, College of Charleston

Ocean. Sea. Lake. Tear. While rebellious Realism strapped on some boots and found its footing on the *terra firma* of the grimy city street, Romanticism, its older sibling, fled the land and frequently dove into the pristine watery depths. For Romantic writers and artists alike, water heightened feelings of escape, infinity, and the danger of the unknown—qualities that appealed to both their metaphysical interests as well as to the often brutal realities of travel, trade, and discovery in the nineteenth century. This paper probes the Romantic fascination with water in a panorama of literary and artistic sources (Bernardin de Saint-Pierre, Delacroix, Géricault, Lamartine, Sand, etc.) to identify a nexus of meaning that binds the philosophy and aesthetics of Romanticism to water. I argue that water is a conflicted semiotic zone of flight and return: it functions as a transitional space for trafficking bodies and goods between lands and as a shared locus of memory, especially the collective memory of traumatic events. Water, a *lieu de mémoire* in the Romantic imaginary, becomes a sensorium of anxiety in which the subject bobs between the currents and crosscurrents of lived experience and emotional return. Drawing together theories of memory and ecologies of affect, I discuss why, among the four elements, water becomes so linked to the texture of memory for the Romantics, and I reflect on how it separates individuals physically but binds them together in what Margaret Cohen has termed "sentimental community."

"Islands and Exile, Prisons and Paradise in the Romantic Mediterranean"
Rachel Corkle, City University of New York

"C'est qu'il ne s'agit pas tant de voyager que de partir: quel est celui de nous qui n'a pas quelque douleur à distraire ou quelque joug à secouer ?" (Sand, *Un Hiver à Majorque* 19).

Reading Sand's *Un Hiver à Majorque* alongside works by Dumas, Balzac and Rancière, this paper studies the eco-criticism of insularity and the Romantic imaginary of the island—both paradise and prison, both isolated and relational. "Quel est celui de nous qui n'a pas fait ce rêve égoïste de planter là un beau matin ses affaires, ses habitudes, ses connaissances et jusqu'à ses amis, pour aller dans quelque île enchantée vivre sans soucis?" (47), asks Sand. And yet, the island paradise *to* which Romantic heroes flee exists in the same imaginary as the island prison *from* which they flee; fiction of the 1830s and 1840s, such as Balzac's *La Duchesse de Langeais* or Dumas's *Le Comte de Monte-Cristo*, is haunted by

Napoleon and the Mediterranean island prison. These two Romantic visions of the island share the same waters and the same pages.

Borrowing terms from Chris Bongie, I argue that the Romantic island is both a separated figure of discrete identity to or from which we flee and part of some greater whole from which it is exiled and to which it must be related. Rereading Romantic insularity as such sheds light on the relationship between eco-criticism and the utopian socialism of the 1830s and 1840s. In the shadow of islanders such as Paul et Virginie, Romantics long for their lush island paradise yet find isolation. "L'homme n'est pas fait pour vivre […] avec la mer azurée, avec les fleurs et les montagnes," notes Sand as she leaves her insular paradise/prison, "mais bien avec les hommes, ses semblables" (*Majorque* 204).

"Fight or Flight: Insularity and Maritime Aesthetics in Dumas's *Georges*"
Jessica Tanner, University of North Carolina at Chapel Hill

"Rêver des îles," Gilles Deleuze writes, "c'est rêver qu'on se sépare, qu'on est déjà séparé, loin des continents, qu'on est seul et perdu – ou bien c'est rêver qu'on repart à zéro, qu'on recrée, qu'on recommence." For the eponymous mixed-race protagonist of Alexandre Dumas's *Georges* (1843), the island is both the origin and object of equivocal dreams that drive his narrative (of) formation: with designs on establishing a tenable community by reconfiguring the political and racial landscape of his native île de France, Georges first flees to Paris in order to pursue his own "transfiguration," in the form of the metropolitan education that will reframe his otherness as distinction and accord him authority back home. As a wealthy slaveholder turned slave rebellion leader who sets out to vanquish the anti-*mulâtre* prejudices of this "chaste fille des mers […,] perle de l'océan Indien" by winning the hand of Sara, the white *Créole* who stands metonymically in her stead, Georges is however an ambivalent hero, one whose political engagement reflects more pride than empathy for his fellow "hommes de couleur." In attempting to reinvent the island he inhabits by asserting his proprietary superiority, Georges implicitly reinforces the imperial economy that he ostensibly combats – an economy that eventually rejects him, as he is forced to flee the colonial officers that would have his head for treason by escaping the island with Sara on his brother's slave boat.

If Dumas's central figuration of island politics (and the insular subject) is ultimately conservative, this paper will propose that we look instead to the novel's peripheral maritime aesthetics as a site of evasion and revisionary force. Following Rancière, I posit the "île poétique" of the book as an indiscriminate locus of latent community, one that, like Georges (and the reader) in the novel's closing pages, is set adrift on the expansive ocean waters that simultaneously unite and divide the island and its occupiers.

Saturday 18 October
Session 9 - 10:30 am - Noon

Panel 9.A: Prison and Stationary Flight
Chair: Marshall Olds, Michigan State University

"Escape Thwarted: Escapism and Social Reform in the Mystères de Paris"
Adam Cutchin, University of Pennsylvania

In the much-referenced opening pages of Les Mystères de Paris, Eugène Sue presents his novel as a means for his readers to explore and infiltrate the criminal Parisian underworld— from a safe, comfortable distance. In a sense, he invites his readers to voyeuristically indulge in the escapism of his novel. Over the course of the narrative, we see many of the characters attempt escapes, as well: Nicolas Martial, the Squelette and their fellow criminals escape from prison, the seductive Cecily escapes from the lecherous, perfidious Jacques Ferrand, the cowardly vicomte de Saint-Rémy flees his creditors, and Rodolphe and Fleur-de-Marie both attempt to escape their fates as well as their pasts. As the novel progresses, however, the narrative turns away from its escapist, sensationalist beginnings in favor of a platform for its author's social reformism. The readers' attempts to escape pervasive, ubiquitous urban

and social concerns are thus thwarted when they find the characters of the novel facing very real, familiar, and recognizable issues of social justice.

Admittedly, many have studied Sue's representation of the urban poor (Marx among them); this paper, taking into account scholarship on Sue's socialism by Anne-Marie Thiesse and Dominique Kalifa, reevaluates the brand of Romantic socialism presented in the novel in the contexts of both July Monarchy politics and the evolving Saint-Simonian and Fourierist ideologies that flourished during and following the novel's serialization.

I shall interpret Sue's posited solutions to alleviate poverty as an evasion towards a bourgeois ideal, and by means of pre-Marx utopian socialist ideology. I seek to tease out the ways Sue thwarts his readers' escapist attempts to indulge in his novel by illustrating what ultimately proves to be a different thwarted escape— one that in fact undermines Sue's own reformist agenda: an escape from poverty.

"Incarcération volontaire ? Prisons physiques et poétiques chez Verlaine"
Colette Windish, Spring Hill College

Quand Verlaine est arrêté en 1863 après avoir tiré sur Rimbaud, son emprisonnement devient un lieu crucial de transformation de l'homme et de sa poésie. Les errances vagabondes sur les chemins de Belgique étaient certes une fuite physique loin de l'emprisonnement de son mariage avec Mathilde et de sa vie de père de famille, mais aussi un « dérèglement de tous les sens » en compagnie de Rimbaud, une quête personnelle qui était avant tout une profonde quête artistique, celle qui mènera à *Romances sans paroles*. Cependant, si la vie personnelle de Verlaine après la prison redevient rapidement une vie instable de bohème, le séjour en prison marque un désir de retrouver dans sa poésie un sens des limitations que l'incarcération à Mons avait lui littéralement imposé physiquement, mais qu'il avait aussi choisi métaphysiquement par sa conversion au catholicisme.

Cette communication examinera donc le double mouvement de libération et d'emprisonnement que le poète opère dans son œuvre et les formes poétiques qui reflètent la tentation d'évasion et/ou le désir de recréer des limites contraignantes à son écriture. Plus particulièrement, nous étudierons la façon dont la structure (des recueils, des poèmes, de la langue elle-même) oscille entre évasion et emprisonnement, reflétant ainsi les tensions apparentes dans l'œuvre de Verlaine autour de la conversion en prison et dans les choix poétiques qui en ont résulté. Par exemple l'éclatement du recueil projeté *Cellulairement* en de nouveaux recueils « parallèles » est beaucoup moins simpliste que Verlaine ne le prétend et témoigne aussi d'un désir d'ancrer sa poésie dans une vérité (divine ou artistique) qui résiste aux carcans artificiels que le poète cherche à construire. Désir de fuite, peur de la liberté, recherche d'une nouvelle prison? C'est au contact de ces tentations divergentes que se crée le discours poétique verlainien.

"Stationary Flights: Hugo, Flaubert, and the Shape of Fiction"
Deborah Harter, Rice University

I sometimes wonder whether there *are* many literary texts of the 19th century, or of *any* century, *t*hat don't narrate, in one way or another, some joyful or desperate flight. Julien l'hospitalier flees the castle of his parents in the wake of the curse of a Stag. The narrator in Maupassant's "Qui sait?" runs from furniture that has itself taken flight. Faulkner's Sarty bolts through the woods in order to escape his father's violence while Dorothy, in the land of Oz, is on a perpetual quest to get home.

But not all flights are gestures of departure and escape. Baudelaire's "Recueillement" is not a flight from the torments of the city but a walk right through them—an accepting of them—a mediation on them hand in hand with the pain to which they are often the antidote. Hugo's "Demain, dès l'Aube" likewise, is a flight not away from the pain of loss but directly towards it as the poet recounts the journey he will make in the morning towards his daughter's grave. Here are flights that seem to narrate journeys of a rather stationary sort.

And yet all these flights, as I will suggest in this paper, have a way of turning back upon themselves—of becoming stationary at least in retrospect. Julien cannot escape the curse from which he runs, running right into it even as he runs away. Sarty escapes his father but hardly the violence that will shape who he is over the course of his life. The narrator in "Qui sait?" returns eventually to a home filled

up once again with the furniture he had thought had left while Dorothy has apparently been home from the beginning. In every case the gesture of flight has contained within it a simultaneous gesture of return, mimicking the very shape and geography of fiction—that body of art whose task it is to discover the contours of what we know in the guise of flights towards what we don't.

"Characters and Character networks in Hugo's *Les Misérables*"
Michal P. Ginsburg, Northwestern University

Panel 9.B: Intertextualité et correspondances
Chair: Abigail RayAlexander, Johns Hopkins University

"Intertextuality and Flight: Patrick Modiano Rewrites Victor Hugo"
Natalie Berkman, Princeton University

Toward the end of Part II of Victor Hugo's *Les Misérables*, Jean Valjean and Cosette are pursued by Javert. They find the Petit Picpus convent, a surprisingly ideal refuge given its anachronistic nature in 19th century France. A century later, Dora Bruder flees from the same address, only to be deported during the Occupation. It is a strange coincidence, especially considering the convent Hugo describes so thoroughly was not real.

This paper proposes to examine the role of the convent in these two texts through a bipartite approach. A close reading of Valjean's and Dora's opposing trajectories unearths similar themes: claustration (the convent in *Les Misérables* can be seen as a reprise of Valjean's time in the *bagne*, which is never shown), unjust law (Javert's pursuit is fundamentally flawed, as is the wartime logic of the Occupation), and also that of the changing urban space (both texts describe trajectories through a Paris that no longer exists). Additionally, by examining the preparatory documents used in the composition of both passages, we can understand these authors' narrative displacements of voice, setting, and documentation. For Hugo, such documents consist of letters from mistresses Juliette Drouet and Mme Biard as well as drafts and letters detailing his need to carry out a *dépaysement* of the real Latin Quarter convent he had described; for Modiano, there is a wealth of archival documentation that is both present and absent in *Dora Bruder*, as well as an unsettling erasure of his most helpful source, Serge Klarsfeld. Drawing from these source documents as well as the notion of the city as text, a palimpsest that simultaneously contains and conceals a myriad of stories, I hope to elucidate this small, yet rich, reference at the heart of *Dora Bruder*.

"Better Wellp-Hung than Ill-Wed: Sighting Cythera"
Timothy Raser, University of Georgia

It would appear that Victor Hugo wrote his poem "Cérigo" a few days after receiving an issue of *La Revue des Deux Mondes* in which a poem by Charles Baudelaire appeared, "Un Voyage à Cythère." This makes of "Cérigo" a response, and of the two poems a dialogue in which the two poets discuss the fate of love in a world where time passes and gravity pulls us down. For Baudelaire, the prospect of evasion in sexuality is tempered by knowledge of its consequences: destructive relations such as the one described in "Duellum," and diseases for which he took laudanum. Hugo's contribution is of the order of "yes, but" and acknowledges that sexuality does not fare well as time marches on—even if his dalliances with the maids of Guernesey and Jersey seem to indicate the contrary. However, he writes, there is more to love than bodily pleasures, and he instructs his listener to look "up" at the planet Venus, not the goddess, and there one finds something that lasts forever.

If Baudelaire's poem addresses Cythera, Hugo's tends more to address some cynical youngster—Baudelaire, perhaps—who stands to learn a thing or two about real love, love of the kind that Hugo shared with Adèle, er, Juliette, er, you get the idea. At the same time, Baudelaire qualifies love with an image dear to Hugo, that of a hanged man, and one he could not let by. And yet, his poem is deprived of the any hangings: what happened to Baudelaire's gibbetted corpse, and why did the author of *Han*

d'Islande, Le Dernier Jour d'un condamné, and later, *L'Homme qui rit*, excise the image at the heart of Baudelaire's poem?

