

# YALE DEPARTMENT OF FRENCH

## FALL 2017

### THIS YEAR FINDS THE DEPARTMENT

in another period of transition. We were sad to say goodbye to our specialist of seventeenth-century literature, **CHRIS SEMK**, who left us to take up a position at The Ethel Walker School in Simsbury, Connecticut. In addition to being a devoted teacher and a dedicated DUS, Chris is the author of a wonderful book entitled *Playing the Martyr: Theater and Theology in Early Modern France*, which was published last year by Bucknell University Press. He will be missed by everyone. At the end of last year, we also received the most unwelcome news that **NED DUVAL** will begin his phased retirement. As everyone knows, Ned is a world-renowned specialist of sixteenth-century literature, the author of path-breaking books on Rabelais, and the winner of the Harwood F. Byrnes and Richard B. Sewall Teaching Prize, one of Yale's most prestigious teaching awards, in 2015.



Chris Semk reading from his new book

These are enormous losses. Fortunately, however, the administration has approved our request to conduct an open-rank search in the fields of sixteenth- and/or seventeenth-century French literature and culture this year. Our goal is to recruit the most exciting scholar available who will then join our new hire, **PIERRE SAINT-AMAND**, to ensure that Yale remains a top center for early-modern French studies.

Pierre's arrival has already re-energized the department. In addition to his dynamic teaching, Pierre's Naomi Schor lecture, entitled "Inside the Eighteenth-Century French Bedroom," led us on a fascinating and erudite romp through the boudoirs of some of the most important writers

and artists of the period. Our other new hire, **JILL JARVIS**, who joined us fresh from receiving her PhD in Comparative Literature at Princeton, has added to our existing strength in francophone studies. Her expertise in colonial violence in Algeria, coupled with the work of **ALICE KAPLAN** and **TOM CONNOLLY**, makes our department one of the best places to study the literature and culture of the Maghreb.

**ALICE KAPLAN**'s study of Albert Camus and his Algerian context made an enormous splash last year. The English version, *Looking for the Stranger: Albert Camus and the Life of a Literary Classic*, published by Chicago, was a finalist for the National Book Critics Circle Award. The French edition, *En quête de l'Etranger*, published by Gallimard, was a finalist for *Le Prix Médicis*. As we mentioned in our fall 2013 newsletter, Alice was nominated as *Chevalier* in the National Order of the Legion of Honor in July 2013, in recognition of her exceptional contribution to the promotion of French literature and the enhancement of transatlantic intellectual exchanges. We were all thrilled to witness the French ambassador, Gérard Araud, present Alice with her medal on February 10, 2017. The ceremony, also attended by Cultural Counselor Bénédicte de Montlaur, was held in the department and drew students, deans, and colleagues from across the university.



Alice Kaplan and Ambassador Gérard Araud

## GREETINGS FROM THE CHAIR



Last year was actually quite a banner year for publishing in the department. In addition to the books by Alice Kaplan and Chris Semk, **HOWARD BLOCH**'s *One Toss of the Dice: The Incredible Story of How a Poem Made Us Modern*, a fascinating cultural history of Mallarmé's "Un coup de dés," was published by W.W. Norton. My book *The Right to Difference: French Universalism and the Jews* was published by Chicago.

We are all sorry to see **CHRIS MILLER** step down as DGS. His deep knowledge of the department and his devotion to the graduate students will be sorely missed. Thanks to Chris, our placement record has been unparalleled, with recent graduates accepting tenure-track jobs at Harvard, Vanderbilt, Ohio State, Austin College, Loyola, and Brandeis just in the past three years. I am deeply grateful to Chris for his years of service and also to **HOWARD BLOCH** who replaced Chris during his leave this year despite his many other commitments across the university.

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*Pierre Saint-Amand and Howard Bloch*

I am pleased, however, to say that this year **PIERRE SAINT-AMAND** will serve as DGS in the fall and **ALICE KAPLAN** will replace him when he goes on leave in the spring.

I am also delighted that **TOM CONNOLLY** has agreed to stay on for another year as DUS. Tom has helped resurrect the Kenneth Cornell French Major Research Grants, which are described in the DUS report in this newsletter. Under Tom's patient care, the French major has continued to thrive.

Also on a happy note, **ALYSON WATERS** will return to the department as Senior Lecturer to once again teach her very popular series of courses on translation. A prize-winning translator herself, Alyson will continue in her role as editor of Yale French Studies. **RUTH KOIZIM**, the Director of the Language Program, will continue to fight for justice in her role as an elected member of the Faculty Senate. And I am also pleased to announce the successful reappointments of **MARIE-HÉLÈNE GIRARD** as Visiting

Professor, of **MARYAM SANJABI** as Senior Lecturer, and of three of our expert language teachers as Senior Lector 1: **SOUMIA KOUNDI**, **CONSTANCE SHERAK**, and **MATUKU NGAME**.

They will be joined in the Lector rank by returning **RAMLA BEDOUI**, alumna **JESSICA DEVOS**, and newcomer **JULIE HUGONNY**.

On May 1<sup>st</sup>, the Writing Center organized a reception at the home of the Head of Timothy Dwight College in honor of **DIANE CHARNEY**'s retirement from Yale after 33 years. Diane began teaching



*Diane Charney and Maurice Samuels*

in the department in 1984, and served for many years as our first French Writing Tutor. Although she subsequently became the Writing Tutor at TD, the first Directed Studies Writing Tutor, the Director of TD's Mellon Forum, and a Lecturer in Daily Themes, she said she has always considered our department her true home base. Farewell, Diane!

Last year, we were very lucky to welcome



*Matuku Ngame, Soumia Koundi and Ruth Koizim*

a truly wonderful group of students from the École Normale Supérieure: **DANIEL MONTIN**, **APOLLINE PERNET**, **BENOIT CHATARD**, and **LAURA MONFLEUR** (left to right in photo below). In addition to teaching and hosting language tables, they organized an exciting and packed presentation and discussion, on the eve of the French elections, of the different candidates and their proposals.

This year is no less eventful. It started with a conference I organized with the support of the Whitney Humanities Center on "Racism, Antisemitism, and the Radical Right," dedicated to exploring the rise of populist movements in the U.S. and Europe and their attitudes toward minorities. Recently we welcomed renowned French writers **EDOUARD LOUIS**, **CHRISTINE ANGOT**, **MATHIAS ENARD**, and **ERIC CHEVILLARD** giving our community an exciting first-hand appreciation of the contemporary literary scene in France. In January 2018 we will host a workshop, in cooperation with the ATLAS group, dedicated to "Translating Critical Thought." **TOM CONNOLLY** and **JULIE ELSKY** '14 PhD are teaming up to plan an international conference on the work of Benjamin Fondane to take place in April.

Let me conclude by thanking the members of the administration for helping us to enjoy such a busy and successful year: **EMILY BAKEMEIER**, Deputy Provost; **TAMAR GENDLER**, Dean of the Faculty of Arts and Sciences; **AMY HUNGERFORD**, Chair of the Humanities Divisional Committee; **JOHN MANGAN**, Senior Associate Dean of FAS; and **DOREEN NEELANS**, Operations Manager. **IAN SHAPIRO**, the Director of the MacMillan Center, deserves our special thanks for providing research support for faculty and students in French.

— *Maurice Samuels*

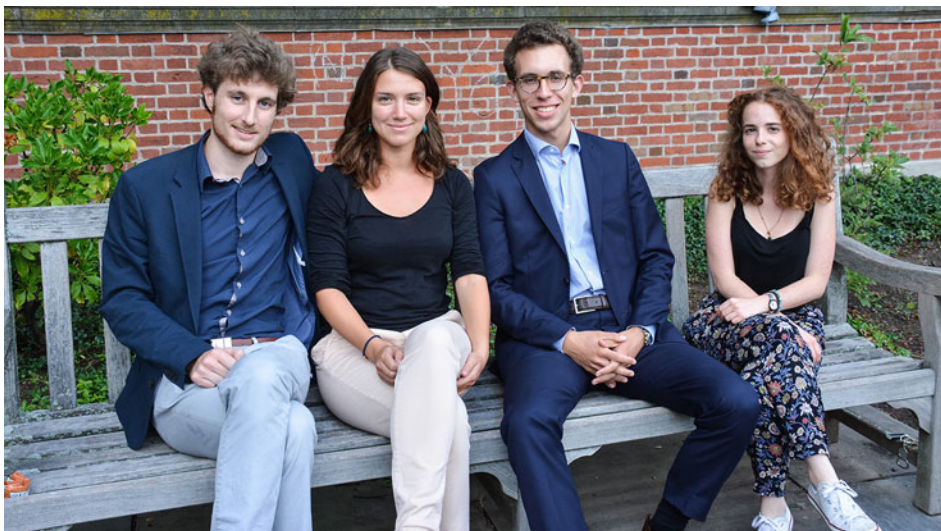
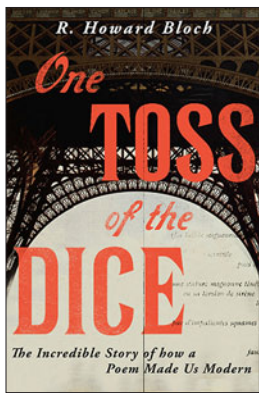


Photo by Michael J. Marsland



## FACULTY NEWS



**R. HOWARD BLOCH** lectured on Boccaccio and the *fabliaux* at the Freie Universität-Berlin; on Mallarmé at the American Comparative Literature

Association meeting in Seattle; and on Baudelaire and Haussmanization, and on Kafka, at Yale-NUS, Singapore. Professor Bloch delivered a lecture on E. M. Forster and Marcel Proust at the 50<sup>th</sup> reunion of his class at Amherst College. He stepped down as Chair of the Humanities Program on January 1, and assumed Chairship of Medieval Studies on July 1, 2015. He taught two courses for Yale Summer Sessions in Paris, “Belle Epoque France” and “Age of Cathedrals.” Professor Bloch finished a book on Mallarmé’s “*Un Coup de dés jamais n’abolira le hasard*,” and is beginning work on a MOOC on Gothic cathedrals.

This past year, **MORGANE CADIEU** taught courses on women vagabonds, chance and constraint, social mobility and migration, and co-taught a seminar on contemporary



literature with **ALICE KAPLAN**. She published three articles: “Au tapin! Saisis ta plume! Régler les comptes de l’Histoire sur le terrain de la prose française dans le premier roman de Patrick Modiano” (*French Forum*); “L’épopée ferroviaire: migrations et mémoire de la colonisation dans le récit contemporain” (*Fixxion*); and “Stratification of the Urban Space in Contemporary Paris: Modiano, Vasset, and the Data Centers of Memory” (*Sites*). The manuscript of her first book on Perec, Beckett, Calvino, and Garréta is called *Marcher au hasard: déterminisme, clinamen et libre-arbitre en littérature au XXème siècle*. In her next book project (*Rewriting Rastignac*), she will explore the representation of social mobility

in narratives from the 1970s onward. Her paper at the 19<sup>th</sup> century French Studies Conference focused on the muddled clothes of upwardly mobile characters. At an MLA panel on 1967, she detailed the theoretical framework of Perec’s *Un Homme qui dort*. She analyzed the bodily metamorphosis of *transfuges* in the panel she led at the 20<sup>th</sup>/21<sup>st</sup> century French Studies Colloquium, “*Le corps en trans*.” She also discussed “Les actualités de Patrick Modiano” at a University of Minnesota roundtable, and was awarded a Griswold Fellowship to work on the social map of harbor cities rebuilt after WWII.

**DIANE CHARNEY**

writes, “Our department and the Writing Center kindly joined forces for an event to celebrate my departure from Yale after 33 years. I began teaching here in 1984, and served for many years as our first French Writing Tutor. I subsequently became the Writing Tutor at TD, the first Directed Studies Writing Tutor, Director of TD’s Mellon Forum, and a Lecturer in the English Department’s Daily Themes. I feel deeply grateful to have worn so many different Yale hats over the years, all of which have brought me great satisfaction.



Publications from this year include translations of Jacqueline Raoul-Duval’s 3-part article, ‘Flaubert and Kafka: Life, Literature, and Love’ and ‘Painting and Passion’—A Review of Hannah Rothschild’s “The Impossibility of Love.” These and my own ‘Dear Leonard: A Valedictory Valentine to Leonard Cohen’ and ‘Reflections on the Exhibit at Museo di Roma, Artemisia Gentileschi and Her Times’ all appeared in *Versopolis*, the European Review of Poetry, Books, and Culture. My ‘Love Letter to Christo, who has the courage to walk away’ (co-written with Noah Charney) appeared in *Salon*.”

