

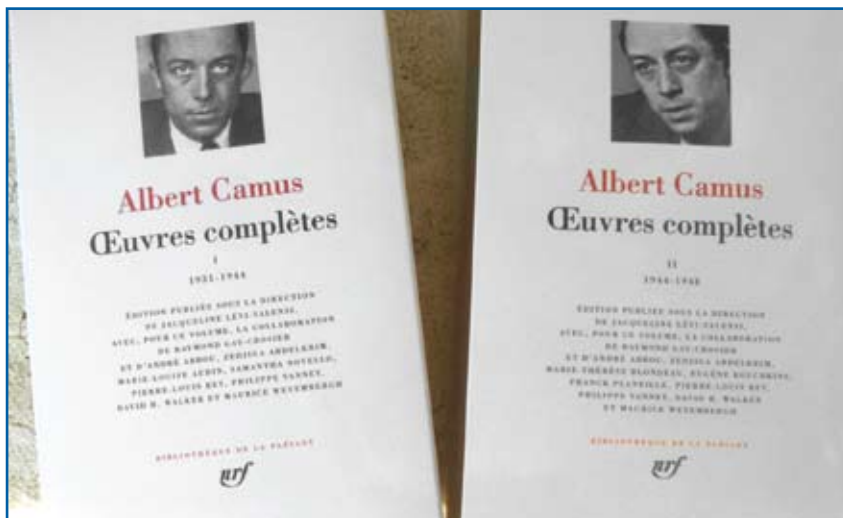
French Haitian Creole Italian

UNIVERSITY OF FLORIDA • Volume 1 • FALL 2008

CAMUS,complete

An interview with Raymond Gay-Crosier by Sylvie Blum-Reid

Professor Emeritus Raymond Gay-Crosier taught at the University of Florida for 36 years. He is widely published in 20th century French literature and critical theory. He is currently correcting the galleys of the last two of four volumes of Albert Camus's *Œuvres complètes* (Complete Works). They will be published in mid-November 2008 by Gallimard (Paris) in its prestigious Pléiade series. His work on this long-range collaborative project took him over ten years to accomplish, some of them while he was still a full-time faculty member of the department of Romance Languages and Literatures. This moment crowns the achievement of a lifetime devoted to the thought and writings of Albert Camus. It is quite a distinction for the University of Florida to have such a scholar in our midst; I took advantage of this opportunity to ask Dr. Gay-Crosier a few questions before he leaves for Europe on his book tour:



When did you first think of putting together the Pléiade edition of Camus's work?

Roger Quilliot's first two-volume Camus Pléiade edition dates back to 1962 (theater, fiction) and 1965 (essays) respectively. The then leading Camus scholar published it shortly after the author's accidental death in 1960. By the mid-nineties, Robert Gallimard, at that time the director of the Pléiade series, asked Jacqueline Lévi-Valensi and me whether we would undertake a vastly expanded four-volume edition of Camus's complete works, including all significant unpublished materials. We began our work relying mostly on archives located in Paris at the IMEC (Institut Mémoire des Editions Contemporaines). Within a couple of years, the project had to be delayed *sine die* for various reasons before it was revived in the late nineties. At that point, because the task was so large, we decided to distribute specific works among a larger group of Camus scholars who would help accelerate the realization of the project. Due to serious health problems that eventually lead to her premature death in 2004, Professor Lévi-Valensi was unable to carry out crucial portions of her editorial directorship. In December 2004, Catherine Camus (the author's daughter), Robert Gallimard, and Hugues Pradier (the new director of the Pléiade series) asked me to take over that responsibility. While I read and annotated at their request the entire critical apparatus of volumes I and II, published in 2006, I agreed out of friendship that J. Lévi-Valensi would still be featured as sole editor-in-chief on the jackets of these two volumes while volumes III and IV would be published under my name.

How did you establish your team of collaborators? Where are they located?

The team of collaborators was selected based upon their recognized achievements in Camus research and criticism. The Camus bibliography is enormous (hundreds of books and thousands of articles). Especially in our assignments of major fictional, political, and philosophical works, we mostly relied on the recognition that these various scholars had achieved through their publications and participation in numerous national and international conferences devoted to Camus. I am glad to say that the University of Florida featured the first two international Camus symposia in 1970 and 1980 respectively. In 1982, I was invited to organize in Cerisy-la-Salle (France) a so-called *décade*, i.e. a ten-day conference which was attended by nearly 100 scholars. This was a good occasion to get acquainted with some of the colleagues who later would participate in the Pléiade adventure. It was also the occasion to involve Jacqueline Lévi-Valensi as conference co-director and to create the Société des Études Camusiennes, a worldwide scholarly organization of by now some

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300 members. With its quarterly *Bulletin*, it acts as a sort of clearing agency for Camus research and activities. This, then, was the groundwork that enabled us to select the collaborators, most of them university professors. They literally come from every corner in the world, a fact that stresses the truly cosmopolitan nature of the community of Camus scholars. Specifically the countries from which they come are France, Belgium, Italy, England, Australia, and the U.S. This geographical diversity also confirms the unabated universal appeal of Camus who, beyond his 1957 Nobel Prize for Literature, maintains a solidly established position as a world literature author. The best proof is the fact that his posthumously published novel fragment *The First Man* (1994) surprisingly became a world bestseller translated into numerous languages. Moreover, the first run of 15,000 copies of volumes I and II of the new Pléiade edition published in April 2006 sold out by the end of the same year. At Gallimard's request I quickly carried out a few minor corrections for a second edition that was published in March 2007 and is also selling well.

How do you work together?

It is obvious that without computers and e-mail the task could never have been accomplished within a reasonable time frame. Each volume has approximately 1,500 pages of which 1,200 – 1,250 pages are devoted to the texts by Camus and 250 – 300 pages constitute the critical apparatus. The Pléiade series is virtually a critical edition. It features first and foremost a reliable text established on the latest editorial guidelines. Gallimard's protocol demands that editors use as base the latest edition published during the author's lifetime the assumption being that he did correct or had an opportunity to look at the galleys. This principle can only be applied to works that were published in book form. For all other titles (articles, chapters in books, unpublished manuscripts), we had to go to the sources, i.e. manuscripts and typescripts. For several years now, the archives have been relocated in the Centre de documentation Albert Camus of the Bibliothèque Méjanes in Aix-en-Provence, an exquisite urban library situated in a former match factory that looks like a campus. They contain all manuscripts (or Xerox copies of some of the most valuable original manuscripts held in bank vaults), typescripts with handwritten corrections, and a vast correspondence. Except for topical letters, the correspondence, like in Flaubert's or Proust's case, has to be published separately, a task of assembling and sorting that will take at least a generation to prepare. A few correspondences with important figures in Camus's life (Jean Grenier, Pascal Pia, René Char) have already been published separately.

