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The History of the Rondeau
between East and West

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1. Introduction

For more than eight centuries of its existence, the literary–musical genre *rondeau* has been constantly evolving. The *rondeau*, as it is known today, is a literary genre originating from medieval and French Renaissance poetry. The history of the *rondeau* is colourful and unstable¹. The questions raised by its researchers relate to its etymology and to the difference between the variations within the genre: *rondellus*, *triolet*, *rondel*, *rondeau* and *roundel*. All these terms denote a certain stage of development of the genre and different poetic schemes. In this thesis I am relying on the distinction between the *rondeau* group (relating all the subgenres from the early *triolet*) and the *rondeau* genre (dating from the sixteenth century), established by Gleeson White², Leon Emile Kastner³ and Hellen Louis Cohen⁴. The Latin *rondellus*, which refers to the poems before 1300⁵, represents the early stage of the French *triolet*. Therefore, the first stage of the French *rondeau* is the *triolet*.

To understand the genre, I compiled poems from a certain period⁶. The corpus contains poems of three literatures: Russian (1898–1924), German (1885–1930) and Serbian (1903–1999). Since the genre had different ways of representing itself, this has affected the years which define the corpus. All poems share a common denotation – the *rondeau* group. Poems have various formal characteristics which define subgenres of the *rondeau* group and are thus classified. Under the *rondeau* group I have subsumed the variations which manifested itself through the corpus: *rondel stanza*, the *rondo* in Igor Severianin’s oeuvre, *rondeau / Ringelied*, *Rundum*, and *rondo* in Milosav Tešić’s oeuvre. The *rondeau* group explores themes of love, nature and change. The specific characteristic of the *rondeau* group are its metapoetical expressions which have helped to identify the genre.

¹ The involved task to present the history of the genre through the poetry of the West and the East is accompanied with the tree of genesis. (See Appendix A)

² Gleeson White, *Ballades and Rondeaux, Chants Royal, Sestinas, Villanelles, Etc* (London: Canterbury Poets, 1887).

³ L. E. Kastner, *A History of French Versification* (Oxford: Clarendon Press, 1903).

⁴ Helen Louise Cohen, *Lyric Forms from France : Their History and Their Use* (Harcourt: Brace and Company, 1922).

⁵ Robert Falck, “‘Rondellus’, Canon, and Related Types before 1300’, *Journal of the American Musicological Society*, 25.1 (1972), 38–57.

⁶ See Appendix C.

Theodore de Banville, the poet of the French Parnasse, had rediscovered the specific genre “rondeau” in the nineteenth century, in order to find a perfect form. Under French influence rondeaux were written by Symbolists poets in many European languages. The poets incorporated the new genre into the tradition of their national literature. I will look at the Russian, German and Serbian history of the genre. The material I have gathered is divided into two groups of texts. The first group is the corpus of poems written in Russian, German and Serbian languages. The second group consists of handbooks, treatises and manuals used by poets and researchers.

The corpus of poems

The poems in the corpus have been selected as the poems of the pure form and as an evidence of the variation of the previous models. The investigation of the genre in Russian, German and Serbian literature has several aims: to notice the presence and the form of the rondeau group in national literatures.

The Russian rondeau begins with Valerii Briusov’s “Ia znaiu”⁷ from 1898. The latest Russian poems considered in this thesis are three poems by Igor Severianin from 1924: “Rondo” (“Ia – kak vo sne”)⁸, “Rondo o potseluiakh”⁹, “Rondo Rozhdestvenskogo dnia”¹⁰. Valerii Briusov accepted French and Belgian symbolist ideas including the correspondences between mundane and metaphysical concepts and the importance of music in literature. The poet also accepted the rondeau form of the French poetry. Valerii Briusov revived once more the influence of the French poetry, which had shaped the poetry of Mikhail Kuzmin, Viacheslav Ivanov, Sofia Parnok, Benedikt Livshits and Igor Severianin.

The German corpus of poems begins with the works of Otto Erich Hartleben, whose earliest poem dates from 1885 (“Herbststurm”¹¹) and ends with Kurt Tucholsky’s “Wahre

⁷ Valerii Briusov, *Stikhotvorenia. Poemia 1892-1909, Sobranie Sochinenii* (Moskva: Khudozhestvennaia literatura, 1973), I. 230

⁸ Igor Severianin, *Klassicheskie rozy, Sobranie sochinenii* (Sankt-Peterburg: Logos, 1996), IV. 237

⁹ Igor Severianin, IV. 240

¹⁰ Igor Severianin, IV. 241

¹¹ Otto Erich Hartleben, *Gedichte. Ausgewählte Werke in drei Bänden* (Berlin: S. Frischer Verlag, 1919), I. 53

Liebe”¹² written in 1930. Stefan George, Georg Trakl and Otto Erich Hartleben were influenced by French literature, but the German poets used different versions of the rondeau with various interpretations of the refrain and of parallelism. The German poems were written through a combination of fixed forms, folk poetry and techniques of repetitions that had been used in Romantic poetry.

During the defined period (1885-1930), Serbian literature had two poems that refer to the rondeau group, “U mirisu od jasmina”¹³ (1911) by Stanislav Vinaver and “Rondo”¹⁴ (1921?) by Sima Pandurović. The investigation of the genre required a wider perspective, since the genre does not always occur in the original French form. Even though there had been an attempt to introduce the French rondeau into Serbian literature by Aleksandar Andrić in 1843, it was not successful. In 1903 the Serbian modernist poet Milan Rakić had introduced Baudelaire’s modified rondeau stanza, which was later used by Vladislav Petković Dis. This stanza was deemed as an unsuccessful imitation by the critic Jovan Skerlić¹⁵. The history of the genre in Serbian literature began in 1957 with Branko Miljković’s collection of poems “Uzalud je budim”. This collection contains one poem of the genre. The most notable use of the genre is in the work of Milosav Tešić. The poet expresses himself through the modified form of the rondeau to write the collections of poems “Prelest severa” (1995), “Krug račanski, Dunavom” (1996), and “Sedmica” (1999). Using a modified French rondeau, the poet connects the tradition of the folk literature with Byzantine and European influences in a unique poetic expression.

The poets Austin Dobson, Robert Bridges, Edmund Gosse, Robert Grant etc. affirmed the French rondeau. Therefore, the two English collections of poems by Gleeson White¹⁶ and Helen Louis Cohen¹⁷ will help to trace the development of the genre. Theodore de Banville reestablished the rondeau and the triolet in the collection of the poems “Odes funambulesques”¹⁸ (1874), and the rondel in the collection “Rondels”¹⁹ (1875).

¹² Kurt Tucholsky, *Gedichte* (Hamburg: Rowohlt Taschenbuch Verlag, 1992). 718

¹³ Nikola Grdinić, *Stalni oblici pesme i strofe* (Beograd: Narodna knjiga Alfa, 2007). 158

¹⁴ Sima Pandurović, *Pesme* (Novi Sad, Beograd: Matica srpska, Srpska književna zadruga, 1969). 213

¹⁵ Jovan Skerlić, *Pisci i knjige* (Beograd: Srpski književni glasnik, 1911), V. 115

¹⁶ White.

¹⁷ Cohen.

¹⁸ Theodore De Banville, *Odes funambulesques* (Paris: A. Lemerre, 1874).

The Handbooks

The Russian history of the rondeau begins with Vasilii Trediakovskii, who introduced the genre in 1735 in “Novyi i kratkii sposob k slozhen’iu rossiiskikh stikhov s opredeleniiami do sego nadležashchikh zvanií”²⁰. The second valuable handbook is Igor Severianin’s theory of versification²¹. In German literature the rondeau had the earliest appearance in 1372²². Later the name “rondeau” is present in the works of Philipp von Zesen²³ (1641) and in the handbook of Justus Georg Schottel (1656) in a different form²⁴. The handbooks of the nineteenth century indicate the existence of the French rondeau in German poetry: Ignaz Jeitteles²⁵ (1835), Oskar Ludwig Bernhard Wolf²⁶ (1839), Conrad Beyer²⁷ (1883). In Serbian literature, the work of Aleksandar Andrić²⁸ and Jovan Skerlić’s essay “Lažni modernizam u srpskoj književnosti”²⁹ are significant for this research. The referential treatise in French language is Theodore de Banville’s “Petit traité de poésie française”³⁰ (1872) that had revived the fixed forms.

¹⁹ Theodore De Banville, *Les exilés* (Paris: G. Charpentier, 1878). 299-316

²⁰ Vasilii Trediakovskii, *Izabrannye proizvedenia* (Moskva, Leningrad: Sovetskii pisatel’, 1963).

²¹ Igor Severianin, *Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy* (Moskva: Nauka, 2004). 365

²² Friedrich Gennrich, ‘Deutsche Rondeaux’, *Beiträge Zur Geschichte Der Deutschen Sprache Und Literatur*, 72, 1950, 130–41.

²³ Philipp von Zesen, *Deutscher Helicon* (Wittenberg: Röhner, 1641), II.

²⁴ Justus Georg Schottel, *Teutsche Vers- oder Reimkunst darin unsere Teutsche Muttersprache, so viel dero süßeste Poesis betrifft, in eine richtige Form der Kunst zum ersten mahle gebracht worden* (Lüneburg: Cubach, 1656).

²⁵ Ignaz Jeitteles, *Aesthetisches Lexicon* (Wien: Carl Oreold, 1835).

²⁶ Oskar Ludwig Bernhard Wolf, *Poetischer Hausschatz des deutschen Volkes. Ein Buch für Schule. u. Haus* (Leipzig: Wigand, 1839).

²⁷ Conrad Beyer, *Deutsche Poetik. Handbuch der deutschen Dichtkunst nach den Anforderungen der Gegenwart* (Stuttgart: Göschen, 1883), II.

²⁸ Aleksandar Andrić, *Celokupna dela* (Beograd: Knjigopечатnja Aleksandra Andrića, 1863).

²⁹ Skerlić, V.

³⁰ Theodore De Banville, *Petit traité de poésie française* (Paris: G. Charpentier, 1881).

2. The name

2.1. The French origins of the rondeau group

The term *rondeau* is derived from the Latin “*rotundetum*” or “**rotundellum*”. Both are diminutives meaning “circular” and describe a literary and musical genre that had emerged from a dance song. It is still unclear how this dance song was performed. Grocheo³¹ describes women and men standing in circles and taking turns in singing verses while one verse that remained unchanged was recognized as refrain. The refrain represented a response to previous verses. The refrain remains a feature of the genre in the twenty-first century. Over time, it has changed its form from several lines to a single line, a phrase, or a word “recurring at regular intervals”³². Gennrich names this refrain the “*Rondeaurefrain*”³³. The origins of the *rondeau* are still obscure, partly because its name has often been associated with dancing, particularly with a circle dance.

Guillaume d’Amiens and Adam de la Halle gave the first examples of autonomous triolets. De la Halle (ca. 1240–ca. 1288) composed triolets in polyphonic style in three voices. In these works, the triolet refrain entails the use of the whole melody, and not simply a part of it. The death of Adam de la Halle marked the decline of the *trouvères*³⁴ and the beginning of new generations of composers. The inventors of words (*trobar* in Old Provençal meaning “to find”, “to invent”) wrote about love as “*fin’amour*” (pure love or courtly love). At the beginning of the thirteenth century words and music were still inseparable and created a harmonious unity. In many cases, the melody was given only for the first stanza when the songs were written down. Even though the continued interest in *rondeaux* is obvious, the genre lacks constant rhythmic patterns or a stable number of the syllables in every verse³⁵. In the first *rondeaux*, the refrain occupied more lines which

³¹ Johannes De Grocheo, *Der Musiktraktat des Johannes de Grocheo*, *Medias Latiniæ Musica*, 2 (Leipzig: Reinecke, 1943).

³² Cohen. 3

³³ Friedrich Gennrich, *Das altfranzösische Rondeau and Virelai im 12. und 13. Jahrhundert, der 'Rondeaux, Virelais und Balladen'* (Frankfurt, 1963), III. 4

³⁴ Mary J. O’Neill, *Courtly Love Songs of Medieval France : Transmission and Style in Trouvère Repertoire*, *Oxford Monographs on Music* (Oxford: OUP Oxford, 2006). 9

³⁵ Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Recitative to Russian Federation (Oxford University Press, 2001), XXI.

changed with the development and the variations of the genre. Three modifications were crucial for its genesis. The first took place in the works of Adam de la Halle and his polyphonic triolet in the thirteenth century.

Eustache Deschamp's "Art de dictier et de fere chancons" (1392) had defined the "rondel sangle" that uses the scheme AB aA abAB; this scheme was later named "triolet". He also gives the variations with a changeable number of verses in the stanzas and the refrain³⁶. Even though the number of the lines varies from six to twenty-four (in the rondeaux redoublé), the authors of the genre preserved a distinction between the refrain and the free part of the song in terms of metric scheme and melodic form. Deschamp composed rondels from nine to sixteen lines³⁷.

Christine de Pisan was the first to experiment with the genre composing verses that consisted of only one word but respected the change between the refrain and the verses. She was one of the new generations of artists in whose work poetry and music became independent. The lines of the refrain became shorter and the stanzas lengthened. She experimented with the genre and changed the number of syllables in each line as well as the scheme of the refrains and verses. The division between poetry and music allowed poets to follow their sensitivity in regard to the genre and to give the poems their own shape. This "liberation" infused new life to the rondeau. What is fixed in a rondeau was no longer certain. The work of Christine de Pisan requires a separate investigation since she was a highly influential author. The feminine voice that she gave to the triolets and rondels is still present.

One repercussion of the division between the arts had already emerged in the works of Pisan with shorter refrains and longer lines. A second repercussion was provoked by the copyists. In D'Orleans French examples³⁸ all poems under the name rondeaux can be found following variations by the number of verses in the first stanza and the number of verses in refrain repetitions³⁹. D'Orleans used several variations of the genre referring to all of them

³⁶ Cohen. 52-53

³⁷ Eustache Deschamps, *Oeuvres completes* (Paris: Firmin Didrot, 1904), VII. 124

³⁸ Charles D'Orleans, *Rondeaux* (Paris: Mâcon: Champion (Honoré) / Protat frères, 1924).

