

Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Cénacle

En liten gruppe med forfattere/kunstnere som samles relativt regelmessig. Litterært “kameraderi” i en liten gruppe forfattere (Couty 2000 s. 488). (Ordet brukes også i religiøs sammenheng.)

Ordet “cénacle” om en gruppe forfattere ble første gang brukt i 1829 av den franske litteraturkritikeren Charles Augustin Sainte-Beuve (Anthony Glinoe i <https://books.openedition.org/pulm/187?lang=en>; lesedato 29.01.25).

Encyclopaedia Britannica definerer det som “a literary coterie formed around various of the early leaders of the Romantic movement in France, replacing the salon as a place for writers to read and discuss their works.” (<http://www.britannica.com/>; lesedato 09.11.12) Lignende grupper har blitt etablert før romantikken på 1800-tallet.

Gabriel Harvey var en engelsk renessanseforfatter som skrev både på latin og engelsk. “Circa 1578-80 he won immortality by forming, with Edmund Spenser, Sir Edward Dyer and Sir Philip Sidney, a small literary circle devoted to reforming English poetry” (Ron Heisler i <https://leandrosk.blogspot.com/2011/08/impact-of-freemasonry-on-elizabethan.html>; lesedato 25.02.25).

Den italienske barokkdikteren Giambattista Marino levde på slutten av 1500- og begynnelsen av 1600-tallet. “Among the many literary *cénacles* of the time one frequented by Marino was soon to achieve public recognition as the *Umoristi*; here one could find Italy’s leading poets, men like [Gabriello] Chiabrera and [Alessandro] Tassoni, and lesser figures like Francesco Bracciolini and Sforza Pallavicino.” (Mirollo 1963 s. 22)

“Anna Seward, (1742-1809), a late-eighteenth-century poet from the West Midlands known as the Swan of Lichfield, became a protégée of Erasmus Darwin (1731-1802). Despite the fact that she writes poetry in a romantic vein while his is clearly neoclassical, she considered him her ‘poetic preceptor’ (Uglow, p. 43), and when he founded a small literary circle he included her.” (<https://victorianweb.org/technology/ir/responses/6.html>; lesedato 25.02.25) “Erasmus Darwin established a small literary circle in Lichfield that included Anna Seward, Thomas Day and

Richard Lovell Edgeworth.” (https://spartacus-educational.com/Anna_Seward.htm; lesedato 25.02.25)

György Bessenyei var en ungarsk forfatter og filosof som levde på 1700- og begynnelsen av 1800-tallet. Bessenyei, “the man who was to cause a great literary revival in Hungary, happened to live in Vienna, the very centre from which Germanising influences usually spread towards Hungary. The Queen-Empress, Maria Theresa, anxious to increase the dignity and splendour of her Court, and also to consolidate the empire, organised a magnificent Hungarian Lifeguard in Vienna. Every Hungarian province was requested to select two representatives, from the most distinguished young gentlemen, and to send them to Vienna. One of the two officers sent by the province of Szabolcs was Bessenyei [...] Bessenyei threw himself into the new movement, and in his day-dreams, saw a flourishing Hungarian literature, and a vigorous mental life, with himself, perhaps, as the Voltaire of Hungary, for its centre. In co-operation with a few other Hungarian Lifeguard officers, Bessenyei formed a small literary circle. It was strange that Vienna, the very centre of hostility to every national effort, should be the scene of the revival of Hungarian literature.” (Frigyés Riedl i https://en.wikisource.org/wiki/A_History_of_Hungarian_Literature/Chapter_8; lesedato 04.03.25) Bessenyei skrev blant annet tragedien *Agis* og komedien *Philosophus*.

Cénacler ble vanlig fra og med romantikken. Den franske dikteren Victor Hugo var “lederen” for en *cénacle* som møttes i hans hjem. Noen tiår senere samlet den franske naturalisten Émile Zola en liten gruppe forfattere rundt seg i sitt hjem i Médan (Pagès 1989 s. 53-54). Denne gruppa forsvarte den naturalistiske litteraturen. Bohemens sammenkomster i *cénacler* på slutten av 1800-tallet var en protest mot det kommersielle samfunnet og den etablerte litterære institusjonen (Sayre 2011 s. 78). Bohem-grupperinger har ofte samlet seg i *cénacler* (Bourdieu 1992 s. 82).