"Retreat to a Working Utopia: Zola, Barthes and *idiorrythmie*"
Susan Harrow, University of Bristol, UK

Fleeing the constraining *cadences* of paid employment at Hachette publishers, Emile Zola exchanges alienating *règlement* for liberating *règle* and develops forms of creative working that mobilise the energies of self, other, habitat, domesticity, family, animals, weather, privacy, sociability, and hospitality. Zola's letters reveal an autobiographical space where the writer constructs, however fragmentally, his working utopia. In this paper I explore that working utopia through Zola's concept of 'la paresse travailleuse' and Barthes's concept of *idiorrythmie*, defined as freedom of flow, self-modulated pace, and suppleness of response (*Comment vivre ensemble*, 1977). Through the interrelated values of personal agency, creativity and cultural community, I probe the wider tensions between *vivre ensemble* and *vivre seul*, and assess the forces that shape the home-working writer's productive (and pleasurable) retreat from the social world.

"Rethinking Évasion/Fuite in 19th Century European Letters: Temporality and the Pastoral in Stendhal and Nietzsche"
Richard Schumaker, University of Maryland

Juxtaposing Stendhal and Nietzsche may not seem like the most likely coupling: different languages, professions, personal experiences, and, certainly, temperaments would seem to separate them; however, examining their primary problematics especially through the lens of our conference topic—*évasion/fuite* —reveals fascinating continuities and differences between the two writers.

Both Stendhal and Nietzsche employ the theme of *évasion/fuite* systematically, rigorously, and with considerable imagination in their key works. In *Le Rouge et le Noir*, throughout the novel, the main character follows a pattern of social immersion that concludes with some form of *évasion/fuite.* Julien Sorel's experiences in pastoral, isolated settings are moments of self-examination, personal revelation, and insight into his existential situation. Similarly, in Nietzsche's *Zarathustra*, the main character's journey resembles Julien's: both oscillate between unsatisfying and conflictual social experiences; both land in solitary and relatively bucolic situations; both articulate moments of self-discovery during these moments.

More deeply, both characters have axiological experiences in their momentary bucolic or near-bucolic isolation: both process the values of their surroundings and both attempt to generate new and more affirmative values. It is during these moments that the heart and key reflection of both narratives can be found; this is also the moment in both works where Stendhal and Nietzsche differ most, for it is at this point where the French novelist expresses his deepest insights and where the German thinker encounters a philosophical and literary roadblock—effectively, *eine Sackgasse*-- and cannot deepen his reflection or narrative.

Interestingly, during these moments of axiological intensity both men articulate deep experiences of human temporality. The deepest purpose of my communication will be to examine these explorations of temporality in the dual light of *Le Rouge* and *Zarathustra.*

Panel 9.C: Photographies et cinéma
Chair: Sara Pappas, University of Richmond

"Escaping Exile through the Camera: Hugo and Zola's Photographic Turn"
Meredith Lehman, University of Texas at Austin

This paper considers a selection of photographs taken by Victor Hugo and Émile Zola during their respective exiles from 1853-1870 and 1898-1899. As Sylvie Aprile describes in her recent publication, *Le siècles des exilés* (2010), the political upheavals and shifting ruling regimes following the French Revolution led to a generation of *proscrits* and with that, a troubled sense of national identity. The

exilic condition for political outsiders such as Hugo and Zola, in which the emotional experience of dislocation and unrootedness is as Said posits, a "potent motif of modern culture," marks the nineteenth century. In this paper, I propose that during their separation from France, Hugo and Zola's recourse to photography sheds new light on the interconnectedness between photography and exile, and more importantly, the ways in which periods of exile provide an opportunity for artistic innovation and self-reinvention. My understanding of these photographs as *lieux de mémoire* that work, to borrow the words of Pierre Nora, to "échappe à l'oubli," allows us to think about this emerging medium's place within nineteenth-century France's collective memory, as well as the individual's experience of exile. As I will argue, much like a photograph's often touted indexicality that presents a moment that has been, the geographical displacement of the *exilé* mirrors this dislocation in time and space.

Although the camera purportedly reproduces the experience of exile through the disembodiment of the subject and his/her displacement from reality, both Hugo and Zola paradoxically turn to photography in order to confront and combat exile. While for Hugo, the camera functions as a tool with which to stage and write his own identity though various self-portraits and family albums during his stay in Jersey, for Zola, the telling lack of self-portraits and numerous images of vacant landscapes suggests a sense of erasure. Ultimately, a visual analysis of a selection of photographs taken of and by these novelists reveals two striking relationships to the Self and the photographic medium during exile.

"Clichés post-mortem: la Poétique de la Ville Morte dans l'Âge de la Photographie"

Johann Le Guelte, The Pennsylvania State University

"La ville est morte, morte, irréparablement!
D'une lente anémie et d'un secret tourment"
Georges Rodenbach, "Du Silence" (1888)

Le thème de la ville morte, véritable rejet et recentrement du réel urbain, ne cesse de hanter la littérature symboliste belge de la fin de siècle. Dans l'avertissement précédant le texte de *Bruges-la-Morte* (1892), Georges Rodenbach établit de manière explicite sa conception de la ville au sein du roman. Bruges apparaîtra "presque humaine" et "orient[era] [l']action". Il lui paraît donc crucial de "reproduire" Bruges au coeur du texte afin de permettre au lecteur (ou *spectator)* d' "éprouve[r] la contagion" du *spectrum* urbain. Cette reproduction nécessaire à la thématique rodenbachienne marquera la naissance du roman photographique.

Pratique controversée, l'inclusion de clichés au sein du roman représente cet "empi[ètement] sur le domaine de l'impalpable et de l'imaginaire" dénoncé par Baudelaire dans le *Salon de 1859*. La photographie n'était, en effet, pas considérée comme un art à part entière au XIXème siècle et il est surprenant de la trouver associée à un texte symboliste en ce que cela peut sembler contraire à la volonté affirmée par ce mouvement d'éviter la "concentration de l'Idée en soi"[21].

Cette communication se proposera d'explorer la relation et l'intéraction entre l'objet textuel et l'objet photographique dans *Bruges-la-Morte*? Quel est l'impact de la photographie sur le motif de la ville morte? Si celle-ci, comme l'avance Barthes, comporte toujours un "retour du mort", s'agit-il d'un renforcement où d'un dédoublement thématique? Cette étude examinera le cas de *Bruges-la-Morte* tout en élargissant son approche au domaine purement photographique de l'époque: les cas de Nadar, Charles Marville et Eugène Atget, trois photographes parisiens fascinés par la mort et les ruines urbaines, seront mis en relation avec le texte rodenbachien afin de définir ce qui rend "la nappe mortifère de la Pose"[22] si unique dans son traitement thématique de la ville morte.

[21] Moréas, Jean, "Un Manifeste Littéraire: le Symbolisme." *Le Figaro littéraire*, 18 septembre 1886.
[22] Barthes, Roland. *La Chambre Claire: Note Sur La Photographie*. (Paris: Gallimard, 1980), 32.

"Pages of Exile, Photos of Home: Zola in England, 1898-1899"
Raisa Rexer, Yale University

On the evening of July 18, 1898, Émile Zola fled to England. Fearful that he would be found guilty of slander for the open letter he had written in January of that year accusing the French government of lying in the Dreyfus affair, he left France with nothing more than a nightshirt wrapped in a scrap of newspaper and the clothes on his back. On the boat across the channel, he looked back at Calais, overwrought at the necessity of abandoning France: "Quand j'ai vu, du bateau, s'éteindre les lumières de Calais dans la nuit, mes yeux se sont remplis de larmes. Ah ! l'abominable chose, je dirai un jour tout mon déchirement."

After his clandestine flight, Zola would spend the next eleven months in exile in a country he scarcely knew, where he had few friends, and did not speak the language. In the pages of the journal that he kept in England, *Pages d'exil*, Zola anxiously returned to the trauma and uncertainty of his flight and exile again and again. In England, all was strange, right down to the sash windows, which recalled to Zola a "prison" because they didn't open as fully as the French windows of home.

While he was in England, however, Zola did not simply write his experience, he photographed it. Into the redoubtable English windows he placed his mistress Jeanne and his two children for portraits, belying the foreign structures with family intimacy. His photographs capture the banal, the everyday; Zola eschewed the Crystal Palace (close to where he settled) for the small streets leading up to it that soon became well-known to him. Even beyond these choices of subject, the coherence of Zola's photographic style and eye exerted themselves so as to transform the unfamiliar landscape of England into the familiar landscape of Médan and home.

In this paper, I will argue that Zola used the written word and photography to cope with the experience of exile in different ways. To write exile was to write, and to relive, trauma. To photograph it, however, was to temper this pain with visions of home emerging out of the strangeness of a foreign land. For Zola the writer, it was not words but photography that became his homeland after his flight from France.

"*Fuites corporelles* and the Lumière Brothers' Hypnotized Woman"
Cheryl Krueger, University of Virginia

The Lumière Brothers' catalogue of films (*vues*/views) includes two 1898 entries titled: "Une scène d'hypnotisme (N° 990 and N° 991). The nearly duplicate films depict model/medium Lina de Ferkel much as Albert de Rochas d'Aiglun describes her in *Les Sentiments la Musique et le Geste.* (1900). The prolific parapsychologist found Lina to be an unusually receptive hypnotic subject, her sentiments easily "sculpted" with relatively few suggestive words. Rochas reported that under the right conditions, Lina's *astral body* would escape her *corporal body*; sensation would escape her skin in the form of a sort of visible exhalation or emanation (*effluves*), a cloudy, sometimes luminous formation responsive to touch and pain. This "exteriorization of sensitivity" is documented in two of the photographs of ostensibly taken during Lina's hypnotic sessions. In these still photographs, as in the Lumière films, Lina de Ferkel's would-be hypnotic state appears to be staged. Her self-duplicating performance as a hypnotized woman calls into question Rochas' etiologies of sensation, affect, emotion, and agency.

This paper will focus on what is repeated, added, and lost in the two versions of the film, where fleeting images of Lina de Ferkel function as both documented scenes of hypnosis and conscious performances of emotional states. After analyzing the depiction of Lina de Ferkel's various *fuites corporelles* (recorded in words, photographs, and film), I will examine the framed film space of the two *vues*, a space that blurs perceptions of presence and absence. I suggest that when projected in sequence, the two *vues* intimate an undocumented scene that at once links and separates them, the elusive but palpable time and space between the two takes. We might call this phantom space an "astral view," a phantom presence simultaneously within and outside the body of the film, and a locus of the viewer's projected sensitivity.

Panel 9.D: L'art de la fuite
Chair: Asta Kihlman, University of Turku, Finland

"Intérieur and Interiority: Escape 'Chez Soi'"
Suzanne Singletary, Philadelphia University

In his 1846 essay "On the Heroism of Modern Life," poet-critic Charles Baudelaire challenged artists to abandon the Academic practice of history painting and to embrace modernity, an appeal he reiterated in *The Painter of Modern Life* (1863). In addition to population growth, redesign and expansion under Napoleon III and urban planner Baron Haussmann, and revolutions within the social and political spheres, Paris by mid-century had seen the industrialization of labour and its removal from its habitual setting within the worker's dwelling. This decisive shift transformed the identity of the house and resulted in a fundamental split between public and private spaces. Concurrently, the tasks performed in specific rooms within the house changed as communal living and working areas were replaced by more private, individualized domains. As early as the 1830s, the English word *home* had migrated into the French language and signified an isolated, self-contained domesticity. Its wholesale appropriation, rather than translation, and common usage by the French bourgeoisie underscored their recognition that the house had undergone a radical redefinition.

As artists moved from the studio to the streets and suburbs to chronicle "modern history," the house increasingly emblematized a personal sanctuary, a refuge ideologically removed from the turmoil and instability of civic arenas. Key corollaries to the public spaces of the urban milieu—perused and re-presented by the Baudelairean *flâneur*—were the private spaces of *home*, considered redolent of femininity, and the locus of flights of fantasy, personal longings and elusive memories. Images of the modern domestic interior served as potent pendants to Impressionist scenes of the city. No less vital than landscapes or urban vistas were close-range, intimate views of figures who would have been enveloped and homogenised within the anonymous crowd, but who assume full agency as protagonists of private life, a social and phenomenological construct with particular resonance during the nineteenth-century. This paper examines the domestic *interiéur,* as the site of escape, affording imaginative journeys, private musings and inwardly focused activities—listening to music, reading, writing, daydreaming—as seen through the lens of avant-garde artists, including Edgar Degas, Gustave Caillebotte, Paul Gauguin and Edouard Manet.

"Daumier's Quixotism: Picturing Escape"
Erin Duncan-O'Neill, Princeton University

In the 1860s and 1870s, Honoré Daumier created nearly 30 paintings and 40 drawings inspired by the novel *El ingenioso hidalgo Don Quijote de la Mancha* (1605) by Miguel de Cervantes Saavedra. It was an intensely private exploration, and few of his paintings were exhibited or intended for commercial sale. They are strange images - Don Quixote and Sancho plod quietly through evacuated, thickly-painted landscapes - and they do not narrate the moments of delusion or high conflict in the book. Until now, these paintings have been been interpreted biographically, as allegorical self-portraits of a disaffected outsider.[23] However, I propose that instead of identifying with the protagonist, Daumier uses the novel's narrative of escape to indict the censorial powers of his time and to propose an alternative model of artistic creation and sociability.

This paper will focus on Daumier's *Don Quichotte et la mule morte* (1867), a painting that blends expressionistic brushstrokes with the stark lines of popular art, establishing the kind of reflexive reference to representation that made *Don Quixote* a modern novel. It was originally painted for the atelier of Charles-François Daubigny, one of the few sites of escape in Daumier's modest life. The space provided a

[23] See for example Arsene Alexandre, *H. Daumier. L'Homme et l'œuvre* (Paris: H. Laurent, 1888), 200; Howard P. Vincent *Daumier and his World* (Evanston: Northwestern University Press, 1968), 222; Werner Hofmann, *Daumier et ses amis républicains*, catalogue d'exposition (Marseille: Musée Cantini, 1979), 7-14; Oliver W. Larkin, *Daumier, Man of his Time* (New York: McGraw-Hill, 1966), 194; Bruce Laughton, *The Drawings of Daumier and Millet* (New Haven: Yale University Press, 1991), 141; Henri Loyrette, "Don Quichotte," *Daumier 1808-1879* (Ottawa: National Gallery of Canada, 1999), 516-518.

retreat from Second Empire politics and also collaboration outside the academic tradition. In *Don Quixote* flight and madness are the only acceptable 1response to a changing world, but for Daumier Quixote's escape is not about hallucination, but non-participation and isolation. Just as nostalgia for a fictitious past unravels the novel's protagonist, Daumier's dreamlike landscapes demonstrate that escape was the most impossible fantasy in Cervantes's book.