³⁹ The capital letters signify the repetition of the whole line and R is for retirement.

- 1) abba abA abbaA or abba abR abbaR,
- 2) abba abR abbaR,

as rondeau. The main feature of the rondeau was its refrain. In the late fourteenth century France, the text of the rondeau was only noted with the first word of the refrain followed by “etc.”. Over the time, the audience forgot what this “etc.” meant—the first whole line, the first two verses or the whole verse as a refrain. As a result, one of the characteristics of the rondeaux became a word of the first verse, or the first half of the first verse called “rentrement”.⁴⁰ In the sixteenth century the rondeau had gained the form for which it is still known today. The French rondeau, which is known today, entailed the *rentrement* and the following scheme aabba aabR aabbaR, which had been used by Clement Marot in the fifteenth century. In the sixteenth century, Vincent Voiture, had confirmed the rondeau genre, slightly differentiating the rhyme scheme and the number of verses, but preserving the distinctive *rentrement*. Voiture’s scheme exists parallel to the Marot’s abbaabR abbaR. Boileau wrote in his “Art poétique” referring to Marot’s role in the rondeau history:

MAROT, bientôt après, fit fleurir les ballades,
 Tourna des triolets, rima des mascarades,
 À des refrains réglés asservit les rondeaux
 Et montra pour rimer des chemins tout nouveaux⁴¹.

Nevertheless, Vincent Voiture (1598-1648) is more significant for the poets and the theorists in the following centuries. In 1735 Vasilii Trediakovskii⁴² cites Voiture’s rondeaux as the models of the genre. A century later, Banville declared Voiture the greatest poet who wrote rondeaux⁴³. Voiture used the type of thirteen verses with two unrhymed rentrements, the verses fluctuating between eight to ten syllables. All of Voiture’s poems deal with the subject of love.

The rondel and the rondeau were synonyms. In modern use the distinction is often blurred. The rondel is derived from earlier forms of the rondeau. It was neglected for centuries during which poets were focusing on the triolet and the rondeau. De Banville’s “Petit Traité de poésie française” revived the rondeau and the rondel. In order to explain a

3) abbba abbA(B) babbaA,

4) abbba abbA(BB) babbaA.

⁴⁰ J. M. Cocking, 'The Invention Of The Rondel', French Studies, 5.1 (1951), 49–55. 51

⁴¹ Boileau, L'art poétique (Cambridge, UK: University Press, 1907). 120-121

⁴² Vasilii Trediakovskii, Izabrannye proizvedenia (Moskva, Leningrad: Sovetskii pisatel', 1963). 365

⁴³ De Banville, Petit traité de poésie française. 203

rondel, Banville recalls the work of Charles d'Orleans. D'Orleans' poem "Le temps a laissé son manteaux"⁴⁴ became a model poem for writing a rondel. His most prominent example "Le temps a laissé son manteaux" with two rhymes and three stanzas (4+3+4), was written through the scheme ABba abAB abbaA. The first two lines were repeated as a refrain.

The refrain was the faithful companion to all of these variations, creating the characteristic differences between them. The form changed with each revival of the genre. From the first centuries of its existence, the rondeau has proved to be elastic and easily adaptable. De Banville wrote about the rondeau as one of the fixed forms, which, as an acrobat, was always ready to surprise with its unpredictability and grace⁴⁵. In the sixteenth century, Clement Marot gave the rondeau the form for which it is still known today. In the centuries that followed the genre was used inconsistently until it was revived by the French Parnassians and Theodore de Banville. The nineteenth century brought two important developments for the rondeau. Firstly, De Banville created a connection between the rondeau and its predecessor, the rondel. Secondly, Baudelaire's decision to use several formal features of the genre had an impact on the future of the rondeau in many national literatures, where the medieval French fixed forms were still unknown and arrived with the poets of the Parnasse.

⁴⁴ De Banville, *Petit traité de poésie française*.186

⁴⁵ De Banville, *Petit traité de poésie française*. 208

2.2.The modern adaptation: The rondel stanza and the roundel

Charles Baudelaire's oeuvre influenced the generation of Symbolist poets. Still, the poet used neither the rondeau nor rondel as De Banville recommended. De Banville was admired by Baudelaire for his purity of expression, poetical enthusiasm and humorous spirit. But, Baudelaire considered that presenting perfection through art serves only to enchant the mind in order not to see life as a horrible struggle. According to Baudelaire, De Banville was the one refusing to see the devilish abusiveness of the spirit by putting the emphasis on the artificial processes. Baudelaire describes De Banville's work as artificial for recalling the ancient art where the world might still be beautiful, joyful, noble and rhythmic.

“En pleine atmosphère satanique ou romantique, au milieu d'un concert d'imprécations, il a l'audace de chanter la bonté des dieux et d'être un parfait 'classique'”⁴⁶.

For Baudelaire, De Banville refuses to see and to hear the dissonance, the discordance in the contemporary world. And for the poète maudit, the poems of De Banville were returned to a state of paradise that was a matter of the past for the modern poet, but still a courageous act. Baudelaire adjusted an element from these genres that was best suited to express his thoughts. He chose the refrain and used it in a certain way. The verses between the refrains not only clarify the idea from the beginning, but also question the repeated verse, putting it into self-reflection and the risk of irony. Baudelaire's poem “Le balcon” was the poet's way of using the refrain as the first and the last verse of the stanza. The poem consists of six quintets, each repeats the first verse as the last. The rhyme is distributed according to the following scheme: ababa cacac adada bebeb afafa gagag.

Mère des souvenirs, maîtresse des maîtresses,
Ô toi, tous mes plaisirs! ô toi, tous mes devoirs!
Tu te rappelleras la beauté des caresses,

⁴⁶ Baudelaire, *Réflexions sur quelques-uns de mes contemporains*. 375

La douceur du foyer et le charme des soirs,
Mère des souvenirs, maîtresse des maîtresses⁴⁷!

This was not the only type of repetition which Baudelaire used. The poet admired Poe at the time, and the repetitions that Poe used in his poems were also frequent, as in “The Raven” or “Annabel Lee”. Baudelaire published the translation of “The Raven” in 1853. Furthermore, Baudelaire used the irregular pantoum when writing the “Harmonie du soir”.

“Au début des années 1860, l’histoire de la critique des ‘Fleurs du mal’ franchit une étape. Quatre poètes, Leconte de Lisle en 1861, Gautier dans sa ‘notice’ de 1863, Swinburne en 1864, Verlaine en 1865, jettent sur le recueil de Baudelaire un autre regard, plus attentif aux formes et à la signification de l’œuvre”⁴⁸.

The adaptation of the rondeau was used by the poets influenced by Baudelaire. In this thesis I refer to the rondel stanza, which **is recognized** in the poems of Georg Trakl, Milan Rakić and Vladislav Petković Dis. The influence of Baudelaire’s form was the most important within literatures that did not have previous tradition of the rondeau group. The decadent poets employed occasionally the canonical form of the rondeau and the modified one. The influence coming from French poets spread through the world very soon.

So far, the distinction between the subgenres within the rondeau group has become clear: the triolet, the rondel, the rondeau and the rondel stanza used by Baudelaire. It is necessary to clarify another subgenre, which originated in the West, before we continue defining the rondeau on the East. The “roundel” is also a poem of the rondeau group. The poem of eleven verses in three stanzas has the following characteristic: the first and the third stanza have four lines each, second stanza contains three lines; the *rentrement* is after the third and tenth verse; its rhyme scheme is abaR bab abaR. This type of rondeau had been introduced under the name “roundel” by Charles Algernon Swinburne who had created his own variation of the rondeau. The poet had created this form through

⁴⁷ Charles Baudelaire, *Les fleurs du mal* (Paris: Poulet-Malassis et de Broise, 1861). 49

⁴⁸ André Guyaux, « Un fils de Baudelaire? » in Martine Bercot, *Verlaine 1896-1996* (Paris: Klincksieck). 196

translations of **the** Villon's rondeau. His collection of poems "A Century of Roundels"⁴⁹ from 1883 is made of one hundred and one roundel. Swinbourne uses the *rentrement*, which repeats the first semi-verse without repetitions in the second stanza. Unlike the rondeau where *rentrement* is unrhymed, in the roundel the *rentrement* corresponds with the second "b" rhyme.

⁴⁹ Algernon Swinburne Charles, *A Century of Roundels* (London: Chatto & Windus, Piccadilly, 1883).

3. The reception: The expansion of the rondeau genre through poems of Russian, German and Serbian literature

3.1 The rondeau in Russian poetry of the Silver Age

The genre of the French medieval poetry had various paths to literatures of eastern European countries. Even if the poetry of the French rondeau group was not popular during its entire history, the genre is very much used. All of the previously mentioned subgenres are present in the poetical works of the Russian poet, Igor Severianin (1887–1941). Severianin distinguished three types of the rondeau / rondo⁵⁰. He uses the expression as a generic term for poems of eleven, thirteen and fifteen verses. The first type of eleven verses is Swinbourne's roundel. The second type of rondeau in Severianin's theory of versification consists of thirteen lines. In this variation, the first verse is identical with the ninth and thirteenth line. The poem of thirteen verses has only one representation in the Severianin's oeuvre, "Rondo" (O ne rydai nad mertvym telom)⁵¹. The third form of the rondeau among Severianin's poems consists of fifteen lines in three stanzas, and it is the classical sixteen century French rondeau.

Rondo XX

Poka ne pozdno, dai zhe mne otvet,
Moliu tebia unizhenno i slezno,
Dalekaia, smotraiashchaia mimozno:
Da ili net? Otvet' – da ili net?
Poëzo „da“, a „net“ – ono tak prozno!

Sliianne mechty, no b'iutsia rozno
U nas serdca: tuskneet v nebe svet...
O, dai mne otzvuk, otznak, svoi privet,
Poka ne pozdno.

Ty vdaleke. Zhizn' prevratilas' v bred.

⁵⁰ Severianin, Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy. 583

⁵¹ Igor Severianin, Siren' moi vesny (Orfeï, 1980). 201

I molniia, i grom grohochet grozno.
I tak davno. I tak desiatki let.
Ty vdaleke, no ty so mnoiu grezno.
Dai otklik mne, poka ia ne skelet,
Poka ne pozdno!...⁵²

The quoted poem is from 1919, created by Igor Severianin. The title addresses the genre, which is often the case in the rondeau. Severianin widely used musical-literary genres: the madrigal, the ballade, the nocturne, the prelude, the sonata, the elegy, the chanson, the berceuse, the gazelle and the rondeau group. Severianin's œuvre contains sixteen poems with the title "rondo". These titles include three cycles of poems: "Kol'e rondo"⁵³ (eleven poems), "Rondo"⁵⁴ (Ia — kak vo sne) (five poems) and „Rondo Rozhdestvenskogo dnia”⁵⁵ (three poems). Nevertheless, only two poems, „Disso-rondo”⁵⁶ and "Rondo XX"⁵⁷ (Poka ne pozdno...) are poems in the French rondeau form. One poem "Rondo" (O ne rydai nad mertvym telom)⁵⁸ is a new variation of the genre, this is the only poem which uses the modified form AbabcdcdAefe A. All other rondos in Severianin's work are roundels in the form abaR bab abaR. The roundel and the rondeau had been reintroduced by Valerii Briusov. The French rondeau was present in the Russian poetry since Trediakovskii, but the roundel was unknown.

Before the poems of Igor Severianin, the French rondeau was used by the poet of the first generation of the Russian Symbolism, Valerii Briusov. Briusov reintroduced the rondeau to the poets of Symbolism⁵⁹. The revived form is accepted by other poets of the Silver Age: Viacheslav Ivanov, Mikhail Kuzmin, Benedikt Livshits and Sofiia Parnok.

Valeri Briusov (1873-1924)

⁵² Igor Severianin, *Stikhotvorenia i poemy 1918-1941* (Moskva: Sovremeniik, 1990). 30

⁵³ Igor Severianin, *Victoria Regia* (Moskva: V. V. Pashukanis, 1916), IV. 83

⁵⁴ Igor Severianin, IV. 237

⁵⁵ Igor Severianin, IV. 241

⁵⁶ Severianin, *Gromokipiashchii kubok. Ananasy v shampanskome. Klassicheskie rozy*. 121

⁵⁷ Severianin, *Stikhotvorenia i poemy 1918-1941*. 30

⁵⁸ Igor Severianin, *Siren' moei vesny* (Orfei, 1980). 201

⁵⁹ Valerii Briusov, *Opytiy po metrike i ritmike, po evfonii i sozvuchiam, po strofike i formam* (Moskva: Gelikon, 1918). 36

“Ee koleni”⁶⁰

“Oblat”⁶¹

Viacheslav Ivanov (1866-1949)

“Vechernii Luch” (Rondo)⁶²

“Il Tramonto” (Rondo)⁶³

Mikhail Kuzmin (1872-1936)

“Nadpis’ na knige”⁶⁴

“V nachale leta, iunost’iu odeta”⁶⁵

“Ottepel”⁶⁶

“Epitafiia samomu sebe”⁶⁷

“Bisern’ie koshel’ki”⁶⁸

Benedikt Livshits (1887-1938)

“Pervoe zakatnoe rondo”

“Vtoroe zakatnoe rondo”

“Nimfomanicheskoe rondo”

“Provincial’noe rondo”

“Skorpionovo rondo”

“Lunaticeskoe rondo”

Sofia Parnok (1885-1933)

“Rondo (Ia vspomniu vse)”⁶⁹

“Rondo (Uzhel’ konec)”⁷⁰

Igor Severianin (1887-1941)

⁶⁰ Valerii Briusov, *Stikhotvorenia. Poemy 1832-1909, Sobranie sochinenii* (Moskva: Khudozhestvennaia literatura, 1973), i. 475.

