

Abstracts

Robert Aldrich

Marshal Lyautey's Funerals: The Afterlife of a French Colonial Hero and the Death of an Empire

Marshal Hubert Lyautey (1854-1934) was an iconic figure of French colonialism: after military service as a young officer in Algiers, he helped “pacify” Tonkin, served as an administrator in Madagascar, was appointed the first proconsular Resident General of Morocco and, late in life, organized the Paris Colonial Exhibition in 1931. Lyautey's death in 1934 provided the occasion to commemorate the life of this colonial hero and to celebrate France's colonial vocation, as evidenced in Marshal Pétain's eulogy at Lyautey's funeral in his native Nancy and at his burial in Rabat. In 1962, however, Moroccan and French authorities considered it appropriate to “repatriate” Lyautey's remains, and he was reburied in the Invalides in what was, arguably, the last great imperial ceremony. The ceremony was postponed, however, because of the attempted putsch in Algiers in the closing phase of the war in that French outpost. President de Gaulle's eulogy at the Invalides heralded Lyautey as a precursor of decolonization, thus transforming him from a proponent of imperial conquest to a prophet of the independence of colonized countries. Lyautey's life spans France's colonial saga, and his funerals reveal the metamorphosis of colonialism in French public life.

French History and Civilization. Papers from the George Rudé Seminar. Volume 2 (2009)

Mark Carroll

All Together Now: The Prague Manifesto (1948) and the Association française des musiciens progressistes

From 20 to 29 May 1948 the Soviet-sponsored Second International Congress of Composers and Music Critics was convened in Prague. The Congress addressed what the French Stalinist weekly *Les Lettres françaises* described as the “profound crisis engulfing music and musical life during our epoch.” The resolutions offered by the

Prague Congress, which were tabled in the form of a manifesto, had the effect of forcing a number of French composers and critics to confront a pressing cultural dilemma. The dilemma centered on the question as to whether the more extreme manifestations of avant-garde music could engage with the pressing socio-political issues of the day while at the same time remaining aesthetically autonomous. The current paper examines attempts made by key French composers and commentators to resolve the dilemma, which continued to resonate in French musical circles for years to come.

D. J. Culpin

Perceptions of France: French Books in the Early Libraries of South Australia, 1848-1884

In 1848, the South Australian Library and Mechanics' Institute came into existence. It was the first stable library in South Australia. In 1856 its books passed to the library of the South Australian Institute, whose holdings continued to grow until 1883, when many of the books were transferred to the fledgling Public Library, forerunner of today's State Library. Between 1848 and 1883 the two early libraries built up a collection of nearly 20,000 works of which a little over 500 were by French authors, and almost half of those books were in French. This paper will follow the growth of the collection of French books and examine the nature of the books that were acquired. Its purpose is to highlight the place of French culture within the intellectual life of early South Australia and to demonstrate the changing tastes of readers with regard to French culture

Martin Evans

Guy Mollet's Third Way: National Renewal and the French Civilizing Mission in Algeria

The aim of this paper is to outline a major reinterpretation of the Algerian War 1954-62 by focusing upon the intensification of the conflict in spring 1956. At this point the Socialist-led Republican Front government, elected on a platform of peace in the January general election, rejected negotiations with the National Liberation Front (FLN), doubled the number of troops to over 400,000, and gave the army special powers to eradicate the insurrection. Yet, the fundamental significance of this moment has been ignored because the new historiography looks at the end of the war and its legacy. This paper, therefore, confronts these lacunae. By charting how the clash of ideas led to the institutionalization of torture, the use of conscripts and the ascendancy of the FLN, this paper demonstrates how this period marked the turning point that framed the subsequent phases of the conflict. As such, the paper presents a re-conceptualization of the war's origins.

David Garrioch

The Protestants of Paris and the Old Regime

Little is known of the Protestants of Paris in the eighteenth century. Officially they did not exist, and certainly the 5-8,000 strong community of the early 1680s had been drastically reduced by emigration and forced conversion. Yet many Protestants maintained their faith, despite the persecution. Focusing on the early part of the eighteenth century, this paper asks how they managed to do so.