The wealth of materials available in Aix-en-Provence made it necessary that most collaborators had to spend a significant amount of time sorting out and studying their sources (see also question 6). My task was two-fold: First the collaborators would send me e-mail attachments containing their proposed established text of a work by Camus with, when necessary, a Xerox copy of its appropriate source. Using prearranged color codes, I would then insert my observations and engage in a sustained exchange of questions and answers with each colleague. Once we agreed on a text and its format had been cleared, I forwarded it to the publisher. The same method was used in the preparation of the critical apparatuses. They are composed of three components: an extensive introduction (called *notice*), a note on the text specifying the sources used, appendices (i.e. cognate texts), and variants. The only reason why the Pléiade is not a full-fledged critical edition is due to the fact that it offers a selection of variants only. Editing a colleague's critical apparatus was both a pleasant and a delicate task because I had to insert myself not

only in formal but also content questions. In addition, we had to adopt quantitative quotas the enforcement of which required in some cases severe abbreviations of introductions (including my own).

Furthermore, as contributing editor I had to prepare the texts for which I was responsible, some alone some in cooperation with a colleague. That part of the task took about 50% of my time.

Finally and most importantly, readers will discover that the Pléiade series has changed its presentational mode. While it used to be thematic (e.g. vol. I of the old edition was entitled *Théâtre, récits, nouvelles*, and vol. II, *Essais*), all four volumes of the current edition bear the same title *Œuvres complètes* and feature the works in strictly chronological order regardless of their genre. A considerably different, more complex and complete Camus emerges from such a chronotopic presentation. Since its inception, the Pléiade series is recognized as the authoritative source that scholars refer to in their publications.

The FFRI conference on Albert Camus (February 2007) gave us a chance to see your work closely. How was the event received in your opinion?

For that conference, for which the initiative and superbly competent organization belong to Carol Murphy, we invited eight noted scholars from France, Belgium, England, and the U.S. Their presentations lead to lively discussions as did a round table that we devoted to the forthcoming Pléiade edition. An extensive review of the conference appeared in the *Bulletin d'Information* of the Société des Études Camusiennes (vol. 26, n° 84, May 2008, p. 37-39). The conference proceedings will be published in the *Camus* series (Paris, Lettres Modernes).

At an *Entre Nous* talk you gave two years ago for our department, you showed us some rare Camus manuscripts. Can you explain for the person who has not seen these, how difficult it is to go over such documents and how you managed to do so?

Camus manuscripts are both beautiful to look at and hard to decipher. Camus's handwriting is notoriously small and on the border of or beyond legibility. It took me years to familiarize myself with his style of presentation that, apart from requiring a special magnifying glass, is riddled with corrections, some of which are pasted on separate pieces of paper, arrows and, in some cases, drawings. Catherine Camus is the most experienced reader of her father's handwriting and without her help some passages could never have been deciphered. The best example I can cite for people wishing to look at a page or two is the so-called Harvard manuscript of *L'Homme révolté* (*The Rebel*). In the sixties, Harvard's Houghton Library bought from a vendor the only true manuscript (rather than typescript) of this controversial philosophical essay. For unexplainable reasons, it was never used in the critical literature. I spent a few days in Cambridge examining it and when I asked whether I could buy a Xerox copy, I was told that this was against Harvard's policy but that they could sell me a microfilm. Coincidentally, UF's Marston library had just bought new microfilm readers with the help of which I manufactured page by page a full set of copies of the Harvard manuscript. It is now available in the Rare Book Collection which almost certainly holds the richest collection of Camusiana (as does the general collection) in the U.S. and, possibly, in the world except, of course, the archives in Aix-en-Provence. I assembled these collections over some forty years of my activities at UF.

While you were researching this edition, did you discover some areas that had been obscure until now, to you, or your collabo-

rators? Or did you run into areas that were impossible to cover?

Yes to both questions. Obscure areas that we discovered were to be found above all in his letters to known and unknown individuals, a large number of unpublished political statements or works such as *L'Impromptu des philosophes* (1947) or *Les Silences de Paris* (1949). When I edited the latter two, I discovered a Camus whose sense of humor made him take to task the self-assured high priests of existentialism - I can only reiterate that Camus was not an existentialist, a label that unfortunately continues to be attached to him uncritically—in a molieresque improvisation. On the other hand, his somber 1949 radio play stresses the treacherous aspect of silence during the German occupation.

There is a small part of his private life that for various reasons cannot yet be covered although I hasten to add that it in no way changes significantly what we already know, e.g. his affairs with actresses or an American student during his visit to the U.S. in 1946. They are adequately covered in the major biographies by Herbert Lottmann and Olivier Todd. Others involve immediate family members or persons still alive. As a result, when I prepared the edition of his *Carnets* (*Notebooks*), I had to indicate in a few instances that a passage or page had been edited out by the survivors of his immediate family.

What has been the reception of the first two volumes like in France and Europe?

They sold out within eight months. The second edition is also selling very well and we assume the same will apply to volumes III and IV, especially because they contain his most significant political writings, the still controversial *Homme révolté*, (*The Rebel*), several plays, *La Chute* (*The Fall*), *Le Premier Homme* (*The First Man*), the *Carnets 1949-1959*, several unpublished pieces, etc.

You have been working closely with Camus's daughter. How was she instrumental in your endeavor?

Albert Camus and his wife Francine had twins: Jean and Catherine, born in 1945. Both are lawyers but do not practice their profession. Jean was in Gainesville for the 1980 conference. Unfortunately, health problems prevent him from remaining actively involved in matters concerning his father. Catherine, on the other hand, has been a most energetic and productive executrix of her father's literary legacy. I steer all requests for permission to translate or publish an unpublished text in her direction. She is of vital importance to anybody dealing with deciphering her father's handwriting. Without her approval, I would of course not be in charge of this edition to which she also contributed by offering an updated transcription of *Le Premier Homme* (*The First Man*) which she published first in a very successful paperback edition in 1994. The only reason why she was unable to attend the 2008 conference in Gainesville to which she was invited was her resistance to board an airplane. She told me that she even takes long train trips very reluctantly.

Do you plan to travel to other countries in order to present the special collection of Camus's work?

No, because Gallimard has its own well-oiled public relations machine. On November 14, every bookstore in France will have copies of volumes III and IV and many will display them prominently. Gallimard usually prepares very attractive posters. If the release of volumes I and II can serve as an example (which is not a certainty, of course), the week of November 14 will also feature headlines, presentations on *France Culture*, interviews and articles in major newspapers such as *Le Monde* or magazines such as the *Magazine littéraire*, etc. On the other hand, I have organized



Professor Emeritus Raymond Gay-Crosier

a final conference on January 30, 2009 to be held at the Centre de documentation Albert Camus in Aix-en-Provence and assembling the principal collaborators of volumes III and IV for a public round table discussion.

What is your favorite Camus work?

Frankly I am unable to designate any work by Camus as my favorite. The only albeit trite answer I can give to this question is that my favorite work is always the one I am reading or rereading at a given time.

Now that you have spent over ten years of your life (including years of your retirement) what do you plan to do? Do you have another project in mind?

For the time being, I will continue a number of responsibilities that I have carried for many years such as editor of the *Camus* series published intermittently by the Lettres Modernes in Paris since 1986, assistant editor of the *French Review* since about the same time, vice president of the Société des Études Camusiennes of which I am in charge of the North American branch (Camus Studies Association). I will also continue to maintain the most widely consulted bibliography on the internet that I started in 1998 (www.clas.ufl.edu/users/gaycros/Bibliog.htm). At a conference devoted to "Camus à la scène" (Camus on stage), to be held in May 2009 at the Collège Militaire Royal du Canada, I will be a keynote speaker. Whether, after proofing several articles in press, I will undertake a book on Camus's paradoxical concept of rebellion as negative affirmation still remains to be seen...