⁶¹ Valerii Briusov, *Stikhotvorenia 1918-1924, Sobranie sochinenii* (Moskva: Khudozhestvennaia literatura, 1974), iii. 516.

⁶² Viacheslav Ivanov, *Sobranie sochinenii* (Brusel’: Foyer Oriental Chrétien, 1974), ii. 487.

⁶³ Ivanov, ii. 486.

⁶⁴ Mikhail Kuzmin, *Stikhotvorenia i poemy* (Moskva: Molodaia gvardia, 1992). 188.

⁶⁵ Kuzmin. 151.

⁶⁶ Kuzmin. 158-159

⁶⁷ Kuzmin. 264

⁶⁸ Kuzmin. 305

⁶⁹ Sofia Parnok, *Sobranie stikhotvoreni* (Ann Arbor: Ardis, 1979). 133

⁷⁰ Parnok. 137

“Disso-rondo”⁷¹

“Rondo XX” (Poka ne pozdno...) ⁷²

Before the Symbolist revival of the genre, Russian literature already had a tradition of the rondeaux. Vasilii Kirillovich Trediakovskii (1703-1769) had been the first to introduce the genres to Russian literature. The son of a Russian priest, Trediakovskii studied philosophy, linguistics and mathematics at the Sorbonne in Paris. He there was introduced to new literary genres including the rondeau. The French literature helped him to develop his love for poetry and for the science of poetry. In 1735, Trediakovskii published “Novyi i kratkii sposob k slozhen’iu rossiiskikh stikhov s opredeleniiami do sego nadlezhashchikh zvaniu”⁷³. He introduced Russian writers to the sonnet, the song, the rondeau, the poetic epistle, the epigram, the madrigal and the ode. He also gave a brief theoretical description of the genres and provided his own examples in order to demonstrate the metrical schemes. His rondeau contains thirteen verses and two rhyme pairs. The refrain is repeated twice. Trediakovskii cites Voiture’s rondeaux as the models of the genre⁷⁴. Trediakovskii compares the rondeau with an epigram – because of its wit, a memorable and surprising turn⁷⁵.

Igor Severianin’s “Rondo XX” consists of thirteen verses in two rhymes. The invention in this poem is the rhyming rentrement, which is the characteristic of the roundel. The importance of the rentrement is emphasized through the history of the genre. The rondeau’s ability to surprise is conducted through the repeated semi-verse. The first verse is a focal point of the poem. As an initial formula, it has the ability to consume the mind of the reader and transfer it to the poetical realm with the new laws. The new laws are in the exchange between

⁷¹ Igor Severianin, *Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy* (Moskva: Nauka, 2004). 121

⁷² Igor Severianin, *Stikhotvorenia i poemy 1918-1941* (Moskva: Sovremenik, 1990). 30

⁷³ Vasilii Trediakovskii, *Izbrannye proizvedeniia* (Moskva, Leningrad: Sovetskii pisatel’, 1963). 365.

⁷⁴ Trediakovskii. 387

⁷⁵ Soon after Trediakovskii’s work, Aleksei Andreevich Rzhevskii (1737—1804) gave a variation of the genre in the years 1789-1801. His poems were known as ‘russian rondeaux’. Many poems of the modified rondeaux were present in Russian literature. Since their technical solutions resemble to those in German poetry, in this chapter the manifestation of the French influence will be examined. See: Lauer, Reinhard, *Gedichtform zwischen Schema und Verfall* (München: Wilhelm Fink Verlag, 1975)

the poet and the poem, the poem and the reader. The initial semi-verse focuses the reader's attention on one crucial aspect of the theme. In this case, it is the sentence "Poka ne pozdno". The reader's attention is already consumed with the question, what needs to occur before it is too late. The thread of the poem begins to develop from the first words. The lover seeks the answer from the beloved. The cry for an answer implies to the art of the troubadour who invented this genre, led by desire and the restlessness of the lover's soul. The poet creates certain expectation which invite the history of the genre. The following verses create more profound statement of love. The first rentrement closes the first part of the poem, in which the theme of the poem is developed: the lover is facing the passing of time while he waits for the beloved to answer. That answer becomes an echo or a sign, which implies the loss of hope in the fragile heart of the lover. Therefore, the first rentrement, confirms the initial statement and recalls the irreversibility of the human life.

This poem does not have the epigrammatic character that Trediakovskii had described. The final verses suit more the qualification of an epilogue. The final stanza of the rondeau serves to shed a new light on the theme of the poem and a resolution, reconciliation or an entirely new meaning to the previous verses. In this poem, the epilogue is an exclamation emerging from helplessness and the confrontation with the idea that the lover might become a skeleton left in the silence.

3.2. The rondeau group in German literature between 1885 and 1930

In German poetry the first rondeau had appeared very early. According to Gennrich, the five German rondeaux date from 1391 to 1398⁷⁶. In the poem of twentythree verses, the melody of the refrain expands through four verses. The poem begins with the refrain and repeats the four-verse refrain two times. The rondeau did not have the strict form in German poetry. The poetic manuals of the nineteenth century gave the example of Voiture to explain the French rondeau. In 1641, Philipp von Zesen wrote “Rondeaux / Ringelgedichte”⁷⁷. Georg Justus Scottel defined the rondeau poem as the one with the same beginning and the same end⁷⁸. The later poetic manuals follow this model: while Wolf mentions the original French form and its German modification⁷⁹, Jeitteles gave only the Fallersleben’s example, which was the poem with the same beginning and the end⁸⁰. Wolf stresses that the genre existed in a freer form. The poem has retained the two rhymes and the additional refrain. The first verse is repeated as the last, and the fifth verse is repeated as the tenth. Conrad Beyer noted three poems from the three poets in “Deutsche Poetik”: Schlegel (“Schaff das Tagwerk meiner Hände”), Ohorn (“O Jugendtraum”) and Viehoff (“Ein Rundgedicht”)⁸¹. While Ohorn and Viehoff follow the French model, Schlegel’s poem is close to the form of the rondel repeating the first two verses in the middle and as the final of the poem. German theorists and authors used the translations as “Ringelgedicht”, “Ringelied” or “Rundum” for rondeau, which still indicates its round characteristic. The poems in German language had unsteady number of verses and the number of rhymes. The number of verses varied from ten to fifteen, and the rhymes grew from canonized two. Considering the collected poems, the presence of the rondeau group in

⁷⁶ Gennrich. 136

⁷⁷ Zesen, II. 23

⁷⁸ Justus Georg Schottel, *Teutsche Vers- oder Reimkunst darin Unsere Teutsche Muttersprache, so viel dero süßeste Poesis betrifft, in eine richtige Form der Kunst zum ersten mahle gebracht worden* (Lüneburg: Cubach, 1656). 209

⁷⁹ Oskar Ludwig Bernhard Wolf, *Poetischer Hausschatz des deutschen Volkes. Ein Buch für Schule und Haus* (Leipzig: Wigand, 1839). 9

⁸⁰ Jeitteles. 272

⁸¹ Conrad Beyer, *Deutsche Poetik. Handbuch der deutschen Dichtkunst nach den Anforderungen der Gegenwart* (Stuttgart: Göschen, 1883), II. 582

works of German poets is evident through modifications. Even though it lacks French form, its influence merges with previous literary tradition in German literature.

In 1884 a Belgian poet, Albert Giraud wrote the collection of rondels “Pierrot lunaire: Rondels bergamasques”. The poet used the form that Theodore de Banville had revived through his work⁸². The rondels of “Pierrot lunaire” were soon translated by German poet Otto Erich Hartleben. Inspired by the poems that he had translated, Hartleben wrote his own cycle. Hartleben’s cycle of rondels “Pierrot marié”⁸³ is consisted of five poems: “Die Würfel”, “Die Werbung”, “Die Düte”, “Die Hörner” and “Hochzeitreise”. The protagonist of these poems is the comic figure struggling between the reality and his inner moonlit world. Hartleben wrote five more of his poems in the form of rondel: “Morgentraum”⁸⁴, “Fontana Trevi”⁸⁵, “San Giovanni”⁸⁶, “Enis von Harun al Raschid”⁸⁷.

Sommer – Rondeau

Der höchste Sommer reift die Saat,
Und Gold liegt hoch auf allen Wegen. –
Als ich um Deine Liebe bat,
Ist alles noch im Traum gelegen!
Die heilige Sonne that
Das Wunder.

Als ich um Deine Liebe bat.
Wir träumten spät hinab den Pfad
Und ahnten wohl den Sonnesege.
Vor unsere jungen Seelen trat
Das Wunder.

Geheimnisvolle Schauer regen
Die Ährenreih’n, die fruchteträgen, –
Der höchste Sommer reift die Saat.
Auf allen Wegen, allen Stegen
Wie mystische Gewalten naht

⁸² De Banville, Les exilés.

⁸³ Otto Erich Hartleben, Gedichte. Ausgewählte Werke in drei Bänden (Berlin: S. Frischer Verlag, 1919), I. 180-185

⁸⁴ Erich Hartleben, I. 193

⁸⁵ Erich Hartleben, I. 204

⁸⁶ Erich Hartleben, I. 212

⁸⁷ Erich Hartleben, I. 220

Das Wunder⁸⁸.

Camill Hoffmann published the poem “Sommer – Rondeau” in the collection “Adagio stiller Abende” in 1902. It was the same year when the poet published his translations of Baudelaire’s “Flowers of Evil”. The poem is different from the rondeau poems of Briusov and Severianin. In Hoffmann’s poem, the first stanza is the rondel stanza of Baudelaire. It preserves two rhymes, but the *rentrement* occurs after every stanza, the first and the third verse are repeated one more time. This is the only poem of the corpus in German language included in this thesis, which has the word “rondeau” in the title. Unlike the Russian poets, where the form is evident from the title, the poems in German language do not have these indications. The form of French rondeaux is not evident in the German poetry between 1885 (Otto Erich Hartleben’s poem “Herbststurm”⁸⁹) and 1930 (the poem “Wahre Liebe”⁹⁰ of Kurt Tucholsky). In absence of the anthology of the rondeaux genre, this thesis is an attempt to identify the poems in German literature (meaning–rondeau).

Although the German poets did not use the model of the contemporary French rondeau, they did use the elements of the rondeau and of the Latin *rondellus*. Many poets use refrains and repetitions. Two groups of poems can be identified. First I have named *rondeau/ Ringelied and the second *Rundum. Poems in the group *rondeau/ Ringelied have various use of the *rentrement*, and the refrain verse which is repeated two more times through the poem. Poems in the group *Rundum have the same verse at the beginning and at the end.

*Rondeau/ Ringelied

The “reentry” of verses occurred in different positions in the stanza and within the poem. In the poems it can be a single word or the first semi–verse. The *rentrement*⁹¹ can be found at the end or the beginning of the stanza. The following poems use the *rentrement* at the end:

⁸⁸ Camill Hoffmann, *Adagio stiller Abende* (Berlin und Leipzig: Schuster und Loeffler, 1902). 25

⁸⁹ Otto Erich Hartleben, *Gedichte. Ausgewählte Werke in drei Bänden* (Berlin: S. Frischer Verlag, 1919), I. 53

⁹⁰ Tucholsky. 718

⁹¹ In the poems of Charles d’Orleans, there are three versions of roundels (as the editors call them) which are distinguished by the number of verses. Most examples are two-syllabled with variations of six and seven

“Sommer–Rondeau”⁹², “Alle Nacht”⁹³, “Verbotene Liebe”⁹⁴, “Wenns Frühling wird”⁹⁵, “Wüsst ich von Dir nichts weiter als die Art”, “Da warst du jung”⁹⁶, “Euridyke”⁹⁷, “Nächtens, wenn die hohen Wasser fluten”⁹⁸, “Schweig und sei lieb”⁹⁹, “Das Kampfspiel, das, wo es verletzt, nur spüret”¹⁰⁰ (with a calembour refrain). The use of *rentrement* as the beginning of stanzas occurs in the poems “Gedenke mein”¹⁰¹, “Letzte Nacht”¹⁰² and “Regina”¹⁰³. The repeated part of the poem can also be manifested as the refrain that follows each stanza: “Wahre Liebe”¹⁰⁴, “Laß das Weinen”¹⁰⁵, “Immer belauscht”¹⁰⁶, “Du meine erste Liebe”¹⁰⁷, “Bekehrung”¹⁰⁸; or as the refrain verse opening stanzas: “Juli”¹⁰⁹, “Stammbuchvers”¹¹⁰, “Ich liebe Dich”¹¹¹, “Immer bleibt es wie ein Wunder”¹¹².

In the following poems each stanza begins with the same first verse and has the additional refrain closing the stanzas. This use is closer to the early stages of the genre than the standard rondeau genre form. The refrains are in the form of a couplet or tercet:

couplet: “Allerei Arbeit”¹¹³, “Besuch”¹¹⁴

tercet: “Eine Frage und keine Antwort”¹¹⁵.

syllables. Without dependence on the rhyme scheme, the third and fifth stanzas serve as a refrain. The refrain is represented as the first half of the first verse, two, three or four verses. This type of refrain is reduced in time to the first part of the first line, or even to the first word, and thus it is called *rentrement*.

