

# French Studies

## IN THE 21ST CENTURY

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### LETTER FROM THE COORDINATOR OF THE FRENCH SECTION

*Dr. Brigitte Weltman-Aron*

It is with pleasure that I welcome you to our second newsletter, *French Studies in the 21st Century*. Its purpose is to share some of the activities of our faculty members, centers, and students in French and Haitian Creole, as well as of the news of our recent graduates and alumni. We also welcome your comments and your input.

After the transition that our faculty experienced last year to a new Department of Languages, Literatures and Cultures, we are now in a position to interact with more colleagues and be exposed to more languages and cultures while still focusing on the development of our respective programs. Ben Hebblethwaite has proposed an innovative course linking his two disciplines, French Linguistics and Haitian Creole, which is a token of the cooperation that

takes place between French and Haitian Creole. The French section has developed a new exchange program for students with the Université de Rennes 2 (under the impetus of Dr. Hélène Blondeau), and a new summer study abroad program with the Université Catholique de Paris (under the direction of Dr. Sylvie Blum). The France Florida Research Institute helped the French section host guest lecturers from several Francophone countries, contributed to supporting a very popular French film festival in Gainesville under the leadership of Dr. Sylvie Blum, and fund several conferences on campus, including a conference on eighteenth-century French art and literature. The keynote speaker of that conference, Dr. Bernadette Fort, answered my questions about French art and literature in this newsletter. Our revamped website will

keep you informed of such events of interest in our department.

A segment on the news of our faculty members and of our graduate students illustrates our active record of publications and our general contribution to the reputation of the University of Florida as a research university. Three of our current Ph.D. students organized the first French Graduate Student Conference last spring. We hear with pride and pleasure from our recent graduates, who were able to pursue their graduate studies or who started their careers teaching in high schools, colleges or universities. Our aim is to continue attracting undergraduate and graduate students interested in various aspects involved in learning another language – culture, literature, film, and linguistics...

*A l'année prochaine!*

VISIT OUR NEW WEB SITE FOR FRENCH: [www.languages.ufl.edu/french](http://www.languages.ufl.edu/french)

This is an excellent way of keeping you up to date about French at UF in between our annual newsletters.

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# FRENCH art & literature IN THE 18<sup>TH</sup> CENTURY



AN  
INTERVIEW  
WITH  
BERNADETTE  
FORT

by Dr. Brigitte Weltman-Aron

**I**n February 2009, a conference on eighteenth-century French art and literature, under the title of *Wit, Irony & Ridicule*, was organized by two colleagues (Rori Bloom, Department of Languages, Literatures and Cultures, and Melissa Hyde, Department of Art History) and myself. It brought together scholars from the University of Florida and from other institutions. The keynote speaker of the conference was Bernadette Fort, Professor of French and Adjunct Professor of Art History at Northwestern University. Dr. Fort is a specialist of Enlightenment literature and visual culture. She was the President of the American Society for Eighteenth-Century Studies in 2007–2008, and her teaching as well as her research has established links between art and literature. Her talk, “Laughing at Women Artists,” targeted eighteenth-century French art critics and their slanderous mockery of the women artists who were members of the Royal Academy of Painting and Sculpture. Dr. Fort examined the impact these libels had on the career and production of women artists and how they responded to these scurrilous attacks. After the conference, Dr. Fort kindly accepted to answer my questions.

**BWA:** In your first book\* and in your first conferences, you focused on libertine male writers, such as Crébillon. Your current research, among other strands, dwells on women painters and their detractors. Can you describe what attracts you in these two poles of eighteenth-century culture? And what sparked your interest in the eighteenth century?

**BF:** What originally sparked my interest in the eighteenth century was not an author, a topic or an issue but the sheer beauty of original eighteenth-century editions, with their spectacular bindings in polished calf leather, from light brown to the opulent red of the volumes in Marie-Antoinette’s library, their spines with raised bands and red morocco lettering, their gilt edges, the strength and suppleness of their hand-woven paper, the elegance of their print and, quite often, their intriguing engravings. I had the good fortune of having access for two years to the Cambridge University Modern Language Library, which held a large collection of eighteenth-century French literature in original editions in open-shelf access to students and scholars. This is how I met Crébillon, who, at that time, was considered in French academe as an “auteur du second rayon” and hardly worthy of serious scholarly attention. Holding the original editions of his works in my hands, absorbing the fragrance of the 200-year old pages, I was transported into the universe of the contemporary readers who had held these same in-octavos in their

own hands. What intrigued me was the intricacy of the highly coded language in which Crébillon’s libertine scenarios were acted out. To understand the powerful seductiveness of this author’s literature of seduction, I came to realize one needed first and foremost to analyze his elaborate prose style.

This was the heyday of semiotics and of socio-cultural studies that focused on class rather than gender. It would take another ten years for the feminist theory elaborated by French thinkers and writers such as Hélène Cixous in the mid-1970s to generate feminist approaches to literature and other disciplines. Yet my study of Crébillon and other eighteenth-century male novelists sensitized me from the beginning of my career to the gendered construction of power relationships and to the literary inscription of gendered stereotypes. One of my early articles focused on the heroine’s suppressed voice in Prévost’s novel, *Manon Lescaut*, and two decades later, in my introduction to the critical edition of Crébillon’s 1768 *Lettres de la Duchesse* for the Classiques Garnier, I emphasized such issues almost exclusively. Since becoming interested in the history of art criticism (an important way of joining my interest in the literary and the visual), I have explored the way in which the stereotypes that informed eighteenth-century libertine literature by men (such as the frivolity of women, their anarchic sexuality, their intellectual debility) were picked up as standard tropes in critical reviews of women painters’ work in the late Ancien Régime. I am currently writing a book centered on this topic.

**BWA:** You often put into question the notion found in art criticism since the eighteenth century that art was then frivolous or “feminized,” regardless of the artist’s gender.

\* *Le langage de l’ambiguïté dans l’oeuvre de Crébillon fils* (Klincksieck, 1978)

*What originally sparked my interest in the eighteenth century was not an author, a topic or an issue but the sheer beauty of original eighteenth-century editions, with their spectacular bindings in polished calf leather, from light brown to the opulent red of the volumes in Marie-Antoinette's library, their spines with raised bands and red morocco lettering, their gilt edges, the strength and suppleness of their hand-woven paper, the elegance of their print and, quite often, their intriguing engravings.*

**Why is that notion so prevalent and sometimes difficult to eradicate?**

**BF:** It was oppositional art critics such as La Font de Saint Yenne, a precursor of Diderot, who in the mid-eighteenth century popularized in France the idea that painting of the decorative kind (whether mythological scenes with nude goddesses or pastoral panels with sexual undertones) was frivolous and feminized. Cultural historians and art historians from Madelyn Gutwirth to Melissa Hyde have amply demonstrated that male 'ro-coco' painters such as François Boucher were the main targets of such attacks. Critics hostile to the regime used gendered vocabulary to depreciate artists who, in their eyes, were compromised by their association with a monarch, Louis XV, whose power, sexual and political, had allegedly been drained by his favorite, Madame de Pompadour. The attack on "feminized" art was thus more political than aesthetic—or, rather, a gendered aesthetic critique was mounted to transcribe a moral and political one. Once established, gender stereotypes are very hard to dislodge, especially when they serve a powerful cultural agenda. One might argue that, in the 19th and 20th centuries, a puritanical ideology took over the discourse of art history, which then revived La Font's gendered arguments and rhetoric.

**BWA:** *You show in your work the difficult position in which women painters often found themselves in the eighteenth century. Nevertheless, others were very successful. How did women artists promote their works and defend themselves? Could they fight back their detractors? Who is the emblematic woman painter for you in that respect?*

**BF:** During the eighteenth century the number of women painters accepted into the Royal Academy was arbitrarily limited to four. Although several women painters made a decent career outside the Academy, only those who had been received as académiciennes could garner the kind of broad publicity with the French and foreign public that the Royal Academy's biennial exhibitions offered. The three women academicians who made a name for themselves in the 1770s and 1780s—Anne Vallayer-Coster, Elisabeth Vigée Le Brun, and Adelaïde Labille-Guiard—regularly displayed their numerous works at the Salon, thus attracting the notice of wealthy collectors. They also received considerable support from the crown, most interestingly, from royal female patrons. But precisely because they were in this way associated with the royal sphere and because (through the sheer fact of exhibiting their works) they were alleged to defy contemporary norms of feminine self-effacement, critics opposed to the regime defamed them in anonymous

pamphlets, harping on their alleged immorality. None of the académiciennes were able to fight back against their detractors. For one thing, doing so would have jeopardized their standing both as self-respecting artists and as virtuous women. For another—and here the emblematic case for me is that of Labille-Guiard—neither the Academy nor the arts administration sought to clamp down on the authors of such defamatory pamphlets. Only forty years after Vigée Le Brun had been viciously accused of adultery with ministers and courtiers did she attempt to clear her name in her autobiography, *Souvenirs*.

**BWA:** *You have worked at times on publications in collaboration with others (for example, with Jeremy D. Popkin, or Angela Rosenthal). What was that experience like?*

**BF:** One of the great pleasures of academic life is, as you yourself have demonstrated in organizing the symposium on "Wit, Irony, and Ridicule," the opportunity of helping to shape a research field by bringing together colleagues from different fields and institutions for colloquia and publishing collective volumes on subjects of growing interest to the scholarly community. The two experiences you mention were for me most felicitous and rewarding. In the first case, I was fortunate to be able to collaborate with an expert on the eighteenth-century French press on a noteworthy late Ancien-Régime cultural chronicle, the *Mémoires secrets pour servir à l'histoire de la République des Lettres*. I was at the time preparing for the *Ecole normale supérieure des Beaux-Arts* in Paris an

edition of the extensive, though largely underrated, reviews of the exhibitions of the Royal Academy of Painting and Sculpture. The colloquium that Jeremy Popkin and I organized at the Newberry Library in Chicago and the ensuing volume, *The Mémoires secrets and the Culture of Publicity in Eighteenth-Century France* (Oxford: Voltaire Foundation, 1998), expanded on the pathbreaking work of the German philosopher Jürgen Habermas regarding the rise of public opinion. We sought to analyze the various facets of his concept of "Öffentlichkeit" as it articulated itself in the thirty-six volumes of the *Mémoires secrets*. A team of scholars at the Université Stendhal in Grenoble has since launched a complete annotated critical edition of this indispensable periodical, and, in 2008, they organized their own symposium, "Les Mémoires secrets: le règne de la critique," in which I participated. Seeing research progress in this way from one collaborative initiative to the next, from one country or continent to another, is one of the most gratifying experiences of academic life.

In the second case, I collaborated with my friend and colleague at Northwestern, the art historian Angela Rosenthal, on a volume marking the tercentenary of Hogarth's birth in 1997. Following a symposium we organized in concert with the exhibition of Hogarth's prints that Angela curated at Northwestern's Block Museum, that volume, *The Other Hogarth: Aesthetics of Difference* (Princeton University Press, 2001) focused on an undertheorized aspect of Hogarth's oeuvre, namely his representation of sexual and racial difference as visual tools of so-

*continued on page 4*

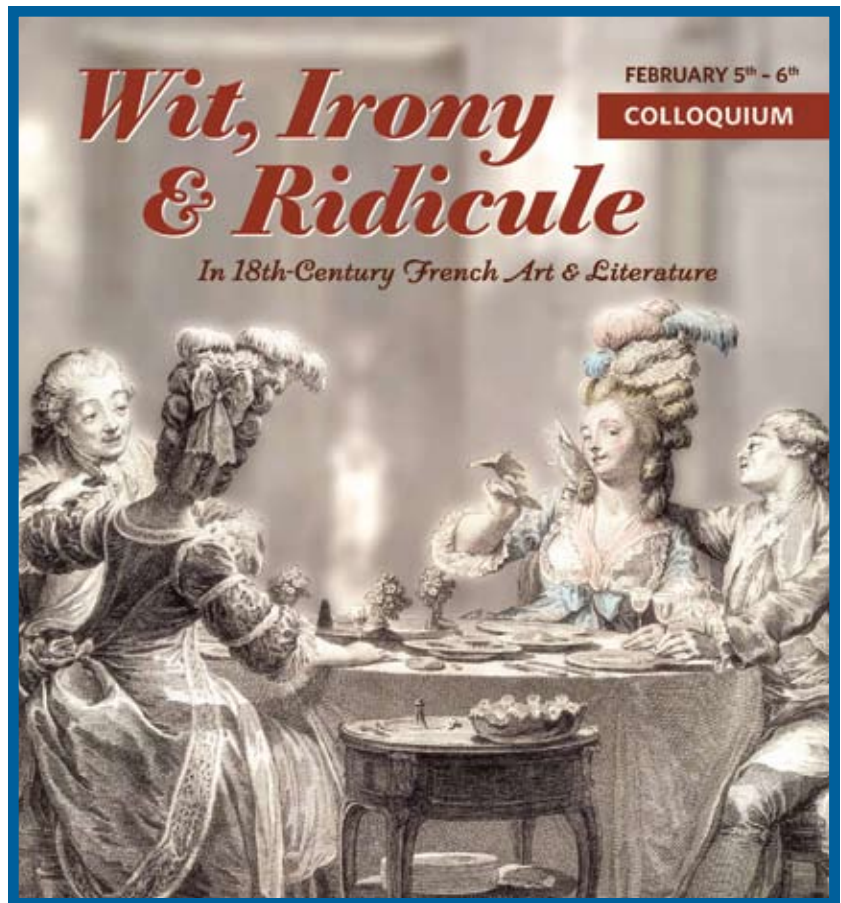


cial and political satire. The challenge of bouncing ideas off of one another and of working closely with collaborators from different disciplines created enduring intellectual bonds. Angela and I continue to collaborate on special issues of scholarly journals and various topics in literature and the visual arts at meetings of learned societies.

