

other art critic rivalled his appreciation and understanding of early twentieth century avant-garde movements in the plastic arts, as Picasso was the first to appreciate. Art, for Apollinaire, was the life-blood of all the arts, and he sought to emulate and apply its principles in his writings. This he did in a variety of ways. He transposed its modern aesthetics (see Bohn 1988), as expressed, above all, by Picasso, but also by many contemporary artists of widely diverging expression, some of whom, such as Léopold Survage and Irène Lagut, are almost forgotten today. Apollinaire also enjoyed using the aesthetic principles of art as inspiration for his own compositions in a most direct way, as shown in many a poem, particularly the calligrammes, in *Les Mamelles de Tirésias*, and indeed in some of his prose works too. Apollinaire enthusiasts will remember such texts as "À travers l'Europe," "Les Fiançailles," "Les Fenêtres" and "Océan de terre," inspired by, and emulating the creations of Chagall, Picasso, Delaunay and de Chirico respectively not to mention his collaboration with Derain and Dufy for *L'Enchanteur pourrissant* and *Le Bestiaire*. What is not so well known is the extent of the influence of lesser artists on Apollinaire in the little explored area of "poésie critique," or indeed that of his influence on art. Of this more later.

I. Recent critical approaches to Apollinaire's visual poetry.

Although this brief presentation of the main critical works on Apollinaire's visual poetry is limited to publications since the first Stavelot colloquium on the calligrammes (Actes du 9e colloque, 1981), it is interesting to note that, prior to this, Leroy Breunig and Jean-Claude Chevalier had already turned their attention to Apollinaire's writings on art. Their 1965 edition of *Les Peintres cubistes* and excellent preface did much to remind the world of the importance of art for Apollinaire and its influence on his writings, not least on his visual poetry; as did the colloquium "Apollinaire et la peinture" (1979). Just before Breunig's new edition of the *Chroniques d'art* (1981) (now superseded by the Pléiade edition of the complete works), a timely revised edition of *Les Peintres cubistes* appeared. This was in 1980, the centenary of his birth and a year rich in Apollinaire colloquia: Paris, Oxford, New York and Santa Barbara, to name but a few. Coming so soon after the first colloquium on the calligrammes, these all lent impetus to interest in Apollinaire's visual poetry.

In the same year Anne Hyde Greet published her English translation of *Les Calligrammes*: its introduction and notes by her and S. Ian Lockerbie provided a new and invaluable tool. As well as adding useful insights of their own, their detailed notes and commentaries on each poem unite in a single volume references to *Les Calligrammes* scattered in many diverse critical works. Not least of these is Scott Bates' invaluable *Petit Glossaire*, a compilation of Apollinaire's idiolectal (and mostly erotic) terms and

Recent Advances in Criticism on Apollinaire's Visual Poetry and his Interaction with Avant-Garde Art.

ANNA ST. LEGER LUCAS

In 1977 the first colloquium devoted entirely to Apollinaire's calligrammes¹ was held at Stavelot. For the first time these hybrid forms were deemed worthy of academic scrutiny for their own intrinsic value. Though some in the audience were sceptical, none thought to allude to them as childish doodles after the first day of papers. Playful creations they may be, and certainly their charm appeals to children and adults alike; but Apollinaire's calligrammes are infinitely more sophisticated than would appear at first sight. Many critics deem them the most articulate expression of this self-appointed spokesman of the early twentieth century avant-garde movements, since it is particularly in the calligrammes that Apollinaire exploits and adapts the new aesthetics of Picasso, and other contemporary painters, to literature. For ever open to new ideas, for ever evolving, Apollinaire ran the gamut of the avant-gardes of his time and played, as is well known, a major role in their evolution, even when he was not their unofficial spiritual leader. For many, the interactive creations he produced by mingling art and poetry stand out above all others in modern French literature. Certainly they have stood the test of time, and interest in them continues to grow. Willard Bohn (1997), who has done much to elucidate Apollinaire's interaction with modern painters, particularly Giorgio de Chirico (1984), implies that his considerable influence in visual poetry and other areas extended well beyond France.