⁹² Camill Hoffmann, *Adagio stiller Abende* (Berlin und Leipzig: Schuster und Loeffler, 1902). 25

⁹³ Adolf Frey, *Gedichte* (Leipzig: H. Haessel Verlag, 1908). 69

⁹⁴ Herman Löns, *Sämtliche Werke* (Leipzig: Friedrich Castelle Hesse und Becker Verlag, 1923), I. 365

⁹⁵ Rainer Maria Rilke, *Sämtliche Werke* (Frankfurt am Main: Insel Verlag, 1955), I. 33

⁹⁶ Carl Busse, *Gedichte* (Stuttgart: A. G. Liebeskind, 1899). 88

⁹⁷ Gerrit Engelke, *Rhythmus des neuen Europa* (München: Paul List Verlag, 1960). 85

⁹⁸ Manfred Kuxdorf, *Die Lyrik Salomo Friedlaender/ Mynonas: Traum, Parodie und Weltverbesserung* (Frankfurt am Main: Peter Lang Verlag, 1990). 27

⁹⁹ Frank Wedekind, *Die vier Jahreszeiten* (München: A. Langen, 1905), I. 75-76

¹⁰⁰ Stefan George, *Der siebente Ring* (Berlin: Blätter für die Kunst, 1907). 86

¹⁰¹ Bruno Wille, *Der heilige Hain* (Jena: Eugen Diederich, 1908). 27-28

¹⁰² Bruno Ertler, *Eva Lilith* (Wien: Wiener Literarische Anstalt, 1919). 76

¹⁰³ Leo Heller, *Präludien der Liebe* (Berlin: 'Harmonie' Verlagsgesellschaft für Literatur und Kunst, 1907). 9

¹⁰⁴ Tucholsky. 718

¹⁰⁵ Anton Renk, *Über den Firnen. Unter den Sternen* (München: Georg Müller Verlag, 1907), I. 8

¹⁰⁶ Hans Schmidt-Kestner, *Gedichte* (Hannover: Ludwig Ey, 1915). 20

¹⁰⁷ John Henry Mackay, *Dichtungen* (Leipzig: Karl Henckell and Co., 1900). 41

¹⁰⁸ Tucholsky. 112-113

¹⁰⁹ Max Dauthendey, *Gesammelte Werke*, 6 vols (München: A. Langen, 1925), IV. 213

¹¹⁰ Alfred Walter Heymel, *Gesammelte Gedichte 1895-1914* (Leipzig: Insel Verlag, 1914). 78

¹¹¹ Siegfried Kawerau, *Lieder aus dem Dunkel* (Berlin: Max Schildberger, 1910). 8

¹¹² Wilhelm Weigand, *Der verschlossene Garten* (Leipzig: Insel Verlag, 1909). 25

¹¹³ Heller. 35

¹¹⁴ Weigand. 22

Stefan George was a remarkable figure at the turn of the centuries. His early works echo of Baudelaire's "Flowers of Evil", which George had translated in 1901. In 1889 the poet had encountered Stéphane Mallarmé and Paul Verlaine, but this connection did not leave a trace in the use of the French forms. One poem "Sieh mein kind ich gehe"¹¹⁶ (1903) uses the following rhyme scheme Abba cAca bbaA.

Sieh mein kind ich gehe.
Denn du darfst nicht kennen
Nicht einmal durch nennen
Menschen müh und wehe.

Mir ist um dich bange.
Sieh mein kind ich gehe
Dass auf deiner wange
Nicht der duft verwehe.

Würde dich belehren
Müsste dich versehren
Und das macht mir wehe.
Sieh mein kind ich gehe.

*Rundum

The circularity of the rondeau is addressed through the form and the words of the poem. The first verse closes the poem as in Hartleben's poems: "Morgen-Singsang"¹¹⁷, "Von reifen Früchten"¹¹⁸, "In stiller Sommerluft"¹¹⁹. There are repetitions of the whole first stanza as the end of the poem, as in following poems: "Lied des Trotzes"¹²⁰, "Herbststurm"¹²¹, "O daß ich dich noch lieben kann"¹²². Therefore, Hartleben's work represents various uses of the rondeau group.

¹¹⁵ Tucholsky. 110

¹¹⁶ Stefan George, Die Gedichte / Tage und Taten (Stuttgart: Klett-Cotta, 2003). 230

¹¹⁷ Otto Erich Hartleben, Gedichte. Ausgewählte Werke in drei Bänden (Berlin: S. Frisher Verlag, 1919), I. 186

¹¹⁸ Erich Hartleben, I. 201

¹¹⁹ Erich Hartleben, I. 205

¹²⁰ Erich Hartleben, I. 23

¹²¹ Erich Hartleben, I. 53

¹²² Erich Hartleben, I. 55

After the modification of Baudelaire who used the quintet rondel stanza AbabA, Georg Trakl uses the same form. Georg Trakl's poem "Rondel"¹²³ is a quintet dedicated to the transient beauty of nature. The poem has the repetition of the first verse as the last one. The poem of five verses takes the third verse as the axis. With this symmetry the middle verse positions the silence of the shepherd's flute in the centre of the reader's attention.

Rondel

Verflossen ist das Gold der Tage,
Des Abends braun und blaue Farben:
Des Hirten sanfte Flöten starben
Des Abends blau und braune Farben
Verflossen ist das Gold der Tage¹²⁴.

German literature has early examples of the rondeau dating from the fourteenth century¹²⁵. The poems of that period still do not have the form of the rondeau known today. The form with *rentrement* has entered the German poetry in the seventeenth century. Georg Justus Schottel's work testifies of the rondeau poems. Two types of poems are declared as the rondeau in his handbook. The first is a poem that has the same beginning and the end, and the second one is the French rondeau with the *rentrement* "Es geht rundum"¹²⁶. This distinction remains. In examined poems the form is undefined: the use of the *rentrement*, the refrain and repetitions are present, but this is not the particular quality of the period between 1885 and 1930, since it is used widely, especially during the period of Romanticism.

¹²³ George Trakl, *Gedichte* (Leipzig: Kurt Wolff Verlag, 1913). 14

¹²⁴ Trakl. 14

¹²⁵ Friedrich Gennrich, 'Deutsche Rondeaux', *Beiträge zur Geschichte der deutschen Sprache und Literatur*, 72, 1950, 130–41.

¹²⁶ Justus Georg Schottel, *Teutsche Vers- oder Reimkunst darin unsere Teutsche Muttersprache, so viel dero süßeste Poesis betrifft, in eine richtige Form der Kunst zum ersten mahle gebracht worden* (Lüneburg: Cubach, 1656). 209-211

3.3 The rondeau group in Serbian literature

The rondeau group is present in Serbian literature since the first half of the nineteenth century. The first works are a triolet and a rondeau in Aleksandar Andrić's collection of poems. The symbolist influences in Serbian literature left a more significant trace than Andrić's work. The poetry of Parnass and Symbolism came through works of Jovan Dučić and Milan Rakić. Next to the Andrić's rondeau in French form, there is one other "Rondo"¹²⁷ by Milovan Danojlić. In Serbian literature the presence of the rondel is more evident, the poem written in Baudelaire's modified stanza and the modified rondeau in Tešić's work. During the nineteenth century Serbian literature had a less known author Aleksandar Andrić (1816–1876). Andrić had printed his collected works¹²⁸ in Belgrade. In his manual, the poet gave his observations on poetry and a list of lyric and epic genres with definitions. There are two triolets, one under a title "Mesec Maj" and the second titled "Triolet"¹²⁹. The rondeau of this author has two rhymes with a rentrement after the eighth and the thirteenth verse, "Neverstvo tvoe"¹³⁰. Andrić's rondeau has the title "Jednome diplomatu na novo leto". It satirically expresses the discontent with another year of the diplomat's mandat. The epilog that was ment to create a twist is an expression of bitterness, since the poem closes with curses. Andrić's idea to domesticate foreign forms had little success. Neither the definitions nor the lyrical examples that were given in the systematization of the genres helped to establish a new genre. The French fixed form had to wait one more century to be noted. And even then, rondeau did not take significant role in the Serbian literature as the sonnet did. In order to define the rondeau, Andrić wrote:

"10. Rondo. Francuskii vid' Stihotvorenia sa dva slika u trinaist vrsta. Posle osme i trinaiste vrste mora se početak' prve vrste da povtori. Edan' slik' povtvorava se pet', a drugii osam' putii"¹³¹.

¹²⁷ Milovan Danojlić, *Izabrane pesme (1957-2017)* (Prijevor: Uređivački odbor književnih susreta na Kozari, 2018). 225

¹²⁸ Andrić.

¹²⁹ Andrić, *Celokupna dela*. 104

¹³⁰ Andrić, *Celokupna dela*. 58

¹³¹ Andrić, *Celokupna dela*. VII

The development of the rondeau continued in modern times. From the early triolet to the Russian rondeaux, all poems kept the general name—“rondeau”. Still, the difference between the number of verses, rhymes and the refrain of the new form and its French origin is evident. The contemporary Serbian poet Milosav Tešić gave his contribution to the genre by creating a new manifestation. Tešić used this form to write many of his poems in collections “Prelest severa”, “Krug račanski, Dunavom” and “Sedmica”. In Tešić’s rondo, thirteen verses are in monostanza with the first verse being repeated as the seventh and the thirteenth. Verses are iambic hendecasyllable or dactilo-troheic ten syllables in scheme AbabccAddaeA. Particular vocabulary in his rondos includes words from all phases of the history of Serbian literary language in order to illuminate the perspective of the lyric subject. I have selected one poem from more than forty highly artistic rondos of Milosav Tešić to demonstrate characteristics of the rondeaux group.

TEODOR RAČANIN: Žal za dudovim burićem, koji mu se, pri bežaniji, ispavši iz vreće, otkotrljao u Drinu¹³²

Još kotrlj čujem, mučenice žuta,
i udar tmuo. – Kuća naša mala
u zvuku traje, mada raspadnuta;
a miris njen mi, crnilom od zala,
došumiv krepak, zlati se i brčka
od jutra ranog pa do docnog cvrčka.

Još kotrlj čujem, mučenice žuta,
a zdela naša negde trune, hlapi,
dok jesen kaplje. – Beskućnica zjapi
i gorko peče ona prljut ljuta
niz koju burić dao se u Drinu...
A tek je sjao šljivik u rubinu.

Još kotrlj čujem, mučenice žuta.

All of the poet’s rondeaux / rondos have visual appearance with the highlighted first, seventh and thirteenth verse, which are the refrain. The poem of thirteen verses has five rhymes in the scheme AbabccAddaeA. The hendecasyllable verses have the iambic rhythm with constant caesura after the third and the fifth syllable (3+2+6). The iambic

¹³² Milosav Tešić, *U tesnom sklopu* (Beograd: Zadužbina ‘Desanka Maksimović’, Prosveta, Narodna biblioteka Srbije, 2005). 111

rhythm seems to oppose the trochaic rhythm of Serbian language, still it is used in the period of Romanticism in the poem of Branko Radičević, “Tuga i opomena”, and affirmed in the poetry of Vojislav Ilić, Milan Rakić and Ivan V. Lalić. The bright rhythm of the poem is the most suitable for expressing the sympathy and pain of the monk who grieves for his lost barrel of alcoholic drink. The caesura after the third syllable emphasizes the first accentual unit and recalls the sixteen century form of the rondeau with the rentrement. If the refrain verse would be reduced, the remaining unit would emphasize the theme of the poem.

Još kotrlj čujem, mučenice žuta,
i udar tmuo. – Kuća naša mala
u zvuku traje, mada raspadnuta;
a miris njen mi, crnilom od zala,
došumiv krepak, zlati se i brčka
od jutra ranog pa do docnog cvrčka.

Još kotrlj (itd)

The onomatopoeic noun *kotrlj* signifies the sound which is created by rolling an object. This particular sound emerges as a memory of the monk. The sounds, the scents, the sun, the moon, the circular objects, evoke the inspiration for the rondeau. The first repetition of the refrain divides time and space to past and present, distant and close, pleasure and torment, happiness and sorrow. The sound of rolling becomes an echo of joyful past.

Poems about monks in Tešić’s collection “Krug račanski, Dunavom” are series of miniatures. They present the journey from the southern Serbia to Pannonia during the Great migration of the Serbs in 1690. The collection is published in 1996, a year after another migration of the Serbs from Western Balkans to Central Balkans. The sorrow of Teodor Račanin is given through the picturesque subtitle, which reminds on the director’s guide for setting the scene. During the migration, the monk had lost his barrel of rakia. It rolled down the slope and fell in the river Drina. Teodor’s poem for his lost barrel is divided in three planes. The first is the joyful life in the monastery where he nourished the plum trees, made the drink from the early morning to the last sound of the cricket. The second is the moment of change represented through the lost barrel, which he had kept carefully hidden in the sack. The material object becomes immaterial sound as the last refuge and the monument of

irreversible moments of beauty and ease. Once home, now it is shattered with only sound remaining. Nevertheless, this sound of rolling is a sanctuary in darkness of evil, which is the third plane. Teodor expresses his sorrow through changing colours (yellow – golden – rubine red – black) and sounds (rolling of the barrel, falling into the water, the cricket’s song, the dripping autumn). The discrepancy between the figure of a monk and his grief over rakia provokes the bitter laughter. The monk becomes a clown in his desire for lost purity and freedom.

The rondeau group had its appearance in the poems of Symbolist poets at the beginning of the twentieth century. During the first half of the nineteenth century many Serbian students went to gain their education in France as opposed to the ones in Austria, Hungary or Germany. This rivalry between French and German students reflected on the cultural life in Serbia. In the beginning of the twentieth century these so-called “Parisians” and among them poets Milan Rakić and Jovan Dučić had introduced French symbolism to the Serbian literature, with sixty years of delay. Already in the first collection of poems by Milan Rakić, the French influence was evident.

Šume bokori cvetnog jorgovana,
I noć zvezdana treperi, i žudi
Za bujnu ljubav, svetu bogom dana.
Dok mesečina nasmejana bludi,
Šume bokori cvetnog jorgovana¹³³.

The quoted stanza is the first stanza in the poem “Ljubavna pesma” by Milan Rakić. The poem is published in the poet’s first collection of poems from 1903. It is the type of quintet stanza which Baudelaire used in the poem “Le balcon”. This type of stanza was recognized as rondel. Very soon the rondel was mocked by Stanislav Vinaver¹³⁴.

