

## SDN FOURTH ANNUAL CONFERENCE

### PLEASURE AND PAIN

University of Edinburgh  
30<sup>th</sup> March – 1<sup>st</sup> April 2006

#### Location of rooms:

DHT Lecture Theatre – David Hume Tower, south-east corner of George Square  
Faculty Room South (may be called College Room South on some notices)–  
ground floor, David Hume Tower  
Faculty Room North (may be called College Room North on some notice)–  
ground floor, David Hume Tower  
Conference Room – ground floor, David Hume Tower  
Lecture Room A, Music Department - second floor, Music Department, Alison  
House, 12 Nicolson Square

#### 30th March

Registration from 11.30  
Faculty Room Foyer, ground floor, DHT

(Lunch – own arrangements)

1.00-2.15 –

(DHT Lecture Theatre)

Welcome to the conference by the President  
followed by

**Plenary 1: Henri Mitterand** (University of Columbia/ Paris III)

“Jouir/Souffrir : le sensible et la fiction”

(Chaired by **Robert Lethbridge**, Fitzwilliam College, University of Cambridge,  
UK)

2.15-3.55 – parallel panels 1-3

#### **Panel 1 – Politics, Pain and Punishment**

(Faculty Room South)

Chair: **Helen Abbott** (Kings College, University of London, UK)

**Marshall Olds** (University of Nebraska, USA) “Feeling your pain:  
Literature and Compassion during the *Restoration*”

**Francesco Manzini** (Institute of Germanic and Romance Studies, University of London, UK) “The Zero-Sum Game of Providential Pain: Balzac’s *L’Envers de l’histoire contemporaine*”

**Katherine Lunn-Rockliffe** (Hertford College, University of Oxford, UK) “Poetry and Punishment: Victor Hugo’s *Les Châtiments*”

**Ian Offord** (University of Minnesota, USA) “Painful Readings: Édouard Drumont and Anti-Semitic Pleasure”

**Panel 2 – *Illusions perdues*: Evocation, Revelation and Nostalgia in Writing**  
(Conference room)

Chair: **Tim Unwin** (University of Bristol, UK)

**Laurence M. Porter** (Michigan State University, USA) “The Rhetoric of Pain and Revelation in the Nineteenth-Century French Lyric”

**Marie de Gandt** (Université de Nice / Fabula / ENS) “Plaisirs de l’illusion et douleurs réelles dans la *Vie de Henry Brulard*”

**Barbara Giraud** (Oxford Brookes University, UK) “Chronique d’une mort annoncée: la mort de Jules sous la plume d’Edmond de Goncourt”

**Panel 3 – *Ses Etranges plaisirs* – Lectures de Rachilde**  
(Faculty Room North)

Chair: **Hannah Thompson** (Royal Holloway, University of London, UK)

**W. Allan Curnew** (University of Western Ontario, Canada) “La Voix du sang/ la voix de la révolte: le rôle du gaspillage dans *La Marquise de Sade* de Rachilde”

**Ben Fisher** (University of Wales, Bangor, UK) “A Perversity of Perversions: Rachilde and the Quest for Taboos”

**Michael R. Finn** (Ryerson University, Toronto, Canada) “Sadism and Cerebrality in Rachilde”

3.55-4.20 – tea and coffee

4.20-6.00 – parallel panels 4-6

#### **Panel 4 – Sade in the Nineteenth Century**

(Faculty Room South)

Chair: **Caroline Warman** (Jesus College, University of Oxford)

**Geoffrey Wall** (University of York, UK) “Flaubert and Sade”

**Robert Gillan** (University of Manchester, UK) “Sade, Barbey d’Aurevilly and *Les Diaboliques*”

**John Phillips** (London Metropolitan University, UK) “J’Accuse!: Sadeian Resonances in Zola’s Fiction”

#### **Panel 5 – The Pleasures of Pain(ing)**

(Faculty Room North)

Chair: **Peter Cooke** (University of Manchester, UK)

**Peter Cooke** (University of Manchester, UK) “The Aesthetics of Pain and Suffering in French History Painting: David, Delacroix and Moreau”

**Shaw Smith** (Davidson College, USA) “Resounding Pleasure from Strains of Pain: Vague Melodies by Eugène Delacroix”

**Rachel Sloan** (Courtauld Institute of Art, UK) “Altars of Pleasure and Pain: The Worship of Beauty in the Paintings of Edward Burne-Jones and Gustave Moreau”