Apollinaire's work and role as an art critic has also enjoyed a revival, and particularly as it relates to his own texts. In fact, the more one examines both, the more one becomes aware that Apollinaire constitutes a unique bridge between the arts, and that his appreciation of art and his work as an art critic are at the very heart of his poetic output, nowhere more so than when he too assumes the role of poet painter. For when Apollinaire writes "Et moi aussi je suis peintre," he means it in every sense of the term. Art is his inspiration; no

1 Though they are in fact ideograms, most scholars refer to them, as does Apollinaire, as "calligrammes"; I shall therefore do likewise.

references collated and interpreted in the light of their mythological, symbolic and semantic associations in Apollinaire's various texts. There followed a similar Spanish translation and, at last, a French edition combining commentaries and notes (1991). Prepared by Claude Debon, France's leading specialist on *Les Calligrammes*, it complements the Pléiade and Baland Lecat editions, whose notes are limited almost exclusively to textual genesis, manuscript variants and biographical details.

In 1980 and 1981, exhibitions on Apollinaire and the avant-garde were held in Rome and Paris. The preface to the Rome catalogue (*Apollinaire e l'avanguardia*) and the articles in the special number on Apollinaire issued for the Paris exhibition (*Cahiers du musée d'art moderne*) examine the relationship between art and Apollinaire's work. The article "Apollinaire et la peinture cubiste" and the debate on whether there is a "littérature cubiste" (especially Breunig's and Michel Décaudin's contributions) are particularly useful. Debon (1982) continued the debate, and it still goes on (Bohn 1995; Read 1995 and 1996).

Although excellent papers on various calligrammes had already been given (see *Actes du 9e colloque*, Bohn 1981; Boisson, Davies 1981; Décaudin 1981; Richter), it was not until 1981 that the first book-length study devoted solely to *Calligrammes* appeared (Debon 1981). An invaluable work for establishing the chronology of *Calligrammes*, it also provides useful historical and technical information, affording helpful insights into the texts themselves.

Meanwhile, others were also beginning to reflect upon the calligrammes from a more technical angle: Jean-Gérard Lapacherie (1982) applies modern poetics, as does Bohn (see, for example, 1986, 1993, 1995a, 1995b). Two major detailed studies present in-depth analyses of the calligrammes. The first is Pénélope Sacks-Galey's *Calligramme ou écriture figurée*. Her aim is to define more fully than hitherto a calligramme in Apollinaire's use of the term. She classifies his different types along primarily visual lines, thus dividing them into single versus complex forms, open and closed, circular, cruciform, quadrilateral and solid shapes. Despite a propensity to see the calligrammes more as art forms than other critics, Sacks-Galey is also interested in the relationship between verbal and graphic expression and how this functions. Her readings combine artistic and literary sensitivity as well as relating Apollinaire's works to other types of visuo-verbal compositions by more recent artists and writers.

The second major study mostly, though not solely, devoted to detailed analysis of the calligrammes, is Mario Richter's *Apollinaire* (1990). If his interest is wider (two chapters deal with *Alcools*, the rest with *Calligrammes*), his perspective is closely contextual. A master of minute textual analysis, he deals in depth with four of the calligrammes ("Lettre-Océan," "Reconnaissance," "Loin du pigeonier" and "Visée") meticulously relating image and word. He includes them in the larger context of Calligrammes, and

his interpretations rely on chronological as well as artistic context. Thus, for example, an invaluable appendix on the links between Apollinaire and Soffici (to whom Richter owes the privilege of perusal of certain of Apollinaire manuscripts) examines possible futurist influences and rounds off this superb volume.

