Résumés des articles en anglais

Partie I :
Les nations européennes confrontées à la France

Robert TOMBS (university of Cambridge) : The New Arcadia :
Evolving British Ideas of Rural France in the Nineteenth Century

The British been travelling to France in considerable numbers since the 18th century, attracted by admiration of France as the centre of a civilized urban culture : Paris had therefore been the main destination. A fundamental change came in the late nineteenth century, with the development of a new interest in, and a new admiration for, French rural society. This change, it is argued here, reflects internal changes in attitudes to England’s own rural traditions, and a sense of crisis at a time of growing urbanization and economic stress. The new admiration for rural France came from the perception that it was more successful than England at preserving traditional values and economic viability. This was ascribed to its a land-owning peasantry, seen as the bedrock of French society and democracy. Admiration for rural France was to become a major theme of British Gallomania, and by the later twentieth century arguably its most important aspect, influencing the lives of hundreds of thousands of people who travelled and settled in France in search of values and a lifestyle that seemed to have disappeared from England.

Laura FOURNIER-FINOCCHIARO (université Paris 8/ ERLIS) :
« Joseph does not like France ». Giuseppe Mazzini
and the emancipation of Italy

Giuseppe Mazzini (1805-1872), a famous Italian patriot and revolutionary, considered after his death as one of the fathers of the nation, studied and analyzed French culture and politics throughout his life. While at first glance it would seem that Mazzini can be ranked among the Gallophobia writers of his generation, like his contemporary Vincenzo Gioberti, developer of the “primacy” of Italy against France, Mazzini proposed a European project. While defending the idea of Italian nation, and the liberation and
unification of the peninsula, he recognizes past and present role of France in Italy and Europe. But while acknowledging the weight of French literature and ideas in European development and the benefits brought by the Revolution of 1789, he supported a project of emancipation of Italy, which requires an overcoming of “French initiative”. He promoted the Italian mission of the Third Rome, and after 1849 – the date of repression by the French troops of the Roman Republic that Mazzini had contributed to found – he adopts positions increasingly anti-French.

**Pit Péporté (université du Luxembourg/unité de recherche IPSE) :**

The image of France in the Grand Duchy of Luxembourg: identity discourse and interpretation of history from the nineteenth to early twentieth century

During the nineteenth century, France did not play a fundamental role in the identity discourse of the grand duchy of Luxembourg, despite the large number of Luxembourgian migrants in France. Above all Luxembourg’s economic dependence on the German Customs Union prevented strong expressions of Francophilia by the political leaders and the rich industrialists of the time. This changed around 1900, when certain members of the political left, literary authors chiefly amongst them, perceived French culture as an antidote to Germany’s political, economic and cultural supremacy. After the First World War, their ideas spread to other political milieus, when a distancing to Germany was wanted and given support by the general public and the monarchy. The example of the medieval king John of Bohemia shows how a historical figure was reinterpreted around the year 1900 so as to provide the proof for Luxembourg’s Francophilia since the Middle-Ages.

**Tom Verschaffel (université de Leuven) :** The preferred enemy. France as against-image to Belgium in search of a national identity (1830-1914)

To justify its existence as a nation state, Belgium, independent after the 1830-1831 revolution, defines its culture and national identity. This definition implies an emphasis on items that could distinguish Belgians from others, especially from nations which were the closest and most similar. The Belgians wanted to assert their nationality especially from the French. Their national identity was sought as well as projected into the past, which inspired a coherent national story, written by Belgian historians and popularized by all means to spread the national consciousness and patriotism. The theme of national Belgian story is based on the myth of foreign domination: the idea that the Belgians have always been, since Roman times and
Julius Caesar to the Revolution of 1830, “dominated» by foreign kings and foreign peoples. In this story, France plays the main role of the natural and eternal enemy, always alert to deprive the Belgians of the essence of their historical identity: freedom. In the national literature, as well as in the National Romantic period as in the second half of the nineteenth century, the Belgians have been called to train and cultivate their national identity. This call is almost always linked to the affirmation of the need to reject and resist the French culture and the sound of sirens of Paris. The representation of the pernicious influence of Paris and French culture – in this contribution studied mainly through historiography, popular culture history and drama (in which the ridicule of Francophilie is a preferred theme) – is almost omnipresent in Belgian culture of the nineteenth century, and the vehemence with which this image is advanced can be understood only by the attraction and the inevitability – and indeed the ubiquity – of French culture and its influence in the nineteenth century.