I wish to thank Dr. Gay-Crosier for answering these questions and taking time off from his busy schedule.

A FIRST newsletter

Letter from the head of the French section, Dr. Theresa Antes

It is with enthusiasm that I introduce our first newsletter in French, Italian and Haitian Creole: *rivages/rivelbódmé*, in an effort to represent the rich diversity of our faculty. I have been the coordinator of the French section for the past three years, Mary Watt has been the head of the Italian section, and Ben Hebblethwaite is his own section. Included are news about my colleagues in French, Italian, and Haitian Creole; news about our Centers: the France-Florida Research Institute and the Center for Medieval and Early Modern Studies; and a special feature on emeritus professor Raymond Gay-Crosier, who retired in 2003 and has been working on the Pléiade edition of Albert Camus work published by Gallimard. Our colleagues in Italian are featured next, along with our colleague Ben Hebblethwaite, whose position was recently converted to that of assistant professor in Haitian Creole. The newsletter also devotes

some space to our alumni, featuring our former students who received a B.A. in French at UF along with those who had a minor concentration in French. It is good to know that they have grown and pursued other fields, while maintaining their French connection. Some of them are still using French in their careers. We also have a segment on some of our former graduate students, many of whom have moved into teaching positions and are representing us well. The newsletter closes with a special segment on recently published books by our current faculty as well as Emerita professor Bernadette Cailler.

Our programs in French and Italian continue to grow and change in various directions. A new flexible major in French was introduced in summer 2007. The French major is vibrant, especially at the double-major concentration. Recent years have seen an increase in the number of majors, from 58 in 2004-5 to 69

in 2006-7. Following the graduation of many of our majors in May, we again have 58 declared majors this fall, and expect more to declare their major as the academic year progresses. We have witnessed a concurrent boom in the number French and Italian minors as well (24 minors in Italian, 92 in French), attesting to students' awareness of the importance of a solid knowledge of a foreign language when they graduate. The conversion of Ben Hebblethwaite's position to a tenure-accruing assistant professorship will allow us to expand our offerings in Haitian Creole as well; already he has planned a new course in Haitian Linguistics, with more exciting courses to come.

Our graduate program in French also remains vibrant, with nine students currently completing Master's degrees and 13 completing Ph.D.s with us. These students represent virtually the entire Franco-phone world, coming from Algeria, Tunisia, Burkina-Faso,

Benin, Mauritius Island and Haiti, in addition to France.

In the years since our last newsletter was published, several of our graduate students have received their degrees and landed jobs at prestigious colleges and universities where they are representing us very well.

As you may have heard, our department has undergone a transformation and French-Italian and Haitian Creole is no longer attached to Spanish. We have moved to Literatures, Languages & Cultures. The faculty remains unchanged and superbly concentrated on research and teaching. Some of this is reflected in their individual entries below, and included in the events that are lined up for the upcoming year. One of our goals will be in the revamping of our website.

Let us know your news, and send us your comments and feedback. We appreciate hearing from all of you! Happy 2008 & 2009!

MEDIEVAL & EARLY MODERN studies

In the spring of 2007 The Center for Medieval and Early Modern Studies of which Mary Watt is co-Director was pleased to organize, in conjunction with the City of Gainesville, the FFRI and Santa Fe College, a symposium focusing on the Iconography of the Sword. The symposium included invited speakers, a multimedia exposition at the Thomas Gallery in downtown Gainesville as well as a weapons demonstration by the performers from Medieval Times on the Plaza of the Americas. In Spring of 2008 the Center hosted another such symposium, this time entitled Gameday! which explored games and competition from Medieval Times to Modern Day.



FACULTY updates

FRENCH

Theresa Antes. Since our last newsletter, many good things have happened in the life of Theresa A. Antes. She was tenured and promoted to Associate Professor in summer 2006. In addition, she has recently published two books and a variety of ancillary materials (see faculty book, page 10).

She has several exciting research projects currently underway. She is presently focusing on the role of technology in second/foreign language acquisition. This research includes several studies looking at how we can use computers more effectively to aid students as they complete information gap activities. In doing so, she is examining the impact of audio support in vocabulary acquisition and long-term retention of the lexicon; the role of learner agency (examining which tools learners choose to use and why); and the word-coinage strategies of learners as they participate in communicative activities. She hopes to publish three articles from this data.

Hélène Blondeau co-authored with Gillian Sankoff *Longitudinal change across the lifespan: Irl in Montreal French* published in *Language* in 2007. She also contributed two chapters in the book celebrating the work of Gillian Sankoff *Social lives in languages* edited by Miriam Meyerhoff and Naomi Nagy. In addition, she wrote a chapter on pronominal variation in 19th and 20th Century Québec French for the 2007 book *Phénomènes de changement en français* edited by Christine Marcello-Nizia and Bernard Combettes. Her new article *Normes identitaires et confi-*

guration de l'espace sociolinguistique. Le cas des jeunes Anglo-Montréalais will soon appear in *Cahiers de Sociolinguistique*.

In 2008, Hélène Blondeau delivered a keynote address in Ottawa in the context of *Les français d'ici. Colloque international sur le français canadien*. During the past academic year she also delivered papers in Paris, Amsterdam and Philadelphia. Hélène Blondeau has also been appointed as a member of two editorial boards: *Revue française de linguistique appliquée* and *Cahiers de sociolinguistique*. Hélène Blondeau taught the course *French in the City: Interaction and Variation* at the Paris Research Center in 2007 and she recently received funding from the Québec Studies Program to develop a course on Varieties of French in North America.

Rori Bloom. In recent semesters, I have very much enjoyed teaching the undergraduate culture course *France Through the Ages* as well as an upper-level course on the Comic in 17th and 18th Century French Literature, and this Spring I look forward to teaching a course on Women in 17th and 18th Century French Literature. I have recently had an article on Crébillon's novel *Le Sopha* accepted by *The Eighteenth Century: Theory and Interpretation* and am also looking forward to the publication of my book *Man of Quality, Man of Letters: The Abbé Prévost Between Novel and Newspaper* by Bucknell University Press in Spring 2009. This fall, I will present a paper on women readers of Prévost at the conference of the Canadian Society for

Eighteenth-Century Studies in Montreal. Currently, I am co-organizing a conference (with Brigitte Weltman-Aron and Melissa Hyde) on Wit, Irony and Ridicule in Eighteenth-Century France to be held at UF in January 2009. At the conference, I plan to present a paper on the reception of Crébillon fils, which will showcase research I performed at the *Bibliothèque Nationale de France* in summer 2008.

Sylvie Blum-Reid. As undergraduate advisor, I have witnessed a steady growth in the number of French majors, especially double-majors, and a boom with French minors. Our majors and minors are also going overseas to study in various programs and also to find employment (see alumni news, page 8).

For the past four years, Blum-Reid has directed the annual French Film Festival that was co-sponsored by a grant from FACE and the France-Florida Research Institute. The festival takes place at the Hippodrome, the only film art-house in town.