**THOMAS CONNOLLY** continues to serve as DUS. He has articles forthcoming in *Romanic Review* on Mallarmé’s prose poetry, in *MLN* on the afterlife of oral Berber traditions in Tahar Djaout’s poems,

in *Compar(a)ison* on creative ways of reading Celan’s poetic drafts, and in *Mosaic* on musical ekphrasis and Chagall. An article on mystical ekphrasis in Rimbaud’s *Illuminations* recently appeared in *PMLA*. His book, *Paul Celan’s Unfinished Poetics: Readings in the Sous-Œuvre* is due to appear in the fall of 2017.

**NED DUVAL** writes, “Three papers made it into print this year: a keynote address on hybridity in the works of Rabelais, delivered long ago at a conference on that subject and now appearing at last in the *acta*; an article on Erasmus and the early French Renaissance written for the *Princeton History of Modern French Literature*; and an article titled ‘Maurice Scève and the Feminized Voice of Courtly Lyric’ which, by the time this newsletter reaches you, will have appeared in a *festschrift* I cannot name here because it is, as of this writing, still a surprise for the recipient. In March, I spent a wonderful afternoon at the Wesleyan Renaissance Seminar speaking on a topic that is a little closer to my current research: ‘Mutations of a “Fixed Form”: The Rondeau from 1350 to 1650 and Beyond.’ A leave in the spring left me otherwise free to look for patterns in late sixteenth- and early seventeenth-century sonnets, stances, and *airs de cour*, all of which are more abundant than I would have imagined.”

**MARIE-HÉLÈNE GIRARD** published last January a critical and annotated edition of Théophile Gautier’s *Voyage en Italie* in two volumes at Librairie Honoré Champion, Paris.

**ALICE KAPLAN** was a finalist for the National Book Critics Circle Award in criticism and, in France, for the *Prix des Lectrices Elle* in non-fiction for her fall 2016 *Looking for the Stranger/En quête de l’Etranger*. In February, Ambassador Gérard Araud came to the Department to pin, at last, the medal and “ruban” of a *Chevalier de la Légion d’Honneur* (awarded officially in July 2013). She traveled far and wide in connection with her Camus book, from the Wolcott Library in Litchfield, Connecticut, to *Le Marathon des mots* Festival in Toulouse, and lectured on Susan Sontag at the annual meeting of the

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## SAINT-AMAND: COMING HOME TO YALE

Photo by Christian Soler



From the sun-flooded windows of his third-floor office at 82-90 Wall Street, Pierre Saint-Amand looks out over the trim gardens of the Elizabethan Club, on to the creamy ochre façade of the Adams Center for Musical Arts, and beyond toward the high-rises of downtown New Haven, in the direction of the Ninth Square apartment he now

calls home. It is a far cry from the landscape of more than 35 years ago, when he joined the Yale faculty for the first time.

"You might say it is coming full circle," he muses, and for Saint-Amand—the Benjamin F. Barge Professor of French—the simplicity of the statement belies its many layers. Saint-Amand is a scholar of 18<sup>th</sup>-century French literature whose interests have always tended toward the interdisciplinary. His most recent book, *Paresse des Lumières* (or, in English, *The Pursuit of Laziness: An Idle Interpretation of the Enlightenment*), looks at a period of French history generally marked by a reverence for industry and progress. Yet, across the literature of the time, there are marginal figures—characters of resistance and transgression—created by authors who chose to write against the popular dialogue of the century. Take the fictional journalist of Pierre de Marivaux, the vagabond musician in Denis Diderot's *Rameau's Nephew*...or the real-life artist Jean-Baptiste-Siméon Chardin, who painted subjects engaged in deliberate idleness as a riposte to critics who accused him of not working diligently enough.

"I have a tendency to approach the 18<sup>th</sup> century from a contrarian angle," Saint-Amand says. "I take risks sometimes in discovering new fields."

This leaning was already in evidence in 1981, when Saint-Amand came to Yale as an assistant professor of French. He was fresh out of the doctoral program at Johns Hopkins University and, he freely admits, still honing his scholarly voice. Drawn to campus by the opportunity to work with many of the luminaries of his discipline, he completed his first book, *Diderot: Le labyrinthe de la relation*, in New Haven.

During the course of his teaching and writing that first year, Saint-Amand came to know Georges May, Sterling Professor of French, one of the major influences in the study of 18<sup>th</sup>-century literature and an eminent scholar of Diderot and Rousseau. The senior colleague willingly took on the role of mentor, reading and advising on a chapter of Saint-Amand's work-in-progress. The young assistant professor's career at Yale was off to an auspicious start.

But other forces would intervene, in the form of an offer from Stanford too good to pass up. When asked about his departure from Yale after only a year, Saint-Amand smiles apologetically. "I still was somewhat a student," he says, going

on to explain that two of his doctoral advisors at Johns Hopkins had begun to form a cluster of fellow scholars at Stanford. "It was the opportunity to go back to work with them...in many ways, they helped me to construct my career path."

He spent four years on the West Coast followed by three decades at Brown—as the Francis Wayland Professor of French, professor of comparative literature, and two-term chair of the Department of French Studies—before that path would once again bring him to Yale. And the return is as much scholarly as it is physical: already he is finding cross-disciplinary connections that are bringing him back to the roots of his earliest areas of interest. He is affiliated with Yale's interdisciplinary Humanities Program and a fellow of the Whitney Humanities Center. He remains close to a cohort of fellow "first-years" he met during an orientation program for new faculty in August 2016—a group that includes an economist and faculty members from departments across the humanities.

Later on the day of his interview for this article, Saint-Amand is scheduled to meet over lunch with Paola Bertucci, associate professor of history and history of medicine—whose academic interests bear more than a passing connection to his own. While completing his doctorate at Johns Hopkins, Saint-Amand says, he developed an interest in the scientific writings of Diderot. As he began his career in the professoriate, it was difficult to teach science in romance language departments because "the foreignness of scientific discourse posed a challenge on top of language." But here too, he may be coming full circle, as conversations with faculty across the disciplines and Yale's expanding emphasis on interdisciplinarity are providing an opportunity, as Saint-Amand puts it, to "reimmerse in an old part of my life."

Thirty-five years ago, "Yale was completely new for me," Saint-Amand says, whereas returning in 2016 was comparatively easy. He had remained in touch over the years with longtime colleagues in the Department of French, and the prospect of being at "a university that is rethinking itself"—at one that "focuses on teaching in an important way"—was energizing.

"I came back at the right time," he declares; "there is so much going on." And in saying this he is speaking not only of Yale—of the important dialogue taking place around diversity and inclusion, or the opening up of new domains of inquiry—but also about the university's home city: "New Haven has changed for the better: you have cafés, galleries, neighborhood events... an urban life that is more attractive in so many ways."

From his home downtown, Saint-Amand walks to work every day, wending his way along a different route according to his mood and the season: the gardens along Wall Street, the farmers' market in front of City Hall, and the opportunity to stop and chat with colleagues from across the university. The Yale community has been so friendly and welcoming, he says—yet another reminder that his return to campus was not just an arrival but a homecoming.

— Faculty of Arts and Sciences Dean's Office/Alison Coleman





Alice Kaplan and owner of Préambule Bookstore in Cassis, France, François Hême

Society for the Study of American Women Writers at The University of Bordeaux. Recent articles since fall 2016, online and paper, include: “*Les légumes marinés de Madame Zimmerman*” (on Bob Dylan, in *Libération*); “Lamplight and shadow: on the fiction of Patrick Modiano” (*The Paris Review Daily*); and “Algeria’s New Imprint” (on The Editions Barzakh) in *The Nation*, as well as introductions to Laura Marris’s brilliant new translation of Louis Guilloux’s classic *Le Sang noir*, *Blood Dark* (*New York Review of Books*) and Jacques Ferrandez’s BD adaptation of Camus’s *Le Premier Homme* (Gallimard)—both forthcoming in fall 2017. She was delighted to teach two courses in tandem: with Professor **MORGANE CADIEU**, The Contemporary French Novel (otherwise known as “*le roman français depuis que vous êtes nés*”), and with Professor **MAURICE SAMUELS**, the now traditional lecture course on “The Modern French Novel.” Two seminars, one at the graduate level, on the history of reading *Swann’s Way*, and a freshman seminar on Camus (including a road trip to a Camus-inspired play in New York and a Skype meeting with Catherine Camus in Lourmarin) rounded out an especially memorable teaching year. She advised Olivier Briffault’s senior essay on Django Reinhardt, which won the James T. King prize in the French Department, and Maia Hirschler’s essay on the “*mise en abyme*” in comix, which won the Alvin B. Kernan Prize for Literature in the Department of Comparative Literature.

**CHRIS MILLER** has completed a book manuscript provisionally called “Impostors: Literary Hoaxes and Cultural Authenticity.” With a boost, both from the rise in mendacity in public life and from current debates about cultural appropriation, the book examines authors from both sides of the Atlantic who have passed their writing off as authentically “other.” Cases include Forrest Carter, JT LeRoy, “Alice,” Danny Santiago, Diderot, Mérimée, Elisa Rhaïs, Boris Vian, Raymond Queneau, Romain Gary, Chimo, and a deep dive into the work of Jack-Alain Léger, AKA “Paul Smail.”

After completing a review of gateway introductory French literature courses in peer institutions, **LAUREN PINZKA** has created an interdisciplinary version of F170 which she usually teaches every semester. She has enjoyed her ongoing role as course co-chair of F160 and enthusiastically teaches the “Advanced Writing Workshop.” Her article “Teaching the French Revolution as Myth and Memory” has been approved for the MLA’s *Approaches to Teaching the French Revolution*. Her next research project, “*Exercice de style: Narrative Style as Political Strategy in L’Education sentimentale*,” will

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## A LITERARY WALKING TOUR IN PARIS

Want to see the Paris hotel where Albert Camus finished *The Stranger*? See a movie in his former favorite couscous spot? Alice Kaplan invites you to follow in Camus’s footsteps in her *Paris Review* article “Paris from Camus’s Notebooks.”

The myth is tenacious: an unknown writer on the verge of international fame, not suspecting that the scattered pages on his or her desk will become that miracle, a first published novel and a passport to glory. From March to May 1940, Albert Camus was that man, finishing a draft of the book he was calling *The Stranger*. The city, eerily calm, overtaken with a sense of dread, was weeks from the German invasion. Paris has changed enormously since 1940, but you can still walk in Camus’s footsteps through places that a few literary specialists have put on the map and, in doing so, come close to a moment of artistic creation.

For more and a list of places to see please continue [here](#).



A postcard of the patio at le Hoggar, via [www.dekacampe.net](http://www.dekacampe.net)

be presented this fall at the Nineteenth-Century French Studies colloquium. She has happily continued in her role as Branford fellow and freshman and sophomore advisor and regularly attends CLS pedagogy workshops.

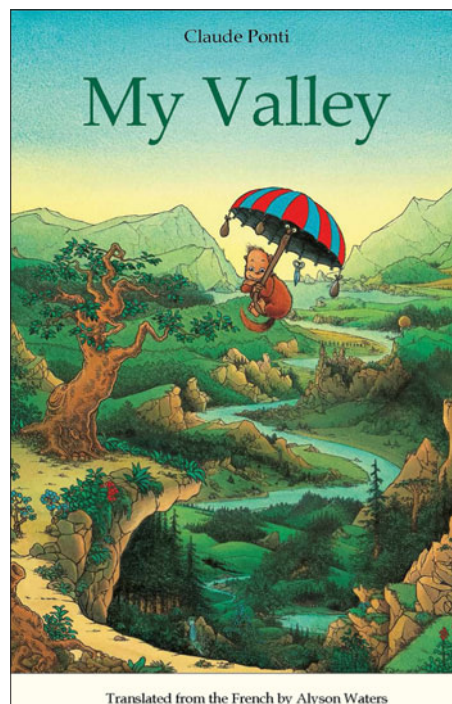
**MAURICE SAMUELS'** new book, *The Right to Difference: French Universalism and the Jews*, was published by The University of Chicago Press in November. "*L'Invention de la littérature juive en France*," a French translation by Nicolas Weill of his last book, *Inventing the Israelite*, was published by the Editions Hermann in March. In addition to chairing the French Department, he has continued in his role as director of the Yale Program for the Study of Antisemitism.



