mut0367SSF

MU Libraries
University of Missouri--Columbia

Digitization Information Page

Local identifier mut0367

Capture information

Date captured	02/2013
Scanner manufacturer	Zeutschel
Scanner model	OS 15000
Scanning system software	Omniscan v.12.4 SR4 (1947) 64-bit
Optical resolution	600 dpi
Color settings	24 bit color
File types	tiff

Source information

Source type	text book
Source ID	BC 103324709009
Notes	

Derivatives - Access copy

Compression	Tiff:compression: 1
Editing software	Adobe Photoshop CS5
Editing characteristics	Contrast boosted
Resolution	300
Color	gray scale
File types	pdf / tiff
Notes	blank pages removed for pdf

UM Libraries Depository

103324709009

THE INTER-RELATIONS OF THE THREE SCHOOLS
OF FRENCH POETRY IN THE
NINETEENTH CENTURY

By

Irvina Allen Rose, A. B.

SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the
GRADUATE SCHOOL
OF THE
UNIVERSITY OF MISSOURI

1915

378.7M71
XR719

23970

PREFACE

For many valuable suggestions I am indebted to Dr. Jacob Warshaw and to Dr. Chester Murry^a of the Romance Language Department of the University of Missouri. and also to Mr. Gaetano Cavicchia of the Acadia University. Perhaps some explanation is necessary concerning my standpoint in the treatment of my subject. Many of the ideas involved in this thesis are a result of my discussions with Mr. Warshaw, in which we have treated the three schools of nineteenth century French poetry in reference to their progress as explained by the theory of evolution. I wish, also, to express my thanks to all members of the French Department, and to the Library Officials for assistance in obtaining the necessary books for my research. My indebtedness to other sources I have indicated.

I.A.R.

TABLE OF CONTENTS

CHAPTER I.

INTRODUCTION	1—24
1. Theory of Evolution as explanatory of Literary Development.	1—6
2. Romantic, Parnassian, and Symbolistic Schools as examples of Evolution of Poetry.....	6—8
3. Romananticism: Fountain-head of the Other two schools.....	8—10
4. Causal Connection Between the Schools	10—12
5. Outward influences Cause Variation Between the Schools.....	
a. Influence of Other Arts.....	12—13
b. Foreign Influences.....	13—15
c. Points of Difference in Ideas....	15—17
6. In Each School Representatives of all Three Schools.....	17—19
7. Technical and Philosophic Ideas of Each School Rebelled Against by Following School.....	19—21
8. The Three Schools Exist To-day.....	21—24

CHAPTER II.

DEFINITIONS OF THE THREE SCHOOLS.....	25—40
1. Poetry Which Preceded Romanticism.....	25—26
2. Romanticism Result of Political and Social Conditions of the Time.....	26—27
3. Travel Led to Interest in Foreign Lit....	27—28
4. Definition of Romanticism.....	28—30
5. Social and Political Conditions Pre- ceding Parnassianism.....	30—31
6. Definition of Parnassianism.....	31—34

7. Political and Social Conditions Preceding Symbolism.....34—35
8. Definition of Symbolism.....35—40

CHAPTER III.

ROMANTICISM: FOUNTAIN-HEAD OF OTHER SCHOOLS.....

ROMANTICISM AND PARNASSIANISM.....41—52

1. Parnassian Theory of "Art for Art"
Taken from Hugo, Gautier, and de Vigny. 41--43
2. Gautier, His Parnassian Principles..
(Cult for Beauty).....43--44
3. Hugo, Leconte de Lisle's Master in
'Local Color'.....44--
4. Parnassians Took theory of "Beauty is
Truth" from Chénier and Gautier.....44--45
5. De Vigny's and De Lisle's Doctrines
of Impersonality.....45--
6. Copée and Prudhomme: Humanitarianism.....45--47
7. Pessimism of Leconte de Lisle, descent
from Musset and de Vigny.....47--48
8. Science in Parnassian Poetry inherited
from de Vigny.....49--50
9. Parnassians Take Technique from Rom-
anticists.....50--51
10. Reason for Resemblance between
Romanticists and Parnassians.....51--52

CHAPTER IV.

ROMANTICISM AND SYMBOLISM.....53--71

1. Symbolists' Descent from Baudelaire
of the Parnassian School.....53--55
2. Baudelaire a Son of Romanticism.....55--56
3. Symbolists Continue Romantic Idea of
Liberalism in Art.....56--57
4. Nature, God, Destiny: Romantic and
Symbolistic subject matter.....57--59

5. Symbolism and Evocation.....	59--63
6. Doctrine of Evocation Applied by Romanticists but not Defined.....	63--65
7. Gérard de Nerval Grandfather of Symbolism.....	65--71
8. Allegory in Romantic School Continued by Symbolists.....	71--

CHAPTER V.

INFLUENCE OF OTHER ARTS ON THE THREE SCHOOLS.....	72--87
1. Influence of Other Arts Cause ^{of} Variation between Schools.....	72--73
2. Romanticism and Painting.....	73--75
(Delacroix and Hugo)	
3. Gautier and the Deveria.....	76
4. Gautier and Sculpture.....	76--78
5. Parnassianism and Sculpture.....	
1. Leconte de Lisle--colorist followed Hugo and Gautier.....	79--80
2. Leconte de Lisle, Sculptor followed Gautier.....	81--82
3. Heredia and Leconte de Lisle Painter and Sculptor.....	82--83
6. Painters in the Symbolistic School.....	83--84
7. Symbolism and Music.....	
Descent from Lamartine.....	84--85
8. Heredia and Music.....	85--86
9. Symbolists' Methods of Making Music in Poetry.....	86--87

CHAPTER VI.

FOREIGN INFLUENCES OF THE THREE SCHOOLS.....	87--112
(1) Literature of France preceding 19th.C.....	88--90
(2) Chénier's Poetry.....	90--91
3. Foreign influences on Romanticism.....	91--94
4. Hugo and Shakespeare.....	94--96
5. Hugo and Byron.....	96--97
6. Other Romanticists and Byron.....	97--

7. Spain and Romanticists.....	98---	100
8. Other Romanticists and Spain.....	100-	101
9. Foreign Influences on Parnassianism.....	101--	105
10. Foreign Influences on the Symbolists.....	105--	112

Chapter VII.

THE EVOLUTION OF TECHNIQUE IN THE THREE SCHOOLS.....	113--	133.
CONCLUSIONS.....	133--	134.

CHAPTER I.

INTRODUCTION

There have been three schools of poetry in France since the beginning of the nineteenth century. They are the Romantic, the Parnassian, and the Symbolistic. These are the schools which have made of their century in France, "the Golden Age" of poetry, and this, because we see in them the culmination of the best of all the work of past ages. It is true that they stand for different conceptions of the essence of poetry and of the methods of verse making; but, even so, they are not chance manifestations. Each school has been either a conscious continuation of precursory established principles, or ^{an} intelligent reactions against sanctioned doctrines. They have become differentiated, however, through the addition or subtraction of certain known elements. They resemble ^{one another} in some points; they vary in others; they have contacts; we may even say they have, in a sense, a common source of inspiration and a common interpretation of poetry. All three schools have developed under the influence of a small but exact set of principles. An investigation into their growth and expansion gains, nevertheless, in definiteness and comprehensibility through the use of some of the more important philosophical ideas involved in our notions of Evolution, whether of the Darwinian or of the De Vries type.

Evolution effects all things. And in this term, Evolution, \

would include both Darwin's theory which accounts for development through gradual and almost undiscernable changes, and De Vries' theory which tries to explain that evolution takes place by sudden transformations. The two theories ultimately amount to the same thing. Darwin allowed for 'single variations' or sports, and De Vries, on his part, does not exclude Natural Selection although he makes but slight reference to it. The Darwinian theory may then be considered as the main process and the mutation theory a supplementary, though important one. This greatest philosophy of life, this philosophy of gradual unfolding, of slow development aided by sudden but infrequent mutations, may seem an impertinent doctrine when applied to the growth of a literature. There have been theories and theories—sociological, economical, psychological—all of which have, from time to time, been employed as explanatory of literary development. They are to be found in the histories of all literatures, for every critic has his own scheme which to him may seem the most expedient for a clear understanding of the working out of a literature. But most of these theories have been insufficient as they either fail to account for enough facts, or take into consideration too great a number of truths, and, as a result, become so confusing as to defeat the end for which they strive.

Recently, however, M. Brunetière and other critics have applied to the development of literature, essentially the same theory that Darwin applied to animal life. Taking literature as a whole, he contends that there is a lyric species, a dramatic species, and a narrative species, and that these have grown or evolved, as it were, from some form of literature which existed when that art

had its beginnings.(1) Of course this division into species is purely a matter of rational classification, as it really is in the biological sense. Because we apply a theory to a literature it does not change the facts. But since forms of art are not fixed, and since it is evident that there is this tendency for like to create like in the literary world, the use of the theory of Evolution, instead of altering conditions, merely serves to make more apparent the facts of development. In this essay, then, I shall try to show

(1) M. Jean Moréas speaks of the evolution of literature in his Manifeste of the Symbolistic school of poetry, Première Armes du Symbolisme, p. 31, thus: "Comme tous les arts la littérature évolue: évolution cyclique avec des retours strictement déterminés et qui se compliquent des diverses modifications apportées par la marche des temps et les bouleversements des milieux. Il serait superflu de faire observer que chaque nouvelle phase évolutive de l'art correspond exactement à la^l décrépitude sénile, à l'inéluctable fin de l'école immédiatement antérieure. Deux exemples suffiront: Ronsard triomphe de l'impuissance des derniers imitateurs de Marot, le romantisme éploie ses oriflammes sur les décombres classiques malgardés par Baour Lormain et Etienne de Jouy. C'est que toute manifestation d'art fatalement à à s'appauvrir, à s'épuiser: alors de copie en copie, d'imitation en imitation, ce qui fut plein de sève et de fraîcheur se dessèche et se recroqueville; ce qui fut ^lde neuf et le spontané devient le poncif et le lieu-commun."

that the ideas implied in this theory when used as a philosophy of literary growth by application to the development of nineteenth and twentieth century French poetry, render the understanding of that poetry more coherent, and make clearer the mutual responsibilities which must have characterized the work of men laboring as neighbors, at the same time and in the same field. Since M. Brunetière's work there have been some changes in evolutionary ideas, but, as Dr. Wilson indicated in a recent address, the fundamentals of Darwinism remain the same.(1) And if the De Vries theory is becoming more acceptable today, it is only a part of Darwin's idea and, as such, more desirable as a theory of literary progression.

(1) Mr. Wilson said in his address, Some Aspects of Progress in Modern Zoology: "We are now aware that many apparently new variations may be no more than recombination products of preexisting elements. We should, no doubt, make a larger allowance for the role of single "lucky accidents" in evolution than did many of the earlier evolutionists. And yet, as far as the essence of the principle is concerned I am bound to make confession of my doubts whether any existing discussion of this problem affords more food for reflection, even today, than that contained in the sixth and seventh chapters of the "Origin of the Species" and elsewhere in the work of Darwin." I, also, quote from R. H. Lock, Variation, Heredity, and Evolution : "After all, the difference between the point of view thus briefly indicated (i.e. De Vries' theory), and that of Darwin .. is only one of detail."

"Movements in art and literature do not spring up suddenly and spontaneously," writes Dr. Nordau. "They have progenitors from whom they descend in the natural course of generation." (1) The constituent elements of all the different types may coexist in one and the same period. One type, however, the most favorably situated, receives more nourishment in a certain season, and becomes the dominant type of that particular time; while in the following period, a form more or less neglected previously enters in a new combination with elements which had not yet affected it, better meets existing conditions, and in its turn is the accepted type. Why is it that in literature there is this continual need of renewal? Is it not again the working out of these same principles? when a species finds itself unfit to meet and cope with the circumstances of life it must either undergo some change or give up its existence. Many types die out. Others are metamorphosed. The transformation may be so slow as to be almost imperceptible. We may not see the process; we observe only the result which seems to appear before our eyes as if at the wave of a magician's wand—Euterpe draws a veil across Parnassus where Classicism reigns, and like a flash of lightening Romanticism is there. But, although this result is a seemingly new and distinct genre, study will reveal in it many characteristics of its former self which remain untouched by time and change. This is true, also, of mutations. For 'the mutation that creates a new species consists in the sudden addition of a new unit or character', and not even through 'sudden change' can a species entirely separate itself from all

(1) Max Nordau: Degeneration, p. 70.

the traits of the stock from which it sprang.

So literature has made its march throughout the ages, ever changing, ever shifting to meet the needs of a varying environment, sometimes worldwide in extent, sometimes national, sometimes confined to the narrow limits of a group of people. And you may ask, "What is this environment?" It is the spirit of the age and of the land in which the literature lives—the ideas and the ideals of the time and of the place. France would not thrill to the Song of Roland now. The tales of those old chansons de geste would scarce arouse an emotion or stir a heart to an answering throb. Poetry in France today must strike a far different note. The spirit of modern times cannot respond to the call of the battle songs of centuries ago. Each era has its literature. New forms develop out of old without cessation radiating in all directions, but never absolutely independent. Just as all knowledge of today has been conditioned by the past experiences of the races combined with the facts of the present, so all literatures are results of the past as well as of the ^{present} ~~actual agencies~~. The past is the foundation upon which the present structure is built, and without the foundation an edifice cannot stand.

It is my hope to be able to show in the inter-relations of the three schools of French poetry—Romantic, Parnassian, and Symbolistic—which have been the prevailing types in France since the beginning of the nineteenth century, that far from being separate and sharply defined entities, they have been in many ways dependent upon one another. I trust, too, that the subject may prove of a more general interest since it deals with the greatest and best French poetic output in the history of the language.

There has been poetry, to be sure, but even Mr. Bailey in his Claims of French Poetry finds little worthy of the name before the period with which we are to deal. That it has progressed through many centuries we know. We may go back into the middle ages, and show how, from those old prosaic epics, grew the rather meritorious poetry of the Pléiade, of Ronsard and Du Bellay; how, from the exuberant poetry of the Renaissance, sprang the finely polished verse of the school of Classicism, of Boileau and La Fontaine; and how, by reaction against the passivity of Classicism, fanciful and passionate Romanticism came into being. With Romanticism, indeed, French poetry took on real life. It is now no longer to be pushed into the background, eclipsed by those larger constellations of the drama and the novel, but has come to take its place in the rank of those major stars.

Our century has been called the 'Great Century' for French poetry and with reason. We might have said with some others, "France has no poetry", had it not been for the saving power of Romanticism and what was derived from it. How many persons think of Ronsard or Boileau when you speak to them of French poetry? Not many you may be sure. But it is always Victor Hugo, with his variety of thought and scene, strange exotic, grotesque; Victor Hugo with his mystery, his brilliancy, and his music; Victor Hugo with his love for humanity, and his depths of emotion. Victor Hugo is the father of them all, the Prince of modern poetry. But if he is so, then Parnassianism and Symbolism are of but slightly less importance as the worthy scions of his house. They, too, are great for they have had their origin in the Romantic school. They

constitute variations of the parent stock retaining some of its characteristics, but differing from it in many ways which render them individual, and make of them new transformations.

This theory of evolution will incidentally throw light on the way in which French schools come into being, flourish, and are superseded. It will point out the law of early expansion followed by contraction. Romanticism, Parnassianism, and Symbolism all existed together between the years 1800 and 1850. Each apparently new departure from Romantic models can be traced back to Romantic poets, similar in general, but unlike in important particulars—Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Théophile Gautier, and Gérard de Nerval. The Parnassian and Symbolistic schools, then, are only sprouts which have grown from the root of Romanticism, and nothing accepted by Leconte de Lisle and his school, by Verlaine and his group, is quite without an exemplification in the poetry of Victor Hugo's circle. It is even doubtful if the Parnassians and Symbolists would have taken the paths which they followed had not Romanticism blazed the way.

These three schools are bound together in the closest unity, and for this reason a detailed study of their inter-relations is of particular interest. While French poetry has always been somewhat neglected in serious writing, many critics have done homage to Victor Hugo in volumes of appreciation; others have given to Leconte de Lisle not a few pages of careful study in critical works; and some have seen fit to grant to the Symbolists, a grave consideration; but little investigation has been made into the reciprocal influences of the three schools. It is surprising how many literary critics and historians have taken up and discussed

writer after writer, school after school, age after age, and have considered each ~~writer~~, each school and each age as separate and distinct, bearing no connection with anything which has preceded or followed ^{it} ~~them~~. These men have put Victor Hugo in his own little niche, wher^e_^^ein outer forces have not even a peep. Leconte de Lisle they have isolated on a mountain top, and the Symbolists have a tiny dark corner where the light of Romanticism cannot penetrate, and to which lofty Parnassianism with her head among the clouds would not deign to stoop. How can they, then, expect their readers to see a literature as a whole? If we do not perceive movements in their relations to one another, half the value of our study has been lost, and much of the truth has been made false. This paper will be an attempt to make a little plainer if possible the real positions of the three schools of nineteenth century French poetry in their relations to one another.