She attended the International MESEA Conference (The Society for Multi-Ethnic Studies: Europe and the Americas) in Leiden, July 2008 and gave a presentation on recent French immigrant cinema. She spent the rest of her summer in Paris doing research on her current book project. In December 2007, Blum-Reid organized a special session panel on recent Vietnamese cinema at the Modern Languages Association annual convention in Chicago. For the 2008 MLA convention in San Francisco, she organized a special session panel on Francophone Women Directors, which is sponsored by

the MLA Discussion Group Women in French. In Jan. 008, she coordinated Catherine Portuges' visit and talk on "Recent Jewish and Arab Cinema in France" at UF.

Over the past three years, she has enjoyed teaching three new upper division French courses, one with a graduate component: 1) Jacques Tati, 2) 20th century French theatre, 3) European cinemas, European identities.

Blum-Reid co-organized (with Creative Writing Professor Sidney Wade) an international two-day symposium *Translation Routes* in 2005.

Her most recent publications include an article "Travail de déchiffrement de deux films français-vietnamiens et français-roms" in *Contemporary French & Francophone Studies Journal*, 11:4 (October 2007): 549-556 and "Voyage dans le passé-présent de *La femme sans sépulture* d'Assia Djebar." in *Assia Djebar*, edited by Najib Redouane and Yvette Bénayoune-Szmidt, (Paris: L'Harmattan, mars 2008): 285-291.

William Calin. In the fall of 2007 came out a book, my eleventh: *The Twentieth-Century Humanist Critics: From Spitzer to Frye*. (University of Toronto Press, pp. 267). Also, over the past two years, a number of articles: "Dire mis en musique," *Tenso* 20:1 (2005): 19-45; "Intertextual Play and the Game of Love: The Belle Dame sans mercy Cycle," *Fifteenth-Century Studies* 31 (2006): 31-46; "The Pierre-Jakez Hélias Controversy, and Why It Is Important," *Littératures de Bretagne*, ed. Francis Favereau (Rennes, 2006): 157-64; "Northrop Frye on Canada," *Journal of Canadian Poetry* 20 (2006): 144-

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Faculty Updates, continued from page 5

51; "Auerbach and History," *Libretto* (Singidunum University, Belgrade) January 2008: online; "The French Presence in Medieval Scotland: Le roi René and King Hart," *Florilegium* 24 (2007): 11-20; "The dit amoureux, Alain Chartier, and the Belle dame sans mercy Cycle in Scotland: John Rolland's The Court of Venus," *Chartier in Europe*, ed. Emma Cayley (Cambridge: Brewer, 2008): 149-64.

I presented papers at a number of conferences: MLA (Chicago); 20th and 21st Century French Studies Colloquia (Miami); International Medieval Studies Conferences, Kalamazoo (three); Early Scottish Language and Literature Studies (two); Boundaries and Limits of Postcolonialism, FSU; Studies in Medievalism Conference; University of Florida Colloquia (two).

At UF I taught graduate seminars "across the centuries" on The Theme of Rebellion in French Literature and The Quest for the Sacred in French Literature, plus The History of the French Language. I had a marvelous pedagogical experience (Spring 2007) at our Paris Research Center teaching Twentieth-Century French Literature: The Quest for the Sacred to UF honors students.

I am currently directing or about to direct four Ph.D. dissertations, plus co-directing another, and two M.A. theses. Two theses were complete and defended, Spring 2006. And I served as the External Examiner on a doctoral thesis in English Literature at the University of Edinburgh.

My current research project is "The French Tradition and the Literature of Medieval and Renaissance Scotland."

Carol Murphy was invited to guest co-edit two special issues of *Contemporary*

French and Francophone Studies (Sites) on the topic "Visual, Verbal, Virtual" (Vol. 10, no. 2-3, Fall/Winter 2006). Essays were solicited from participants in the 2005 International French and Francophone Studies Colloquium that she organized at the University of Florida Hilton Hotel Conference Center and hosted with colleagues in the French program. More than 220 scholars from the U.S., France, Belgium, England, Ireland, Israel, Canada, Italy, and Australia participated in the event, which featured keynote speakers Etienne Balibar, Pierre Alferi, Marie Nimier, and Fred Forest. Since 2006, she has been an invited speaker at 6 international conferences, including two in London, England at the Institute for Germanic and Romance Studies (a paper on the novelist Sylvie Germain and a paper on Proust in homage to the late Professor Malcolm Bowie), one at Cardiff University in Wales (on Proust, Beckett, and Deleuze), as well as at international conferences held at Georgetown University, Texas A and M University, and the University of South Florida. Since 2006, five of her essays are featured in the *Cahiers Marguerite Duras, Dalhousie French Studies, Cincinnati Romance Review*, and in a forthcoming collection of essays on *Beckett's Proust/Deleuze's Proust*, edited by Margaret Topping, and to be published by Palgrave MacMillan in London, and a collection of essays (forthcoming) on *Le Goût*, edited by Michel Erman, of the *Université de Bourgogne*. Her current research involves an edition of the correspondence between the editor-author Jean Paulhan and the artist Jean Fautrier during the Occupation in France. In 2006, she was promoted to the rank

of *Officier dans l'ordre des Palmes académiques* by the French government. French President Jacques Chirac also named her *Chevalier* in the *Légion d'Honneur* in 2006 for her work as director of the France-Florida Research Institute. This fall, she is teaching a graduate seminar on Samuel Beckett, "French Beckett," that features the postwar writings in French.

Alioune Sow (French and African Studies) is currently working to complete his manuscript titled "Vestiges et vertiges: les écritures de l'enfance en littérature africaine". During the summer he went to Bamako, Mali, to pursue his research on the dynamics of Malian cultural production since democratization as well as to seek new material for further developing his courses on Malian and African literatures. These activities were made possible thanks to a travel grant from the Center for African Studies. In November 2007, Sow was invited to Smith College to take part in a workshop on Childhood in African and African Diaspora Literatures and presented a paper titled "*Comme une piquûre de guêpe*: an alternative to the colonial bildungsroman". He also presented a paper at the 34th Annual African Literature Association (Western Illinois University, April 2008) titled "Nervous confessions: memory, autobiography and reconciliation in Malian literature". Sow has been involved in bringing distinguished African writers to UF. Thanks to the support of the France-Florida Research Institute and the Center for African Studies, Sow organized the weeklong visit to UF of Henri Lopes, renowned author and Congolese Ambassador to France. This followed a previous event, which brought to cam-

pus Alain Mabanckou, leading figure among the new generation of African writers. Besides enriching the wider UF community, these visits have been beneficial to the vibrant group of our graduate students writing their M.A. and Ph.D. dissertations on African and francophone literatures.

Brigitte Weltman-Aron is Associate Professor of French. She came to the University of Florida in August 2005 and has served as French Graduate Coordinator since the fall of 2006.

Her first area of expertise is the Enlightenment, and her current work on the eighteenth century deals with the philosophical and literary writings of the philosopher Jean-Jacques Rousseau. She gave two talks (on the discussion by Rousseau of lying and of narcissism) in March and October 2008. She has also written about Rousseau's opponent Voltaire, especially the latter's discussion of religious tolerance (she read papers on the topic at two conferences in March and September 2006).