Tanja-Isabel HABICHT (université de Caen) : Ludwig I and Ludwig II of Bavaria between Wagner and Versailles

In our contribution, after an overview of the history of Bavaria in the European context from Louis I to Louis II, we focus on the magnificent castles of Ludwig of Bavaria. We interpret the French-style castles Linderho and Herrenchiemsee, but also Neuschwanstein castle, strongly influenced by Wagnerism in the context of the Louis II conflict between Bavarian gallomanie and Prussian gallophobia. Once Bavaria had stepped into the background after the proclamation of the German Empire, Louis II wanted to challenge the Prussian domination. His imitation and admiration for French style and models also allowed him to challenge Berlin. His marvelous castles are evidence of his denial of the reality of his diminished power.

Doubravka OLŠÁKOVÁ (Académie des sciences de la République tchèque) : The perception of the image of France in the nineteenth century in Bohemia

In Central Europe, the image of France and the French nation is closely linked to the spectre of the French Revolution. And yet, the French Revolution has not always been seen as a negative event, a threat to European monarchies and after the 1793 execution of Louis XVI also to European monarchs. The ideas of Enlightenment were received warmly, and a positive perception of France within the Czech patriotic circles emerged again after 1830, in the aftermath of the Polish insurrection. This marked the beginning of ‘political Francophilie’, which went on to play an important role in the Czech society during the 19th century. After 1848, France
came to be seen as a model and a political ally, and the French culture, literature, and arts started to take hold in the Bohemian kingdom. This image of France, based on a growing amount of information, was, mainly post-1860s, linked to the national political program of the Czech society.

Partie II:
Parcours d’écrivains et d’artistes entre gallophobie et gallomanie

Christian Del Vento (université Paris III) : Vittorio Alfieri and the invention of Misogallismo

The figure of Vittorio Alfieri (1749-1803) has long been associated with that of the writer misogallo, father of the Italian Gallophobia in the nineteenth century. However we would have difficulty in finding in Misogallo all the theses which we lent him. Although Alfieri claimed up to the death political theses the most radical, the splenetic judgments against revolutionary France which are on every page of Misogallo served the antidemocratic cause of all those who wished to refuse to the revolution the status of founding event of the political modernity. We shall thus try to demonstrate that the disappointment expressed in front of the direction taken by the revolutionary events supposes not at all the support of Alfieri for the reasons of the Reaction. If he was considered as the father of the gallophobia in the nineteenth century, it was in large part because Misogallo offered to the vast anti-French production from the legitimist and catholic propaganda a literary legitimacy and an echo without which it would soon have been relegated among the curiosities of the history. In reality, far from having given up his most radical assertions, which concerned more the means to bring down the tyranny that on the principles which would have feeds this modern republicanism, the Misogallo showed that Alfieri had remained faithful all his life to a liberal vision of the political society and to a constitutional solution which was inspired by the Anglo-Saxon model.

Stéphanie Lanfranchi (ENS de Lyon) : From Gallophobia to another : Italian fascism in search of precursors (Alfieri, Foscolo and Leopardi)

This contribution starts with a reflection on the definition of Italiananità by Gallophobia for the Italian authors in the nineteenth century. Then we ask the question of the recovery of these themes in literary criticism inspired by Italian fascism in the 1920s and 1930s. It is, indeed, largely because of their Gallophobia that authors such as Foscolo, Alfieri and Leopardi benefit
from sympathy and attention from pro-fascist literary critics, although the latter defend a *Gallophobia* of a very different nature.