U mirisu od jasmína
U mirisu jorgovana
Moja, setna, mlada ljubav
Bludela je nepoznana
Čeznula je mnogo dana.

¹³³ Milan Rakić, *Pesme* (Novi Sad, Beograd: Matica srpska, Srpska književna zadruga, 1970). 39

¹³⁴ Nikola Grdinić, *Stalni oblici pesme i strofe* (Beograd: Narodna knjiga Alfa, 2007). 159

U mirisu od jasmina
U mirisu jorgovana
Moja ljubav mlada, setna,
Do njenog je išla stana.

I ljubila usne, lice,
Boje bledog, nežnog krina
Mirisom od jorgovana
I mirisom od jasmina...

The poem written in 1911 has the quintet set as the first stanza and not the third. The position of the refrain is moved from the ninth and the tenth to the seventh and the eighth verse.

The rondel stanza that has been introduced by Rakić was recognized as successful. Jovan Skerlić praised it as one of the finest poetical forms in Rakić's collection. **Still, the decadent poets were marked as entirely opposite for using it.** Skerlić wrote in "Lažni modernizam u srpskoj književnosti"¹³⁵ that Milan Rakić brought the rondel into Serbian literature. This essay regards another Serbian author, Vladimir Petković Dis. Dis was declared a boheme and decadent, but also the one bringing originality to Serbian poetry through a new understanding and a new world of the ideas and feelings. After recognizing the new expression of poetry found in Dis's work, Skerlić estimated it as a bitter feeling of inner anomaly and mistaken destiny. This criticism underlined all of the new aspects of poetry in Dis's work, but the assessment that Skerlić had on it, was negative to the very essence. As many of the new ideas and feelings were marked negatively so did the form of the stanza which the poet employed. "Ljubavna pesma" uses five quintets with endecasyllabic verse (5+6) that Rakić used in the same proportion as dodecasyllabic verse, both brought from French literature. The rhyme in this poem follows the scheme: ababa cacac dedee fgfgf hahiiia. Rakić uses similar rhyme scheme in the poem "Mutna impresija" but with inconsistency: abbaa adda efefe cbcaba. Skerlić was strict to the young generation of poets saying that they grabbed this new form and employed it in their poetry abundantly. This statement referred mostly to Vladislav Petković Dis. He used the reformed rondel's

¹³⁵ Jovan Skerlić, *Pisci i knjige* (Beograd: Srpski književni glasnik, 1911), V. 99-122

stanza in five of his poems including the poems that expressed in the most refined way the poet's feeling of the world: "Tamnica"¹³⁶, "Možda spava"¹³⁷, "Raspadanje"¹³⁸, "Glad mira"¹³⁹, "Prestanak jave"¹⁴⁰.

To je onaj život gde sam pao i ja
s nevinih daljina, sa očima zvezda
i sa suzom mojom što nesvesno sija
i žali, ko ptica oborena gnezda.
To je onaj život gde sam pao i ja¹⁴¹ ("Tamnica")

Dis and Sima Pandurović (1883-1960) had introduced decadent and pessimistic poetry to Serbian literature. The poets turned to the spiritual and subconscious. Sima Pandurović read and translated texts from English and French language. The poet translated poems of Baudelaire and Verlaine, and the works of Victor Hugo who had a great influence on this poet. Sima Pandurović referred in his poetical essays to the importance of Hugo's "La légende des siècles". Pandurović wrote an essay "Integralna poezija" where he referred to Dante's "La divina commedia", Shakespeare's tragedies, Balzac's "Comédie humaine" and Hugo's "La légende des siècles":

"(...) mogu dati viziju sveta, istoriju naših rođenih duša, diskretnu filosofiju naših napora, sumnja, naših bolova i radosti, naše vere, i imanentnog smisla one borbe između duha i materije, i haosa u kome proživljujemo svoje žalosti i svoje radosti i provodimo dane svoga kratkoga individualnog, zemaljskog života"¹⁴².

Pandurović contrasted these authors with the works of Baudelaire, Poe and even Dostoevsky in order to show the complexity of our being through the lens of one feeling. But he emphasized that this simplifying was spontaneous, unconscious and necessary in

¹³⁶ Vladislav Petković Dis, *Pesme* (Novi Sad, Beograd: Matica srpska, Srpska književna zadruga, 1970). 27

¹³⁷ Petković Dis. 125

¹³⁸ Petković Dis. 110

¹³⁹ Petković Dis. 121

¹⁴⁰ Petković Dis. 102

¹⁴¹ Petković Dis. 27

¹⁴² Sima Pandurović, *Integralna poezija, Ogledi iz estetike, I* (Beograd: Napredak, 1920). 107

order to show the perspective of an illuminated life. Baudelaire admired Hugo's works for their unprecedented expression of feelings. Hugo gave the image of time and the most delicate feelings portraying variations of a human life with "deeply rhythmic and strongly coloured"¹⁴³ poetry. With the accent on the music in Hugo's work, Baudelaire admired the harmony of Hugo's verses describing them as if they came directly from nature¹⁴⁴.

In Pandurović's works one poem is titled as "Rondo"¹⁴⁵. Pandurović's poem aligned in the tradition where no difference between the variants of the genre is created. His poem does not follow the rhyme scheme of the rondeau as it is marked in title, but of rondel that Banville used. The rhyme scheme is ABba abAB abbaA with repeating the whole first two verses as a refrain and not only as the rentrement. Also, he uses thirteen verses scheme that is representative for the French poems. Pandurović applies regularly the scheme of the rondel and only the title is in discrepancy with the form. As previously shown, these "mistakes" were no exception in the case of the rondel and the rondeau. Serbian scholars Nikola Grdinić¹⁴⁶ and Sanja Paripović Krčmar¹⁴⁷ investigated the use of the French fixed forms in Serbian literature. Both scholars emphasize Branko Miljković's use of the rondel. Miljković's "Rondel"¹⁴⁸ is made of thirteenth verses with refrain closing the stanza and through the free verse. Another Miljković's poem "Dok budeš pevao"¹⁴⁹ is also a rondel in scheme ABba abAB babAB. Vladimir Lukić ("Rondel")¹⁵⁰ and Milovan Danojlić ("Po Šarlu Orleanskom", "Sećanje na Kamalj")¹⁵¹ used rondel, with slight variation of the rhyme scheme. The highest use of the rondeau group is in the poems of a neosymbolist poet, Milosav Tešić. The poet revives the triolet and classical French rondel in Serbian literature

¹⁴³ Baudelaire, *Réflexions sur quelques-uns de mes contemporains*. 315

¹⁴⁴ Charles Baudelaire, *Réflexions sur quelques-uns de mes contemporains*, (Œuvres complètes de Charles Baudelaire, III (Paris: Calmann Lévy, 1885). 315

¹⁴⁵ Pandurović, *Pesme*. 213

¹⁴⁶ Nikola Grdinić, *Stalni oblici pesme i strofe* (Beograd: Narodna knjiga Alfa, 2007).

¹⁴⁷ Sanja Paripović Krčmar, *Stalni pesnički oblici srpskog neosimbolizma* (Beograd: Službeni glasnik, 2017).

¹⁴⁸ Branko Miljković, *Sabrana dela* (Niš: Gradina, 1972), I. 123

¹⁴⁹ Branko Miljković, *Sabrana dela* (Niš: Gradina, 1972), II. 105

¹⁵⁰ Velimir Lukić, *Čudesni predeo* (Beograd: Nolit, 1961). 19

¹⁵¹ Paripović Krčmar.

at the end of the twentieth century (“Visarion Račanin: Račom o postu časnom”¹⁵²). He also uses particular rondeau/ rondo in the Serbian literature.

¹⁵² Milosav Tešić, U tesnom sklopu (Beograd: Zadužbina 'Desanka Maksimović', Prosveta, Narodna biblioteka Srbije, 2005). 107

4. The love rondeau

The theme of love is the essential theme for the rondeau. It is connected with the origin of the genre, the tradition of the courtly love. The style through which love is expressed has changed over the centuries. Modern poems deal with all phases which lover experiences: the gaze, the kiss, the pledge of fidelity, the power of love, absence, Eros, dream, awakening, memory, death. The desire and physical love are emphasized in the poems of Igor Severianin. The poet had succeeded to capture the moments of opposition through the rondeau: a maiden can be easily driven to insanity while she waits for the loved, or the intimate moment between the lovers set in the boudoir. The poem “Rondo” (Chitat’ tebe sebja)¹⁵³ from 1914 seizes the magic of the closeness when the world stops, and its essence manifests between two lovers.

The ability to speak freely about the experience of love came to the rondeau through time. In “Rondo XIX”¹⁵⁴ from 1919, Severianin describes how the scent of the plant inspired him to sing about the beauty of Manon’s eyes. It exalts the soul and creates peace through its holiness. Helen Louis Cohen mentions the name of Manon.

“At the beginning of the nineteenth century de Musset made excellent use of the form. There is something provocative about the very name of the Manon in French literature”¹⁵⁵.

Cohen quotes the rondeau of Alfred De Musset “Fut-il jamais”. Through the poem, the poet saves the night in which he holds Manon in his arms. The moment of bliss in which the lover holds the lady while she sleeps, is interrupted by the daylight. Then Manon quickly leaves to comb her hair, prepare for the new day and forget about the lover. The transience of the moment and love that does not know for tomorrow merge in Manon’s figure.

Hélas! l’amour sans lendemain ni veille

Fut-il jamais¹⁵⁶?

¹⁵³ Severianin, Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy. 114

¹⁵⁴ Severianin, Stikhotvorenia i poemy 1918-1941. 29

¹⁵⁵ Cohen. 60

¹⁵⁶ Alfred De Musset, Poésies nouvelles, 1836-1852 (Paris, Londres: J.M. Dent et fils, 1919). 192

The works of De Musset were famous in the Russian literature very early. Pushkin wrote about this poet as the one singing about love, distort, horror and lust¹⁵⁷. Mikhail Kuzmin dedicated one of his rondeaux to Manon. In the poem “Nadpis’ na knige” poet emphasizes Manon’s story, which is not for entertainment, but a way to understand the character of love.

Ot pervykh slov v tavern vorovatoi
Proshla verna, to nishchei, to bogatoi,
Do toi pory, kogda, bez sil upav
V pesok chuzhoi, vdali rodimykh trav,
Byla zar’ta shpagoi, ne lopatoi
Manon Lesko¹⁵⁸!

Ernest Dowson’s “Rondeau” wonders why such a great force of love is more likely to be on the red lips of a prostitute than in grace and purity.

Expound, I pray, the mystery
Why wine-stained lip and languid eye,
And most unsaintly Maenad air,
Should move us more than all the rare
White roses of virginity?
Ah, Manon, say¹⁵⁹!

Therefore, it is not only the French poets that were mesmerised with the figure of Manon. The power of love through Manon’s gaze has inspired the poets of other national literatures to write the rondeau. Once seductive and changeable, just as the rondeau, Manon began to unite exaltation of love, constancy, despair and the sublime experience. The heroine that all of these poets are referring to in their poems is a literary character. In 1731 the French novelist Antoine Francois Prevost published the novel “The Story of the Chevalier des Grieux and Manon Lescaut”. The son of a noble man falls in love with a certain Manon. He decides to leave his studies and to live with his mistress. Des Grieux tries to satisfy her

¹⁵⁷ A. S. Pushkin, *Sobranie sochinenii* (Moskva: Khudozhestvennaia literatura, 1962), VI. 355-356

¹⁵⁸ Kuzmin. 188

¹⁵⁹ Cohen. 342-343

need for luxury, and love suffers as a result. She chooses a richer man when the young lover's money is gone. The lovers reunite after numerous adventures. Finally, they are driven to the new settlements in New Orleans when Manon is deported as a prostitute. There, Des Grieux decides to marry her, but the story has a tragic ending. After another duel with the governor's son, the couple must flee in fear of revenge. On the shore in Louisiana, Manon dies of exhaustion where she is buried with a sword of her lover. The poor De Grieux returns to France after her death. The story preserves very important aspects of the erotic fascination. Manon becomes a mythological heroine. She is not described as a woman of great beauty, but she has a great influence on men. The tradition of celebrating love through Manon had impacted the rondeau.

The character of love in the rondeau had absorbed the phases of love theme in the literature. In the first centuries the rondeau was dedicated to the courtly love. The rondels of Charles d'Orleans were written at a time when the poet isolated himself from love. Through his poems, D'Orleans becomes a poetic hero who fights between love and refusal of love. His love is dead or reborn, depending on the rondel¹⁶⁰. During the French Renaissance the poetical rondeau was imbued with Petrarchism through the works of Jean and Clement Marot. Jean Marot was an important poet of the fifteenth century and with his rondeaux, the Petrarchism first entered the French renaissance. Petrarchism merged with French literature through translations of the Italian poems. Serafino dall'Aquila (1466-1500) was one of the translated poets. Jean Marot adapted Serafino's strambotto to rondeau "S'il est ainsi que ce corps t'abandonne"¹⁶¹. Later, this rondeau was translated into English by Wyatt as "Rondeau XVIII" (If It Be So That I Forsake Thee)¹⁶². Through adaptations of Serafino's strambottos and sonnets to rondeaux, the image of Petrarch's love expression came to French literature and the poetic rondeau. Clement Marot continued this relationship with Italian Renaissance. He spent several years in Ferrara since he was expelled from France in 1535, but he was already familiar with the Italian poets before that time. His early

¹⁶⁰ Mary-Jo Arn, 'Poetic Form as a Mirror of Meaning in the English Poems of Charles of Orleans', *Philological Quarterly*, 69, 1990, 14-29. 5

¹⁶¹ Pauline Mor Smith, *Clement Marot Poet of the French Renaissance* (London: University of London The Athlone Press, 1970). 39

¹⁶² Sir Thomas Wyatt, *Collected Poems* (London, Oxford, New York: Oxford University Press, 1975). 19

years were more connected with the rondeau and the theme of love. After 1527, which marked a break with the medieval tradition in Marot's work, the poet wrote only four out of sixty four rondeaux, and so the rondeau was considered to be the poet's early creative period¹⁶³.