Baubles in the Salle de Bain [Goncourt]
Lori Smithey, University of Michigan

"We are not quite sure that this is not a dream. Is this really ours, this big tasteful plaything…" Goncourt Journal, Auteuil, 16 September 1868

When the Goncourt brothers moved from their Parisian apartment to a villa in Auteuil more than an escape from a rapidly changing urban landscape was afoot. This paper focuses on aesthetic distanciation within the rooms and collections of the Villa Montmorency, the interiors of which oscillated between quotidian realities, decorative fantasies, and a scientific interest in historical reconstruction. For example, a photograph of Edmond de Goncourt standing in his dinning room is at once evidence of the Goncourts' fastidious design taste, pairing a large rococo tapestry with prints, candelabra, and a Japanese screen, and at the same time completely ordinary, as dinning rooms have long served for displaying collections of art objects. The social and aesthetic program of the space is one in which the domestic setting is often overtly formalized. The interior of a house did not typically collide the formalization of aesthetic experience with its more private and functional spaces such as washrooms. However, when the elder Goncourt devotes a chapter of *La Maison d'un artiste* to his highly decorated bathroom we come across a condition that is significantly different from the carefully posed dining room portrait. This paper investigates the ways in which Edmond de Goncourt's assertion that colored and silver baubles should tickle and brighten even the "boring operations" of daily hygiene instantiates an attitude of lifestyle concomitant with private modes of display. Through a close reading of select objects and their representations in literature, painting, and photographs this paper explores the ways in which the Villa Montmorency asserted an aestheticization of daily life from which emerges a conception of lifestyle, a paradigm in which objects estrange habitation rather than serving domestic practices.

Panel 9.E: Petite échappée en Afrique et au Moyen-Orient
Chair: Jelena Jovicic, University of British Columbia, Okanagan campus

"The Colonial Posts of Charles de Foucauld/Charles de Jésus"
Rosemary Peters, Louisiana State University

Charles de Foucauld, beatified in 2005 as Charles de Jésus, is known more for his varied biography and conversion story as for his geographical memoir *Reconnaissance au Maroc* (1888). The Reconnaissance is Foucauld's journal of the year he spent exploring pre-colonial Morocco, a territory hostile to Europeans, and which he traversed in disguise. Written in the heyday of French expansion into North Africa, the Reconnaissance holds a unique place in the literature of colonization: it is already, some years before its author's ultimate *prise de position* against the "mission civilisatrice," more a testament to the desert than to the quest to conquer and tame it. In this work we meet a vibrant, even cocky Foucauld, the somewhat debauched scion of a wealthy aristocratic family under the Second Empire, constantly seeking to understand the desert he encounters, and to situate himself within this (increasingly less) unfamiliar context. It is a work that forces both author and reader to confront and reevaluate a set of ideas about life in this North African space; by the closing pages, we can tell that Foucauld has been changed by this experience, his explorer's "moi" fundamentally altered.

Twenty years after his Moroccan reconnaissance, a different authorial voice meets its reader in Foucauld's religious writings, collected from 1886 (the date of his conversion) to the end of his life in 1916. Foucauld's *Carnets de Tamanrasset*, edited and published by Nouvelle Cité press in its "spiritualité" series, document a very different period in his desert life, and raise a different set of

questions. The Carnets are his journal, kept from 1905-1916 when he lived as a hermit-priest in Tamanrasset, southern Algeria. By this point in his life, Foucauld has returned to France, entered holy orders as a Trappist monk, left the monastery, returned to Africa as a priest, and built his own hermitage in the Hoggar region, where he chooses to celebrate his faith by example rather than evangelization.

My presentation will examine a passage from the *Carnets de Tamanrasset*, in conjunction with an excerpt from the *Reconnaissance*. I will discuss Foucauld's transition from interloper to inhabitant of the desert. I propose that the seasoned Foucauld, writing in 1905, incorporates into his everyday rituals, his spiritual realizations, and his own philosophical stand on the colonial presence in North Africa the hardest lessons he was forced to face as a youthful traveler. In the adapted stance of desert transplant, he has fundamentally changed the makeup of his native self – including the meaning of "native" and the understanding of "empire." He thus offers an alternate version of the French mission, turning the colonial model on its head.

"Escaping to Africa in 1858: Flaubert's Journey to Carthage"
Anthony Zielonka, Assumption College

"Il faut absolument que je fasse un voyage en Afrique. J'ai seulement besoin d'aller à Kheff (à 30 lieues de Tunis) et de me promener aux environs de Carthage dans un rayon d'une vingtaine de lieues pour connaître à fond les paysages que je prétends décrire." Almost a decade after his one-and-a-half year-long journey to Egypt, the Holy Land, Turkey and Greece, of 1849-51, Gustave Flaubert made a second and final journey south from France, in April to June 1858, to Algeria and Tunisia. He was traveling in search of inspiration for the historical novel that was to become *Salammbô*. This paper will analyze the notebook, known as *Carnet 10*, which he filled with his impressions and notes during the two months that he spent in North Africa, in the spring of 1858, as well as the reports on what he discovered there which he included in the letters that he wrote while making the journey. Searching for fresh sensations, visual, artistic, architectural, and historical documentation, and all possible discernible echoes of past glory, amid the historical sites and ruins of Carthage, he gradually accumulated a wealth of new impressions, images and ideas to include in the great historical novel that he was writing. This paper will examine Flaubert's notes on the journey and will analyze the new perspectives and insights that he was able to bring to the writing of *Salammbô* as a direct result of making this trip to North Africa.

"Engaging Exoticisms and Adventures in Cultural Activism: Eugénie Foa and Marcel Schwob"
Gayle Zachmann, University of Florida

This presentation explores how and why two writers of distinct moments and movements might engage exoticisms to interrogate aesthetic convention and national narratives of liberty, fraternity, citizenship, and individual rights. In the tale "Tirtza," Eugénie Foa (1796-1852) presents the stoning of a child-bride in ancient Jerusalem. In her "La Kalissa" a young widow in Algeria, raped by a billeted French soldier, will be judged, condemned, and thrown to the sea, while in *La Juive*, Foa travels back in time to the Regency. As in "Tirtza" and "La Kalissa" this voyage in time entails more than local color in its deployment of the sentimental and historical genres. It too engages the representation of Jews, Judaism, and post-revolutionary values, just as in the tale "Rachel," the portrayal of the eponymous *femme écrivain* and her *functionnaire*-rabbi uncle sounds alterity, as well as emancipatory discourses and the social power of narrative in the 1830s. Foa's texts do not eschew religious themes, vocabulary, dominant stereotypes, nor the visions for a more perfect world implied in her less than perfect narrative ones.

When in 1891 Marcel Schwob (1867-1905) imagined a *roman d'aventures*, he was not merely alluding to the genre or exotic landscapes of Foa or writers such as oncle and adventure novelist Léon Cahun, or even friend and hero Robert Louis Stevenson. The ancient Greece of Empedocles, the real-time expedition to Samoa, and the imaginary epochs in his "Contes des oeufs" and cultural criticism all target the literary and social adventure of crisis itself as an exoticizing and provocative encounter with dissonance. Indeed, Schwob theorizes how post-revolutionary discourses of aesthetic and social transformation might help us to read both his and Eugénie Foa's exotic adventures in cultural activism,

and how they may engage with issues of national identity, secularity, gender, and literary and individual agency.

"Palestine, terre de fuite et d'évasion (Lazare, Fleg, Spire)"
Nathalie Debrauwere-Miller, Vanderbilt University

Les pogroms de l'empire russe en 1881, la recrudescence de l'antisémitisme (1880) en Europe et le scandale de l'affaire Dreyfus (1894-1906) vont précipiter le sionisme politique de Théodore Herzl, et les premières vagues d'immigration pionnière en Palestine Ottomane. Bernard Lazare, figure historique dont le nom évoque avant tout la cause dreyfusarde, est le fondateur du nationalisme juif en France; sa quête d'une solution juive inspira Edmond Fleg et André Spire dans leur régénération de l'identité juive. Ces deux écrivains Juifs de langue française marquent le renouveau de la judéité de cette fin de siècle en France à partir d'une conception singulière d'un sionisme messianique et universel à l'opposé de celui d'Herzl. Ce sionisme "diasporique," conçu comme un processus dynamique et laïque de régénération identitaire ancrée dans la modernité, serait ce point de jonction sur lequel s'appuie la renaissance de cette judéité et se situerait entre le passé, le présent historique et l'avenir dans une terre d'évasion que représente la nouvelle Palestine.

Dans cette présentation, il s'agira d'explorer les constructions poétiques de cette Palestine imaginaire, terre rêvée, promise mais ne symbolisant plus dans les écrits de Lazare, Spire et Fleg la résurrection de la Jérusalem antique. Elle devient dans un premier temps une réponse à la "question juive," une fuite pour échapper à la haine croissante de la diaspora, mais elle incarne avant tout la terre d'asile du "juif palestinien" transformé en agriculteur, parlant l'hébreu renouvelé et représentant la quintessence du nouveau juif. Pour Spire, la poésie devient alors le fer de lance d'une littérature de combat et il s'éloigne des symbolistes et néo-symbolistes des années 1890 pour fantasmer une Palestine mythique, terre de refuge.

Panel 9.F: Sand, Duras, Romantisme
Chair: Noelle Lindstrom, Indiana University Bloomington

"La Femme Sauveuse in G. Sand's *La Ville Noire* and *Le Compagnon du Tour de France*"
Rebecca Powers, Johns Hopkins University

"Mais quand je me serai mis la volonté en feu pour doubler le nombre des pièces de ma journée, en serai-je plus avancé ?"[24]

So wonders the hero at the beginning of George Sand's *La Ville Noire*, and his search for a justification for the painfulness of physical labor colors his actions (and inactions) for the rest of the novel. The *ouvrier* posing this rhetorical question is Sept-Epées, singled-out for his talent and work-ethic as well as for his intellectual abilities. Unlike most of his colleagues, he knows how to read and write and, as the question above indicates, he is given to deep thinking: a worker-intellectual.

In this way, Sept-Epées resembles another of Sand's heroes, the carpenter-philosopher, Pierre Huguenin of *Le Compagnon du Tour de France,* written 20 years earlier in 1840, when the *romancière*'s interest in the worker and in the "social question" had just come to bloom. Sand's social theory rests on the belief that physical labor is a moral value**,** and, as Naomi Schor and Claire White (most recently) have demonstrated, that *le travail* should be experienced as something beautiful and even loveable.

It is problematic then, when Sand's worker-intellectuals, who believe in the ideal of work as a transcendent value, are confronted by the reality of work as physically painful and alienating. Both heroes become trapped in the dilemma and are able to escape only with the active intervention of their rational and practical female counterparts. In this paper, I will explore how George Sand, with her unique understanding of the feminine, privileges the figure of the strong female character not only for the

[24] Sand, George. *La Ville Noire*. Présentation et notes de Jean Courrier. Presses Universitaires de Grenoble, 1978. p 3

fraternal and romantic love she brings to the workplace, but also for the decisive actions she takes to lift the paralyzed worker-intellectual from his incertitude.

"La puissance de la fuite dans *Édouard* et *Olivier ou le secret* de Claire de Duras"
Ying Wang, Pace University

Salonnière et femme auteur reconnue à l'époque de la Restauration, duchesse de Duras qui vit au cœur du monde, ne cesse de ressentir l'isolement et les souffrances que ce monde lui impose. Dans l'âme pure et ardente de l'écrivaine qui se trouve toujours étrangère à l'hypocrisie et à la mesquinerie de la société, son désir de fuite et de résistance semble trouver son expression précise et originale dans sa trilogie tragique – *Ourika*, *Édouard* et *Olivier ou le secret*. Les trois romans-nouvelles qui reçoivent un accueil éclatant du public de l'époque, captent continuellement l'intérêt du critique de nos jours. Parmi ces textes, *Édouard* et *Olivier ou le secret* auxquels les critiques ont investi beaucoup moins d'études, révèlent pourtant nombre d'éléments qui donnent la cohérence aux romans sentimentaux de Duras. Dans les deux histoires d'amour, le désir amoureux contrarié par les normes sociales s'articule autour d'une série de fuites réelles ou imaginaires des protagonistes qui encouragent une réflexion sur la dynamique de la fuite dans le contexte du roman sentimental durassien.

Mon essai propose d'analyser les deux textes à partir du fonctionnement de la fuite dans les catégories de la narration et du genre sexuel, en travaillant les questions suivantes : comment la fuite motive-t-elle le désir narratif du héros et influence-t-elle la structure de la narration ? De quelle manière la fuite de l'homme qui problématise les rapports entre les deux sexes évoque-t-elle la sentimentalité ? Quelles sont les caractéristiques transgressives de la mort comme la fuite éternelle ? En analysant ces questions, je tends à montrer l'originalité et la modernité du roman sentimental de Duras qui échappe aux contraintes sociales, incarnant l'esprit libre d'une grande femme de l'époque de Restauration qui est digne d'un regard attentif et lucide du critique contemporain.