The idea is common that each school was a spontaneous creation having no necessary concatenation with the other schools. But no school may possibly grow up in a day. The Symbolists did not assemble one fine morning in their Bohemian haunt and say to one another, "Va t'en, nous allons écrire aujourd'hui une poésie nouvelle!" By no manner of means. The growth of a literature is a gradual process like the slow unfolding of a flower, and abrupt changes have a long history behind them. We do not see the stages of development plainly, but we are permitted to observe the finished product, and we may, when the facts have not been actually lost, trace the steps of growth from one school to the other. With this in mind, then, we shall see later that the Parnassian school

is an outgrowth of certain abiding elements of the Romantic and the Symbolistic school, a combination of definite important factors of the Parnassian and Romantic. The real position of the Romantic school will, thereby, become more clearly defined as the fountain head of the other two schools.

Perhaps, also, the study of the development of modern French poetry may serve to make more comprehensible the progress of poetic ideas and aspirations in France in showing how they have, through special influences, undergone variations as the result of certain innovations in artifices and devices which may be explained in their relation to other arts and to the surrounding political, intellectual and artistic conditions of the time.

One of my first efforts will be to show in this essay that the Romantic school contained the germs of Parnassianism and Symbolism. The essential components of the three schools existed at the very beginning of the nineteenth century when Romanticism alone held sway, meeting the actual conditions of its time as no other type could have done. From 1870 to 1890 Parnassianism was the survivor, although Romantic poetry was being written at the same time. And later, from the year 1890 up to the present day, Symbolism has remained as the ascendant form, while Romantic and Parnassian forms are to be found still alive. An obvious evolution has been taking place. The literary family tree may be thought of as something similar to the biological tree. The appearance of a new species does not mean the abrupt disappearance of the form from which it proceeded. This aspect of evolution is illustrated in the course which these three schools of poetry have taken. The

Romantic movement constitutes the trunk, and Parnassianism and Symbolism with all their variations are the branches, so that it is impossible to conceive of one without the others just as we cannot think of a tree without branches or of branches without a trunk.

The line of growth has not been straight, of course. There have been numerous variations and reversions. Thus, for instance, some forms of Symbolism show a kind of atavism. In the poetry of the school are recurrences of ideas of Romanticism or of Mysticism. Other forms have been developed directly from the Parnassian. There are, also, diversities in the types of poetry evinced by the school itself, which make the work of each author different from that of any writer who preceded him, so that his verse may be designated as a distinct form, and, yet, contain enough of the school which went before to identify it as an offspring of that type.

This theory of poetic evolution may be partly explained by the fact that there was a causal connection between the originators of each school and the members of the preceding school. First, because the leaders of each group came to maturity in the environment of the parent school, and accepted without consideration the ideas of their time as conditioned by this environment. When certain things are 'in the air' we find it hard to break away from the influence of the dominant ideas. It is particularly true in this instance, for those younger poets have accepted the doctrines and technical formulas of the older writers in the light of whose teaching they grew up, and have become, perchance through youth's

impressionability, disciples of their predecessors.

A second reason for the causal connection between the schools of poetry, is the fact that the beginners of each school had social dealings with the men of the earlier school. We know that these men, living at the same time, in the same city, and writing poetry as contemporaries, must have met as a matter of course, and at that, not infrequently. When people come in contact with one another as these French poets did at the various literary gatherings of the day, at the 'Cénacle' of the Romanticists, at 'Les Dîners' of Victor Hugo, at the circle of the Parnassians, at the 'Tuesdays' of M. Mallarmé, and at the 'Nous Autres' of a group of Symbolists, they are undoubtedly bound to influence one another in every possible way. We may safely conclude from this that, because of such influences brought about by the social intercourse of the members of the schools, Parnassianism and Symbolism, once broached by certain persuasive persons dissatisfied with the reigning school, were destined to find adherents and to evolve independently.

However, besides these directing agencies which have acted within the schools themselves, each school and each poet has received, from external sources, stimuli and incentives, which have tended either to produce new variations from old forms or modifications of previous types. And from whence should these impulses come? Possibly first of all, from the kindred arts, for the literary ^{muse} in France at least, goes hand in hand with the muses of painting, sculpture and music. Fruits of this communion have manifested themselves in the works of each of the three schools, for each of them has shown a preference for the tenets of one of the other arts.

Romanticism has approximated painting in its love for brilliant color—painting in some of its boldest strokes and often in its most striking conceptions. Parnassianism, on the other hand, has chosen to imitate sculpture. The poems of Leconte de Lisle have been compared time and again to a gallery of figures graven in stone, and it is true that the poet of Les Antiques wished his works to give the effect of a series of beautiful reliefs, cut from the finest marble and with the chisel of a master hand. But Symbolism—shall I say that it has touched the chord which French poetry has striven many years to reach? Has it attained the final goal of all poetry when it has elected music 'before all things'? It may be so. Poetry and music have doubtless the same end in view. The Symbolists have been the first in France to recognize this, and the result has been that we have in the poetry of that school, music in all its phases—the crash of orchestra which thrills and awakens us to life, hurtling tones which startle us in their greatness of volume, and the thin clear notes of flute and violin which soothe and sway us in softest cadences. At last French poetry has turned aside from the exclusively intellectual, and bowed to the universal conception of poetry as an appeal, first of all, to the emotions.

In addition to the influences of the other arts, there are the outward influences of the literature of other countries on French writers. Each school underwent in some measure different modifications due to the effect of the popularity of foreign authors in France. Consequently, each group of poets lays stress on different effects indicating the drift of exotic influence. Romanticism

owes much to the English writers, Shakespeare, Byron, and Scott. Spanish literature, also, represented in the works of Calderón and Cervantes, attracted all Romanticists. There are traces, too, of German writers, Goethe and Hoffman, in the poetry of Victor Hugo and his followers. Parnassianism, however, took much from the Greek and a little from the English and American. Symbolism has gone principally to Belgium, Germany, and America, and especially to Edgar Allen Poe and Walt Whitman, for characteristic elements of its poetic theory.

All these outside influences have caused variation and differentiation between the schools and between the individual members of each group. Variation, ~~also~~, has occurred ^{also} when different schools have, in time, favored certain sets of ideas, due to their varying environments with all that this term includes. Romanticism has always stood for Nature, Love, and Humanitarianism. Victor Hugo has been called the "spokesman of humanity", and as such, he has given to the world many volumes of unrivalled poems which reveal a depth of feeling, a power of emotion, and a love of his fellow men, hitherto unapproached in the poetry of French writers. But while Romanticism has glowed with warmth and love, Parnassianism, its descendant, is cold, scientific, and fatalistic. This school developed at a time when science held the world in its grasp of materialism, and Parnassians could not but submit to its guidance. But as if in protest against the bonds of science, Leconte de Lisle's school has still retained something of the 'mal du siècle' which gave the melancholy tone to the works of Alfred de Musset, Lamartine, and their colleagues. Symbolism, however, has cared little for the age in which it lives. Materialism has served only as a spur to

drive it to a different end. Whereas Parnassianism had crossly obeyed the dictates of a scientific world, Symbolism, ever rebellious, has chosen to go its way unmindful of the earth and lost in dreams; personal evocation is the thing for which it has ^{striven} ~~endeavored~~, and ~~driven~~ successfully. For poetry, according to the Symbolists, is not written to please the eye alone but to satisfy the ear as well, to evoke by sounds all kinds of states of soul, to be an expression of self, to be comprehended by those only who may yield to the charm of the poet's words, and allow themselves to experience again, beneath his spell, the same emotions which stirred his soul to write. Music affects us in the same way. The Symbolist poet writes not for his readers but for himself. It is an original and significant conception of poetry.

✓ Regarded as variations the three schools represent these different ideas of the purpose of poetry. Romanticism emphasized the picturesque as all important. Parnassianism laid stress on the plastic beauty of ^{its} ~~their~~ verse. Symbolism imitates music. Victor Hugo's followers wrote poetry in which 'le moi' was conspicuous, but their personal themes had a universal purport. The Parnassians wrote impersonally for the sake of the art. Symbolists write selfishly, treating their themes as entirely personal.

Nevertheless, aside from these divergencies caused by outward forces, there is still a logical following out of the same definite plan of development. There were, in each school, direct representatives of the schools which existed before it. There were men, Théophile Gautier, for example, Victor Hugo, Théodore Banville, and Alfred de Vigny, in the Romantic school whose poetry presents

every important aspect of the Parnassian poetic manner. While in the work of others of those who belonged to Hugo's 'Cénacle' are many of the ^{most important} ~~consequential~~ constituents of the Symbolists' 'art poétique', which the members of Verlaine's circle have patterned after directly, or have taken indirectly through the intermediate school. Often these stimuli received by one group of poets from another are strikingly obvious, as we shall see.

The influence of Gautier of the Romantic school fell chiefly upon José Maria de Heredia of the Parnassians. These two men knew each other, in the first place, and Heredia has, on more than one occasion, praised the work of Gautier. For this reason, if for no other, it is fairly safe to say that Heredia should either consciously or unconsciously have taken something from the object of his admiration in the older school. Heredia is the most Romantic of all the Parnassians in semblance. His poems are one outburst of sound and color, full of the rich imagery of exotic lands and the beauty of the tropics. On the face of them they are the Romanticism of Victor Hugo in all its brilliancy, but the personal theme is absent. Heredia's sonnets disclose nothing of the ego of the poet. They are as clear-cut and cold as the Camées of Gautier. The Romantic thought of freedom is missing, too, because Heredia's poems are conformed to rules. Every word is precisely chosen and fixed; every phrase is carefully wrought. His works, like his master's, are perfections of form.

But there are other members of the Parnassian school who show a predilection towards different characteristics of Romanticism. Sully Prudhomme and François Coppée are as personal in their poetry, as deeply full of love for humanity and sympathy for the world

of men as Victor Hugo himself. It has been said that these two poets have 'drawn into the light the vague melancholy of Romanticism'. Their melancholy is that same quintessence of sadness which Lamartine expresses in his poem Le Lac, or an echo of that still grief which de Vigny's words convey. Cop^Pée and Sully Prudhomme are Parnassians only in name and technique. They are Romanticists in ideas.

Even the master of the Parnassian school, Leconte de Lisle himself, shows many Romantic characteristics. From Gautier he took his theory of purity of form, his watchword of "art for art's sake"; while from Victor Hugo came his love of vivid color and his cult for classic mythology. For he heard, with the poet of Les Orientales, the pipes of Pan, and together they followed him among gods and goddesses, into the retreats of dryads, nymphs, and elves. Leconte de Lisle recognized Hugo as his teacher, but he has copied his teacher in the choice of subject matter alone, for Gautier and Banville have bequeathed to him their manner of versification.

Thus it is that we may discover in the poetry of the Parnassian school most of the important elements of Romanticism. It is true that the work of no one man in Leconte de Lisle's circle has every marked feature of Romantic poetry, but the verse of each individual of the Parnassian school has one or more of the distinctive marks which stamp the art of the preceding school. A direct line of development has been maintained. The effects have been different because the ingredients have been differently combined, and because the attitude of the poet has changed from the personal and the passionate, on the one hand, to the impersonal and the passionless, on the other.

In like manner the development goes still farther in the poetry of the Symbolistic school. Among the Symbolists there are those whose rationale of verse may be traced back to the poetic theories of Romanticists and Parnassians. If, as is commonly asserted, Romanticism is the source of all nineteenth and twentieth century French poetry, Symbolism ^{also} must ~~also~~ have had its origin there. Gérard de Nerval has, perhaps, given more to the Symbolists than any other one man of his time. The poets of Verlaine's group seem to be related to him in a number of ways: he was a madman, and the Symbolists, it is well known, are many of them degenerates (1); the principle charm of his poetry is its suggestiveness, and evocation has been, likewise, the first business of the Symbolist; his verse is irregular, and the writers of the 'vers libres' glory in their absolute freedom from rules of prosody. There are these resemblances and others. We might count them by tens. Gérard de Nerval is little known, so that there have been few critics ^{who} have detected his likeness to the Symbolists. Mr. Symonds has been one of those who first discovered it, and in his book on The Symbolistic School in France he has drawn analogies between Gérard de Nerval and the present day French poets which show unquestionably that Symbolism must have had its origin, if not entirely, at least partly, in that Romanticist's work.

(1) See Max Nordau: Degeneration, Ch.III.p.100.

Mr. Wells, in an essay on Contemporary Poets, mentions this degeneracy among the Symbolists: "...their subjective display of feeling ..suggests to the pathologist, hyper-aesthesia if not emotional hysteria."

INTER-RELATIONS OF THE THREE SCHOOLS OF XIXth. C. FRENCH POETRY

Moreover, Lamartine also has left a heritage to his Symbolistic descendants. The points of similarity here, however, are probably less fundamental but certainly more striking. Lamartine had that power of evocation and that musical flow of words which mean so much to a worshipper of the Symbolistic muse. There are no more musical lines in French poetry than those of his poem Le Lac. They show the tendency which the Symbolists' verse reveals to provoke emotion by sounds. Music has been Lamartine's as well as Nerval's contribution to the art of modern Symbolism.

But these ideas of freedom, evocation, and music, are only some of the things which the Symbolists have taken from the poetry of the Romantic School. They owe much to Victor Hugo, to Alfred de Vigny, and even to Gautier, who was the forerunner of Parnassianism. This reappearance in the work of members of Verlaine's school of characteristics of Romanticism may be termed a reversion. But, on the other hand, many things have come to the Symbolists through their immediate predecessors, the Parnassians. The first of the Symbolists were followers of the Leconte de Lisle doctrine. Verlaine began as a Parnassian, and Henri de Régnier has ended as one. So, too, in the work of Moreás we have again the careful, polished verse of Heredia or that of the author of Les Antiques, and once more the cult for ancient classic beauty.

In this wise it has happened that at one time important Parnassians imitated Romanticists. Symbolists, in the beginning, copied the style of Parnassians, and later that of the Romanticists. "But", you will say, "How is it that we can speak of a Romantic school, of a Symbolistic school, of a Parnassian school, when there are in each group direct representatives of all three

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

doctrines?" This division of schools is arbitrary, as the division of any subject matter, made for the purpose of convenience, is arbitrary. Not infrequently classifications of any kind whatsoever have to be discarded or modified. If it were not for the fact that our minds are always grasping for the concrete things, things which we can put our fingers on and say, "This is it," then it would, perhaps, be better not to designate these or other literary groups as schools. It leads often to misconceptions. We are prone to think of a school as being something distinct in itself, as having no connection with anything which has gone before or which has followed after. This is the great trouble of dividing literary history into epochs or centuries. We may hardly say that the works of one year are different from those of the year which follows it. It would be absurd to say that Romanticism ended in 1850 exactly, and that Parnassianism began in 1851.(1) It is, nevertheless, of

(1) cf. Mr. Warshaw: Evolution of the Novel. Preface. p. III.
 ".....precisely out of which the novel of 1780 grew, was the novel of 1740 and of former years. This is certain, even if the novel of 1780 had borne practically no resemblance to that of 1740. For nothing is surer than that the novel of 1741 grew out of the novel of 1740 and previous years; and that the novel of 1742 grew out of the novel of 1741 and previous years, and so on down to the novel of 1780 and beyond."

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

extreme convenience to us to be able to speak of schools, when they stand for sufficiently definite ways of doing things, even though we have to be on our guard against seeking in them what is of a perfectly uniform and even weft.

Since, accordingly, we do speak of men as writing in schools, let us see what these nineteenth and early twentieth century schools of French poetry are, and how they happened to be in existence. I have said that schools do not spring up suddenly, that the making of a new poetry is a slow process, though the public consciousness of it may be unanticipated. Something had to start the new form. I dare say there is a beginning to everything; even for those first little amoebae back there when the world was a chaos. There must have been a something which caused their being. The something, then, which gave the spark of life to these three schools of poetry has proved, in every instance, to be a man who was the first to feel the need of a new poetry, and if not the first, the man strong enough to cause a reaction against the poetry in vogue, and to gather a group about him.

