CHAPTER 6

THE LANGUAGE AND RHETORIC PROJECTING THE AESTHETICS:
The Language and Rhetoric Projecting the Aesthetics:

Arthur Symonds in his essay *Personal Style* says ‘Le Style est L homme,’ which means ‘style is the man’. He repeatedly emphasized in the essay that literary style differed from man to man. Such is the case with Keats and Baudelaire too. Each bear their own characteristic stylistic traits and this makes them stand apart from one another.

Of many things that affect the writers style we shall briefly discuss about the rhetoric and language used by Keats and Baudelaire in this chapter. A close study will point out the distinct features that we come across in their works and which to a certain extent show the evolutionary nature in their styles.

A detailed study of Keats’s early diction shows that his early works used excess of adjectives with ‘y’ endings like ‘lawny’, ‘milky’, ‘bloomy’, ‘sury’, ‘phery’, so on and so forth. At this stage he also had a special liking for adverbs made from participles such as ‘dingly’, ‘lingeringly’, ‘coolingly’, etc. These two techniques added to his style a sense of concentrated energy. His *Ode to Autumn* shows how he uses action verbs but at the same time simultaneously creating a sense of stillness. Verbs like ‘conspires’, ‘gleaming’, pressing’, tell us about various action. At the same time phrases like ‘silently watching’, ‘sitting’, ‘sleeping on the granary floor’ tell us about autumn’s inaction too.

Keats’s early diction often show marks of vulgarity, stylistic flaws and his bad tastes. Generally the language in Keats’s later works shows his maturity as a poet. However it would be wrong to consider only these two kinds of language in his poetry for throughout his career he experimented
with various kinds of languages. The austere and formal ‘O Goddess’ can be contrasted with sensuous and carefree ‘Happy happy dove’. More importantly both the expressions are used for the same subject namely ‘Melancholy’. Similarly in “Ode to Nightingale” the bird is at one instance addressed with a note of familiarity-‘light winged dryad’ and at the other instance addressed reverently as ‘...immortal bird’. These different kinds of languages used in the same poem tell us about the changing relationship between Keats and his subject.

We often find Keats using assonance, repetition of vowel sounds to create internal rhyming within phrases and sentences; alliteration, repetition of same sound, letter or syllable in a sequence of words in a sentence; and anaphora, expression repeated at the beginning of several successive sentences in his stanzas.

Of many examples let us consider some examples from Ode on a Grecian Urn. Assonance can be found plentifully in the poem as in ‘bride of quietness’, ‘bid the spring adieu’, ‘Cold Pastoral!’, ‘pious morn?’, ‘to whom thou say'st’ to name few. In the first three stanzas of the poem alliterative sounds of ‘h’, ‘p’, and ‘b’ create a kind of conventions within the stanza. Anaphoric ‘for ever’ in the third stanza emphasizes the different ideas connected to the urn. In his writings Keats gives much importance to the right placements of caesuras and pauses. According to him right use of pauses enhanced the clarity of expression. In a letter to John Taylor written on 24th April 1818, he speaks about the use of inverted commas for the better and easier understanding of the work.

-those parts where the speaker repeats a speech- such as Glaucus’ repetition of Circe’s words, should have inverted commas to every line- in this there is a little confusion. If we
divide the speeches into identical and related: and to former put merely one inverted comma at the beginning and another at the end; and to the latter inverted commas before every line, the book will be better understood at the first glance.¹

Right pauses in Keats’ poems helps in putting forward right ideas in a more apt manner. These pauses not only enhance the style but at the same time it also tells us about the poet’s likings of different scenes.

Another important character about Keats’s language is that it is highly symbolic. He uses language, which is full of images directly or indirectly connected with our senses. Thus in *Ode to Nightingale* we have the nightingale singing in full-throated ease. Nightingale is important not as an individual bird but it becomes a symbol of an ideal world without any kind of pain and frets of life, a world the poet yearns for. In *Ode to Melancholy* a ‘…. strenuous tongue can burst joy’s grape’². This tactile strength gives Keats’s images a three-dimensional grasp. These images also speak about his highly imaginative bent of mind and evocative moods. When Keats uses different images he is conscious about the existence of divine reality or spiritual power existing within or beyond the mundane everyday objects. Thus in his *Ode on a Grecian Urn* there is a mysterious mystical beauty lying in that simple work of art. The urn ultimately becomes a symbol of true beauty for Keats. In *Ode to Autumn* the season is endowed with an ability to conspire with the sun to ‘...load and bless’³. *Ode to Nightingale* speaks about the beautiful song of the bird and its immortal nature. It also symbolizes an ideal world without any frets and pains. The bird itself has a power to transport man out of this world to a faraway magical world.