**CONSTANCE SHERAK** was reappointed as Senior Lector I in the spring. She chaired our beginning-intensive elementary French course and taught French 150 ("Advanced Language Practice") in the fall and taught a revised version of our new applied advanced grammar course in the spring. In October, she gave a paper at the annual Nineteenth-Century French Studies Colloquium at Brown, "*Un glorieux débris de l'Empire*": Balzac's Recycled Identities" that dealt with anachronism and archeological time in *Le Colonel Chabert* and *Le Cousin Pons*. In April, she presented "Applying Literature to the Applied Advanced French Grammar Course: A Proposal for Bridging the Language-Content Divide" at the annual Connecticut Council for Language Teachers meeting. Connie continued in her role as sophomore advisor and also as co-referee, with Françoise Schneider, for the annual Montaigne Prize. She attended several teaching workshops at the Center for Language Study that inspired new uses of technology in her own teaching.

This past summer, Connie taught a group of motivated and enthusiastic students in the Yale Summer Session L5 in Paris, "Advanced Language Practice" alongside Françoise Schneider who taught the other L5 course, "Advanced Culture and Conversation." Group excursions included a weekend trip to Provence (Arles, a boat tour of the Camargue, Saintes-Maries-de-la-mer, Les Baux, and Avignon) and two days in Normandy (Giverny, Rouen, the stunning cliffs at Étretat, and an organic apple cider farm). In collaboration with Kathleen Hart of Vassar College, Connie continues her work on an article on the pedagogy of the Francophone literary *patrimoine* through film and is writing an article based on the Balzac paper she gave at Nineteenth-Century French Studies Colloquium tentatively titled "Dead on Arrival: Anachronism and Social Depreciation in Balzac."

After 5 years of teaching MA and MFA literary translation workshops at NYU and Columbia, **ALYSON WATERS** returns to teaching at Yale, having been promoted to Senior Lecturer. She has four translations coming out between now and 2018: Jean Giono's *A King Without Diversion* (New York Review Books), Pierre Autin-Grenier's *I Am*



*Not a Hero* (Red Dust), Hubert Haddad's *Desirable Body* (Yale University Press), and Claude Ponti's *Hîznobyutî* (Elsewhere Editions). Her translation of Ponti's *My Valley* came out with Elsewhere Editions in March 2017, and received starred reviews from Kirkus and Publisher's Weekly. The 80-year-old Ponti is one of the best-loved children's writers and illustrators in France, and some pages from *My Valley* will show you why; click [here](#) to see. Waters says "Ponti is a translator's dream. His books are filled with wordplay that appeals to both children and adults, his illustrations are magnificent, and the challenges of fitting words and pictures together in an illustrated work are akin to those of subtitling for film." She is currently translating two more of his books for Elsewhere Editions, along with another children's book for NYRB.

Waters was also selected to be a mentor by the American Literary Translators' Association in 2015. Her "mentee," Joyce Zonana, will be publishing the book they worked on with New York Review Books sometime in 2019. So, look for Joyce's translation of Henri Bosco's *Malicroix* in a couple of years! Waters is now translating two novels by Jean-Patrick Manchette—*Morgue pleine* and *Que d'os*—for New York Review Books, which will appear sometime in 2020.

Finally, Waters was chosen to accompany two graduate students from the Columbia University MFA in creative writing program on an exchange called "Word for Word" to Helsinki, Finland in March 2017. While there, she gave a talk at the University of the Arts with Finnish translator Kaijamari Sivill. In September of 2017, the Finnish students and two faculty members from Uniarts came to New York, where Waters hosted a dinner, attended their readings, and continued practicing her Finnish (she now has a vocabulary of approximately 18 words...).

She continues her work as Managing Editor of *Yale French Studies*. 2018 will mark her twenty-fifth anniversary as editor of the journal.



## ÉVÉNEMENTS

2016

September 20

**CHRISTIAN DELAGE**

University of Paris 8,

Institut d'histoire du temps présent

"Simon Srebnik, reiterating the testimony of a Holocaust survivor (1945-2003)"

Lecture preceded by the screening of the last filmed interview of Geoffrey Hartman (2013, 15min.) Co-sponsored by YPSA.

September 26

**EMMA AUBIN-BOLTANSKI**

École des Hautes Études en Sciences

Sociales Paris (EHESS)

Screening of "*Catherine ou le corps de la Passion*" followed by a roundtable with Christopher Semk (French), Narges Erami (Anthropology) and Andrew Quintman (Religious Studies).

September 27

**CHRISTOPHE BOLTANSKI**

Journalist and author of *La Cache*,

Yale Poynter Fellow in Journalism and

**LAURA MARRIS**, translator of the novel

The author and translator read passages and discussed this prize-winning novel.

October 6

**ZAHIA RAHMANI**

Author, NYU Gallatin (Visiting)

"Zahia Rahmani: *France, récit d'une enfance/ France, Story of a Childhood.*"



Jill Jarvis and Sophia Helverson

October 9

**THE MIGRANT CRISIS IN EUROPE:**

a two-part film series (Part I)

Feature Film and Documentary:

"School of Babel (*La cour de Babel*)," Julie Bertuccelli, 2013, 89 min.

From the Columbia Maison Française series "Filming at the Borders: Migrating to Europe Today."

Introduced by Alice Kaplan and followed with remarks by Morgane Cadieu



October 10

**THE MIGRANT CRISIS IN EUROPE:**

a two-part film series (Part II)

Feature Film and Documentary on the Migrant Crisis in Europe: "*Le Havre*," Aki Kaurismäki, 2011, 93 min.

From the Columbia Maison Française series "Filming at the Borders: Migrating to Europe Today."

Introduced by Morgane Cadieu and followed with remarks by Dudley Andrew



October 25

**NICHOLAS WHITE**

University of Cambridge

"On Memory and Forgetfulness: Émile Zola and the Franco-Prussian War of 1870-71."

October 26

**FILM SCREENING:** "*La mort de Louis XIV*"

2015 feature film directed by Albert Serra and starring Jean-Pierre Léaud.

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Faculty and Students in the Romance Language Lounge for a lecture

ÉVÉNEMENTS, continued from page 7

November 1

**JANN MATLOCK**

University College of London

"Anatomies of Sociability, 1781-1815."

November 10

**MARC CAPLAN**

Yale University (Visiting)

"Double or Nothing: Jewish Speech and Jewish Silence in Georges Perec's *W ou le souvenir d'enfance*."

**2017**

January 26

**KAREN SULLIVAN**

Bard College

"A Galeotto was the book and he who wrote it: Misreadings of Romance, Medieval and Modern."

February 14

**ANNABEL KIM**

Harvard University

"Anne Garréta and the Decomposition of Identity."

February 16

**FILM SCREENING:** "*Capitaine Thomas Sankara*"

March 9

**PANNIL CAMP**

Washington University in St. Louis

"Sociability or System: Freemasonry and French Drama in the Eighteenth Century."

April 4

**PIERRE SAINT-AMAND**

Yale University

Annual Lecture in the Memory of

Naomi Schor

"Inside the Eighteenth-Century French Bedroom."

April 11

**LIRAN RAZINSKY**

Bar-Ilan University, Israel

"Everything about oneself: Totality and Self-Representation, from Past to Present."

April 13

**LIA BROZGAL**

UCLA

"Entangled Stories of State Terror: October 17 and the Holocaust in History and Fiction."

April 18

**KEVIN NEWMARK**

Boston College

"Baudelaire's Other Passer-by."

– With the generous support of the  
James T. King Fund –



Emma Boltanski, Chris Semk, Narges Erami (Anthropology) and Andrew Quintman (Religious Studies)

**GRADUATE ALUMNI NEWS**

**JOSEPH ACQUISTO** '03 PhD published his fourth book, *Proust, Music, and Meaning: Theories and Practices of Listening in the Recherche*. He is at work on a new project on poetry as a way of knowing.

**KARIN (HARMAN) BOHLEKE** '96 PhD still serves as director of the Fashion Archives & Museum of Shippensburg University, where she opened her second exhibit in her new museum facility. "Through the Lens of the Beholder: The Fine Art of Fashion" featured French designers, including Coco Chanel, Christian Dior, Jacques Fath, and an early Henri Bendel hat from ca. 1910. She made certain to include other French items, including a purse from the 1830s. In partnership with her colleague Colleen Callahan of the Costume & Textile Specialists, Karin identified and worked on the conservation of one of the costumes worn by actress Jeannie Gourlay Struthers at Ford's Theatre the night John

Wilkes Booth assassinated Abraham Lincoln. They presented their work at the Costume Society of America (CSA) regional conference in September in Winchester, VA. Karin's next exhibit, "The Fashions of Fiction from *Pamela* to *Gatsby*" will run from April 2018-April 2019 (see accompanying article on page 18).

**LORNA BRODTKORB** '65 PhD writes, "Though I left the academic world many moons ago and have now almost retired from the consulting job which followed on my improbable Wall St. career, my whole life intellectually and culturally has been shaped by my years at Yale, reading my way through classical and romantic French literature and pursuing Old French and the Middle Ages. My grandchildren and great-grandchildren think messing about in foreign languages is just naturally fun. It pleases me so to see this. And my coffee table is as apt to be

CONTINUED ON PAGE 12

The Department of French will hold its traditional cash bar for alumni, faculty, and current graduate students at the annual meeting of the **MODERN LANGUAGE ASSOCIATION**. Please join us:

**FRIDAY,  
JANUARY 5, 2018**

**7:15-8:30 pm**

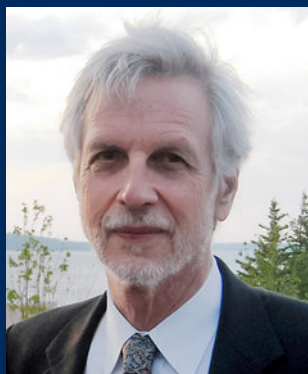
**Murray Hill East Hilton**

149 E. 39<sup>th</sup> Street, New York





# GREETINGS FROM THE DGS



**THIS YEAR TWO OF OUR STUDENTS** completed their PhDs. Here are their new positions and their dissertation titles:

**ELIZABETH HEBBARD** completed a dissertation entitled “Manuscripts and the Making of the Troubadour Lyric Tradition.” After several years of teaching at the University of New Hampshire, Liz is now Visiting Assistant Professor at Indiana University Bloomington. Her dissertation won the Marguerite Peyre Prize for a distinguished doctoral essay.

**LAURA JENSEN** completed a dissertation entitled “Writing Race and Universalism in Contemporary France: Marie NDiaye and Bessora.” Laura will be a Lecturer at Smith College, at the other end of the Educational Valley.

On the input side, the French Department welcomes four new graduate students, three of whom are in the photo above:

**DOYLE CALHOUN** completed a BA in Linguistics and French Literature at Boston College. Doyle is interested in theories of language and text, paratext, and translation in a colonial and post-colonial context. He comes to us from Leuven, Belgium where he was a Fulbright Research Grantee and completed an MA in French Linguistics and Literature.



*Liz Hebbard and husband Trevor Verrot*



*Anna Salzman, Madison Mainwaring, Ann Manov*

**MADISON MAINWARING** completed a BA in English and American Literatures at Middlebury College, and comes to us from Paris where she completed an MA in History at the École des Hautes Études en Sciences Sociales. Madison is interested in the theorization of dance history, 19<sup>th</sup>- and 20<sup>th</sup>-century feminism as well as style. See her recent review of the Proust fashion exhibit in *The Paris Review*.

**ANN MANOV** comes to us from the University of Florida where she triple majored in English, French, and Spanish. Ann is interested in 20<sup>th</sup>-century French literature and liberalism, and, more generally, in how historical, political, and economic contexts inflect literary production. Previously she was a Fulbright English Teaching Assistant in Strasbourg.

**ANNA SALZMAN** comes to us from Johns Hopkins via the Columbia University program in Paris where she completed an

MA in History and Literature, and after studying French literature for an additional year at L'École des Hautes Études en Sciences Sociales. Anna is interested in travel writing and 19th-century travel-writers, gender, and interactions with nature.

In the middle of those arriving and those leaving are students who will be spending a year at the ENS next year: **JENNIFER CARR**, **IAN CURTIS**, and **JESSICA KASJE**.