✓ Victor Hugo, before any others of his time, openly broke the bonds of Classicism. He rebelled against the Classicists' rules of poetry, and the Classicists' burden of narrow dogma. It was a rebellion which gave vital breath to Romanticism, to liberty of thought and freedom of expression. To Parnassianism, on the other hand, Leconte de Lisle gave impetus. Here, again, was that conscious reaction against the tendencies in favor, perfection and reserve against improvisation and expansiveness. The freedom of the Romanticist was sacrilege to the Parnassian. But Symbolism, in its

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

turn, came as a rebound of liberty of expression against the purism of the existing school, of personality against impersonality, of evocation versus denotation, of suggestion versus enunciation. And as to the man, the first exponent of Symbolism, shall we say it was Baudelaire who has been called the 'father of Symbolism', or Verlaine who was one of the best of his group? It is possible that we may not be able to point to any one man as the leader of the Symbolists. Theirs has been rather an undirected revolt which has broken out in several places. The first that was known of them, they were a small group of young 'literary aspirants' who met at a café in the Latin Quarter. These men called themselves "Hydropaths", and were lead by Emile Goudeau and Maurice Rollinat.(1) There was another circle formed a little later which met in the Boulevard St. Michel, and of which Jean Moréas was the head. They designated themselves as "Decadents" at first, but Moréas, resenting the unflattering connotation that the name came to have, invented for them the title of "Symbolists". Afterward Mallarmé and Verlaine came to be recognized as chiefs, in a degree. But for the most part, the poets of the school have been free from the dictates of a commander. Nevertheless, these literary Bohemians, generally weak willed, unfitted for leadership and not desiring it, have influenced one another as profoundly as if a chieftain were directing their efforts. They may be compared to a sort of literary democracy in which self government is the rule and in which the laws are kept in spirit, but by individual interpretation.

All three of the schools of French poetry with which we

(1) cf. Nordau: Degeneration. p. 100.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

are concerned exist at the present time though Symbolism is dominant. The Romantic school is represented in the work of Richepin. It has been said of him, "If there is a Romanticist living today, he is one". His poetry is picturesque in the extreme with its beauty and wealth of imagery, and it is natural that it should be so, for his nomadic life has been spent among scenes which abound in the variety and color so dear to the heart of the artist. A continuator of Parnassianism is now present in Moréas. He, as an earnest student of Greek, has revived the love for plastic beauty. His verse is regular, and conforms to traditional rules. And although he was the writer of the Manifesto of the Symbolistic school and at first an enthusiastic advocate of the 'vers libres', he has abandoned his school. "Et en plein triomphe symboliste, je me séparerai courageusement de mes amis, qui m'en gardèrent longtemps rancune. Aujourd'hui, j'ai le plaisir de constater que tout le monde revient au classique et à l'antique"— (1) Moréas himself said these words. He is accused of having declared Symbolism to be a joke 'to lead fools by the nose withal'. True it is he has attempted a new departure in poetry which he calls "Romanism". Dr. Nordau warns us against this latest doctrine of the erstwhile Symbolist lest it, also, turn out to be only a 'tap-room' jest. Romanism, however, appears to be nothing more nor less than a return to the worship of antiquity which the Classicists and Parnassians urged.

Symbolism has nearly run its course in France. Rognier and others of his group have largely renounced its doctrines in their original form. The younger Symbolists will likely either be killed

(1) Bever: Poètes d'Aujourd'hui. Vol.II.p.55.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

off in the war, or will forget merely personal longings because of the public situation; and, while it is not for us to say, a new school will probably come into distinct being when peace is again established in Europe. We cannot tell what the new poetry will be like : perhaps another set of Romantics, perhaps an extremely modern form of Classicism, but these can be only conjectures.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

CHAPTER II.

DEFINITIONS OF THE THREE SCHOOLS

The eighteenth century was an age of science and of reason. Its poetry, represented in the works of André Chénier and Échouard Lebrun, was a last aspect of the old school of Classicism, whose verse had been merely a conventional form of literature without imagination, without originality, and bound down by rules and authority. Classic poetry had grown stiff and formal through long years of poetic tradition. As time passed by each new poet, hoping to make of his work the one perfection, and thereby accomplishing it by an ever increasing amount of painstaking labor, had drawn tighter and closer the confining bonds, until poetry was nothing but form itself, to which was sacrificed the imagination, the thought, and often times the whole conception of the idea. This was the poetry which had endured through two hundred years with only slight variations from the model which Boileau and Malherbe had set up in the seventeenth century.

But there came a time in the history of French ~~of French~~ literature when Classical verse, no longer able to compete with the rapidly changing conditions, was obliged to lay down its arms and surrender to the forces of the invader—Romanticism. André Chénier, in the beginning of his career, had, like his forefathers, 'no other religion except his faith in human reason', which he translated by the expression of a national or universal mood. His verse was the precise and formal verse of the school of Boileau.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

In spite of this, however, he was to be a man of his own century, the century of the Revolution which was to play havoc with the work of the Classic school in France. It was an age when the spirit of freedom was rampant throughout the whole country.

Chénier, himself a zealous advocate of the cause of constitutional freedom, was the first to break away from some of the rules which dominated poetry, and to partly free his verse from Classical dominion. Before his death on the scaffold, his songs had anticipated the Romantic flood of emotion which was to distinguish the poetry of the first half of the nineteenth century. His poems La Jeune Captive and La Jeune Tarentine, whose themes are personal, were the earliest harbingers of modern Romanticism.

Chénier's death occurred in 1794. His poems were not published until 1819. Romanticism had come into being without his aid. So it was the nineteenth century which witnessed the revival of lyric poetry. But that poetry took the same path upon which Chénier had started before his death. With the political and social stress which followed the Revolution and the Wars of Napoleon, the poetry of Classicism, that cold pulseless verse of the eighteenth century, under Victor Hugo's pen burst into a blaze of glowing feeling which burned away the narrow confines and freed the spirit of Romanticism. The French Revolution means to a great many people merely the storming of the Bastille, the fall of the guillotine upon its victims, and the howl of the mob in the streets of Paris. But the Revolution was more than this. It meant freedom for the French, and for everything in their land; it meant a breaking down of many of the old customs, a re-establishing of some, but

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

for all that, a launching forth of a people into an unknown sea, where their breathing of a fresh air of freedom gave them the strength and vitality to prove their power later under the leadership of Napoleon. The French Revolution had given life to a new people and a new government, and as it gave life to a people and a government, it, ~~also~~^{also} gave being_^ to a new art.

What France showed herself capable of doing in battle against oppression, the artists attempted to do in sculpture, painting, and literature. That glory achieved in war imbued young writers with the wish to conquer other lands in the literary world, and fired them with the desire to go without their domain, and to extend the boundaries of their province to include broad acres undreamed of by the former artists of France.

The Napoleonic Wars ~~led~~^{led}, furthermore, to a wider interest of the French in foreign nations, and brought their writers into contact with authors of other countries—of England, Germany, and Spain. The desire to know England and English writers, although interest in that country had been visible in France throughout the eighteenth century, ~~only~~^{only} reached its zenith_^ in Hugo's century. It resulted in a better knowledge of Shakespeare and Byron, whose influence replaced that of Greece and Rome. Travel in Spain, in like manner, started a wave of inclination toward Spanish romantic methods. But it was not England and Spain alone, for all the countries of Southern Europe, Africa, and South America came in for a share in the making of Romanticism. Hugo's travels took him principally into Spain and Italy, where he got ideas for many of his later dramas, novels and poems. Gautier, however, visited Algeria,

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Constantinople, Russia, and Greece. These two poets of the Romantic school saw the life of foreign lands through the eyes of dreamers which perceived only color and glamor. This they transferred into poetry in their own romantic vocabulary, rich with words as dazzling and as many hued as the landscapes which their eyes beheld.

But Hugo and Gautier were not the only ones of their school who had felt the wanderlust. Truly there seemed to be a very mania for travel among the literary men of that day. Paris had grown too dull or too narrow for the exuberant spirits of the youth of France, and Gautier voiced their desires in his poem Départ, where he gives utterance to his wish to see the unknown lands, and to know strange men, for, like others of his time, he was choking in that vast Paris, and to them as to him, the same voice must have said, "C'est l'heure". All the atmosphere of France was impregnated with this restless love of variety and change for which they looked to the foreign modern countries where the poets saw only the striking effects—the material of so many of their themes.

The writers of poetry who defended Romantic methods and who comprised the company at the 'Cénacle' were: Victor Hugo, Alfred de Vigny, Alfred de Musset, Emile Deschamps, Antony Deschamps, Alphonse de Lamartine, Mme. Desbordes-Valmore, Casimir Delavigne, Auguste Brizeux, Barthélemy et Méry, Auguste Barbier, Joseph Autran, Théophile Gautier, Sainte-Beuve, J. de Rosséguir, Ulric Guttinguer, Louis Boulanger, and Théodore^{de} Banville.

These were the poets whom they called Romanticists, the poets who have stood for all that is life, light, and love in French poetry. But just what was this Romanticism? Victor Hugo has said,

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

"Romanticism, so many times poorly defined, is nothing else than liberalism in literature..." (1) In other words it was an attempt to gain freedom from literary rules, traditional ideas, and conventional forms of subject matter, and an effort toward originality of thought and construction. This ambition, fostered and supported by foreign example, was an escape from and a reaction against the rigid attitude of Classicism; against the colorless expression and calm quietism of the school of the eighteenth century, and a regenerating of a literature which gradually disregarded the conventional French rules of poetry, consciously and even arrogantly transgressed them, and introduced a prosody and a diction thus far unthought of in the history of the literature. The poetry of the Romanticists was therefore, necessarily, vivid, full of sparkle and of violence, an angry protest against the preceding type.

Further, an examination of the political and social conditions within France, and of the general tone of the foreign literatures to which early nineteenth century poetry went so steadily for inspiration, makes it practically certain that the distinguishing characteristics of Romantic poetry were to be the personal theme, subjectivity, humanitarianism, nature, and local color. Here for the first time in French verse the 'moi' intruded itself so aggressively that the emotions were given absolutely free rein. The Romanticist was allowed to proceed in as intimately personal and sentimental a manner as he chose. Paul Albert has spoken of Romanticism as an 'écho sonore d'une grande tempête'. (2) It was, indeed, an echo of that revolution in ideas of life which expressed new

(1) Beers: History of Romanticism.

(2) Quoted in Olmsted: The Sonnet in French Lit. p. 187.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

thoughts of love, of hope, and of desire, new feelings of sadness, strange fears, and sentiments, and new aspirations toward God and all that is good.

The subject matter was not limited. For the Romantic poet could reproduce any aspect of modern life , or some bit of ancient history, and get away from the Greek and Latin imitation, and from the unemotional, artificial French variety of verse. Many of the writers of the school took their themes from the middle ages, those centuries so hated by the Classicists, and so despised by that later semi-classicist, Leconte de Lisle. The subjects were not necessarily drawn from objects of beauty. Victor Hugo praised the ugly and the grotesque upon which he built his work. He exulted in the antithesis produced between such characters as his Quasimodo and Esmeralda in the Notre Dame de Paris . It was his contention that the qualities of the ugly have an attractiveness and variety far beyond the possibilities of the regularly beautiful. The beautiful, he asserted, has only one type while the ugly has a thousand. It was this Gothic element of Hugo's poetry, this love of the supernatural, the weird and the sensuous which invaded the work of the other members of the school, and gave to Romantic poetry much of its charm and individuality.

The school of poets which directly succeeded Romanticism, the Parnassian, may be said to date from about 1860 to approximately 1890. It came , in its turn, as the reverse of the foregoing school, and as a result of the changing social and political conditions of the time. It has often been declared that all literature is an expression of the state of society in which it lives

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

and it has proved true. Romanticism had flourished in a period teeming with thoughts of glorious deeds, when men, inflamed by victory in battle, ambitious for love of their native land, were filled with the joy of life, of freedom and democracy. Victor Hugo and his disciples worked together in a half visionary world of 'jouvance' where life was like a happy dream. But the poets of Leconte de Lisle's school awoke into a cold day of facts upon the morning after dreams, and while they were rubbing their eyes in astonishment at the undeniable change, they saw that the old Romantic forms for which most of them had had a real enthusiasm must, at least for thinking men, be made over to bear the light of the coming day.

Parnassianism was coincident with the second empire. It was the time when France lost all her hopes and her glory, when, with the humiliation suffered through her defeat at Sedan and the loss of Alsace-Lorraine, a feeling of discouragement took away the effervescence of youthful buoyancy, and left only dull reality to be faced. That period gave no outlet to vaulting ambitions. The poetry of the age expresses the hopelessness of the people of France. Leconte de Lisle proclaimed it when he disdained intercourse with his fellow men, when he turned in disgust from the world of deceit as he knew it, without a consoling idea and without anticipation of a happier life to come. The earth held little promise for him, and death meant a passing into Nirvana.

Sully Prudhomme and Francois Coppée showed, also, a kind of inertia and dispiritedness due to France's loss of power, but their minds drew from the national discouragement a sympathy for men, as was to be expected from their temperamental differences.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Defeat did not serve, as in the case of the author of Les Poèmes Tragiques to separate them from the world; it rather brought them in closer contact with it.

However, to the poetry of the age as a whole, science lent a great deal. The Parnassian school began shortly after Darwin's publication of the Origin of the Species. With the toppling down of faith which had sustained the poetry of Romanticism, reason again came forward to subject the emotions. Men of the age of Parnassianism sought out truth—scientific, political, social—but always truth, and truth called for careful analysis, clarity, and objectivity. Poetry reverted back to the old manner of Classicism, to the old methods of writing, to the precise formalism of the eighteenth century, which offered a more satisfactory medium for the expression of thought, if not of feeling.

The men who came forward as exponents of this treatment were masters in their art and, as such, few in numbers. Leconte de Lisle was the leader of the school, and his followers were Sully Prudhomme, François Coppée, José Maria de Heredia, Xavier Ricard, Catulle Mendès, Louis Ménard, Jean Lahor, Edmond Lepelletier, and Eugène Manuel.

The Parnassians cultivated once more the love of that terse and chiseled poetry which adjusted itself to definite and rigid rules. The emotions, the 'moi', the personal theme, humanity, subjectivity; and all the passion for which Victor Hugo stood, they proposed to suppress as childish and unfit for the loftiness of a poetic muse given over mainly to intellectual processes. The fire of Romanticism had died down. The disbelief in the potency

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

of high lyrical emotion as the aim of a lasting art made ashes of the fire, and ~~we may say that~~ from the ashes of Victor Hugo's poetry, sprang the cold pure form of Parnassianism.

Leconte de Lisle, like his classical ancestors, declared that "since Homer, Eschylus, and Sophocles, decadence and barbarism have invaded the human mind, and qualified all modern poetry as an art of second hand, hybrid and incoherent. He invited the poets to dip again in the springs eternally pure of antiquity....to fortify their intelligence by study and meditation, to make themselves the guides of humanity in the research of their ideal traditions." (1) He hated the Middle Ages, and he exhaled his loathing for those centuries which he called,

"Hideux siècles de foi, de lèpre et de famine,
Que le reflet sanglant des bûchers illumine!
Siècles de désespoir, de peste et de haut-mal,

.....

O siècles d'égorgeurs, de lâches et de brutes,
Honte de ce vieux globe et de l'humanité,
Maudits, soyez maudits, et pour l'éternité!"

The whole poem goes on heaping curses ^{up} on that age which he ostensibly detested. The Parnassians held in contempt, also, the sentimental 'christianisme' of the followers of Victor Hugo. All they held sacred was art, 'art as a refuge in its original traditions' from the extravagant personality of Romanticism. They sought ~~sought~~ persistently for truth; to them it was the only good, and to reach it they thought to turn to classic perfection combined with compressed sensuous imagery.

The Parnassians existed as a school up to about 1890, when a new group of poets came to replace them. And ~~we may say that~~ from

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the ashes out of which Parnassian had arisen, from the embers of Romanticism which still remained alive and glowing in their time, they fanned the spark again into flame, and modern Symbolism came to startle or to mystify the literary world with the boldness of its doctrines and the eccentricity of its thought and forms. Social and political affairs were another time responsible for the reaction. The intensity of scientific research had spread a general lack of interest in poetry which lent itself so ill to the expression of lyric themes, and the younger poets of the day, ambitious for their art, had recourse to surprising methods of procedure in poetry.