**Claire Moran** (Queen’s University Belfast, NI) “From Crucifixion to Resurrection: The Artist as Christ in French and Belgian Symbolism”

#### **Panel 6 – On Pain of Death**

(Conference Room)

Chair: **Michael R. Finn** (Ryerson University, Toronto, Canada)

**Anna Norris** (Michigan State University, USA) “Madame Lafarge ou le plaisir d’écrire la douleur”

**Jed Foland** (University of California, Berkeley, USA) “Guillotines in the Laboratory: Experimenting with Pain and Death in the *fin de siècle*”

**Loïc Guyon** (University College, Dublin, Ireland) “Le ‘sex-appeal’ de la Veuve: guillotine et fantasmes romantiques”

6.00 – AGM

31<sup>st</sup> March

9.00-10.40 – parallel panels 7-9

**Panel 7 – Men, Women and Power: From Seduction to Prostitution**

(Conference Room)

Chair: **John Phillips** (London Metropolitan University)

**Audrey Hermel** (Université de Versailles-Saint Quentin, France) “La seduction: entre plaisir de l’enchantement et douleur de l’opprobre (Don Juan/ Carmen)”

**Peter Cogman** (Southampton, UK) “Je voudrais te faire plaisir...”: The Ambiguous Pleasures of Uninhibited Sexuality in Pierre Louÿs’s *Trois Filles de leur mere*”

**Gabrielle Houbre** (Université Paris 7-IUF, France) “Plaisirs et douleurs tarifés: aperçu des archives de la police de mœurs (1865-75)”

**Panel 8 – Balzac: From Ecstasy to Agony (and the in-between)**

(Faculty Room South)

Chair: **Andrew Watts** (University of Bristol, UK)

**Isabelle Michelot** (Paris IV-Sorbonne, France) “L’extase au bord des larmes: Balzac”

**Michael Tilby** (Selwyn College, University of Cambridge) “Balzac’s Convivial Narratives: Intoxication and its Discourse in *La Comédie humaine*”

**Elisabeth Gerwin** (Algoma University, Ontario, Canada) “Beyond Pleasure: Androgyny in Balzac”

**Panel 9 – Pleasing Oneself: Subjectivity, Sexuality, Gender**

(Faculty Room North)

Chair: **Nick White** (University of Cambridge, UK)

**Kathryn Brown** (Birkbeck College, University of London, UK) “Reading for Pleasure: At Home with the Woman Reader in Nineteenth-Century France”

**Sara James** (Merton College, University of Oxford, UK) “Malvina Blanchecotte and ‘la douleur chantée’: the Creation of a Female Poetic Self”

**Frédéric Canovas** (Arizona State University, USA) “Douleur de l’aveu: le plaisir solitaire dans les récits *fin-de-siècle* d’André Gide”

10.40-11.00 – coffee

11.00-12.40 – parallel panels 10-12

**Panel 10 – Romantic Agonies: Pain, Creation and the Myth of the Genius**  
(Faculty Room South)

Chair: **Jennifer Yee** (Christchurch, University of Oxford, UK)

**Gisèle Séginger** (Université Marne-la-Vallée, France) “Un dépassement du dolorisme romantique: Musset et la souffrance dionysiaque”

**Fiona Cox** (National University of Ireland, Cork) “Hugo’s Shakespeare/ Shakespeare’s Hugo: The Pain of Literary Creation”

**Sonya Stephens** (Royal Holloway, University of London, UK) “Pleasures of the Flesh? Art and Desire from Balzac to Zola”

**Panel 11 – Discourses of Desire: Sexology and its Interlocutors at the *fin de siècle***

(Faculty Room North)

Chair: **Lisa Downing** (Queen Mary, University of London, UK)

**Alison Moore** (University of Queensland, Australia) “Painful Perversion at the *fin de siècle*: Female Frigidity and Masochism”

**Rachel Mesch** (Barnard College, Columbia University, USA) “Sexual Healing: The Power of Pleasure in *fin-de-siècle* French Women’s Writing”

**Elizabeth Stephens** (University of Queensland, Australia) “From Perversity to Abnormality: Redefining Pleasure and Pain at the *fin de siècle*”

**Panel 12 – Beyond the Binary of Pain and Pleasure: Poetic Engagements**  
(Lecture Room A, Music Department)

Chair: **Katherine Lunn-Rockliffe** (Hertford College, University of Oxford, UK)