It is impossible, in this all too brief survey, to mention all but the most immediately relevant critical works. Much useful material will also be gleaned by perusal of the Acts of the Stavelot Apollinaire colloquia (mostly published in Minard's *Lettres Modernes* series and *Que vlo-ve?*, but occasionally elsewhere, as is the case for the most recent "Guillaume Apollinaire devant les avant-gardes européennes"). *Que vlo-ve?* is generally a most useful source for notes of all kinds. For those more interested in Apollinaire's art criticism and aesthetics Peter Read (1995, 1996a, 1996b) and Laurence Campa (1996a, 1996b) have published excellent work within the last two years. Two important major works on the influence of art in Apollinaire's works, and vice versa, have recently been published which are of particular interest. These will be dealt with in more detail in sections II and III.

II. Calligrammes as art criticism: a hybrid art form.

There is one outstanding work in this area: Willard Bohn's *Apollinaire, Visual Poetry and Art Criticism*, a study which shows how, for Apollinaire, art and literature (for Apollinaire his art criticism is literature), are inextricably linked in the creative process. This text concentrates on the *Survae/Lagut* calligrammes created by Guillaume Apollinaire in the guise of a catalogue for an exhibition he arranged: "Peintures de Léopold Survae, dessins et aquarelles d'Irène Lagut" in 1917. Thanks to Bohn, an archival sleuth of no mean repute, all can now appreciate how the original catalogue's carefully reconstituted original form relates visual sequence to semantic structure (three groups of poems on *Survae*, Apollinaire and *Lagut*), and how the colours of the original hand-painted calligrammes in the two catalogues perused by Bohn stress their role as paintings. Written shortly before the exhibition in question, these calligrammes show Apollinaire as both an experienced creator of visual texts (he had already composed over a hundred calligrammes) and a well-tried author of *poésie critique*. As Bohn shows, it is the ideogrammatic form of these particular texts which distinguishes them from the rest of Apollinaire's *poésie critique*. In fact, one of Bohn's reasons for choosing them is that they combine the best of both aspects, indeed he refers to them as the "culmination of [Apollinaire's] visual experiments" (1993, 15). Because Bohn sees the work as linking the worlds of art and literature unusually closely, his study of it also affords an enhanced understanding of Apollinaire's visuo-verbal technique and aesthetic. Another attraction is the doubly hybrid nature of the *Survae/Lagut* group. Not only does it stand at the crossroads of art

and literature, but it also unites two hybrid forms: the calligramme and *poésie critique*, and so affords a wealth of divergences and convergences for the critic to explore.

Bohn's analysis deals with the "poem as poem," as "visual poem," and, in particular, as art criticism — *poésie critique*, to use Apollinaire's term. His method applies the same structural and semiotic criteria to all texts, thereby allowing comparison of corresponding aspects, and an appreciation of related features structuring the whole, whilst assessing their relevance to the rest of Apollinaire's visual poetry.

The author's careful structural analyses reveal many parallels between Apollinaire's texts and Surville's and Lagut's works. His interpretations are enhanced by a wealth of reproductions of both painters' works and related iconography, with the result that this volume provides much of the material needed to appreciate his findings. His insights into how Apollinaire's creative processes work, the different technical devices, themes and forms, are all amply spelt out.

Bohn is also careful to place Apollinaire's Surville/Lagut calligrammes in the wider context of the other Apollinaire calligrammes, and provides many useful insights regarding the poet's overall use of visual form, relationships between image and text, devices such as visual or verbal cues, metonymical linkings, and a host of thematic connections. Nowhere is this more apparent than in his chapter "Guillaume Apollinaire and the Visual Imperative" on the two central calligrammes: "Le Cheval" and "La Bête fabuleuse." This chapter, like the two works it discusses, represents the heart of the matter. Bohn's hypothesis, well-sustained, is that, despite appearances, both concern Apollinaire's art rather than that of Surville or Lagut. Whereas the calligrammes before and after this centrefold duo refer both to the artists' work and to Apollinaire's, this pair deals almost exclusively with Apollinaire's aesthetics and role as creator. It would not be fair to steal Bohn's thunder entirely by giving away all of his interpretation, but the reader's appetite will be whetted in learning that, for Bohn, the horse's invisible rider is none other than Apollinaire riding on the wings of Pegasus. He reads into "La Bête fabuleuse" an equally interesting mixture of Apollinarian aesthetics and biography.