She is also working in a second field, that of Francophone literature from North Africa, and her latest publications (in print since 2007 in scholarly journals such as *parallax*, *Yale French Studies*, and *Patterns of Prejudice*) focus on the writings of Assia Djébar and Hélène Cixous, two contemporary women writers writing in French who were both born and raised in Algeria. In a book manuscript in preparation, B. Weltman-Aron brings together these two writers in exile. In 2007 she was invited to present her current work on Hélène Cixous at the University of Georgia, Northwestern University, and the University at Albany-SUNY.

HAITIAN CREOLE

Haitian Creole and Haitian Studies instructors have enjoyed healthy enrollment and enthusiastic students. UF has the largest Haitian Creole program in the United States. The program offers four levels of Haitian Creole and, additionally, classes taught in English about Haiti. These include, "Haitian Culture and Society," "Haitian Literature in English Translation," and, for the first time in the spring of 2009, "Introduction to Haitian Creole Linguistics."

Assistant Professor in Haitian Creole, **Benjamin**

Hebblethwaite, visited Haiti in March, 2008, for 10 days with Teaching Assistant in Haitian Creole, **Tess Kulstad**. They traveled to Belle-Riviere, southwestern Haiti, in order to undertake fieldwork on Haitian Creole Scrabble with 40 elementary and high school students. The Haitian students played Scrabble brilliantly! Hebblethwaite will publish an article on Haitian Creole Scrabble in the "Journal of Pidgin and Creole Languages" in the near future. Stay tuned! Otherwise Hebblethwaite wrote on the problem of using

a minority language (French) in a country where the majority only speaks Haitian Creole. Additionally, Hebblethwaite wrote on the representation of Vodou by Haitian Creole writers. Hebblethwaite was Assistant editor on Albert Valdman's *Haitian Creole-English Bilingual Dictionary* (2007) published by the Indiana University Creole Institute.

In the summer of 2008, Hebblethwaite was awarded an Internationalizing the Curriculum grant that allowed him to visit Guadeloupe for two weeks. Other than get-

ting robbed by a crackhead, he thoroughly enjoyed the trip! Life is not always easy, right? This year intermediate Haitian Creole classes are using Guadeloupian and Martinican graphic novels, in addition to Haitian Creole texts, in order to expand students' awareness of Creole cultures beyond Haiti.

The Haitian Creole and Haitian Studies program at UF invites you to learn more about this important Caribbean and Floridian culture!

ITALIAN

Deborah Amberson. In the spring of 2008 I was delighted to teach a new course on the literature and cinema of the Holocaust in Italy. This was a wonderful experience for me thanks to the extraordinary input of the students. I also taught a course on modern Italian culture, covering historical and cultural developments from the Unification to the present day. This semester I am teaching a course on advanced

grammar and composition as well as a course on the literature and cinema dealing with the Italian south. I attended two conferences in the last academic year: Kentucky Foreign Languages Conference in April 2008 and the American Association of Italian Studies Conference held in Sicily in May 2008. At both conferences, I presented papers on Pasolini's final novel, *Petrolio*. I published two articles: one

on Carlo Emilio Gadda and his philosophies of detective fiction in *Modern Language Notes*, and a second on the neo-capitalist sin of acedia in Pasolini's *Petrolio*, *Quaderni d'Italianistica* fall 2008.

Mary Watt. In spring of 2007 Mary Watt traveled to Palermo, Sicily funded by a UFIC Grant to research the Arabic presence in the thirteenth century court of Frederick

II, Holy Roman Emperor. In addition to site visits to the many Muslim era buildings still extant in Sicily's capital, Professor Watt also met with scholars from the University of Palermo and spent time at the state archives. The fruits of her research were incorporated into a course offered in the fall of 2007 in conjunction with the Center for Medieval and Early Modern Studies of which Dr. Watt is co-Director.

PROFESSOR EMERITA **retires**

Following 33 years of service at the University of Florida, Professor Emerita Bernadette Cailler (French) retired in June 2007.

In Fall 2006, Cailler initiated and organized the visit of Franco-Moroccan creative writer Kebir Mustapha Ammi to UF. Her article "Chassé-croisé entre Aimé Césaire et Lorand Gaspar: de 'Poésie et Connaissance' (1945) à *Approche de la parole* (1978)" appeared in Spring 2007, in a special issue of *Nouvelles Etudes Francophones* published in honor of the 20th

anniversary of the foundation of the *Conseil International d'Etudes Francophones*. (Several of the authors are recipients of the *Certificat d'honneur Maurice Cagnon* awarded in recognition of "exceptional contributions to the development of Francophone Studies in the world." Cailler received the award in 1999.)

Her third sole-authored book, *Carthage ou la flamme du brasier. Mémoire et échos chez Virgile, Senghor, Mellah, Ghachem, Augustin, Ammi, Broch et Glissant*, was pub-

lished in March 2007 by the Editions Rodopi, Amsterdam, The Netherlands/New York (see page 10).

Her invited essay "'non à l'ombre': de la *Lettre à Maurice Thorez* aux poètes de *Gloria Victis* 1956—Budapest (Césaire, Cummings, Kateb, Okara...)" was read in absentia at an international conference held in Fort-de-France, Martinique, on October 24–25, 2007. It will appear in the Proceedings (2009).

She organized and chaired two sessions on Translation for

the 2008 Meeting of the C.I.E.F. (Limoges, France, June 29–July 6). Languages represented included French, English, Italian, Chinese, Japanese and Arabic.

Cailler was the invited keynote speaker at the University of the West Indies, Cave Hill Campus, Barbados on October 15–17, 2008, for an international conference organized in honor of Aimé Césaire, who died in April 2008. There, she also participated in a roundtable with Aliko Songolo and Orlando Marville.

ALUMNI updates

Camelia Baluta (M.A. 2005). «... je suis prof de français dans le département de français au Defense Language Institute à Monterey, en Californie.. et j'adore la Californie, moi...ça fait deux ans que je travaille ici, j'ai été embauchée en Octobre 2006.»

Hongli Fan received her Ph.D. from UF in 2005 and started working as Assistant Professor of French/Linguistics soon after the graduation ceremony. At State University of New York at Cortland, she teaches both undergraduate and graduate courses in French and Applied Linguistics. Over the past three years, she has presented papers at a number of conferences including annual meetings of the American Council on Teaching of Foreign Languages, the Conseil International d' Etudes Francophones, the New York State Association of Bilingual Education, and the NY State Association of Foreign Language Teachers.

Sophie Ganachaud received her Ph.D. from U.F. in 2008. She is currently employed as a visiting Assistant Professor at Illinois College, having completed her Ph.D. in French film studies in 2008.

Benjamin Geer. After I graduated from UF in 1995, I worked as an *assistant d'anglais* in France for a year, then spent several years doing computer programming in New York and London. My wife and I have settled more or less permanently in London, and I've become a British citizen. We started learning Arabic in 2003, and studied it intensively in Egypt from 2005-2007. I've just finished an M.A. in Near and Middle Eastern Studies at the School of Oriental and African Studies in London, and I'm starting a Ph.D. there now, focusing on nationalism in Egyptian literature and cinema. My M.A. in French from UF turned out to be a good preparation for studying the literature of modern Egypt, where the influence of French thinkers and writers has been considerable. You might be interested to know that a book you* introduced us to in a translation course, *Translation, Rewriting, and the Manipulation of Literary Fame* by André Lefevere,

triggered a process of reflection that led me to study the sociology of literature, particularly the theory of Pierre Bourdieu, which I'm using in my Ph.D. In a mainly English-speaking academic environment, I feel fortunate to be able to make extensive use of French sources in my research; it gives me access to many ideas that most of my colleagues are unaware of.