This group of men had come to feel that science did not necessarily tell the truth. It was their conviction that the real truth lay only in the emotions, the great idea which pervaded the minds of the American and German mystics and transcendentalists from whom the Symbolists have taken many of their conceptions. In this age of commercialism all the dreams of Romanticism were in danger of being lost forever. But the Symbolists believed that the only way to restore them was dreaming. This constituted the rebound, for the sensitive feelings of Verlaine and his group against industrialism. The Symbolists either disregarded the state of their society or, as in the case of Verhaeren, they applied their Symbolistic principles to commercialism.

As a school the Symbolists are not well defined, and critics like to consider them as an enigma. If such they are, it is, indeed, an interesting puzzle they have furnished. Many writers, among whom are M. Paul Bourget, M. Jules Lemaitre, M. Paul Albert, and Mr. Symons, have spoken very highly of the Symbolists and have

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

praised them as a school, prophesying for them a place in the first ranks of French poets, while other critics have taken ~~equally as much~~ pleasure in depreciating their work, and even in ridiculing it as preposterous and often utter nonsense. "These poems," says Dr. Nordau, in speaking of the verse of the Symbolists, "Remind us so forcibly of those doggerel rhymes at which in Germany jovial students are often wont to try their skill, and which are known as 'blooming nonsense'." (1) And later he adds, "As poets or prose writers they proceed in the same way, no material, no sense, and only juxtapositions of loud sounding, musical words, teams of strange rhymes, groupings of unexpected colors, and tones, swaying cadences, hurtlings, hallucinations, and evoked suggestions." (2)

M. Brunetière, also, expresses his opinion, "S'il y en a dans la bande des Symbolistes cinq ou six de vraiment sincère, je n'ignore pas, hélas! qu'en général ils sont moins curieux d'art qu'affamés de réclame et de notoriété.... je crains, en vérité que le symbol-⁽³⁾isme ne soit qu'un moyen de parvenir." But on the other hand, says M. Léon Vanier, "Le symbolisme est, avec le romantisme, la plus⁽⁴⁾ sérieuse manifestation d'art aux dix-neuvième siècle." M. Beaunier's book on La Nouvelle Poésie, as everyone knows who has read it, is an appraisal of the work of the Symbolistic poets as a school. In one place he observes, "Entre les années 1885 and 1900, en France une poésie est morte, une poésie est née; celle-là s'en allait d'épuisement, celle-ci, toute fraîche et toute neuve, a pour elle l'avenir." (5)

Mr. Symons has, also, broken a lance in favor of the Symbolists,⁽⁶⁾ but what need to multiply examples? We cannot tell as yet, what the outcome will be, but of course no one can prevent us from making surmises as to the probable fate of that most astonishing Symbolism.

(1) see foot notes for references on following page.

- (1) Nordau: Degeneration .p.116.
- (2) Nordau: Degeneration. p.144.
- (3) Brunetière: Critiques. p.
- (4) Vanier: Première Armes du Symbolisme. p.1.
- (5) Beaunier: Poésie Nouvelle. p.
- (6) Symons: Symbolist Movement in Lit.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

The Symbolists do not approach organization into a school even as nearly as do the Romanticists and Parnassians, and for this reason they are hard to define. Definitions of Symbolism are apt to be quite as vague and as difficult of comprehension as the poetry of the school itself. However, it would seem that there should really be no trouble in understanding the aim of the Symbolistic poets since it has been stated clearly and intelligibly by several of the members of the group. There are various connecting links between the poets who work together as Symbolists. They express their ideas by means of symbols, they write from an entirely personal point of view, they use their art as a method of evoking states of soul, they try to imitate music in their verse, and they write what they call 'vers libres'.

The setting forth of an idea by means of a symbol—i.e. "under the⁽¹⁾guise of some other subject or some suggested likeness"—is not a new conception of literary expression. It is to be observed in all works of art, in painting and sculpture as well as in poetry. It has been, in fact, one of the chief manners of procedure in the art of all nations and of all times, with the exception of the French, who seem not to have discovered it until the beginning of the last century. "Without symbolism there can be no literature," writes Mr. Symons. "Words themselves are symbols. Carlyle says, 'In a symbol there is concealment and yet revelation hence, therefore, by silence and by speech acting together, comes a double significance. In a symbol there is ever more or less distinctly, some embodiment and revelation of the Infinite, the infinite is made to blend itself with the finite, to stand visible, as it were, attain-

(1) Definition of symbol, Webster.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

able there." In such a sense has the word symbolism been used to define the literary movement of the last generation. All literature is symbolic. What distinguishes the symbolism today from that of the past is that it has now become conscious of itself." (1) Such poems as Rimbaud's Le Bateau Ivre and Rgnier's Les Deux Grappes are examples of real French Symbolism, which is, in the strictest sense of the word, nothing more nor less than allegory or metaphor mixed with a kind of mysticism, by which the phenomena of nature suggest to the poet hidden meanings, vague impressions, mysteries, and hints at strange interpretations into things pertaining to himself. (1)

To translate this mysticism into poetry the Symbolist necessarily has to resort to subjectivity because he cannot explain himself. For this reason Moras defines his art as: "Ennemie de l'enseignement, la dclamation, la fausse sensibilit, la description objective, la posie symboliste cherche vtir l'ide d'une forme sensible qui nanmoins ne serait pas son but elle-mme, mais tout en servant exprimer l'ide demeurerait sujet . L'ide son tour ne doit point se laisser voir prive des analogies extrieures: car le caractre essentiel de l'art symbolique ne jamais aller jusqu' la conception de l'ide en soi. Quant aux phnomnes, ils ne sont que les apparences sensibles destines reprsenter leurs affinits sotriques avec les ides primordiales...." (2) The sum of this definition is evocation in poetry. The object of the Symbolist in writing verse is not to explain, not to analyze or picture

(1) This is the substance of Dr. Nordau's def. Degen. p.45

(2) Moras: Manifeste, Premires Armes du S. p.33.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

but to suggest. Their words are written not to give ideas but to call up associations of ideas. It is much the same scheme that Walt Whitman uses, when by a line, or a phrase, or a word they try to call up in their readers the emotion which they themselves have felt in looking at an object. Sometimes it is a fragmentary description, just a mere suggestion of a scene as this—

"Ce long jour a fini par une lune jaune
 Qui monte mollement entre les peupliers,
 Tandis que se répand parmi l'air qu'elle embaume
 L'odeur de l'eau qui dort entre les joncs mouillés."— (1)

which starts a train of memories in the poet's mind, and which he hopes will accomplish the same thing for us when we read it.

Sometimes it is a combination of vowel sounds thus—

"Les sanglots longs
 Des violons
 De l'automne
 Blessent mon cœur
 D'une langueur
 Monotone."— (2)

which should in an appreciative reader arouse a feeling of sadness as the poet intended it should do. There are other devices of the same nature. Often it is a grouping of colors or odors, a series of extraordinary rimes, or verses of different line lengths by which they contrive to suggest states of mind, whether sad, pleasant, joyous, strange, fearful, or gruesome. The procedure is the same. The Symbolists do not try to hide a lack of ideas in fine language as they have been charged. They do not profess to develop ideas. The purpose of their poetry is not demonstration. It is their part to hint, and the reader's business to interpret, and to make his own

(1) Régner : La Lune Jaune. Bever. p.137
 (2) Verlaine : Chanson d'automne. Bever. p.333.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

ideas out of the poets words. Therefore, "Symbolism", in M. Beaunier's words, "Is an allusion." (1)

In this way the Symbolists' art has become a purely personal matter. It is thus that the poets of the school approach music in their verse. They try to do the things that the composer of music would do. They write entirely to and for themselves with the hope only that others will understand, and just as the musician does they group sounds to create impressions. Consider for an instant this poem of Verlaine's—

" La lune blanche
Luit dans les bois;
De chaque
Branche
Part une voix
Sous la ramée...

O bien-aimée.

L'étang reflète,
Profond miroir,
La silhouette
Du saule noir
Où le vent pleure...

Rêvons: c'est l'heure.

Un vaste et tendre
Apaisement
Semble descendre
Du firmament
Que l'astre irise...

C'est l'heure exquise."—

Here the closed vowels in the rime, the assonance and alliteration in the lines themselves, and the refrain which comes as an echo of the verse, are designed to give a musical effect. There are many poems of this kind among the collections of the Symbolists. Critics have searched in vain to analyze them, to glean coherent

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

ideas from them not realizing that they were written to be enjoyed for their cadence alone. A great many of them like this one of Verlaine's are just exquisite bits of music.

Since, then, the Symbolists as musicians are writing for themselves, they want freedom from all rules of treatment and construction. They write a 'vers libres', without regard for tradition, precedents or rule of whatever character. Their prosody, as we shall see later, was as free from customary observances as it is possible for poetry to be and still be poetry. Whereas the Romantic reaction had been against the political dogma of Classicism, Symbolism was a recoil from the scientific dogma of Parnassianism with all that it involved.

Chief among the poets whom they class as Symbolists are the following: Henri Barbusse, Henry Bataille, Tristan Corbière, Lucie Delarue-Mardrus, Emile Despax, Max Elskamp, André Fontainas, Paul Fort, René Ghil, Remy de Gourmont, Fernand Gregh, Charles Guérin, A.-Ferdinand Herold, Gérard d'Houville, Francis Jammes, Gustave Kahn, Jules Laforgue, Léo Languier, Raymond de la Tailhède, Louis le Cardonnell, Sébastien Charles Leconte, Grégoire le Roy, Jean Lorrain, Pierre Louys, Maurice Maeterlinck, Maurice Magre, Stéphane Mallarmé, Camille Mauclair, Stuart Merrill, Ephraïm Mikhael, Albert Mockel, Robert de Montesquiou, Jean Moréas, Comtesse Mathieu de Noailles, Pierre Quillard, Ernest Raynaud, Henri de Régnier, Adolphe Retté, Jean-Arthur Rimbaud, Georges Rodenbach, Paul-Napoléon Roinard, Saint-Pol-Roux, Albert Samain, Fernand Séverin, Emmanuel Signoret, Paul Souchon, Henry Spiess, Laurent Tailhade, Paul Valéry, Charles van Lerberghe, Emile Verhaeren, Paul Verlaine, Francis Vielé-Griffin.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

CHAPTER III.

ROMANTICISM: THE FOUNTAIN HEAD OF THE OTHER SCHOOLS

We have seen in the preceding chapter what each of the three schools of modern French poetry has stood for in the making of poetry. Romanticism had as its slogan: Nature, Religion, Humanitarianism, 'Le Moi', and Local Color. The Parnassians gathered to a standard bearing the inscription: Science, Truth, Impersonality, Beauty and Plasticity. Symbolism had for watchword: Mysticism, Music, Individualism, Personality, and Evocation. These things comprise the working basis of each of the schools as indicated in their manifestos. But have the poets of the schools followed their own teachings? Have they each discarded the theories of the previous schools and worked independently? No, they have not. When Parnassianism adopted impersonality, beauty, and truth as its doctrine, these new elements (if new they may be termed for they are really Classical principles) were merely added to old forms of Romanticism.

Romanticism was the source of all nineteenth and twentieth century French poetry.(1) From it flowed the main streams of Parnassianism and Symbolism. These latter, in their turn, may have branched out into other streams, but the principal current has run unbroken. Men in the Romantic school wrote poetry from which the schools that followed drew many of their most characteristic ideas,

(1) Mr. Bailey confines the source of 19th.C. poetry to V. Hugo and says, "He is the poetic voice of the whole century".
Claims of French Poetry. p.189.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

sometimes in their original form, but more often changed and colored by the personality of the poets themselves or by any other of the outside forces which tend to modify and differentiate the types of poetry in a single period. For, as Mr. Bailey says, Victor Hugo is one man, Leconte de Lisle another. The poetry of the Parnassians is by no means a counterpart of the verse of the Romanticists, but, nevertheless, we may still follow out a definite plan of development from one poetry to the other.

Within the Romantic school itself—in the 'Cénacle' of Victor Hugo and his disciples—were those who were Parnassians in spirit, theory and technique. Leconte de Lisle was not an innovator. The polished poetry which he wrote had never quite ceased to exist as a type in the work of the Romantic school. Théophile Gautier, Alfred de Vigny, and Théodore de Banville were the direct progenitors in the natural cycle of descent of the poet of Les Poèmes Antiques. These men anticipated the Parnassian theory of "Art for art's sake", and while they lived and worked within the circle of Victor Hugo, they were as far from being Romanticists in theory as the leader of the Parnassian school himself. It is true that Hugo, no matter if he does deny it, started out with the theory of "Art pour l'art", (1) but he soon

(1) Hugo develops his theory of 'art for art' in his preface to Les Orientales: "A voir les choses d'un peu haut, écrit fièrement le jeune auteur, il n'y a en poésie ni bons ni mauvais sujets, mais de bons et de mauvais poètes..La critique n'a pas de raison à demander, le poète n'a pas de compte à rendre. L'art n'a que faire des lisières, des menottes, des bâillons: il vous dit: Va! et vous lâche dans ce grand jardin de poésie, où il n'y a pas de fruit défendu. L'espace et le temps sont au poète. Que le poète donc aille où il veut en faisant ce qui lui plaît; c'est la loi. Qu'il croie en Dieu ou aux dieux, à Pluton ou à Satan, ...ou à rien...c'est à merveille. Le poète est libre." Quoted in Stapfer: Racine et Hugo. P.202

lost sight of this theory in his passion for local color and humanitarianism, so that it remained only for Gautier and Vigny to follow his 'petulant' preface to Les Orientales in which he gave 'art for art' its impulse, and make of themselves Parnassians in their love for the aesthetic and in their desire to write poetry, not for the sentiment which it might contain, or for the expression of any deeply personal or lyric theme, but for the joy of producing a poetry whose chief attribute was to be perfection of form.

Gautier was born a Romanticist. He was yet a boy when Gérard de Nerval opened for him the 'doors of the temple—or cavern—' where dwelt the glorious muse of Romanticism, and he remained faithful to his friends in the Cénacle, working always with them and worshipping, as did they, a "Truth" and "Beauty". But his was a unique idea of beauty. It was not beauty of thought or beauty of expression as Victor Hugo later came to consider it, but beauty of form and construction which the poet of the Emaux et Camées placed above everything else. His poem L'Art is Parnassian and it is possible that it might have been from it that the succeeding school took its idea of the sculpturesque in poetry. What Gautier says,—

"Tout
 "Tout passe—L'art robuste
 Seul a l'éternité
 Le buste
 Survit à la cité.

Et la médaille austère
 Que trouve un laboureur
 Sous terre
 Révèle un empereur.

Les dieux eux-mêmes meurent.
 Mais les vers souverains
 Demeurent
 Plus forts que les airains.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Sculpte, lime, cisèle;
 Que ton rêve flottant
 Se scelle
 Dans le bloc résistant!"(1) —

is truly the Parnassian cult, for the members of that school, following Gautier's example, wished to make of their poetry a work to be judged by the amount of labor required in creating it, a verse which would live and endure like Paros through all the ages. Leconte de Lisle has called Gautier, "a witty literary lion", and his definition of a literary lion was, "a writer 'qui fait l'art pour l'art'." (2) And this same thing might have later been said of the leader of the Parnassians for he, like Gautier, 'professed such a love for art that he preferred it to nature'. (3)

Leconte de Lisle, also, acknowledged Victor Hugo as his master, (4) but if he has imitated at all the poet of Les Orientales, it has been, not in his humanitarianism or in his love for nature as expressed in his poetry, but in his power of describing exotic landscapes in all their brilliancy. Many of Leconte de Lisle's poems rival Hugo's own in their vividness of color. Like Hugo, too, he delighted in painting into his pictures the richness and warmth of tropical scenes—the desert, India, Arabia, and the sunny lands of Spain.

But it was from André Chénier and Théophile Gautier that Leconte de Lisle took his thought, "Le beau.....contient la vérité divine et humaine". (5) He got from them his cult for ancient

- (1) Gautier: L'Art. Canfield: French Lyrics.
- (2) Quoted in article in The Nation (no author) p.327.V.82.
- (3) Du Camp: Théophile Gautier .p.186.
- (4) Pellissier: Lit.Fr. p.485.
- (5) Henning: French Lyrics. p.219.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Greece within whose boundaries lived the subjects of his inspiration, those same subjects which gave to sculpture its serene perfection of form-ideal beauty. Parnassianism scorned the ugly which Hugo placed beside the beautiful, and turned to that Hellenic beauty to which Chénier did obeisance.