The analyses are enhanced by biographical details such as Lagut's involvement with Picasso and Apollinaire, and cross-references to letters and other writings by Apollinaire and his contemporaries. Bohn's attention to form as well as content is always evident. In dealing with the aesthetics of literary and artistic forms, particularly new forms, he compares, for example, the four Lagut calligrammes to *poèmes simultanés*, relating their dimensional features to Cubism.

The last chapter deals with the most elusive calligrammes, baptised "L'Oiseau" and "La Galette." He sees them as a combination of allusions to

Lagut's and Apollinaire's private lives (the "galette" in particular) and as a résumé of Lagut's aesthetics and themes. Since both this work and the opening pair of Surville calligrammes stress the artists' names ("Surville est le nom qui lui convient car l'homme moderne est un sauvage supérieur..."), Bohn senses Apollinaire's attempted symmetry. However, finding none, he concludes that the difference is meaningful. Without Bohn's detailed knowledge of the Surville/Lagut calligrammes, but because he raises an interesting question, I should like to suggest that his hunch could still be vindicated if one accepts that Apollinaire is playing on Lagut's first name. Onomastically related meaning could turn on *l'irène*, a species of bird commonly known as bulbuls, and, maybe, two distant planets both called Irène. These uses of the name could support the bird metaphor and the allusions to the sky and unearthly lightness, and so supply the onomastic symmetry Bohn was looking for.

As well as suggesting that these texts can also be viewed as prose poems (an hypothesis he does not, unfortunately, develop), Bohn looks for wider links: "In addition to reconciling the conflict between visual and verbal, the Surville/Lagut poems introduce several ideas of their own. Not only do they mediate between poetry and prose, but they dissolve the barrier between literature and criticism" (1993, 252).

Last, but not least, he relates the group of texts to Apollinaire's art criticism, explaining Apollinaire's use of deep structure as a critical instrument: the "structure itself reveals as much as the words" (252). He finds that this catalogue is, like so much of Apollinaire's art criticism, devoted to the "defense and illustration of modern aesthetics," to the revolutionary spirit which strikes a common cord with his own modern aesthetics. Like its predecessor *Les Peintres cubistes*, this group of texts "approaches its subject intuitively rather than scientifically. While it is intended as criticism, it also functions as poetry" (1993, 253).

Author of numerous works on the relationships between poetry and art (see Bohn 1984, 1986), the visual and the verbal, Bohn is eminently qualified to undertake the project he has set himself in *Apollinaire, Visual Poetry, and Art Criticism*. Of interest to all Apollinaire enthusiasts, this work is also of special interest to those who deal with visual texts, art criticism, hybrid forms, textual analysis, the aesthetic considerations these involve, and modern aesthetics in general. Bohn's knowledge of, and insight into the work of modern artists are extremely useful.

III. Apollinaire and Picasso: their reciprocal influence.

Contrary to Bohn's analysis which concentrates on a single text where art, and Apollinaire's keen appreciation of it, serve as creative pretext, Peter Read's *Picasso et Apollinaire. Les métamorphoses de la mémoire* covers a wide

spectrum of Apollinaire's work. If I have left it till last, it is because it broadens the scope of reference to Apollinaire's work to show how his visual poetry is closely linked to his other writings through the all-pervasive influence of the visual medium and contemporary art. As his title suggests, Read, like Bohn, is interested in the interaction between art and literature, and, though the work may only evoke one artist, his influence on Apollinaire was far greater than any other's. What was not so well known, until Read's in-depth study, is Apollinaire's influence on Picasso. Together these two kindred souls explored new ideas and aesthetics whose impact had a most profound influence on art and literature in the twentieth century. Their revolutionary creations, derived from their discussions and exchanges of ideas, lent tremendous impetus to the avant-garde of their time.