"On Haitian Romanticism"
Doris Kadish, University of Georgia

Little attention has been given to the romantic poetry produced by persons of color from the newly independent state of Haiti at the beginning of the 19th century. Poetry enabled Haitians to assert subjectivity, express national identity, and claim their own modern history. Haitian writers viewed romantic assertions of individuality and universality as arguments against racism and renewed threats of French imposition of the practice of slavery. This paper looks at two aspects of Haitian romanticism. The first is the emulation of the founders of Haitian independence. The second concerns Haitians' sensitivity to the plight of slave women.

Saturday 18 October
Session 10 - 1:30 pm - 3:00 pm

Panel 10.A: Retour vers le futur
Chair: Andrea Goulet, University of Pennsylvania

"Perversions of Progress in *La Bête Humaine*"
Roderick Cooke, Florida Atlantic University

This paper will argue that Zola uses the railways and the legal system, the joint settings of his novel, to critique utopian ideals of progress. The author has often been chided for splicing these two milieux together in the same novel. However, I suggest that this very conjunction enables an examination of how modernity is tarnished by its political contexts. Zola's enthusiasm for science, and his turn toward utopian fiction after the *Rougon-Macquart*, should not obscure the profound pessimism he displayed earlier in his career about the political corrosion of abstract ideals.

The plot of *La Bête Humaine* takes in murder, adultery, a miscarriage of justice and the final catastrophe of the Franco-Prussian War. It bespeaks Zola's still-burning anger at the iniquities of the Second Empire, 20 years after it fell. By pairing the railways with the courts, Zola establishes a dialogue between perhaps the most visible manifestation of 19th century technological progress, on the one hand, and the machinery of state, on the other. The disastrous final chapter thus symbolizes the final defeat of progress by perverted justice - the railways provide no escape from the doom of the Empire.

I will draw on other novels from the *Rougon-Macquart* cycle, notably *Son Excellence Eugène Rougon* and *Le Docteur Pascal*, to contextualize *La Bête Humaine's* themes within Zola's oeuvre as a whole. It will be seen that the novel reveals one of the fundamental tensions in his writing, one that structures the cycle and complicates received notions of Zola's philosophical orientation.

"Nineteenth-Century Wiretapping: Arresting the flight of time in Charles Cros's *Le Journal de l'Avenir*"
Brett Brehm, Northwestern University

In the poem "*Inscription*," French poet and inventor Charles Cros (1842 - 1888) celebrates the ability of the recently invented phonograph to arrest time: "*Le temps veut fuir, je le soumets*." With new phonographic possibilities however came the danger of individuals and political regimes listening in on society in increasingly expansive and pernicious ways. Cros explores both the wonders and the anxiety about new acoustic technologies in his dystopian prose fantasy "*Le journal de l'avenir*" (1886), in which telephones are used to monitor society while phonographs, which deliver the news to the public in the form of sound recordings, create the situation that "personne ne sait plus lire ni écrire." In this paper, I examine Cros's text less for its prophetic qualities than for its elaboration of an aesthetics of what musicologist and philosopher Peter Szendy has called the 'panacoustic,' a term inspired and derived from the Foucauldian panoptic and from what scholars often refer to as 'scopic regimes.' With these new technologies and with something of a developing panacoustic aesthetic, privacy comes under threat through a culture of listening practices that develop in the confluence of literary and scientific discourses. The desire to hear and overhear in new ways produces a related desire to preserve acoustic privacy. I offer comparison with other early literary representations of the phonograph, such as Jules Verne's *Le Chateau des Carpathes*, which contains a similar conflict over auditory surveillance and its closeness to the evocation of auditory hallucination. Ultimately I argue that Cros's *oeuvre* offers deeper insights into turn-of-the-century relations between literature and technology than generally acknowledged by scholars.

“Fuite vers la blancheur : représentations de la postérité humaine chez Anatole France et Emile Zola”

Kristin Cook-Gailloud, Johns Hopkins University

Le 5 octobre 1902, devant la tombe d’Émile Zola, Anatole France évoquait avec flamme la lutte obstinée que son ami avait entreprise pour défendre l’innocence d’Alfred Dreyfus: “Envions-le, sa destinée et son cœur lui firent le sort le plus grand. Il fut un moment de la conscience humaine. » Les puissantes diatribes de Zola à l’encontre du racisme et de l'antisémitisme de l’époque, de même que, plus globalement, son espoir de voir un jour se résoudre les conflits entre les peuples, déteignent clairement sur le roman que publia Anatole France deux ans plus tard, *Sur la pierre blanche* (paru en 1904 en feuilleton dans *l’Humanité*). On y discerne en effet l’utopie socialiste qu’envisageait Zola dans sa dernière oeuvre, *Les Quatre Évangiles* (1898-1902), utopie toutefois devenue incertaine et figurée sur le plan métaphorique par un effet délibérément vague de blancheur.

Cette présentation s’attachera à observer les modalités selon lesquelles Émile Zola et Anatole France envisagent, chacun à leur manière, le devenir de la race humaine telle qu’elle se pensait au tournant du XXe siècle. Entre les certitudes de la science à la fin du dix-neuvième siècle et l’incertitude de l’avenir, qu’en était-il de la véritable destinée de l’homme dans les siècles à venir? J’examinerai ce qui distingue et ce qui rapproche les oeuvres de ces auteurs que l’on qualifie, à défaut de terme plus adéquat, d’utopistes. Je considérerai également la façon dont chacun, en dépit de leur réflexion à la fois ambitieuse et audacieuse, se condamne en même temps à une certaine répudiation de la part de leur postérité littéraire. En prenant le contre-pied de ce jugement encore en vigueur aujourd’hui, j’explorerai ce qui, sous une perspective renouvelée, se révèle en réalité puissamment pertinent pour comprendre le fonctionnement de notre société contemporaine.

Panel 10.B: Personnages féminins chez auteurs masculins

Chair: Alex Raiffe, Princeton University

“Lettre Morte -- La Femme Supérieure in Balzac's *La Muse du Département*”

Jaymes Anne Rohrer, Randolph College

At an important turning point of Balzac's 1843 novel, *La Muse du department*, the married and locally celebrated *"femme supérieure"* of Sancerre suddenly flees her home and her pint-sized husband. Dinah de La Baudraye arrives at the doorstep of the Parisian journalist, Etienne Lousteau, who had seduced her on a recent visit to the provinces. She arrives with heavy baggage: she is pregnant with his child. The scandal is not only her flight but that her husband is known to be impotent. How can this event come as such a surprise to the journalist when she has been sending him weekly love letters? Actually, it is because he has long since stopped reading them, throwing them unopened into a drawer to perfume his underwear.

In “Lettre Morte” I will assert that the suppression of a potential epistolary novel-within-the-novel reveals a blind spot in the development of the story's plot. Resistance to creeping *“sandisme”* -- a term coined by Balzac for the proliferation of women seeking to participate in literary and cultural affairs -- colors the disdain shown for their aspirations. Verbal portraits and caricatures that excoriate the intellectual woman flourished at the time. The will to control storytelling and hermeneutic rights dominates thematically throughout the novel. One way to contain the perceived menace to the literary order is to reduce women to their biological and sentimental functions. After the birth of her adulterine child, the struggle for story rights continues in the printing and attempted distribution of the birth announcement. Never is the mother authorized to make the public declaration. Indeed, there are only two conflicting versions of the *faire part.* Shall the biological father or the legal father/husband have the honor ... and the mother the dishonor?

"Goncourt's *Littérature*: Evasion, Elision, and Female Documents in *Chérie*"
Sara Phenix, Brigham Young University

Edmond de Goncourt's little-known last novel *Chérie* (1884) represents both the culmination of and a departure from the author's previous work. Like many of Goncourt's novels, *Chérie* is the portrait of a young woman in nineteenth-century Parisian society; like with the works authored with his brother Jules, Goncourt composes *Chérie* with the aid of a collaborator, though this time it would be his female readers. In the preface to his penultimate novel *La Faustin* (1882), Goncourt puts out a call for papers to his female audience in which he solicits the documents of their youth—the diaries, letters, and memories about their girlhood and adolescence. This new collaboration would fuel the aesthetic ambition of Goncourt's last novel: to rewrite radically the rules of realism by eliminating the *romanesque* from *Chérie* in favor of a text created from a series of "real" vignettes drawn from his readers' documents. This paper explores the limits of Goncourt's stated project: the omissions in Chérie's diary, the ellipses in the plot, and the fragmented nature of the novel problematize the attempt to create a documentary-like portrait of femininity. The self-admitted omissions and evasions of Goncourt's primary interlocutors also subvert the author's desire to create "un livre de pure analyse" based on non-fiction documents. This paper argues that in his attempt to capture the essence of femininity through authentic autobiographical accounts of girl- and womanhood, Goncourt's project and documentary style is undermined by the very means of the novel's composition. Instead of exposing the essence of the otherwise inscrutable world of women, *Chérie* reveals femininity to be a cultural and literary construct through the novel's constant shifting of fictional and nonfictional discourses, and is thus both the apogee of realism and the avatar of the limits of the (male) realist gaze.

"Les tribulations de la puberté ou l'essor de l'imagination dans « Péhor » de Remy de Gourmont"
Julia Przybos, Hunter College and The Graduate Center, CUNY

Au dix-neuvième siècle, l'homme et sa physiologie occupent la science et les lettres. Dans les *Aventures du corps masculin* (José Corti, 2012), je trace le rapport entre la science du vivant et toute une littérature qui, bien avant les thèses naturalistes, reconnaît en homme non pas un être spirituel mais un être avant tout physiologique. Quant à la femme et à sa physiologie, elles n'intéressent à l'époque pas grand-monde. Avant Zola, l'organisme de la femme bien portante est à l'origine d'à peine quelques récits. La maternité frustrée de *La Vieille fille* (1836) de Balzac et l'appétit sexuel de *Germinie Lacerteux* (1864) des frères Goncourt en sont sans doute les plus célèbres exceptions. Zola n'ignore pas la physiologie de la femme mais parle le plus souvent grossesse et maternité (*La Joie de vivre*, *Le Docteur Pascal*, *Fécondité*). La puberté des filles, elle, n'a pas su capter l'attention du maître de Médan.

Peu nombreux en effet les écrivains du dix-neuvième siècle qui se penchent sur la puberté des filles et les angoisses qu'elle peut entrainer. D'où l'intérêt de « Péhor », une des *Histoires magiques* de Remy de Gourmont. Cette nouvelle a pour sujet la puberté d'une enfant « nerveuse et pauvre, imaginative et famélique … précocement caresseuse et embrasseuse ». Douceline se met à tisser des récits de possession démoniaque pour expliquer les transformations de son corps et sa sensualité naissante. Ignorante et affolée au moment des premières règles, incrédule quant aux explications de sa mère, Douceline remanie les leçons du catéchisme et adapte l'histoire biblique de Baal Péhor des Moabites qui « exaspérait le sexe de Cozbi, fille de Sur, la royale Madianite » (*Les Nombres*, 25). Dans ma communication, je me propose d'examiner l'essor de l'imagination d'une adolescente qui lui permet d'échapper à la réalité physiologique de son corps.

"Escapism in Balzac's *Séraphîta*: Gender Performativity, Sexual Frustration, and Abridged Mysticism"
Anne Elizabeth Linton, San Francisco State University

Balzac's 1834 mystical novel, *Séraphîta,* is rather a strange bird. Here, the future architect of the predominately realist *Comédie humaine* chooses instead to portray the supernatural story of a perfectly androgynous angel embodying the teachings of Emmanuel Swedenborg. Critics have been quick to point out, however, that Balzac's knowledge of Swedenborgism derives mostly from abridged writings and that

Mme Hańska's penchant for the mystic likely persuaded a young and eager Balzac to seek her approval through his eccentric tale. Nevertheless, literary criticism has generally focused on the novel's successful escape from materialism and sexuality through loftier spiritual pursuits. For this reason, the very real sexual tension driving the plot forward (if not the novel's creation) has often eluded analysis, along with *Séraphîta*'s subversive gender paradigms. This paper rereads Balzac's strange work in the context of other nineteenth-century novels that rely on sexual indeterminism as a motor for plot, arguing both that *Séraphîta* fits better with Balzac's realist corpus than critics have previously allowed, and that the novel unexpectedly offers what might be considered Balzac's most radical representation of unstable sex and gender in any of his literary works, owing to their divorce from corporality, and therefore, essentialism. Lusted after by both a man and a woman, the androgynous protagonist alternates identities between the feminine Séraphîta and the masculine Séraphitüs, mirroring the projected desire of those who love her/him. In this way, Balzac anticipates Judith Butler's theory of gender performativity, but with an unusual twist: rather than gender existing as a stylized repetition of acts, Séraphitüs/Séraphîta's place in the sex/gender matrix depends also on what those who behold him/her choose or are able to see. Despite the novel's alleged avoidance of sexuality, these choices perpetuate nineteenth-century beliefs about sex and gender, as well as previously overlooked fears of homosexuality.

Panel 10.C: Rimbaud s'enfuit
Chair and Respondent: Robert St. Clair, Dartmouth College

"Escaping Understanding: Rimbaud's Opacity"
Neal Allar, Cornell University

Rimbaud's inclination to escape is not simply biographical, nor is it limited to his poetry's formal innovations or thematic choices. This famously difficult poetry also deliberately evades comprehension, all the while appealing to an accessibility of *sens* that somehow bypasses the intermediary of ordinary language: he sought to "inventer un verbe poétique accessible, un jour ou l'autre, à tous les sens." The "accessible," paradoxically, cannot exist in Rimbaud's poetics without the incomprehensible or the impenetrable, as the next sentence suggests: "Je réservais la traduction" (from "Alchimie du verbe"). The difficulty of Rimbaud's writing has been treated in numerous ways; Tzvetan Todorov's essay on the "Complication du texte" is particularly helpful in showing how a work like the *Illuminations* demands a new paradigm for reading and critiquing texts. In my paper, I argue that incomprehensibility – the evasion of the reader's "grasp" – is actually the condition in which Rimbaud's text acquires meaning (*sens*) as it engages the senses (*sens*). Borrowing from Édouard Glissant, whom Rimbaud influenced greatly, I propose the term "opacity" to describe this phenomenon of incomprehensibility that nonetheless facilitates the communication and proliferation of meaning. As opposed to obscurity, which emphasizes the covering over or darkening of a deeper truth, opacity implies the becoming-visible, or becoming-sensible, of a surface that eclipses any idea of what lies beneath. For Rimbaud, meaning occurs in opacity, that is, on the surface and in the texture of his language. Through close readings of moments of opacity in *Une saison en enfer* and the *Illuminations*, I examine how Rimbaud's poetry seeks to make itself "accessible" even as it escapes our grasp.