Alfred de Vigny, the 'poet of the solitude', left, also, his portion to the heritage of Parnassianism. He had cherished the desire to attain a faultlessness of style like that of the Classicists. He wished to make of his work "~~un livre tel que je le con-~~
~~çois doit être~~ composé, sculpté, posé, taillé, fini, et limé, et poli comme une statue de marbre".(1) But, although much of his verse is fine, he only approached his goal while Leconte de Lisle gained and passed it. De Vigny's doctrine was impersonality, And, despite the fact that in his poetry there are occasional touches of profound feeling where the melancholy and loneliness of his life forced his pen to write lines that we know are from his heart, the Parnassians saw in him a kindred mind, withdrawn from the intercourse of men, which looked with them upon the world from heights among the stars.

It must not be supposed, however, that Parnassians gained only their esteem for beauty and their ideas of impersonality from certain of the Romantics. Victor Hugo's great theme was Humanitarianism, And his cry was echoed in the poetry of some of the members of the school of Leconte de Lisle. The verse of François Copée and Sully Prudhomme resembles that of Les Contemplations, Les Feuilles d'Automne, and La Légende des Siècles. Prudhomme's

(1) Henning: French Lyrics p.47.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

works are full of tenderness—love for a world of pain and misery. Nature was to him, as it was to Victor Hugo, endowed with the voices of humanity. In the very wind he heard the cry of distress of a people beaten down by the world. He listened with Hugo to the moan of the human soul in the sound of the waves of the sea and in the sounds of life from the land, and both have responded in poems of intense feeling. "Even Prudhomme's most personal poems are general in their application". (1) To know his fellow men, to sympathize with them in their trouble, and to comfort them if it is in his power, are the thoughts which dominate his poetry. His little poem Encore expresses a problem which so often troubled Hugo—the question of a knowledge of humanity,—

Vous n'avez pas sondé tout l'Océan de l'âme,
 O vous qui prétendez en dénombrer les flots!
 Qui de vous de tout cœur a pu sentir la flamme
 Et de toute poitrine écouter les sanglots?
 Qui de vous a tâté tous les coins de l'abîme
 Pour dire: C'en est fait, l'homme nous est connu;
 Nous savons sa douleur et sa pensée intime,
 Et pour nous, les blasés, tout son être est à nu!"
 Ah! ne vous flattez pas, il pourrait vous surprendre;
 Le voile usé d'un cœur qui vous semble si vieux
 Dans un déchirement pourrait vous faire entendre
 Un accent incui qui mouillerait vos yeux!
 Et pourquoi voulez-vous que le dernier poète
 Enfouisse avec lui la coupe avec le miel?
 Si haut que dans l'azur il ait porté sa tête,
 Il n'a pas visité tous les pays du ciel!
 Le pinceau n'est trempé qu'aux sept couleurs du prisme;
 Sept notes seulement composent le clavier;
 Il suffit, pour surgir, d'un glaive à l'héroïsme,
 Pour déplacer le monde, il suffit d'un levier!
 Faut-il plus au poète? et ses chants pour matière
 N'ont-ils pas la science aux sévères beautés,
 Toute l'histoire humaine et la nature entière?
 Ah! ce thème éternel est riche en nouveautés. (2)

(1) Henning: Fr. Lyrics p. 276.

(2) Stances et Poèmes

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

This is a philosophy purely Romantic. Of the poems of Prudhomme M. Lemaître says, "La forme des Poèmes n'est pas plus romantique que le fond. Les autres poètes de ces vingt dernières années tiennent, au moins par leurs débuts, à l'école Parnassienne, quⁱ se rattache elle-même au romantisme. On trouve souvent dans les Poèmes, le vers d'André Chénier. Dans les Premières Méditations le vers de Lamartine." (1) Prudhomme may have written the careful verse of Leconte de Lisle, but he himself has said, "The ideal of the Parnasse is not mine." (2)

François Coppée was another follower of Victor Hugo and his Humanitarianism. He is the poet of the humble, and yet he was of that assemblage of Parnassians whose lofty dignity despised the world and held in contempt that

....humble toit, chaud et fragile,

Pour la famille et pour l'amour." (3)

which appealed to Coppée as full of the greatest good of life.

This quality of humanitarianism is lacking in all those beautiful, souless^l verses of Leconte de Lisle, but even he is possessed of a Romantic spirit of pessimism. His poems are a last phase of Romanticism, "a new and last form of that 'mal de vivre', of which before him, the great 'mélancoliques', Chateaubriand and de Vigny, had already complained". (4) Leconte de Lisle might possibly have been influenced, also, in this by Alfred de Musset. But the melancholy of the poet of Les Tragiques is the cold, unruffled melancholy of a man of the solitude rather than the burning passion-

(1) Lemaître: Contemp. Vol.I.

(2) Henning: Fr. Lyrics p.278

(3) Coppée: Juin

(4) P. de J.: Leconte de Lisle. Vol.VIII. p.134.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

ate melancholy of a man of the world. Leconte de Lisle displays the same attitude of grief and loneliness which de Vigny reveals in his Moïse and in his Destinées. It is "le heurte du poète qui n'est que poète contre les nécessités de la civilisation actuelle" (1). Civilization drove these poets to seek seclusion in their poetry as a shelter from the whirlwind of life in which Hugo had rejoiced, and from which his fellow workers, Prudhomme and Coppée, drew warmth and fervour for their themes. In nature, Hugo's element, Leconte de Lisle, as did de Vigny before him, saw only unfriendly or indifferent forces as they worked for his harm or ignored his existence. Writes de Vigny the Romanticist—

"Vivez, froide Nature, et revivez sans cesse,
 Sous vos pieds, sur nos fronts, puisque c'est votre loi;
 Vivez, et dédaignez, si vous êtes déesse,
 L'homme, humble passager, qui dût vous être un roi;
 Plus que tout votre règne et que ses splendeurs vaines,
 J'aime la majesté des souffrances humaines;
 Vous ne recevrez pas un cri d'amour de moi—"(2)

and answers Leconte de Lisle, the Parnassian,

"Mais! la nature est vide et le soleil consume;
 Rien n'est vivant ici, rien n'est triste ou joyeux."(3)

The pessimism of both poets is touched with a hopelessness bordering on cynicism. De Vigny has said, "Il est bon et salutaire de n'avoir aucune espérance. L'espérance est la plus grande de nos folies."(4)

Science and philosophy which have colored so much of the literature of modern times, are both present in the works of de Vigny, but they are practically the basis of Parnassian poetry.

(1) Bourget: Essais de Psycho. Contemp. V.II. p.115.

(2) A. de Vigny: La Maison du Berger.

(3) Leconte de Lisle: Idi.

(4) Quoted in Henning: Fr. Lyrics. p.45

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Ideas of religion and certain evolutionary ideas appear in Leconte de Lisle's Poèmes Antiques and Poèmes Barbares. The religion of de Vigny as well as that of de Lisle held something of the hopelessness with which the poets looked upon life. The writer of Moïse and of Le Mont des Oliviers believed in God, but to him He was an unresponsive God who did not heed his cry of distress in time of trouble. Leconte de Lisle, on the other hand, had no God. He was a Pantheist to whom "all diversities were but aspects of a single unity, all evil good, and all good evil, and the Divine equally material and spiritual".(1) His doctrine gave him no hope, and de Vigny's was without promise. Leconte de Lisle wrote of the religions of the pagan peoples and called them good in their time because they filled a nation's need. But he believed that modern men, men dominated by science and reason, should not place their trust in pagan ideas of an after world. So for him, too, the world was all despair. He had nothing to look forward to except Nirvana where he should exist, without pain and without personality, in nothingness. Men in his eyes were like the cattle of his poem which—

"... suivant de leurs yeux languissants et superbes
Le songe intérieur ^{eu} qu'ils n'achèvent jamais."(2)

He has copied de Vigny's pessimism but not his views.

Science was de Vigny's province. That mysterious elixir, as he calls it in la Bouteille à la Mer, had not touched any others of his school to an extent, so that he was peculiarly Parnassian in his ideas concerning it. Science, however did not give the

(1) Bailey: Claims of Fr. Poetry. p.253.
(2) Leconte de Lisle: Midi

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Naturalistic turn to de Vigny's poetry which it gave to the work of Leconte de Lisle. The Parnassian poet had about the same idea of scientific method which Zola and the Goncourt were displaying at the time. The search for truth led to an exactness and a clarity of thought in Leconte de Lisle's poetry which destroyed all feeling and left in its stead only cold facts^{given him}. He was merely carrying to an end the start which Romanticism had^a

The Parnassians, likewise, have adopted the technique of poets of the Romantic school. Victor^{Hugo}, in spite of the fact that he professed an indifference, even a rebellion against the rules of Classic poetry, and especially the stiff regularity of the Alexandrine, which detracted so much from the poetry of the school of Classicism; he, too, was unable to avoid the use of the old twelve syllable line, in a great number of his poems. Lamartine, de Musset and de Vigny, on the other hand, employed the Alexandrine almost exclusively. In the Parnassian school Leconte de Lisle, Sully Prudhomme, Francois Coppée and Verlaine have all used the Classic line as the one worthy means of poetic expression. Its constant presence in their poems has taken away from the variety of their work, and no matter how vivid or flaming the themes may be, Parnassian poetry is monotonous because of the Alexandrine. Their verse is an endless procession of lines of identical length. Often, however, the Alexandrine is suited to the thought, as in Lamartine's Le Lac and Leconte de Lisle's Midi when the monotony of the twelve syllables gives the musical and drowsy effects which the authors wished of them. Romanticists used the classical verse whenever the subject warranted^a it; Parnassians used it almost

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

inevitably because of its traditional value. As for the actual rules of prosody, the poets of Leconte de Lisle's school have followed; to the letter Banville's scheme as presented in his Petit Traité de la Poésie Française. But we shall consider technique later. It is only mentioned here to show the relation of the Parnassians to certain of the Romanticists.

This resemblance of the poetry of Leconte de Lisle and others of his group to the work of Romantic poets was not accidental. There is a reason for the similarity of the genres of the two schools. The youth of Parnassianism was passed in full Romanticism. Poets of Leconte de Lisle's circle grew up under the influence of Victor Hugo and his followers, so that many of the Parnassian conceptions must necessarily have come through Romanticism. At the gatherings of the Cénacle where "on parle de tout le monde" and where every body talked at once, as Gautier said, those poets exchanged thoughts and ideas, and the opinions of men of one school manifested themselves in the poetry of the other. And the Parnassians, being the younger of the two groups, naturally would place the ideas of the older men before their own. Then, in the second place, the fact that Leconte de Lisle, Sully Prudhomme, François Coppée, Heredia, Victor Hugo, Gautier, de Musset, de Vigny, and Lamartine, all wrote for the same periodicals, would account for another phase of Romantic influence on Parnassianism. For poems of Heredia and Leconte de Lisle appeared side by side with poems of Victor Hugo and his colleagues in the Parnasse Contemporain. The poets of the Second Empire had only to choose from the work of the writers of the Republic, and it was unavoidable that Parnassians should select

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

their ideas from that small group of Romanticists,— Gautier, ~~More~~, de Vigny and Banville —who varied from the doctrines of the school as a whole. It may be observed, also, that these men were the ones who passed on that variation to Leconte de Lisle, the poet who built Parnassianism upon Romanticism.

CHAPTER IV.

ROMANTICISM: THE FOUNTAIN-HEAD OF THE OTHER SCHOOLSROMANTICISM AND SYMBOLISM

If Parnassianism grew up from the root of Romanticism, it may then be said that Symbolism, which is an outgrowth of the poetry of Leconte de Lisle and his followers, had, also, its origin in the work of Victor Hugo's school. But let us consider only briefly the development of Symbolism from Parnassianism. Charles Baudelaire, who has always been named as the 'father of Symbolism in France' (1), was a member of the Parnassian school, and as such, he forms a connecting link in the chain of evolution from his poetry to the work of Verlaine and his group. It may seem strange that a man with principles so unparnassian should have been found at work among the poets of Leconte de Lisle's following. But Baudelaire was a son of Romanticism just as were his brothers in the Parnassian school. Certain traits of the parent stock revealed themselves in the poetry of Leconte de Lisle, others cropped up in the work of Prudhomme and Coppée, while still others were disclosed in the verse of Baudelaire; and Baudelaire

(1) cf. Jean Moréas writes in Les Prem. Armes du Symb. p.27. "M. Bourde pense que Baudelaire est le père direct de ces horrible décadents, et il a raison. Oui, ils sont les dignes fils de ce grand et noble poète tant bafoué et calomnié de ~~de~~ son vivant, et si mal connu encore à cette heure; de ce pur artiste qui écrivait: "...La poésie, pour peu qu'on veuille descendre en soi-même, interroger son âme, rappeler ses souvenirs d'enthousiasme, n'a pas d'autre but qu'elle-même; elle ne peut pas en avoir d'autre et aucun poème ne sera si grand, si noble, si véritablement digne du nom de poème, que celui qui aura ~~été~~ écrit uniquement pour le plaisir d'écrire un poème".
été

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

it was who nourished his own particular set of Romantic principles to tide them over the interim which lay between the schools of Romanticism and Symbolism. The doctrines which the other poets of his school maintained have not been lost; they, too, are easily distinguishable in the work of some men of the Symbolistic school. But Baudelaire's poetry, derived from the poetry of Nerval and Gautier of Victor Hugo's school, displays almost every noteworthy trait of Symbolistic poetry. There are some ideas of the poet of Les Fleurs du Mal which have been designated as 'decadent', such as his worship of Satan and his almost inhuman cult for evil. These we shall not concern ourselves with since they denote tendencies which have not gone forward into Symbolism as far as we know.

The characteristics which Verlaine and other writers of his circle admired in Baudelaire's work were: his absolutely personal manner, his 'culte de soi-même' as Gautier termed it (1); his power of suggestion by means of sounds, colors and odors. For example such lines as these which he used to provoke sensations—

"Les parfums, les couleurs, et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
—Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens." (2)

But above all else the Symbolists liked in Baudelaire his quality of 'mystificateur', and his tendency toward the morbid and unhealthy which he expresses with an abundance of naturalism in Le Flacon:

(1) Les F. du M. p.5. Quoted in Nordau: Degen. p.294.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Il est de forts parfums pour qui toute matière
Est poreuse. On dirait qu'ils pénètrent le verre...
Parfois on trouve un vieux flacon qui se souvient,
D'où jaillit toute vive une âme qui revient.

Voilà le souvenir enivrant qui voltige
Dans l'air troublé; les yeux se ferment; le vertige
Saisit l'âme vaincue et la pousse à deux mains
Vers un gouffre obscurci de miasmes humains;

Il la terrasse au bord d'un gouffre séculaire,
Où, Lazare odorant déchirant son suaire,
Se meut dans son réveil le cadavre spectral
D'un vieil amour ranci, charmant et sépulcral.

Ainsi, quand je serai perdu dans la mémoire
des hommes, dans le coin d'une sinistre armoire
Quand on m'aura jeté, vieux flacon désolé,
Décrépit, poudreux, sale, abject, visqueux, fêlé,

Je serai ton cercueil, aimable pestilence!
Le témoin de ta force et de ta virulence,
Cher poison préparé par les anges!....."(1)

These are the most noticeable features of Baudelaire's poetry which have appealed to the Symbolists, the men who have worked after him through the methods of mystics.(2) Baudelaire was the only Parnassian who has shown these traits of Symbolism.

But let us remember that Parnassianism was an issue of Romanticism and that Baudelaire's poetry was not a spontaneous creation of his own mind. His theory came to him handed down by members of Hugo's school.(3) He received from Gérard de Nerval and Théophile Gautier nearly the whole of his idea of poetic art, the doctrine which he passed on to the Symbolists. The line of

(1) Les F. du M.

(2) cf. Nordau: Degen. p.296.

(3) cf. Paul Bourde: Les Poètes Décadentes in Prem. Armes du Symb.—Speaking of Symbolists he says, "....ces affectations de corruption et d'horreur, tout cela est en germe dans les Jeunes-

France de 1835. De Gautier à Baudelaire, de Baudelaire au Parnasse, du Parnasse au décadent, on voit grandir et se préciser cette infatuation de l'artiste.....". P. 24.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

development from Romanticism to Symbolism is clearly traceable. We have seen how the adherents of Victor Hugo rebelled against Classicism, and how, later, Leconte de Lisle gave the impulse to a new school in revolt against this same Romanticism. The last of the century had, again, to witness another reaction in the form of an open manifestation of hostility toward the ruling type of poetry. Symbolism in literature has been the result. That group of poets who had borne the ensign of Leconte de Lisle had made of themselves another school of Classicism, which was to the nineteenth century what Boileau's had been to his own age. So that Symbolism was a protest against the same principles, the principles of science and reason, from which Romanticism had tried to escape. May we not assume, then, and feel pretty safe in doing so, that the school of Verlaine, having to solve the same problem that Romanticism worked out, should revert to the doctrines of the 'local colorists', and become thereby a second school of Romanticism? That is about what has happened. French poetry "had had its phase of expansion with Victor Hugo, who took it out into the broad highways of popular life and feeling: and then its phase of contraction, during which such men as Gautier and Leconte de Lisle and Heredia took it back again from the streets into the seclusion of the study and the workshop. And now with the poets of yesterday and today it escapes

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

again, as it seems, not this time into the crowd or the streets, but into the clouds".(1) Symbolism is the personal poetry of the first half of the nineteenth century in a different guise.