**BWA:** *There is a general interest for interdisciplinarity often expressed in universities. As an interdisciplinary scholar yourself, and with your experience as President of the American Society for Eighteenth-Century Studies, do you think that this is the direction taken by eighteenth-century specialists today?*

**BF:** An interesting question. So many articles and books have been written on it that it is hard to give a simple answer. There is no doubt that the push toward interdisciplinarity was, if not initiated, at least very much encouraged in the past ten to twenty years by academic institutions. Formerly independently run departments have sometimes been consolidated into larger departments, but it is doubtful whether such amalgamation actually fostered interdisciplinary studies. The drive toward interdisciplinarity was produced, rather, by a thorough-going scholarly critique of disciplinary entrenchment and narrow-sightedness and the double impulse, after 1968, to dismantle privileged categories of knowledge and to rely on more diversified methodologies. The foundational principle, enshrined in its constitution, of the American Society for Eighteenth-Century Studies is interdisciplinarity. Yet, it would be an error to think that the most eminent practitioners of interdisciplinary studies are necessarily also its unconditional advocates. Some, like Lynn Hunt, argue that one has to be firmly grounded in one discipline and its scholarly protocols and tradition before looking over the fence. Yet the most intriguing articles I read as editor of *Eighteenth-Century Studies*, the flagship journal of ASECS, were those that straddled two or more disciplines. Sarah Cohen's wonderful essay, "Chardin's Fur: Painting, Materialism, and the Question of Animal Soul" (ECS 38:1 [fall 2004]), for example, in my view completely renews our understanding of and assumptions about the genre of stilllife and helps us view Chardin's (or, for that matter, Vallayer-Coster's) entrancing paintings of dead game in an entirely new way.

To answer your last question, I'd say that it's hard to read into the future of scholarship. One might, of course, predict a shift of the interdisciplinary paradigm in the next decade, if only because it is in the nature of intellectual (or artistic) movements to engender their opposites. One incipient sign of this might be, possibly, the return, in some quarters, to philological research and work on manuscripts. But I believe that in the United States interdisciplinary studies are here to stay for a long while, the best testimony being the vitality—albeit under constant transformation and self-reinventing—of the field of "cultural studies," however one wants to define it.



**BWA:** *You have presented your work in France and other European countries, as well as in the United States. Do Europeans approach the Enlightenment in different ways than in the United States?*

**BF:** Yes, there are definitely national trends in the study of Enlightenment, as well as privileged objects and methods of inquiry. To cite just one example, European and Anglo-Saxon scholars do not give the same weight to what a European colleague of mine calls "the fated trinity" of class, gender, and race in studies of literature, history, or visual culture. While these concerns have assumed a huge importance in all disciplines of American and British scholarship on the Enlightenment for the past twenty years at least, they are still to some extent peripheral in European studies. A radical offshoot of gender studies in our field, "queering the Enlightenment," for example, has generated a substantial scholarly industry in the States, but still looks like a passing fad in many French or German academic quarters. Conversely, American scholars used to know little about, but are now picking up quickly on, the rich and productive concept

of "inter- or intracultural transfers," pioneered by German and French scholars two decades ago. Translations, wars, missionary expeditions, trade, or any other channel of peaceful or violent exchange between Europe and the Americas, Asia, and Africa are being explored for what they reveal about the responses of philosophers, moralists, historians, economists, visual artists and many more social actors to cultural diversity and to the inevitable conflicts brought about in an age of huge colonial expansion. I say, vive la différence! I would not want to see the intellectual equivalent of Gap and Express in the scholarly community. In our international colloquia and, especially, in the meetings of the International Society for Eighteenth-Century Studies, which, every four years, bring together for a full week members of some thirty national societies devoted to the study of the eighteenth century, we celebrate cultural and intellectual diversity as we continue not only to explore it but to enact it ourselves.

*I gratefully thank Dr. Fort for her time and for her answers.*



## NEW FRENCH CONVERSATION TABLE

A new French conversation table has recently been launched at UF. A reception has been organized in mid-September to welcome French enthusiasts. Since then various activities have been organized: A round table on various topics, games, a French café, a tour in French at the Harn Museum, etc. The main objective of this weekly activity is to create a friendly environment for students or members of the UF community who want to develop their oral skills and learn about the various cultures of the Francophone World. Cécilia Launat, a graduate student from Université de Rennes 2 is involved in the organization of the conversation table in the context of a practicum under the supervision of Dr. Hélène Blondeau.

## SCIENCES PO EXCHANGE PROGRAM

UF reciprocal exchange program with l'Institut de Sciences Politiques (Sciences Po)

Since 2002, UF has been a partner university of the internationally renowned Institut d'études politiques, or Sciences Po, in Paris. One of only 61 American universities and colleges to have a reciprocal exchange agreement with one of France's finest grandes écoles, or highly-selective institution of higher learning, UF sends 4 to 6 qualified students yearly to this center of excellence in the social sciences. In turn, UF welcomes qualified Sciences Po students to study in Gainesville. Because the exchange is reciprocal, students pay tuition to their home institution and are able to apply scholarships, such as Bright Futures, to the program.

Academic director, Dr. Carol Murphy, in collaboration with Dr. Martin McKellar of the UF International Center, is responsible for selecting those students who will represent UF at Sciences Po. She has seen a rapid growth of interest in this program among UF students who are undaunted by the intellectual challenge and recognize the importance of such study for their careers in law, economics, or international relations. Although some of the courses taught at Sciences Po are in English, many of UF's French majors and minors elect to do their coursework in French.

Returning students to UF from Sciences Po in Spring 2009 are French majors Yana Sobora and Eva Schildhaus. Yana took all of her content courses in French; Eva opted to do some of the courses for her Political Science major in English and culture courses in French. Jordan McBee and Jasmine Nebhrajani enrolled in French language courses while at Sciences Po and are continuing their studies in French at UF.

## STUDENT EXCHANGE AGREEMENT

Between University of Florida and Université de Rennes 2, France

A new exchange student agreement has been signed between University of Florida and Université de Rennes 2, France. Last September the academic manager for the program, Hélène Blondeau, welcomed our first exchange student from Rennes. Cécilia Launat has joined us for the fall semester and she is currently taking courses at the graduate level in French. In addition she is involved in our new conversation table (see announcement below). In the context of this reciprocal agreement students from University of Florida have also the opportunity to study abroad in Rennes and register to courses in various programs related to their interests. This is a wonderful occasion, not only to polish their French language skills, but also to be involved in an international experience they will never forget.

For more information contact Dr. Hélène Blondeau at [blondeau@ufl.edu](mailto:blondeau@ufl.edu)

## ADVANCED FRENCH CULTURE & LANGUAGE IN PARIS

New UF-Paris program at the Institut Catholique—UF-Catholic Institute program starting Summer 2010—Dates: June 29-July 31st, 2010. A selection of new courses taught in French, one by a UF faculty each summer. Advanced courses taught in French; one UF course, and a selection of Catholic Institute Classes. Summer 2010: Women and Fashion in France. (FRE 4956, 3 CRH) taught by Dr. Sylvie E. Blum (contact: [sylblum@ufl.edu](mailto:sylblum@ufl.edu)).

For an application contact: Dr. Martin McKellar, Study Abroad Advisor, University of Florida International Center (352) 273-1524, [mmckellar@ufic.ufl.edu](mailto:mmckellar@ufic.ufl.edu).

UN

ÉTÉ

BIO-

DYNAMIQUE

# UN ÉTÉ BIO-DYNAMIQUE

*Christian Guzman, August 2009*

**Il est sept heures moins dix et je me sens déjà en retard. Je n'ai que dix minutes pour me réveiller, manger le petit-déjeuner et être prêt à piocher les mauvaises herbes. J'ai dû me coucher plus tôt parce que maintenant je ne sais pas si j'aurai de l'énergie ou la motivation pour la longue journée sous le soleil qui m'attend. De plus, le petit-déjeuner par habitude n'est que deux tranches de pain, du beurre et du jus d'orange. ... J'ai descendu tout de suite et j'ai commence à manger. Avant que je finisse la première tranche de pain, il était déjà sept heures.**

En fait, qui suis-je ? Je suis un stagiaire dans un vignoble biodynamique qui est en train de décrire la matinée du neuvième jour de travail de son premier boulot en Europe. Pour être plus précis, j'étais participant d'un programme d'échange agricole de deux mois entre l'Université de Floride et l'Ecole d'Ingénieurs de Purpan à Toulouse en France auquel trente-deux étudiants américains ont pris part. Pendant tout le mois de juin, on a suivi des cours sur la viticulture et la culture française et le mois de juillet était exclusivement pour faire des stages dans différentes régions de la France. Le mien était à Gaillac, une belle région pleine de vignobles et de champs de tournesol. J'ai beaucoup aimé mon stage qui était surtout basé sur l'agriculture du vignoble biodynamique. Chaque semaine, j'ai appris de choses nouvelles sur la bio-dynamie, de la culture française et de moi-même bien sûr qui resteront gravées dans ma mémoire. Je suis arrivé comme un visiteur et progressivement je me sentais un stagiaire, un membre de la famille du maître de stage et finalement une partie du

vignoble. Pour mieux élaborer, je voudrais commencer dès le début du stage soit le 29 juin 2009.

Au cours du mois de juin, avant le stage, tous les 32 étudiants américains étaient devenus de bons amis. A la fin du mois de juin, c'était la date où tous les étudiants américains devaient se séparer pour se rendre chacun à leur stage respectif. Le changement entre la vie urbaine en France et à la campagne est un peu complexe comme dans tous les pays du monde. Entre Toulouse, surnommée la ville en rose, la ville où nous étions avant de se rendre au stage à la campagne, l'emploi du temps et des activités sociaux étaient différents. J'étais content d'être hébergé dans une famille française qui m'a aidé à m'adapter à la vie quotidienne dans la campagne. Je croyais que j'allais être malheureux seul sans mes amis américains, tel n'était le cas.

En voyageant à Gaillac le matin du 29 juin 2009, nous avons appris notre première leçon de culture française. On ne s'étonnait pas quand il y avait des grèves à la gare. Les travailleurs s'étaient mis en grève le matin

du 29 juin jusqu'au mois de décembre dans le réseau TER (Train Express Régional) Midi-Pyrénées. Vive la France ! Pour la directrice de programmes, Sarah Prince, c'était un cauchemar d'organiser tout le transport pour les étudiants et découvrir le même matin qu'elle devait le refaire.

Patrice Lescarret, un homme grand et mince, nous a rencontrés à la gare et il nous a amenés chez lui à Vieux, une petite ville à vingt minutes au nord de Gaillac. Il avait les cheveux pas souples, noirs et courts qui descendent jusqu'au front. Il portait une tenue de loisirs, du genre T-shirt, short et sandales. Ses yeux verts révélaient un peu de son esprit vif. Le nez droit et la barbe d'un jour faisaient de lui un homme sérieux et relax. Pendant qu'il conduisait, il expliquait d'une voix claire (en anglais) tous les renseignements fondamentaux sur son vignoble et avec sa première phrase il a résumé tout : « Bienvenue au fou ! »

Comme on ne savait rien de la viticulture biologique, il nous a parlé de la plus grande différence de gestion entre les vignobles qui sont bios et ceux qui ne sont



pas bios. On n'utilise pas les produits chimiques dans les vignobles bios. La levure de vin qui est essentielle pour la fermentation alcoolique se trouve justement dans la peau des raisins. En outre, Causse Marine, son vignoble, était un vignoble biodynamique qui a un niveau plus haut que l'agriculture biologique avec beaucoup de pratiques intéressantes que j'apprenais afin de travailler pour eux. Les stagiaires dans leur vignobles étaient vraiment utiles pendant la période d'été et il y avait beaucoup de travaux à faire, plus que j'avais imaginé. Annarose (l'autre stagiaire) et moi, nous nous réveillions à 6h30 chaque jour et nous travaillions de sept heures jusqu'à midi. Après avoir mangé et pris un peu de repos, on recommençait à travailler dans les vignes de 16h30 jusqu'à 20h30. Les activités nécessaires à faire au mois de juillet dans les vignes étaient le relevage des branches, le sarclage des jeunes pieds de vignes et le désherbage avec une faucille. Je faisais ces activités presque tous les jours et graduellement elles m'ont instruit sur l'importance de toutes les activités essentielles dans un vignoble biodynamique.