Ukjente eller mislykkede forfattere har ofte søkt sammen for å støtte hverandre. En liten litterær klikk har imidlertid også sine ulemper: “Nor it is easy for a poet to live in a small circle, however charmed it be. His inspiration may run dry; he may feel that his work is unrecognized [i den store offentligheten]; disillusion may assail him.” (Bowra 1967 s. 13) Deltakerne må primært stole på hverandre for å få anerkjennelse og få bekreftet sine kunstneriske verdier, særlig når deres publiserte verker kun selger minimalt med eksemplarer (Anthony Glinoe i <https://books.openedition.org/pulm/187?lang=en>; lesedato 29.01.25).

På det litterære feltet er det ikke uvanlig at unge forfattere unngår de store, berømte forfatterne, dvs. unngår forfatterpersonligheter som vekker deres misunnelse, og heller omgås likesinnete som de kan dele sine bakvaskelser med (Heinich 1999 s. 222). Samtiden anklages for å være blind for hva som er god litteratur (Heinich 1999 s. 239).

Konkrete måter å anerkjenne hverandre på innad i en *cénacle* er å skrive forord til hverandres publiserte verk, få trykket anmeldelser av hverandres bøker, og skrive dikt og dedikasjoner rettet til hverandre (Anthony Glinoe i <https://books.openedition.org/pulm/187?lang=en>; lesedato 29.01.25). Noen *cénacles* har hatt egne litterære tidsskrift som de selv har utgitt (Couty 2000 s. 488).

Slike grupper har blitt anklaget for sekterisme, elitisme og å underordne seg en leder som i praksis er en tyrann, og dessuten at forfatterne ofte stjal ideer fra hverandre (Vincent Laisney i https://www.persee.fr/doc/cejdg_1243-8170_2012_num_1_19_1067; lesedato 26.02.25).

“An early *cénacle* formed around the brothers Deschamps, literary editors of the short-lived but influential *Muse Française*. When the review ceased publication in 1824, the young contributors shifted to the salon of Charles Nodier, who was then librarian of the Bibliothèque de l’Arsenal, second of the great French libraries. The activities of this group, which included Alphonse de Lamartine, Alfred de Vigny, Alfred de Musset, and Victor Hugo, are described in the *Mémoires* of Alexandre Dumas *père*. Three years later, Hugo and the critic Sainte-Beuve formed a *cénacle* at Hugo’s house in the rue Notre-Dame-des-Champs, where other young writers, including Prosper Mérimée, Théophile Gautier, and Gérard de Nerval, joined the group. The entourage of Gautier, Nerval, and Petrus Borel, the more turbulent, bohemian Romantics, became known as the Petit *Cénacle*.” (<http://www.britannica.com/>; lesedato 09.11.12)

Uenighetene (og suksessen) som fulgte med den franske dikteren Victor Hugos skuespill *Hernani* (1830) “marked the rise to literary dominance of Hugo’s influential *Cénacle* in the rue Notre-Dame-des-Champs [...] Around 1830, as the influence of Hugo’s *Cénacle* reached it apogee, there emerged a subculture or counterculture inspired by their literary Romanticism. [...] For Gautier and the other young men who shared in his sartorial escapades and defense of Hugo’s play, on the other hand, the premiere of *Hernani* was a kind of crucible in which their own group – the Petit *Cénacle* – was formed. These twenty or so young poets and artists had been acquainted in the late 1820s through intersecting social, school, and workshop networks, but consolidated a camaraderie at the Battle of *Hernani* that would remain at the center of their social and creative lives until 1833. [...] While it is true that the literary production and influence of the Petit *Cénacle* were dwarfed by those of the [Hugo] *Cénacle*, there is nonetheless much to be gained by considering the Romanticism of the Petit *Cénacle* on its own terms, as an alternative phenomenon rather than a merely secondary one.” (Catherine Talley i <https://www.tandfonline.com/doi/full/10.1080/08905495.2020.1703478>; lesedato 29.01.25)

Dikteren Ignace Nau fra Haiti var med å etablere en *cénacle*. “While residing in Port-au-Prince in 1836, he joined forces with his brothers and some friends (like

Coriolan Ardouin and his brothers) to found a *cénacle*. They began publishing a journal called *Le Républicain* (later renamed *L'Union* due to the government shutting them down after publishing anti-Republic sentiments)” (<https://digitalcommons.montclair.edu/phareshatiens/author/nau/>; lesedato 29.01.25).