Although Picasso and Apollinaire deals equally with each protagonist, I shall, for obvious reasons, pay greater attention to Apollinaire. Whereas all the critical works on Apollinaire so far mentioned use texts as their starting point, Read uses a biographical framework on which to hang his observations and analyses of specific works. Part one retraces Picasso and Apollinaire's friendship from their first meeting up to the poet's death in 1918. Set in the vibrant artistic milieu of early twentieth century Paris, it describes their interaction, and explores the reciprocal influence of both creators as evidenced by their respective works. One of the advantages of this study is that Read evokes, with ample documentation (126 illustrations, and copious reference to all available sources), the artistic milieu which made up Apollinaire and Picasso's world during the years of their friendship. Their admiration for one another, both as friend and creator, was reciprocal. Read reminds us just how much Apollinaire's writings and ideas interested Picasso, and how much both shared the same tastes in books as well as art. Both their libraries contained French eighteenth century literature, Pascal, Verlaine, Rimbaud, Mallarmé, erotica, Nick Carter, Buffalo Bill, Fantômas and Sherlock Holmes. Both were avid amateurs of African, Primitive and Modern art. Though they both respected the old masters, each strove to renew his own field of art and combine tradition and innovation: Ingres-like drawings and synthetic cubism co-exist in Picasso's work, just as "l'Ordre et l'Aventure" do in Apollinaire's. Their "esprit ludique plein d'humour et d'invention" (76) was the foundation of this marriage of minds.

Apollinaire had only just met Picasso when he publicly praised his work in two articles in *La Revue immoraliste* (forerunner of *Les Lettres Modernes*). In fact, it was this friendship and Apollinaire's admiration which confirmed his interest in the plastic arts; from then on he was to visit a phenomenal number of exhibitions and to write extensively on contemporary art. Read carefully illustrates the fruits of their reciprocal inspiration, starting with their parallel treatment of "saltimbanques." He maintains that this mutual influence was all the greater that both were, by the time they met, already masters of their own

art and in constant search of "une expression renouvelée" (53).

We are shown the importance of both creators with respect to a new perception and validation of types of art, and how, despite what some critics have said, Apollinaire had a profound appreciation of Picasso's "période barbare." Indeed both lived surrounded by their African and Oceanic sculptures, and used them in their creations. We are constantly reminded how all-embracing their aesthetics were: both found inspiration in things mundane and exotic, modern and classical; both operated beyond the academic canons of beauty.

If Apollinaire's admiration for Picasso moved him to become his spokesman (in *Les Méditations esthétiques*, amongst others), and then to speak out for other modern artists, it was because his affinity for art and his relationship with Picasso allowed him to explain, better than anyone else, a new aesthetic. And if, subsequently, he assumed the role of spokesman for the avant-garde, it is, as Read reminds us, because he already held this unofficial role anyway. This came about quite naturally as a result of his reporting on hundreds of art Salons and Exhibitions and frequent discussions about art with the avant-garde artists of the time.