Robert Gildea

Eternal France: Crisis and National Self-Perception in France, 1870-2005

This paper was provoked by the incomprehension felt at the rejection by the French electorate of the European Constitutional Treaty on 29 May 2005, which effectively brought the movement towards a federal Europe to a stop. My understanding of France's relationship with its past, explored in *The Past in French History*, assumed that it switched between De Gaulle's confident and thrusting "France cannot be France without greatness," and the open, generous conception of *la patrie* as the bearer of universal values of liberty and civilization, captured by Michelet in 1831 when he described France as "the pilot of humanity's vessel." The "no" vote seemed to articulate a deep-seated anxiety about outside threats to French national identity which has in fact manifested itself frequently at times of national crisis since 1870. This paper explores the construction of a closed, fearful, defensive view of the fatherland in the older sense of an ancestral homeland, indeed of an "eternal France," whose identity was designed to counter the ravages of time in a turbulent and menacing world.

Elizabeth Greenhalgh

Command in a Coalition War: Reassessing Marshal Ferdinand Foch

For too long Foch has been remembered solely as the unthinking apostle of the "offensive à outrance." This paper examines what Foch did between 1914 and 1918, as opposed to what his pre-war writings hypothesized and his post-war reputation destroyed. Using archival records in the Archives nationales and the Service historique de la Défense, it concentrates on the various command positions that Foch occupied, emphasizing the diplomatic skills required to manage the allied relationships involved in those command positions. The road to the clearing at Rethondes where Foch accepted the German signature on the Armistice was rockier and required greater navigational skills than has usually been acknowledged.

Nicholas Hewitt*“Marseille qui jazz”*: Popular Culture in the Second City

Marseille was the only French city in the twentieth century that could constitute a credible cultural counterweight to the capital, which it supplied, incidentally, with actors, music-hall stars and films, together with internationally-recognized journals, such as *Les Cahiers du Sud*. This paper concentrates on the popular culture of the city from the interwar years to the Liberation, focusing particularly on the phenomenon of “jazz.” It explores the wealth of music-halls and clubs which played host to jazz in its widest sense, along with other conduits of American popular culture such as cinema. With the Occupation, whilst American cinema was tolerated until late 1942, supporters of Vichy cultural policy in the Marseille press, denounced jazz as decadent and un-French. Analysis of newspapers of the period, however, reveals a paradox, with traditional Vichy-ite denunciations being accompanied by advertisements, and sometimes favorable reviews, of French and foreign jazz performers, a paradox which appears to testify to a resilience on the part of the art-form which cannot be eliminated by mere political fiat. The Liberation period reveals the same phenomenon, with a triumphant resurgence of jazz performances, along with the return of American films. In other words, underneath the strictures of the Occupation, especially after the German occupation of the Free Zone, there was a continuity of Marseille popular culture, which both aligned with Paris, but also marked its independence.

John Horne

Demobilizing the Mind: France and the Legacy of the Great War, 1919-1939

Twice in the twentieth century, France has been engulfed by a world war that overturned Clausewitz’s celebrated dictum. For rather than being the pursuit of politics by other means, this kind of war dwarfed politics and left the countries concerned struggling for decades to come to terms with the experience. The legacy of France’s defeat and occupation in the Second World War is still tangible. However, the earlier experience of the Great War, which France ostensibly won but at the cost of 1.4 million dead and the destruction of its northeastern region, was no less traumatic. How that was so will be addressed by considering the ways in which the French sought to return to peace in the 1920s, as they dismantled the mind-sets and values of wartime. They engaged in a process of cultural demobilization that meant, among other things, seeing war, not the Germans, as the true enemy, investing the soldiers’ wartime sacrifice in a peaceful future, restoring humanity to the enemy by myriad forms of contact, and reconstituting the international “communities of truth” shattered by the war.