Our courses in 2016-17 were:

Fall 2016

MEDIEVAL TRANSLATION

Ardis Butterfield

LES ANNÉES 30 DU XVIÈME SIÈCLE

Edwin Duval

REALISM AND NATURALISM

Maurice Samuels

STÉPHANE MALLARMÉ

Thomas Connolly

CONTINUED ON PAGE 10



*Carole Delaitre, Imane Terhmina, Jessica Kasje, Shanna Jean-Baptiste, Usha Rungoo*

ONE HUNDRED YEARS OF  
SWANN'S WAY

Alice Kaplan

CREOLE IDENTITIES AND FICTIONS

Christopher Miller

SEMINAR ON THE PROFESSION

Christopher Miller

Spring 2017

CORNEILLE AND RACINE

Christopher Semk

CHANCE AND CONSTRAINTS IN  
LITERATURE

Morgane Cadieu

ON VIOLENCE: POLITICS AND  
AESTHETICS ACROSS THE MAGHREB  
Jill Jarvis

MARGINS OF THE ENLIGHTENMENT  
Pierre Saint-Amand

— R. Howard Bloch

## "L'AUTEUR EST MORT, VIVE L'AUTEUR"



One spring afternoon in my course on the contemporary novel, we were discussing the limits of fiction and the polemic between contemporary novelists Marie Darrieussecq and Camille Laurens that had erupted in 2007 when Laurens had accused Darrieussecq of "plagiat psychique" for having dared to publish *Tom est mort*, a novel about the death of a child which, in Laurens's estimation, bore too much resemblance to *Philippe*, an autobiographical narrative published with their shared publisher, P.O.L., in 1995, recounting the painful death of her son due to medical negligence. In a searing indictment of Darrieussecq's work, Laurens lays out clear boundaries defining what is appropriate for a novelist to write about: "*On peut prédire que vont fleurer dans les années à venir de ces romans à la première personne mais pas autobiographiques – surtout pas ! – où le narrateur combattrait le cancer, le sida, les camps de concentration, la mort dans une débauche de précision affolante, tandis que le narrateur, en pleine santé parmi sa petite famille, assis sur des volumes d'Hervé Guibert ou de Primo Levi abondamment surlignés au marqueur fluo, jouira et fera jouir d'une souffrance dont il n'a pas acquitté la dette.*" These were fighting words! My students were able to understand both sides, to understand Laurens's outrage and indignation, to understand Darrieussecq's aversion to fettering fiction and policing art. As they were debating the merits of each writer's position, we heard a knock on the door.

I got up to answer the door and welcomed Marie Darrieussecq and Camille Laurens to our class, inviting them to join us at the seminar table. The students directed their questions and comments to the writers, who had the opportunity to speak for themselves about their own positions and their reactions to the other writer in the room. Darrieussecq displayed her usual self-assuredness, gesturing emphatically with her hands and every so often flipping back her long hair. Laurens spoke carefully, measuredly, directing from time to time an acidic *vous* at her literary enemy. The two women were nothing but

polite to each other but it was easy to sense the disdain and anger simmering underneath the collected surface of each one's words. After our authors left us, I took a quick poll: not a single student was aligned with Laurens—it was Darrieussecq's vision for a literature without taboo that reigned in our classroom. While I was surprised by the consensus, I was pleased that it had been arrived at after lively debate, after thoughtful consideration of preconceptions and alternative perspectives.

At this point, I should confess that Darrieussecq and Laurens were not actually in class with us. Two students had taken on each role and had spent the previous week researching their respective writers, reading reviews, watching interviews, thinking about their classmates' questions, which had been supplied to them a few days before our class, and preparing to become someone else, at least for a little while. In considering what sort of oral presentations I could assign my students in a course on contemporary fiction, an area for which the canon is not yet fully formed, where we were reading texts for which there was little or no scholarship, it seemed to me that that lack of history provided the perfect occasion to let students role play, an exercise I'd always enjoyed in teaching French in Action, but which I hadn't considered implementing into literature courses.

I had expected the exercise to be fun but had not anticipated just how much it allowed students to take risks in their thinking and reading, to stake a firm position, to allow themselves the chance to speculate, to understand that, all due respect to Foucault and Barthes, the author is more than a function and is very much alive. Throughout the semester, as writers as varied as Darrieussecq, Laurens, Jean-Philippe Toussaint, Jean Echenoz, and Annie Ernaux came through our classroom doors, I saw students throw themselves fully into their new personas. The student who played Ernaux, for instance, literally let loose her hair (Ernaux usually has her hair down for public appearances), and bodies shifted: postures became stiffer or looser according to how students perceived their writers, their French shifted accordingly as well and new tones emerged. I am looking forward to which visitors we'll have the next time I teach this course, and to seeing how future students inhabit the texts we study differently as a result of inhabiting their authors.

— ANNABEL KIM '14 PhD, Assistant Professor of  
Romance Languages and Literatures at Harvard University



## 2016–2017 MARKED ANOTHER RICH

and rewarding year in the undergraduate French program. A total of five seniors graduated with majors in French. **NORA ETIENNE**, directed by Pierre Saint-Amand, undertook her thesis on Zombies and the erotic in Francophone works from the seventeenth and twentieth centuries. Jill Jarvis directed **ELIAS BARTHOLOMEW**'s research on silence and violence in the novels of the Algerian Yamina Méchakra and the Mauritian Ananda Devi. **CHLOE TSANG**, working with Morgane Cadieu, wrote a thesis in French on the representation of Asian immigrants in contemporary French novels and films. **SPENCER BOKAT-LINDELL**, now working as a journalist in New York, took this opportunity to reflect on the journalistic ethics of the satirical Islamic image, taking *Charlie Hebdo* as a case study. Finally, **OLIVIA BRIFFAULT** – (below) directed in her research by Alice Kaplan – wrote a remarkable thesis on the guitarist Django Reinhardt called “Where the Gypsy Ends and Jazz Begins.” This essay – which included a compilation of Reinhardt's songs – won the department's most prestigious undergraduate award, the James T. King Prize for an outstanding senior thesis.



The Montaigne Prize “for proficiency in speaking and writing French” by those who have not spent an extended time in France or a French-speaking country was awarded to a total of six undergraduates. Earlier this year, Alice Kaplan stumbled across the call for applications for this prize from 1946 (alongside the note that Jean-Paul Sartre would be giving two talks here at Yale). Aspiring laureates were required to take an exam divided into no

less than four sections, including French dictation, translation from English into French, a free composition in French on an assigned subject, as well as conversations in French with the examiners. Nowadays, the exam consists of one written and one oral exam. This year, the prize was administered by Françoise Schneider and Constance Sherak. They awarded first place to **PATRICK BUEHLER** '18 (Computer Science). **JULIA JAKOBSON** '17 and **ANTHONY JACKSON** '17 (both Global Affairs) came in joint second place, and in joint third place, the prize was awarded to **SARAH COHEN** '17 (MCDB), **PAMELA TOROLA** '18 (Ecology), and **ELIAS BARTHOLOMEW** '17 (French).

The Henry W. Scott Prize “for best essay written in French” by an undergraduate, adjudicated by Lauren Pinzka and the DUS, received several nominations and was awarded equally to **XINYU GUAN** '19 (French), **AARON MCALEAVEY** '19 (French), and **VINCENT (ZHE) HUA** '19.

Finally, **DEVYANI AGGARWAL** '18, **TRAVIS BRADY** '18, and **XINYU GUAN** '19 were awarded Kenneth Cornell French Major Research Grants in spring 2017.

Many congratulations to all our prize recipients! Many thanks also go to those members of the department who kindly agreed to act as judges.

The department offered a broad range of exciting undergraduate courses in 2016 – 2017. Besides our gateway courses, taught by Marie Hélène-Girard, Lauren Pinzka, Maryam Sanjabi, Françoise Schneider, and Constance Sherak, the following courses were offered in French:

### FRENCH FICTION SINCE THE 1990S

Morgane Cadieu and Alice Kaplan

### RENAISSANCE CRISES OF FAITH

Edwin Duval

### DISCLOSURES OF MARIE ANTOINETTE

Pierre Saint-Amand

### REASONING WITH VOLTAIRE

Pierre Saint-Amand

### 17<sup>TH</sup>-CENTURY FRANCE IN CINEMA

Christopher Semk

### SOCIAL MOBILITY AND MIGRATION,

Morgane Cadieu

### WOMEN VAGABONDS LIT & FILM

Morgane Cadieu

## GREETINGS FROM THE DUS



### ORIENTALISM IN LITERATURE AND ART

Marie-Hélène Girard and

Maryam Sanjabi

### ALGERIAN WAR OF INDEPENDENCE AND ITS LITERATURE, Jill Jarvis

Some of our courses, designed to attract students from other majors and departments, are conducted in English, with the option of reading and completing assignments in French. These included:

### FRESHMAN SEMINAR ON ALBERT CAMUS, Alice Kaplan

### INTRODUCTION TO MAGHREBI LITERATURE AND CULTURE, Jill Jarvis

### MAD POETS, Thomas Connolly

### FEMININE VOICES IN FRENCH LITERATURE, R. Howard Bloch

### COLONIAL AND POSTCOLONIAL NARRATIVE, Christopher Miller

### 20<sup>TH</sup>-CENTURY FRENCH THEATER Christopher Semk

### THE MODERN FRENCH NOVEL Alice Kaplan and Maurice Samuels

### MEDIEVAL SHORTS

### Ardis Butterfield and R. Howard Bloch EKPHRASIS, Thomas Connolly

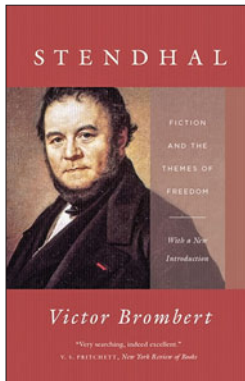
— Thomas Connolly

Please send news to:

[agnes.bolton@yale.edu](mailto:agnes.bolton@yale.edu)

covered with French, Italian, and German books as English. Higher education was such a privilege, always. My grandmother (Holyoke, '06) felt the same. Long may it be a part of people's lives who were not born rich or fancy. Keep it alive. And keep foreign languages alive! They nourish the soul."

**VICTOR BROMBERT** '53 PhD, the Henry Putnam University Professor of Romance and Comparative Literatures emeritus at Princeton University, is featured in Bruce Henderson's new book, *Sons and Soldiers*, as one of the Ritchie Boys, a group trained in frontline military intelligence, who participated in the Normandy beach invasion and in the Battle of the Bulge. The University of Chicago Press is bringing out a new edition of Victor's *Stendhal: Fiction and the Themes of Freedom*, with an autobiographical introduction. He has also completed "The Sabbatical Years," a memoir about his years at Yale and at Princeton.



The most recent book of **WILLIAM CALIN** '61 PhD is *The Lily and the Thistle: The French Tradition and the Early Literature of Scotland* (University of Toronto Press). He is now working on three book-length volumes, concerning the Occitan Baroque, medievalism, and "Readings in the Eighteenth Century: the Poetry of France." At the age of eighty-one, he refuses to retire; he loves teaching languages, literatures, and cultures too much.

**EDMUND (ED) J. CAMPION** '76 PhD writes, "I still live in Knoxville, Tennessee with my wife Mary Ellen. Our daughter Christina received her PhD in biology in December 2016 at the University of Memphis. Our son Scott, a computer programmer, will marry his fiancée Tamar in January 2018. My short-term memory continues to decline, but my neurologist recently put me on Aricept. I hope that it will slow down my memory loss. I still have a positive attitude. I very much enjoyed my years at Yale and I would be delighted to hear from those whom I knew at Yale."

In 2016 **JAY CAPLAN** '73 PhD retired from Amherst College and published *Postal Culture in Europe: 1500-1800* (Oxford Studies in Enlightenment).

**CHRISTOPHER CARSTEN** '94 MPhil writes, "The serendipity of it all! As I continue to bring La Fontaine's *Fables* into English, I am struck by how relevant 'The Frogs Who Ask For a King' is to certain 'Orange actualities' besieging the complex world in which we live. Here is the beginning of that fable:



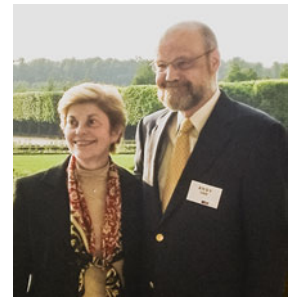
Grown weary of their democracy,  
The frogs made such a racket, croak, and cry  
That Jupiter obliged them with a monarchy.  
There fell at once out of the sky  
A king as peaceful as can be:  
This king, however, came with such a splash  
That all those swamp-bound folk  
(As silly as they are skittish)  
Dove pell-mell-down into the muck,  
Or scattered in the reeds, among the rushes;  
And it was long before they dared to greet  
The fearsome giant in their midst.  
In truth, it was a simple joist. (...)