On 23 February 2008, I gave a talk entitled "Nation as Woman in Egyptian Cinema", at the symposium "The Representation of Women in Middle Eastern Cinema" that took place at the French Institute, in London. (*A graduate course taught by B. Cailler, Fall 1994.)

Daniela Hurezanu (Ph.D. in French, 1999). After teaching for four years at Arizona State University, D. Hurezanu left academia and is now a freelance writer and literary translator. Her essays and reviews appear regularly in *Rain Taxi*, *The Chatahoochee Review*, *The Women's Review of Books*, *American Book Review* and *The Redwood Coast Review*. She has two recent translations: from the Romanian, with Adam J. Sorkin, of Mariana Marin's *The Factory of the Past* (Toad Press, 2008); and from the French, with Stephen Kessler, of Raymond Queneau's *Les Ziaux/Eyeseas* (Black Widow Press, 2008). Her translation of Jean-Luc Nancy's essay "Etranges corps étrangers" ("Strange Foreign Bodies") is forthcoming in *Performance Research*, and her translation of "The Catastrophe of Time"—an interview of Paul Virilio by Sylvère Lotringer—will be featured in a video on Paul Virilio (*A Critical Appraisal of the Work of Paul Virilio*, City Lights, San Francisco, Oct. 24-25). Excerpts from her translation into French of *The Miner's Pale Children*—a book of prose fables by W.S. Merwin—have been published in several French magazines, and some poems, translated into English (with Stephen Kessler) from Lorand Gaspar's *Patmos*, have appeared in numerous literary reviews. She is currently looking for publishers for both books.

Cynthia Lees, a 2006 gradu-

ate of our doctoral program in French, is Assistant Professor of French and Foreign Language Education at the University of Delaware where she teaches French language, French and Francophone literature, and foreign language pedagogy. While at UD, she has developed six new courses and also designed and teaches the Capstone Literature Course (required of senior foreign language majors across five languages) of non-European, non-canonical texts in translation entitled *Literary Perspectives on Cultural Diversity* and a Common Humanity: Writing Human Rights. Cynthia serves as academic advisor to over 70 foreign language education majors and occasionally teaches the Student Teacher Seminar and Early Field Experience. Winning two competitive department grants has enabled Cynthia to advance her research agenda. Current projects include an article on approaches to teaching the Franco-American novel *Mirbah* from the perspective of ethnic autobiography and media literacy; an exploration of Jacques Poulin's *Volkswagen Blues* in light of a post-Referendum, post-Révolution Tranquille Québec; and a study of Franco-American journalists of New England as "Intrepid Soldiers of the Pen." Rounding out this fall semester is an invited lecture in UD's Arts and Sciences Colloquium entitled "Smokestacks and Steeples: The French-Canadian Diaspora (1840-1940);" Cynthia will also be reading a paper at the Sixteenth Biennial Conference of the American Council for Quebec Studies to be held in Quebec City in November. Her paper is "Le Petit Mangeur de fleurs: Reconstructing Memories of a Franco-American Childhood."

Kalin Linsberg (B.A. 2004) graduated UF in 2004 with a B.A. in French/English and promptly moved to Chaumont, France for two years as an English assistant at a collège, lycée and IUFM (teaching college.) For the past two years, he's been in Paris at the International School of Management as the External Programs Assistant and Registrar.

J. Debbie Mann (Ph.D. in French,

1987) is Professor of French at Southern Illinois University Edwardsville (SIUE) where she has been teaching French language and French and francophone literatures and cultures since 1988. She has continued her research on the prose fiction of Andrée Chédeville and has developed a sub-specialty in québécois literature and culture. She has enjoyed leading travel-study trips to Québec in the past few years and is currently organizing an immersion experience in Angers, France for summer 2009. Her husband, Dr. Stephen Kerber (Ph.D., UF, History, 1979) is Associate Professor and University Archivist at SIUE. Debbie and Steve are the proud parents of an eleven year-old daughter, Catherine, and live in Edwardsville, Illinois.

Antonia Mariassy (French minor, 2007). «Après avoir reçu mon B.D. en architecture de UF en 2007, je suis allée en Italie pour étudier le dessin industriel. Je viens de recevoir la maîtrise de la Scuola Politecnica de Design, et maintenant j'habite à Miami et cherche du travail comme dessinatrice-modéliste de meubles.»

Dana Martin received her Ph.D. in French in May 2003. Thereafter, she was hired full-time for a teaching position in Jacksonville, FL. At Episcopal High School, an independent college preparatory school, she taught French in the Middle School and High School at Episcopal for 4 years. She also served as the French Exchange Program Director during that time. In 2007, she moved to Atlanta, Georgia. She currently teaches at Atlanta Girls' School, the only non-sectarian, independent college preparatory girls' school in Greater Atlanta. She is the primary French instructor for the Middle School and High School. Along with her teaching position, she also serves as the Chair of the World Languages Department at Atlanta Girls' School.

Jaime O'Dell (M.A. 2004) continues to teach French at Charles Wright Academy (prep school) in Tacoma, Washington, as well as coach cross country. In February, she took 14 students to Nor-

mandy, Paris and the Mont-Saint-Michel on a 10-day school trip to explore the region, practice their language skills, and deepen their knowledge of French history and culture. In the spring, she and a colleague started a cultural exchange with France, bringing four students from Annecy to school for three weeks (through non-profit ANDEO). She will lead a group of American students there this summer. She also helped organize the first Foreign Language Week at her school to showcase student achievements in French, and had students take the AATF National French exam, *Le Grand Concours*. It was a big year for French at Charles Wright!

Jennifer Park (French minor, 1999). After receiving her Bachelor of Arts (Honors, 1999) in Art History with a minor in French from the University of Florida, Jennifer moved to New York City to complete her Master of Arts in Visual Culture at New York University (2001). While pursuing her graduate education, Jennifer continued to take French at the Alliance Française and German at the Deutsches Haus/Goethe Institut. She is currently writing her thesis for a Master of Science in Global Affairs, also from NYU. In her first co-authored book *Gothic: Dark Glamour* (Yale University Press, 2008), her essay "Melancholy and the Maca-

bre: Gothic Rock and Fashion" explores the post-punk origins of goth subculture. Jennifer is a research assistant at the Costume Institute of the Metropolitan Museum of Art.

Thomas Patterson (M.A. 2003). After spending several years in Western China, Southern China and Taiwan, Thomas is currently working as an editor for a Hong Kong port operator and preparing himself to begin an MBA program.

Scott Parker graduated from UF in December 2003 with an undergraduate Interdisciplinary Studies degree with a focus on French Diaspora cinema. He is currently working towards his Masters of Fine Arts in Film Production at the University of North Carolina at Greensboro. Since his tenure at UF, he has completed a year as a team leader for the AmeriCorps National Civilian Community Corps, and he received a Fulbright Grant to make a documentary about the ecology of braided rivers in New Zealand. Parker is also the recipient of the Jacob K. Javits Fellowship administered by the Department of Education.

