

Capucine Echiffre

*Xavier Marmier ethnographe et traducteur. De la conception du Nord germanique aux traductions de lieder /*

**Xavier Marmier as Ethnographer and Translator. The Concept of the Germanic North in the Translations of the Lieder**

This study examines the very southern part of Marmier's "Nord", namely the Germanic states. They seem representational to the traveller because of their close relationship to nature, as opposed to modern countries like France. As a Conservative, he is attracted by this archaic aspect, but his rationalism can't totally accept the superstitions of German culture. It leads to a complex relationship, which is perceivable as well in his translations of German poetry. Two reasons may be given to explain this link. According to Marmier himself, the geographic features and culture of a country are closely associated with its literature. It is not surprising, then, that the lieder reader is as ambivalent as the ethnologist. Furthermore, in the area of French thought conservative ideology is associated with strict morality and traditional literary rules. Marmier's translations show all those characteristics: they clarify obscurities, they bring readers to moral and conventional reactions, and they use French versification rules even if the German text is written in a rather free style. In summary, the translator rewrites the "Northern" poems according to his own values and gives to the French audience an acculturated image of Germany.

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Margot Damiens

*Le concept de «Nord» chez Xavier Marmier et ses prédécesseurs allemands /*  
**Marmier's Concept of the "North" and of his German Predecessors**

This article contributes to the study of Xavier Marmier's ties to German educated circles, and to the history of the concept of "North" by analysing the content and evolution of this concept in the *Lettres sur le Nord* (1840) and the four German travelogues about Scandinavia mentioned in them. These works stand in continuity with one another, following the aesthetic trends of their time to distance themselves from the traditional, negative depiction of the "North". Its nature is instead praised for its beauty, associated with typical elements (pine trees, lakes) and compared with landscape paintings and the Alps, while its inhabitants are given a series of positive attributes (hospitality, strength, honesty...) explained by the climate, their isolation, and a specific Scandinavian essence. However, that positive appreciation has limits, both geographic and psychological. While Marmier differs from his German predecessors by including Denmark and northern Germany in the "North", he shares their ambivalence towards the Sami people and the regions beyond the polar circle, where vegetation and civilisation disappear. By doing so, he sticks to the values and ideology of the European elite, which might criticise "civilisation" in Rousseau's sense, but still rejects what stands outside of it.

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**Alain Montandon**

*Xavier Marmier et E.T.A. Hoffmann /*

**Xavier Marmier et E.T.A. Hoffmann**

Xavier Marmier did not only travel in Germany, he also provided a lot of of translations and literary criticism of German literature. He was incontestably an initiator and mediator of the German culture. One can wonder about Xavier Marmier's project of giving a new translation of tales of which there were already several translations. His preface retraces his life and draws the portrait of Hoffmann fleeing reality to get lost in the world of his rich inspirations. His translation, while placing himself in the line of Loève-Weimars, takes a lot of liberties with the text, seeking to accentuate the fantastic and frightening side, to the detriment of the complexity of narrative devices and nuances of the Hoffmannian writing. Marmier found in Hoffmann a writer who responded to the portrait of a romantic Germany, as imagined in France in the nineteenth century.

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**Alain Guyot**

*Xavier Marmier et son impossible paysage du Nord /*

**Xavier Marmier and his Impossible Landscape**

Whoever reads *Lettres sur l'Islande* and *Lettres sur le Nord* by Marmier cannot get rid of the strange feeling which northern landscapes apparently create in the mind of the writer when he discovers them: in a way, Marmier's enthusiasm seems to be qualified by a sense of qualm, even of embarrassment, faced with places which do not seem to answer to what he was expecting. His verve only appears at places where the sunny nature paradoxically reminds him of South. What does this discomfort mean, which cannot be found in Ampère's northern sketches of the same period? Is it a kind of trouble raised by these landscapes' vast expanses, often veiled by fog or bad weather? Or the presence of thought patterns and aesthetic categories that prevent him from perceiving what makes the feature of this practically unknown and so poorly depicted nature up to him? That is what this study tries to identify, focusing on the impressions left by the traveler himself as well as on the patterns which may have influenced his world perception.