Keats ability to create concrete images is through the use of apt diction or words. Most appropriate example would be the beginning lines of Hyperion.
Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat gray-hair'd Saturn, quiet as a stone,
Still as the silence round about his lair;
Forest on forest hung about his head
Like cloud on cloud. No stir of air was there,
Not so much life as on a summer's day
Robs not one light seed from the feather'd grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deadened more
By reason of his fallen divinity
Spreading a shade: the Naiad 'mid her reeds
Press'd her cold finger closer to her lips.  

(*Hyperion*; Book 1 Lines 1-14)

With the help of different words in the above stanza, Keats is able to create a scene of oppression, sadness, stillness, and silence. The words compliment different ideas. The word ‘shady’ in the very first line compliments and intensifies that sadness. The simile ‘as a stone’ re-emphasizes about the silence that prevailed upon the atmosphere. ‘Deaf leaf’ and ‘voiceless stream’ gives an image of gloom. The idea of cold numbness is aptly portrayed in the description of Naiad in the fourteenth line.

The words Keats uses for his imagery have their own pictorial quality. He personifies different ideas and they assume shapes of different figures and human attributions. For example in *Ode to Melancholy* joy is portrayed as a human figure
And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
Turning to poison while the bee-mouth sips.⁵

(Ode to Melancholy; l 22-24)

Similarly Ode to Autumn portrays season as different personalities and appropriate words like gleaner, harvester, reaper and cider presser are used for the same. When Keats uses these words we can actually visualize them in different situations.

In many of his images the words are used in such a way that a fusion of tactile and visual is created.

In Hyperion we find the same in-

...Like a rose in vermeil tint and shape,
In fragrance soft, and coolness to the eye⁶

(Hyperion; Book 1; l209-210)

Hyperion’s palace door is described with a intermingling of different images that would appeal our senses of touch, sight, and smell together.

Then, as was wont, his palace-door flew ope
In smoothest silence, save what solemn tubes,
Blown by the serious Zephyrs, gave of sweet
And wandering sounds, slow-breathed melodies;
And like a rose in vermeil tint and shape,
In fragrance soft, and coolness to the eye,
That inlet to severe magnificence
Stood full blown, for the God to enter in.\(^7\)

\textit{(Hyperion; Book I, l 205-212)}

A similar kind of image is created with the bringing together of different senses when Keats writes in \textit{Ode to Nightingale}-

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows\(^8\)

\textit{(Ode to Nightingale; l 41-44)}

This highly pictorial and sensuous nature of Keats’s language has helped him to convey many abstract thoughts and ideas in a concrete and clearer form. His belief on clarity of expression added to the beauty of his art. Clarity was the main issue when he declares his hatred for French language in his letter to Fanny Keats.

While I was speaking about France it occurred to me to speak a few words about their language- it is perhaps the poorest one ever spoken since the jabbering in the tower of Babel, and when you come to know that the real use and the greatness of the tongue is to be referred to in its Literature-you will be astonished to find how very inferior it is to our native speech- I wish Italian will supersede French in all School through out the country for that is full of real poetry and Romance of a kind more fitted for the Pleasure of Ladies than perhaps our own- It seems that the only accomplishment of speaking it –it is none at all – a most lamentable mistake indeed.\(^9\)
In his poems Keats uses other various rhetorical devises like personification, apostrophe, alliteration, onomatopoeia, synecdoche, simile, metaphor, etcetera which helps to enhance the beauty of his works. Each and every poem Keats wrote is replete with these rhetorical devices. It was because of all these devises that many thought that the metaphysical poetry was being revived.

Keats’s matured odes showed some kind of formal tightness and many times he brought together disparate objects and compared them with one another. In *Ode to Autumn* the season is personified and is said to be a ‘close friend of maturing sun’.