My fairly recent publication *Jean de La Fontaine, 25 Fables* (bilingual illustrated edition, Paris, Librairie éditions Tituli, 2015) has been recognized in the scholarly review *Le Fablier, Revue des Amis de Jean de La Fontaine* (numéro 27, 2016) with two of the published fables and a preface by Sir Michael Edwards of the Académie Française. On the same front, I have seen into print a little essay of mine entitled 'La Fontaine, Again?' in *La Nouvelle*

*Quinzaine Littéraire* (N° 1169, March 2017). It is a lightheartedly serious depiction of my approach to translating La Fontaine's inimitable poetry."

**PATRICK COLEMAN** '76 PhD writes, "I retired from teaching at UCLA in July after 42 years of service, but as Research Professor I continue to be active with various writing projects. My edition of Flaubert's *Éducation sentimentale* was published by Oxford World's Classics in 2016, and I have just completed a book on the different ways my home city of Montreal is portrayed by francophone and anglophone novelists. I haven't entirely abandoned the eighteenth century, however, and look forward to returning to Rousseau in the future. I would be happy to reconnect with old classmates and hear what they are doing."

**KATHRYN CRECELIUS** '78 PhD writes, "I retired as Vice President for Investments and Chief Investment Officer at Johns Hopkins University in June 2016. I have been taking a "gap year" to catch up on projects, take time for myself, and travel with my husband. I haven't decided if I'm really retired or just taking a break. I continue to serve on two investment committees, which keeps me professionally engaged. As a retiree, I still have access to the Hopkins library, and have more time to explore their



CONTINUED ON PAGE 13

## IN MEMORIAM: GRADUATE ALUMNI

**NEIL SIMON GORDON** '91 PhD died on May 19, 2017 in Manhattan at the age of 59. He was born in South Africa to anti-apartheid activists who emigrated to New York in 1961. A critic, an educator, and a novelist, he worked at *The New York Review of Books* and *Boston Review*. He served as Dean of Eugene Lang College at The New School where he taught literature and also as Dean of the American University in Paris. Gordon published four novels, each of which explored the personal experience of radical politics. The third, *The Company You Keep*, was adapted into a feature film. Its plot was described in the *New York Times Book Review* as "Woodstock Nation meets Islamic fundamentalism."

**BENJAMIN COX "BEN" ROUNTREE** '60 PhD died on December 19, 2016 in Northampton, Massachusetts at the age of 89. Raised in Alabama, he moved to Georgia as a teenager. He enlisted in the army in 1945 at the age of 18; he then enrolled in the University of Georgia under the G.I. Bill. After extensive travels through Europe and the Mid-East, Ben found his way to Yale where he completed his doctorate under the direction of Henry Peyre. For 30 years he taught French language and literature at the University of Massachusetts Amherst, with regular visits to France and occasional postings to French universities.



French and other holdings (including some of the papers of Henry Harisse, a friend and correspondent of Mérimée and George Sand)."

**CATHERINE CUSSET** '91 PhD écrit, "Mon douzième roman, *L'autre qu'on adorait*, a paru en août 2016 chez Gallimard. Il raconte l'histoire de Thomas, un Français qui part étudier à Columbia à 23 ans et qui fait une thèse sur Proust. Thomas est brillant, exubérant, passionné, il adore la vie, la littérature, les femmes, la musique, le bon vin, le cinéma, l'art, il est entouré d'amis, mais il est confronté à une série d'échecs dans sa vie amoureuse et professionnelle. À 38 ans, il découvre qu'il est bipolaire; il se suicide à 39 ans dans une petite ville de Virginie. Le roman est inspiré d'une histoire vraie et révèle les affres du tenure process..."

*L'autre qu'on adorait* a fait l'unanimité de la critique et a été nommé pour les prix Femina, Renaudot, Interallié, Décembre,

France-Culture-Télérama et Prix-Inter. Il a été finaliste pour le prix Goncourt et a reçu les prix "Choix Goncourt" de la Belgique, de la Suisse, de la Roumanie et de la Slovénie.

Mon nouveau roman, *Vie de David Hockney*, paraîtra en janvier 2018 chez Gallimard. Il porte sur... David Hockney!"

**KAREN ERICKSON** '87 PhD completed her term as Academic Dean at the College of Saint Benedict/Saint John's University and happily returns to the faculty following a sabbatical leave to pursue research on Salome.

**PERRY GETHNER** '77 PhD writes, "I won a book award from the Society for the Study of Early Modern Women for my recent volume of translations of French women playwrights: *Challenges to Traditional Authority: Plays by French Women Authors, 1650-1700*, published by The Other Voice in Early Modern Europe: The Toronto Series. I have stepped down from the headship of my department, after

16 years, but am continuing to teach and to do research on early modern drama."

**KATHRYN GROSSMAN** '73 PhD is happy to report that she retired from Penn State on July 1, where she most recently served as head of the Department of French and Francophone Studies. She published a co-edited volume, *Les Misérables and its Afterlives: Between Page, Stage, and Screen*, with Bradley Stephens (University of Bristol) at Routledge in 2015, and Penn State Press will reissue her 1994 study, *Figuring Transcendence in Les Misérables: Hugo's Romantic Sublime*, originally published by Southern Illinois University Press, later this year. She has several other projects in the works, as well as plans to spend more time socializing, traveling, and playing with her German shepherd while they're both still in their "go-go" years!

CONTINUED ON PAGE 14

## NEWS FROM THE YALE SUMMER SESSIONS

After 4 weeks of intensive language learning in New Haven, **RUTH KOIZIM** and **SOUMIA KOUNDI** took their group of fourteen Fren 130/140 students to France for the second half of the course. The students' Francophone immersion was enriched this year by many activities. On the first weekend, the students took a guided tour through Brussels, where they were impressed by the iconic cartoon figures that grace the walls of the Belgian city. They also feasted on *gaufres*, *moules*, *frites*, *chocolats*... The following weekend, they strolled the beautiful streets of Deauville and tried new foods including *tripes*. The students were deeply moved by the *Mémorial de Caen*, a museum that traces the history of the Second World War from beginning to end. They continued their walk through the historical past at the American Cemetery and the site of the Omaha Beach operation in Normandy. During their stay in Paris, the students got to experience the often-underappreciated diversity of French life, as they visited the *Grande Mosquée de Paris*, tasted Maghrebi *thé à la menthe*, pastries, and discovered the *Musée de l'Histoire de l'Immigration*. They became quite skilled at navigating the city by bus and *métro*. (One student even had an authentically French interaction with the *contrôleur*, after throwing his ticket away prematurely.) And finally, what better way to end our program than with a dinner cruise on a private barge on the Seine?

*"Hands on experience of French culture, as well as access to Parisian tourist attractions. You also learn more grammar and vocab, while bonding with your small class."*

— French 140 student, Summer 2017



YSS French 130/140 Students at the Grande Mosquée in Paris

**SALLY HESS** '91 MPhil sent another incredible dance photo (*below*).



**CLAY HOWE** '68 BA, '79 MPhil writes, "In June of 2016, I retired as supervisor of the translation department at the Knights of Columbus (founded in New Haven). I was someone who once in Connecticut could not leave the state. With time as a retiree, I have tried not to miss a single French movie in Connecticut, Massachusetts, Rhode Island, and New York, have attended many events in the French Department and have seen some of the people in my "promotion" as an undergraduate and as a graduate student. I do some *pro bono* interpretation for Congolese war refugees and present French films at the Cinestudio at Trinity College in Hartford."

**KATHERINE KOLB** '78 PhD, retired since 2010 from Southeastern Louisiana University, writes, "I have recently moved to Washington, D.C. with my new partner Jay Perkins, a retired professor of investigative journalism at Louisiana State who was formerly in D.C. with Associated Press. Thanks to a realtor who once wrote a PhD thesis on Proust under my father, we found a pretty little house in the Capitol Hill area. My daughter lives nearby; she works in Potomac as curator with the Glenstone Foundation for contemporary art. Work for me has slowed to the occasional lecture, article, and the anthology *Berlioz on Music: Selected Criticism* (Oxford UP 2015). With luck, the proximity of the Library of Congress will inspire something more ambitious. I'd love to reconnect with any alums in the area."

**ANNE LADD** '73 PhD writes, "In June I participated in the Yale Day of Service. We went to the International Institute of New England to role-play job interviews with refugees. There were nine of us volunteers and seventy-five students from countries like Morocco and Ghana and P.R. China. (We were told not to ask where the students were from, as some had horrible memories of their home country.) Most spoke well. We were asked to critique whether the students gave a firm handshake, looked us in the eye and said 'Thank you' as they left."

**JOSEPH LOWIN** '68 PhD used the skills he acquired at Yale's French Department to write his recent book, *Art and the Artist in the Contemporary Israeli Novel*, published in January 2017 by Lexington Books, an imprint of Rowman & Littlefield Publishers. The book, comprised of close-readings of eight masterpieces of current Hebrew fiction—by Aharon Appelfeld, A.B. Yehoshua, Meir Shalev, David Grossman, Amos Oz, Ronit Matalon, Aharon Megged, and Zeruya Shalev—paints the portrait of an "aesthetic Israel" that contrasts sharply with the "political Israel" that American journalism has accustomed us to see. That Lowin detects in Israeli writing a little *art pour l'art* here and some *mise en abyme* there, and that he uncovers a central role for *le fantastique* and *style indirect libre* in a number of these novels and for *dédoublement* and *l'absurde* in others, should not surprise the colleagues with whom he studied in the *ruche bourdonnante* that was Yale's French Department in the 1960s. For further information, see [Joe's Amazon page](#).

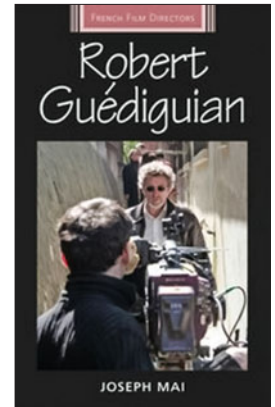
**BARRY LYDGATE** '63 BA, '75 PhD writes, "Retirement is at last shaking its gory locks at me, so I've begun a 'starter' retirement from Wellesley College: half-time over the next three years, then over and out. I'm last of a line of Yale French PhDs at Wellesley that includes **RENÉ GALAND** '52, **VICKI MISTACCO** '72, and **BILL CARLSON** '73. One of my demi-retirement projects is a new edition of *French in Action*, including creation of a video frame-tale to be added to the existing video programs as a means of updating the originals, which were shot in Paris in the mid-1980s. The actors who play Mireille, Robert and Marie-Laure in the original series have all agreed to participate in the new version. **CANDACE SKORUPA** and **MATUKU NGAME** of the Yale French Department serve on the creative team; the production will be overseen by the Yale Press. Would **PIERRE CAPRETZ** approve? *Mystère et boule de gomme!* "

He also wrote the reflection on **RENÉ GALAND** '52 PhD who died at the age of 94 on May 28, 2017 for the *Wellesley Magazine*.

**JOHN LYONS** '72 PhD looks forward to seeing his latest monograph, *Tragedy and the Return of the Dead*, appear in spring 2018 in the Northwestern University Press series "Rethinking the Early Modern." He is currently editing the *Oxford Handbook of the Baroque*, a volume that gives a multidisciplinary overview of current views of the protean concept of the "baroque" in fields ranging from the history of dress to colonial architecture,

with—of course—much consideration of early modern literature.

**JOSEPH MAI** '04 PhD published a book on the philosophy and politics of friendship in the cinema of Robert Guédiguian (*Robert Guédiguian, Manchester University Press*). He is beginning a new project on the Franco-Cambodian filmmaker Rithy Panh, and will be giving a presentation at the Bophana Center in Phnom Penh in summer 2017.



In June, 2017, **CHRISTIE MCDONALD** '69 PhD (*below*) retired from teaching in the Department of Romance Languages and Literatures and Comparative Literature, and as Faculty Dean at Mather House, Harvard. During the spring, colleagues and students organized a wonderful conference in Christie's honor, "Encounters: Literature, Philosophy and the Arts." Since the co-edited (with Susan Suleiman) French translation of *French Global* appeared in 2014 and *Proust and the Arts* (with François Proulx) in 2015, she has recently completed for Gallimard's forthcoming 2018 two-volume *Femmes. Une histoire culturelle* the large eighteenth-century section about women writers' writing strategies in a systemically uneven social and political system. She also co-organized a Radcliffe Exploratory Seminar "Modeling the Humanities in Higher Education," to think about how actively to continue work on behalf of the humanities. A number of projects await in this new phase of life and work....