En fait, cette première semaine, j'ai découvert beaucoup de nouvelles choses en travaillant dans les vignes. Certes, toutes ces nouvelles choses me rappelaient de temps en temps que je n'étais qu'un visiteur. Nous avons commencé dans une parcelle où les vignes grandissaient entre des treillis. Pour le sol entre les rangées, chaque deux rangées était couverte d'herbes pour maintenir la structure de la terre. Les autres rangées étaient désherbées pour permettre aux vignes d'avoir assez de substance nutritive. On faisait le relevage des branches pour éviter que le tracteur ne les coupe en passant à travers ces rangées. Ainsi, on pouvait garder les branches qui poussaient très vite et rétablir l'ordre. L'activité la plus difficile était de piocher la terre pour enlever les mauvaises herbes. Il y avait une autre activité qui était un peu difficile; c'était d'enlever avec une faucille les mauvaises herbes qui avaient été débroussaillées par Quentin. Ces mauvaises herbes pouvaient prendre les éléments nutritifs et aussi transmettre des maladies aux vignes si on ne les enlevait pas. Je rêvais des mauvaises herbes à la fin du stage après avoir bossé 9 heures dans le soleil chaque jour.

J'ai appris que j'avais vraiment de la chance que ce travail physiquement dur ne fût qu'un stage. Mon père m'a préparé à travailler dur quand on avait l'habitude de réparer les vieilles maisons et de faire des travaux mécaniques. Toutefois, les vignes ont poussé mon corps à bout avec la chaleur, les égratignures, les douleurs des muscles et la répétition de travail. Il faut « avoir la patate » pour survivre dans les vignes, une expression que Quentin m'a appris qui signifie « avoir la motivation ».

La deuxième semaine je me sentais plus à l'aise et plus comme un vrai stagiaire. Je comprenais plus de Causse Marine et leurs vins. L'AOC (Appellation d'Origine Contrôlée) est une classification de vin qui prétend garder la qualité des vins français à travers des régulations de terroir, la dégustation à l'aveugle, et la spécification d'une région géographiquement spéciale. Vin de Pays est un niveau supposément plus bas avec moins de contraintes et finalement on a beaucoup plus de liberté dans la classification Vin

de Table. Par contre, les vins les plus intéressants et plus chers à Causse Marines étaient leurs vins de table. Comme il est interdit d'étiqueter le cépage et le millésime du vin dans la bouteille dans cette désignation, Patrice utilise l'esprit pour montrer la qualité de ses vins. Le vin de cépage Mauzac et millésime 2006 s'appelle Zacmau 6002. Par ailleurs, l'Ondenc et Duras deviennent Dencon et Rasdu. Pour le cépage Syrah, pourtant, le vin s'appelle Sept Souris pour éviter de confondre le Rahsy avec rassis. En fait, Sept Souris, c'est un jeu de mot qui évoque l'idée de Six Rats ou Syrah.

En fait, les vignerons bio-dynamiques essayent de créer un environnement basé sur le rythme naturel. On tient compte des phases lunaires pour connaître les périodes les plus favorables pour le semi, la plantation, et la récolte. Il y a des jours au mois de juillet où Patrice a dû faire des traitements pour les fruits, certains autres jours pas de traitements. Cela m'a aidé à comprendre pourquoi Patrice conduisait le tracteur quelques jours ou pas. Avant la fin de semaine, j'avais plus de connaissance, de privilège et de motivation pour être stagiaire.

A Causse Marine, j'ai appris plus de choses sur la cave car il pleuvait un jour et un autre jour on a fait la mise en bouteille de leur vin Les Peyrouzelles. Le jour qu'il pleuvait j'ai mis les capsules aux bouteilles de Sept Souris, Marine les a étiquetées, et Quentin les a emballées. Je chantais comme d'habitude et ils préféraient que je ne chante pas. J'ai vu en Patrice une passion pour ce qu'il fait en faisant la mise en bouteille du vin Les Peyrouzelles. Ce jour on a travaillé pendant 8 heures sans repos après le repas. ... Patrice a surveillé toutes les fonctions et il a entièrement participé aussi. Il conduisait le chariot élévateur à fourche pour bouger les palettes complètes ; il mettait les caisses sur les palettes et il préparait les bouteilles au bout de l'opération. En fait, Il était partout.... Ils sont fiers de leur vin Les Peyrouzelles cependant, ils trouvent que leurs vins de table sont toujours plus intéressants que leur vin d'AOC à cause de l'absence de toutes les contraintes dépassées...

Mes derniers jours à Causse Marine étaient pleins d'émotions.

*continued on page 8*

## CHRISTIAN guzman

**Christian Guzman, B.S. in Agricultural and Biological Engineering and minor in French (UF, Summer 2009), is currently attending graduate school at Cornell University and pursuing an MS/PhD degree in Biological and Environmental Engineering. He will be working in the Soil and Water Lab in this department.**



*continued from page 7*

J'étais triste que c'était ma dernière semaine en France... Sans m'en rendre compte, j'étais une partie de Causse Marine. La dernière nuit chez eux, j'ai parlé beaucoup avec Patrice de son vignoble et la bio-dynamie. Il m'expliquait que pour la plupart des vignerons, l'AOC est mort depuis 20 ans. La rigidité des règles punit les vignerons qui veulent innover et les vins excentriques. Par exemple, pendant six, sept, huit ans il a suivi complètement les règles de l'AOC. Il m'a dit que certains vins ne pouvaient pas être certifiés AOC continuellement parce que leur goût ne ressemblait pas au goût des autres vins quand on faisait la dégustation à l'aveugle. Même si le goût de ce vin était plus intéressant, l'AOC était chargé de contrôler le goût typique de chaque région. [...]

Le label agriculture biologique le dérange également. En réalité, les règles bios sont justement pour les vignes et la façon dont on fait pousser les raisins. On est libre de faire tout ce qu'on veut à la cave. Cela signifie qu'on peut mettre trois fois la quantité moyenne de sulfates dans le vin et on peut le cacher en utilisant la phrase « contient des sulfates ». Patrice s'inquiète que beaucoup plus de vignerons vont abuser le label et que le consommateur ne saura rien. Depuis longtemps Patrice n'utilise pas les produits chimiques, mais il refusait d'être associé avec le bio à cause de ses défauts. Enfin, c'était Virginie (sa femme) qui a amené l'idée de la bio-dynamie à Causse Marine. Le label bio-dynamie est beaucoup plus intensif et il est régulé dans toutes les étapes de

la production du vin, même dans la cave. Il ne croyait pas tous les aspects mystiques de la bio-dynamie et des fois il pense que certaines choses sont ridicules. Par exemple, une des préparations est d'enterrer dans le sol des cornes des vaches pleines de fumier. En revanche, la notion d'être globalement le plus naturel possible dans le vignoble et la cave est quelque chose d'admirable. C'est pour ça qu'ils ont choisi de mettre leur vignoble dans la bio-dynamie. En découvrant ces choses, je regrettais ne pas parler plus tôt avec Patrice à ce sujet. Pourtant, je savais qu'il était nécessaire de m'enseigner tous doucement et progressivement.

En travaillant pendant un mois dans les vignes, je suis devenu plus patient, plus bronzé, et plus fort. La bio-dynamie est devenue un concept de plus en plus clair. La culture française est devenue une partie quotidienne de ma vie et je partageais ma culture aussi. Je n'oublierai jamais les difficultés dans ce travail.... En outre, la bio-dynamie et la vie biologique m'ont beaucoup intéressé et j'essayerai de l'inclure dans mes études à Cornell University quand je ferai ma maîtrise en Ingénierie Biologique et Environnementale. Je voudrais à l'avenir utiliser les connaissances acquises en France pour aider les pays en voie de développement. D'ailleurs, j'aime bien la vie campagnarde française. J'aime aussi bien les festivités, la cuisine, le vin, le paysage, la beauté de la vie simple sans télé. Cette joie de vivre sera toujours une partie de ma vie. ...C'était un été bio-dynamique que je n'oublierai jamais.



# FORMER GRADUATE COMBINES literature & psychiatry THROUGHOUT CAREER

**E**ve Hershberger (Ph.D. 1975 French Major, Spanish Minor) would like to say hello to her colleagues from the sixties and early seventies when the first language and literature graduate degrees were awarded under the chairmanship of Professor J. Wayne Conner. Eve remembers the names of a few of her classmates: Huguette Parrish, Kathryn Wiley, Lita Marinetti, Sandra Soares Donnelly, Al Pinon, Edward Christie, Art Rosenberg, Maria Sanchez and Mrs. Austin. Eve and her student colleagues have lost touch with each other over the years. She remembers them as they were in 1970, full of professional enthusiasm and eager to take on their first positions. It comes as a bit of a shock to realize that in the present reality of 2009, several have in fact now retired after successful careers. The job market was tough in 1970 (Plus ça change, plus c'est la même chose). Two hundred fifty application letters to southern colleges and universities resulted in three interviews for Eve with two position offers. Lesson learned that since the interviews and offers came only from colleges specifically advertising vacancies through MLA, sending unsolicited letters was, and probably still is, ineffective. One of the offers was retracted in favor of a part-time local teacher during salary negotiations and Eve quickly took the other one from Shorter College in Rome, Georgia. She left Gainesville in 1970 as an ABD candidate for her new position as Instructor of French. Her dissertation on Balzac was completed in 1975 after competing for time and energy with teaching responsibilities for three courses in French and three courses in German language and literature per semester over a five-year period.

During these years of teaching Eve's interest in psychological aspects of literature led her back to an earlier desire to become a psychiatrist, which of course meant attending medical school. Concurrently with teaching, dissertation writing, coaching the women's tennis team and playing state and regional tournament tennis, in order to strengthen her credentials for the fierce competition for admission to medical school, she completed a second bachelor's degree in chemistry and biology at nearby Berry College and a master's in Humanistic Psychology at West Georgia. Eve left Shorter as a tenured Assistant Professor in 1978 to begin a doctoral non-clinical research program in cell and molecular biology at the University of Miami School of Medicine from which, at the ABD stage once again, in 1981, she was admitted to both the Medical College of Georgia

and to the University of Lille Medical School. It was a very tough decision to attend a U.S. medical school, the successful completion of which guaranteed a smooth transition into residency, rather than enrolling at Lille where language and cultural adventures were assured.

After medical school, in 1990 Eve concluded her University of Florida residency with an elective in Paris studying French psychoanalytic concepts of personality. A year on the UF faculty and eight years of private practice followed residency before Eve became Associate Chief and then Chief of the Psychiatry Service for the North Florida/South Georgia Veterans Health System retaining her association with UF as a Co-Clinical Associate Professor. During four European trips Eve has spent several weeks at a time in Paris where she completed a diploma program at L'Institut parisien de Langue et de Civilisation françaises. Another Paris sojourn included a presentation on Post Traumatic Stress Disorder at the Franco-American Colloquium sponsored by the French Federation of Psychiatry and the publication of an essay in *Psychiatrie française* on the subjective effect of American and French cultural differences in psychiatry. Eve spent three years participating in the Washington, D. C. Psychoanalytic Foundation interactive seminar program, New Directions in Psychoanalytic Writing, graduating in 2001.

In addition to continuing the day to day multiple clinical and administrative aspects of her work, Eve conducted a workshop in private practice management at the American Psychiatric Association annual conference in San Diego, discussed a cinematic portrayal of murderous jealousy "A Spiral into Psychosis," a description of psychological disintegration in *Fatal Attraction* based on object relations theory during the Institute for the Psychological Study of the Arts's International Conference in Literature and Psychology, and presented at the annual meeting of the Modern Language Association in Montreal. She particularly enjoyed the topic of the latter presentation, "The Spec[ta]tor's Vision: Popular Production Versions of Henry James's *The Turn of the Screw*." Eve is hoping to retire from the VA in two years. She will then devote more time to critical psychological studies of literature and pursue her interest in the book trade while also having a small psychotherapy practice. She appreciates reading about the accomplishments of faculty and students from our UF language programs and hopes that her former colleagues might contribute their own career summaries to the Newsletter.