Sylvie Ducas’ bok *Cénaclenes tid: Litterær og kunstnerisk forbrødring på 1800-tallet* (2013; på fransk) sammenligner disse gruppene med religiøse sekter som har egne ritualer, felles sjargong og ofte en karismatisk lederfigur (<https://bbf.enssib.fr/consulter/bbf-2014-01-0202-009>; lesedato 20.01.23). Gruppene kunne gi seg selv mer eller mindre spøkefulle navn (en fransk gruppe kalte seg “Vandrikkernes klubb”, en annen “Le Cercle zutique”) eller oppkalle seg etter en ukedag de møttes fast. Det var felles kunstneriske interesser og solidariteten som holdt dem sammen. De støttet hverandre og kunne oppleve seg nesten som brødre (eller søstre). Noen grupper ble sentrale i litterære retninger, og gruppene fungerte i disse tilfellene som “utskytningsramper” for å komme i en synlig bane på det litterære eller øvrige kunstneriske feltet (<https://bbf.enssib.fr/consulter/bbf-2014-01-0202-009>; lesedato 20.01.23).

Anthony Glinoe og Vincent Laisney publiserte i 2013 boka *Cénaclenes tid: Litterære og kunstneriske brorskap i det 19. århundre* (på fransk). De forklarer “differences between *cénaclés* on the one hand, and on the other related forms of cultural expression such as salons, banquets, cabarets, and general literary café culture. Working from a basic definition of the *cénacle* as a literary and artistic circle which meets in a private residence (described by the authors as decidedly bourgeois in status) and which lacks the hierarchical statutes that characterize groups like associations or academies, the authors argue that the success of a *cénacle* relies in large part on a dynamic central figure. Glinoe and Laisney detail a variety of examples, such as those hosted by Victor Hugo, Stendhal, Gustave Flaubert, Charles Baudelaire, Émile Zola, Edmond de Goncourt, Paul Verlaine, and Stéphane Mallarmé. Yet of course a charismatic leader does not alone make for a healthy circle, and the dynamics of a collective, shared spirit represent the glue of a successful group. In such a way, the central argument of the book turns on the figure of *sociabilité*, conceived both as a general sense of the pleasure of being around other people with whom one sympathizes, and as a social mechanism which plays an important role in the institutionalization of a movement such as Romanticism.” (Pamela A. Genova i <https://muse.jhu.edu/article/544627>; lesedato 01.02.22)

Anthony Glinoe og Vincent Laisney undersøker hva som gjør en *cénacle* vellykket eller ikke: “the elements they see as key to the success of a *cénacle*: how long it is in existence, how often it is frequented (and by how many people), and how well-known it becomes in the general cultural atmosphere of the day. One of the most significant functions the *cénacle* was seen to play for nineteenth-century writers and artists is what we might best describe as spiritual escape: ensconced in a place of empathy, understanding, and camaraderie, far from the pressures of financial success, the

objections of critics and the fickle nature of the public, the members of a *cénacle* find solace in a club of like-minded initiates. [...] the *cénacle* is not without its dangers, the most evident being a tendency for members to become indolent, too easily assured of their own aesthetic talent, victims of a mirage caused by spending too much time surrounding oneself with admirers. [...] the demise of these unique groupings of often extremely gifted artists and writers can be due simply to the banal human impulses of envy and spite.” (Pamela A. Genova i <https://muse.jhu.edu/article/544627>; lesedato 01.02.22)

En *cénacle* der forfattere møttes på loftet hos Edmond de Goncourt på søndager omtales ca. hundre ganger i Goncourts dagbok, og også hans håp om å omdanne gruppa til et akademi (Vincent Laisney i https://www.persee.fr/doc/cejdg_1243-8170_2012_num_1_19_1067; lesedato 26.02.25). Omtrent femti forfattere møttes hos Goncourt, og fra 1885 ble disse sammenkomstene kjent i det litterære Paris, og det ble prestisjefyllt å tilhøre denne kretsen (Vincent Laisney i https://www.persee.fr/doc/cejdg_1243-8170_2012_num_1_19_1067; lesedato 26.02.25). Mange av forfatterne i *cénacelen* skrev naturalistiske tekster, men ønsket å fri seg fra innflytelsen fra den mest kjente naturalisten, Émile Zola.

Cénacler var avgjørende viktig for det litterære feltet i Frankrike på slutten av 1800-tallet (Vincent Laisney i https://www.persee.fr/doc/cejdg_1243-8170_2012_num_1_19_1067; lesedato 26.02.25).