"'Je me suis enfui': Errant Dreams in Rimbaud's *Une Saison en Enfer*"
Sherri Ann Rose, Earlham College

On November 2, 1870, during the Prussian siege of Paris, Arthur Rimbaud wrote to his schoolteacher Georges Izambard of his disdain for provincial life, contrasting the *grisaille* of his native town of Charleville with the *liberté libre* for which he longed. This letter, penned by a sixteen-year-old adolescent still reeling from an unsuccessful fugue to Paris, emphasizes a growing resentment towards the confinement of daily life. Certainly ennui with provincial life was not a novel complaint; on the contrary, the constant revolutionary upheaval which marked nineteenth-century France heightened the individual's sense of discontentment with evolving social conventions. From Alfred de Musset's lament of the *maladie du siècle*, attesting to residual feelings of dislocation after the empire's collapse, to Baudelaire's

call to travel *Anywhere out of the world*, much of the literature of the nineteenth century displayed an obsession with the creation of literary dreamscapes which offered author and reader alike escape from the fetters of everyday life.

In this paper I explore the relations between the anxiety marking Rimbaud's correspondence and the *akathisia*, or motor restlessness, depicted in the dreamscape of *Une Saison en Enfer*. Rather than experiencing the paralyzing *mal-de-siècle* of Musset, Rimbaud responds to Baudelaire's itinerant poetry by seizing up the intellectual and physical giddiness he himself felt during the chaotic moments of the Commune. By condensing and displacing images and motifs within the poem, Rimbaud achieves a similar state of disturbance as that which Freud would later observe in dreams. Rimbaud's relentless attempts to evade the banality of the everyday as recorded in his correspondence coincide with the transformative hallucinations detailed in the text of *Une Saison en Enfer*. This intersection between the poet's lived experiences and his narrative exploits demonstrates the centrality of both mental and physical vagrancy to the act of writing.

"'C'est le Siècle d'enfer !': Poetic Escape and the Telegraphic Imagination in Rimbaud's *Voyance*"
Bridget Behrmann, Princeton University

The notion of escape crops up in two key points of *voyance*, the poetic program that Arthur Rimbaud set out in the 1871 "Lettres du voyant." First, the poet himself undertake the famous "long, immense et raisonné *dérèglement de tous les sens*" that will permit him to access the Unknown, breaking away from the strictures of convention, tradition, and indeed subjectivity in order to search for something new. Secondly, the poet must seek ways to prevent his own discoveries from escaping: "Qu'il crève dans son bondissement par les choses inouïes et innommables : viendront d'autres horribles travailleurs ; ils commenceront par les horizons où l'autre s'est affaissé !" This paper aims to examine Rimbaud's directive "Trouver une langue" through the emergence of a telegraphic model in several early poems, as well as its connection to this double significance of escape.

The telegraphic preoccupation evident in "Le Bateau ivre" and "Ce qu'on dit au poète à propos des fleurs" operates innovative transformations on an established poetic metaphor. For Hugo, the equivalence between poet and lamp articulated a prophetic "Fonction du poète," an image in which meaning radiates forth naturally. The world of Rimbaud's *voyance*, however, is marked by modern technology; electricity replaces flame, and in the telegraph, becomes a mode of communication that promises to conquer distance and inaugurate a universal language. This technological imagation suggests a "langue" that can both accompany the poet on his wild peregrinations in the Unknown and offer a means to capture the sense of what he finds there. I thus explore the implications of Rimbaud's telegraph as a boundary to the concept of flight for the *voyant*.

Panel 10. D: L'art de la fuite 2
Chair: Cassandra Hamrick, Saint Louis University

"Governing the tongue: Manet's *Street Singer*"
Thérèse Dolan, Temple University

This paper attempts a reading of the visual and auditory environment in which the figure is situated, tracing her urban taxonomy as a street type constructed by the visual, folkloric, and literary discourse drawn from the popular literature and illustrations of the time. By fixing her place within the iconography and sonography of street musicians, I intend to investigate her urban identity as tarker of a subaltern voice, one that is culturally, economically, and pictorially distinct from singers at salons and the divas on the musical stages of Paris during the Second Empire. The type of music executed by a street singer, such as the one portrayed by Manet, was socially located with a classed group of performers and acoustically indicative of a range of acculturated meanings. Musicians, the Prefecture of Police, and institutions such as the lyric theater and the Opera, along with the critics who reviewed their performances, often sharply disagreed about what constituted acceptable cultural activity in the musical

realm. By painting a full-length image of a marginal type on a scale usually reserved for the portrait or serious narrative, Manet deliberately clashed with the norms of high art.

"Gray Areas: Modernism and Anti-modernism in Pissarro's Prints"
Whitney R Kruckenberg, Temple University

My proposed paper considers the paradoxical qualities of modernism and archaism as manifest in select examples of Camille Pissarro's prints, realized according to what he termed his 'gray manner.' The industrialization of printed images during the first half of the nineteenth-century precipitated the development of original artists' prints during the second. As art gradually became more available, the bourgeoisie began to oppose its democratization, leading the notion of art for art's sake to gain favor. The makers of original artists' prints distinguished their work from industrial products by employing manual, artisanal printmaking techniques to create rarified objects. Pissarro, known for anti-bourgeois, anarchist politics, enthusiastically adopted this attitude, frequently presenting his prints' rarity and the difficulty of their realization as markers of quality. In this regard his anarchist stance of independence from modern society accorded with bourgeois fears that industry would vulgarize art.

Pissarro's subject matter, age and appearance inspired critics of the Impressionist exhibitions to describe him in terms evoking a biblical patriarch cultivating a small farm and an artistically-minded brood in rural France. While the artist felt more comfortable among the peasantry than in Paris, for Pissarro rural subjects represented neutral vehicles for personal expression. He advised, "Don't bother trying to look for something *new*: you won't find novelty in the subject matter, but in the way you express it." The artist's gray manner exemplifies the idiosyncrasies of his practice, involving the use of abrasives, such as sandpaper, emery-cloth or metal brushes to soften the lines of the etched plate, imbuing his prints with tonal qualities suggestive of weather effects. In this way Pissarro's approach to printmaking was both modern and anti-modern, because form proved more important than subject matter, but the artist realized his formal innovations through artisanal techniques.

"From *la maladie du bleu* to Eco Art in Gautier's Writings"
Cassandra Hamrick, Saint Louis University

According to Théophile Gautier, *la maladie du bleu* that develops when rain, fog, and the leaden Winter skies of Paris weigh heavily on the human psyche – conditions also evoked by Baudelaire in his *Spleen* poems – has just one cure. "Pour dissiper ce spleen particulier, la seule recette est un passeport pour l'Europe, l'Italie, l'Afrique ou l'Orient", he notes in 1849 (*Quand on voyage*). Gautier's own travel literature owes much to his having followed this "recette". To eradicate the effects of this type of spleen necessitates fleeing the dreary French capital for lands where skies and the sea are gloriously blue.

The prescribed *évasion* need not involve physical displacement, however. In a 1839 Salon review, Gautier lauds Bertin, Aligny and Corot, three artists belonging to a new generation of *paysagistes*, precisely for illuminating the dismal world of Parisian newspaper critics such as himself with the light and the "beau ciel azuré" that is a part of these artists' natural domain. In essence, their work is an *invitation au voyage* to wander through "mille paysages" and to immerse oneself in the waves of "l'immuable azur" without ever leaving Paris. Despite the ephemeral quality of its reprieve, art nevertheless plays a crucial role in releasing the grip of the spleen. "L'art est ce qui console le mieux de vivre", observed the author in his 1832 preface to *Albertus*.

Yet, as expanded transportation opened up an ever-larger world to 19th-century travelers, the power of art, and of landscape painting in particular, appears destined for an even broader role in Gautier's eyes. Beyond the essentially Romantic preoccupation with *maladie* and *évasion* and the focus on the inner reality of the person is the broader notion of Nature itself and its relationship with the human and spiritual world. A growing interest in science and a broadening consciousness of the diverse manifestations of beauty are reflected in Gautier's admonition to artists in his Salon of 1846: "Notre devoir est de visiter la planète … et d'en faire ressortir les beautés infinies … Les poètes, les peintres, les sculpteurs ont pour charge d'écrire le commentaire de la creation; le temps est venu d'étudier directement la nature."

In this presentation, we argue that rather than providing a space of refuge from a hostile or soulless world, Art, particularly the new *paysage*, becomes for the later Gautier, now a more seasoned traveler, a kind of ekphrasis botanique or poetic *eco tableau* in which the "commentaire de la creation" is an inclusive – rather than exclusive or private – enterprise, universal in its particularities, and driven by the notion of the interconnectedness of life throughout the planet.

Panel 10.E: Les fuites de Haïti
Chair: Barbara Cooper, University of New Hampshire

"The Fleeting Past: Ruinscapes in Nineteenth-Century Haiti"
Daniel Brant, University of Illinois at Urbana-Champaign

In this paper, I will argue that ruins in nineteenth-century Haiti present a highly aestheticized and politicized site to interrogate the past and come to terms with the country's disputed postcoloniality. Rather than representing an escape from the harsh realities of the newly independent nation, this focus on ruins reflects a deep engagement with the challenges of the nation-building process.

From revolution to civil war, from natural disaster to simple neglect, vestiges of the past constitute a striking feature of the nineteenth-century Haitian landscape in contemporary travelogues. In such narratives by, for example, the Haitian senator Hérard Dumesle and the French abolitionist Victor Schœlcher ruins offer a readable "ruinscape" upon which the disputed legacy of the Haitian Revolution plays itself out in various attempts to come to terms with the so-called "unthinkable revolution" (Trouillot, *Silencing the Past*, 82). On the one hand, blurring the lines between literature and history in his *Voyage dans le Nord d'Hayti* (1824), Dumesle uncovers the visible and invisible links among pre-colonial, colonial, and post-colonial epochs as well as those connecting Amerindian, European, and African peoples hidden in the ruins. His textual excavation of Haitian history reconfigures Romantic discourses on ruins and decadence into a source of national regeneration and reconciliation. On the other hand, the interest that Schœlcher manifests for ruins in *Des colonies étrangères et Haïti* (1843) calls into question the viability of the young country. Thus, for Schœlcher, the crumbling ruins of the former Saint-Domingue bespeak the regrettable effacement of French colonialism and a slow-motion disaster.

Ultimately, through their ruinscapes, Dumesle and Schœlcher grapple with the social, economic, and political realities of the young country. At stake in my analysis, then, is a dueling semiotics of ruins that reflects Haiti's status both as a beacon of postcolonial resistance in the Atlantic world and the symbol of colonial apocalypse for the country's supporters and detractors, respectively.

"Fleeing Biological Determinism: Haitian Intellectuals and the Société d'Anthropologie de Paris"
Paul B. Miller, Vanderbilt University

In this presentation I will give an overview of the presence and participation of three Haitian intellectuals, Anténor Firmin, Jean-Joseph Janvier, and Jean-Baptiste Dehoux who were all members of the Société d'Anthropologie de Paris in the 1880s.

In keeping with the general thematic of the conference I will look at these three Haitian figures as embodying a simultaneous escape from and re-immersion into Haitian identity as well as an escape from the intellectual trap of biological determinism.

The departure from Haiti was standard procedure for upper classes in order to complete an education that would have otherwise been unavailable in the young Caribbean nation. And yet, as members of the Société d'Anthropologie in Paris, these Haitians were "synecdoches" of Haitian nationhood in multiple ways. Not only were they considered--and considered themselves discursive ambassadors of the Haitian identity in the Société, they also "performed"or embodied Haitianness in the anthropological racial categories that were an obsessive preoccupation of the Société in the late nineteenth century.

I will also show that the interventions and presentations of these figures in the société were a foreshadowing of the schism that would emerge in Anthropology between so-called hard science and culture. Dehoux, Janvier and Firmin, in their presentations during the bimonthly meetings of the Société

as well as their interventions during the discussions, all attempted to reformulate the racial assumptions based on craniometry and phrenology into a culturally relative understanding in which diachronic influences such as cultural development and climate impacted the state of a particular race or civilization more than innate and inherent "racial" traits. Appropriately, Firmin, who subtitled his first and most important book "Anthropologie positive," prefigured this move by subtitling a later book "Études sociologiques."

"Marooning Human Rights and Science in Colonial Haiti"
Kieran Murphy, University of Colorado at Boulder

Balzac's go-to mesmerist, Doctor Chapelain, published during the 1820s records from the *Société Magnétique du Cap-François* that, I will argue, provide an overlooked yet critical perspective on one of the most important events leading to the Haitian Revolution. The records include a list of members of the Society, descriptions of mesmeric treatments performed on the island, and a speech on Mesmer's doctrine of "animal magnetism" delivered in 1784 at various receptions. Although imbued with paternalist rhetoric, this speech should nevertheless figure prominently in the history of human rights for its ardent support of black self-emancipation and radical anti-slavery which far surpasses the democratic aspirations of the pamphlets written by the famous Parisian revolutionaries examined by Robert Darnton in *Mesmerism and the End of Enlightenment in France*. Less than seven years before the Haitian Revolution, colonial authorities perceived such piece of mesmerist propaganda and the spread of its 'magnetic' practices among the slave population as a major source of civil unrest. In this paper I will show how they proceeded to defeat the threat of mesmerism in Saint Domingue on scientific grounds. I will then discuss how the case of mesmerism in Saint Domingue provides in turn a critical instance to understand the complex relationship between human rights and the rise of modern science.