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**Gaëlle Reneteaud**

*Le paradoxe de la lumière du Nord dans l'œuvre de Xavier Marmier /*

**The Paradoxe of the Northern Lights in the Work of Xavier Marmier**

From the eighteenth century on, we witness in France the flourishing of a form of travel literature that interests and attracts cultivated circles and accompanies the development of the Parisian salons where the new humanistic ideas of the Enlightenment are bubbling. The journey becomes a way to grasp reality, to understand the interaction between human beings and their spaces. Northern lands are a challenge for the traveler, with botany and plant classification reaching their peak and picturesque descriptions of the most remote places in the world attracting great interest. The journey to the North offers a return to the state of nature through direct contact with this nature and the experience of the sublime: glaciers with eternal snow, volcanoes and their eruptions, new species of plants and animals, the northern light which color erases the border between the earth and the sky and the loneliness of the traveler facing landscapes

that can be both sinister and deserted while also being fascinating and conducive to daydreaming. The feeling of the sublime has an educational function when it comes between aesthetics and ethics to determine the passage from the scientific description of the Enlightenment to the sublime picturesque romanticism. The method of descriptive analysis of the exact sciences is then associated with the feelings of the traveler who is astonished, marveled or even terrified by certain landscapes and the diversity of the North. It has a seductive dimension for European travelers and their readers because it represents the unknown and the mystery of nature, a fantasy space, the opposite of Mediterranean clarity. The French philologist and traveler Xavier Marmier (1808-1892) perpetuates the romantic discourse on the North by recounting melancholy and Icelandic winter, the Scandinavian fantasy allows the development of a utopian Nordicity that transcends geographical boundaries. His stylistic approach and his experience of the sublime through the descriptions of the light pay tribute to the North by showing the darkness invading Scandinavia during the long winters and the paradox of this light that transform the vision we have of the North.

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**Marie Mossé**

*Le cratère et la fleur: l'Islande poète de Xavier Marmier /*  
**The crater and the flower. Xavier Marmier's poetic Iceland**

This paper aims to focus on a recurring image in Xavier Marmier's work: the saxifrage flower. First a botanical specimen caught by the traveler's glance during his travel in Southern Iceland (1836), the saxifrage is at once set up as both a traditional and a romantic allegory for poetry. From the travel narrative "Lettres sur l'Islande" (1837) to the collection of essays and memories "En Pays lointains" (1876), without forgetting to mention the novel "Les Fiancés du Spitzberg" (1858), the semantic field generated by this allegory becomes more complex as the number of its occurrences grows. This paper analyses the main aspects of this semantic field and questions its implications. Is the allegorical saxifrage only a constitutive part of Marmier's poetical ethos, as he finds in Iceland a way to accomplish his literary ambition? Or is it the keystone of the imaginary representation through which Marmier intends to make known Iceland to his French readers? When coupled with another seminal image in "Lettres sur l'Islande", which is Iceland's "poetical soil", Marmier's saxifrage expresses the writer's fascination for Icelandic poetry which he passionately relays to France, but it also makes of him one of the main French contributors to the following European Romantic discourse: paraphrasing Voltaire, it is from the North that the flowers of poetry come to us today.

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**Cyrille François**

*Études historiques et tourisme littéraire. La littérature des pays nordiques par*  
*Xavier Marmier /*

**Historical Studies and Literary Tourism. The Literature of the Nordic Countries by Xavier Marmier**

Through his articles in several periodicals, Xavier Marmier contributed to the discovery of Nordic authors in France. He is also the first to offer a global literary history of the countries of the North in French. Since his mission during his travels in the

Nordic areas did not focus primarily on literature, he engaged in it incidentally when his occupations allowed him to. His literary history thus follows his travel impressions: he describes books and authors at the same time as the nature and landscapes that he discovers. Moreover, his meetings with authors often take more space than the analysis of their works. If the image of “literary tourist” associated with Marmier reflects the lack of rigour in his writings, it is nevertheless important to dwell on his literary history, in order to study which works he presents and what type of literary history he proposes, and to discover how Nordic literature was introduced to a wider public at this pivotal period between the pioneering but less widely circulated work of specialists and the democratization of travels in northern Europe towards the end of the 19th century.

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**Maria Walecka-Garbalinska**

*Xavier Marmier romancier du Nord: un aperçu /*

**Xavier Marmier as a Novelist of the North – an Overview**

Xavier Marmier’s novels, which were popular during his lifetime, received several literary prizes and earned Marmier a chair in the French academy, are deeply marked by his fascination with the North. This brief overview deals especially with four novels, published between 1849 and 1869 and explicitly Nordic: *Deux émigrés en Suède*, *Les Fiancés du Spitzberg*, *Gazida* and *Le voyage de Nils à la recherche de l’idéal*. The author of this article attempts to place them in their ideological and biographical context and focuses on recurrent thematic and structural patterns. On one hand, she shows how all of them originate from Marmier’s conservative attitude and his growing pessimism following the end of the July Monarchy in 1848. On the other hand she argues that Marmier rewrites his earlier travel reports from Scandinavia and Canada in an autofictional mode linking the experience of the explorer to a nostalgic idealization of the past in his natal province of Franche-Comté. By combining his vast erudition with his personal myth of a man from the North, Marmier articulates in his didactic novels a severe critique of civilization and seems to caution against the risks of globalization.