**Theresa Antes:** Spring and Summer 2009 brought some interesting and challenging work for me. Since spring semester, I have been serving as Assistant Chair of the department, learning some of the details of administrative work. My introductory French textbook *A Vous! The Global French Experience*, co-authored with Dr. Véronique Anover at California State University-San Marcos, is moving into a second edition, and so a large part of the Spring and Summer was spent working with our new editorial team (Houghton-Mifflin, Inc. having been recently purchased by Cengage, Inc.) to determine a revised scope and sequence, a timeline for completion, and so on. We are currently on track to finish all revisions by May 2010, with a publication date set for 2012. *A Vous!* is currently being used in approximately 50 universities and colleges nationwide. At the same time, I was asked by the College Board to serve on the Curriculum Development and Assessment Committee for French. This committee of eight persons (four at the secondary and four at the post-secondary levels) is charged with rewriting the curriculum that will be used in the AP French language and culture classes and that will eventually serve as a blueprint for the AP exam for this same course. The goal of this curriculum and exam rewrite is to bring these AP language courses in line with the National Standards for foreign language acquisition. This is very interesting service to the profession that allows me to apply my pedagogical expertise in an outreach capacity, serving high school as well as university needs. I am continuing my own research at the same time, focusing on the acquisition of vocabulary among learners of French as a foreign language and English as a second language. I recently agreed to be a reviewer for the *Modern Language Journal*, one of the top journals in my field. Interestingly, the first book that they sent me to review was on the topic of vocabulary acquisition. Thus, I find that I am able to provide service to the profession while continuing my own research—all in all, a good start to the semester!

**Hélène Blondeau:** Since last year I have been busy on the research front. I have two articles in press focusing on how young Anglophones in Montreal have integrated French in their community repertoire: one of them will appear as a chapter in the book *Language Practices and Identity Construction in French* edited by Vera Regan; the other one 'The Representations of French as part of the Linguistic Repertoire of Anglo-Montrealers' co-authored with Marie-Odile Fonolosa will appear in the next edition of *Multilingua*. My research on variation and change in Quebec French has also been fruitful since another book chapter "Pushing the change forward?: Contact-induced influences and inherent tendencies in the pronominal paradigm of Quebec French" will appear in the forthcoming book *Language Contact and Morphosyntactic Variation and*

*Change*, edited by Isabelle Léglise and Claudine Chamoreau. I am also putting the final touch to a book manuscript on pronominal variation in Quebec French. Over the past months I have in addition disseminated my research results at international conferences in Canada and Switzerland. I presented papers at the MLA convention, at the American Association of applied linguistics annual meeting and at NWAV 37 sociolinguistic conference respectively held in San Francisco, Denver and Houston. I was also invited to give a talk at the Colloquium *Lettres de Louisiane* organized by the Centre for French and Francophone Studies at Louisiana State University.

On another note, I am delighted to teach this coming spring a French linguistics course focusing on varieties of French in North America. Last year the Quebec Studies Program of the Quebec government supported the creation of a new component of the course focusing on the Quebec situation. On top of this I am eager to teach the senior seminar with a special focus on Quebec culture and identity.

**Rori Bloom:** In the past year (2008–2009), I have given two conference papers: one on Prévost in Montreal at the meeting of the Canadian Society for 18th-Century Studies and one on Crébillon fils at a conference at UF on Wit, Irony and Ridicule in 18th-Century French Art and Literature. My colleagues, Brigitte Weltman-Aron and Melissa Hyde, and I organized this last conference, which took place in February 2009. With the support of the Harn Eminent Scholar fund and the FFRI, we brought several internationally known dix-huitiémistes to our campus to present their work and to engage in lively discussion with UF students, faculty, and members of the public. Since the start of the new year, I have also celebrated two important arrivals: the arrival of the first printed copies of my book in February and the arrival of my second son, Zachary, in April.

**Sylvie Blum-Reid** enjoyed both Spring 2009 classes Women & Film as well as Grammar and Composition, where she introduced students to Delerm, Orsenna, and Fleishman and the art of textual analysis. She gave a keynote address at the conference organized by the Graduate students in French "Metropolis and Colony" in March < [www.clas.ufl.edu/events/metropolis](http://www.clas.ufl.edu/events/metropolis) >.

Her essay "Away from Home: Two Directors in Search of their Identity," appears in *Quarterly Review of Film and Video*, volume 26, 1 (2009). An entry on Vietnamese Cinema was published in *International Film Guide 2009*. She has a bibliographical entry for *Ecrits de Marguerite Duras*, edited by Robert Harvey, Bernard Alazet, Hélène Volat, a commented bibliography, Paris: Editions de l'IMEC, 2009. A review of Lisa Downing & Sue Harris, Eds. *From Perversion to Purity: The Stardom of Catherine Deneuve* can be found on *H-France Review*. During a productive stay in France this past summer, she worked with three independent study students, one of them doing research

on Icelandic cinema. She researched study abroad programs at the Institut Catholique and organized the new study abroad program with UF in France at the Université Catholique de Paris, to be initiated in summer 2010, for which she designed a new course on Fashion and Women in France. In June 2009, she went on a personal journey to Prague and Berlin by train.

**William Calin:** This past year my research falls into two categories. One is a book-length project: "The French Tradition and the Literature of Medieval and Renaissance Scotland," a sequel to "The French Tradition and the Literature of Medieval England." It raises fascinating questions of intertextuality, literary periodization, horizon of expectations and reception theory, and cultural choice. Hence the two articles reported last time and papers. "Reading Fabliaux: 'Le povre clerc' and 'The Freiris of Berwik,'" Medieval and Renaissance Scottish Language and Literature Conference, Edinburgh; and "The Chanson de Geste in Scotland," MLA.

The second category is studies of a more theoretical and speculative nature: an article, "Is Orientalism Medievalism? Or, Edward Said, Are You a Saracen?" *Year's Work in Medievalism* 22 (2008): 63–68. Papers: "Postcolonial Studies, Imperialism, and the Origins of the Novel," MLA; "Robert Brasillach, Maurice Bardèche et moi: The Story of an Interview and Why It Is Important," 20th and 21st Century French Studies Colloquium, Minneapolis; "The Christian Middle Ages: A Scholars' Myth," Congress on Medieval Studies, Kalamazoo.

I taught The History of the French Language in Fall 2008. The calendar year 2009 I have a research leave and am spending it as a Fellow at the Centre for Reformation and Renaissance Studies, University of Toronto. And I will teach an Honors course at our Paris Research Center spring 2010.

I directed several MA Theses: David Sullivan, "The Imagery of Arthurian Romance," Spring 2009; Laila Fares, "Féminisme et anachronisme dans les romans de Christian Jacq sur l'Egypte ancienne," Spring 2009; and several Ph.D. dissertations: Gudula Stegmann, "Naming in the 'Roman de la Rose,'" Fall 2008; David Petrosky, "Studies in the Politico-Religious Ideology of French Poetry: Middle Ages and Renaissance," Fall 2009. And I was external examiner for a doctoral thesis at the State University of Tbilisi, Republic of Georgia.

**Ben Hebblethwaite's** article "Scrabble as a Tool for Haitian Creole Literacy: Sociolinguistic and Orthographic Foundations" appeared in the *Journal of Pidgin and Creole Languages* (September, 2009). Hebblethwaite and Pierre's translation, "Une saison en enfer / Yon sezon matchyavèl," was published in August by Classic Editions (Hebblethwaite's own operation) and has been accepted for publication in the series "Textes régionaux" at the publisher, L'Harmattan, Paris. In the meanwhile, Hebblethwaite has been teaching new classes, "La

linguistique comparée: créole-français" and "Introduction to Haitian Vodou". He has also been putting the final touches on a book manuscript called, "Vodou Songs and Texts in Haitian Creole and English", which he plans to propose to publishers this fall. Over the summer of 2009, Hebblethwaite and graduate students Andrew Tarter and Quinn Hansen created a 34,000 word Haitian Creole glossary which they used for their Scrabble workshops in Haiti. This project was generously supported by a \$12,000 grant from UF's Enhancing the Humanities Fund. Hebblethwaite will publish that glossary before the end of the spring semester.

**Carol Murphy:** During her Fall 2009 sabbatical, Carol Murphy will be finishing an edition of the Correspondence of the author-editor Jean Paulhan and the artist Jean Fautrier written between 1942 and 1964, the year of Fautrier's death. While in Paris this past summer, she transcribed more than 300 letters that bear vivid testimony not only to the friendship between the two men and their shared interest in the rhetoric of art and literature, but also to the tumultuous years of the Occupation and post-war culture in Paris. Working with her on this project is Dr. Karen Butler, art historian and curator at the Kemper Art Museum at the University of Washington in St. Louis.

Dr. Murphy continues to be the director of the France-Florida Research Institute and to teach in the department. Last fall, her graduate seminar "French Beckett" culminated in a one-day conference where the graduate students in the class presented their research. In the spring, she taught the senior seminar on "Artists and Writers in Twentieth-Century France" and another graduate seminar entitled "Paris 1913."

Her article, "(Dé)gout. Jean Paulhan sur le langage pictural de Jean Fautrier," was published in April 2009 in the collection, *Le Gout dans tous ses états*, edited by Michel Ermann. She was asked to write an état present on Julien Gracq Studies, an update on current research and trends in the field, for the UK journal *French Studies*. It will be published in January 2010 to mark the centenary of Gracq's birth. Other works in progress include the essay "Reading Malcolm Bowie reading Marcel Proust," selected for publication in a memorial volume to honor the work of the distinguished English professor and literary critic.

On November 17, 2009, the French Ambassador to the United States, Pierre Vimont, will decorate her as chevalier in the Legion of Honor in a ceremony in Washington, D.C.

**Héloïse Seailles:** For the past few years I have been introducing literary texts earlier and earlier into all my classes. To help them un-

derstand how knowing their grammar helps in writing and reading, I have used poems, fables, and song lyrics for grammatical analysis. Students are asked, for example, to find all the object pronouns and their antecedents in a text that they have already read and studied. Both they and I learn a lot about what they know and don't know from such exercises, far more than from exercises in a grammar textbook. I decided that, this year, I would use a novel as the foundation of my 3300 classes (Grammar and Composition). I chose *Les Misérables* because it is structurally easy to read and thus relatively easy to deconstruct grammatically. It is such a sweeping saga that I felt certain that my students would be caught up in it once they got over their initial fears. We are reading the first tome minus certain passages which are not essential to understanding the plot. The greatest stumbling block is the rich vocabulary so students will be compiling glossaries throughout the semester based on the new words that they encounter. Their first written exercise in class was an analysis of the verbs in a long paragraph in the text. It turned out to be quite revealing. Students will be writing compositions as well on various characters and philosophical questions posed by Hugo.

**Alioune Sow** published an article "Alternating views: Malian Cinema, Television Serials, and Democratic Experience" in *Africa Today* (55.4, 2009). He was invited to participate in the one-day symposium, "Journée Henri Lopes" at the Agence Internationale de la Francophonie in Paris in November 2008. He also organized, thanks to the contribution of the France Florida Research Institute and the Center for African Studies, the visit of the Senegalese director Jo Gei Ramaka who gave a seminar and presented his documentary *Et si laaif avait raison* in November 2008.

**Brigitte Weltman-Aron:** In 2008–2009, Brigitte Weltman-Aron pursued her work on the writings of Assia Djebar and Hélène Cixous, two Algerian-born contemporary writers writing in French. In 2009, she published part of that research as chapter contributions to two volumes, *Naming Race, Naming Racisms* (Routledge) and *Transnational Spaces and Identities in the Francophone World* (University of Nebraska Press). She also gave two talks (on Rousseau and narcissism in October 2008, and on the ethics of contemporary landscape design in April 2009). With two colleagues, Rori Bloom and Melissa Hyde, she co-organized a conference at the University of Florida on "Wit, Ridicule, Irony in Eighteenth-Century French Art and Literature," in which she presented a paper on Rousseau and persiflage.

**Bernadette Cailler,** Professor Emerita, has a new article on line: "Un Dimanche au cachot (Patrick Chamoiseau, 2007): Analysis of a Palimpsest". *Mondes Francophones*. com August 2009. She is now preparing a French version of this text. She has two other forthcoming articles: "Aimé Césaire: a warrior in search of beauty", *Research in African Literatures* (special issue on Césaire—Invitation); and: "'non à l'ombre': de la Lettre aux poètes de Gloria Victis 1956—Budapest (Césaire, Cummings, Kateb, Okara...)" *Centre Césaire d'Etudes et de Recherches, Martinique* (Proceedings). This article is based on a paper presented in absentia at an international colloquium organized to commemorate and discuss Césaire's *Lettre à Maurice Thorez*, 1956. (Invitation).



