

This issue of *Slovo a smysl* is not focused on a particular topic in literary theory and methodology; rather, our goal was to outline a broader area of problems and topics related to the concept of lyric poetry. Our motives were several, including an effort to juxtapose current attitudes to theoretical and historical work with the lyrical texts, developed and discussed in present-day research both at home and abroad. Thus, in **Studies**, we present Benoît de Cornulier's *On the Double-Chain Pantun Structure in Baudelaire's Harmonie du soir*; de Cornulier — a French versologist and Professor Emeritus of the University of Nantes — employs pioneering methodology with respect to the rhythm, rhyme, and semantics of Baudelaire's poem and his article is an elaborated version of a lecture given within the series „Comparative Literature in Motion“, organized by our Department of Czech and Comparative Literature in Autumn 2014. Josef Vojvodík and Jan Wiendl, in *'Blood Ascends to the Mouth and Mixes with My Word': Human Outside Humanity and the Poetics of the Insufferable*, provide an interpretation of the war poetry of the Czech poet Jan Zahradníček, striving to characterize it both within the changing literary and cultural context of the time and against the background of currently debated issues in literary theory, aesthetics, philosophy, and psychology. Our third study, Tereza Jelínková's *The Genius of the Heart and the Crisis of Modern Art*, presents the organically aesthetic concept of humanity in Friedrich Nietzsche and the role of this philosophical impulse as it was absorbed, sometimes with conflicts, by the world of art, especially poetry. To these studies we add the insightful text by Michelle Woods *Translating Topol: Kafka, the Holocaust, and Humor*.

The other reason for approaching lyric poetry in a fairly broad way was our intention to look back at the work of several personalities influential in the production and reception of lyric poetry. The first of them is the French poet, playwright and essayist Paul Claudel. By publishing a translation of two pieces originally included in the volume on *Paul Claudel et la Bohême — Dissonances et accord* we record the international conference which was organized in 2012 by Professor Xavier Galmiche, a member of the editorial circle of this journal, and which re-opened the interesting issue of Claudel's relationship towards Czech art and culture. The two translations are *Claudel and Central Europe* by Didier Alexandre (trans. Závěš Šuman) and *Zdenka Braunerová, Claudel's Prague 'Gate-Keeper'* by Brigitte Brauner (trans. Josef Hrdlička). Claudel returns under the rubric of **Retrospective**, which



reprints the little-known translation of Claudel's *On French Verse*, prepared in the late 1930's by Miloš Dvořák, as well as Jan Zahradníček's rendering of Claudel's poem *The Builder*. In this way we commemorate the immense influence of Claudel's person and oeuvre on the critics and poems gathered between the wars around periodicals such as *Tvar*, *Poesie*, *Listy pro umění a kritiku*, *Akord* and *Řád*.

The other personality commemorated by the issue is Miroslav Červenka, the literary theorist, poet, and university professor; 2015 marked the tenth anniversary of his demise. Under the rubric **Retrospective (II)**, we present his less known analysis of *The Basic Categories of Prague Structuralism* from the early 1990s, together with personal memories compiled by two of his closest collaborators, Květa Sgallová (*An Opportunity to Go Beyond One's Limit...*) and Milan Jankovič (*The Way We Went On Living*).

Critical Views bring a multifarious group of chronologically ordered reviews and notices on current publications on Czech literature, spanning an arch from the *Chronica* of Kosmas all the way to *A History of Czechoslovak Comics*.

The issue closes with an excerpt from Jacques Lacan's *The Sense of the Letter* (trans. Martin Pokorný).

We hope that each of you will occasion here for further development of one's thinking on poetry, as well as other aspects of literature and the arts.

On behalf of the Editors, **Jan Wiendl**.

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