Barbara Petrosky, a 2006 graduate of our doctoral program in French, is Assistant Professor of French and Spanish at the University of Pittsburgh, Johnstown,

where she teaches Intermediate and Commercial French courses and "Approaches to French Literature." Her article, "La photographie, un art diabolique pour Pierre Loti" appeared in *Rondas Litterarias de Pittsburgh 2006-2007*, and she has two additional articles published in the *Bulletin Pierre Loti*. This fall, she has presented papers at the 21st Pennsylvania Foreign Language Conference and the Conference in Nineteenth-Century French Studies and since she left UF has read papers at 4 conferences, including SAMLA and the Kentucky Foreign Language Conference. At UPJ, she has organized a French table, "Parlons français!" and a Foreign Film Series. She also directs the French program's exam center for the *Chambre de Commerce et d'Industrie de Paris*. She brings us greetings from her husband, David, ABD from UF in French, and their son Olivier who is now 4 years old.

Jena Reger (B.A. 2003) attended Duke University School of Law and graduated magna cum laude and Order of the Coif in 2006. She then was a judicial law clerk for the Honorable Judge Gerald Bard Tjoflat on the 11th Circuit Court of Appeals in Jacksonville, Florida from 2006-2007. The following year she was also a judicial law clerk for the Honorable Judge Orinda Evans on the federal district court in Atlanta,

Georgia. She starts work with the law firm of Sutherland, LLP in Atlanta, GA next week. "I took a three-week trip to Europe before starting this new job. It was a bike trip through Eastern Europe. I started with a group in Budapest, and traveled through Hungary, Slovakia, Poland, the Czech Republic and Austria."

Lynn Seabolt (B.A. 2008). "When I graduated from UF in May 2008 I had just finished a year of coursework exclusively in foreign language. With my Bachelor's in both French and Spanish Language and Literature, I currently teach sixth grade English Language Arts in Charlotte, North Carolina. Here I am one of 142 Teach for America corps members working alongside veteran teachers to close the achievement gap. My experiences so far this year remind me of the French city of Bayonne, and the third, fourth, and fifth graders to whom I taught English as a foreign language over the course of nine months during the 2006-2007 school year. In the Spring I will continue my education by enrolling in a teacher certification program at the Charlotte campus of the University of North Carolina. While I may be an English teacher, I still speak in Spanish, French, or Arabic daily. I have even enrolled in a community German class!"

STUDENT news

Undergraduate **Hananie Albert** made 'Head of the CLAS' last summer when she received the Beinecke scholarship. This scholarship will enable her to continue her studies at the graduate level in the Humanities and Social Sciences. Hananie is a triple major: Anthropology, English and French. She is also a Ronald E. McNair Scholar, Presidential Scholar, resident assistant, teaching assistant in African American studies, research assistant for the European cinema class and a writer for BlackListed Magazine.

Melissa Tortorella is an undergraduate French major with a minor in music. She spent a semester studying in Paris through the ISA program and became the recipient of the Else Duellund scholarship for 2008. "Studying abroad not only changes your perspective of the world and gives you insight into another culture, but also teaches you much about yourself. It was one of the best experiences of my life." *The Else Duellund Scholarship for Study Abroad in a Francophone Country Program awards one scholarship/year*

for a UF approved program in the amount of \$500. Eligibility: Undergraduate major in French/graduate student in French in alternate years (Award in 2007, graduate; 2008, undergraduate).

Jingya Zhong, an M.A. student in French linguistics, presented her study at the SESDEF Colloquium at the University of Toronto in April 2008. The study was entitled "Le comportement linguistique et stylistique du schwa dans le français parlé par un groupe d'étudiants américains du français L2 au niveau avancé". In

summer 2008, she collected part of the data for her master thesis in Paris, thanks to the support of the Conner Award. Her master thesis is entitled "La variation linguistique et sociolinguistique de la variable on-tu/vous—Etude comparative entre FL1 et FL2". She was also the recipient of the Outstanding Student Award of RLL for the year 2007-2008. This year, she is nominated for a Teaching Award of CLAS. She is working on her Master's thesis and will pass her M.A. exam in Spring 2009.

BOOK news

Theresa Antes' introductory French text, *A Vous! The Global French Experience*, coauthored with Véronique Anover (California State University, San Marcos), was published by Houghton-Mifflin, Inc. in spring 2007. This text draws from both cognitive theory and socio-cultural theory in its approach to second language acquisition, combining communicative language learning with an inductive/deductive approach to grammar and vocabulary presentation. In its first full year on the market, it has been adopted by more than 40 colleges and universities nationally, and was recognized in February 2008 at the New England Book Show as the best entry in the College division. Books are judged for design and workmanship; the award is sponsored by the Bookbuilders of Boston.

The entire *A Vous!* package also includes a Student Activities Manual and many electronic ancillaries (sample syllabi, sample lesson plans, expansion activities, information gap activities, suggestions for

incorporating film and music in the language classroom, etc.), which were also published in 2007. Theresa was the author/co-author of many of these as well.

Yale University Press published her monograph *Analyse linguistique de la langue française* (256 pp.) in spring 2006. This text provides a complete examination of the French language, including chapters on phonetics, phonology, morphology, syntax and semantics. It aims to introduce readers to linguistic analysis, using modern French as its target of study. Since its publication, it has been adopted by a number of universities throughout the country for use in Structure of French and Introduction to French Linguistics courses, including Arizona State University, the University of Texas at Austin and Northern Illinois University, to name just a few. In his review of this text, appearing in the *French Review*, Joseph Edward Price offered the following critique: "Antes' book would be useful for any scholar of French

seeking an introduction to the concepts of linguistic analysis; however, it would clearly be best suited for use in the courses of advanced undergraduates of beginning graduate students in French. In this capacity, the volume fills an important gap heretofore left unmet: the need for a text for students in French linguistics with little or no previous training in basic linguistics, one that is complete in its treatment of basic linguistic concepts yet sufficiently challenging for use with advanced students."



Rori Bloom, *Man of Quality, Man of Letters: The Abbé Prévost Between Novel and Newspaper*. Lewisburg: Bucknell University Press, 2009. Best known for the short novel *Manon Lescaut*, Antoine-François Prévost was also the author of a dictionary, several important translations, an extensive corpus of historical writing, a dozen novels, and more than twenty volumes of journalism. While much of his fiction is reminiscent of the adventure stories of baroque novelists, Prévost's non-

fiction expresses an encyclopedic ambition that prefigures the intellectual enterprises of the *philosophes*.

In her exploration of the tension between his novelistic and journalistic writing, Bloom argues that Prévost's novels evoke established and even archaic attitudes toward authorship, while his newspaper elaborates a new understanding of the roles of author and public. With exemplary scholarship, *Man of Quality, Man of Letters*

juxtaposes Prévost's novels and newspaper in order to analyze the sophisticated literary strategies through which this author constructed his complex professional identity.