On February 25–27, 2010, she will travel to Florida State University, Tallahassee, to participate in an international conference on The Francophone Caribbean and North America. Her presentation will deal with "Interfaces between Walt Whitman (1819–1892) and Edouard Glissant (1928–)". Also, she is planning to participate in another international conference in April (University of Sousse, Tunisia) on *Le sens de l'Histoire dans les littératures francophones*. Her paper is entitled: "La guerre et ses récits: richesses et problématiques du carnet/cahier dans Shaba 2 (V.Y. Mudimbe, 1989) et *L'archet du colonel* (R. Confiant, 1998)".

During AY 2008–2009, Emeritus Professor **Raymond Gay-Crosier** completed his work on Albert Camus's *Œuvres complètes*, a twelve-year project of which he was contributing editor-in-chief of vols. III and IV published in November 2008 (Paris: Gallimard, Pléiade collection). Apart from presenting Camus's texts in accordance with the most up-to-date editorial guidelines, each approximately 1,500-page volume presents about 300 pages of introductions, footnotes, variants, and a considerable number of inédits. Currently in press is vol. 22 of the *Camus* series on *Camus et l'Histoire* published by the Lettres Modernes, also in Paris. He has been editor-in-chief of this series since 1989. Making place for a new generation of scholars, he resigned from this position as of the end of 2009. At the same time and in the same spirit, he resigned as Vice President of the Société des Études Camusiennes, a worldwide scholarly association he co-founded in 1982. Other publications include, beyond several book reviews, "Camus: Our Familiar Stranger," in A.B. Toumi [ed.], *Albert Camus précurseur. Méditerranée d'hier et d'aujourd'hui*. N.Y., Washington, P. Lang, 2009, p. 73–88. In press is "De l'homo faber à l'homo ludens: Défense et illustration de 'la pensée de midi,'" to appear in 2009 (Paris, Éditions Septentrion). In January 2009, he organized a round table on the Pléiade edition at the Cité du Livre in Aix-en-Provence which houses the Camus archives. The table included most collaborators of the Pléiade edition and Catherine Camus, the author's daughter. Focusing on unpublished materials, he presented in May 2009 the keynote address on "Les œuvres théâtrales dans la nouvelle Pléiade" at the international conference on "Camus à la scène / Camus on Stage" organized by the Royal Military College of Canada in Kingston, Ontario. On August 21, he was the guest of WRUF's one-hour "Conner calling" show in which he was interviewed on his lifelong work on Camus. In 2010, the 50th anniversary of Camus's death on January 4, 1960, R. Gay-Crosier will be the keynote speaker at three international conferences: Florida State University (March), New York University (April), and Dokkyo University (Japan, November).



# ALUMNI UPDATES

**Dana Connors** (B.A. 2002) lives in Annapolis, Maryland and loves his work in a German company that does research in biotech innovations. He is able to speak German on a daily basis and has a French colleague at his work place.

**Ashley Gaillard** (B.A. 2009 French/History, Minor: Russian, Business-Administration) is now enrolled in the one-year M.A. program in International Business at the Hough Graduate School of Business (University of Florida). She is going with the MBA program on their Russia Study Tour from October 13–24 and will visit the cities of Moscow and Nizhny Novgorod. They will be going on company visits, attending lectures and discussions with various experts and business leaders there, and learning about Russian business culture through hands-on experience.

**Sophie Ganachaud** (Ph.D. 2008) is completing her teaching assignment at Illinois College, as visiting assistant professor of French. She was accepted to deliver a presentation on her current research “The Child or the Emancipation of the Body in Kim Rossi Stuart’s Films” at the conference “The Child in World Cinema” at the University of Texas, in San Antonio (September 2009). In the past year, she has taught language courses as well as a film course on Postcolonial cinema to Humanities students.

**Sandy Garcon** (B.A. 2005) after graduating relocated to Washington, D.C. and joined the Framework Convention Alliance, a non-profit organization that specializes in international public health, and as a result has developed a strong interest in the public policy sphere. He has been admitted to the Master in Affaires Internationales at Sciences Po-Paris for the 2009–2010 academic year.

**Melanie Hibbert** (UF University scholar, interdisciplinary studies major in film, French minor 2004). Melanie worked on Québec culture and history for her thesis: “Québec quoi?” and traveled to the city of Montréal to examine why this region is still strongly francophone, even though the French left almost 250 years ago. Her

research was based upon texts such as newspaper articles, legislation, and books, as well as formal and informal interviews she conducted with contemporary French Canadians.

Melanie was an Alaska Teaching Fellow and taught in a rural Alaska Native village on the Yukon River for two years. (There were only 30 students in the high school, so she taught English/Social Studies/Electives, many different classes). It was very remote, only accessible by airplane. She received her masters in education from the University of Alaska Fairbanks in 2007. Then moved back to North Carolina, and taught creative writing/journalism/yearbook at her former middle school for a year. This past year she continued to teach 6th grade creative writing part-time at a middle school, and also worked full time for Orange County Literacy Council, a non-profit organization that sponsors adult literacy programs. She mainly worked with a workplace literacy program, in partnership with UNC, teaching UNC housekeepers and groundskeepers basic computer skills. She also worked in video production, working on two full-length documentaries and other pieces ranging from wedding videos to promotional videos to training videos, etc. She is now a first year doctorate student at Columbia in the Instructional Media/Technology program.

**Stephanie Kupfer** (M.A. 2009) defended her M.A. thesis “Through the Looking-Glass and Beyond: Mirrors, Doubles, and the Uncanny in Krzysztof Kieslowski’s *La Double Vie de Véronique*” in Spring 2009. She presented at the Beckett colloquium organized by Dr. Murphy in December 2008, a paper entitled: “And the *bande* played on: *Krapp’s Last Tape* on stage and on film.” In Spring 2009, she chaired a session “Decolonization and Then?” at the Metropolis and Colony conference organized by the Graduate students of French (UF). She is now in France teaching in the Assistantship program in Mulhouse for the academic year.

**Cynthia Lees** (Ph.D. 2006) teaches French language and literature courses, foreign language pedagogy, and the senior capstone literature in translation offering for foreign language and three-language ma-

jors at the University of Delaware. She is a University supervisor of foreign language student teacher placements in French, Spanish, and Latin. Cynthia also serves as Academic Advisor to over 70 foreign language education majors in French, Spanish, Italian, Latin, and German. As a member of the Foreign Language Education Advisory Committee, she oversees compliance with NCATE standards, assesses foreign language education majors’ portfolios, and completes observations of the graduate teaching assistants in French. North American French, specifically the literature of Québec, Acadia, and francophone New England, is her area of interest. Cynthia did extensive, on-site research this summer on the francophone community of Holyoke, Massachusetts, as portrayed in Franco-American prose fiction, drama, and Holyoke’s French-language weekly newspaper, *La Justice*. She is currently working on a book-length project on Franco-American prose fiction of New England

**Goran Lepir** (B.A. 2006) now lives in Albania and works at the American embassy. He reported in April “At the same time, my Balkan heritage permits me to relate to the people and to appreciate every day life here. The work at the embassy is very interesting. Many things are happening in this developing country that has very close relations to the United States. This weekend Albania is formally joining NATO so the people are in festive mood.”

**Pamela Paine** (Ph.D. 2002) Associate Professor of French, at Auburn University: “We take turns here at Auburn taking students to France for their linguistic study abroad experience, and this coming summer will be my turn, so I am busily putting together the details for the program in Paris right now.

In addition to teaching, I have been serving as Director of Undergraduate French and Advisor to French. As Director, I handle the French Capstone Program and the Graduate French Reading Proficiency Exam. This semester I have a course in Introduction to Literature that I am enjoying very much. The theme is “Identité, Modernité, Texte,” and the students are responding well. The other literature course that

I taught was organized under the theme of seduction and titled "Les Stratégies de la séduction et la tradition narrative française." I also have a class of intermediate French that is full of bright faces.

I did manage to attend several conferences in Europe in the last couple of years (France, England, and Ireland) that were excellent. I have published a couple of book reviews in the *Women in French* journal as well as done free-lance writing/creating ancillary material for Prentice Hall and for Cengage/Heinle textbook publishers."

**Thomas Patterson** (MA 2003) Thomas is currently applying for graduate school in international development and diplomacy after a 6–7 year stay in Asia.

He has successively taught French at a University in Lanzhou, China, worked as a copywriter for a media company in Taiwan, and now works as an editor in the corporate



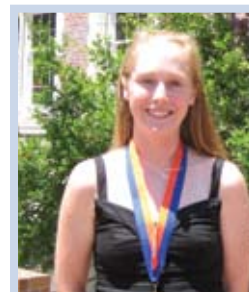
communications department of a port operator in Hong Kong. According to Thomas, his goal in moving to Asia was to gain knowledge of a non-Western culture and language. He can now speak Mandarin Chinese conversationally and can read newspapers in that language—skills that he hopes to put to use in the graduate programs to which he is applying. Thomas says that moving to Asia was an eye-opening experience. When he arrived in China, the students at his university knew little about French culture. Some of you may recall our efforts to ship some French books to the Chinese university where Thomas was teaching. Regarding this shipment, Thomas said, "It was a big box, and as I recall, the new French teachers were glad to get them. I remember when I entered the school library for the first time. The thought that entered my mind was, 'Is this it?'" By living across the Pacific, he has also gained a greater appreciation of American and European cultures. "When I was a French student at UF, I never thought about how similar these cultures were," he said. "However, after some time living in Asia, I have realized that there are many more similarities between my own country and Europe than there are differences. Constructive partnerships across the Atlantic can be a positive force for change in the rest of the world." Thomas hopes to focus his international study on social

development and the advocacy of human rights and democratization in Asia, perhaps as part of an NGO or other international organization.

**Glenn Rossbach** (B.A. 2002) changed his major several times, and finished with an International Relations major and Asian Studies minor (focus on the Middle East) at Florida International University in Miami. He spent a few years volunteering and interning with the American Red Cross in Miami in a Restoring Family Links program (reuniting and restoring communication between families separated by conflict, war and natural disaster). This led to a caseworker position in DC: Tracing Caseworker for Europe, Asia and the Middle East. After DC, he decided to continue with Arabic. He has completed his Graduate Arabic Certificate in Arabic at the American University in Cairo. He found employment in the World Health Organization's Eastern Mediterranean Regional Office (WHO/EMRO) and is going to pursue a Master's degree in Public Health.

**Giovanna Summerfield** (Ph.D. 2004) is Associate Professor of Italian and French at Auburn University where she also serves as Undergraduate Advisor of Italian Studies, Director of Languages Across the Curriculum and College of Liberal Arts Engaged Scholar. She has published several articles and book reviews in *Annali d'italianistica*, *Carte italiane*, *Arba Sicula*, *Metamorphoses*, *Eighteenth-Century Current Bibliography*, and *New Perspectives on the Eighteenth Century*. Among her most recent books are *Remembering Sicily*. Mineola, NY: Legas Publishing, 2009; *Credere aude: Mystifying Enlightenment*. Tübingen: Gunter Narr Verlag, 2008; and *Patois and Linguistic Pastiche in Modern Literature*. Cambridge, UK: Cambridge Scholars Publishing, 2007, while forthcoming publications are *New Perspectives on the European Bildungsroman* (Continuum Publishing) and *Vendetta: Essays on Honor and Revenge* (Cambridge Scholars Publishing). In 2006 Giovanna established a study program in Taormina, Italy, with an interdisciplinary curriculum and a cinematic component thanks to the annual Taormina International Film Fest, where students are able to attend film screenings and master classes with renowned international directors and actors. Giovanna continues to present and to chair sessions in international and national conventions, i.e. American Association of Teachers of Italian, American Association of Italian Studies, South Atlantic Modern Language Association, and American Society of Eighteenth-Century Studies.

**Amanda R. Tosh**—Double-major Chinese and French. (B.A. 2009): Amanda was the recipient of the Hauptman award (2009), which she received at the LLC award ceremony in April. She graduated in May 2009. She accepted an internship as a communication assistant with a French company in Shanghai!



She writes: "It is a quality control/inspection company started in 2005 based out of Roubaix, France and now has offices in India, Turkey, Spain, and China. They mostly work with the textile industry—since that's what the Lilloise region is known for and they are hoping to expand their business into the UK/US/Australia and so need a native-English speaker (that's me!). The position has a (very good) chance of becoming long term after October and right now I'm trying to find an apartment, get visa stuff processed and pack up my life in Gainesville. I will be leaving the 17th of June from Orlando. Anyways, I will be the only American in the Shanghai office (3 French/8 Chinese) and the first American intern ever for the company. I think is going to be extremely interesting and should be great fun switching back and forth between Chinese and French all the time. I wanted to let you know because it was really my French language skills that got me this job—my entire interview was in French! (—and I did just fine)"

News update from Amanda in early September 09: "Everything is going well here in Shanghai. I will be moving to a new apartment on Tuesday. My new roommates are both French, so maybe my French will improve some more :) Actually, there are a lot of francophones here in Shanghai!