Panel 10.F: Voyage et évasion
Chair: June K. Laval, Kennesaw State University

"Social repositioning and Félicité de Genlis's *Manuel du voyageur*"
Elizabeth McCartney, Defense Language Institute

Félicité de Genlis (1746-1830), author of over 140 works and teacher of "citizen king" Louis-Philippe, is credited with having written, among other how-to books, the first modern travel guide. Though nearly forgotten today, her multi-language Manuel du voyageur (1799) was widely disseminated, translated, and amended throughout the nineteenth century.

In this talk, I use the Manuel's dialogues and publication history to argue that it guided much more than language lessons and travel. Specifically, it modeled linguistic and behavioral markers of status for the fallen aristocracy and the aspiring lower classes when both groups first needed, and were able, to independently devise class identities. Initially targeted at émigrés from France, like Genlis herself, the guide teaches the survival skills most useful to those newly untethered from aristocratic privilege. At the same time, the Manuel du voyageur trains lower class subjects from all over Europe in refined manners and taste.

Since the Manuel speaks to mobility not just of person, but also of class, a cornerstone of post-revolutionary subjectivity, it is no wonder that it became an immensely popular read. I show that it also became a model how-to book for writers of how-to books: Genlis was eventually driven to complain about the numerous unauthorized versions of her work that poured forth from presses. I discuss a number of these, including an English, Arabic, Hausa and Bornu colonial edition. The work acted as a GPS for generations after the revolution. From reading and writing its variations, Genlis's public learned to quickly recalculate their social position while on an unpredictable trajectory and to navigate uncharted political landscapes on their own.

"Monte Carlo and The Glamour of Escape"
Mark Braude, Stanford University

For men and women in nineteenth-century France, the Monte Carlo casino-resort was quite literally a site of escape. When, in 1855, the Prince of Monaco legalized gambling in his tiny principality, Monaco became the only place for hundreds of miles to play games of chance without fear of legal reprisal. Gambling at that time had been outlawed in France for nearly two decades.

This paper will suggest that the managers and architects (including Charles Garnier) of the Monte Carlo casino, as well as the artists they commissioned (from Gustave Doré to Alphonse Mucha), built, operated, and advertised the gambling resort as a site wherein rejecting the laws of one's home country was something not to be vilified but celebrated and glamorized. Monte Carlo's designers used specific visual clues to advance the notion that an individual's power as a conspicuous consumer, and by extension his or her membership within a cosmopolitan elite, were more important markers of honor and distinction than were service and allegiance to any particular national community.

I will consider the specific architectural planning strategies and artistic styles deployed in this transnational resort site at the edge of Europe to heighten the sense that Monte Carlo somehow stood apart from everyday life and especially –despite being so French in culture and so heavily patronized by French clientele - from France. I will pay special attention to the design and décor of the casino's opulent gaming rooms and Garnier-designed theater, as well as the lush 'exotic' gardens outside the building.

"Finistère, 1895: Proust at the Ends of the Earth"
François Proulx, University of Illinois at Urbana-Champaign

Marcel Proust and the composer Reynaldo Hahn traveled to the coast of Brittany in September and October 1895. Respectively twenty-four and twenty-one years old, it was the only extended period they would ever spend alone together, away from both their "legal mothers" (as Hahn puts it in one letter) and their adoptive mother of sorts, the permissive but overbearing Madeleine Lemaire. During this getaway, Proust started to write fragments for a novel he never finished, now known as *Jean Santeuil*. Begun years later, *À la recherche du temps perdu* bears numerous traces of this far-flung escapade, including a scene where the narrator remembers hearing the Normandy coast near Balbec compared to the Finistère region – the tip of the Breton peninsula – and described as "la véritable fin de la terre française" by Legrandin.

Examining archival sources, including rarely seen and unpublished drawings by Proust, I propose to show that the *Recherche* is in fact much more deeply anchored in this 1895 sojourn than the few explicit mentions of Brittany scattered in the novel would suggest. Allusions to Hahn and to Beg-Meil (the hamlet were he and Proust stayed) are present in the narrative but systematically effaced through encoding or irony. The vital role of metaphor – one of the *Recherche*'s main aesthetic lessons – takes shape in Proust's comical doodles for Hahn recalling the trip. References to Celtic legends open and close the novel. In this significant confluence of queer codes, whimsical images, and mythological references, we find that, for Proust, the ends of earth were the beginning of the oeuvre.

Saturday 18 October
Session 11 - 3:30 pm - 5:00 pm

Panel 11.A: The Flight from France: Empire, Orient and Nation after 1848
Chair: Nicholas White, Cambridge University

"Diana in Nineteenth-Century France"
Holly Woodson, Seattle University

In mid to late nineteenth-century France, Diana's complexity as a mythic figure goes beyond that of the triple goddess archetype theorized by Jung and perhaps best known to critics today through the work of Erich Neumann and Robert Graves. Diana's ubiquity across literary and artistic genres, as well as in popular culture, suggests that she is the object of a creative syncretism that is specific to nineteenth-century France. Diana's presence as a mythological figure cannot be fully explained using existing mythographical theories. She is an unwieldly goddess. Instead, I argue, it is through interconnected factors--historical coincidence, decline in religious sentiment, and the explosion of capitalism--that Diana comes to fill a creative void in the nineteenth-century French imaginary. In my paper, I will argue that Diana is a source of inspiration for a generation of nineteenth-century authors artists and authors, notably, Nerval, Flaubert, and Zola, to a degree not seen since the Renaissance. I will identify the different Diana-figures that come into play in contemporary nineteenth-century French art, literature, philosophical essays, popular culture, and the like, and I will explain how the various roles Diana inhabits can be understood ultimately as a singular lunar goddess, standing in opposition to and paradoxically in conjunction with the rise of science.

" 'Ce peuple étrange et mystérieux, pressentant la peine qu'aurait la postérité à déchiffrer ses hiéroglyphes': Fragmented Bodies and the Hieroglyphics of Immortality in Théophile Gautier, John Beasly Greene and Charles Baudelaire's Flight East"
Alexandra Tranca, Cambridge University

Archaeology and photography generated new modes of envisioning ancient history and alterity, epitomised by the French missions in the Middle East and the Orientalist imaginary, with its monumental past where edifices, writings and bodies survive defunct civilisations. Haunted by fragmentation, identity crisis and the spectre of their own culture's decline and ruin, lured by the mystery of immortality or the promise of knowledge and mastery, the mid-nineteenth-century eye and mind came to rest on the shores of the Nile. Transforming archaeology into an aesthetic mode and drawing on a contemporary fragmentary ethos, Théophile Gautier's *Roman de la momie* explores the contrary impulses of deciphering and concealing body and text, which constitute traces and signs. Using a comparative approach, I examine Gautier's treatment and understanding of a culture foregrounding the textuality of the body, inscribed as sign and image on every surface. The figurative glyphs posit the body abstracted into sign, dismembered, recomposed. Knowledge competes with the desire for mystery, and the hieroglyphics epitomise this tension, acting as a catalyst for re-enchantment: beyond deciphering, they construct a palaeographic fantasy that remains enigmatic. In contemporary photography, French-born John Beasly Greene shares this understanding of the Egyptian epigraphic *Weltanschauung*, where bodily fragments are sublimated into signs, inscribing and translating nature and culture. His modernist compositions use geographic and architectonic features as graphic elements, investing light and darkness with the symbolism of Egyptian cosmogony. Erudite and playful, bodily and textual fragments appropriated to conjure exotic fantasies recall Baudelaire's transformation of external stimuli into symbols, fragmentary and evasive by nature: 'La Chevelure' becomes a disembodied medium for travelling and resurrecting civilizations. While exotic evasion is often escapist and Orientalist art animated by colonial hegemony, they can also address troubled modernity's uncertainties, drawing on the past to forge a language that can counter the present's disenchantment.

"'Oh! fuir, partir!': Maupassant's News from North Africa"
Edmund Birch, Cambridge University

Beginning *Au soleil* (1884) with a call to escape, Maupassant's travel writing sees the journey as a potential flight from the monotony of the everyday: 'Oh! fuir, partir! fuir les lieux connus, les hommes, les mouvements pareils aux mêmes heures, et les mêmes pensées, surtout!' Daily life is left behind: 'Le voyage est une espèce de porte par où l'on sort de la réalité connue pour pénétrer dans une réalité inexplorée qui semble un rêve.' And yet, the will to escape in Maupassant is, at least in part, something of a ruse. *Au soleil*, as critics have noted, derives from Maupassant's North African journalism of 1881; sent to Algeria as a *chroniquer* for *Le Gaulois* at the behest of Arthur Meyer, what Maupassant's narrator evokes as a flight from the quotidian, began life, conversely, in another kind of *quotidien*: the daily newspaper. Escape, in this instance, foreshadows the return of newspaper copy. Indeed, Maupassant's journalism of 1881 is not simply concerned with transcending the monotony of the everyday: at stake, I shall argue in this paper, is an analysis of the foundations of news itself, an exploration of what constitutes *actualité*, and the kinds of distortion and manipulation enacted by French journalists abroad. That the discourse of the news fashions a certain image of *L'Hexagone* lies at the heart of Maupassant's newspaper articles, a point equally central to his discussions of the Tunisian Affair and the representation of the press in his 1885 novel, *Bel-Ami*.

"Men on Horseback: Maurice Barrès, Nationalism, and the Spatiotemporalities of Empire"
Dorian Bell, University of California at Santa Cruz

This paper is about radical nationalist efforts by Maurice Barrès and others at recuperating an erstwhile French chivalry in the space of empire, though under the simultaneously and self-consciously "modern" auspices of the imperial project. I argue that this attempted temporal reconciliation significantly complicates the usual representation of imperial space-time as concerned only with transforming various subalterns into the superseded relics necessary for corroborating Europe's place in the historical vanguard. Along the way I reassess the usefulness of oft-cited temporal frameworks for thinking the nation and empire, and for thinking them together, that we find in Benjamin, Ben Anderson, Johannes Fabian, and beyond. I conclude, among other things, that turn of the century European imperialism did not simply inflame existing nationalist passions, but also gave a crucial fillip--at least in France--to an ominous new *kind* of nationalism concerned with merging varieties of time itself.

Panel 11.B: Gender and Feminism
Chair: Catherine Nesci, UC Santa Barbara

"Points d'ancrages et lignes de fuite : Astronomie et géométrie dans les écrits de femmes pour la jeunesse"
Bénédicte Monicat, The Pennsylvania State University

Les pédagogues et vulgarisatrices dont la tâche est de transmettre les savoirs appartenant aux domaines des sciences exactes travaillent à partir d'antinomies qui structurent encore nos univers professionnels, psychologiques, culturels et intellectuels : théorie/pratique, fait/chimère, non-fiction/littérature, et, bien entendu, science/féminin. En prenant pour cas d'études des ouvrages de Sophie Ulliac-Trémadeure et Marie Pape-Carpantier consacrés respectivement à l'apprentissage de l'astronomie et de la géométrie, j'examinerai en quoi les points d'ancrage de tels écrits rendent compte de structures de pensée et de conditions de production contraignantes, mais assument aussi leurs propres limites et redessinent les contours de leur raison d'être dans le travail du genre comme mode d'écriture et processus de sexuation. Est-il alors possible de les envisager comme supports de créativité et vecteurs d'émancipation ?

"Flight from Gender: Madame Jane Dieulafoy, Unveiled"
Rachel Mesch, Yeshiva University

In the early 1880s, Jane Dieulafoy traveled with her husband Marcel on an archaeological expedition to Persia. Unwilling to dress in the modest garb of Persian women, Jane chose to dress as her male colleagues, just as she had done years earlier when she followed her husband into combat during the Franco-Prussian War. Back in France, as Jane built a decades-long literary and journalistic career, she continued to dress in masculine attire. A veritable celebrity of the turn-of-the-century mass press, she is pictured regularly in her elegant suits, often alongside a similarly-clad Marcel. In some cases, their marriage is held up in the accompanying text as a model of modern companionship.

In my paper, I plan to explore how the rigid parameters of both "Oriental" and marital gender norms allowed Jane Dieulafoy to construct an identity outside of both, even as she remained in her devoted marriage. Faced with the veiled, sheltered women of the seraglio, Jane had little choice but to embrace an alternative construction of her biological femininity; she did so by wearing the same clothes as her male peers, and embracing freedoms that no other woman in Persia could enjoy. In the context of French imperialism, Jane's subversion could be accepted as a cultural one (French woman as superior to Persian woman) rather than a gendered one (French woman as equal to French man)—thus masking the potential threat of her sartorial gesture. At home, this threatening aspect was subsumed by the solid marriage through which her literary career was launched. The visual evidence of this—in the photographic magazines celebrating her accomplishments—worked to insist on marital harmony rather than gender disruption.

Dieulafoy's seemingly unique example has surprising resonances with her younger colleagues Lucie Delarue-Mardrus, Myriam Harry and Marcelle Tinayre, all of whom harnessed the appeal of the Orient and of their celebrity marriages to gain popularity with readers, even as they challenged the gender norms associated with both. Using Dieulafoy as my primary example, I will consider the way the familiar interpretive frameworks of marriage and the Orient, in which gender norms appear to be held tightly in place, worked together to mask a highly original and subversive authorial identity. Veiled by the ostensibly rigid parameters of these patriarchal structures, the late nineteenth-century woman writer managed to be remarkably independent and free.