**MATILDE MÉSAVAGE** '79 PhD presented scholarly papers on *180 jours d'Isabelle Sorente* at CUNY, *L'Heure du cru d'Azza Filali* in Martinique, and *Le Sablier* de Sofia Guellaty

CONTINUED ON PAGE 17



## 2017 INSTITUTE OF FRENCH CULTURAL STUDIES AT DARTMOUTH



Usha Rungoo, Larry Kritzman, Carole Delaitre

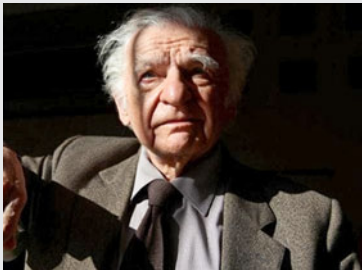
Thanks to the Yale Department of French's generous funding, Graduate Students **CAROLE DELAITRE** and **USHA RUNGOO** had the opportunity to attend the 2017 Institute of French Cultural Studies at Dartmouth, directed by Larry Kritzman. The theme of this year, which intersected with the interests of both Carole and Usha, was: "Cultures of Place, Cultures of Space." They spent one month at Dartmouth College, along with twenty other participants (see photo), attending lectures



by scholars from the United States, France and the UK, discussing current debates and research about space and place as well as pedagogical practices. They remember

the experience fondly, having had the opportunity to interact, inside and outside of the seminars, with specialists and peers who share their research interests.

### IN MEMORIAM: YVES BONNEFOY



**YVES BONNEFOY**, who was regarded as one of the most important poets of the postwar era, died in July 2016. He was 93.

Yves Bonnefoy was born on June 24, 1923, in Tours. His father, Élie, was a railroad worker. He died

when Yves was 13. Bonnefoy's mother, Hélène Maury, worked as a schoolteacher. Bonnefoy studied mathematics at the University of Poitiers. He decided to move to Paris to become a writer while pursuing studies in mathematics and philosophy at the Sorbonne. In Paris, he mingled with André Breton's entourage and made his debut on the literary scene. He started a surrealist journal, *La Révolution la nuit*, in 1946. Surrealism's fascination with dreams and images, however, soon seemed to him a denial of reality. When asked to sign the Surrealist manifesto *Rupture inaugurale* in 1947, Bonnefoy declined. He believed that the meaning of poetry was to be sought in a true and real relationship with the world and others. This relationship, which he called "presence," became central to his thinking.

Yves began his poetic journey in 1953 with *Du Mouvement et de l'immobilité de Douve*. This collection of poems, which appeared as a quest for an authentic relationship with reality, marked a break with Surrealism and a new era for French poetry. His most notable books include his poetic autobiography, *L'Arrière-pays*, published in 1972, his collected *Poèmes* (1978) and *Les Planches courbes* (2010). Bonnefoy was also a leading translator and a renowned literary and art critic who translated Yeats, Keats, Leopardi, and

fifteen of Shakespeare's plays and all of his sonnets. He wrote extensively on Goya, Baudelaire, French Gothic murals and Italian Renaissance painting. After the death of Roland Barthes, Bonnefoy was elected his successor to the chair of comparative poetics at the Collège de France. He was also the recipient of the French Academy's *Grand prix de poésie* and the Goncourt Prize for Poetry.

Bonnefoy lived part of his life in New England. He was invited to teach literature at several American universities including Brandeis, Johns Hopkins, Princeton, and Yale where he taught in 1964, 1977, and 1979. Bonnefoy had a unique and longstanding relationship with Yale, which began at the very outset of his career as a writer. In a volume of *Yale French Studies* entitled "Poetry since Liberation" (1958), Henry Peyre named him one of the "leaders" of his generation. In 1985, Bonnefoy wrote a tribute to his great friend Paul de Man in the same journal. He contributed to the review on several occasions, writing on Surrealism (1964), translation (1964), "The Poetics of Mallarmé" (1977), drawings (1994), and "Poetry and Liberty" (1991). In 2012, Yale University Press published a translation of one of his most famous collections of essays, *Second Simplicity*.

Bonnefoy published his final book, *L'Écharpe rouge*, in April 2016, shortly before his death. The culmination of a lifelong project, it provides new perspectives on his work, exploring his complex relationship with his parents and revealing previously private elements of his life. An edition of his complete works is forthcoming in *La Bibliothèque de la Pléiade*.

— **PIERRE HUGUET**, graduate student in the French Department and Yves Bonnefoy's friend for many years (In January the literary magazine *Europe* will publish his article "Exigence poétique et exigence critique" in a volume dedicated to Bonnefoy's work.)

## LETTER FROM ALGIERS



A few months after finishing graduate school at Yale, I found myself in a room in Arlington, Virginia, with about 80 other anxious new diplomats. One by one, in front of equally anxious friends and family, we saw a picture of a country's flag and heard our names. One

of us was going to Dakar, another to Caracas, a dozen or so each to different cities across Mexico and China.

My name was one of the last to be called, and when I saw the green, white, and red of the Algerian flag, everything went still. Then I heard my name. The wait was over: my first overseas posting as a diplomat would be at the U.S. Embassy in Algiers. As if by chance, I had invited one of my best friends and his mother—both Algerian-Americans—to come for support. My friend's mother cried when she heard, and she spent the whole bus ride back telling me stories about the Algeria of her childhood.

I have always been interested by Algeria, a place that is so politicized in French politics and history and so mythologized in French literature and art. As a French major at the College of William & Mary and as an exchange student at the Institut d'études politiques in Lyon, I focused my studies on the French Muslim community at a time when France was abuzz with the "*affaire du foulard*," French presidential politics, and the reelection of Algerian President Abdelaziz Bouteflika. During my two years at Yale as a State Department graduate foreign affairs fellow, I sought to tackle these same issues of diaspora and identity in an interdisciplinary way, writing on Algeria and the French-Algerian community from the perch of French studies, sociology, law, and international relations.

But nothing compared to when I finally got here. As someone whose life has been spent thinking about the French language and the Francophone world, I was immediately enamored by the passion with which Algerians connect to language. A regular conversation here can easily turn into a labyrinthine choose-your-own-adventure story in which standard and dialectal Arabic, French, and Tamazight flow into and across each other with seamless and almost imperceptible fluidity. And fiery language debates—on topics as specific as Arabic verb conjugations or as general as the role of dialectal Arabic in public schooling—are a part of everyday life in Algiers, whether you're speaking with a university professor or a vegetable farmer.

When I first arrived, making it through a short conversation in the Algerian dialect of Arabic felt like a hard-earned victory, a true mental workout. I spent so much time looking for rules that didn't necessarily exist, trying to create quasi-Linnaean

classifications in my mind for when to use a French word here or an Arabic word there. I was trying to mimic an idealized other's way of speaking and thinking, to perform a linguistic role that I didn't really understand, and I quickly found myself growing frustrated.

Maybe it was all the *dictées* I did in middle school, or the pages and pages of loose leaf paper covered in irregular verb conjugations from high school, or the *alexandrins* I painfully enunciated in *soutenu* French as a first-year college student, but I couldn't shake the idea that there was a right way and a wrong way to speak a language. My love of language was being eclipsed by my inability to free myself from the idea that the mechanics of language are static and unchanging.

A few months later, something clicked, and I began to hear myself making small and unconscious changes based on context and audience. If I started speaking French and saw a look of confusion in someone's eyes, I would gently transition to dialectal Arabic. If I started speaking in Arabic and heard lots of code switching, I would follow suit and slide in some French words or phrasal structures. If the subject matter shifted to religion, I would adjust my pronunciation to be closer to formal Arabic and use idiomatic expressions with religious undertones. If the person mentioned that he or she lived in France, I would adjust my pronunciation to be closer to Parisian French and talk about my own experiences living in Lyon.

Speaking French and Arabic ceased to be a linguistic drill and became an exercise in awareness, adaptability, cultural understanding, and respect. It was also at that point that I felt comfortable re-imbuing my spoken language with the cultural and literary references that I had picked up during my sixteen years of studying French. I began to speak a version of French and Arabic that was my own, that reflected my life experience, my love of both France and Algeria, and my penchant for curiosity, playfulness, and the music of Dalida and Amel Bent.

Communication in a foreign language is among a diplomat's most essential skills, whether speaking to a *haut fonctionnaire* about a sensitive political issue or to a butcher about daily life in the United States. Before moving to Algeria, I spoke French well and was confident in my ability to communicate, but living here has taught me to speak French in a different way, with a fluidity, adaptability, and conscientiousness that reflects fluency, not simply learned proficiency. (Though I still make the occasional gender-agreement mistake—nobody's perfect.)

Developing and using these language skills during my time in Algiers to help support U.S. national interests and to strengthen the U.S.-Algeria bilateral relationship has been an honor and a defining experience in my nascent career in diplomacy, and I know that French will be a continuous part of my work as a diplomat, wherever that work may take me.

— JAKE ROBERT NELSON '14 MA, Foreign Service officer with the U.S. Department of State. (The views expressed above are his own and are not necessarily those of the U.S. Government.)



at Stetson University. She published two articles “Le chaos du néant: théâtralité, musique et la magie du verbe dans *Le Sablier de Sofia Guellaty*” in *Créativité littéraire en Tunisie* and “L'Espace onirique dans les romans d'Abdelhak Serhane” in *Numéro Spécial-Actes of Nouvelles Francographies*.

**MADISON MOORE** '07 MA, '12 PhD (American Studies) is currently a researcher in the Department of English at King's College London, where he is also the Director of the *Queer@King's* Research Centre. His first book, *Fabulous: The Power of Style and the Rise of Beautiful Eccentrics*, will be published by Yale University Press

in 2018, and it contains material written for Professor Maurice Samuels' graduate seminar on the realist novel. He's currently researching the connections between club culture and creativity and is working on an EP of electronic music.”



**JANE MOSS** '76 PhD will become a member of *L'Ordre des Francophones d'Amérique* in a ceremony at Québec's *Assemblée nationale* on September 20. She is being recognized for her scholarship on Québécois and Francophone-Canadian Theater, as well as for her contributions to the American Council for Québec Studies. She has been Editor of the bilingual, interdisciplinary journal *Québec Studies* since 2008. Currently, she is a Visiting Scholar of North American Studies at Duke University.

**KATHRYN OLIVER MILLS** '94 PhD has ventured into the realm of contemporary

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## VICTOR BROMBERT, RITCHIE BOY

Intrigued by Victor Brombert's reference to the Ritchie Boys in the alumni notes (see page 12), we asked him a few questions:

1. *What in the Alumni News is meant by your wartime experience as a Ritchie Boy?*

I can briefly summarize what is meant by my World War II experience as one of the Ritchie Boys. It is described in greater detail in my memoir *Trains of Thought*. In 1943, after I escaped from Nazi-occupied France, I joined the U.S. Army and, because of my fluency in German and French, was trained in frontline military intelligence at Camp Ritchie (Maryland), and then attached with my team to the 2<sup>nd</sup> Armored Division (nicknamed “Hell on Wheels”) on maneuvers in England in preparation of the Normandy invasion. We landed on Omaha Beach, participated in the breakthrough of St.-Lô on the way to liberating Paris, and then our division pursued the retreating Germans all the way to Belgium and Holland. I was then attached to the 28<sup>th</sup> Infantry Division, involved in the fighting in the Hürtgen Forest, the Battle of the Bulge, and the liberation of Colmar (Alsace). At the end of hostilities, as part of de-Nazification, my team was charged with hunting down and arresting prominent Nazi officials. My war experience ended with the Control Council in devastated Berlin where, because I knew Russian, I was entrusted with liaison duties with the Soviet army, dealing with the appalling situation in Displaced Persons Camps. In all the frontline episodes, activities included reconnaissance work, interrogation of prisoners of war, and contact with resistance groups.

2. *Was your decision to become a literary scholar specializing in French literature in any way related to your war experience?* It was indeed in occupied Berlin, in the fall of 1945, that I came to the full realization — almost an illumination — that I wanted to become a scholar in the field of French Literature, which I had loved since my lycée days in Paris. Upon discharge

from the army, I availed myself of the G.I. Bill of Rights and entered Yale as a 23-year-old Freshman. It was my exceptional good fortune to meet the great Henri Peyre, who became my mentor, my inspiration, and my friend.

3. *Where is more detailed information available about the training and the frontline activities of the Ritchie Boys?*

More detailed accounts, as mentioned, can be found in my *Trains of Thought*, but also in Christian Bauer's documentary film *The Ritchie Boys* (available as DVD) in which I appear, and quite recently in best-selling author Bruce Henderson's compelling book *Sons and Soldiers*.”