The theme of love is a central theme in Petrarch's oeuvre. The way it is treated takes different stages and perspectives on the theme: the way one falls in love, suffering for unreturned love, the cruelty of the lady, double feelings of the poet, death of the love. The changes that Petrarchism brought to the French Renaissance and to the rondeau's poets reflected the treatment of physical beauty together with the general vow of fidelity that goes back to the first examples of the triolet in Adam de la Halle. With the new influence, the rondeau approached the loved one and described details that created a subjective image of love. Some of the qualifications of the love rondeau reflect in the figure of the tormented lover, in the melancholy loneliness for separation from the beloved or in the awareness of the transience of physical beauty and the need to enjoy it. The desire was often so strong it drove a maiden to insanity. The night and moonlight would awaken the desire, as in Severianin's "Disso-rondo"¹⁶⁴, "Kol'e rondo"¹⁶⁵ or Livshits's "Lunaticheskoe rondo"¹⁶⁶ and "Nimfomanicheskoe rondo".

Fearless Manon has become an example of desire and freedom through love. From the very first examples, the unlimited power of love gave the strength to the heroes to overcome all obstacles. Still, there was one obstacle that even the faithful Des Grieux could not overcome, the death itself. The theme of the death of the beloved one is timeless. Serbian scholar Slobodan Vladušić explored the theme of a dead lover in poetry¹⁶⁷. He concluded that there are two types of treating the myth. The first, the poem represents a subject's desire to reunite with the world of the dead. In this type of poem, the beloved creature becomes a vision. The other witness to the distance, that exists between the loved one and the subject, which cannot be overcome. Here, the loved one is recalled as a

¹⁶³ Smith. 81

¹⁶⁴ Severianin, Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy. 121

¹⁶⁵ Igor Severianin, IV. 83

¹⁶⁶ Ksenia Tver'ianovich, Poetika Benedikta Livshitsa. Sistema stikha (Sankt-Peterburg: Symposium, 2008).

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¹⁶⁷ Slobodan Vladušić, Ko je ubio mrtvu dragu (Beograd: Službeni glasnik, 2009).

memory. Vladušić explains how Orpheus became poetry itself. In the modern concept, poetry is conscious of its helplessness. The motif of dead love is treated by Petrarch and Dante. Vladušić explains how these two poets treat the subject in different ways. Whereas Dante's dead love is a symbolic vision, Petrarch's is an allegorical hypermemory. In Romanticism, the theme of dead lover is treated with great attention. The revitalization of the motif of dead lover comes with Baudelaire and is accepted by the Symbolist poets who come together with the myth of Orpheus. Orpheus is now a poem, a voice calling helplessly in the darkness.

5. The auto-reflexive poem

The poems of the rondeau group are often neglected and treated as the light verse poems¹⁶⁸. This generalization emerges from misunderstanding the genre which main role is to transfer the difficulties and torments to lightness and ease. In the modern use the distinction between the forms of the rondeau group is imprecise. From the first centuries of its existence, the rondeau has proven to be elastic and easily adaptable. The number of verses, the number of rhymes and the use of the refrain, are changeable. The form was adapted with each revival of the genre. The paradoxical quality of a rondeau is its two rhymes that need firstly to be invented and secondly, to gain natural and logical place at the end of the verses. The rhyme should come with ease and grace. This is the first paradoxical quality. The second is the refrain, which remained the faithful companion to all of the variations. It is the evidence of the ability to create with ease within the bounds. The role of the refrain is neither to be a comment nor a reminder of the previous verses. The refrain needs to complete the verses, to give a new meaning with every appearance, to create a climax. The refrain needs to carry the idea of the whole poem. Even if the poet would succeed to prove his writing skill, the confrontation to this “light verse” formulation manifested itself through the auto-poetical techniques that have become characteristic for the genre: 1. the reference on the long history of creating the rondeau, 2. the auto-poetical comments about the purpose of the poem.

In 1909 Valerii Briusov wrote the poem “Ee koleni”¹⁶⁹. The poem is quoted completely.

Ee koleni...

Ee koleni ia celuiu. Teni
Skloniaiutsia, celuia nas dvoih.
Ves' mir vokrug zastenchivo zatih.
My – vymysel bezvestnykh vdokhnovenii,
My – starogo rondo pevuchii stikh.

¹⁶⁸ Cohen. 60

¹⁶⁹ Briusov, I. 475

Pevec zabytyi! Brat vremen sviatykh!
Ty pesne vveril zhaloby i peni,
I vot segodnia mne moiut tvoi stikh
Ee koleni:

„V venke iz ternii dni moi; mezh nikh
Odin lish' chas v ubore iz sireni.
Kak Sulamifi – dom, gde spit zhenikh,
Kak Aleksandru – dver' v pokoi k Elene,
Tak byli sladostny dlia gub moikh
Ee koleni”.

This love poem is the rondeau of thirteen verses with the rentrement after the second and the third stanza, with two rhymes in the scheme abbaa babR bababR. Therefore, the poem is created with two rhymes (seven rhyming words signified with a, and six with b) and the rhymed rentrement after stanzas. This love poem refers to the circularity through its form and words:

„Ves' mir vokrug zastenchivo zatih“
„My – starogo rondo pevuchii stikh“
„V venke iz ternii dni moi”

The shadows of past live through the new lovers. The exaltation that arises between the lovers recalls similar moments in the past. For this occasion of humility and sweetness the melody of the old rondeau song appears. The poet sings the melody entrusted to him by the almost forgotten old poets.

This allusion to earlier poets appears in the rondeau by Austin Dobson (1840–1921). Austin Dobson's "You Bid Me Try"¹⁷⁰ is a paraphrase of a poem by Voiture, "Rondeau"¹⁷¹. Unwillingly, the poet attempts to write a rondeau. His Muse has left him, but the power of gaze gave him strength to write these thirteen verses with two rhymes. Playfully, the poet counts the verses to five and eight, as it seems, to encourage himself to continue. These numbers represent the number of verses, but also the division of the masculine and feminine rhyme. Like Briusov, Dobson also refers to the tradition of the

¹⁷⁰ Austin Dobson, *Collected Poems* (London: Kegan Paul, Trench, Trübner and Co., 1897). 525

¹⁷¹ Monsieur de Voiture Vincent, *Les oeuvres* (Paris: Firmin Didrot, 1856). 516

fixed form with the words “These Gallic bonds”. Voiture, and later Dobson, address the love inspiration for the creation of the rondeau. The poet described unpleasant situation in which he finds himself. His dear Isabeau dared him to write a rondeau. For the poet, this act is very close to building a boat. He illustrates this explicitly, but also through the rhyme Isabeau – rondeau – bateau. By counting almost every verse, the poet expresses the pain in which he finds himself. But with the twist at the end, the poet exhales with pride that the poem was written by him.

The research within this thesis did not look at the wider use of the rondeau in Polish literature, but it seems suitable for this occasion to include the poems of a Polish poet, Zenon Przesmycki Miriam, as his rondeaux reflect all of the above mentioned. Miriam’s rondeaux were published in 1894 in the magazine “Świat”. Under the title “Ronda smętku i nadziei”¹⁷² Przesmycki published twelve poems of which seven are rondeaux in 5+3+5 stanzas. In the collected works of poets of Młoda Polska there is another poem of Przesmycki under the title “Jeszcze Rondo”¹⁷³ with the rentrement “Rondo”. Przesmycki, wrote the self-reflexive rondeaux. In the poem “Śpiewacy rond” Przesmycki sheds light on all the earlier influences that were important for the rondeau genre both on the West and East, and for the poet’s work.

Śpiewacy Rond, Karolu Orleański,
I ty, Voiture, i ty, mój mistrzu czeski!
Wam świetlina pieśń, jak owad świętojański
Zmork parzch lat złociła w arabeski,
A refren-zdrój bił piany mgłą szampańskiej¹⁷⁴.

These verses explicitly invite the reader to recognize the difficulties that poets encounter through the process of writing a new poem. Przesmycki takes the listeners to a poetic journey, because he walks in the footsteps of his great teachers. The poem is dedicated to the great poets of the genre Charles d’Orleans and, some centuries later, to the rondeau teacher, Voiture. The third person to whom Miriam’s poem is dedicated is his Czech

¹⁷² Zenon Przesmycki, ‘Ronda smętku i nadziei’, Świat. Dwutygodnik Ilustrowany (Kraków, 1894), R. 7, Nr 6. edition, pp. 246–48.

¹⁷³ Czesław Jankowski, Młoda Polska w pieśni (Warszawa: Nakład Geberthnera i Wolffa, 1898). 383

¹⁷⁴ Leopold Staff, Najmłodsza pieśń Polska (Lwów: Nakł. Księgarni polskiej B. Połonieckiego, 1903).

teacher, Jaroslav Vrchlicky. In another rondeau, the poem entitled “Rondo” is dedicated directly to the teacher “Jarosławowi Vrchlickiemu”. Vrchlicky introduced the rondeau genre to the Czech poetry and influenced Miriam.

The metapoetry in the rondeau is proven to be a traditional feature of the genre. Theodore de Banville’s two rondeaux address the creation of the poem: “Mademoiselle Page”¹⁷⁵ and “A Désirée Rondeau”¹⁷⁶ (1845). Banville referred to Voiture in his “Traite”, whose model is affirmed in the tradition of writing rondeau¹⁷⁷. Still, the tradition of the self-reflexive rondeau does not originate from Voiture. It reaches 1538 when Clement Marot had published the collection of poems “L’adolescence de clementine”¹⁷⁸. The “Rondeaux” cycle begins with a poem that describes a creation of a rondeau through a poem. Using an example, the poet shows the best way to understand and feel the possibilities of the genre. He goes through the different phases of writing, questioning first the refrain. The refrain must be well thought, because it is the most important section. Marot stresses that only an untrained poet uses vocative as a refrain. The rhyme must breathe life into the poem. The words used are common ones. To become a master of the form, the epilogue and the conclusion must be created through the last verses. Through each verse the meaning of a refrain is more illuminated. Therefore, an appropriate refrain must carry a deeper meaning of a poem each time it reappears, and give a new perspective of a poem at the very end. What would be the most appropriate rentrement for the rondeau in this case, if not the word “rondeau” itself?

Usez de motz receuz communement,
Rien superflu n’y soit aulcunement,
Et de la fin quelque bon propos sorte,
Clouez tout court, rentrez de bonne sorte,
Maistre passé serez certainement
En ung Rondeau¹⁷⁹.

¹⁷⁵ Theodore De Banville, *Odes funambulesques* (Paris: A. Lemerre, 1874). 198

¹⁷⁶ De Banville. 208

¹⁷⁷ Theodore De Banville, *Petit traité de poésie française* (Paris: G. Charpentier, 1881). 202

¹⁷⁸ Clément Marot, *Les oeuvres de Clément Marot* (Lyon: G. Roville, 1547).

¹⁷⁹ Clément Marot. 145

The question about the purpose of the poem might be vague and the answer irrelevant. Every step of the creation is truly important for the rondeau, and the poets did not disregard writing about it in their poems. In the previously discussed poems the love has been the main reason for creation. And truly, love is the immaterial engine that sets the world in movement. The most employed form of love in the rondeau is the romantic feeling. Still, love for creation might be the main subject. In all of the subgenres of the rondeau group, the poets would not miss to give the reason for creating that particular work of art. Moreover, many poems of the modern poets could not be recognized as a new form of the rondeau group, if the poets did not explicitly state in the title or within the poem that they are creating a rondeau. This “light-verse” poem has much to say about its purpose.

Rondeli o rondeliakh

Kak zhurchno, veselo i blestko

V iul'skii polden' reku l'et!

Kak divno solnitsia berezka,

Vsia – kolykhan'e, vsia – polet!

Dusha izluchivaet brosko

Slova, kotorykh ne vernet...

Kak zhurchno, veselo i blestko

V moi zlatopolden' dushu l'et!

Prirodu pet' – donel'zia plosko,

No kto poëta upreknet

Za to, chto on ee poet?

I to, chto v zhizni chut' gromozdko,

V roldeliakh i legko i blestko¹⁸⁰.

Igor Severianin's rondel from 1914 is one of the subgenres of the rondeau group. Valerii Briusov, Mikhail Kuzmin, Viacheslav Ivanov, Benedikt Livshits and Sofia Parnok wrote rondeaux, while Severianin wrote poems in all of the variations of the rondeau group. The rondel was unknown before the poetical and theoretical work of De Banville. Igor Severianin named Valerian Borodaevskii the one who brought the rondel to Russian literature¹⁸¹. Borodaevskii's three rondels are in poet's second collection of poems

¹⁸⁰ Igor Severianin, *Zlatolira* (Moskva: V. V. Pashukanis, 1916), II. 59

¹⁸¹ Severianin, *Gromokipiashchii kubok. Ananasy v shampanskom. Klassicheskie rozy*. 582

“Uedinennyi dol” from 1914. Still, the rondels of Viacheslav Ivanov are in the collection “Cor Ardens” published in 1911. Since this genre of the rondeau group was still new, there are not many poems within the 1911, when Ivanov’s collection of poems had been published, and 1924, when the last rondos of Severianin were written. Viacheslav Ivanov wrote two rondels: “Vesna (Rondel’)”¹⁸², “Adonis (Rondel’)”¹⁸³. Borodaevski wrote three poems of the genre: “Rumianyi luch iz-za ruin...”¹⁸⁴, “Vas bylo dvoe mezh oliv...”¹⁸⁵, “Listva vzdymalas’ pod nogoi...”¹⁸⁶. Even though, the rondel was not used by many poets, Igor Severianin was the one who used the genre widely: “Rondel’” (Ja lunopevec Lionel)¹⁸⁷, “Rondeli o rondeliakh”¹⁸⁸, “Disso-rondeli”¹⁸⁹, “Rondeli” (Narciss Sarona — Solomon)¹⁹⁰, “Rondeli” (O Mirre grezit Vandelin)¹⁹¹, “Rondel’” / “Rondeli” (Ot Solnca ia vedu)¹⁹² etc. Severianin uses a monostanza, while Ivanov divides his rondels in three stanzas (4+4+5) with the scheme ABba abAB abbaA.