Peter McPhee

Daily Life in the French Revolution

How do we recapture the lived experience of the French Revolution for the millions of people who lived in France's country towns and villages? Did the Revolution's laws affect daily life, or did people make changes to their own lives? In the end, were the most important aspects of family and private life beyond the reach of revolutionaries? This paper suggests that they were not: life could never be the same again for anyone.

Alison Moore

The Invention of the Unsexual: Situating Frigidity in the History of Sexuality and in Feminist Thought

This paper surveys the theme of lacking sexual desire, or frigidity, in French medical and cultural history, and situates this theme in relation to recent French sexuality historiography. It interrogates common feminist claims about the origin of the medical invention of female frigidity, suggesting that the examination of past texts in their own context reveals a different gender politics than is often imagined through present rubrics. The paper discusses the work of French doctors and pseudo-medical writers such as Jean Fauconney, Thésée Pouillet and Paul Voivenel and considers the later work of Marie Bonaparte within the broader context of emerging ideas about female desire between 1880 and 1930.

Colin NettelbeckKassovitz's "*France d'en bas*" and Sarkozy's "*racaille*": Art and the Alienation of Politics in Contemporary France

When, in late 2005, the suburban housing estates around Paris and other French cities exploded into a maelstrom of rioting and burning, the French Interior Minister and Presidential candidate, Nicolas Sarkozy, dismissed the events as the work of *la racaille*. In response to this remark, which many judged unwise and indeed literally incendiary, the filmmaker Mathieu Kassovitz posted a searing attack on Sarkozy on his web page, and in turn, this led to a public reply from the Minister. Kassovitz, who had made his name in 1995 with *La Haine*, a ground-breaking exposé of the multiple failures of French society to provide effective structures for the integration of the growing numbers of disaffected, unemployed and humiliated youth in the *cités*, and who had gone on to become a major representative figure in the world of French culture, was not someone Sarkozy felt he could ignore. But why? This paper will argue that what was at stake in the sharp exchange between the filmmaker and the politician was not a matter of personalities or even of the particular events concerned. At its heart is a profound conflict between culture and politics that it is destabilizing contemporary French society. Sarkozy's motivation in engaging with Kassovitz was

to reassert the absolute primacy of the political over all other aspects of French identity. Kassovitz, for his part, was speaking for a world of art and art-ists, one of whose keenest insights is that the political sphere in France has become tragically alienated from the realities of life.

Charles Sowerwine

The Origins of Republican Discourse, 1885-1914

This paper looks at the emergence of “classic” republican patriotic discourse in late nineteenth-century France, a discourse built upon a sub-text of interlocking values that resonated with the very word “France,” which became synonymous with the Republic and with “liberty.” This discourse characterised republican and socialist speech and writing in the Belle Epoque, the quarter century before World War I. The paper argues that this discourse was (re-)constructed in the 1890s following the triumph of the Republic in the 1870s and the development of Déroulède’s authoritarian nationalism in the 1880s. Consideration of republican rhetoric overall suggests a more active development of a rhetoric based on affirming the value of the great Revolution than the literature suggests. As republicans came to use the Revolution as their yardstick, they developed or re-developed a more open form of nationalism; indeed, the socialists moved into internationalist rhetoric that may be viewed as a precursor to Europe.

Lynette Stocks

Théophile Gautier: Advocate of “Art for Art’s Sake” or Champion of Realism?

Théophile Gautier must rate as one of the most undervalued and most misrepresented identities in nineteenth century French history. The extent and importance of the critical role he played in the evolution of nineteenth century artistic expression through his indefatigable support of innovative artists in their search for new techniques and individual expression, including those who pursued the new realist aesthetic, remains unrecognized.

At the heart of this oversight is the continued misrepresentation of the true or complete nature of his aesthetic. Throughout much of the twentieth century Gautier was hailed solely as the advocate of a notion of Art for Art’s Sake perceived as the appreciation of a purely formalist even “classical” or ideal art, devoid of ideas, where sentiment is purely instinctive, and where the artist observes total impartiality towards his subject. He was, therefore, mistakenly presumed to be the archenemy of social art and, by association, of realism.