In spite of the ~~disimulation~~^{attempt at concealment}, however, for the Symbolists have had a great distaste for copying anybody or anything, and have tried always to clothe old ideas in new robes, in spite of this they have been noticeably influenced in metrics, in subject matter and in their attitude toward poetry, by the creed of the exponents of liberalism in art.

This liberalism as Victor Hugo defined it meant, first of all, a freedom from those rules of poetry which had made of Classical verse an achievement in metrical workmanship, a mechanical design after the Alexandrine die, rather than a vehicle of lyrical expression. It was free verse that the Romanticists had advocated. The men of the early nineteenth century had the idea, but they failed to innovate. They, too, were in the grasp of tradition. Formalism had sunk its talons so deeply into the art of Classicism that the writers of the new school were unable to wrest themselves free, and even Victor Hugo in his strength succeeded only in loosening its hold, but fell far short of dislodging it. And although he tried to cast aside all rules of poetry, we find that it is only in a few poems that he varies from the Alexandrine. There came a school, however, which bravely defied the Classic methods. The Symbolists have established the 'vers libres' which Hugo had endeavored to plant. The followers of Verlaine have made a reality of that idea of free verse which had proved only a fancy in the minds of Romanticists.

(1) Bailey: Claims of Fr. Poetry. p.311.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

There were other novelties of the Romantic school, however, besides the desire for metrical freedom, which appealed to the Symbolists and which they have adopted as their own. Verlaine himself has said, "Je suis né romantique"⁽¹⁾, and Doumic speaks of this writer's work as "the last convulsion of exhausted Romanticism"⁽²⁾. As for its being exhausted, that we cannot tell, but Romanticism it is, exaggerated perhaps but still Romanticism. It is thus with most of the poetry of the Symbolistic school. Chief among the Romantic influences has been that of subject matter, for the poets of Verlaine's school have drawn their ideas from the same sources to which Victor Hugo went for his themes. The Romanticists dealt in their poetry with Nature, God, and Destiny, ^{and} so have the Symbolists. ~~And~~ Although the subject matter of the work of the two groups is thus often identical, the manner of approach has been different. Whereas the Romanticists looked upon the world through the eyes of humanitarian^s, ~~who~~ who did not disdain to mingle with the crowd, the Symbolists have assumed a position entirely selfish^{centered} in its motive. They have continued to work aloof from the world and in an unapproachable dwelling above the clouds. About Nature, God, and Destiny they have constructed a theory of Mysticism. These things they construe in the light of suggestion. Every mood of nature—light, dark, heat, cold, rain, hail, snow and wind, all hold for them an occult meaning. The sight of rain across the horizon:

Toujours la pluie à l'horizon!
 Toujours la neige sur les grèves!
 Tandis qu'au seuil clos de mes rêves,
 Des loups couchés sur le gazon,

(1) & (2) Henning: Fr. Lyrics p.327.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Observent en mon âme lasse,
 Les yeux ternis dans le passé,
 Tout le sang autrefois versé
 Des agneaux mourants sur la glace.

Seule la lune éclaire enfin
 De sa tristesse monotone.
 Où gèle l'herbe de l'automne,
 Mes désirs malades de faim." (1)

this meant the summoning of an'état d'âme". The autumn:

Et voilà l'automne et voilà la vie,
 Et puis me voilà moi-même, o douceur,
 O première étoile, o mélancolie
 Du beau soir brumeux qui baigne mon coeur!" (2)

called forth emotions which the poet attempted to put into his poetry. The Symbolists seem to work as though surrounded by mysteries in nature. Their ideas of religion take, likewise, a metaphysical turn. Of the faith of the poets of Verlaine's school one writer says: "What the Symbolists of to-day seek above all is much less religious emotion in itself, than abnormal sensations, the effects of religious excitations on souls that have no faith. As has been said—and in this they descend in direct line from Baudelaire—"it is the research after sensations considered exquisite only because they are forbidden'. It is not the ecstasy arising from a long contemplation of God, but the morbid exstasy of nervous exhaustion." (3) The Romanticists, while we cannot say that they were earnest in their religion, because it, also, seems a little bit false, ~~yet they~~ ^{most of them} had, at least, healthy ideas and ^{never} reached that stage of intense excitement which the Symbolists have arrived at.

The Romanticists had regarded poetry as a medium through which

(1) Maeterlinck: Désirs d'hiver. Bever. p.323

(2) Languier: Automne. Bever. 237.

(3) Albert Schinz: Literary Symb. in Fr. in Mod.L.A.p.279.
 V.18

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

to express their own personal emotions which, at the same time, were general in their application. The attitude of the Symbolists, on the other hand, although it resembles that of Victor Hugo's disciples, is determined by another factor. The poets of Verlaine's school employed poetry to express their own feelings as a means of evoking states of soul. Thus these writers have the power of appealing to the emotions of their readers by the exploitation of their own feelings which the readers may translate for themselves into one thought or another, varying with the person's mood or character. This property of suggestiveness is half the worth of Symbolistic poetry. "It is a precious literary quality," says Mr. Burroughs, "Not easy of definition or description. It involves quality of mind, mental and moral atmosphere, points of view, and maybe racial elements. Not every page or every book carries latent meaning; rarely does any sentence of a writer float deeper than it shows." (1) Particularly is this last applicable to French poetry of the Classic school. There are few lines, indeed, of all that literature, the output of more than a century and a half, which arouse in us thoughts aside from those presented in the work itself. Leconte de Lisle, in the same way, lacks this power of evocation. He presents ideas and pictures, as has been said, in the minutest detail of the etching, and while there are lines of his like these from his poem, Le Vent Froid de la Nuit:

"Mais, o songe, les morts se taisent dans leur nuit.
C'est le vent, c'est l'effort des chiens à leur pature,
C'est ton morne soupir, implacable nature!
C'est mon coeur ulcéré qui pleure et qui gémit." (2)

(1) John Burroughs: Studies in Nature and Lit. p.101.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

which are quite as suggestive as the poetry of the Symbolists, ~~but~~ these are only four lines out of hundreds.

The Symbolists write their poetry with the idea in mind to elicit thoughts by means of word groupings, sound harmonies, and arrangements of colors and odors. To avoid mere presentation of ideas they leave their conceptions incomplete, often times to such a degree that we are unable to make anything of them. The poets of evocation believed that "beginnings, outlines, summaries, are suggestive, while the elaborated, the highly wrought, the perfected afford us a different kind of pleasure".(1) The poetry of Parnassianism pleases the eye . Symbolic poetry awakens vague desires, impulses to go farther than the words of the poems into a deeper, hidden meaning which the words have only hinted at. The Symbolist gives us the basis and the material that we may build castles of our own upon the frail foundation of his words.

It is often the case in symbolistic poetry that the words are grouped so that the sense of the verse is too vague to be understood clearly, although the best of the poems are not unintelligible. But whether we can comprehend it or not, whether, as Dr. Nordau seems to think, the poets have "written in the language of nurses to babies, who do not care to make sense, but only to twitter to the child in tones which give him pleasure", or whether their thoughts are lucid, they all succeed in producing the same effect—the evoking of states of soul. To arouse these 'états d'ame' the Symbolists employ various means. Their descriptions, which are always incomplete—because "the essential characteristic of Symbolistic art consists in never going so far as the conception of

(1) Burroughs: Studies in N. and Lit. p.103.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the idea in itself (1)—are full of suggestion. There are objects veiled in shadow, landscapes viewed through the mists, fields in driving rain, anything to obscure, to make indefinite the imagery which is to hint the thought. These poets of the later school shunned the 'midi' of Leconte de Lisle. The glare of mid-day which appealed so strongly to their Parnassian kinsman is too bright for the uncertainty of their ideas, which seek the darkness and silence of the night as most suggestive of the sadness that their words are to arouse. The titles which the Symbolists choose are almost invariably evocational. Such collections as Les Perles Rouges, Les Syrtes, la Sandale Ailée, Le Silence des Heures, La Musique des Ombres, Les Palais Nomades, could scarcely be improved upon from the point of view of suggestion. And although one critic has said that they should as well have been called North Pole for all the connection they have with the poems that follow them; yet, even he must admit that these titles accomplish their purpose in giving the effect of allusion. There is something which we cannot define about dead leaves, withered flowers, and broken vases, which calls to our minds countless associations. The Symbolists have realized this. The suggestive value of the things of Autumn, the end of the day, the last of the Winter, has not been lost to them. Like those poems of Whitman's Leaves of Grass, Symbolistic poems provoke feelings which no Classical

(1) Moréas: Prem. Armes du Symb. p. 34.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

poetry has ever done.

The principle of evocation which Verlaine, Mallarmé, and others instituted is not an entirely new idea. This doctrine of suggestion had been applied by Romanticists though not defined. Lamartine evokes melancholy in the reader through the presentation of personal experiences, as in his poem Le Lac, which is a beautiful example. These lines, also, from Isôlement are suggestive:

"Souvent sur la montagne, à l'ombre du vieux chêne,
Au coucher du soleil, tristement je m'assieds;

Je promène au hasard mes regards sur la plaine,
Dont le tableau changeant se déroule à mes pieds.

.....
Mais à ces doux tableaux mon âme indifférente
N'éprouve devant eux ni charme ni transports;
Je contemple la terre ainsi qu'une ombre errante:
Le soleil des vivants n'échauffe plus les morts.

.....
Que ne puis-je, porté sur le char de l'Aurore,
Vague objet de mes vœux, m'élancer jusqu'à toi!
Sur la terre d'exile pourquoi reste-je encore?
Il n'est rien de commun entre la terre ~~de~~ moi.
et

Quand la feuille des bois tombe dans la prairie,
Le vent du soir s'élève et l'arrache aux vallons;
Et moi, je suis semblable à la feuille flétrie:
Emportez-moi comme elle, orageux aquilons!"

Do we not get the infinite sadness of the words without the thought? Lamartine realized the value of the evocation without being able to point to it as a device. His verse, as Mr. Henning says, "is light, fluid, elusive, suggestive, emotional rather than visual, interweaving the aspirations of the heart with the phenomena of nature, it in a measure anticipates modern Symbolism".(1)

Some other extracts from the poetry of the Romantic school show this same quality. The lines from Victor Hugo's Tristesse

(1) Henning: Fr. Lyrics.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

d'Olympio:

"Les feuilles qui gisaient dans le bois solitaire,
 S'efforçant sous ses pas de s'élever de terre,
 Couraient dans le jardin;
 Ainsi, parfois, quand l'âme est triste, nos pensées
 S'envole un moment sur leurs ailes blessées,
 Puis retombent soudain."

and de Musset's Souvenir:

"Tout mourait autour d'eux, l'oiseau dans le feuillage,
 La fleur entre leurs mains, l'insecte sous leurs pieds,
 La source desséchée où vacillait l'image
 De leurs traits oubliés;

All these are the van-guard of Symbolism. They are not less
 Symbolistic than this, from Rgnier's Scne au Crpuscule:

"Nos espoirs entreront par les portes ouvertes
 En vols de papillons lgers aux vastes ailes ,
 Avec les hirondelles
 Qui s'en viennent inertes,
 Lasses d'avoir pass et repass les mers,
 Et vers les angles noirs et sur les pavs clairs
 Nos espoirs voletteront en ombres joyeuses
 Comme des ptales de fleurs merveilleuses
 Que pleut le soir d'avril aux tresses des fileuses."

The authors of the Romantic school did not concern themselves
 as Rgnier has with evocation, but they have obtained the same effects
 which its advocates in the Symbolistic group spent all their efforts
 in securing. It was Alfred de Vigny, however, whom the Symbolists
 claim as an ancestor, who more than any other poet among his
 co-workers understood the worth of suggestiveness in poetry.
 He had said before his Symbolistic descendants had formulated their
 creed, "Le silence est la posie mme pour moi." (1) His poetry
 has that same element of obscurity and mystery which pervades the
 work of Verlaine, Mallarm, Moras, and others of their colleagues.

(1) Henning: French Lyrics p.46.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

but there is yet another poet of the "Cénacle" of Victor Hugo who shows more of the traits of Symbolism than all of the other Romanticists together. Gérard de Nerval, the dreamer, the vagabond, but for all that, 'le bon Gérard' to his friends within the school, has been taken as the grandfather of Symbolism. His collection of verses La Rêve et la Vie, the highly fantastical story of the author's madness, contain the very essence of the Mysticism of Maeterlinck and Rimbaud. Speaking of these poems, Mr. Symons, whose book on the Symbolist Movement in Literature is concerned with the relation of Nerval to the Symbolistic poets of today, says, "Nothing could more precisely represent the impression made by these sonnets, in which, for the first time in French, words are used as the ingredients of an evocation, as themselves not merely color and sound but symbol. Here are words which create an atmosphere by the actual suggestive quality of their syllables, as according to the theory of Mallarmé they should do, as in the recent attempts of the Symbolists, writer after writer has endeavored to lure them into doing." (1) He cites these lines, the sonnet to Artémis by Nerval:

"La treizième revient...C'est encor la première;
Et c'est toujours la seule,—ou c'est le seul moment:
Car es-tu reine, ô toi! la première ou dernière?
Es-tu roi, toi le seul ou le dernier amant?....

Aimes qui vous aima du berceau dans la bière;
Celle que j'aimai seul m'aime encor tendrement;
C'est le mort—ou la morte.....O délice, ô tourment!
La rose qu'elle tient, c'est la Rose première.

Sainte napolitaine aux mains pleines de feux,
Rose au coeur violet, fleur de sainte Gudule:
As-tu trouvé ta croix dans le désert des cieux?

(1) Symons: Symb. Move. in L. p.32.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Roses blanches, tombez! vous insultez nos dieux!
 Tombez, fantômes blancs, de votre ciel qui brûle:
 —La sainte de l'abîme est plus sainte à mes yeux!"

Lines truly worthy of Maeterlinck in his most Symbolistic attempts. They are obscure; it might even please some to call them mere mechanical mumbling as they have called some of the verses of the Symbolists, and it is true we do not get an idea; we are uncertain as to what the writer had in mind, if he had anything at all except a hallucination of madness. Yet the sonnet is beautiful, with the sad, delicate beauty of Symbolism. It is the marvelous poetry of what he had seen in hallucinations, and, as Gautier writes, "a thousand times superior to the fantasmagories of hashish." (1)

Much of Nerval's poetry is as full of mystery and wild imaginings as any of the work of the most recent school. "It is to the fortunate accident of his madness", says Mr. Symons, "that we owe one of the foundations of what may be called the practical aesthetics of Symbolism." (2) Nerval dealt in the mysteries of a world which his own demented brain created for him—a world of dreams, so that he thought with Segismundo "que toda la vida es sueño, y los sueños, sueños son". He lived in a perpetual darkness but saw through the obscurity, not merely shadows without form, but vague creatures of a world of unreality. It is said that he slept during the day, and came out only at night. This, it is well known, has been a characteristic of the Symbolists. They met always at night, and in a dark underground room in the Latin Quarter where they were wont to drink and carouse till morning. Nerval must have been admired by them. They loved the extraordinary and the bizarre.

(1) Gautier: *Histoire du Rom.* p.41.

(2) Symons: S. Move. in Lit. p.34.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

His madness was simulated by some of the members of Verlaine's group, and others, to make themselves at least hysterical and nervous—for health they said was too extremely common--resorted to drugs. Verlaine, however, was mad at times, and it is his poetry which is most like Nerval's. Let us compare for an instant examples of the work of the two poets. Nerval's poem Fantasie:

"Il est un air ^{pour} qui je donnerais
 Tout Rossini, tout Mozart, tout Weber
 Un air très vieux, languissant et funèbre,
 Qui pour moi seul a des charmes secrets.
 Or chaque fois que je viens à l'entendre,
 De deux cents ans mon âme rajeunit;
 C'est sous Louis treize.....et je crois voir s'étendre,
 Un côteau vert que lè couchant jaunit,
 Puis un château de brique à coins de pierres,
 Aux vitraux teintes de rougeâtres couleurs,
 Ceint de grands parcs, avec une rivière
 Baignant ses pieds, qui coule entre les fleurs.