Picasso, for his part, gave Apollinaire about a hundred of his works: they range from simple sketches and caricatures to the most important works of his Blue Period ("Tête de femme") and Cubist Period ("Homme à la guitare"). Yet, despite several collaborative projects, no work of art brings their two names together to Apollinaire's great disappointment. True, Picasso did do a series of minute sketches for *Le Bestiaire*, but the project never materialized. It seems he preferred to work alone, much as he admired Apollinaire's works, not just his poetry, but also his prose, including *Les onze mille verges*. It is no accident that Picasso's "Portrait de Guillaume Apollinaire" was the frontispiece of the first edition of *Alcools*: a reminder that their discussions were about both of their artistic and literary creations as well as theoretical and aesthetic aspects. Their works also include more everyday allusions to the activities of their group. For example Apollinaire's prose works recreate episodes of their times together, including the first time Apollinaire, alias Croniamantal, visited the artist's studio at the Bateau-Lavoir. Picasso is here referred to as "L'oiseau du Bénin," "Pablo Canouris," then later, in *Les Mamelles de Tirésias*, as simply "Picasso." Read shows much in Apollinaire's writings to be anecdotal, and reminds us how frequently Apollinaire's prose and poetry read as a transposition of Picasso's aesthetics as are the best passages of his *Méditations esthétiques*, particularly the one on Picasso. We are reminded how Apollinaire managed to break down the barriers separating poetry and art criticism; indeed, in Apollinaire's eyes all his creations constituted poetry: "Poésie, prose et les oeuvres de Picasso se répondent et s'entremêlent dans l'esprit d'Apollinaire...." The poet's aim was that his creative criticism should match the art it was about. Read illustrates many a

parallel between Apollinaire's creative verbal expression and specific *simultanéiste* paintings by Picasso. Their shared *simultanéiste* perspective constitutes "la correspondance la plus authentique" between cubist painting and Apollinaire's writing. His visual poem "Pablo Picasso" is a fine example of just such creative criticism, made all the more apparent by Read's account of its genesis. Here, as for Bohn in the *Survage-Lagut* calligrammes, the poetic text displays an aesthetics and sense of noble autonomy which rival the canvasses that inspired it, thus bringing art and literature together on an equal footing.

Refuting rumours of any distancing between the two friends, Read maintains they remained closely associated throughout. If Apollinaire remained silent about "Les Demoiselles d'Avignon" it was in no way due to lack of admiration, but rather to his respect of Picasso's wishes. Nor did the disagreement with Kahnweiler, the art dealer with whom Picasso and others had contracts, sour their relations. In fact, when Apollinaire died in 1918, Picasso felt he had lost his best interpreter. If Picasso declares he did no more self-portraits after Apollinaire's death, Read suggests it is perhaps because those he did, never gave him the feeling that he saw himself as truly as when Apollinaire was his mirror.

The rest of this study of reciprocal influence reveals to what extent Apollinaire's influence on Picasso is apparent in the latter's production after the poet's death. It centres on Picasso's work for, or connected with, the project for a monument to honour Apollinaire. The creations in question include both canvasses and, particularly, sculpture. Read skillfully demonstrates how all derive from Picasso's reflection on a monument which he was determined should embody the modern aesthetics both had shared.

Most critics have seen the two versions of his "Les Trois musiciens" (Cubism's most outstanding work in Read's opinion) and "La lecture de la lettre" as representing Apollinaire, but Read adds a broader interpretation: they reveal the spirit of Apollinaire, and, like the poet, explore both "l'Ordre et l'Aventure" he embodied. The spirit of adventure dominated increasingly as Picasso's inventions connected with the monument took him up a new path: he developed a new aesthetic inspired by an entirely new medium and one to which we owe an important series of metallic sculptures. These repeatedly exploit the interplay between shapes and spaces reminiscent of the theme of Apollinaire's *Cronimantal*: "un monument en rien" to represent the poet's "poète assassiné" and, one might add, his visual poetry which also plays on the interaction between space and shapes, solid shapes and empty, or partly empty ones.

Read traces the evolution of Apollinaire's aesthetic influence through the massive tridimensional and increasingly morose "Métamorphoses" to the metallic series culminating in "La Femme au jardin," "Tête de femme," and "Tête." This period (1928-32) marked a turning-point in Picasso's creativity:

he once again experienced the joy of creativity, of a new medium and the new aesthetics it led him to develop, a joy reminiscent of the Bateau-Lavoir days. These sculptures, their thin metallic shapes partially covered in metal plates, exploit a three-dimensional interplay between space and structure, activated as the viewer moves around them. Read reminds us how their inherent dynamic interaction is reminiscent of much in Apollinaire, particularly his more visual creations, but also those when he was inventing the forms of the poetry of the future in "Le Brasier" and "Les Fiançailles" dedicated to Picasso back in 1908.