"A New Femininity? Olympe Audouard and the Pioneer Woman"
Anne-Caroline Sieffert, Brown University

In 1868, Olympe Audouard, escaping from the city of New York, set out West to cross the continent toward Salt Lake City, through the yet-incomplete transcontinental railway. In her travel journal, published in 1869, she stated that she wanted to meet Mormons and study their way-of-life. In reality, her travel journal tells the critic more about herself, as is often the case, than it does about Mormons. In her seminal work, *Itinéraires de l'écriture au féminin: voyageuses du 19ème siècle* (1995), Bénédicte Monicat states that female travel journals have to answer the question of mobility, "Comment partir lorsqu'on est femme?" (65). I believe that Audouard evades the traditional immobility of women, best represented by women's primary function of motherhood, by trying to show the readers a new type of femininity in the American West. What is this new woman that Audouard describes? In this communication, I will demonstrate how Audouard, heavily influenced by Comte's positivism, reconciles her politics with the constraints she has as a female traveler.

For that purpose, I will first show how Audouard herself interact with space. Within her journal, the central character of the writer is often placed in situations of immobility. I argue that this contradiction is made on purpose, so as to legitimize Audouard's own femininity within the traditional conception of it in the Second Empire in France. In these instances of fixity, Audouard reassures the reader that her integrity as a female traveler is still intact, and that, therefore, her travel is acceptable.

However, Audouard's own vision of femininity is very different. Heavily influenced by Auguste Comte's later lessons on positivism, Audouard imagines a very different woman, one that is not limited to the hearth and the private sphere. As Comte wished for, Audouard's new femininity would be able to

express itself as mobile, although excluded from the political world. At once equal and superior to man, this new woman would mediate between him and the world.
Thus, I argue, Audouard's perfect femininity is to be found in the Pioneer Woman, who is simultaneously mobile and yet still very much proper. Not unlike the hybrid space of the West, the real "lively experiment" of the United States, the Pioneer Woman is femininity's evolution.
This new feminine model is the answer to Monicat's question. How does one leave when one is a woman? By reinventing the rules of femininity.

"Literary Women on Horseback: A Cognitive Cultural Studies Approach"
Kathleen Hart, Vassar College

The term "evasion" links a change in place to a change in state. Nineteenth-century feminists aspired to change that was political and economic, as well as psychological and emotional; but it was also physical. Drawing on recent theories of embodied cognition and cognitive neuroscience, I examine the literary representation of women on horseback by authors whose works I interpret in the context of nineteenth-century Romantic feminism.

Horseback riding afforded riders both a practical means of transportation (locomotion) and an enjoyable, exhilarating diversion (rocking motion). Women riders, however, could be subject to certain constraints (the sidesaddle; cumbersome riding skirts; requiring a husband's permission). Behavioral and neurological evidence indicates that readers simulate feelings and movements as they construct characters' experiences, and that simulation participates in thought and reasoning. If symbolic meaning has corporeal roots, as the proponents of embodied cognition argue, so that movement is a basis for meaning, then transforming cultural conceptualizations of women should call for women both to practice, and to write about, new (or culturally less sanctioned) ways of moving through the world. Evidence for this can be found in Flora Tristan's *Pérégrinations d'une paria* (1838) in which the narrator crosses a desert on horseback, and later encounters convent nuns who secretly enjoy horseback riding, until the bishop forbids the exercise. In George Sand's *Indiana* (1832) and *Gabriel* (1839), the eponymous hero(ine)s' descriptions of eagerly racing and leaping over fences are similar to Sand's accounts of her own riding in her correspondence.

The progress of feminism can be measured by the extent to which women may choose where to go (locomotion) and how to enjoy themselves (rocking motion). But as a comparison of Flaubert's Emma Bovary with the women riders of these previous works reveals, it is the *representation* of where and how women ride, that makes all the difference between merely "getting away" and actually "going somewhere."

Panel 11.C: Sur les pas de Maupassant
Chair: Céline Brossillon, Rider University

"De Maupassant à Christian-Jaque, *Boule de Suif* ou la fuite comme révélatrice"
Christophe Corbin, United States Military Academy, West Point

« Les Prussiens allaient entrer dans Rouen, disait-on. […] Beaucoup de bourgeois bedonnants, émasculés par le commerce, attendaient anxieusement les vainqueurs, tremblant qu'on ne considérât comme une arme leurs broches à rôtir ou leurs grands couteaux de cuisine.» De ces tremblements, ils trouveront la force de fuir devant l'ennemi en s'embarquant dans une chevauchée en tout point fantastique et révélatrice de postures aussi peu glorieuses que semble-t-il caractéristiques d'une classe que Guy de Maupassant n'aura eu de cesse de fustiger. Ce sont ces mêmes possédants et autres notables que l'on retrouve sous les feux des projecteurs de Christian-Jaque au sortir d'une nouvelle occupation allemande, « ces résignés qui éprouvent une joie à courber l'échine devant le vainqueur, » écrit un journaliste dans sa critique de l'adaptation cinématographique de *Boule de Suif* que propose le réalisateur en octobre 1945. Et d'ajouter : « La transposition de cette époque [1870] à la nôtre [1940] est parfaite. Ce film est donc notre premier film contre les collaborateurs. » Cette communication propose alors de revenir sur cette fuite mémorable et sur ce qu'elle révèle de comportements que Christian-Jaque aura à son tour

tenté de dénoncer soixante-cinq ans plus tard, obliquement, par « résonnance » au texte de Maupassant publié en 1880, comme pour mieux se prémunir lui-même d'éventuels coups de broches des résignés d'hier et… du moment.

"Aucune sortie ne peut faciliter la fuite:" *Bel-Ami* and the closed pipelines of capitalism"
Susanna Lee, Georgetown University

In Guy de Maupassant's *Bel-Ami*, minister Laroche-Matthieu counsels the relentless social climber Georges Duroy to write a particular newspaper article. The subject in question is an upcoming French expedition to Morocco: if it proceeds as planned, France will secure Moroccan debt and the individuals who purchased that debt in advance will become rich. If on the other hand the expedition does not proceed, then the debt will be worthless. Laroche –Matthieu, who like Duroy has purchased the debt, instructs, "Parlez de l' expédition comme si elle devait avoir lieu, mais en laissant bien entendre qu' elle n' aura pas lieu et que vous n' y croyez pas le moins du monde. Faites que le public lise bien entre les lignes que nous n' irons pas nous fourrer dans cette aventure" (215).

Information that the public is handed for consumption may not generate the same interest as what is read between the lines – not only because forbidden or restricted fruit seems more valuable, but because the act of reading between the lines, deciphering, interpreting, places the reader at a seductive but ultimately distracting intersection between passive consumption of information and active pursuit of understanding. To encounter a leak is to experience the ease of pure receptivity combined with the pleasant sensation of discovery and control, while to create a false leak is to manipulate another's reading experience while concentrating on one's own position as orchestrator thereof. Both Duroy and Laroche-Matthieu profit when the Moroccan expedition proceeds, but Duroy is still consumed with jealous covetousness and Laroche-Matthieu is disgraced in an adulterous affair. As evidenced by article and its consequences, every potential or apparent *supplément* in this novel's economy is in fact embedded in another closed frame. Whether one is the generator or the consumer of leaked information, concentration on that economy of information amounts to a blinkered focus on one's own power, one one's own relationship to the information already given, to value already in circulation. Furthermore, the entire novel turns that hermetic circulation into a theme, with its characters dedicated to endless exchange, its interchangeable women, husbands, houses, and sensations, and even its intertextual samplings: we see *Madame Bovary*'s bored seducers, assignations in a cathedral, an amorous women confounding God and her lover, and other meta-echoes of empty signification. One reason that *Bel-Ami* is such a supremely capitalist novel is that it represents a world almost entirely devoid of actual creative possibilities. As Duroy notes when he traps Laroche-Matthieu in an apartment with Duroy's own wife: "Aucune sortie ne peut faciliter la fuite" (260): an observation with critical resonance for the novel and for our own information age.

"Exotic Cruelty: Maupassant's "Châli" and Intercultural Competence"
Warren Johnson, Arkansas State University

One of the few Maupassant tales set outside of metropolitan France, "Châli" centers around a simple if tragic misunderstanding: the seashells that the French narrator gives to the young native girl as he leaves India are interpreted as evidence of theft, leading to the girl's execution. The inability of the Rajah to understand both the trivial value of the gift and the giver's intention, as well as the severity of the punishment, would appear to align with frequent nineteenth-century views of the Orient as unbounded and excessive, as compared with the superiority of French cultural norms.

Looking at the tale from the perspective of recent work in the social sciences on what is sometimes termed "intercultural competence," we can see that in fact Maupassant's text highlights a double misprision. Intercultural competence, for such researchers as M. Bryam and D. Deardorff, involves not only cognitive knowledge about a foreign culture, but the ability to interpret how others think, feel, and communicate, without ethnocentrically imposing one's own value systems. Seen in the light of these notions, the narrator is caught in a double bind as refusing the gift of the young Châli, implicitly as sex slave, would be insulting within Maupassant's imagined version of Indian society, but

giving in to his impulses troubles him by his own transgression of Western prohibitions against pedophilia. Despite his familiarity with his host country and knowledge of the local language, his failure to appreciate the importance of social class in offering the gift of the shells to a slave is the direct if unintended cause of the Rajah's misreading of the situation. The assumption of a fixed normative ideology gives way to a dual insufficiency of understanding.

But the tendency of theories of intercultural communication to downplay the legitimacy of critical judgments about another culture in the name of flexibility and empathy are themselves called into question by Maupassant's representation of the radical inhumanity of the girl's punishment. The Rajah's action in condemning the girl is only partially a reflection of his own cultural values. His cruelty, if in congruity with nineteenth-century European perceptions of the Orient, is fundamentally equivalent to the sadism of the Normand peasants in "L'âne" or that of the murderous schoolmaster in "Moiron." The exoticism and cultural relativism of "Châli" is at heart a means of gaining a outside critical perspective on the thematics of cruelty running throughout his tales, underlining his concern with the universal ethical implications of the deliberate infliction of suffering.

"Point de fuite : la vie de Maupassant au prisme du 'genre'"
Martine Reid, Université de Lille-3

Dès le lendemain de sa mort, la vie de Maupassant a fait l'objet de récits biographiques nombreux, se répétant les uns les autres. Faux sur nombre de détails, la plupart de ces récits se sont montrés soucieux de dresser le portrait de l'artiste en « faune », amateur de canotage et de « petites femmes », écrivant comme il vit, à toute vitesse et de façon totalement désordonnée, son existence ne cessant d'expliquer son œuvre et réciproquement.

Les précisions apportées par Marlo Johnston dans sa monumentale biographie récente (*Guy de Maupassant*, Paris, Fayard, 2012) invitent désormais à une tout autre lecture, en particulier si l'on tente de rendre compte de la vie de Maupassant dans une perspective « genrée ».

Ma communication reviendra d'abord sur quelques « faits », réels ou fabriqués, qui jalonnent la vie de Maupassant (liens familiaux, relations avec les hommes de lettres de son temps, liaisons et enfants supposés) ; elle considérera ensuite ce que tout ceci entretient, ou n'entretient pas, avec l'œuvre, plaçant en point de fuite les relations complexes que Maupassant paraît entretenir avec sa propre identité sexuée ; elle interrogera enfin les causes de cette mythologie singulière, qui fait de Maupassant l'un des très grands écrivains français du XIXe siècle.

Panel 11.D: Baudelaire
Chair: Alina Hunt, NC School of Science and Mathematics

"What Does it Matter? Understanding and the Prose Poems"
Scott Carpenter, Carleton College

A persistent myth casts Baudelaire as *l'homme des foules*, the man who merges effortlessly with the spirit of others. In the prose poems he thus becomes one with the tumbler, the drunkard, the widow, the crowd, partaking of *la sainte prostitution de l'âme*. The perfect communion between souls in certain scenes might even call to mind the harmony of a poem like "Correspondances." However, other poems offer another perspective on this kind of interaction, establishing a more critical distance, and providing a linkage between Baudelaire's understanding of the intersubjective and the aesthetic. In this paper, I hope to shed some light on the problem by way of "Les Fenêtres."

"Getting Out of Hand: Baudelaire's Thyrse"
Kevin Newmark, Boston College

It has nearly become a commonplace in nineteenth-century French studies to interpret the relation between Baudelaire's lyric and prose poetry as a movement of fuite or évasion. The specific mode of this fuite is characterized most often as one of liberation. Baudelaire's poésie en prose would be revolutionary, so the story goes, precisely to the extent that it frees poetry from a so-called romantic

aesthetic of "correspondences." In doing so, Les petits poèmes en prose help to inaugurate a literary modernity that is theorized in Le Peintre de la vie moderne and illustrated in part by the addition to Les Fleurs du Mal of "Les Tableaux Parisiens."

This scheme is appealing for a number of important reasons. Not the least of which would be the seductive implication that the transition from lyric to prose poetry also involves an advance from a certain naiveté to a greater degree of self-reflection and understanding. In thematic terms, the move can be experienced as a loss: the sylvan atmosphere so apparent in the sonnet "Correspondances" gives way to the jarring city streets of "Les Tableaux" and Le Spleen de Paris. But to the degree that the "noise" of Paris—as Ross Chambers calls it—is the necessary price to be paid for achieving a critical distance that is missing from the more lyrical and romantic poems, it can still be considered a fair trade-off for the increase of self-awareness that it eventually promises.

But then how should one read those poèmes en prose which do not take the city either for their setting or their subject? Exemplary in this regard would be "Le Thyrse." "Le Thryse" is the metonymic emblem of Dionysus, the foreign god who leads away from the city as well as from the sobriety and self-awareness associated with all critical reflection. This paper will examine the way "Le Thyrse" may ultimately escape from any attempt to read, interpret and understand it.