**Fiona McIntosh-Varjabédian (université Lille-3 Charles de Gaulle) : The French Revolution: the cruel destiny of a sister nation or a contagious disease? (on Carlyle, Dickens and Alison)**

With its double location in Paris and in London, Charles Dickens’s novel, *A Tale of Two Cities* has to be understood through the contemporary non-fictive British writings that judge the French Revolution according to the standards established by English History. Because of the numerous intellectual exchanges between France and Britain and the mutual influence both historical schools had on each other, it would be erroneous to consider the picture that they give of the 1789 as purely gallophobic. Charles Dickens and Archibald Alison, famous Scottish historian of the time, who wrote *History of Europe from the Commencement of the French Revolution to the Restoration of the Bourbons in 1815* nearly at the same time as Carlyle’s *History of the French Revolution*, depict the Terror as a French illness. However, thanks to the parallels these writers establish between the two sister nations, the catastrophic events equally appear as a possible and understandable outcome for centuries of oppression. If Alison sets forth the miracle of English liberty, Dickens is more circumspect and questions the picture of England as an ideal and happy land.

**Éric Leroy du Cardonnoy (université de Caen) : Defense and illustration of Austrian painting by Ferdinand Georg Waldmüller or the interesting dialectic between Francophilia and Austriophilia**

1857 is an important year to analyse the relationships between the Germanic and French cultural spheres: Ferdinand Georg Waldmüller wrote his pamphlet *Andeutungen zur Belebung der vaterländischen bildenden Kunst* where he attempted to negate the conceptual and artistic positions of the academic institutions of his country in painting. This paper will draw the historical context in which the text was written and then focus on the account of the painter’s visit to the universal exhibition in Paris and the propositions he made to Austrian authorities following the French model in order to better teaching and practice of pictorial art in Austria.
Antoine Guémy (université Lille-3 Charles de Gaulle) : A Swedish example of French influence in the middle of the nineteenth century : August Blanche

Between 1830 and 1870, France set the political and cultural trend in Europe. August Blanche (1811-1868), author quite forgotten today, yet the Swede who was the most popular of its time, perfectly embodies the trend of Francophilia in liberal circles in Sweden. Determined to live by his writings, he revolutionized Swedish theatre introducing vaudeville in the style of Scribe. Great admirer of Balzac, Hugo and Lamartine, he seeks fame and fortune as a novelist in Sweden, imitating Sue and Dumas. During his stay in Paris, between 1850 and 1852, he wrote a novel about the fall of the July Monarchy. Eyewitness to the coup of December 2, 1852, he lost his revolutionary 1848-illusions. Back in Stockholm, he became however a wealthy newspaper publisher and politician, and he will nevertheless continue to try to influence the Swedish opinion and society on the ideas of the French republic : the principles of liberty, equality and fraternity.

María del Rosario Álvarez Rubio (université d’Oviedo) : Emilio Castelar and French culture : Chronicles of a Spanish traveler

Emilio Castelar (1832-1899), well-known abroad in his lifetime, was a Spanish republican statesman, a cosmopolitan writer, a celebrated orator, a historian and university lecturer. Throughout his writings, he offers a first hand and detailed examination of the French culture. In contact with numerous personalities since his first exile in France, Castelar closely follows the literary movements and the intellectual debates of his time. A confessed idealist educated in the romantic tradition, Castelar exhibits a fine critical spirit which appears in his study of the contemporary French literature and customs. This can be traced in both his essays and academic discourses, but, above all, in his numerous journalistic reports, some of them compiled in his volumes Un año en París (1875) and Un viaje a París (1880).

Irène Semenoff-Tian-Chansky-Baïdine (université de Caen) : Nicolas de Séménow – Russian writer, adopted by Provence – and his vision of France

Coming from a background where the French culture was in the spotlight and having a passion for Provence, Nicolas de Séménow (1833-1886) left Russia and moved to Avignon. There he was fully integrated with the local culture : he wrote in French, befriending many French writers and learning Provençal. His property Chênes Verts became a Mecca of Félibrige. His vision of France is that of a foreigner in search of landmarks.
Like most Russian writers, Séménow slays the superficiality and shallowness of Parisians. But unlike many of them, and in particular Slavophiles, who made a western feature of the superficial bourgeois spirit, Séménow does not feature a European or French vice. For him, the opposition is between the North and South, which allows him to draw the image of a charming Provencal exception.