Bernadette Cailler, *Carthage ou la flamme du brasier. Mémoire et échos chez Virgile, Senghor, Mella, Ghachem, Augustin, Ammi, Broch et Glissant*. Editions Rodopi, Amsterdam, The Netherlands/New York, 2007. 238 pages. This book opens with an exploration of "Carthage", a poetic *suite* included in *Le sel noir* [Black Salt], first published in 1960 by Martinican writer Edouard Glissant. At the most basic level, and in a style sometimes akin to Glissant's *Les Indes* (1955), or even to some of Saint-John Perse's verse, "Carthage" evokes the destruction of ancient Carthage by the Romans, in 146 BC. Cailler's book closes with the analysis of a multi-layered set of poems by the same author, entitled *Les grands chaos* [The Great Chaoses], dated 1993. Resorting to various historical and geographical settings, and through a falsely repetitive alliance of themes, people and landscapes reminiscent of the earlier poems, this collection of poems displays a complex network of structural and stylistic devices. One section, in particular, dramatizes the lives, predicaments, idioms, and dreams of a mixed, diverse, unsettled, often homeless, albeit resilient, humorous, creative multi-

tude, as can be seen and heard in today's Paris. At the heart of this multitude, and via a myriad of subterranean and uncanny entanglements, the old Punic language survives ...

Witnessing the poet's fruitful manipulation of the Carthage paradigm, very early in her research, the critic began exploring other contemporary textual embodiments of such an interest in ancient Carthage, while already knowing that, in Glissant's work, especially his essays, Vergil and other founding texts, whether from the West or from other civilizational crucibles, occupy an important, if at times ambiguous, position. In his lifelong writing itinerary and quest for a corpus of literature as meaningful to the birthplace as it would be to the world at large, Glissant navigates over a vast ocean of traditions and histories. As she was making progress in her reading, the critic could not but integrate two prominent names from the past into her study: Vergil and Augustine; Vergil, present in each of the 20th and 21st century texts finally selected, whether through precise references in one text or the other, or, for instance, through an allusion to Dante in *The Great Chaoses*, or more obvi-

ously recreated as protagonist in Herman Broch's *The Death of Vergil*; Augustine, a major reference in Ammi's works, including as protagonist in one novel.

While examining critically various textual relationships to epic, more generally to founding texts, Cailler had to pursue a somewhat complex journey. Along the way, encountering numerous mythological, historical, political, socio-cultural, religious, ethical, and aesthetic contexts, she came to reflect not only on the dialectic arising repeatedly between aggression, sacrifice, and massacre, from one time to the next, from one place to the other, but also on the undying will, in human beings, to endure, relate to others, and grow among and with others.

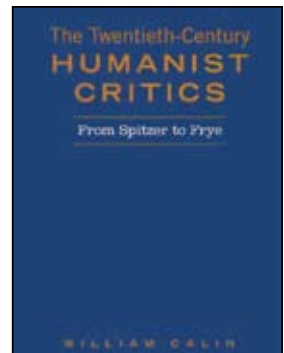


William Calin, *The Twentieth century Humanist Critics: From Spitzer to Frye*. University of Toronto Press, 2007. vii pp. 267. This book revisits the work and place of eight of the most important literary scholars of modern times. Leo Spitzer, Ernst Robert Curtius and Erich Auerbach are luminaries from the great school of German philology. Albert Béguin and Jean Rousset made major, discipline-defining studies on, respectively, German romanticism and the French baroque. C.S. Lewis, famous as a Christian apologist, was perhaps the greatest English critic working in the Middle Ages and Renaissance. F.O. Matthiessen made a major,

discipline-defining study of the nineteenth century American renaissance and thereby helped launch American Studies in its academic form. Northrop Frye remains the greatest single critic and theorist of the English-speaking world.

Calin considers the achievements of each critic, examining their methodologies as well as the critiques marshaled against them. He explores their relation to history, to canon-formation and to current theoretical debates. These eight scholars form a current in the history of criticism, a current-across various languages and academic systems - related to both humanism and modernism.

Calin concludes with his contribution to the Culture Wars, a passionately argued defense of the great books and their function in the civilization of the past as it extends to us today and to our future.



FRANCE-FLORIDA **research institute**

From the Director, Carol Murphy, www.clas.ufl.edu/FranceFlorida

Le temps a passé vite! It is hard to believe that the FFRI is celebrating its 6th year of existence since its designation as a center of excellence by the French Ministry of Foreign Affairs through the French Embassy in June, 2002. The FFRI has served UF as an umbrella institution to catalyze numerous research and teaching opportunities in the field of French studies, to foster partnerships with French and Francophone institutions, and to provide outreach opportunities to the schools. Colleagues in French and in Spanish serve on its advisory board (Professors Aaron, Blum, Buchler, Calin, Hebblethwaite, Sow, and Weltman-Aron), and the office, located in 157 Dauer Hall, is staffed by our wonderful program assistant, Bodo Randrianasolo.

Our activities since 2002 have included the funding of 15 Visiting Professor to UF, 59 lecturers, 3 major international conferences, 8 performing artists, 4 curators from world-class

museums, 8 film festivals, and 3 art exhibits. A popular element of our programming is the annual French Film Festival in the spring, organized by Dr. Sylvie Blum and held at the Hippodrome Theatre to standing-room-only crowds. UF undergraduate and graduate students and faculty have benefitted from our partnerships with the Cultural Services of the French Embassy, the Franco-American Cultural Exchange (FACE) Foundation, and the Partner University Fund (PUF). We have facilitated reciprocal exchange programs with the *Institut d'études politiques (Sciences Po)* in Paris, the *Ecole normale supérieure* in Cachan, and the *Ecole pratique des hautes études*. We have helped UF students win teaching assistantships in France and informed them of post-doctoral and internship fellowships at the Pasteur Institute in Paris as well as of Chateaubriand Scholarships for doctoral research in France in the Humanities and Social Sci-

ences. External funding to the FFRI or to UF programs associated with the FFRI since 2002 has surpassed \$300,000.

In 2006, the FFRI was awarded three-year funding for a thematic program of interdisciplinary enquiry in the Humanities, the Social Sciences, and the Arts, under the rubric "Memory and History." As part of this program, the FFRI has welcomed Professors Ruth Amossy from the University of Tel-Aviv, Mary Jane Schenck from the University of Tampa, Fabrice Ouziel, interior architect for the Marshall Center in Paris, and internationally-known author and literary critic Hélène Cixous to lecture at UF. In February 2008, the FFRI hosted 8 scholars from France, Belgium, England, and the United States at its "Camus and History" Colloquium held at the Keene Faculty Center. Professor Emeritus of French and Director of the new Pléiade edition of Camus's collected works, Raymond Gay-Crosier, brought to Gainesville

members of the editorial team as well as other distinguished scholars in Camus studies. In Fall 2008, the FFRI will host a production of Samuel Beckett's play, *Krapp's Last Tape*, to be performed by Rick Cluchey, founder of the San Quentin Drama Workshop and an actor who worked under Beckett's direction. In spring 2009, Drs. Brigitte Weltman-Aron, Rori Bloom, and Melissa Hyde will sponsor a Colloquium in 18th Century Studies that will be partially funded by the FFRI.

Among the many benefits that the FFRI has provided to UF, such as opportunities for research and collaboration for students and faculty with academic institutions and research centers in the Francophone world, has been the increased visibility that we have brought to the excellence of interdisciplinary French studies in Gainesville, heart of the Gator nation.

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