Den russiske politikeren og forfatteren Sergej Uvarov “became president of the Russian Academy of Sciences from 1818 until his death in 1855. He was also honorary member of Shishkov’s conservative literary Beseda society (*Beseda Liubitelei Russkogo Slova*). A ‘*galoman*’ who wrote French prose and verse ‘like a real Frenchman’, as his Russian contemporaries observed, Uvarov must have felt out of place at the Beseda meetings, where statesmen resorted to an artificial ‘pure Russian’, devoid of foreign influences, yet full of Old Church Slavonic expressions. Together with Zhukovskii, Uvarov eventually created Arzamas, a literary circle that ridiculed Beseda’s conservative take on language, literature and society. Arzamas became known as a small literary circle with an initially light-hearted approach to the ‘new style’ of the Russian language and great writers and poets like Petr Viazemskii, Alexander Pushkin, Vasilii Zhukovskii, Dmitrii Bludov and Konstantin Batiushkov. They did not shun French influence for ideological purposes, but rather subscribed a pure *l’art pour l’art* approach, and took on the members of Beseda by means of poems and witty epigrams.” (Lien Verpoest i <https://lirias.kuleuven.be>; lesedato 25.02.25)

Den rumenske *cénacelen* Junimea ble dannet på 1860-tallet og forsvarte et syn på litteraturen som autonom, dvs. uten politisk eller sosial nytteverdi. Poeten Mihai Eminescu leste de fleste av sine tekster i denne gruppa. Han ble senere “Romanias nasjonalpoet” (Magdalena Raduta i <https://journals.openedition.org/contextes/6299>;

lesedato 01.02.22). Junimea eksisterte i over hundre år og fortsatte etter kommunismens fall i Romania i 1990, i motsetning til mange av cénaclene som oppstod under kommunismen.

“Fyodor Kuzmich Sologub (1863-1927), prolific Russian author, dramatist, essayist and poet of the Symbologist movement, his undoubted masterpiece being *The Petty Demon* (1907). [...] In 1898 Sologub began attending Konstantin Sluचेvski’s ‘Fridays’, a small literary circle of poets and philosophers, which he was involved with until 1903. In 1899 he joined the ‘Wednesdays’ of The World Of Art, a society of St. Petersburg aesthetes developing Symbologist ideas such as art does not imitate reality, the individual is assigned the highest value in society, these evenings headed by Sergei Diaghilev.” (<https://www.online-literature.com/fyodor-sologub/>; lesedato 25.02.25)

En samling dikt av rumeneren George Bacovia, som skrev tekster i grenselandet mellom symbolisme og ekspresjonisme i første halvdel av 1900-tallet, sirkulerte i manuskriptform blant medlemmene i en cénacle (Magdalena Raduta i <https://journals.openedition.org/contextes/6299>; lesedato 01.02.22).

Den franske forfatteren Rachilde (som egentlig het Marguerite Eymery) ledet det som har blitt kalt både en litterær salong og en cénacle, der blant andre forfatterne og poetene Joris-Karl Huysmans, Francis Carco, Émile Verhaeren, Jean Lorrain og Guillaume Apollinaire deltok (<https://www.monswiller.fr/Culture-education/Mediatheque/Gros-Mots-mediatheque/Rachilde.html>; lesedato 29.01.25).

Den engelske forfatteren John Cowper Powys ga ut sin første roman i 1915. Han “was part of a small literary circle that include poet Edna St. Vincent Millay and her writer husband, Eugene Boissavain” (<https://www.berkshireagle.com/history/alford-incorrect-history-references-discovered/>; lesedato 04.03.25).

“In Prague, a small literary circle was formed, where young people could find grateful listeners in each other. Among them was Max Brod – a man who admired Kafka, considered him a genius, constantly stimulated his work and helped to publish.” (<https://gameriskprofit.ru/en/video-archive/biografiya-franca-kafki-universitetskie-gody-detstvo-semya/>; lesedato 25.02.25) “Brod first met Kafka in 1902, and they formed a small literary circle with two others, the philosopher Felix Weltsch (1884-1964) and the blind poet Oskar Baum (1883-1941). The Moravian writer Ludwig Winder (died in England in 1949) joined the circle after Kafka’s death.” (Frederick Betz i https://libraries.usc.edu/sites/default/files/ifs_newsletter_22_2017.pdf; lesedato 25.02.25)

“One of the most famous literary friendships of all time was that between C. S. Lewis and J. R. R. Tolkien. They had a small literary circle, The Inklings, that met at Oxford University for about twenty years. Its purpose was to enable them to read

to one another what they were writing at the time. This resulted in Lewis hearing *The Hobbit* and *Lord of the Rings* chapter by chapter as they were being written. In the case of the *Lord of the Rings*, the writing took twelve years.” (Ben Young i <https://thestillpoint.substack.com/p/on-writing-and-criticism-043>; lesedato 04.03.25)