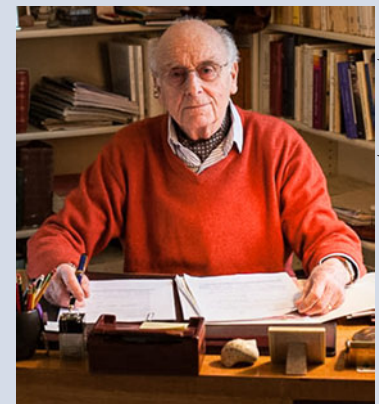
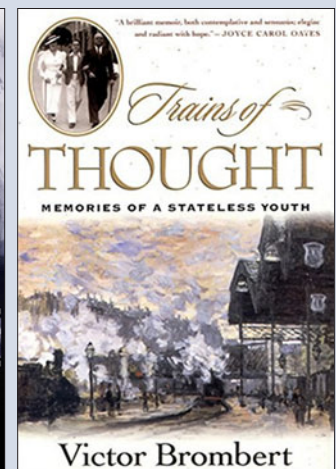
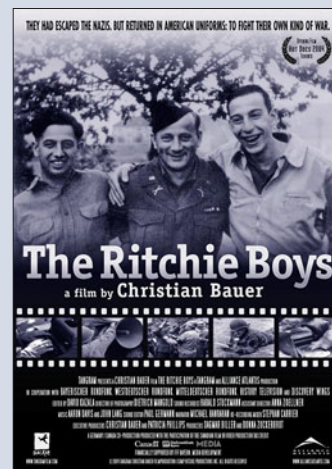


Photo by Evan Molarsky



Anglophone poetry with an article entitled “The Stable Doubt of Wilmer Mills” (*Johns Hopkins Review*, Winter 2016). She has also edited and published *Arriving on Time* and *The World That Isn't There*, two volumes of poetry by Wil Mills (forthcoming, Measure Press). In addition, her article on Flaubert, “Retrying Flaubert’s Trial,” is forthcoming in Wiley Blackwell’s *Companion to World Literature*.

**SYLVIE ROMANOWSKI** ’69 PhD writes, “I am sad to report the death of **FRANCES CHEW**, who was a graduate student in

the French Department. She joined the Missionaries of Charity Catholic order in 1990 and took the name of Sister Mary Asha. She was born in 1945 and died on March 18, 2017. She was preceded in death by her mother (1915-2014). She is buried in the San Carlos Cemetery in Monterey, California.”

**MARILYN SCHUSTER** ’73 PhD writes, “After retiring from Smith College in 2015 and moving to Oakland, California, I was able to complete a book I had been working on for years: *A Queer Love Story: The Letters of Jane*

*Rule and Rick Bébout*. The volume contains letters from 1981-1995, the first fifteen years of a voluminous correspondence between two American expats in Canada: Jane Rule, a lesbian novelist and activist whose *Desert of the Heart* in 1962 challenged narratives about lesbian lives years before Stonewall, and Rick Bébout, a member of the editorial collective of *The Body Politic*, a gay liberationist monthly published in Toronto from 1971-1987. The book was published May 1, 2017 by University of British Columbia Press.”

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## (UN)DRESSING EMMA BOVARY

French department alumna **KARIN (HARMAN) BOHLEKE**, PhD ’96, will open her next historical costume exhibit “The Fashions of Fiction from *Pamela* to *Gatsby*” in April 2018, and the display will run through April 2019 at the Fashion Archives & Museum of Shippensburg University (Shippensburg, PA). The characters of two significant French novels will sport the clothing of their time period: *Ourika* by Claire de Duras features fashions of the 1780s and 1790s; *Madame Bovary* by Gustave Flaubert concentrates on the styles of the 1840s. The exhibit will use dress to enhance readers’ understanding of the descriptive references, the time periods, and the ways in which clothing enhances the authors’ vision of the characters. Besides *Ourika* and *Madame Bovary*, the novels to be “dressed” comprise British, French, and American fiction, and span the eighteenth to the twentieth centuries.

In the hands of a careful novelist for whom descriptive details are critically important, “dressing” the characters functions as an added layer in which clothing exercises considerable influence upon plot development and reveals the temperaments of individual characters in significant ways. For example, during key moments, Flaubert carefully notes Emma Bovary’s clothing and excessive expenditures, and he even demonstrates from his heroine’s first appearance that she consistently attires herself above her social class and overspends as a farmer’s daughter. Charles Bovary’s first wife comments perceptively with sniff that Emma is “une brodeuse” and dresses in silk as though she were a countess to attend mass. The reference to embroidery has its origins in a fundamental distinction in women’s education of the time: lowly plain sewing versus fancy work. Plain sewing involved hemming, darning, marking linens, and producing simple and useful garments for the family as well as for extra income. Only bourgeois and aristocratic ladies had the necessary leisure to practice and master the fine techniques associated with embroidery and related embellishments and then produce it for clothing and household accessories while others performed the truly heavy work of running a home. Bovary’s first wife assessed the young woman correctly, and through descriptions of Emma’s

consumption of dress, fashion magazines, and her sporadic relationship to producing clothing and accessories, Flaubert illustrates Emma’s failure as wife on this level. Her wardrobe further elucidates her character in a manner that was readily apparent to readers of Flaubert’s day, but is not so evident now. In a similar vein, the possibility of seeing an original example from the 1840s will help students visualize why Emma’s corset “sifflait autour de ses hanches comme une couleuvre qui glisse” as she stripped for an illicit afternoon with Léon.

Emma’s engagement with fashion ultimately leads to her and her family’s financial ruin; in contrast, *Ourika* by Claire de Duras depicts its rejection to completely different ends. This novel sensitively depicts black alienation in white society, which is reflected in the Senegalese heroine’s dress and veiling practices that set her apart through her clothing and anti-fashion choices, even as her skin color limits options within the French aristocratic circles in which she was raised and educated. *Ourika*’s wardrobe at different stages of her life illustrate her position in her social circle. As a child, she was dressed in an “Oriental costume,” which was both chic in the years leading up to the French Revolution and served to underline *Ourika*’s “exotic” origins. As a young and accomplished woman enjoying her debutante ball, her silk dress is not mentioned in the text, but Duras references the black mask *Ourika*’s partner wore out of necessity. After she learned that, as a black woman, she will not be able to find a husband truly worthy of her, *Ourika*’s self-loathing leads her to wear veils and gloves, and to remove all mirrors from her room, before ultimately veiling herself by joining a nunnery after Napoleon reestablished religious orders in France.

The Fashion Archives and Museum Director invites professors to include these novels in their forthcoming courses and plan a field trip to the Museum for this rare opportunity to see original garments and accessories depicted in these novels. A full-color exhibit catalog will also be available to support future teaching. For more information and a complete reading list, please contact [kjbohleke@ship.edu](mailto:kjbohleke@ship.edu).



**CAMELIA TUMMINELLO** '98 BA, '01 MA writes, "I am now working for BASIS Independent Schools as a School Services Specialist and Recruiter. We have five Independent Schools in New York, D.C., and Silicon Valley, which offer a well-rounded and rigorous curriculum. Several years ago, I was a College Counselor and taught Latin and French at BASIS Scottsdale, a charter school in Arizona—where I live with my husband and two boys—and I'm happy to return to this innovative growing community of schools. I look forward to visiting the department next year!"

**JOCELYN VAN TUYL** '86 BA, '93 PhD writes, "My book *André Gide & la Seconde guerre mondiale: L'Occupation d'un homme de lettres* is coming out with the Presses universitaires de Lyon this fall (2017)."

**HELEN WILLIAMS-GINSBERG** '94 PhD writes, "I am semi-retired and devoting my time to my writing and learning Italian. I will be in Perugia in October on a scholarship program to study Italian at the Foreign Students University." Shes live in Seattle and her daughter just graduated from Smith College.

**ELÉONORE M. ZIMMERMANN** '56 PhD writes, "I'm afraid my current work in French has been reduced to having a French Table once a week in the retirement home where I now live, and to encourage the numerous people there, who learned French in high school, and sometimes in college, to stay enthusiastic enough about the language and the culture to let their children and grandchildren work hard at keeping French and foreign language, English, and other humanities programs where they live."

## IN MEMORIAM: RENÉ GALAND



**RENÉ GALAND** 52 PhD, Emeritus Professor of French, died on May 28, 2017 at the age of 94 at his home in Hingham, Massachusetts. He was a prize-winning scholar of 19<sup>th</sup>- and 20<sup>th</sup>-century French literature, a brilliant teacher and mentor, and a prolific writer of critical and creative works in French and English—and in Breton, the language spoken in his native Brittany. He was a member of the Wellesley French Department for 42 years.

A generalist at heart, René's intellectual and esthetic interests ranged widely, and his knowledge appeared similarly boundless. His publications on French literature include five books on authors from Chateaubriand, Renan and Baudelaire in the 19<sup>th</sup> century to Camus, Saint-John Perse, Robbe-Grillet and writers of the Surrealist and Oulipo movements in the 20<sup>th</sup>, in addition to numerous articles and reviews published in French and American periodicals. These achievements were recognized in 1971 by the French government, which awarded him the *Palme Académiques* "in recognition of his scholarly distinction and many services rendered to French culture." René wrote essays on American writers as well, including Melville, T.S. Eliot and Jack Kerouac, and he had an abiding interest in speculative fiction, including the works of H.P. Lovecraft.

René's academic specialty was poetry, especially modern poetry. He was himself a skilled poet in the language of his Breton upbringing, and under his Breton name, Reun ar C'halan, published three books of verse, the first of which was awarded the Xavier de Langlais Prize for Breton literature in 1979. There followed volumes of memoirs and short stories, and dozens of individual poems and articles in specialized journals and collections. In 2003 he received a second award, the Imram Prize, in recognition of this distinguished *œuvre* of Breton poetry and writings on Celtic culture.

René entered Yale as a graduate student in 1947, but his path to the academy was anything but conventional. In 1943, during the German occupation of France, he joined the French resistance

and in 1944 fought for the liberation of his country in the wake of the Allied landings in Normandy.

René resigned his commission in the fall of 1946 and joined his parents and sister in the United States.

To us younger members of the department—now ourselves the Old Guard—René was our scholar-father, the go-to authority on matters literary and bibliographic, and a powerfully supportive colleague. Asked to comment on the draft of an article, he would invariably answer at length, in remarks written by hand on 8 1/2 x 11 sheets of blue paper. You could count on him to be detailed and helpful in his response and to initiate a real intellectual dialogue. A dedicated educator, he guided generations of Wellesley students and extended a helping hand to aspirants in the profession, some of whom he didn't know but all of whom understood his message of inclusion: "You are one of us." Having applied for a job in a year when René was chair of the department (1968-72) but there were no openings, I still have the two-page letter he wrote—by hand, on the regulation blue paper—informing me of the situation and explaining it further. Astonished and impressed to receive something other than a Xeroxed form letter, I vowed that one day I would work in this French Department whose chair cared enough to respond in person. (A vacancy did occur the following year.)

In his on-duty moments René was formal, by temperament and by choice, but behind that formality lay a subtle wit, a warm smile, a deep kindness, and a vital commitment to literature, to the life of ideas, and to his colleagues. By virtue of his service to France in World War II he belonged to what's been called the "Greatest Generation," most of whose members are now gone. To the junior faculty who flourished under his mentorship and to many others at Wellesley, René was a one-man Greatest Generation, the perfect scholar-teacher—tested, seasoned, accomplished, unstintingly placing his enormous gifts in the service of a common good. Although he, too, is gone now, his example will endure in the memory of those of us who were fortunate to account him our colleague and our friend, and to stand in his glow.

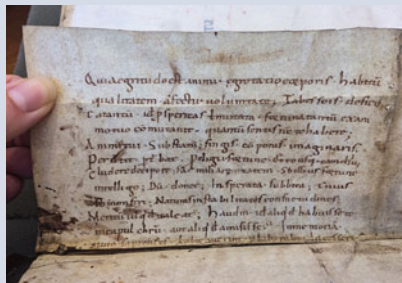
— **BARRY LYDGATE** '63 BA, '75 PhD,  
Professor of French at Wellesley College

## MEDIEVALIST “UNDERCOVER”



*Liz Hebbard with some of the Beinecke's over 3000 incunabula*

Through the practice of book-breaking, medieval manuscripts lead long and fascinating afterlives as they are dismantled and their various parts dispersed. As a “fragmentologist,” I study the material conditions of these manuscript remnants for evidence of how and why they were created, as well as how they were repurposed and, sometimes, by whom. Thousands of individual fragments have entered library and private collections in the United States, and most still await study. But around the world, thousands more fragments are yet to be discovered between the covers of early print books, where they were used as binding reinforcements. These hidden libraries-within-libraries hold the keys to an enormous material-cultural history of the parchment trade, book binding practices, and medieval library collections. They also provide clues to better understanding dispersed fragments in the US. Perhaps most importantly, these fragments sometimes contain previously unknown texts, and their survival testifies to the existence of hundreds of long-forgotten books that could shift our modern image not only



of manuscript production, but also of the literary landscape of the Middle Ages.