Partie III :

Vecteurs rhétoriques et pédagogiques du mythe français

Iris de Barros-Sousa (université d’Aveiro) : The French myth in Portugal in terms of lexicography

While the Portuguese political life at the turn of the eighteenth century was marked by Gallophobia, the field of lexicography illustrates trends of Francophilia among Portuguese authors and publishers. From the nineteenth century, the first compact French-Portuguese bilingual dictionaries emerge: practical and less expensive, able to reach a wider audience, these dictionaries are made by lexicographers both Francophile and Lusophile, wishing to carry from a nation to another what they offered the best. Thus we see that the most important Portuguese monolingual dictionaries and bilingual Portuguese-French are built on the French model or directly from the French language, based on the lexicographic corpus collected by leading scholars in the world of French dictionary.

Pierre Musitelli (ENS Paris) : Italian linguistic patriotism and Gallophobia. The case of Alessandro Verri

The work of Alessandro Verri (1741-1816), due to its internal reversals games, raises questions about the ambivalence of the French cultural heritage of Italy in the late eighteenth and early nineteenth century. Verri did not seem disposed to pay, as Vittorio Alfieri (Misogallo, 1789), his tribute of abhorrence to France. Young editor of the periodical « Il Caffè » (1764-1766), he helped to spread in Lombardy the cultural, philosophical and political model of French Enlightenment, whilst a few years later he required that Italy emancipated from it. The positive myth of France, as a civilizing nation and incarnation of the spirit of progress, changed in a negative myth. In the years 1770s and 1780s, Verri was engaged in the search for a style inspired by the Greek classics, in reaction against contamination of French lexicon and syntax, as evidenced by his archaeological novel Le Avventure di Saffo (1781). In the past champion of cosmopolita-
Gallophobia and virulent critic of the purist theories of the Florentine Academy, convinced by the benefits of openness to foreign cultures, Verri had come to regard with suspicion any form of enthusiasm for French culture. After the Revolution and the Empire, his linguistic Gallophobia changes into ideology. His two historical chronicles, *Vicende memorabili dal 1789 al 1801* and *Lotta dell’Impero col Sacerdozio*, instituted Napoleon as a scourge of penitent Italy, submitted to French influence, but the suffering and oppression foreshadowed the political as well as moral redemption. These two documents illustrate the anti-French sentiment rooted in a fringe of Italian writers and thinkers of the time, who by their writings, contributed to the demise of the reforms of the eighteenth century.

Isabelle Guillaume (université de Pau/ CRPHL): France from the English children’s books in the second half of the nineteenth century: a changing land

During the second part of the 19th century, Jules Verne create a successful and lasting British stereotype. At the same time, English writers convey images of France to young readers. In writings for children, France is an attractive and funny country thanks to its arts, art of living, elegance, gastronomy, and thanks to its polite, gay and lively inhabitants. Yet, when looking back in past, English writers depict France as a country which was always at war with their own, and which is a frightening land of revolution and repression. Their historical fictions are vehicles for civic instruction. Their young readers embody future and they belong to an undergoing transformation world. So, at the close of centuries of wars and conquests, authors make up a new relationship between France and England. By bonding some french and english characters with friendship and love, they suggest that France means not only otherness, but also complementarity.

Laurence Boudart (université de Valladolid): The image of France in Belgian nineteenth century textbooks and its contribution to the definition of a national identity

Among the tools of consolidation of the national feeling in the 19th century, the school and, with it, textbooks, appears as a perfect place for spreading the official propaganda with the citizens of tomorrow. In this context, this article aims at announcing some reflections, stemming from the analysis of textbooks of the Belgian primary school, concerning the representations which these give of France and how they could be able to have an influence on the formation of the Belgian national identity.
Jean-Claude Lescure (université Paris 13) : The universalism of the French language in Europe at the end of the 19th century

The international negotiations finalised by the Treaties of Westphalia in 1648 made French the official international language, indeed, proclaimed by the expression “the genius of the French language”. This uniqueness disappeared following the negotiations of the Treaty of Versailles (1919) in which the bilingualism of French-English was recognised in international relations. However, this was just the conclusion to a highly contested process regarding the supremacy of the French language, which began and unfolded towards the end of the 19th century, as a result of research into artificial (man-made) international languages and the will of governments to favour other natural languages to French. In 1900 it is generally recognised that French was under threat. The reaction to this seeming weakness resulted in a true language policy, or cultural policy aimed at encouraging the appreciation of the Gallic language, seen as an important instrument of influence and used as part of a softpower approach to the question.