Severianin’s poem “Rondeli o rondeliakh” employs slightly changed rondel. The division of *a* and *b* rhymes is distorted comparing to the canonical form. Still the poem preserves the two-verse refrain and the two rhymes. The first verse oath to be the last verse repeated for the third time. Severianin changed the final repetition and adapted to the more suiting end. The end of the poem stresses the purpose of creation. The nature carries on through the summer day. Everything moves in easy motion, beauty and light, but the tragedy of a poet appears. The poet, in the middle of all beauty, recalls that the words will irreversibly pass. Still, an epilog concludes that everything that does not correspond to the idyll soothes the soul of the poet through rondel. Through a poem everything becomes light and bright again. The poem successfully consumes several worlds within itself. In the poem is the poet, he becomes aware of himself, and in a real time Severianin writes the rondel.

¹⁸² Ivanov, II. 485

¹⁸³ Ivanov, II. 486

¹⁸⁴ Valerian Borodaevskii, Uedinennyi dol (Moskva: Musaget, 1914).

¹⁸⁵ Borodaevskii.

¹⁸⁶ Borodaevskii.

¹⁸⁷ Severianin, Siren’ moei vesny. 195

¹⁸⁸ Severianin, II. 59

¹⁸⁹ Severianin, II. 193

¹⁹⁰ Igor Severianin, Stikhotvorenia (Moskva: Sovetskaia Rossia, 1988). 50

¹⁹¹ Severianin, Stikhotvorenia. 170

¹⁹² Severianin, Stikhotvorenia. 143/ 563

The tradition of singing about singing, and writing about writing is preserved in the rondeau group. The poet Charles Swinburne has kept this tradition, even though he had created a new variant. In 1883 the collection “A Century of Roundel”, is opened by a roundel, arguing with those who see it as a "light" verse poem. The “Dedication” to Christina G. Rossetti, who also wrote rondeaux, goes against traditional view that the poet is not able to express deeper feelings through the genre. Swinburne gave a new perspective. The poet described his roundels as fearless breeze that penetrates the darkness and pain of broken hearts and guides them towards the light. I will quote one of the poet’s program poems entirely.

The Roundel¹⁹³

A roundel is wrought as a ring or a starbright sphere,
With craft of delight and with cunning of sound unsought,
That the heart of the hearer may smile if to pleasure his ear
A roundel is wrought.

Its jewel of music is carven of all or of aught –
Love, laughter, or mourning – remembrance of rapture or fear –
That fancy may fashion to hang in the ear of thought.

As a bird’s quick song runs round, and the hearts in us hear
Pause answer to pause, and again the same strain caught,
So moves the device whence, round as a pearl or tear,
A roundel is wrought.

Interestingly, poets who wrote poems of the rondeau group described themselves as masters, and the form can easily become a light verse, if it is not executed correctly. On the other hand, they gave the impression that they were writing the poem involuntarily, but they often wrote countless examples. That is why the poets wrote these poems with great success, thus creating the turning point at the end. The self-reflexive character of the rondeau appeals on several levels of poetic expression. Firstly, by accepting the poetic ancestors, the poet positions himself within the broader tradition. In addition, throughout the poem, the author often illustrates the process of writing to demonstrate the quality of the piece as well as his ability. The authors refer to the source of inspiration, the creative

¹⁹³ Swinburne Charles. 62

processes and the themes of the poems. From here, the self-reflexivity of the rondeau leads to its resilient character and the strength of the poet who creates it. The poet expresses the importance that this form of art has for him by resisting the judgment that comes from the world outside the genre tradition. In proportion to the increasing number of serious attacks on poetry, the author's willingness to demonstrate the power of art through his artistic work increases. With this element, the narcissistic tendency is inevitable, but with the aim to demonstrate the power of poetry. The poem is able to connect the individual and often lonely worlds of poets. Valerii Briusov accepted the Swinbourne's roundel and wrote three poems in this rondeau group subgenre: "Ia znaiu" (dedicated to Konstantin Bal'mont)¹⁹⁴, "Rondo" (Ne smeiu) from 1898 and "Rondo" (Ia plachu)¹⁹⁵ from 1912.

Ia znaiu

Ia znaiu beglost' Nochi i Zimy,
Molius' uverenno Zare i Maiu.
Chto v budushchem vostorzhestvuem my,
Ia znaiu.

Ia vlast' nad mirom v liudiakh prozrevaiu.
Rasseetsia pri svete son tiur'my,
I mir doidet k predskazannomu raiu.

Ne strashno mne i carstvo nashei t'my:
Ia ne odin speshu k inomu kraiu,
Est' vernyi drug v puti ! – chto dvoe my,
Ia znaiu!

The poets of the rondeau group referred to the circular character of the poem. They transposed it to every adequate theme and most certainly to the passing of life. The poem is a mean to step out from the circularity and repetition. Aware of life as one and priceless, the poets also knew of greater and everlasting spheres. The creation elevates life. In the

¹⁹⁴ Briusov, I. 230

¹⁹⁵ Valerii Briusov, Stikhotovorenia 1909-1917, Sobranie sochinenii (Moskva: Khudozhestvennaia literatura, 1973), II. 198

rondeau of Briusov “Oblat”¹⁹⁶, a lonely figure of a monastic community attempts to convince himself that he has no interest in transiency of beautiful days.

Zemnoe merknet v nezemnykh luchakh,
Pred raiskoi radost'iu liubov' bledneet,
Mezh izabrannykh net mesta tem, o snakh
Kto sozhaleet!¹⁹⁷

The figure of a monk and a monk's poem in which the theme is farewell to earthly pleasures, is suitable for singing through rondeau. Milosav Tešić used this topos in a rondel “Gavril Stefanović Venclović: polilej, vinjeta”. The subject addresses the writing hand, while the paper he writes on rises with the summer air. The monk comforts himself with the thought that the passing summer takes away love. The walls of his cell are illuminated in the early morning, while sun is shining over a slope. As monk's restless sleep is chased away, the darkness of the room takes over the blushing of the peaches, indicating erotic desire from the dream.

Ne dršci, ruko – hartijo, ne vej:
s ljubavnih boja već curi leto.
Streperi, žbuko, u polijelej
svetlost s prisoja, koje, raspeto
o nemir sna mi, tmušom kelije
izgoni rumen iz šeftelije¹⁹⁸.

Two poems by Austin Dobson seem to offer a solution from the inner struggle between a man and nature. The only thing that has saved the poet from the eternal pain is creation. In the rondeau “In After Days”, the poet resumes his only opportunity to speak out from the world in which all men are silent.

He held his pen in trust,
To Art, not serving shame or lust¹⁹⁹.

¹⁹⁶ Briusov, III. 516-517

¹⁹⁷ Briusov, III. 517

¹⁹⁸ Milosav Tešić, U tesnom sklopu (Beograd: Zadužbina 'Desanka Maksimović', Prosveta, Narodna biblioteka Srbije, 2005). 118

If this noble thought does not come to life after death of the poet, the memory of a poet will die, and then he will be truly silent. Another rondeau by Dobson “O Fons Bandusiae”²⁰⁰ tells about a beautiful, living spring. The constant flow of pure water is worthy only of a pure cup to fill it with. The landscape in the countryside describes the spring and the life around it. The rippling spring will be a divine well with the help of the poet’s verse. The title of Dobson’s rondeau refers to an older tradition. The title is the Ode of Horace, in which the poet praises the spring. The spring is the source of poetic inspiration, the poet’s lyrical power²⁰¹. The poet gives new life to nature through his verses. The world of art is the only world that remains untouched by death and decay, by giving his voice through art, the poet defies passing of the centuries.

¹⁹⁹ Dobson. 507

²⁰⁰ Dobson. 479

²⁰¹ John Wilson R., ‘O fons Bandusiae’, *The Classcal Journal*, Vol. 63.7 (1968), 289–96.

6. Conclusion: The rondeau group as poetry of change

The subgenres of the rondeau group demonstrate the genesis and evolution²⁰². The evolution does not signify that one subgenre is higher estimated than the other, but that all of the phases of the rondeau group are evidence of change. From the thirteen century triolet the number of verses grew and lived through metamorphosis until it had reached the form of the rondel known today. The rondel transformed to the rondeau and the rondeau redoublé. The formulation that the rondeau had gained through the poetical works of Clement Marot was affirmed in poems of Vincent Voiture. Through stages of development, the rondeau group has been acquiring new characteristics in the number of verses, a different rhyme scheme and the refrain which transformed into rentrement²⁰³. The revival in the nineteenth century signified the new possibilities for this poetical group. In addition to affirmed forms, the poets have been testing the limits of the genre and their craft.

The origins and development of the rondeau group are essential for several reasons. Firstly, they demonstrate the importance of the technique to create a poem. The two rhymes and the refrain in a certain number of verses might sound like a simple request, but only the poet who had gone through the difficulties of creation, can testify that this is a demanding task. Therefore, the poet seeks the knowledge from masters in whose poems the method is recognizable, but gives the appearance of light verses. In this first step of the process, the accent is on knowing the form and less on the theme. The second step would be to notice subjects and test their possibilities. The final step is creation which signifies a new and unique poetical expression. Poets of the rondeau group demonstrate this process by knowing their predecessors and the method of creation.

The purpose of this thesis was not to define the genre, but to show its possibilities through literatures in Russian, German and Serbian language. In the search for the French rondeau from the sixteen century, other subgenres have manifested themselves. The two constants of this poetical group have also emerged: the refrain and the change. While the number of syllables, verses and stanzas may vary, the refrain remains as a constant feature

²⁰² See Appendix A.

²⁰³ See Appendix B.

occurring on the beginning and the end of a stanza or a poem. The refrain in the rondeau has the ancient role of a choir. It is the constant which lyrical subject questions, to reach liberation in the last repetition. The poetic voice gives oppositions in the rondeau through refrain and verses. The rondeau creates a dialogue of a double unity.

The circularity emphasized through the refrain, is transferred to the poem through themes and motives. The theme of love has gained the most through the rondeau. It is described through the transformation of seasons, day into night, life into death, and bliss into solitude. The bloom of love sets poems in the time of spring or summer, as in the poems: "Wenns Frühlings wird"²⁰⁴, "Liebeszauber"²⁰⁵, "Sommer-Rondeau"²⁰⁶, "In stiller Sommerluft"²⁰⁷, "Da warst du jung"²⁰⁸, "Juli"²⁰⁹. The poets knew that the only thing which can preserve life and give hope is creation. The source of the artistic ideas at the turn of the centuries found its inspiration in Richard Wagner's "Tristan and Isolde" and Nietzsche's work "The Birth of Tragedy from the Spirit of Music". The Apollonian and Dionysian is united in poetry. It passes from the world of man to the world of the divine.

The Apollonian nature gives the Dionysian rationality, daylight and balance, the pleasurable, physical and invisible world, which is revived by sleep. This feeling of life is expressed by the rondeau, emphasizing the liminal position of the poet's soul, which can feel both. The rondeaux preserve the atmosphere of the evening and the sunset, when nature transforms from one to the other. From the evening, the feeling of time transfers to the night when the two qualities unite. The Apollonian principle interprets the dream and man as a work of art. The Dionysian principle seeks to satisfy the desire for existence. In order not to remain mute before the knowledge of the world, Dionysian nature gives the excitement to act and create. As it was shown, the main characteristic of rondeau was its constant adaptation to the new individual and historical environment. Therefore, the genre did not remain in the idyllic atmosphere of gardens, forests and fields. Along with

²⁰⁴ Rilke, I. 33

²⁰⁵ Löns, I. 338

²⁰⁶ Camill Hoffmann, *Adagio stiller Abende* (Berlin und Leipzig: Schuster und Loeffler, 1902).

²⁰⁷ Otto Erich Hartleben, *Gedichte. Ausgewählte Werke in drei Bänden* (Berlin: S. Frischer Verlag, 1919), I.

²⁰⁸ Busse. 88

²⁰⁹ Dauthendey, IV. 213

industrialisation, poets often used the urban environment to express their revelations about the world and called for humanistic and social responsibility.

Viacheslav Ivanov spent his youth and the last part of his life in Rome. The cycle "Roman sonnets" are dedicated to the city. Ivanov's rondeau "Il Tramonto"²¹⁰ is set in Rome. As the sun sets on the Roman ruins, the scent of roses remains in the past and present. It evokes past love through the recurring thought "Dyhan'em roz". Hartleben uses rondels as ekphrasis to write about Fontana Trevi²¹¹ and a city San Giovanni Rotondo²¹². Through the religious legacy of the ancient Romans and Christianity, which invokes the Virgin and Joan the Baptist, the poem reflects on poet's life in the final stanzas. Austin Dobson explicitly calls for his urban Muse in the poem "On London Stones"²¹³. The poet acknowledges that his urban muse is bound to the paved ground. She is surprisingly free and unchained in this limited human creation. A cycle "Rondeaux of Cities"²¹⁴ by John Crane is dedicated to Boston, New York, Philadelphia and Baltimore. The poet plays with perspectives which mock the values in the cities. He seeks a cultivated mind, but in another poem, a pot of gold or a family tree decides on his love. The rondeau was a suitable form to accept modern ideas. Since Wyatt, satirical examples of the rondeau have been known. The poems were written for appropriate occasions for birthdays or anniversaries. The first rondeau in the Russian language by Trediakovskii was dedicated to the birthday of the ruler. Aleksandar Andrić wrote the satirical first rondeau in Serbian language dedicated to a politician. During the First World War, rondeau was used as a war poem. One of the most famous rondeaux is "In Flanders Fields"²¹⁵.