"Getting *out* by going *in*: A Close Reading of Baudelaire's 'La Chevelure'"
Kathryn Haklin, Johns Hopkins University

Equally relevant to the concept of escape is its opposite phenomenon: that of entrapment, or the fear of enclosure. Curiously, in the poem "La Chevelure", Baudelaire conflates images of containment with those of release. Confined within an undetermined space, the poem's speaker achieves his figurative escape from reality to an exotic locale through, paradoxically it would seem, the activity of diving *into* the hair of the anonymous woman to whom the poem is addressed. As such, this paper will explore the idea of escape through the lens of claustrophobia, the way by which language of containment ultimately gives way to exotic imagery in "La Chevelure". Indeed, it is by going *in* that the speaker effectively gets *out*, underscoring the tension between interiority and exteriority in Baudelaire's poetry. The emphasis on interiority suggests ultimately that the Baudelairean notions of exoticism and eroticism depend to a certain extent on the confinement of the individual. Furthermore, this discussion will demonstrate how the fetish object of the head of hair not only inspires, but also contains within in its locks, the poetic inspiration necessary for the speaker's flight. Not simply a means of escape, the eponymous tresses in "La Chevelure" constitute a veritable stronghold for poetic activity, inspiring and granting the speaker a safe haven for his poetic imagination.

"Escaping to Infancy: The Infinite as Creative *Ailleurs* in Baudelaire's 'Le Confiteor de l'artiste'"
Theresa Brock, The Pennsylvania State University

"Avez-vous observé qu'un morceau du ciel, aperçu par un soupirail, ou entre deux cheminées, deux rochers, ou par une arcade, etc., donnait une idée plus profonde de l'infini que le grand panorama du haut d'une montagne?" This question, which Charles Baudelaire poses to critic Armand Fraisse in 1884, underscores two essential components of Baudelairean poetics: the Infinite and the cadre. The Infinite represents an exotic locale to which only the poet may escape; it serves as both an inspiration and a challenge to this master framer, who brings it down to perceptible dimensions in the literary text. Given Baudelaire's assertion that "le génie n'est que l'enfance retrouvée à volonté," I argue that the escape to the Infinite constitutes a return to *infancy*, a period of life that Lacan defines as predating language acquisition. During moments of inspired union with the Infinite, the poetic subject enjoys a perfect, unmediated encounter with his surroundings that transports him worlds away from the stifling expressive limitation of adult existence.

"Le Confiteor de l'artiste" (1862), one of Baudelaire's lesser-known prose poems, offers a model of the poet's relationship to the Infinite and to verbal communication that closely resembles Lacan's pre- and post-lingual psychic stages. In my examination of this text, I first consider the location of Baudelairean artistic subjectivity within the creative *ailleurs* of a pre-linguistic Infinite. Next, I detail the

interactions between the poet and the Infinite that give rise to the struggle for literary articulation. Finally, I propose a rereading of the *Poèmes en prose* based on the poet's ambivalent attitude toward the literary text he creates.

Panel 11.E: Exil
Chair: Julien Jeusette, Université Paris 7 et Université de Luxembourg

"Cap sur l'Amérique! L'émigration aristocratique aux Etats-Unis pendant la Révolution française"
Marie-Pierre Le Hir, The University of Arizona

Ma communication a pour but d'examiner un paradoxe: pourquoi un petit nombre d'aristocrates français préfèrent-ils trouver asile dans la jeune république américaine plutôt que dans une monarchie européenne pendant Révolution française? Mon intervention se propose d'examiner non seulement les raisons des séjours américains de Chateaubriand, Talleyrand, La Rochefoucault-Liancourt et du futur Louis-Philippe, mais aussi, à partir de leurs écrits, leurs réactions à l'Amérique et à la vie dans ce pays.

"Emigration, Romanticism and Counter-Revolution"
Ali Nematollahy, Baruch College, New York

The relations between early Romanticism and the counter-revolution have long been recognized. Lousteau, in Balzac's *Les Illusions perdues,* declares that "Les royalistes sont romantiques, et les libéraux sont classiques." As literary history tells us, the situation changed after 1820 and most romantic writers abandoned the royalist camp. My interest is not so much to determine or study the politics of Romanticism , but rather to explore the emergence of a kind of sensibility among the *émigrés,* from the aftermath of the Revolution to 1815, the date where most of the exiled nobility returned to France. This sensibility, furthermore, has a great deal in common with pre-romantic currents that had already existed in the *Ancien régime,* but now go through revisions and reformulations based on the experience of exile and homelessness. The nobility was hardly prepared for the isolation, financial hardships and even penury that Chateaubriand describes in his preface to *Essai sur les Révolutions* or Xavier de Maistre in his *Voyage autour de ma chambre.* Solitude, nature, melancholy, primitive man and other pre-romantic concepts now took on new hues and underwent new significations in the *émigrés'* attempts to re-interpret the past in order to find the reasons for the calamity befallen them as well as envisioning the future. Novels and memoires proliferate, as well as political, historical and theoretical treatises trying to "explain" the Revolution and find new legitimate foundations for the monarchy. My paper will examine this body of writing and explore the relations that exist between the constellation of exile, Romanticism and the theories of the counter-revolution.

"'Arrière les lâches qui implorent': l'exil-évasion de Louise Michel"
Valérie Narayana, Mount Allison University, New Brunswick, Canada

Proscrite suite à sa participation à la Commune, Louise Michel se retrouve en Nouvelle-Calédonie. Les descriptions de cet exil abondent dans ses lettres, poèmes et mémoires. Une lecture croisée de ces sources révèle à quel point cet exil peut prendre des allures d'évasion. En effet, ces écrits, lus sur la toile de fond de ses descriptions carcérales antérieures, sont frappants. Là où il y a continuité avec les textes précédents, c'est dans les lettres : dans les petits ennuis, les menus détails du quotidien et la souffrance décrite simplement. Ici, c'est l'amitié, le partage et l'assiduité qui soulagent. L'exil n'aura donc pas changé grand' chose à la vie de la militante.

Là où les textes se distinguent, au contraire, de ceux de la France, c'est dans la griserie des cyclones et la joie d'une étrange liberté, ainsi bien que dans l'amitié des Canaques... Or, ces moments puissants se trouvent dans les *Mémoires*, écrits à son retour. Xavière Gauthier, biographe de Michel, s'est interrogée sur la possibilité que ces passages aient été écrits pour réhabiliter l'exil rétrospectivement, sorte de pied de nez à la justice française. Cette théorie est convaincante, car Louise connaît l'effet de son courage sur les foules.

Cela dit, une incursion particulière de la vie française dans l'exil michélien irrite profondément la poète: les implorations d'une Céleste Hardouin, qui veut que la grande Communarde revienne au bercail. Michel répondra avec furie qu'elle préfère la vie d'exil au fait de revenir sans ses compatriotes proscrits. Elle triomphera d'ailleurs au terme de ces tractations.

Cette communication propose de regarder de plus près la rhétorique passionnante de cet épisode épistolaire de l'exil de Michel. Ici, la nostalgie du retour côtoie le désir de fuite et l'horreur d'un retour sans revendication ni réparation.

"Nationhood and Escapism in Zola's *Fécondité*"
Lisa R. Bromberg, University of Pennsylvania

Following the publication of "J'Accuse" at the height of the Dreyfus Affair, Zola escaped to England, where he lived in exile as a fugitive for nearly a year. During this time, he composed the first of his *Évangiles*, the thesis novel *Fécondité* (1899). Yet this novel has primarily aroused interest for its historical documentation of *fin-de-siècle* demographic concerns, while its relationship to the Affair has never been seriously studied.

This paper proposes a new reading of *Fécondité* as a text of exile. I analyze how the protagonist, Mathieu Froment, emulates Zola as an outcast inhabiting an exotic space. Like Zola's isolated island described in *Pages d'Exil* (1898), Mathieu's Chantebled functions as a space of self-exile that incites him to fight for what he believes in: the regeneration of a strong French Republic. I suggest that as Zola fled into exile, he simultaneously escaped into this new form of prescriptive writing, the thesis novel, which allowed him to reflect from afar on the development of his nation. His imagery in *Fécondité* assimilates fertile land and fertile mother, which together give birth to a more just and powerful France. The Froment family is described as conquerors, colonizers, and missionaries, who combat nineteenth-century degeneration and spread their religion of fertility and motherhood across the globe. I liken the metaphor of the *Terra Mater* to that of the modern body politic as recently theorized by Eric Santner in *The Royal Remains*.[25] In bestowing the Froment family with an abundantly fertile mother (Marianne) and estate (Chantebled), Zola demonstrates how the French populace can develop a just, humane, and secular political sovereignty based on the exaltation of mother-/nationhood. I conclude by explaining how, despite arguments to the contrary, Zola's intellectual escapism in *Fécondité* can indeed be better understood in the context of the Dreyfus Affair.

Panel 11.F: On the Run
Chair: Melanie Hawthorne, Texas A&M University

"The 'Pornographe's' Fight and Flight to Fiction: Marc de Montifaud"
Cheryl Morgan, Hamilton College

Between 1876 and 1882, Marc de Montifaud (Marie-Amélie Quivogne née Chartroule 1845-1912) seemed unable to escape public bashing and criminal condemnation. The 11th tribunal court in Paris condemned several of her works for « outrage à la bonne morale» and the press had a field day with « Mme Marc de Montifaud. » Facing prison time and serious fines, the anticlerical art critic turned bibliophile-editor and writer fled Paris, ultimately seeking refuge in Brussels. From there she fought back, and periodically snuck back to Paris. She only made things worse when, on one such incursion, she appeared *en travesti* at the Comédie-Française and slapped *Figaro* editor Edmond Magnier over René Maizeroy's article « La Marquise de Sade ».

Within the context of these real fights with and flights from justice and the French capital, this paper focuses on a more figurative flight: Montifauds's turn to fiction—the novel and then tales. Was her

[25] Santner sums up: "my thesis is that crucial features of modernity can be grasped by following the transformation of the complex tensions belonging to the political theology of royal sovereignty into the biopolitical pressures of popular sovereignty" (*The Royal Remains: The People's Two Bodies and the Endgames of Sovereignty*. Chicago: U of Chicago Press, 2011, xi).

flight to fiction primarily a defense mechanism, a retreat from battle? I explore this question by focusing on Montifaud's use of the comic and then humor as a way of escaping conventional fictional narratives and as an alibi to explore a what she termed "l'esthétique du corps humain." Montifaud thus offers an example of a more figurative form of escape, using genre to flee the cultural and legal constraints of gendered writing.

"Renée Vivien's 'manie ambulatoire'"
Melanie Hawthorne, Texas A&M University

This presentation examines Renée Vivien's travel mania (characterized by one critics as "manie ambulatoire"). On the one hand, Vivien was understood to be avoiding emotional entanglements through constant displacement, and critics note that she managed to find time to write nevertheless (she was good at writing on the go, on the back of envelopes, etc). I examine here the possibility that she was able to write not *despite* but *because of* her restlessness. Vivien's "modus viv(i)endi" is not predicated on a particular compulsion to flee *from*, but rather stemmed from her attraction *to* writing. Her constant movement enabled her to avoid confronting the fact that her work as a poet, an activity that was viewed as the domain of men, was a serious calling. Writing "on the run" opened a cultural space for the woman writer.

"Off With Their Cassocks! The Abbé, the Terror and Post-Revolutionary Masculinity"
Margaret Waller, Pomona College

How were the ideas and realities of "fight" and "flight" gendered during and after the Terror? In this paper I look at one defrocked priest's story to think about masculinity in post-revolutionary France as a matter of changing fight—and flight—options for men, including those men of the cloth who had always thought of themselves not as fighters but as…writers.

For a priest in France during the dark days of Jacobin de-Christianization and the Terror, it was hard to know where to fly except perhaps abroad. But in 1793 when Père La Mésangère (1761-1831) ditched his cassock and fled *Chouan* guerilla warfare and the pillaging of his school in La Flèche, there was only one place to go: the capital even though the guillotine, which was still separating men and women from their heads, cast a dark shadow. Though Paris had long been an object of fascination for him (La Mésangère had published *Le Voyageur à Paris*, a dictionary of sites, sights and sayings about the city in 1789, with a second edition in 1790), it was a nightmare of underemployment for a *persona non grata* and hiding became a way of life**.**

Even in 1801 by which time he had made *Journal des Dames et des Modes* the fashion magazine of Paris, La Mésangère did not use it as a bully pulpit. Instead he continued to prefer "flights" (into la mode, leisure journalism and light entertainment and behind pseudonyms and mythological personae) to the political, social and cultural fights still raging around him. But was it so simple?

"Flights from Love: Flaubert and Sophie Calle's *Lettres de Rupture*"
Marina van Zuylen, Bard College

The *Nouvel Observateur* online has a link that directs you to a site exclusively reserved to "lettres de ruptures gratuites." You will be guided through a plethora of breakup letters that, while providing you with instant models, also "vous aide[ront] à expliquer vos raisons pour tourner la page et repartir sur de bonnes bases." Rodolphe's masterful breakup letter to Emma Bovary seems to have done fine without such guidance. In fact, he might have done a better job than the pedestrian site at divining what a perfect breakup letter might look like. Rather than invoking a better future for his castaway mistress, Rodolphe constructs a model *lettre de rupture* by tapping into Emma's residual past and by flattering the ideal self she has painstakingly constructed. His trick is to blur the boundaries between rejection and validation. The rejected recipient will learn the news while seeing her exceptionalism confirmed. Rodolphe's shrewd and flattering rhetoric turn the breakup letter into a compliment of sorts.

The opposite is true for the contemporary artist Sophie Calle. Her latest exhibition "Prenez soin de vous" is a show centered on the egregiously insulting "email de rupture" she received from her lover.

Unlike Rodolphe who only uses the words Emma has invested with romantic capital--atroce douleur… fatalité… exaltation délicieuse… bonheur idéal… trône… talisman—Calle's *amant* gets it all wrong, ending his *mail de rupture* with the trite expression "prenez soin de vous." The email is so impersonal, so oblivious to its *destinataire*'s identity and sophistication, that Calle feels that "c'était comme s'il ne m'était pas destiné." A bad *lettre de rupture*, she implies, is as great a sin as the *rupture* itself. The revenge is the exhibition itself. Calle mounts it around the reactions of one hundred and seven women who publicly comment on the email. Calle has raised the object and subject of the *rupture* to an art, where revenge and rhetoric effortlessly merge into one.