Another important thing about his poetry is that they are full of superb versification. Versification is an area where Keats was much influenced by John Milton during initial stages. In Hyperion for example he follows Milton and makes a frequent use of adjectives in the place of adverbs.

Shook horrid with such open malady
Crept gradual from the foot unto the crown

(*Hyperion, Book 1, l 94-95*)

Miltonic inversion where the adjective is found after the noun is again found in Keats’s Hyperion. Some of the examples found again in the same work are ‘palace bright’, ‘metal sick’. Many times Keats like Milton just omits words that are needed to complete the sense of the sentence. He uses spondees in order to make the line slow and weighty. Along with it Keats also borrows Milton’s sixth syllable caesura.
Keats uses Spenserian stanza with a rhyme scheme ‘abab bcbc c’ for his poem *Eve of St Agnes*. In his sonnets Keats discards the Petrarchan form and instead takes up Shakespearean one with three quatrains and a couplet. Keats also developed a ten-lined stanza, which he used for his odes. The ten-lined stanza that he developed was essentially an outcome of the mixture of two sonnet forms along with the common ode stanzas of eighteenth century. It had alternately rhyming quatrain and a concluding Petrarchan sestet. In this new kind of ten-lined stanza Keats achieved a superb lyrical standard.

Keats also believed that monotony in verses could be avoided by interchanging vowels like notes in music. He shared about this to Benjamin Bailey. So in his odes we also find this masterful use of vowel interplay.

In his letter to George and Georgiana Keats written on 14\textsuperscript{th} February to 3\textsuperscript{rd} May 1819 he gives his opinion about the sonnets. He felt that the sonnet form of the time was not up to the mark. He tells them that he is trying to discover a better sonnet stanza as the Petrachan form did not suit the English language and the English or the Shakespearean from looked too elegiac. He never felt a pleasing effect from the couplet.

The language and style of Keats’s earlier works show some kind of immaturity, vulgarity and lapses in good tastes. However his later works are more poised and dignified as far as style is concerned. However it wouldn’t be fair to talk about just the initial and the final stages. An important feature about Keats’s work is their variety. In so short a career Keats experimented with a variety of styles and while doing so he was successful in making his works beautiful.
As a young man Baudelaire liked to recite his poems to his friends in his beautiful, versatile and rhythmic voice, which was at times grave, intense and deep, at other times lightly pitched, precise and chanting. In a letter to his publisher in 1857, he had said that, the use of different punctuations in his poems is designed to indicate not only the sense of the words but also the manner of their declamation.

It is not just about punctuations but Baudelaire also chooses his meters, diction and styles aptly for his works according to their needs. Baudelaire believed that all the senses are closely related. Thus the word he uses in his works evokes scents, colours, and sound at the same time. Baudelaire chooses individual meters. Each kind of meter is important as they determine the rhythm, which again is important element in poetic sound.

Baudelaire favoured and mostly used classical twelve-syllabled Alexandrine. Its unhurried development, serious nature and caesura suited his complex imagery and thought. This meter is often used to evoke the wide-open vistas of land and sea. The meter is used in works like La Vie Antérieure (The Previous Life), Le Bijoux (The Jewels), Avec ses Vêtements Ondoyantes (With Her Pearly, Undulating Dresses), Chant d’Automme (Autumn Song). In the last poem Baudelaire places caesura in such a way that it emphasizes the uncertainty in his mind.

Il me semble, bercé par ce choc monotone,
Qu'on cloue en grande hâte un cercueil quelque part.
Pour qui? — C'était hier l'été; voici l'automne!
Ce bruit mystérieux sonne comme un départ.12

(Chant d’Automme; l 13-16)
In some works he used another kind of meter, which was made up of ten syllables. The image of flowered and scented paradise is created aptly in the poem *La Mort des Amants (The Death Of Lovers)* with the help of these decasyllabled lines.

Nous aurons des lits pleins d'odeurs légères,
Des divans profonds comme des tombeaux,
Et d'étranges fleurs sur des étagères,
Ecloses pour nous sous des cieux plus beaux.¹³

(*La Mort des Amants; L 1-4*)

However in this, rhythms re-occur quiet frequently, and thus hamper his freedom of expression. His work *Abel et Cain (Abel and Cain)* is a failure as the words are awkwardly stressed and the rhyming couplets seem too mechanical. However along with the failure we have successes too like *Tout Entierè (Entire), Le Vampire (The Vampire),* and *Le Jet d’eau (The Fountain).*

In his metrical schemes Baudelaire is never uniform and constant. His irregular combination surprises the reader’s ears. Short eight-syllabled third line in *Le Beau Navire (The Proud Ship)* interrupts and accentuates with its rapid bounce. Apart from that Baudelaire strategically repeats the first three stanzas at different moments within the poem. For example when he repeats the first stanza as the fourth he reminds the reader the idea that was introduced in the beginning.