However, none of the models or sculptures Picasso showed the committee responsible for the monument seems to have met with their approval. Read sees this as a conflict of ideals; the Committee wanted something conservative, Picasso's work embodied a revolutionary expression which reflected the poet of adventure he had known. Despite the impasse, the influence of Apollinarian modernism was also obvious in subsequent works. For example, sketches show that Picasso later added a male body to "Tête": brandishing a fistful of "verges" (verge meaning both "rod" and "penis"), the man's other hand completes the visual interpretation of Apollinaire's verbal pun on "verges" by seizing its own erect member and pointing it towards the ground. Surely *Les Onze mille verges* was never so aptly illustrated, and by one who appreciated, as much as Apollinaire, play on words and their translation into images (as is also shown in Picasso's *Minotaur* series of the same year: 1930). Thus Picasso's adventure in search of a monument to his friend "grand poète, son meilleur ami," led him to explore new forms, a new medium and a new technique combining industrial materials to fashion a new plastic "language." It culminated in his exhibition at the Galeries Georges Petit in 1932. Like Apollinaire, so often inspired by the aesthetics and techniques of the plastic arts, Picasso certainly was inspired, in his own way, by Apollinaire's literary creations.

Although Picasso's works continued to evoke the Apollinarian theme of a hollow form, the rest of Read's text shows how Picasso, unable to respond to such an orthodox committee, evolved along different lines and distanced himself from the project. If, in 1955, he finally gave Apollinaire's wife his "Tête de Dora Maar" as a monument to be erected in Saint-Germain-des-Près, it was a compromise. There the story of Apollinaire's and Picasso's long association linking the worlds of literature and art (longer for Picasso than for Apollinaire) ends. The telling makes excellent reading, and detailed analyses, supported by scrupulous documentation, show just how conversant Read is with both modern art and literature. He brings to this volume a wealth of information of interest to specialists in both fields. Throughout, the copious illustrations are both pertinent and illuminating. Surely Apollinaire deserved someone as enthusiastic, erudite, and open to the spirit of the modern arts as Read. He brings art and literature together in a way particularly suited to describe the creative symbiosis of the two greatest inventors of form this

63-69.

- Burgos, Jean. "Apollinaire ou les irréalisations raisonnables. Sur les itinéraires obligés du texte poétique." *Pour une poétique de l'imaginaire*. Paris: Seuil, 1982. 253-82.
- Campa, Laurence. "Autour du futurisme." *Magazine littéraire* 348 (1996a): 32-34.
- . *L'esthétique d'Apollinaire*. Paris: Nathan, 1996b.
- Davies, Margaret. "Merveilles de la guerre: the evolution of Guillaume Apollinaire's idéogrammes lyriques." *Mélanges de littérature française moderne offerts à Garnet Rees*. Paris: Minard, 1980. 77-102.
- . "La Mandoline l'oeillet et le bambou." *Que vlo-ve?* 29-30 (1981). No overall pagination for this volume.
- Debon, Claude. *Guillaume Apollinaire après Alcools*. I: *Calligrammes, le poète et la guerre*. Paris: Minard, Lettres Modernes, 1981.
- . "L'Écriture cubiste d'Apollinaire." *Europe* (juin-juillet 1982): 118-27.
- . "Lisez Calligrammes." *Magazine littéraire* 348 (1996): 45-46.
- Décaudin, Michel. "Collage et montage dans l'oeuvre d'Apollinaire." *Eine Vortragsreihe an der Universität Bonn*. Weisbaden: F. Steiner, 1980. 31-36.
- . "Pour Apollinaire critique d'art." *Cahiers du musée nationale d'art* 6 (1981): 70-71.
- Lapacherie, Jean-Gérard. "Écriture et lecture du calligramme." *Poétique* 50 (1982): 118-27.
- Read, Peter. *Picasso et Apollinaire. Les Métamorphoses de la mémoire*. Paris: J.-M. Place, 1995.
- . "Un ange dans le miroir. Reflets et vérité dans l'esthétique d'Apollinaire." *Que vlo-ve?* 24 (1996a): 70-74.
- . "La Révolution cubiste." *Le Magazine littéraire* 348 (1996b): 28-31.
- Richter, Mario. *Apollinaire. Il rinnovamento della scrittura poetica all'inizio del Novecento*. Bologna: Il Mulino, 1990.
- Sacks-Galey, Pénélope. *Calligrammes ou écriture figurée*. Paris: Minard, Lettres Modernes, 1988.