“Inklings, informal group of writers that included C.S. Lewis and J.R.R. Tolkien and that met in Oxford, Oxfordshire, England, in the 1930s and ’40s. [...] As Lewis’s brother Warren (“Warnie”) put it, “There were no rules, officers, agendas, or formal elections.” Lewis was the central figure, and others in it were mostly friends and university colleagues of his. Other members in addition to Lewis, Lewis’s brother, and Tolkien were Owen Barfield, Charles Williams, Colin Hardie, Adam Fox, Hugo Dyson, Lord David Cecil, and Nevill Coghill. The group’s name was taken over from a student literary club at the University of Oxford when it ceased in 1933. But “pre-Inkling” meetings of Lewis with Barfield and Tolkien had started in the late 1920s, before the group adopted the name. Tolkien explained the name as a pun, meaning both “people with vague or half-formed intimations and ideas” and “those who dabble in ink” – thus doubly suitable for a group of writers discussing works-in-progress. When the group was most active, the Inklings held meetings twice a week, with six to eight members typically attending. On Tuesday mornings they convened at the Eagle and Child pub (commonly known as the “Bird and Baby”) in Oxford for beer and wide-ranging conversation. But their most important meetings were Thursday evenings in Lewis’s rooms at Magdalen College, when various members read aloud from books or poems they were writing and other members responded with vigorous critiques and suggestions. Lewis read many of his works to the group [...] Warren Lewis recalled, “We were no mutual admiration society: praise for good work was unstinted, but censure for bad work – or even not-so-good work – was often brutally frank.” The group contributed significantly to its members’ success through its criticism, support, and encouragement, an indebtedness evident in the acknowledgment pages and dedication pages of many of their works [...] Attendance at Inklings meetings began to decline after 1945, and meetings came to an end in 1949.” (<https://www.britannica.com/topic/Inklings>; lesedato 04.03.25)

“The author Jack Kerouac invented the term ‘Beat Generation’ in the mid-1940s to describe a small literary circle of anti-establishment co-conspirators initially including him, Allen Ginsberg and William Burroughs.” (Jason Lee Lazell m.fl. i <https://moochinabout.com/wp-content/uploads/2014/10/MOOCHIN02-Booklet.pdf>; lesedato 04.03.25)

På slutten av 1970-tallet etablerte en gruppe unge, rumenske studenter og forfattere en *cénacle*. De fleste av medlemmene var studenter ved universitetet i Bucuresti, og hadde noenlunde samme sosiale bakgrunn. De var både studiekamerater og personlige venner. Deres “mandags*cénacle*” ble dannet 3. mars 1977. Den ledende

skikkelsen var litteraturkritikeren Nicolae Manolescu. Det ble omtrent samtidig også etablert cénacler i andre rumenske byer, blant annet knyttet til tidsskriftene *Equinoxe* og *Dialog*. Disse rumenske cénaclene publiserte noen ganger felles tekster, de hadde faste spalter i studenttidsskrifter, og de skrev i kulturtidsskrifter der de forsvarte litteratur som ikke var politisk engasjert. De vanligste aktivitetene når deltakerne møttes var lesing av utdrag fra egne tekster og påfølgende diskusjoner. Hver av gruppene hadde en “mester” (en som var mer kjent og anerkjent enn de andre) som sikret dem en viss synlighet på det rumenske litteraturfeltet (Magdalena Raduta i <https://journals.openedition.org/contextes/6299>; lesedato 01.02.22).

De rumenske cénaclene fra 1970-tallet og utover var i opposisjon til rådende, offisielle retningslinjer for hva som var god litteratur i hjemlandet, og dette gjorde forbrødringen innad i gruppene sterkere. I et autoritært regime som det kommunistiske Romania var det å se på litterære verk som estetisk autonome en tydelig “politisk handling” (Magdalena Raduta i <https://journals.openedition.org/contextes/6299>; lesedato 01.02.22). Gruppene var opptatt av estetikk og det kunstneriske, ikke av å glorifisere staten og kommunistpartiet. Dermed representerte gruppene et alternativ til det dominerende litteratursynet i Romania under kommunismen. I arkivene til sikkerhetstjenesten Securitate er det dokumentert at medlemmene i cénaclene som oppstod på 1970-tallet, ble overvåket (Magdalena Raduta i <https://journals.openedition.org/contextes/6299>; lesedato 01.02.22).

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