Another technique Baudelaire uses to enhance his style is repetition of one form or the other. In *Le Jet d’eau (The Fountain)* between each eight-lined octasyllabic stanza a six-lined refrain made up of lines of six and four syllables alternately was introduced. The poem is here as an example.
Le Jet d’eau

Tes beaux yeux sont las, pauvre amante!
Reste longtemps, sans les rouvrir,
Dans cette pose nonchalante
Où t’a surprise le plaisir.
Dans la cour le jet d’eau qui jase,
Et ne se tait ni nuit ni jour,
Entretient doucement l’extase
Où ce soir m’a plongé l’amour.
La gerbe épanouie
En mille fleurs,
Où Phoebé réjouie
Met ses couleurs,
Tombe comme une pluie
De larges pleurs.
Ainsi ton âme qu’incendie
L’éclair brûlant des voluptés
S’élance, rapide et hardie,
Vers les vastes cieux enchantés.
Puis elle s’épanche, mourante,
En un flot de triste langueur,
Qui par une invisible pente
Descend jusqu’au fond de mon cœur.
La gerbe épanouie
En mille fleurs,
Où Phoebé réjouie
Met ses couleurs,
Tombe comme une pluie
De larges pleurs.
Ô toi, que la nuit rend si belle,
Qu’il m’est doux, penché vers tes seins,
D’écouter la plainte éternelle
Qui sanglote dans les bassins!
Lune, eau sonore, nuit bénie,
Arbres qui frissonnez autour,
Votre pure mélancolie
Est le miroir de mon amour.
La gerbe épanouie
En mille fleurs,
Où Phoebé réjouie
Met ses couleurs,
Tombe comme une pluie
De larges pleurs.\(^{14}\)

Baudelaire also used another metrical device known as repetint. In this, the first line of each stanza recurs identically in the fifth and the last line. This gives to the poem a kind of cyclical regularity. This kind of repetition can be found in *Le Balcon (The Balcony)* the repetition creates the sense of recollection of the past and speculation of future. I am just quoting the first two stanzas as an example.

Mère des souvenirs, maîtresse des maîtresses,
Ô toi, tous mes plaisirs! ô toi, tous mes devoirs!
Tu te rappelleras la beauté des caresses,
La douceur du foyer et le charme des soirs,
Mère des souvenirs, maîtresse des maîtresses!
Les soirs illuminés par l’ardeur du charbon,
Et les soirs au balcon, voilés de vapeurs roses.
Que ton sein m’était doux! que ton coeur m’était bon!
Nous avons dit souvent d’impérissables choses
Les soirs illuminés par l’ardeur du charbon.\(^{15}\)

(*Le Balcon; l 1-10*)

In each of the two stanzas quoted above, you can see the first line being repeated in the last and the fifth line.

Baudelaire preferred shorter poems rather than longer ones. This might be the reason why many of the poems he wrote can be found in sonnet form,
which is concise and economical. Baudelaire always talks about the beauty of smaller poems. He thinks that anyone who encounters sonnet cannot miss its pythagorical beauty because sonnet is such a form, which in itself is restricting. Like Edgar Allen Poe he believed that idea gushed more intensely through a restricted form. According to him everything is good in sonnet- the buffoonery, the gallantry, the passion, the dream and the philosophical meditation. There is a beauty of well-worked mineral and metal. He equates sonnet to a view of a piece of sky as seen through a tiny window, or between two chimneys, rocks, or even through an arch which gives an impression of infinity seldom found in big panoramic view observed from the top of the mountain.