I am still running a lot, which I don't know if anyone knew before. In February I completed my 4th half marathon in Gainesville in 1h47m and am now training for the Shanghai Marathon at the end of November. Running here is certainly quite different from the quiet, clean streets of Gainesville!"

# NEWS FROM OUR GRADUATE STUDENTS

**Christian Ahihou**, who will take his Qualifying examinations this semester, co-organized with Matt Loving and Audrey Viguier the first Annual Graduate Student Conference on French and Francophone Literature, "Metropolis and Colony," (March 2009). Dr. Sylvie Blum-Reid was the keynote speaker of the conference, with a presentation titled, "Film, music, dance: Tony Gatlif's Manifeste—"Ceux qui nous quittent nous reviennent toujours." At this conference, which also included the contributions of Graduate students from other departments, he presented a paper titled "*La crise de la modernité dans la littérature africaine: Tradition en France, modernité en Afrique.*" He also received the Else Duellund scholarship to conduct research in Benin in the summer and he met the writer Ken Bugul for an interview as preliminary research for his dissertation.

**Laïla Fares** is a Ph.D. student. She presented a paper «Le défi en littérature» at a French Conference of LSU (Louisiana State University, Baton Rouge) in 2008. She contributed to the Beckett colloquium in December 2008 with "La temporalité beckettienne: univers clos ou ouverture sur l'immensité." She also gave a paper for the Graduate Students' conference "Le colonialisme en Egypte." (UF, March 2009)

**Kathryn E. Fredericks** successfully passed the Ph.D. Qualifying Examinations in October 2008. At the University of Florida, she presented a paper, "The Reduction of Space and the sense of the Sacred in Elie Wiesel *Night*" at the Fourth Annual Graduate Student Interdisciplinary Colloquium on Spanish and Latin American Literatures, Linguistics, and Cultures, "Language and Space: *Lenguaje y espacio*" (February 2009), and another, "The postcolonial in-betweenness of Samba Diallo and Cheikh Hamadou Kane's *L'aventure ambiguë*" at the First Annual Graduate Student Conference on French and Francophone Literature, "Metropolis and Colony" (March 2009). In the summer, she taught a French course and was a program assistant at The University of Florida Paris Research Center. She was the recipient of the J. Wayne Conner Award and of the Ernest G. Atkin Memorial Endowment Fund to conduct archival research on Voltaire in view of her dissertation (Summer 2009).

**Wedsly Guerrier** is currently working on his dissertation entitled *Rehabilitation of a Haitian Poet: Etzer Vilaire*. His study of Vilaire is significant as he is, for the most part, unknown, despised and neglected by many critics. While Vilaire is seen as a minor poet, in his work, Wedsly establishes that he was innovative in that he broke with the traditional Haitian literature, and introduced new topics, including the importance of poetry and the poet. In March 2009, Wedsly presented a paper titled "Vilaire: poète de la rupture" at the conference "Metropolis and Colony" (University of Florida, March 2009).

**Richard Hendrie** is an M.A. student in French. In a course taught by Dr. Murphy, "L'Année 1913," he wrote a paper on "L'Etude des espaces dans Le Grand Meaulnes." He is currently conducting research on the Dreyfus affair and Méliès's film on the affair.

**Matthew Loving** is a Ph.D. student. He co-organized the conference "Metropolis and Colony" with Christian Ahihou and Audrey Viguier. He published an article, "Transocéanique" (*South Florida History*, January 2009, vol. 36, no. 3), an English translation of a 1908 article appearing in the French periodical, *A Travers le Monde*. He also gave two conference presentations: "Bibliothèque Numérique des Caraïbes (dLOC) et le logiciel Toolkit: modèle de collaboration internationale," at the 1er Congrès de l'Association Internationale Francophone des Bibliothécaires et Documentalistes (Montreal, August 2008); "L'Utilisation des logiciels de gestion bibliographique (RefWorks, EndNote, Zotero) dans la planification des projets de numérisation," at the Association des bibliothèques universitaires, de recherche et institutionnelles de la Caraïbe (Guadeloupe, June 2009). In July 2009, he underwent training at the national Archives of Haiti.

**Anny Mavambu** took her Qualifying examinations in January 2009. She presented a paper entitled "Le paradoxe de l'entre-deux dans *Garçon manqué* de Nina Bouraoui" at the Graduate Student conference "Metropolis and Colony" (March 2009). She was awarded the J. Wayne Conner fellowship, and the Atkin fellowship for the summer of 2009 to conduct dissertation archival research in Paris and to conduct some interviews of the Francophone writers included in her dissertation.

**Mustapha Sami** received a Graduate Student Teaching Award (2008–2009) from the University of Florida. This competitive award is given to graduate teaching assistants in recognition of their teaching excellence. He is currently a Ph.D. candidate in French. In March 2009, he presented a paper entitled "Le parisianisme ou quand l'identité se raconte dans la ville de l'Autre" at the "Metropolis and Colony" conference (March 2009).

**William Sheard**, a recipient of a Grinter fellowship award for outstanding graduate students, successfully completed the first year of a masters degree in French literature. He presented a paper on sound structures in *La dernière bande* by Samuel Beckett at the conclusion of a graduate seminar, which focused on that writer's French oeuvre. He also chaired a session of the inaugural UF French graduate students' colloquium, "Metropolis and Colony." In addition to advancing his own knowledge of the discipline, William helped beginning French students tackle, among other grammatical challenges, the rigors of the subjunctive and indirect object pronouns both in the classroom and via bespoke e-learning materials that he developed throughout the academic year.

**Audrey Viguier** is a Ph.D. student. She co-organized the conference "Metropolis and Colony" with Christian Ahihou and Matt Loving. She gave two conference papers: "The use of Occitan during the French Revolution" in Spring 2009 at the 6th annual Figs Conference (University of Texas, Austin), and "Au champ comme à la ville: Les pamphlets parisiens et occitans sur le clergé en 1791" for the Colloque international Nouvelle recherche en domaine Occitan, approches interdisciplinaires at the Centre universitaire J-F Champollion in June (Albi, France). She received the Else Duellund scholarship to conduct research on revolutionary writings in Occitan in Toulouse libraries (Summer 2009). She is negotiating a partnership with that archive and the UF Libraries around a project about Occitan pamphlets, which is the topic of her dissertation.

**Abdou Yaro** received his Ph.D. from U.F. in 2009. Since August 2008, he has been employed as a Lecturer at Indiana University/Bloomington in the African Studies Program and the Linguistics Department. At I.U., he teaches beginning and Advanced Bambara and African film courses. Since July 2009, he has also served as the Outreach Director for the African Studies Program. He is planning to submit two articles for publication: "L'image de l'enfant au cinéma: Entretiens avec Gaston Kaboré, Idrissa Ouedraogo et Pierre Yameogo"; and "The Disabled Child in African Cinema: La petite vendeuse de soleil."

In the past year, **Jingya Zhong** has been making substantial progress in her academic life. She has successfully passed her M.A. comprehensive exam in French in March 2009. Based on the sociolinguistic data she collected in Paris and at UF over the summer and fall of 2008, she excellently completed and defended her thesis entitled "The Linguistic and Socio-stylistic Variation of the Generic Subject Clitics ON-TU/VOUS—A Comparative Study between French L1 and L2." She was then awarded the M.A. in French in August 2009. Her papers based on her M.A. thesis have been presented or accepted in several international or national conferences such as AFLS (Association of French Language Studies), NWAV (New Ways of Analyzing Variation) and LSA (Linguistic Society of America), some of which was co-authored with her advisor Dr. Hélène Blondeau. She would like to thank all who helped during her M.A. studies in French where she received substantial training that has been greatly beneficial.



**T**hanks to the continued support of the Cultural Services of the French Embassy in Washington, D.C., and the Consulate General of France in Miami, the France-Florida Research Institute (FFRI) enjoyed another event-filled academic year.

Several of the FFRI events in Fall 2008 centered on the work of the 1969 Nobel Prize laureate, Samuel Beckett. With the cooperation of the UF School of Theatre and Dance, the FFRI sponsored two performances of the lyrically moving Beckett play, *Krapp's Last Tape*, featuring Rick Cluchey in the principal role, founder of the San Quentin (CA) Drama Theatre Workshop and actor who worked closely with Beckett in the 1970s. Cluchey spoke eloquently and at length after each performance of his experiences both with the San Quentin theatre group and with the playwright in this Beckett-directed version of the play. In conjunction with Dr. Carol Murphy's seminar, "French Beckett," graduate students presented their research to fellow students and faculty in a one-day Beckett Colloquium on December 6.

In Spring 2009, Dr. Sylvie Blum organized and presented the 6th Annual *FACE French Film Festival* at the Hippodrome Cinema in downtown Gainesville. As usual, the house was packed for each of the 5 contemporary French films that were screened, an event made possible through funding of the Franco-American Cultural Exchange and the FFRI. The Alliance française of Gainesville, under the direction of Drs. Bernadette César-Lee and Danièle Buchler, hosted a gala reception to open and close the festival.

Also in the spring, Drs. Brigitte Weltman-Aron and Rori Bloom (French), along with Dr. Melissa Hyde (Art History), organized the conference, *Wit, Irony, and Ridicule in 18th-Century French Art*, held at the Samuel P. Harn Museum of Art and in Pugh Hall. The FFRI was pleased to sponsor the keynote speaker, Dr. Bernadette Fort (Northwestern), whose talk, "Laughing at Women Artists: Humor, Wit, and Libel in 18th-Century French Art Criticism," was well received. See elsewhere in this newsletter for an interview with Dr. Fort. In addition to the organizers who presented papers, participants included Dr. Mark Ledbury, associate curator (The Sterling and Francine Clark Art Institute), Dr. Laurence Mall (Illinois, Urbana-Champaign) and Dr. Downing Thomas (Iowa).

The FFRI was pleased to help sponsor the First Graduate Student Conference presented by the French graduate students in the Department

# News From The France-Florida Research Institute

*from the Director, Dr. Carol Murphy*

of Languages, Literatures, and Cultures, *Metropolis and Colony*, March 20–21, 2009. Christian Ahihou, Matthew Loving, and Audrey Viguière were the organizers of the event, and Dr. Sylvie Blum was the invited keynote speaker. Also in March, the FFRI worked with the Graduate Students in English to bring the keynote speaker, Matt Madden, to their 2009 Comics Conference, *Convergences—Comics, Culture, Globalization*. Madden's talk was entitled "How Hergé and Raymond Queneau Made Me a Cartoonist: Comments on French Comics."

The 2009–2010 season of FFRI events will feature several lecturers and a conference, among other activities. Dr. Alioune Sow has invited the French novelist Sébastien Dubinsky, Professor at Aarhus University in Denmark, to address the students in his course, "Radical Literature," on November 11. The lecture will also be open to the public. Dr. Hélène Blondeau will bring Dr. Chantal Lyche, Professor of Linguistics at the University of Oslo, Norway, to UF November 28–December 3, for two lectures. Dr. Lyche will speak to Dr. Blondeau's French sociolinguistics class on the topic, "If French Does Not Have Word Stress, Does it Have Words?" and will also lecture to colleagues in the Program in Linguistics.

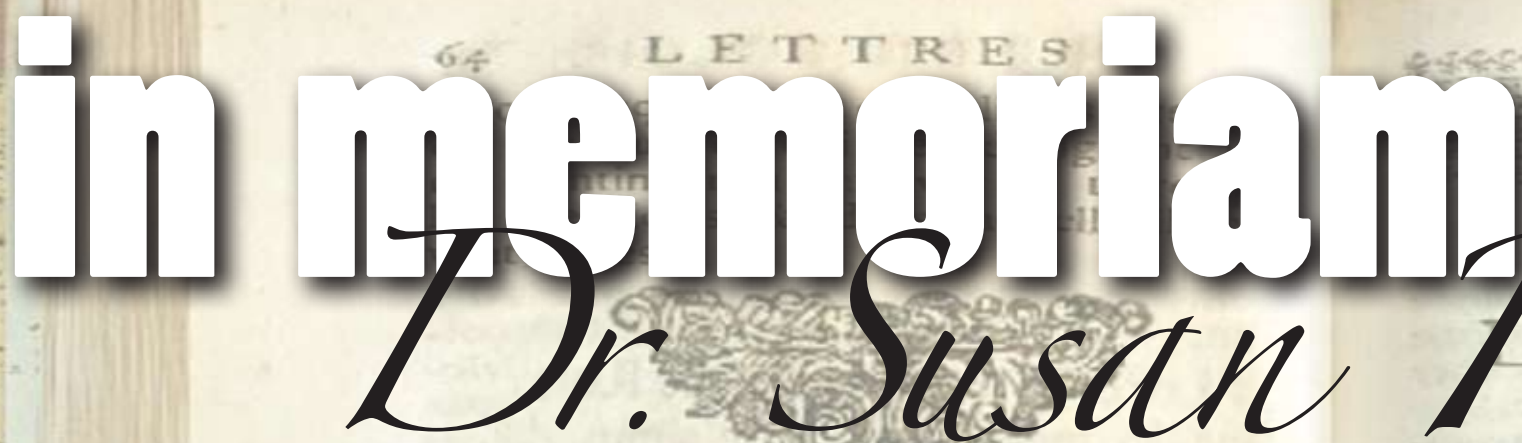
With Dr. Sylvie Dubois, Professor of French Linguistics and Director of the centre *pluridisciplinaire* at The Louisiana State University, Dr. Blondeau is organizing a Conference at UF in Spring 2010, *Variétés du français en Amérique du Nord*. The FFRI is pleased to help sponsor this international conference and its keynote speaker, Dr. Françoise Gadet of the Université de Rennes.