**Helen Abbott** (Kings College, University of London, UK) and **David Evans** (University of St Andrews, Scotland) “Pain in Harmony, Pleasure in Discord: On Two Song Settings of Baudelaire” (a 40-minute paper incorporating a live musical performance)

**Adam A. Watt** (Trinity College Dublin, Ireland) “Sweet Sorrow: The Pleasures of Departure, Solitude and Writing in Mallarmé”

**Myriam Robic** (Université Rennes II, France) “Plaisir et martyre saphique dans *Les Fleurs du Mal: les Femmes damnées* de Baudelaire”

12.40-1.40 – lunch

1.40-3.00 – parallel panels 13-15

**Panel 13 – Exoticism and Ethnicity**  
(Conference Room)

Chair: **Elisabeth Gerwin** (Algoma University, Ontario, Canada)

**Andrew Watts** (University of Bristol, UK) “Too Painful to Resist: Opium and Exoticism in Balzac’s *Voyage de Paris à Java* (1832)”

**Susan Weitmann** (University of Edinburgh, Scotland) “Eugène Sue’s *Les Mystères de Paris*: The Danger of the Erotic Gaze upon the Tinted/Tainted Body of the *métisse*”

**Panel 14 – The Medical/ Psychiatric Gaze**  
(Faculty Room South)

Chair: **Alison Moore** (Centre for the History of European Discourses, University of Queensland, Australia)

**Sarah Juliette Sasson** (Columbia University, USA) “Paris 1832: Spectacle et épouvante au temps de choléra”

**Victoria Turvey Sauron** (Centre CATH, University of Leeds, UK)  
“Performing Pleasure and Pain: Religious Ecstasy and the Iconography of the Salpetrière”

**Panel 15 – Imag(in)ing Flaubertian Pain and Pleasure**

(Faculty Room North)

Chair: **Anne Green** (Kings College London, UK)

**Elisabeth Ladenson** (Columbia University, USA) “Flaubert and Narrative Sadism”

**Louise Curtis** (Oxford Brookes University, UK) “Gustave Flaubert in the Orient: Between Pain, Pleasure and the Making of the Modern Image”

**Mary Donaldson Evans** (University of Delaware) “The Pain of Pleasure in Tim Fywell’s Adaptation of *Madame Bovary*”

3.00-3.20 – tea and coffee

3.20-4.30 – **Plenary 2:**

(DHT Lecture Theatre)

**Peter Cryle** (Centre for the History of European Discourses, University of Queensland, Australia)

“From the *crise* to the *spasme*: Metaphors of Bodily Intensity across the Nineteenth century”

(Chaired by **Lisa Downing**, Queen Mary, University of London, UK)

4.30-5.50 – parallel panels 16-18

**Panel 16 – Queering the Nineteenth Century**

(Conference Room)

Chair: **Elizabeth Stephens** (Centre for the History of European Discourses, University of Queensland, Australia)

**Gretchen Schultz** (Brown University, USA) “*La Rage du plaisir*: the lesbian orgasm in *fin-de-siècle* France”

**Max Kramer** (Sarah Lawrence College, USA) “The Queer Bond between Rapist and Victim in Rimbaud’s ‘Le Coeur volé’”

**Panel 17 – Maso-Criticism**

(Faculty Room North)

Chair: **Geoffrey Wall** (University of York, UK)

**Kanshi Hiroko Sato** (University of Birmingham, UK) “The Popularity of Sacher-Masoch in *fin-de-siècle* France”

**Graham Falconer** (University of Toronto, Canada) “Towards a Typology of Reader Responses: maso-critique, sado-critique, or (courtesy of the Geneva School): ‘Can’t we just be friends?’”

**Natalia Leclerc** (Paris IV-Sorbonne, France) “Le Bonheur dans le crime: le plaisir de perdre et de se perdre chez Barbey d’Aurevilly”

### **Panel 18 – Textual Pains and Pleasures: Studies of Zola’s Naturalism**

(Faculty Room South)

Chair: **Kate Griffiths** (University of Wales, Bangor)

**Christophe Reffait** (Université de Picardie, France) “De la genèse du roman comme poème de la Douleur: *La Joie de vivre* d’Emile Zola”

**Larry Duffy** (University of Queensland, Australia) “La douleur de texte (naturaliste)”

**Barbara Stone** (University of Otago, NZ) “The Pleasure of Knowledge and the Knowledge of Pleasure in the *Rougon-Macquart* cycle”