Baudelaire considered rhymes to be lanterns, which lit up the route of ideas. He believed that poets who do not know properly how each word contains rhymes are incapable of expressing any idea whatsoever. However he does not choose to take up the conventional rhyme scheme in his sonnets. He does not differentiate the octave and the sestet. Let us take for example his sonnet Semper Eadem (Always the Same)

**Semper eadem**

D'où vous vient, disiez-vous, cette tristesse étrange,
Montant comme la mer sur le roc noir et nu?
— Quand notre coeur a fait une fois sa vendange
Vivre est un mal. C'est un secret de tous connu,
Une douleur très simple et non mystérieuse
Et, comme votre joie, éclatante pour tous.
Cessez donc de chercher, ô belle curieuse!
Et, bien que votre voix soit douce, taisez-vous!
Taisez-vous, ignorante! âme toujours ravie!
Bouche au rire enfantin! Plus encor que la Vie,
La Mort nous tient souvent par des liens subtils.
Laissez, laissez mon coeur s’enivrer d’un mensonge,
Plonger dans vos beaux yeux comme dans un beau songe
Et sommeiller longtemps à l’ombre de vos cils!¹⁶

We find the uninterrupted argument maintained throughout the fourteen lines. He does not follow the conventional idea of final denouement. Similar is the case with another sonnet La Fin de la Journée (The End of The Day).

In his Recueillement (Composure) Baudelaire overlaps the second stanza with the first one and thus the pause between two stanzas is reduced. At the same time if we closely study his earlier poem like “Le Crépuscule du Matin” (Morning Twilight) we find the poet avoids run on from one line to the next. The said poem and other earlier poems were written in alexandrine couplets, a style, which later on gave way to forms, based on quatrains with ‘abab’ or ‘abba’ type of rhyme schemes.

Under this topic we might as well study a bit about the tone of voice or the modulation of words to convey different emotions. When we speak about tone we shall also discuss a bit about the vocabulary used as it to some extent influences the tone. In poems like Réversibilité (Reversibility), Le Cadre, and Un Fantôme (An Apparition), the tone is appealing, persuasive and argumentative. In love poems like Le Vampire and several others the tone is aggressive, full of frustration and grief. Eloquent tone full of classical rhetoric abound his later poems like Les Petites Vieilles (Little Old Women).
Another thing that can be considered is the tempo, which is determined by meter. Baudelaire’s poems in octasyballic meter are more rapid when compared to the measured deliberation of the poems written in alexandrine meter. At times it is the dramatic nature of the poem that quickens the tempo as in *Don Juan aux Enfers* (Don Juan in Hades).

Another important thing about Baudelaire’s *Les Fleurs du Mal* is the richness and originality of imagery. For these extraordinary images Baudelaire uses similes and metaphors. In an early poem like *Le Crépuscule du Matin* (*Morning Twilight*) the images are created by similes rather than metaphors. They are often symbolic in nature. Many a time the meter determined the presentation of images. In other words metaphorical images were used only if fitted with the metrical scheme. The images Baudelaire used in his works were concrete and bore sensuous quality in them. He is often considered to be the first poet in France to have explored olfactory images. The following examples themselves speak for it.

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Les sons et les parfums tournent dans l’air du soir\(^{17}\)

(Harmonie du soir; l 3)

Ô métamorphose mystique
De tous mes sens fondus en un!
Son haleine fait la musique,
Comme sa voix fait le parfum!\(^{18}\)

(Tout Entière; l 21-24)
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In these lines he speaks of a mystical metamorphosis that has joined all her senses. He feels that his lover’s breath makes music and her voice perfume.
According to Lyod Austin, Baudelaire started a unique kind of metaphor, which can be called subjective metaphor. They render emotion through sensation with psychological exactness. In his *Le Crepuscule du Matin* (*Morning Twilight*) the dawn and everything in it is said to be transitory and the image of impermanence is created when he says-

> Comme un visage enpleurs que les brises essuient,
> L’air est plein du frisson de choses qui s’enfuient.¹⁹

*Le Crepuscule du Matin*; L 9-10)

> Like a tear-stained face being dried by the breeze,
> The air is full of the shudders of things that flee,

*(Translated by: William Aggeler)*

Baudelaire believed that the external Nature was a symbolic counterpart of his own feelings. Thus in many of his poems like *Chant de Automme* (*Autumn Song*), *Le Voyage* (*The Voyage*), *Chanson d’Après midi* (*Afternoon Song*) and *la Destruction* (*The Destruction*) to name a few, he uses Nature images. Anti nature similes are used abundantly to characterize everyday realities. An example would be a lamplight contending with daylight in *Le Crépuscule du matin* (*Morning twilight*).

