

RÉSUMÉ / ABSTRACT

The present volume is a fruit of the reflection of scholars invited to debate about Guillaume Apollinaire and Europe by the Institute for Romance Studies, Warsaw University, in October 2011. The conference was one of a series that had been inaugurated in 1968 by Maciej Żurowski who had associated Michel Décaudin and his team (which was subsequently led by Claude Debon and Daniel Delbreil) to research on French poetry of the second half of the 19th and the first half of the 20th century conducted at Warsaw University. Several encounters in France and Poland followed and many collections of papers were issued in their aftermath.

The first part of the volume, “Europe in Apollinaire’s œuvre”, assembles four articles that show how difficult it was for the poet to have a really European point of view, despite his vivid interest in cultural phenomena in almost all parts of the continent.

Henryk Chudak (Warsaw University) in “Apollinaire’s ideal: cultural Europe under the aegis of France” presents a wide panorama of Apollinaire’s observations on art and literature in different European countries. The vision of the European culture that emerges from those texts is resolutely Occident-centered, and above all considers France as the centre, and its culture as the model for all other nations. Consequently, Apollinaire is often incapable of situating and properly understanding e.g. modern artistic expressions from Central and Eastern Europe, which he compares to the French ones and considers that they should take lessons from the perfect French artistic productions.

While Henryk Chudak, focusing on articles, reviews, discussions and manifestos, grasps some essential aspects of Apollinaire's thought on Europe, Claude Debon (University of Paris 3) in "Europe in *Calligrammes*" is interested in poetical texts from the 1918 volume and thus tends to show how even a collection that can be read as patriotic and warmongering is in fact profoundly ambiguous and escapes any unequivocal interpretation, including attempts to bring out the ideological concept of Europe. Without neglecting the historical context, in her interpretation Claude Debon emphasizes subjectivity, irony, and undecidability of Apollinaire's poems.

Jean Burgos (Chambéry University) in "Apollinaire's European imaginary in times of *Festin d'Esopo*" follows the same path: the poet's "first work", a literary magazine he invented and managed from November 1903 to August 1904, is, according to the mythological allusion of its title, a "festival of cultures" and a very laboratory of Apollinarian imagination, a source of poetical ideas and images for the whole future oeuvre. Jean Burgos sees Europe's presence in *Festin d'Esopo* as oblique, essentially subjective and highly sublimated by the power of creative imagination. He perceives this cosmopolitan patchwork of observations and notes as corresponding to a constant feature of Apollinaire's imagination: vision of "the world in pieces, seen through a magnifying glass and infinitely divided, which finds new proportions".

Daniel Delbreil (University of Paris 3) in "Apollinaire at the table in Europe" views the poet's entire work from the culinary perspective and distinguishes its simply curious, ethno-anthropological and esthetic-political aspects. If Apollinaire is always attracted by the different and the bizarre, and therefore defends culinary diversity, he nevertheless considers the French culinary tradition (culinary art) as rightly dominant in Europe. Daniel Delbreil traces in Apollinaire's texts a correspondence between the pleasure his characters find in eating and feasting and the gourmet pleasure of the author's writing, which can be seen in long lists of names of dishes and in their specific multilingual poetry.

The second part, "Apollinaire at the crossroads of European literatures and cultures", places the poet's work in the great European cultural tradition and studies the presence of some literary themes of this tradition in his texts. Michel Delon (University of Paris-

Sorbonne) in “Apollinaire, Casanova” analyses the author’s late comedy *Casanova* (1918), which he confronts with other (mainly theatrical) texts devoted to the 18th century adventurer (Stefan Zweig’s, Hugo von Hofmannsthal’s, Marina Tsvetaeva’s, Arthur Schnitzler’s). For Michel Delon Casanova, a figure of Apollinaire himself, is an embodiment of a certain European culture, attached to life, freedom and ironic distancing, as opposed to nationalistic antagonisms and armed conflicts (Apollinaire’s comedy dates from the time of the First World War).

Willi Jung (Bonn University) in “Guillaume Apollinaire: ‘La Vierge à la fleur de haricot à Cologne’” presents the poet’s links with the German city of Cologne and its surroundings. Commenting on some poems Apollinaire wrote there, Willi Jung offers first and foremost a thorough analysis of one of these texts which he situates in the tradition of the medieval Rhineland painting and rich folklore traditions of the region Apollinaire knew quite well.