6.00 *vin d’honneur* followed by conference banquet

1<sup>st</sup> April

9.00-10.20 – parallel panels 19-21

### **Panel 19– Torture Gardens and Chambermaids: Octave Mirbeau**

(Conference Room)

Chair: **Floriane Places-Verghnes** (University of Manchester, UK)

**Hannah Thompson** (Royal Holloway, University of London, UK)  
“Rethinking Torture in Mirbeau’s *Le Jardin des supplices*”

**Louise Lyle** (University of Sheffield, UK) “Social Darwinism and the Killer Instinct in Octave Mirbeau’s *Le Jardin des Supplices*”

**Robert Ziegler** (Montana Tech, University of Montana, USA) “Meanings of Pleasure in Mirbeau’s *Le Journal d’une femme de chambre*”

**Panel 20 – La Belle et la bête: Discourses of Beauty and Ugliness**

(Faculty Room North)

Chair: **David Evans** (University of St Andrews, Scotland)

**Richard Hibbitt** (University of York, UK) “Son caractère exquis et superlatif: Baudelaire, Gautier and the Pleasure of Beauty”

**Rae Beth Gordon** (University of Connecticut, USA) “Pain is Ugly: Evolutionary Aesthetics in Gustave Moreau, Grant Allen and Taine”

**Carol Rifelj** (Middlebury College, USA) “Il faut souffrir pour être belle”

**Panel 22 – Le Rire**

(Faculty Room South)

Chair: **Paul Rowe** (University of Leeds, UK)

**Catherine Nesci** (University of California at Santa Barbara, USA) “Fragments d’un discours séditieux: *la Physiologie de la poire*, par Louis Benoît, jardinier (1832)”

**Lucy Garnier** (St John’s College, University of Oxford, UK) “Entre plaisir comique et douleur tragique: la jouissance dans les ébauches de *Lamier*”

**Aude Campmas** () “‘Comprachico de la face humaine’: Des Esseintes et Gwynplaine, figures de Narcisse”

10.20-10.40 – coffee

10.40-12.20 – parallel panels 22-24

**Panel 21 – Violent and Criminal Pleasures**

(Conference Room)

Chair: **Frédéric Canovas** (Arizona State University, USA)

**Anne-Emmanuel Demartini** (Université Paris VII, France) “L’Affaire Lacenaire ou les jouissances de l’exhibitionisme criminel au temps du romantisme”

**Dominique Jeannerod** (Trinity College, Dublin, Ireland) “Le Roman du remords baudelairien: Souffrance morale et invention d’un genre littéraire dans *L’Assassinat du pont rouge* de Charles Barbara”

**Anne Durepaire** (Université de Poitiers, France) “La Violence des sentiments à la fin du dix-neuvième siècle: lecture d’un quotidien judiciaire, *La Gazette de Tribunaux*”

### **Panel 23 – The Sentient Body**

(Faculty Room South)

Chair: **Nigel Harkness** (Queen’s University Belfast, NI)

**Jolanta Rachwalska von Rejchwald** (University Maria Curie-Sklodowska, Poland) “Le Corps-émotion: l’inscription de la mélancholie dans le corps romanesque du 19e siècle”

**Thomas Schlessler** (EHESS, France) “Courbet entre douleur réelle et plaisir projeté”

**Susan Harrow** (University of Wales, Swansea, UK) “Stressing the Body, Straining Narrative: Figures at Work in the *Rougon-Macquart*”

### **Panel 24 – The Pleasures of the Table/ The Pains of Travel: Ingestion and Nausea**

(Faculty Room North)

Chair: **Claire Moran** (Queen’s University Belfast)

**Catherine Hewitt** (Courtauld Institute and Royal Holloway, University of London, UK) “The Family at Table: Representations of the Urban Family Mealtime in Nineteenth-Century French Art and Literature”

**Carine Goutaland** (Université Lumière Lyon 2/ équipe LIRE, France) “Du délice au dégoût: la représentation du repas dans le roman naturaliste”

**Kate Rees** (St Anne’s College, University of Oxford, UK) “Tourniquet et toton: Travel ‘sickness’ in Huysmans”

12.20-1.20 – lunch

1.20-2.30 – **Plenary 3:**

(Faculty Room North)

**Stephen Bann** (University of Bristol, UK)

“History at the Theatre: Paul Delaroche’s Execution of Lady Jane Grey”

(Chaired by **Tim Unwin**, University of Bristol, UK)