In April, the FFRI, with the Samuel P. Harn Museum of Art, will sponsor the visit of Catherine David, chief curator at the *Direction des Musées en France*, to UF for the Project Europa symposium, organized by curator of contemporary art Kerry Oliver-Smith in conjunction with the Harn exhibit *Art in the New Europe*.

Please check our website for updates on these events and other activities that we will be organizing in 2009–2010: [www.clas/ufl.edu/FranceFlorida](http://www.clas/ufl.edu/FranceFlorida)

As always, the FFRI is grateful to Bodo Rاندrianasolo ([bodoran@ufl.edu](mailto:bodoran@ufl.edu)), program assistant, for her help in organizing all of our events. Members of the FFRI Advisory Board include Sylvie Blum, Brigitte Weltman-Aron, Alioune Sow, Ben Hebblethwaite, William Calin, and Jessi Aaron.

*Merci!*



# in memoriam

## Dr. Susan

**Professor Emerita of French, Susan Read Baker, died on Sunday, December 7, 2008, at her home in Gainesville. Colleagues and students remember with fondness Read's keen intellect, her zest for life, and her passion for teaching and research. She was wise, witty, compassionate, and a true team player who was deeply missed by all when she retired in 2007.**

A specialist in French literature and thought of the seventeenth- and eighteenth-centuries, Read came to the University of Florida in 1976 from Harvard University where she received her Ph.D. in 1970. A Woodrow Wilson Fellow, she remained a member of the Harvard community until 1976, teaching as an Assistant Professor and also serving as resident fellow at Winthrop House where she had many friends among the students. Prior to her studies at Harvard, she graduated from the University of Texas at Austin summa cum laude, with special honors in French and English; she was elected to Phi Beta Kappa there in her junior year.

Read was the author of two books, *Dissonant Harmonies: Drama and Ideology in Five Neglected Plays of Pierre Corneille* (1990) and *Collaboration et originalité chez La Rochefoucauld* (1980), and 25 articles published in distinguished journals in her field. She also reviewed more than 30 scholarly books over her career, reviews that are models of intellectual scrutiny and that have stood the test of time. Read was very active in the profession. She held membership in 11 different professional societies, delivered numerous conference papers in the United States and abroad, and served on the editorial board of *Cahiers du Dix-Septième*, from its inception. In 1988, she was named "Academic Exchange Professor of French and Comparative Literature" in France

at Université de Lyon II where she taught for the spring semester. Read's scholarship was impeccable, informed by her great command of intellectual history, philosophical ideas, and literary criticism. She wrote with clarity, depth, and sophistication about the philosophers, playwrights, and moralists of the 17th and 18th century, adopting feminist, psychoanalytic, and political strategies for analyzing their works. Students in her graduate courses were well-trained in research methodologies and shared Read's passion for her subject. Her undergraduate students were a delight to "inherit," especially after they had studied grammar, composition, stylistics, and literature with Read. Her teaching talents were recognized in 1993 when she was awarded the first TIP teaching award in the College of Liberal Arts and Sciences. She was also named an "outstanding faculty member" by the College's top undergraduates, the Anderson Scholars.

Her generosity in accepting administrative tasks was extraordinary. In addition to numerous committee assignments, she held nearly every administrative position possible in the Department of Romance Languages and Literatures: Associate Chair, French section head, undergraduate coordinator, graduate coordinator, course scheduler, and interim supervisor of the First Year French program. She never complained and always assumed her responsibilities with grace and humor.

Read was very engaged in establishing the France-Florida Research Institute at UF in 2002. Her unflagging support as member of the advisory board until her retirement was instrumental in bringing many distinguished professors, artists, and performers to UF, especially in philosophy and music. In particular, she worked with Professor Boaz Sharon in the School of Music to bring renowned pianists Philippe Entremont, Jerome Lowenthal, and

Ian Hobson to campus. Music was a source of great joy for Read. She began to study piano at the age of five, and at 17, she performed Mendelssohn's Piano Concerto No. 1 with the Corpus Christi Symphony in Texas. Read regaled many of her colleagues and friends with impromptu concerts at her home and continued her piano studies after retirement with Professor Kevin Orr at UF.

Read Baker's tremendous energy, charm, and unflinching courage in the face of adversity were remarkable and served to buoy all those who had the pleasure to know and work with her. She is survived by her husband, Dr. Jan Sugalski, Professor of Philosophy at Santa Fe College, and her twin sister, Dr. Cathey Baker, of Washington, D.C...

— Dr. Carol Murphy

**J**oie de vivre. Those are the first three words that come to mind when I think of my colleague and friend Susan Read Baker. Read, as she preferred to be called, loved all good things—good music, good wine, good coffee (she never went to class without it!), a good book, and especially, a good laugh. Her laugh was infectious. It started low and deep, bubbled up from within, and soon spilled over, loud and clear for all to hear, inviting everyone to laugh along at the joke. It would fill a room, just as Read filled the room with her joie de vivre. A party was never as much fun until Read showed up. She was our 'animatrice'—the one who would get the conversation started, who would sit down and play the piano, inviting us all to sing along. Our hallways and parties are much too quiet these days; please take a moment today to find something to laugh about, and think of Dr. Susan Read Baker when you do—she'll be smiling down on you!

—Theresa Antes

# Read Baker

(1942-2008)



When Read was cleaning out her office in Dauer, preparing for retirement, she asked me to stop by to pick up any books I might want. With her characteristic thoughtfulness, she had already chosen a few in areas she knew would interest me: fairy-tales, cultural history, and novels. And she also passed along a rather thick stack of manila file folders containing hundreds of pages of handwritten notes on once white, now yellowed paper. The files were labeled Laclos, Diderot, Rousseau, and so on. The notes were those she had prepared on these authors whose works she had taught over the years, whose works I hope to teach for many years to come. It was a sort of passing of the torch moment, which she passed over without acknowledging it, in an informal, understated, you-might-as-well-take-these sort of way.

For the first five years of my time at UF, Read was my assigned faculty mentor. She patiently, good-humoredly allowed me to spend hours in her office talking her ear off about my undergraduate students or my projects for articles, but it was after her retirement that she truly took me under her wing. On days she was on campus for her piano lessons, she would also take the time to meet with me for coffee to discuss my progress on my book manuscript. Read read each of my chapters, and after each one she gave the encouragement I needed to go on to the next and finally, coffee-fueled, to the end. She was my book's first real reader, someone who made me feel that she was reading my writing not because she had to but because she wanted to. She read with an empathy and energy amassed over a lifetime of reading everything from error-filled undergraduate compositions to the greatest works of French literature. In her, I had a reader who forgave my imperfections, laughed at my jokes, praised the strongest

parts, and gently suggested that I reconsider the weakest. Although I have written an academic book, which will, inevitably, have very few and some highly critical readers, Read's enthusiastic participation made the often-lonely pursuit of writing it convivial, made the seemingly insurmountable task possible.

At one of our meetings over coffee, Read gave me a copy of a book written by another younger colleague whom she had mentored years earlier. She fleetingly mentioned the fact that this colleague had named her in the book's acknowledgments, implying at the same time that she hadn't contributed much to the colleague's work, that this gesture of gratitude was unnecessary. Her many students, colleagues, and friends know, however, how essential she has been in our lives. I am grateful not only for her contributions to my teaching, writing, and thinking but also, and more deeply for her generosity, her humor, and her friendship.

—Rori Bloom

For many years, Read's office was just a few doors down from mine, which facilitated our ongoing dialog. While she was a superb *dix-septième*, her intellectual curiosity went far beyond her specialty. We shared a common interest in philosophical approaches to literature and discussed many times authors of the Age of enlightenment and Existentialism. Appreciating her keen observations, I occasionally asked her to read an early version of an article and, conversely, read some of hers. But my dearest memory is that of her warmth and humanity, her open-mindedness and her unforgettable smile. I still miss her.

—Raymond Gay-Crosier

En souvenir de Read... 1976. Cheveux très courts, couleur de sable, un tantinet bouclés: la première image que j'ai d'elle.

Pour son interview, chez nous, je commençai en anglais; puis je m'entendis suggérer: "Would you like to speak French?" (parole que je regrettais de suite; j'aurais dû m'y prendre autrement). Fine mouche, elle répondit: "French...English..., it doesn't make any difference," Je continuai en anglais. Loin de moi l'idée de lui laisser croire qu'une fille de Poitiers pouvait penser qu'une fille de Harvard n'avait pas le français tout prêt sur la langue... A la question de Wayne Conner, plus tard: "Did you speak French with her?", coquine, je rétorquai que non, ajoutant peut-être quelques mots; je ne sais plus. Avec quelque tendresse, je souris aujourd'hui de ces joutes jolies, de bon aloi, si éloignées des inélégances naïves et tapageuses qui, souvent, désormais, nous entourent; mais je n'ai pas oublié l'insatisfaction, aussi muette que manifeste, au visage de Wayne.

Tout à fait remarquable était cette passion pour les bijoux dont elle riait elle-même. "I am a jewel freak", disait-elle: les boucles d'oreille en diamants pour lesquelles sa mère, gracieusement, avait-elle annoncé un jour, lui avait prêté de l'argent; le grand diamant au doigt, hérité de quelque aïeule; l'émeraude du mariage avec Jan; le grenat en pendentif..., le dernier jour où je l'ai vue.

Là n'est pas l'heure de raconter à longs mots comment Read et moi n'avions pas la même sorte de contact à la musique, au chant, à la danse. En deux mots: j'ai l'âme *blues*, gitane, troubadour... Même si. Même si Corelli, Bach, Schubert...me coupent aussi le souffle.

Read avait les doigts forts, avides, si connaisseurs des phrases les plus difficiles au piano: une autre passion, jusqu'à la fin.

En route pour ma boîte à lettres, il m'arrivait de frapper à sa porte, à Dauer. Un jour, nous avions contemplé ensemble, au mur, près de

*continued on page 16*



la fenêtre, "La jeune fille à la perle", de Vermeer, qu'elle affectionnait. De temps en temps, venaient dans la conversation l'un ou l'autre de ces auteurs de Grande-Bretagne, quelques-uns, aussi, d'Irlande et des Etats-Unis, que j'aime tant, que j'ai beaucoup lus, surtout dans ma jeunesse. Et cette dernière décennie, je me souviens, Virgile, que je relisais alors avec émerveillement, et qu'elle-même avait découvert, disait-elle, durant ses années de Collège, fut l'hôte, une ou deux fois, de nos bavardages.

Read lisait tout très vite; mes lenteurs bénédictines lui étaient inconnues.

Elle fut l'une des participantes les plus fidèles au Colloque annuel qu'organisait Karelisa Hartigan, il y a, de cela, déjà longtemps. Y songeant aujourd'hui, j'ai l'impression que ces moments-là, passés en compagnie d'amis férus d'art théâtral, furent parmi les plus heureux que vécut Read à notre Université: moments épanouissants.

Elle avait souvent des chiens avec elle, chez elle, et jusqu'à la fin. Je me souviens de l'un d'eux, à McIntosh, un peu roux, agile, qui folâtrait dans le vert humide du jardin. Je me souviens des orangers, du lac où d'aucuns, en ce temps-là, allaient tirer des canards sauvages (J'ai ouï dire que quelques-unes de ces bêtes princières avaient fini déplumées et rôties dans la cuisine de Read). Je me souviens de cette garden-party où nous avions découpé un immense jambon: foule d'amis rieurs, vêtus de toiles, de soies, de cotons, de dentelles, de bric-à-brac, foule en cheveux, en chapeaux, en sandales, en talons, foule un peu bohème, un peu débridée..., bavarde, exubérante...c'était si bien...Je me souviens de ces beaux meubles d'acajou, d'un passé proche ou lointain, je ne sais, en tout cas encore chéris en ce temps-là, par une piété toute familiale, sans doute.