Helmut Meter (Klagenfurt University) in “Apollinaire, Rilke and acrobats: ‘Un fantôme de nuées’ and the ‘Fifth Duino Elegy’, or at the crossroads of different modernities” analyses two poems based on Picasso’s painting *Les Saltimbanques* [The Acrobats], and therefore both thematically related even if written in the most divergent poetics. In his subtle and well documented interpretation Helmut Meter shows how both poets display the process of becoming aware of the artistic phenomenon and question the “essence of art”.

The third part concerns “The reception of Apollinaire’s œuvre in Europe”.

Mechthild Albert (Bonn University) in “Apollinaire and the simultaneous fashion: Sonia Delaunay between Paris and Madrid” focusing on one figure of Apollinaire’s circle, the multifaceted artist Sonia Delaunay, gives an insight in the life and work of this fascinating milieu. Mechthild Albert investigates Apollinaire’s, Cendrars’s and Sonia Delaunay’s influence on Spanish avant-garde of the interwar period, especially on Guillermo de Torre, and analyses the latter’s poem “Rainbow” (1920).

Rennie Yotova (Sofia University of St Clement of Ohrid) presents a panorama of the “Reception of Apollinaire’s œuvre in Bulgaria”. She first sketches a backdrop of the Bulgarian literature in its historic context on the verge of the 19th and 20th centuries, and subsequently

distinguishes five aspects of Apollinaire's Bulgarian reception, corresponding to five genres of the poet's work: poetic, erotic, critical, prosaic, and criminal.

Zbigniew Naliwajek and Joanna Żurowska (both from Warsaw University) examine the reception of Apollinaire's work in Poland, respectively in 1909-1939 and 1945-2010. They offer a detailed history of Apollinaire's translations into Polish, but above all consider the influence of his work on Polish poets. Their contributions show the richness of Apollinaire's presence in Polish literature of the 20th century, and highlight the importance of Warsaw University in the Apollinarian studies in Poland.

The last part, "Influences and Resonances", collects articles dealing with some specific questions concerning influences by and on Apollinaire, and some figures connected with the poet's circle. Pierre Caizergues (Montpellier University and Institut Universitaire de France) in "George Borrow: a picturesque European" sheds light on one of apparently minor figures of Apollinaire's universe who, through his book on Gypsies, influenced the poet whose imagination was deeply preoccupied by this ethnic group.

Alessandro Gallicchio (Florence University, University of Paris-Sorbonne and Bonn University) in "Adolphe Basler, critic and art merchant: from Apollinaire period to Galerie de Sèvres" gives so far the most complete biography of the Polish art critic and merchant, for some time close to Apollinaire and Picasso and influential in Parisian cosmopolitan circles.

Agnieszka Włoczewska (Białystok University) in "Apollinaire in the perspective of European dramaturgy of his time" places the poet's theatrical oeuvre in the context of contemporary production and discusses its influence on European theatre of the 20th century. She considers Apollinaire as a revolutionary author whose works contributed to preparation of such theatrical phenomena as engagement, dialogism, poetics of allusion and intertextuality.

Alicja Koziej (Lublin University of Marie Curie-Skłodowska) in "*The Bestiary, Procession of Orpheus* illustrated by a Polish painter" proposes an analysis of the word-image relations in linocuts made by Jan Dobkowski for the Apollinarian *Bestiary* in 1963. She also mentions other illustrators of this book of poems who came after the first, Raoul Dufy, in 1910.

Wiesław Kroker (Warsaw University) in “Poland in Apollinaire’s articles and chronicles” tracks down Polish traces in the poet’s voluminous journalistic production. These traces prove to be, perhaps surprisingly, faint in the work of a man whose roots were partly Polish. Wiesław Kroker shows how little Apollinaire, who did not speak Polish, knew about the country of his mother and that this knowledge was mainly based on what his friends and correspondents informed him about. This confirms that Apollinaire’s cosmopolitanism essentially did not regard ethnical questions, except for his conception of the French-centered European culture.

Traduction : Monika Kiliás