I became a fragmentologist at Yale. In 2013, I was working as a curatorial research assistant to Ray Clemens (Curator of Early Books and Manuscripts) when he suggested that I take a look at the library's collection of fifteenth-century print books, known as incunabula. As it turns out, the Beinecke holds over 3000 incunabula, and that conversation prompted me to begin a three-year long project to explore the hidden library within them. This past summer I spent three months at the Beinecke as a Postdoctoral Fellow in order to finish the project, which required examining each volume and recording any medieval manuscript fragments used in its binding. Before my project began, there was no information about what fragments were contained in the incunabula, aside from occasional cataloguing notes in the volumes themselves. Now, I have identified over 400 binding fragments representing nearly 300 original medieval manuscripts. Although the survey of incunabula bindings is done, there is a great deal of research to do on these new fragments, and the Beinecke holds many volumes from the sixteenth and seventeenth centuries that likely also contain manuscript remnants.



My training as a medievalist at Yale was predominantly in paleography. My work on the Beinecke fragments grew out of a desire to study undescribed manuscripts that I would be able to place and date, helping me to better hone my paleography skills. Through my work, however, I have developed an interest and extensive training in codicology, and have learned a great deal about early bindings and about how parchment scraps were used to reinforce them. Most importantly I have learned how essential the knowledge of codicology and binding practices is to the study of manuscript fragments. In order to read many clues about a fragment's use and provenance, one must understand how manuscripts were bound, the many ways in which witnesses of medieval texts survive, and how each document's materiality and physical qualities can speak volumes (!) about medieval book culture more broadly.

— **ELIZABETH “LIZ” HEBBARD** '17 PhD, Visiting Assistant Professor of French at Indiana University Bloomington



**KEREN ABREU** '15 BA is pursuing a career as a singer-songwriter in Brooklyn, NY. She has spent the last two years performing around New York City at storied venues such as Harlem's Silvana, the Sidewalk Cafe, the McKittrick Hotel, the Bowery Electric, and Rockwood Music Hall. Her R&B/soul music, which she writes in both English and Spanish (and hopefully soon in French as well), is infused with various aspects of her upbringing, including but not limited to her Afro-Dominican background, the many years she spent in church, and her love of jazz and musical theater. She writes about family hardship, personal growth, relationships, drug addiction, themes of identity, and self-love. She is working on a debut EP to be released in the fall, but in the meantime you can find her at [www.kerenabreu.com](http://www.kerenabreu.com) and on social media @kerenabreumusic. One of her songs, "Able," was featured on Sofar Sounds' [Youtube page](https://www.youtube.com/watch?v=...).

**DIANE T. ASHLEY** '76 BA is vice president and chief diversity officer in the executive office of the Federal Reserve Bank of New York (FRBNY). She is also director of FRBNY's Office of Minority and Women Inclusion. An industry leader with more than 20 years of experience in diversity-related roles, Ashley launched the Federal Reserve System's first



Office of Diversity and Inclusion in 2007; it has since been recognized nationally for its work. Ashley serves as a board member of the Executive Leadership Council, a professional association of

senior-level African-Americans in business. She also is on the board of the New York Theological Seminary, an accredited graduate institution, and board chair from 2002-2012. Prior to joining FRBNY, she was hired by Citibank to leverage her previous experience in executive search. She expanded efforts in diversity recruitment, and helped to establish Citigroup's diversity office after the merger with Travelers. In her last position at Citi, she was tasked with re-launch of the supplier diversity function. Under her leadership, diversity spending increased from \$400 million to \$1 billion, with two programs established in Europe. Ashley holds a bachelor's degree in French, with a

year of study at the Sorbonne in Paris. She also earned a Master of Education in human resources education from Boston University and a Juris Doctor from Rutgers University School of Law.

**JULIE M. BRADLOW** '85 BA writes, "I was a contestant on the game show *Jeopardy!* My show aired on February 1<sup>st</sup>. I started a new job on May 15, practicing tax and corporate law with a Charlotte, North Carolina firm called Milazzo Schaffer Webb PLLC. On June 17, I became engaged to my longtime boyfriend Wayne Petrea, a computer engineer. (In a humorous aside, I am happy to be in a group of people who know the difference between a fiancé and a fiancée.)"

**STEVE COHN** '75 BA writes, "They say 'better late than never', so 42 years after graduation, I'm finally contributing to the French Alumni News. Although I haven't used my French degree as much as I would have liked, I am grateful for it. Among other things, it enabled me to meet my future wife in Aix-en-Provence. She's a retired French teacher who started a student exchange with a high school in St. Jean de Luz. We still get back to France occasionally but not nearly enough. I recently retired after 20 years on the Sacramento City Council and many more years as an attorney. You'll be pleased to know that one of the more interesting things I accomplished in my political career was helping to start the Sacramento French Film Festival, which recently enjoyed its 15<sup>th</sup> summer season. It has become the largest French film festival in Northern California and now shows French films year round. Finally, I've taken up a new career. My first book "Citizen Cohn: Memoir of Sacramento City Councilman Steve Cohn" was published last October and is available via my website, [stevecohnsacramento.com](http://stevecohnsacramento.com) or at Amazon, Kindle or Apple iBooks. I'm currently working on my first novel, which I hope to publish before the end of the year."

**NICOLE FLENDER** '80 BA writes, "There are some newsworthy items particularly centered around my son, the actor Timothée Chalamet, who is being singled out for awards season. His most notable film is *Call Me by Your Name*, directed by Luca Guadagnino. The film was shot in Italy, co-starred Armie Hammer and was written by James Ivory. Timothée was already bilingual (English/French) and he learned Italian for the film. It will be coming out in the States on November 24.

My daughter, Pauline, continues to live in France and perform with the company

E.S.C.A. (*École Supérieure de Comédiens par Alternance*). Last year I saw her perform in Georges Bernanos' *Dialogues des Carmélites*. She adds, "I'm still with Corcoran and continue to help people buy, sell and rent apartments ...in English or in French! Give me a call, I'm very happy to help."

**ANDREW GIAMBRONE** '14 BA is a journalist at the *Washington City Paper*, where he covers housing and development in D.C. Recently, he's reported on local political battles, low-income housing, slumlords, property-flipping, homelessness, and the various ways gentrification manifests itself in the nation's capital. In October, he and his fiancé are getting married near their modest apartment, which they share with their three-year-old black lab/beagle mix, Albie. Named after Camus—about whom Andrew wrote his senior essay under Professor Alice Kaplan's incisive guidance—Albie enjoys occasional French music and frequent treats. Andrew, meanwhile, tries to keep up with his French by listening to and reading French news. He's excited to speak it in Saint Martin, where he and his soon-to-be husband are honeymooning.

**SUSAN HAYDEN GRAY** '96 BA writes, "I am a pediatrician specializing in adolescent medicine at Boston Children's Hospital and an assistant professor at Harvard Medical School. I still get to speak French with my husband's large Belgian and French family and occasionally with some of my patients. I have two great kids."

**HEATHER HENDERSHOT** '89 BA is currently researching a book on outsider political candidates. The paperback edition of her newest book—*Open to Debate: How William F. Buckley Put Liberal America on the Firing Line*—will be released this fall."

**MIRIAM LEWIN** '80 BA, writes from Brooklyn, "French comes in handy — as do other languages — in my latest undertaking: I manage English supertitles for 100+ operas, offering them for rent to opera houses all over the world. This brings me full circle to my first career, which was in opera administration (where the languages were also mighty useful). From opera I moved into producing documentaries, mostly on arts and education topics, and classical music radio programs. Currently in the works: a film about a Torah scribe, and a podcast hosted by a biologist."

CONTINUED ON PAGE 23

## MY “NUIT (UN-) AMÉRICAINÉ”

On the evening of November 8, I responded to a casting call (advertised by Julien Michelet, a visiting ENS student in 2012-2013) to be on the set of “Quotidien” for Yann Barthès’s live coverage of the US 2016 presidential election—“Nuit américaine.” Among this “all-American” audience were enthusiastic French students from Sciences Po and EHESS. They tested out their English on the occasional clusters of study abroad students in the crowd: “Where are you from?” “Do you like Paris?” “*Oui, oui*,” some Americans would venture before giggling nervously and slipping back into English.

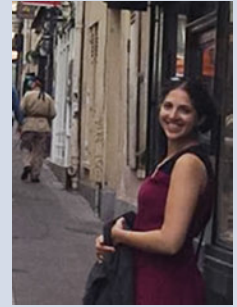
The evening was a lesson in cultural stereotypes. An Elvis impersonator and a cross-dressing roller-skating Marilyn Monroe passed out trays of mini hot-dogs and hamburgers to the audience. The midnight dance party (which took place at 3:30 am) featured an Americana playlist with Kid Rock, Bruce Springsteen, Madonna, and, to the cheers of the French audience on set, Sheila’s 1960s twangy pop hit, “Le folklore américain.” A cheerleading team from Ivry performed their routine. At that moment, early in the morning, this experience was still a teachable anecdote: what are the French stereotypes of America? What kind of show would an American news talkshow produce for the French elections, if the American public bothered to stay up into the night watching the results roll in? If the French media were allowed to broadcast last-minute election coverage and running commentary on exit polls? If the situation and time zones were reversed? (As they would be for me several months later). I took mental notes of each gag and tried to make a list of idiomatic expressions. Like the majority of my friends who supported the Democratic candidate, I was not nervous about the outcome of the elections.

“*Exa-cte-ment*” each of the newscasters affirmed when Barthès asked them if the people at the Trump campaign headquarters in Miami and Times Square were excited about the polls. As the night wore on, the TV crew shrank. The crowds thinned out, inevitable. The production crew passed microphones around the room so the remaining audience members could share their reactions or explain grievances. People shook their heads, cursed, cried. Barthès stole puffs of cigarettes around 5am, when spirits were flagging and tears shone brightly in the studio lights. His jokes became apologetic, threadbare. The producers gave up their injunctions to clap loudly and smile. I experienced an election night of homesickness—where the very country that I missed seemed to disappear in a few hours.

Back home, friends, family, taxi drivers have asked me how French attitudes have changed towards Americans because of Donald Trump. I reply that they feel sorry for us. Unlike during the Bush years, the people that I met in Paris do not seem to think that Trump represents the majority of Americans; the electoral college system certainly has lost any benign legitimacy that it had for them. Although Trump represents the worst of American stereotypes, he does not represent the country *tout court*. Yann Barthès and the “Quotidien” crew can confirm that.

(Replay available [here](#).)

— ROBYN PRONT, graduate student  
in the French Department



*A few months later, this side of the Atlantic, making sense of the upcoming French Presidential Elections with the ENS lectors*



**BENJAMIN MAPPIN-KASIRER** '14 BA is completing a Master's thesis in epidemiology and medical statistics at Magdalen College, Oxford, where he studies Parkinson's disease. Last year, also in Oxford, he obtained a Master's degree in Modern Languages with a dissertation on respiratory disease in Proust. He continues an attempt to work on both medicine and the humanities, especially French, with the support of a Rhodes Scholarship. He writes: "Please let me know if ever you are in Oxford!"

Since returning to the US from his assignment as Vice President for Legal Affairs for the American University of Beirut (AUB) in Lebanon, **PETER F. MAY** '87 BA has launched an



international consulting practice providing legal and advisory services to U.S. and international clients in the global education, development assistance, and foundation sectors. He advises institutions on matters driving internationalization strategy, including business structure, governance, strategic program partnerships, contracts, employment,

risk and crisis management, compliance, and global expansion. Check out [his new website](#).

**JORDAN ROGERS** '12 BA writes, "After having spent the last few years living and working in New York City, I will be pursuing a PhD in Romance Studies at the University of Miami in the fall."

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**Your comments, suggestions and  
news are most welcome!**

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IMAGE: *Affluence* by Jean Dubuffet, 1961.

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**October 24**

(in French)



**Édouard Louis**

A talk about his work  
as a writer.

**October 31**

(in French)



**Christine Angot**

A talk about her writing  
and her just-published  
translation, *Incest*.

**November 1**

(in English)



**Mathias Énard**

A talk about his latest  
book, *Compass*.

**November 2**

(in French and English)



**Éric Chevillard**

Readings and  
conversations;  
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