A propos de passé, du Sud, veux-je dire, lorsque, en l'année 2000, nous eûmes la visite d'Edouard Glissant, visite que j'avais préparée avec la minutie que donne la conscience de faire quelque chose d'utile, plus, d'essentiel, gracieuse, dans une phase nouvelle, hélas, de sa maladie, elle accepta d'être mon invitée à un dîner organisé en l'honneur du grand écrivain. Avec la fermeté qu'on lui connaît, elle se mit à lui parler de sa gêne, de son embarras à assumer le passé esclavagiste et ségrégationniste du Sud. Je ne vis pas le visage de Glissant à ce moment-là, mais je l'imagine sans peine impassible, bloc de glace et de paix; et je ne l'entendis proférer aucun mot en réponse. Read, que pouvais-tu attendre d'autre que ce silence ? Dis-moi... (Je me rends compte, un peu tard, que je ne lui ai jamais parlé de l'intérêt pérenne de Glissant pour Saint-John Perse, pour Faulkner, aussi).

Certaines de ses racines étaient en Arkansas. Plusieurs fois, elle me parla de sa mère, qui avait vu mourir sa propre petite sœur dans ses bras, ou arrachée de ses bras par un ouragan, là-bas.

J'aimais, chez elle, qu'elle ait toujours gardé, cultivé, l'amour de sa langue du Sud, intonations, prononciation, détails. Une ou deux fois, elle me parla de son enfance, ainsi de la *nanny* qu'elle et Cathey avait eue. Deux ou trois fois, elle mentionna cet ancêtre, à qui elle devait son prénom; cet ancêtre qui fut l'un des signataires de la Déclaration de l'Indépendance, pour le Delaware. M'expliquant que, dans son monde, on donnait souvent aux filles en prénom le nom d'un homme de la famille, glorieux, aimé, un jour, elle m'avait ouvert un livre...On y parlait de l'ancêtre.

Il y avait en elle un mélange peu commun de spontanéité fulgurante et de retenue quasi aristocratique. A l'instant même où vous la croyiez prête pour un commentaire bien pensé sur un auteur ou l'autre, elle vous racontait sans vergogne une anecdote, un brin de nouvelles, que sais-je ?, des choses qui, pour vous, pour moi, n'auraient pas dépassé le seuil des lèvres. Sérieuse ou riieuse, elle parlait souvent dru, sans fioritures, pour elle, inutiles.

Certes, elle alliait un pragmatisme quotidien, têtue, à un rêve classiquement religieux, ranimé, semble-t-il, à la mort de son père.

A propos de classicisme, en français, elle savait écrire dans une langue vraiment "classique", celle-là même que j'ai en moi depuis l'enfance. Poitou, Texas: deux gamines séparées par des océans de bocages, de clochers, de forêts, de rivières, de patrimoines, de mer, de terres, de pierres, de villes, de traditions..., de manières d'être, manières de côtoyer voisins, cousins, étrangers..., deux gamines apprenant à lire et écrire le français aux alexandrins des Corneille, Racine, et autres mandarins...

Lire son premier livre, sur La Rochefoucauld, fut un grand plaisir. Il y avait là de la rigueur, une pensée précise, un style robuste, complexe, des tournures que, seule, nul doute, la pratique assidue des textes qu'elle aimait lui avait permis d'acquérir. Elle n'a jamais partagé mon amour, à moi, tout aussi grand, pour les autres langues françaises de ce monde, langues et littératures dont elle ne mesura jamais l'importance ni les beautés, quoiqu'elle ait fait quelques efforts, à vrai dire, dans les derniers temps. Pourtant, elle-même avait hérité d'un anglais parlé autre que le "Queen's English"—langue, par ailleurs, qu'elle écrivait à merveille. Cet héritage autre, ces entremêlements dans sa propre H(h)istoire, n'auraient-ils pas dû la mener sur les pentes de l'un ou l'autre de ces langages, donc de ces cultures, foisonnant au cœur des deux langues dont elle vivait ?

Un jour où elle m'avait demandé de lire un de ses textes en manuscrit, je lui fis remarquer que telle expression ne s'employait plus guère en français, même dans l'écrit. Elle ne dit rien. Je savais qu'elle garderait l'expression dans son texte. Souvent, en effet, ne rien dire, mais n'en faire, malgré tout, comme on dit, qu'à sa tête, était sa plus grande arme contre les désaccords, voire les reproches ou les regrets.

Il y a quelques années, j'aperçus dans un tiroir, soigneusement enveloppé, le petit bouquet qu'elle m'avait offert pour mon mariage, dont elle fut l'une des témoins. Le pauvre bouquet—si coquet, si heureux ce jour-là—n'avait plus, si j'ose dire, visage humain. Je décidai de m'en défaire: mais il y a des cendres plus difficiles à quitter.

Elle m'annonça que la maladie l'avait frappée le 29 Novembre 1995, exactement: jour de la mort d'Elwyn, mon mari. Elle vint me voir en début d'après-midi, la tête haute, avec ce maintien, cet équilibre dans la voix qu'elle savait souvent porter comme un gant bien choisi. Je lui remis un texte que j'avais écrit pour le *Gainesville Sun*, et qu'un autre collègue allait aimablement préparer à l'ordinateur, texte d'ailleurs peu utilisé, je crois, par le journal. Comment avons-nous pu garder jusqu'au bout notre calme, échanger quelques mots d'usage, essayant de respirer comme si la vie était ? Avant de partir, elle me dit : "I am going to fight," Et se battre, elle le fit. Longtemps.

N'est-ce pas Malraux qui disait qu'on ne connaît d'un être que ce que l'on change en en lui, en elle ? Parole excessive dont je ne partage pas l'ironie. J'y vois pourtant le rappel implicite que les uns et les autres ne sommes pas ce que nous sommes une fois pour toutes; nos relations nous modèlent, au moins quelque peu. Je me demande alors qui connaissait Read, à l'exception des très proches de ses proches, peut-être. Il y avait en elle quelque chose d'immuable, de lointain, par-delà les circonstances changeantes des jours, par-delà les rencontres, par-delà, aussi, les styles de vie qu'elle adoptait d'un temps à l'autre. Il est possible que cette constance, en elle, ait été le fruit d'une aptitude profonde à regarder vie et mort droit dans les yeux. Une phrase de La Rochefoucauld affirme que "La constance des sages n'est que l'art de renfermer leur agitation dans le cœur," J'aurais plutôt tendance à croire que Read, elle, avait su faire sien le vieil adage: "A chaque jour suffit sa peine"...ou sa joie.

—Bernadette Adams Cailler  
Gainesville, Florida, Septembre 2009

## Sister Eugena Poulin, Ph.D.

**I**t is with deep sadness that we report on the passing of Sister Eugena Poulin (Ph.D., Florida, 1986). Sister Eugena, who liked to be called "Gena," came to UF in 1982. Her dissertation, "*La Presse, an annotated index of articles on literature, art, and music (1836-1841)*," was written under the direction of Professor Emeritus Albert Smith, a life-time friend and mentor. Those of us who were blessed to work with Gena remember a vibrant and generous colleague, scholar, and teacher. Carol Murphy will never forget how dynamic a teacher Gena was, sporting a sweat band in the then-un-air-conditioned Peabody Hall, as she drilled astutely her beginning French students. She became known as Dr. Sister Eugena to all who loved her and resumed teaching French at Salve Regina College in Newport, R.I. after her studies at UF. We are pleased to offer three tributes—two of her colleagues from New England.

The first is from her colleague, Dr. Katherine Lawber. "In the early 1980s, before she entered the doctoral program at the University of Florida, Sister Eugena had spent a couple of years at Salve Regina teaching English and French. She returned to us in the Fall of 1986, fresh out of graduate school and ready and willing to take up her role in the Department of Modern Languages (at the time we were still a separate entity...the French Department, but we worked closely, of course, with our colleagues in Spanish). Although Sister Eugena specialized in nineteenth-century French studies, she taught undergraduate French courses at all levels, from elementary through advanced. She was a marvelous colleague and a wonderful and enthusiastic teacher; her love of her French heritage was infectious. The students loved to listen to her stories.

In the 1990s, Sister Eugena served two three-year terms as the Department Chairperson. By then we were one department and offered majors and minors in French and Spanish and courses in Italian, Portuguese, German, and sometimes in Chinese and Russian. Needless to say, this was quite time-consuming, but Sister Eugena did a wonderful job. She was organized and creative in her handling of all departmental issues and problems. We were all very grateful for her leadership. When she decided to retire, Eugena still taught one or two courses each semester as an adjunct faculty member. Even then she was on campus quite a bit. She loved being around the students and having the opportunity to talk with colleagues.

Beyond her teaching and administrative roles, Sister Eugena was also a valued colleague. Everyone was always

thankful for her down-to-earth, level-headed approach to things. She served on numerous faculty committees during her years as Salve, including Rank and Tenure and Undergraduate Council. We could always count on her to be the voice of reason.

Finally, it is important to note that Sister Eugena will always be fondly remembered by all of us who knew her for her wonderful wit and great sense of humor. She never failed to remind us of the importance of laughter in our lives. She was one of those people that you would never tire of being around because of her upbeat attitude, her optimism and her true joie de vivre. A born teacher, it must be said that the most important lessons that she taught during her lifetime were no doubt the life lessons of her last several months. She taught us about grace, about strength, and about courage in a way that no textbook ever could. She was a stunning example of faith to all of us."

The second tribute is from Dr. Claire Quintal, Professor Emerita of French at Assumption College and Sister Eugena's co-author in their 2007 translation and annotation of *La Gazette française, 1780-1781: revolutionary America's French newspaper* (Hanover: University Press of New England). The occasion of her remarks was the acceptance, in Eugena's honor, of the *l'Ordre des Palmes académiques*, presented posthumously to Dr. Poulin by the French government. The ceremony took place at Salve Regina University on March 24, 2009.

"We are remembering Sister Eugena in the most appropriate manner of all, to praise her accomplishments and to remember her personal and academic contributions

to this institution. Three hundred or so years after Claude Poulin's departure from France to settle in Québec, his direct descendant is being honored by the presence of his country's official representative to this region. We are deeply grateful to *M. le Consul général François Gauthier* for being here among us to pay homage in person to Claude's distant descendant, she who kept faith with those who came before her and who expended considerable energy in teaching Claude Poulin's mother tongue to other generations, thereby keeping alive the link between past and present and between the Old World and the New."

The third tribute is from Bernadette Cailler, professor emerita (UF). «Il y aurait bien des souvenirs à raconter de notre association avec Sister Eugena. Je mentionnerai juste un moment de sa présence parmi nous. Ce semestre-là, j'enseignais ce cours, maintenant disparu, où Seniors et étudiants de Maîtrise et de Doctorat, ensemble, étudiaient ce que nous nommions alors "Advanced Composition," l'intérêt avec lequel ce groupe varié avait participé à l'analyse des *Nouvelles Orientales* de Marguerite Yourcenar m'avait enchantée. Ces étudiants avaient de suite montré la plus grande sensibilité à la méthode proposée, à savoir que langue et littérature ne faisaient qu'un, et qu'apprendre à écrire le français à partir de textes complexes, tant du point de vue du style que des idées, des symboles, et, évidemment, de la culture était une précieuse expérience. Bien sûr, il ne s'agissait là que d'une sorte de français, celui de Yourcenar... Il y en a d'autres, et, certes, nous en avons étudié bien d'autres au cours des années... Je n'ai jamais oublié l'attention, la grâce avec laquelle Eugena avait commenté l'une de ces nouvelles: "Notre-Dame-des-Hirondelles," Après toutes ces semaines, à la fin, le cours devenait de plus en plus, me semble-t-il, un cours de littérature, c'est-à-dire un cours où l'on réfléchissait à la vie et à la créativité. Nous étions sur la bonne voie..."

## Huguette Hallouin Parrish

**B**orn in St-Denis (France) in 1924, Huguette Hallouin Parrish died on July 11, 2009 of complications of Alzheimer's. She grew up in Paris, migrated to the United States in 1946, married Leamon Lonnie Parrish, and became a naturalized citizen in 1952.

While employed full-time at the University of Florida, she raised a family and earned her Bachelor of Arts, a Master of Arts and doctorate in Romance Languages (French) in 1972. Her dissertation was on «*Les adaptations théâtrales et cinématographiques de l'oeuvre d'Honoré de Balzac aux Etats-Unis.*» She became a French Professor at Valdosta State College, and Florida Atlantic University.