The poem of Simo Pandurović challenges the contemporary moment. At the beginning of the twentieth century, when Pandurović and Dis wrote their poetry, it was a time of restitution and the necessity for patriotism. Still the permanent state of pessimism in their work gave the new perspective. They saw what was lost, and the poet's position took on the role of reminding others of their position in life and society. Pandurović reflected these

²¹⁰ Viacheslav Ivanov, *Sobranie sochinenii* (Brussels: Foyer Oriental Chrétien, 1974), II. 486

²¹¹ Erich Hartleben, I. 204

²¹² Erich Hartleben, I. 212

²¹³ Cohen. 329

²¹⁴ Cohen. 346-348

²¹⁵ Cohen. 370

questions in his poem, with the refrain of constantly asking who can ever restore the previous state.

Ko nam stare rane još može da vida?
Možda tiho, plavo razneženo večē²¹⁶

The faith placed on a poet's figure was in vain, since the lyrical subject questions unnecessary insolence, knowing that there is no one left who is free to dream or imagine another world in its last hours. It expresses the feeling of the irreversibility of time and of human suffering. The refrain repeats the thought of who can heal the old wounds. Kurt Tucholsky wrote in a satirical and honest way, as was fitting for the rondeau. In his poem "Wahre Liebe"²¹⁷ the poet describes the character of love beyond all political and everyday topics. The true love waits for him, and she knows neither of Stalin's speeches nor of the Imperial Court in Leipzig. By being so naive and honest, his darling knows nothing about brothels and deceit. With intrigue, the refrain repeats how heavenly stupid love is. The poems "We Wear The Mask" by Dunbar or "All Men Are Free" by Napier testify of rondeau as a poem suitable for depicting the inequality in humanity. In Napier's poem, the first stanza deals with verses "All men are born free and equal / Before the law". The following verse proclaims this statement as a lying parrot's cry, since humans do not have the same opportunities. In the second stanza, it is already clear that freedom at birth was a cruel lie. In the last stanza, the poet protests against injustice in the world, proving the first idea of the inequality in life and the only equality through death.

That man may laugh while this must mourn;
One's heir to honour, one to scorn—
Were they born free? Were you? Was I?
No! Not when born, but when they die
And of their robes—or rags—are shorn,
All men are free!²¹⁸

²¹⁶ Pandurović, *Pesme*. 213

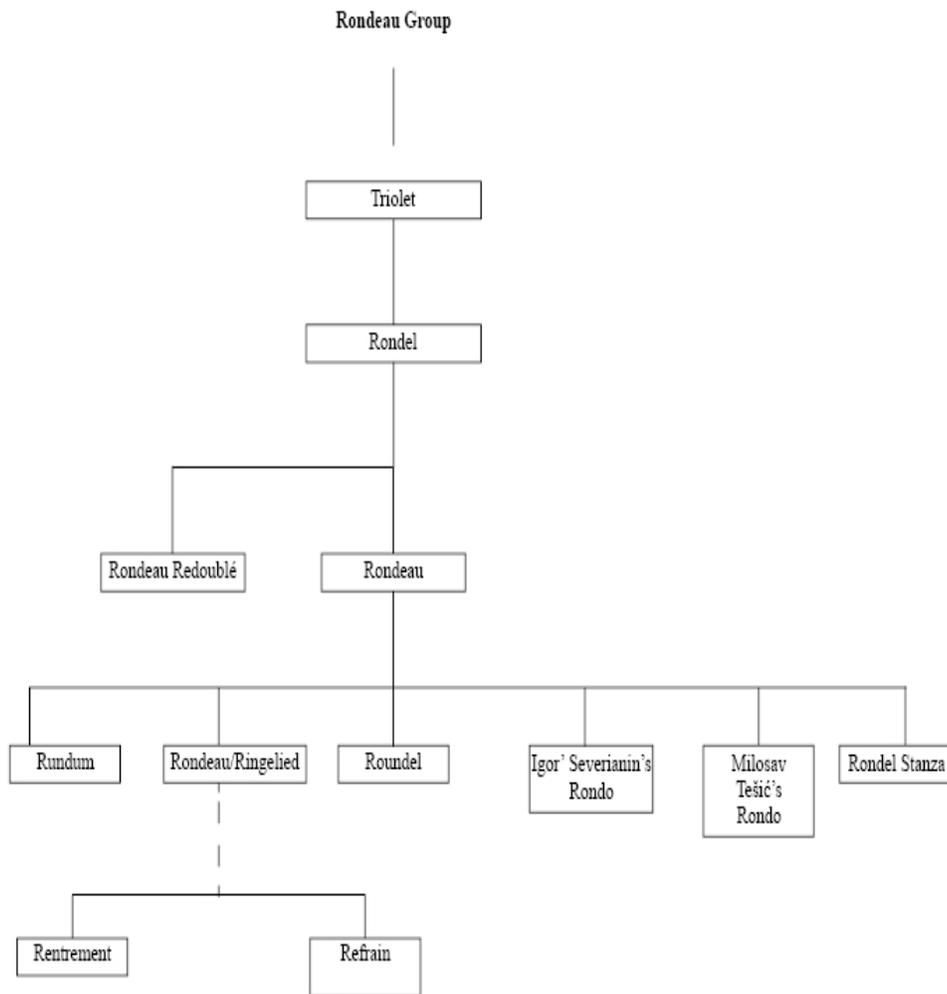
²¹⁷ Tucholsky. 718

²¹⁸ Cohen. 370

Through the poem, poets reveal themselves within the world in which they create. They connect this reality with a meaning through the poem, and by questioning the world, poets strive for a better humanity.

7. Appendix

Appendix A: The genesis of the rondeau group examined in this thesis



Appendix B:

Rondeau Group – Rhyme Schemes ²¹⁹		
Triolet	ABaAabAb	
Rondel	(I) ABab/ baAB/ ababAB	ABababAbabbaA ²²⁰
	(II) Abba/ abAB/ abbaA	
Rondeau	(I) aabba/ aabR/ aabbaR	abbaa/ babR/ bababR ²²¹ abbab/ baaR/ ababaR ²²²
	(II) abbaabR/ abbaR	
Rondeau Redoublé	abab for stanzas one, three and five; baba for stanzas two and four; babaR for sixth stanza	
Rondel Stanza	AbabA	
Roundel	abaR/ bab/ abaR	abaR/ bab/ abaR ²²³
Igor Severianin's Rondo	AbabcdcdAefe A	
Rondeau/ Ringelied	(Rentrement) A1bA2baR/ A2abaR/ bbA1baR ²²⁴	
	(Refrain) Abba/ cAca/ bbaA ²²⁵	
Milosav Tešić's Rondo	AbabccAddaeeA	

²¹⁹ The table is based on the division of the rondeau group created by Helen Louis Cohen and includes rhymic schemes of poems which are quoted in this thesis (see Cohen. 94; see Appendix A).

²²⁰ 'Rondeli o rondeliakh', Severianin, II. 59

²²¹ 'Ee koleni', Valerii Briusov, Stikhotvorenia. Poemia1892–1909, Sobranie Sochinenii (Moskva: Khudozhestvennaia literatura, 1973), I. 475

²²² 'Rondo XX', Igor Severianin, Stikhotvorenia i poemy 1918–1941 (Moskva: Sovremenik, 1990). 30

²²³ 'Ia znaiu', Valerii Briusov, Stikhotvorenia 1909–1917, Sobranie Sochinenii (Moskva: Khudozhestvennaia literatura, 1973), II. 198

²²⁴ 'Sommer-Rondeau', Camill Hoffmann, Adagio stiller Abende (Berlin und Leipzig: Schuster und Loeffler, 1902). 25

²²⁵ 'Sieh mein kind ich gehe', Stefan George, Die Gedichte/ Tage und Taten (Stuttgart: Klett-Cotta, 2003).

Appendix C: The corpus of poems examined in this thesis

Russian literature			
	Poet	Poem	Year
Rondeau	Valerii Briusov	Ee koleni	1908
		Oblat	1918
	Viacheslav Ivanov	Vechernii Luch	1911
		Il Tramonto	1911
	Mikhail Kuzmin	Ottepel	1908
		Nadpis na knige	1909
		V nachale leta, iunost'iu odeta	1910
		Bisern'ie koshel'ki	1912
	Benedikt Livshits	Epitafiia samomu sebe	1912
		Pervoe zakatnoe rondo	1909
		Vtoroe zakatnoe rondo	1909
		Nimfomanicheskoe rondo	1909
		Provincial'noe rondo	1909
		Lunaticeskoe rondo	1909
	Sofia Parnok	Skorpionovo rondo	1914
		Rondo (Ia vspomniu vse)	1915
		Rondo (Uzhel' konec)	1915
	Igor Severianin	Rondo (Ia vspomniu vse)	1915
		Rondo (Uzhel' konec)	1915
		Igor Severianin	Disso-rondo
Rondo XX (Poka ne pozdno...)			1919
Roundel	Valerii Briusov	Rondo (Ne smeiu)	1898
		Ia znaiu...	1898
		Rondo (Ia plachu)	1912
	Igor Severianin	Ocham tvoei dushi	1909
		Rondo oranzhevogo zakata	1913
		Rondo (Chitat' tebe sebia)	1914
		Rondo (Beri menia)	1914
		Rondo (Tvoi dukhi)	1914
		Pis'mo-rondo	1915
		Kol'e rondo	1915
		Rondo XIX (Vervéna)	1919
		Rondo XXI	1921
		Rondo Genriku Visnapu	1921
		Rondo (Ia tronut)	1922
		Rondo o poceluiakh	1924

		Rondo (Ia–kak vo sne)	1924
		Rondo Rozhdestvenskogo dnia	1924
Rondo	Igor Severianin	Rondo (O ne rydai nad mertvym telom)	1907
Rondel	Viacheslav Ivanov	Vesna (Rondel’)	1911
		Adonis (Rondel’)	1911
	Valerian Borodaevskii	Rumiani luch iz–za ruin...	1914
		Vas bylo dvoe mezh oliv...	1914
		Listva vzdymalas’ pod nogoi..	1914
	Igor Severianin	Rondeli (Narciss Sarona – Solomon)	1911
		Rondeli (O Mirre grezit Vandelin)	1911
		Rondel’ (Ot Solnca ia vedu)	1911
		Rondeli o rondeliakh	1913
		Vesennia rondeli	1913
		Disso–rondeli	1914
		Rondel’ (Ia lunopevac Lionel)	1915
		Rondel’ beloi nochi	1915
		Shutlivaia rondel’	1915
		Kavkazskaia rondel’	1917
		Rondel XV	1919
		Rondel’ XVI	1921
	Sofia Parnok	Rondel’	1915

German literature			
	Poet	Poem	Year
Rondeau/ Ringelied. Rentrement	Reiner Maria Rilke	Wenns Frühling wird	1895
	Carl Busse	Da warst du jung	1899
	Camill Hoffmann	Sommer-Rondeau	1902
	Leo Heller	Regina	1907
	Stefan George	Das Kampfspiel, das, wo es verletzt, nur spüret	1907
	Adolf Frey	Alle Nacht	1908
	Bruno Wille	Gedenke mein	1908
	Bruno Ertler	Letzte Nacht	1919
	Gerrit Engelke	Euridyke	1921
	Herman Löns	Verbotene Liebe	1923
	Rudolf Borchardt	Wüsst ich von Dir nichts weiter als die Art	
	Salomo Friedlaender	Nächtens, wenn die hohen Wasser fluten	
Frank Wedekind	Schweig und sei lieb		
Rondeau/ Ringelied. Refrain	Stefan George	Nachmittag	1890
		Sieh mein kind ich gehe	1903
	Anton Renk	Laß das Weinen	1907
	Leo Heller	Allerei Arbeit	1907
	Wilhelm Wiegand	Immer bleibt es wie ein Wunder	
		Besuch	1909
	Siegfrid Kawerau	Ich liebe Dich	1910
	John Henry Mackay	Du meine erste Liebe	1911
	Alfred Walter Heymel	Stammbuchvers	1914
	Hans Schmidt-Kestner	Immer belauscht	1915
	Max Dauthendey	Juli	
	Kurt Tucholsky	Wahre Liebe	1930
Eine Frage und keine Antwort			
Rundum	Otto Erich Hartleben	Herbststurm	1885
		Lied des Trotzes	1885
		O daß ich dich noch lieben kann	1886
		Morgen-Singsang	1895

		Von reifen Früchten	1897
		In stiller Sommerluft	1898
Rondel	Otto Erich Hartleben	Die Würfel	1893
		Die Werbung	1893
		Die Düte	1893
		Die Hörner	1893
		Hochzeitreise	1893
		Morgentraum	1896
		Fontana Trevi	1898
		San Giovanni	1900
		Enis von Harun al Raschid	
(Rondel stanza)	Georg Trakl	Rondel	1913

Serbian literature			
	Poet	Poem	Year
Rondel stanza	Milan Rakić	Ljubavna pesma	1903
		Mutna impresija	1903
	Vladislav Petković Dis	Tamnica	1911
		Možda spava	1911
		Raspadanje	1911
		Glad mira	1911
Rondel	Stanislav Vinaver	U mirisu jasmina	1911
	Sima Pandurović	Rondo	1921 (?)
	Branko Miljković	Rondel	1957
		Dok budeš pevao	1960
	Milovan Danajlić	Sećanje na Kamalj	1959
		Po Šarlu Orleanskom	1986
	Velimir Lukić	Rondel	1961
Milosav Tešić	Visarion Račanin: Račom o postu časnom	1996	
Rondo	Milovan Danajlić	Rondo	1961
	Milosav Tešić (Collections of poems)	Prelest severa	1995
		Krug račanski, Dunavom	1996
		Sedmica	1999

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