Natalya Vince

Colonial and Post-Colonial Identities: Women Veterans of the “Battle of Algiers”

The focus of this paper is a small group of educated, francophone Algerian women who participated in the “Battle of Algiers” between January and October 1957 as members of the Front de libération nationale (FLN). Both during the colonial period and after Independence, in different ways and for different reasons, these women have been part of both a privileged minority and a discriminated against mass. So whilst the trajectories of these women are clearly exceptional, a consideration of how this group of mujahidat (female war veterans) have constructed their identity – born under French colonialism, to grow old under the single party regime of the FLN – is highly revealing of the contradictions of two Republics: the République française and the République démocratique et populaire d’Algérie. This paper begins by considering the relationship between these “French Muslim” women and the French colonial state: a relationship characterized on both sides by a chasm between the image and reality of what the “Other” represented. The second part of this paper examines how Algerian post-colonial identity was constructed against France linguistically, culturally and historically, and the problems and opportunities that this presented for the mujahidat of the urban bomb network. Finally, this paper looks at the reopening of the debate in 2000 on the use of torture by the French army during the War of Independence, and how this revealed cracks in previous constructions of identity.

Bronwyn WinterMarianne goes Multicultural: *Ni putes ni soumises* and the Republicanization of Ethnic Minority Women in France

In 2003, as the fourteen-year-old debate over the Islamic headscarf was in full re-eruption, a rather particular exhibition was held for France’s national day on 14 July. The façade of the Palais Bourbon, home of the Assemblée Nationale, sported head-and-shoulders photographs of thirteen young women of various ethnic backgrounds (although over half were of “postcolonial” background), decked out in various blue-white-red symbols of the republic: cocarde, bonnet phrygien... one even hugged a Gallic rooster to her chest. The exhibition, titled “Les Mariannes d’aujourd’hui,” was organized by the feminist group Ni Putes Ni Soumises (NPNS), in collaboration with the government.

This paper contextualizes this exhibition in relation to the historical background and ideological function of Marianne as symbol of the Republic, the politics of race and gender in France and the particular role and status of NPNS within the context of those politics as they were being played out in France at that time. Within this multi-layered context, the paper examines the ideological function of the exhibition itself.

Michael Wolfe**Antiquarianism and Urban Identity in Sixteenth-Century Nîmes**

My paper examines some of the new ways in which urban identity in France came to be expressed during the sixteenth and seventeenth centuries in the form of erudite histories. Jean Poldo d'Albenas's *Discours historial de l'antique et illustre cité de Nisme*, published in Lyons in 1559 and then again in 1560, offers a very interesting example of how this new genre sought to recover an urban past and express through it a new sense of urban identity. In concentrating on Poldo d'Albenas's tome, my paper will offer a preliminary investigation into the manifold reasons behind the rise of this new kind of urban history, survey the various forms it took, and relate how these books strove to reconstruct urban identity during a time when towns came under the growing sway of the monarchy

Fredric Zuckerman**Policing the Russian Emigration in Paris, 1880-1914: The Twentieth Century as the Century of Political Police**

The growth and spread of modern political policing institutions across European societies from London to St. Petersburg is one of the major cultural and political phenomena to be identified with the changing complexion of European society at the turn of the twentieth century and afterwards. The rapid development of professional political police forces could take place because traditional elites embraced these forces of order as necessary bulwarks against dissent and change. This paper discusses this process in comparative perspective by analyzing the professionalization of both the tsarist political police (the Okhrana) and the political police of the Paris Prefecture through a case study of the harassment and repression of "revolutionary" Russian émigrés in Paris. This paper also. On another level this study serves as a means of acquiring an understanding of how political police systems, as they became more professional, began to interact with each other for what they believed was the common good, overcoming or ignoring the roadblocks placed in their path by the inhibitions of their political cultures.