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**Alessandra Orlandini Carcreff**

*La Finlande de Xavier Marmier /*

**Xavier Marmier’s Finland**

Finland has long been a country ignored by travellers. It was not until the 19<sup>th</sup> century that it began to be better known to the general public. Indeed, at the beginning of the century, the Grand Tour by Giuseppe Acerbi and his Swedish companion Anders Fredrik Skjöldebrand allowed European readers to discover this country which had been, until then, seen as a transit territory for those travellers going from St. Petersburg to Stockholm and vice versa. Xavier Marmier travelled in 1842 in southern Finland, on the typical route Stockholm/Saint-Petersburg, recounting the experience in the first volume of *Lettres sur la Russie, la Finlande et la Pologne* (1843). During the 1837 and 1839 journeys in Finnish Lapland, he had already had the opportunity to get a first approach to Finnish culture and traditions, which can be found in the chapter “Traditions finlandaises” of the *Souvenirs de voyage et traditions populaires. Italie, Suède, Finlande* (1841). This article studies these two travel relationships and Marmier’s approach to Finnish culture, literature and landscape.

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**Clément Gautier**

***Sur les traces de Xavier Marmier. Écrire la Scandinavie au tournant du <sup>xx</sup> siècle /***  
**Following Xavier Marmier's Track. Writing Scandinavia around 1900**

This article aims to illustrate the difficulties experienced by travelers visiting and describing Scandinavia at the turn of the last century, some fifty years after the author of *Les Fiancés du Spitzberg*. Their travel reports afford a more prominent place for chronology, fellow passengers and cultural references to contemporary France than *Lettres sur le Nord*. On the didactic aspect, they often ignore northern literature, preferring, with great hyperbole, nature to culture. They focus on sciences, and answer to Xavier Marmier's conservatism through positivism. Regarding the journey itself, Marmier's itineraries attract and repel his successors, who try both to see the places described by the member of the Académie Française and to reach an untouched North. Only Charles Rabot seems to find his way in this North travelled by Xavier Marmier, inventing a new way of writing Scandinavia, instructive, popularized, and widely read in his time, as was Marmier's half a century earlier.

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**Tanguy Le Roux**

***L'Apparition de l'école du Nord. L'émergence des artistes scandinaves dans la critique d'art française dans les années 1880 /***

**The Creation of the Northern School. The Emergence of Scandinavian Artist in French Art critic in the 1880s**

During the 1880's, Scandinavian artists became very successful in France, and in 1889, at the time of the Paris World's Fair, several French critics went as far as to say the Scandinavians were the best among foreign artists. Given the fact that most French critics had ignored the Scandinavian artistic sections of the 1878 Paris World's Fair, the Scandinavian success in France during the 1880's appears as a new and surprising phenomenon. This article proposes to examine the known origins of this success and bring forward several new explanations such as the impact of the Copenhagen.

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**Alexandre Simon-Ekeland**

***Les «pays du Nord» européens dans la géographie imaginée des journalistes du Petit Parisien, 1876-1914 /***

**The Countries of European "North" in the Imaginative Geographies of the *Petit-Parisien's* Journalists 1876-1914**

This article analyses the way that European "Nordic countries" were used as examples by the journalists working for the French newspaper *Le Petit Parisien* between 1876 and 1914. They used Denmark, Sweden and Norway as examples of small states making interesting political choices: they compared them to other European states. On the other hand, they saw Iceland, Greenland, or Lapland as examples of uncivilized regions that they compared to African and Asian colonies. By focusing on the way these regions were used as examples in *Le Petit Parisien*, this article gives information about how the journalists worked. Between 1876 and 1914, they gradually used each Nordic region more and more as an example for specialized topics, turning imprecise representations into fixed stereotypes. Most of these stereotypes were positive ones, paving the way for representations about a "Nordic model" that developed after the Great War.

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**Anders Löjdström**

**«I need a hero» – L’auteur dans son texte. Une lecture de Byron de Sigrid Combüchen /**

**“I need a hero”—The Author and his Text. A Reading of Sigrid Combüchen’s Byron**

In 1988, *Byron*, Sigrid Combüchen’s fourth novel, becomes her breakthrough on the literary scene in Sweden. The author herself uses the term “biographical novel” to describe this most complex piece of work. The novel’s primary subject is in fact the life and, in a lesser extent, the poetical work of the iconic romantic poet Lord Byron. However, the biographical content is not presented in a classical, chronological manner and the poet appears to the reader in many different shapes, through the eyes of real life as well as fictional characters. Combüchen gives a shape to her own fascination for the British poet and to the impossibility of approaching him objectively. My aim is to show how the mostly implicit presence of the author herself in the novel keeps together a material of overwhelming richness and guides the reader’s understanding of the work.