 Puis une dame à sa haute fenêtre,
 Blonde, aux yeux noirs, en ses habits anciens...
 Que dans une autre existence, peut-être,
 J'ai déjà vue!... et dont je me souviens."

And Verlaine's sonnet Mon Rêve Familier:

Je fais souvent ce rêve étrange et pénétrant
 D'une femme inconnue, et que j'aime, et qui m'aime,
 Et qui n'est, chaque fois, ni tout à fait la même
 Ni tout à fait une autre, et m'aime et me comprend.

 Car elle me comprend, et mon coeur transparent
 Pour elle, seule, hélas! cesse d'être une problème,
 Pour elle, seule, et les moiteurs de mon front blème,
 Elle seule les sait rafraîchir, en pleurant.

 Est-elle brune, blonde, ou rousse?—je l'ignore.
 Son nom? Je me souviens qu'il est doux et sonore
 Comme ceux des aimés que la vie exila.

 Son regard est pareil au regard des statues,
 Et pour sa voix, lointaine, et calme, et grave, elle a
 L'inflection des voix chères qui se sont tues."

Both are Symbolistic, Verlaine's not any more so than Nerval's. The style, the tone, the conception of the poems are similar. No

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Nerval was the first to realize the value of the visions of a mad brain utilized as a new aesthetic. Gautier says: "Le style de Gérard était une lampe qui apportait la lumière dans les ténèbres de la pensée et du mot"(1), and Nerval before the Symbolists saw nature in the obscurity of mystery. The Symbolists might well have founded their theory upon some such cosmical vision as this which the poet of La Vie et la Rêve describes: "I seemed to myself a hero living under the very eyes of the gods; everything in nature assumed new aspects, and secret voices came to me from the plants, the trees, animals, and the meanest insects to warn and to encourage me. The words of my companions had mysterious messages, the sense of which I alone understood; things without form and without life lent themselves to the designs of my mind; out of the combinations of stones, the figures of angles, crevices, or openings, the shape of leaves, out of colors, odours, and sounds, I saw unknown harmonies come forth."(2) These are the same ideas of Mysticism which Verlaine, Mallarmé, Maeterlinck, and others interpret into their poetry. We cannot but note the likeness of Nerval's Mysticism to that of the Symbolists, for example as that shown in the following extract from one of their books:

"Comme si la présence paternelle imposait autour de soi par sa durée une sorte d'attitude aux êtres et aux choses, les effets de sa disposition se répandirent alentour. Tout se désagrèga. Des jointures invisibles craquèrent en quelque occulte dislocation. Les plus anciens serviteurs moururent un à un. Les chevaux des écuries périrent presque tous; on retrouvait les vieux chiens de meute

(1) Gautier: Hist. du Rom. p.12.

(2) Symons: Symb. Move. in Lit. p.29.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

engourdis à jamais, les yeux vitreux et le museau enfoui entre leurs pattes velues. Le chateau se dégradait; les combles se délabraient; le soubassement se tassa; des arbres du parc s'abattaient^{ent}, barrant les allées, écornant les buis; la gelée fendit la pierre des vases; une statue tomba à la renverse et je me trouvai dans l'isolite solitude de la demeure déserte et des jardins bouleversés, comme un reveil d'une saison séculaire où j'eusse dormi les cent années du conte." (1)

Nerval, also, had a theory which corresponds to the Symbolist theory of "art for beauty's sake". By "art for beauty's sake" they do not mean beauty of form, of description, and of expression according to a set standard as did the Parnassians. The Symbolists, like Nerval, try to make of their poetry "beauty itself, the color, fragrance and form of the imagined flower, as it blossoms again out of the page." (2) They have no standard of beauty. Beauty is to each of them what his own mind conceives it to be—not something which the world may see to understand or, perhaps, to admire. These poets do not write for the crowd, they write for themselves, as we know, with the desire only that there may be others who can comprehend. The Symbolists have carried out to the letter, the theory which Nerval first advanced. They have been the ones to sympathize with Nerval's position, for to most of the men of his time his ideas appeared useless as the fruits of a vagabond mind.

There is still another bond of union between the mad Romanticist poet and the Symbolists, and that is the predisposition

(1) Schinz: Lit. Symb. in Fr. in Mod. Lang. Ass'n. V. 18. p. 278.

(2) Symons: Symb. Move. p. 35.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

toward vagrancy. Verlaine, Rimbaud, and others of the Symbolistic school, themselves vagrants and Bohemians, have seen in the poet of La Rêve et la Vie, a kindred soul. Verlaine claims all such men as Nerval, the vagabond, as brothers and companions. He calls to them in many of his poems:

"Allons, frères, bons vieux voleurs,
Doux vagabonds
Filons en fleur
Mes chers, mes bons.(1)

Nerval's influence on the Symbolists has been, no doubt, stronger than any other of his contemporaries.(2) Much of his influence has been direct, but some has, also, ^{been} indirect through the poetry of Baudelaire. Gautier's effect on the Symbolists' work has been for the most part round about. Some of his poetry, however, bears a striking resemblance to the verse of the Symbolistic poets. Although we shall not consider him here, it might be mentioned that he presents in some of his later poetry ideas of Mysticism very like those of some of Verlaine's school. Gautier is supposed to have been a member of a hashish club, and as a result of his use of drugs his brain, also, conceived ideas of a mystical turn.(3)

(1) Verlaine: Autre.

(2) S. Merrill of the Symbolist school has written several articles in appreciation of Nerval in the Times and Evening Post, cf. Bever: P. d'Aujourd'hui. V.II.p.11. See, also, V.I.p.113—

"Si l'on voulait dresser l'arbre généalogique de Gourmont (Symbolist) ce ne serait pas un jeu absolument vain. Il me semble qu'on y verrait figurer, à leur rang d'ascendance.. Renan, Balzac, ... Chateaubriand..... Cet arbre plongerait ses racines de tous côtés dans le Moyen Age..... enfin on pourrait ajouter, à titres de quartiers contestables, Gérard de Nerval, Chamfort.. et peut-être le marquis de Sade."

(3) cf. Nordau: Degen. p.266.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

The instances mentioned, perhaps, will suffice to show the descent of Symbolism from Romanticism, but there is, yet, one other thought that should be brought out. Taking Symbolism in the narrow sense of allegory we may show other analogies between the poetry of the two schools. Alfred de Vigny is claimed by Moréas as an ancestor in the matter of art. "Turning back to the first years of the century", says Moréas, "One will find another of our ancestors, Alfred de Vigny, the author of Moïse, of La Colère de Samson, and of La Maison du Berger and that delightful mystery where

....Les rêves pieux et les saintes louanges,
Et tous les anges purs et tous les grands archanges...

sing with their harps of gold the birth of Eloa, that charming angel born of a tear of Jesus." (1) Victor Hugo's Mazeppa may well be added to the list, for it is Symbolistic in the same way. To these poems of the Romantics there are complements in the work of the Symbolists, such as Régnier's Deux Grappes, and Rimbaud's Le Bateau Ivre. A great deal of the poetry of the school of Verlaine approaches allegory, not so elaborate, not so well worked out as that of the Romantics, because the Symbolists prefer to leave their ideas incomplete, but clearly built upon Romantic foundations.

The Symbolists were born Romantics. Victor Hugo, whom Mallarmé calls, "mon cher poète impressioniste", was the originator of them all. He gave the impulse to the poetry of the century, to Parnassianism through Gautier and de Vigny and Barb~~us~~ville, to Symbolism through Nerval and de Vigny and Gautier; but he himself has directly influenced both the schools. We may truly say that they all, Romanticism, Parnassianism, and Symbolism can claim him as a father."

— (1) Moréas. Poèmes du S. p. 16.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

CHAPTER V.

THE INFLUENCE OF OTHER ARTS ON 19TH.C. FRENCH POETRY

The nineteenth century in France was a time when poetry and the other arts made common cause. It was an age in which poet, painter, and musician, working together and talking together, exchanged ideas and conceits which have exhibited themselves in the art of every school and the verse of every poet. (1) Romanticism, Parnassianism, and Symbolism have preferred, each in its turn, a different one of the other arts, and the influence of the doctrines of painters, sculptors, and musicians constitutes one of the phases of variation and distinction between the schools of poetry. Since the beginning of the past century, these allied arts have worked as significant forces in the moderation or alteration of each new type of poetry to adapt it to its age and to the place in which it was to live. We may trace this influence through the whole period, and show, how each succeeding group of poets has continued the pursuit of the ideas of the school which prospered before it, but how these conceptions acquired by close relations of poets with artists of other kinds, have been retained either intact or modified by the influence of some other art.

For instance, there were certain Romanticists, Victor Hugo,

(1) Mr. Newman, in his Musical Studies p.17, speaks of this inter-mingling of artists. He says: "In the nineteenth century in France there sprang up an intimacy, previously unknown, between all classes of artists. The poet and the musician hung about the studio of the painter; the painter and the poet sang the songs of the musician, or attended the performance of his opera. The imagination of each was stimulated..by the ideas and sensations of the others"

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Théophile Gautier and Alfred de Musset, who have approximated painting in their poetry. This was a new departure in French literature, and led to a notable change in the tone of French poetic works. Members of the other schools, in some cases, were inspired by the example of Romantic writers who made a success of the use of color in their verse. Among the Parnassians Leconte de Lisle and Heredia attained the same effects for which Romanticists exerted their efforts. In the Symbolistic school Rimbaud and Régnier are the colorists and word-painters.

On the other hand, the art most closely imitated was not always painting. Whereas the Romanticists favored the painters, the Parnassians emphasized the plastic in their art. But this, again, was introduced by men of the parent school, for André Chénier and Gautier were the poets who gave the start to the sculpture-like poetry of Leconte de Lisle and Heredia. Correspondingly, the Symbolists, who put into their verse

"De la musique avant toute chose,"(1)

have had precedence^{to} in the poetry of Lamartine and Heredia.

In the age of Romanticism painters and poets were co-operators. They worked together, planned together and criticised one another's work. Gautier writes of the intercourse of artists of the Romantic school, "Les artistes lisaient les poètes et les poètes visitaient les artistes. On trouvait Shakespeare, Dante, Goethe, lord Byron, and Walter Scott dans l'atelier comme dans le cabinet d'étude. Il y avait autant de taches de couleur que de taches d'encre sur les marges de ces beaux livres sans cesse feuilletés."(2)

(1) Verlaine: Art Poétique

(2) Gautier: H. du Rom. p.205.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Eugène Delacroix was the corypheus of the Romantic school of painters. His art instigated to a large extent the richly colored poetry of Victor Hugo and de Musset. Two other painters of the time, the Deveria brothers—Eugène and Achille—were disciples of Delacroix, and their house was, also, "one of the homes of Romanticism; one saw there Sainte-Beuve, Alfred de Musset, Fontaney, Abel Hugo, Paul Foucher, and many others.(1)" Delacroix and his followers started a revolution in painting which Victor Hugo and his group of poets followed up.

Hugo's was the master brush of French painter-poets. He saw the world as a painter sees it, filled with light and color. The poet of Les Orientales "was a man intoxicated with self confidence. He took the verse which André Chénier had created, that pellucid medium of pure beauty, and when he breathed upon it, it gleamed with all the colors of the rainbow. Strangely enough it was again from Greece that the inspiration came; but this time from modern Greece. Under the impression produced by the Greek War of Liberation, Hugo set to work to write his Orientales. But what a different use of language! The words painted; the words shone, gilded by a sun beam like the beautiful Jewess of the poems." (2) The words painted! And a brilliant pageantry they have been made to depict in pictures alive with the flaming color of the East in all its beauty and in all its hideousness.

He portrays for us that East with its harems where odalisques recline on bright silken cushions, near fountains of sparkling water; that Orient of beasts, of lions, of tigers which

(1)Gautier:Hist. du Rom. p.205.

(2)Brandes:Rom. School in Fr.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

"burn in forests of night". There Greece stands free amid the slaughterers and the dying; here old Greece lies in ruins beneath clouds of smoke from all her cities on fire.

Again we see,

"Le désert! noir chaos,
Ces montes à jaune crête," (1)

And then,

"Le Nile jaune, tacheté d'îles—" (2)

There is always this placing of shimmering colors in his scenes of Eastern lands, and always this violence of warfare with its horrors and destruction. Hugo, in his poetry describes such scenes of massacre and bloodshed as does Delacroix in his Massacre of Scio. The earth for them appears all disturbed; the settings of their figures are skies and seas of storm and tumult. These are represented not by correctly sweeping lines, but by daubs of color splashed over the canvas as in Le Feu du Ciel,

".....La nuée au flanc noir,
Tantôt pâle, tantôt rouge et splendide."

Or, this, when the poet writes of the cloud of fire which passed over Gomorrah, and of the terror of the people in the city—

"Il gronde, il ondule,
Du peuple incrédule
Bat les tours d'argent;
Son flot vert et rose;
Que le soufre arrose,
Fait, en les rongant,
Luire les murailles
Comme les écailles
D'un lézard changeant."

Hugo loved the harmonies of the richer colors, dark reds, greens, and purples, but he used according to the custom of the painters

(1) Les Orientales—Feu du Ciel.
(2) The same.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

of his school, the broken tints of greenish-yellows, purple-reds, and greenish-blues.

The Classicists called the artists of the young school "tattooed savages", and accused them of painting with a "balai ivre".(1) This might as fittingly be applied to Victor Hugo in Les Orientales. We feel that he has written with a feverish haste, the same haste which caused Delacroix one day to throw down his brush exclaiming, "I start ~~out~~ to paint a woman and I paint a lion". Hugo's brush, like Delacroix's, dealt slashing, staccato strokes; His pictures of the Orient take us now here, now there, in a dizzy circle of riotous color. The rapid change of scene almost makes our heads swim, when from an "Arabia of wild horses and fluttering burhouses," we are transported in the twinkling of an eye to a beautiful Spain of flashing landscape, and as quickly back again to Turkey or to Egypt. At one time we are witnessing a storm at sea where lightnings flash from jagged clouds. Again it is a tempest on the land where fire and brimstone rain from lurid skies. He understood color as the painter understands it. These scenes of his could not be represented in sober drab or gray. "He did not see just plain blue or red as the men of the eighteenth century saw it, but he perceived a dozen shades of blue and red, and ransacked a whole vocabulary for the right discriminating word."

In the same way, Alfred de Musset's power of painting word pictures was influenced chiefly by the work of ^{Delacroix and} the Deveria. Both poet and painters have failed to equal their masters in the greatness of their art. De Musset's scenes are of Spain, and Italy. In

(1) Gautier: Hist du Rom. pl23.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

his Don Paez, however, the sentence,

"Frères, cria de loin un dragon jaune et bleue,
Cui dormait dans un foin....."

has become famous. "The yellow and blue enraptured the Romanticists, it was what they called color in style".(1) ~~It was~~ With apparent suddenness ~~that~~ this optical sense was added to French poetry. Preceding verse was as a general thing rather ashen and dead, so that the Romanticists saw the necessity to ^{en}liven ~~it up with color~~, and to make it gleam with all the colors of the prism. The innovation was not unconscious; it was as intentional as the Van Dyke beard and the Byron collar which the men of the Romanticist school affected.

Théophile Gautier, also, in his earlier poems emphasized the art of painting. He was a painter himself, and while his canvases were of no especial merit, his descriptions in his poetry are only less brilliant than Victor Hugo's. He expresses his love for color in his words to ^{Taine} "who was comparing Musset with Hugo to the disadvantage of the latter: 'Taine, I verily believe you are degenerating into bourgeois imbecility. Sentiment in poetry..... that is not the main thing. Radiant, resplendent words, rhythm, and melody,—these are poetry!'."(2) His scenes are laid in pagan lands of Turkey and Greece, and some of them in Spain. The earth to him was "as beautiful as heaven", and his pen as well as his brush was never still. He longed to put before the eyes of every one all the gorgeousness that he saw in nature. In his poem Espagne he tells of the beauties of the world, which he wished to see out-

(1) Brandes: Romantic School in Fr.

(2) Idem.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

side of the Paris which choked him—

".....C'est l'heure,
Il est au monde, il est des spectacles sublimes,
Des royaumes qu'on voit en gravissant les cimes,
De noirs escurials, mystérieux granits,
Et de bleus océans, visibles infinis."