Baudelaire in his works used highly traditional mode of expression known as ‘allegorical personification’. Here allegory determines the structure of the poem and confers upon its imagery a figurative meaning. *L’Albatros*(*The Albatross*) and *Le Falcon*(*The Perfume Flask*), belong to this group.

Baudelaire excessively uses other figures of speech like irony, paradox, antithesis, and ambiguity in his poems. The title *Les Fluers du Mal* itself is
punning and ambiguous. Pleasure becomes a merciless tormentor in his work *Recueillement* (*Meditation*). In *Le Crépuscule du soir* (*Evening Twilight*) the lovers are prospering in poverty.

In his poems Baudelaire chooses to address in varying modes. He uses apostrophe for all subjects and situations. He directly addresses the reader, his emotions, nature and his object of love. At times he uses conversation pieces. In such cases we might just hear the poet’s voice yet we come to understand the other person also. This gives us an idea about the poet’s narrative and dramatic gifts.

Important feature that one cannot miss in Baudelaire’s poems is the musical quality in them. According to Edgar Allan Poe the Romantic music of Berlioz and Wagner looked upon literature for various kinds of effects and obtained them in a superior way. In order to understand this we have to first have a clear idea about the possibilities of a language. The extremes of distress, purity, and brightness, which confirms to the taste of the epoch cannot be translated in language without seeming to be foolish and ridiculous. Thus a poet at times might seem to be foolish and ridiculous while expressing their society. However these elements of ruin are less identifiable in music. There was a time when poetry became paler and weaker in front of the energy and resourcefulness of orchestra. The richest and the most resounding of Hugo’s poems were far from being able to communicate to his listener the extreme illusions, signs and transports. Or in other words music is necessary to communicate intensely. Even after music is reduced to silence it leaves behind it in soul extraordinary impression of its powerfulness. It is so out of the world that you feel it is just an illusion. This quality is not present in a poet. His genius and even his language since his childhood fail to give him this confidence of making
lasting impression. Baudelaire knew this very well and so he never failed to add music to his poetry.

Both Keats and Baudelaire developed characteristic style in their writings. They differed in many ways from each other and the other writers of the time. They borrowed and developed various rhetorical devices in order to express their thoughts perfectly. They chose their theme and language especially their diction according to their convenience. These various stylistic devices not only made them stand apart from the rest, but also at the same time help in projecting them as aesthetes in two different ways. Their characteristic style helped them to portray the beautiful in different ways to the world.
End notes:

1. P. S. Sastri (Introductory notes); *Selected Letters of John Keats*; India; Macmillan India Ltd; 1993 (J. Taylor written on 24th April 1818) p. 58


3. ---------------------------------(Ode to Autumn, l 3 )

4. -----------------------------------(Hyperion; Book 1 l 11-14)

5. ---------------------------------(Ode to Melancholy; l 22-24)

6. -----------------------------------(Hyperion; Book 1; l 209-210)

7. -----------------------------------(Hyperion; Book 1, L 205-212)

8. -----------------------------------(Ode to Nightingale; l 41-44)

9. P. S. Sastri (Introductory notes); *Selected Letters of John Keats*; India:
    Macmillan India Ltd; 1993(to Fanny Keats)

10. John Keats; *The Poems of John Keats*; New Delhi; Rupa Paperback; 2000
    *(Ode to Autumn, l 2 )

11. -----------------------------------(Hyperion, Book 1, l 94-95)

12. Charles Baudelaire; *Fleurs du Mal* (With Translations by William Aggeler); http://fleursdumal.org; poem # 208; *(Chant d'automne; l 13-16)

13. -----------------------------------poem # 197 *(La Mort des Amants; L 1-4)

14. -----------------------------------poem # 314 *(Le Jet d’eau)

15. -----------------------------------poem # 133 *(Le Balcon; l 1-10)

16. -----------------------------------poem # 207 (Semper eadem)

17. -----------------------------------Poem # 142*(Harmonie du soir; l 3)

18. -----------------------------------Poem # 135 *(Tout Entiere; l 21-24)

19. -----------------------------------Poem # 167 *(Le Crepuscule du Matin; l 21-24)