century has known.

McMaster University

Works Cited

- Apollinaire et la peinture*. Actes du 8e colloque Apollinaire, Stavelot. *Que vlo-ve?* 21-22 (1979).
- Apollinaire e l'avanguardia, catalogo della mostra*. Galleria Nazionale d'Arte moderna, Roma, 30 nov. 1980 4 gennaio 1981. Rome: De Luca, 1980.
- Cahiers du musée d'art national moderne. Histoire et Théorie de l'art* 6 (1981). (Numéro spécial Guillaume Apollinaire.)
- Guillaume Apollinaire devant les avant-gardes européennes*. Actes du 17e colloque Apollinaire, Stavelot. Milan: Bulzoni, 1997.
- Lecture et interprétation des calligrammes*. Actes du 9e colloque Apollinaire, Stavelot. *Que vlo-ve?* 29-30 (1981).
- Apollinaire, Guillaume. *Alcools et Calligrammes*. Ed. Claude Debon. Paris: Imprimerie nationale Éditions, 1991.
- . *Calligrammes. Poems of Peace and War (1913-1916)*. Trans. Anne Hyde Greet. Berkeley: U of California P, 1980.
- . *Chroniques d'art, 1902-1918*. 1960. Ed. Leroy C. Breunig. Paris: Gallimard, 1981.
- . *Les Peintres cubistes. Méditations esthétiques*. 1965. Eds. Leroy C. Breunig and Jean-Claude Chevalier. Paris: Hermann, 1980.
- Bates, Scott. *Petit glossaire des mots libres d'Apollinaire*. Private publication, Lib. of Congress Cat. 75-8329, 1975.
- Bohn, Willard. "L'imagination plastique des Calligrammes." *Que vlo-ve?* 29-30 (1981). No overall pagination for this volume.
- . *Apollinaire et l'homme sans visage. Créations et évolution d'un motif moderne: Apollinaire, Alberto Savinio, Giorgio de Chirico, Francis Picabia, Marins de Zayas*. Rome: Bulzoni, 1984.
- . *The Aesthetics of Visual Poetry, 1914-1928*. Cambridge and New York: Cambridge UP, 1986.
- . *Apollinaire, Visual Poetry and Art Criticism*. Lewisburg, London and Toronto: Assoc. of UPs, Inc., 1993.
- . "Apollinaire et la quatrième dimension." *Que vlo-ve?* 23 (1995a): 68-76.
- . "Sens et absence dans les calligrammes d'Apollinaire." *Cahiers de l'Association internationale des études françaises* 47 (1995b): 455-70.
- . *Apollinaire et l'avant-garde internationale*. Albany: State U. of New York P, 1997.
- Boisson, Madeleine. "Les autoportraits d'Apollinaire." *Que vlo-ve?* 29-30 (1981). No overall pagination for this volume.
- Breunig, Leroy. "Les Phares d'Apollinaire." *Cahiers du musée d'art moderne* 6 (1981):