Although Gautier was a painter, in his later poetry he turned to the plastic art which some of the Parnassians have copied from him into their poetry. The things which gave him pleasure were color, gold, marble, brilliancy, and solidity. He worked for definiteness of form. His scenes are presented in the light. We seldom meet in his descriptions landscapes in the darkness like those of de Musset. He pictures nature in the full glare of mid-day beneath a blazing sun. Perfection of form, and clearness of detail is the one idea of his later poetry, which idea he makes known in his little poem L'Art when he commends the hardness and the purity of marble and of onyx as the material of works of art:

"Oui, l'oeuvre sort plus belle
D'une forme au travail
Rebelle,
Vers, marbre, onyx, émail.
Point de contraintes fausses!
Mais que pour marcher droit,
Tu chausse,
Muse, un cothurne étroit.

.....
Statuaire, repousse
L'argile que pétrit
Le pouce
Quand flotte ailleurs l'esprit.
Lutte avec le carrare
Avec le Paros dur
Et rare,
Gardiens du contour pur;"

Gautier who was always on the lookout for novelty, and who was sufficiently objective in his mind to be able to foresee the

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

extravagances into which the mania for "purple patches" was leading the poets, made an abrupt change in his style and allied himself with the designers and sculptors. This came about, probably, as a result of his enthusiasm for Ingres, the Classicist among Romantic painters. By so doing he introduced a new element into Romanticism, and laid the foundations for the Parnassian aesthetics and for some of the traits of the Symbolists. With de Vigny and a few others he represents the transition between the predominant picturesqueness of the Romantic School, and the predominant incisiveness and purity of the Parnassian school. The school of Gautier replaced that of Hugo, just as the school of Ingres replaced that of Delacroix. It was there that Parnassianism began.

The school of Ingres cared very little for color. When it is present at all in their pictures it is never in the brilliant splashes which characterized the work of Delacroix, but in soft, vaporous tints which seem to scarcely touch the canvases. Ingres preferred to reproduce in painting the curves and contours of Greek statuary; he delighted in the lines of feminine nuditities. Gautier's poems resemble Ingres' reproductions of the Florentine frescoes which are drawn with a care to make of them wonders of perfection, exquisite and as sharp-cut as the most delicate cameos. The poet of the Emaux et Camées has tried to emulate the subtlety of modeling which the painter reveals, for Gautier admired his purity of design, which he called "le noble style d'Ingres."

"The genius of the Classic was plastic, that of the Romantic was picturesque." (1) Leconte de Lisle and Heredia have adopted both

(1) A.W. Von Schlegel: Lectures on Dramatic Art and Lit.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the plasticity and picturesqueness of Gautier and Hugo. Their expressed admiration for these antecedents in the Romantic school leaves no doubt in our minds as to the source of their poetic method. Leconte de Lisle paints nature in the warm, glowing colors which Hugo loved, but the landscapes of the Parnassian lack the wild stormy atmosphere and the grim hideousness which Hugo put into his pictures of the East. Leconte de Lisle's landscapes are quiet and peaceful. His domain was a sleepy earth underneath a summer sun where:

"Midi, roi des étés, épanché sur la plaine,
Tombe en nappes d'argent des hauteurs du ciel bleu.
Tout se tait. L'air flamboie et brûle sans haleine;
La terre est assoupie en sa robe de feu."— (1)

and the forest, hazy in the distance, and the fields of wheat like a golden sea over which the wind ripples in drowsy languor. He has, besides, painted scenes of southern lands, of the ancient countries of the Greeks, of the desert lands of Arabia, Turkey, and Egypt. There is a series of animal studies, also, but the animals of other countries outside of France. In his poems La Jaguar, La Panthère Noire, and Les Éléphants he offers us a picturesqueness of tropical scenes,^{and} of primitive conditions, interpreted often in terms of color, it is true, though more frequently in terms of heat, shape, and bulk.

Yet, above all, Leconte de Lisle was a poet-sculptor. Like Gautier he loved the purity of form and the perfection of line of ^{the} impassive Greek sculpture. Venus was his muse, and in tribute to her he salutes the statue of the mother of the gods:

(1) Leconte de Lisle: Midi

"Marbre sacré, vêtu de force et de génie,
Déesse irrésistible au port victorieux,
Pure comme un éclair et comme une harmonie,
O Venus, ô beauté, blanche mère des dieux."

In most of his poems is this lucidity of thought and austerity of expression, which have caused critics to speak of the coldness of marble in connection with his verses. It is something of the quality of passivity which induced the Romanticists to call the Classicists "mummies", but Leconte de Lisle's style is not dull as was the Classic; he has made his words to shine with the lustre of pearl. His poetry, however, is statuesque of line and pure of form, and he usually "encloses the idea in a contour without fault." (1)

For his subject matter he draws again upon the Greek, but this time it is not the Greece which Hugo depicts. Leconte de Lisle has chosen a loftier, more subtle theme which lends itself more easily to the elegant sculpture of his verse. It is the Greece of Mythology. In the Poèmes Antiques he has carved an Olympus of gods and goddesses, from Juno in her majesty, to Hebe in her youthful prettiness; from Jupiter in his power, to Apollo in his beauty. His earth is peopled with satyrs, nymphs, and dryads, and strange wood figures of Pan and the fauns. The author's aim was to bring to life again in poetry the idealism of the old master-pieces of Greek statuary.

Picturesque as well as plastic, too, is the poetry of José Maria de Heredia. His poems resemble Victor Hugo's in their intensity of color, and in their vividness of presentation, but Heredia's

(1) Petit de Julleville: Leconte de Lisle. Vol. 8.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Trophées are without the life and feeling which runs through Les Orientales. Heredia saw the world as a glittering spectacle. Life was a procession to delight the eye and not a storehouse of emotion. The sunlight sparkling on the blue of the Adriatic, stars gleaming in the depths of a black ocean, and the red glow of a summer sunset viewed across the mountain tops were the scenes which greeted his vision, and which have made of his poetry marvels of color. But the landscapes which he has described are few. Heredia pictures palaces of marble where there are crowds of cavaliers and ladies in robes of purple and gold. His sonnets are tiny pictures like those fragments of pictures which the painter ~~Decamps~~ ^{Decamps} made, mere scraps of canvas heavy with color.

In spite of this swift succession of colors, nevertheless, these scenes of the Trophées are as cold and scintillating as steel. They dazzle: they do not warm: they have the hardness of enamel. Where Victor Hugo's descriptions arouse in us the deepest feelings, we look upon Heredia's pictures with scarce an emotion. His conceptions are ~~are~~ of things entirely without our experience, in a country of unreality where beings without personality live and die in a manner unknown to us. From Gautier and Leconte de Lisle, whose art was sculpture, he took his impersonal themes. Like statues, Heredia's figures pose. They do not act as Hugo's do. The poet of Les Orientales would not have described Pegasus thus:

"Et là-bas, à travers la lumineuse gaze,
Le Parnasse où, le soir, las d'un vol immortel
Se pose, et d'où s'envole à l'aurore, Pégase." (1)

Hugo most likely would have shown the mythological winged horse

(1) Heredia: Trophées: Sur l'Othys.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

as flying high in the air, circling and swooping like the birds of his poem which,

.....plongent tour à tour,
Et coupent l'eau, qui roule en perles sur leur aile."(1)

Heredia placed his victorious warrior on a pedestal:

"Et là-bas, sous le pont, adossé contre une arche,
Hannibal écoutait, pensif et triomphant,
Le piétinement sourd des légions en marche."(2)

Hugo would have wished a more dramatic man at arms, a warrior, perhaps, with two pistols and a long sword,

".....qui on voit dans la bataille ardente
Pousser un fier cheval à la housse pendente."(3)

Heredia's is the work of a sculptor ; Hugo's the production of a painter.

Of painters and sculptors there were numbers in the Romantic and Parnassian schools. But let us look now to the Symbolists who, although there are few enough ^{of them} imitators of either the plastic or the picturesque in art, are yet worth mentioning in this regard. Albert Samain shows a little of the influence of Hugo and Heredia. He is the most generous user of color of any of the poets of his school. His descriptions are full of a sad, delicate sentiment. His landscapes are like the peaceful golden fields which Leconte de Lisle depicts in his Midi. But the Symbolist likes better to paint the night with dim shadows full of mystery. Others of the school, among whom are Henri de Régnier, Gustave Kahn, Maurice Maeterlinck and Stéphane Mallarmé have written some beautiful descriptions though they are fragmentary and suggestive like many of the pictures of the modern painters. To the poets of the Symbolistic school

(1) Hugo: Orientales: Clairs de lune.

(2) Heredia: Trophées: La Trebbia.

(3) Hugo: Orientales: Marche Turque.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the mere depicting of a scene for its own beauty is nothing. Their only object in describing a landscape is to evoke states of soul, and their only purpose in putting color to use is to suggest a sensation. This is what Symbolist painters do to a certain degree. When they present a landscape swathed in mists, or when they paint figures dim in uncertain tints, they are suggesting and evoking emotions. Verhaeren is one of the best of the Symbolistic word-painters. His series of Flemish and quaint Dutch scenes recalls something of Millet or Rembrandt, or else that little poem of Victor Hugo's describing the sower in his Chansons. Moreas, the good Athenian, has kept up the tradition of sculpture in his school. He has continued the ideas of Gautier and de Vigny in this, and while he is aspiring to the Classical purity of style, he is yet far from having attained it.

Painting and sculpture, however, are not the spheres of Symbolistic art. Music is its province, and the tendency to approach it in the work of the most recent school may be seen to have ^{had} its basis in the poetry of Lamartine of the Romanticist school, and in the verse of Heredia of the Parnassian. In writing of Lamartine's poetry M. Barat says, "Il a des strophes, des suites de strophes, des périodes^e poétiques d'un mouvement ample et unifié; et cet éloge porte bien moins sur son style, car ses phrases sont rarement d'une construction parfaite, que sur sa musique; il est le premier poète qui ait chanté, et toute sa poésie est chantante, on ne peut rien lire de lui, même à voix basse, sans subir la mesure et suivre le rythme de ce chant; et cela suffit pour jeter le lecteur dans cet état spécial d'allégresse d'âme." (1)

(1) Barat: Style Poétique. p. 82.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

The most musical of all Lamartine's poems is Le Lac which is full of these beautiful cadences of which M. Barat speaks, cadences as melodious as the soft tones of the violin or flute. There are few lines in the poetry of the Symbolists themselves more musical than these,

"Que le vent qui gémît, le roseau qui soupire,
Que les parfums légers de ton air embaumé,
Que tout ce qu'on entend, & qu'on voit ou l'on respire,
Tout dise: "Ils ont aimé." (1)

There was music in all nature for Lamartine. He perceived harmonies in the dip of the boatman's oars,

"Que le bruit des rameurs qui frappaient en cadence
Les flots harmonieux." (2)

He heard symphonies in the echoes which sounded from hill to hill, in the zephyrs which blew across the plains, and in the wind among the reeds at the shore of the lake.

It was through his "wonderful musical sense" that Lamartine expressed his thoughts; not in pictures, not in sculptured forms, but in harmony of sound.

Notwithstanding the fact that the Parnassians have striven very little for the musical effect of verse, Heredia in his sonnets has succeeded in writing some melodious lines; His music is not of the melancholy, brooding type of Lamartine's, but beautiful nevertheless with the beauty of sound like the clear tones of a bell. Mr. Eccles in an article on Heredia has noted this quality of the poet's work. "No one", he says, "who can appreciate the relative values of the French vowel scale, and has grasped the root

(1)(2) Lamartine: Le Lac.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

principles of French accentuational phrasing can be deaf to the enchantment of such lines as:

"Et l'ombre où rit le timbre argentin des fontaines,"

"Le temps passe. Tout meurt. Le marbre même s'use."

and surely it would not be easy to find even in Racine, Verlaine, or Samain, many lines surpassing the sheer musical cunning of,

"Le viôle que frôle encore sa frêle main." (1)

Unquestionably the artistic value of such lines must have struck the Symbolists, who grew up under the tutelage of the Parnassians, listened to their discussions, and imitated them. Their debt to the Parnassians for notions as to the poetic possibilities latent in musical sound is clear, though it is not large.

But the Symbolists, many of them, confess their obligation to Lamartine for some of their most important ideas concerning music. M. Moréas expresses the attitude of his school toward Lamartine when he says that they love him for the same reason that they love Baudelaire. (2) He had reference there to the reason of music. The poets of Moréas' school are constantly watching for suggestions as to new ways of securing musical cadence in their poetry, and it is doubtful if they have failed to note the schemes which every poet of France uses at least, though they are well acquainted with the most musical of the foreign artists. Wagner, for example, is the patron saint of Symbolism. Gustave Kahn swears by Beethoven and Shumann. From Poe's Poetic Principle they have learned the definition of poetry as the "rhythmical creation of beauty", and part of their idea that "music ..is of a vast moment in Poetry." (3)

(1) Eccles: Heredia. Liv. Age. V. p.175.

(2) Moréas: Prem. A. du Symb. p.50.

(3) Poe: Poetic Principle. p.12.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

So, the first thing for which the Symbolists have striven in their ^{verse} is music—music which is vague, soluble in air, as light as a breath, "sans rien en lui qui pèse ou qui pose". (1) And to obtain this effect the poets use every conceivable device. They imitate the violin in verses where the vowel sounds are like its notes,

"Les sanglots longs
Des violons
De l'automne..."

they imitate, again, the flute,

"Les flûtes de l'été qui chantent dans l'automne."

"La flûte amère de l'automne
Pleure dans le soir anxieux,"

And now, in a rippling spinning song it is the soft purr of the wheel which keeps time to the trip of the words,

"File à ton rouet, file à ton rouet, file et pleure,
Où dors au moutier de tes indifférences
On marche somnambule aux nuits des recurrences
Seule à ton rouet, seule file et pleure."

They give to their poems the names which composers give to their compositions, such as, Nocturne, Berceuse, Rapsodie, Humoresque and Sérénade. Many of their verses are just little songs or hymns written for the musical value alone, with no care to the thought or form. Most often the lines have a melancholy tone which adds to the beauty of the harmony, because it is the music which touches us, which appeals to our emotions, that we like best. The Symbolists know this, and it is that quality of vagueness which Verlaine would have them work into their songs which heightens the sadness of the themes, those little half expressed refrains which lend just the right suggestive touch to the music.

(1) Verlaine: Art Poétique.

Painting, sculpture, music—thus we may sum them up. The picturesque, distinctly a romantic trait, points to the variance of the school of Hugo from the other schools. But, as we have noted, the color-feature did not stop with the dying out of Romanticism. It was only transferred to Leconte de Lisle and Heredia, who continued it, but in a different manner, a manner distinctly their own. And when the Parnassian poetry withdrew into the background, certain of the Symbolists picked it up and carried it into their school to partially revive it. In the same way, Gautier's art of sculpture was passed over into Parnassianism. Sculpture was not an important mark of Romantic poetry; it was rather a sleeping quality which awakened in the work of Leconte de Lisle and Heredia, and ^{which} still continues today awake in the work of some of the Symbolists. But it is not the ^{most important} ~~for-most~~ characteristic of poetry now, as it was a ^{new} generation ago, for music has come as overtopping everything else in Symbolistic poetry. This latter, however, is merely a stronger cropping out of certain traits inherited from Romanticism and Parnassianism.

It is true that the other arts have undergone an evolution similar in a general way to the evolution which nineteenth century French poetry has undergone. As was pointed out, each school of poetry has copied certain tendencies which the corresponding schools of painting, sculpture, and music have manifested first. Romanticist poets followed the lead of the Romanticist painters, Delacroix and the others of his school. Delacroix was the first painter in France who tried to make lyrics of his work. To gain his end, he like his brothers the poets stopped at nothing, and some of his pictures are most exaggerated interpretations of life in colors which had heretofore never been placed together upon canvas. His art was a startling novelty, just as Hugo's art was a startling novelty. The Romantic school of painters were the ones who took the initial steps toward the crystallization of the ideas of the age in their work, and the Romantic poets adopted the methods of the painters as they manifested these ideas.

The schools of Delacroix and Victor Hugo were replaced by the school of Ingres in painting and by the school of Leconte de Lisle in poetry. (Already stated on page 79). Here again the painters were the first to set forth the new ideas in their art. Leconte de Lisle and his followers, however, have camped on the trail of Ingres as closely as Hugo followed in the tracks of Delacroix. Ingres' ambition was to make "every work that left his hand a feast of perfection for the eye, like a piece of exquisite chasing or an antique cameo..." Leconte de Lisle aspired to the same ideal. Ingres, too, like the real Parnassian drew inspiration from classical antiquity and deserted modern manifestations of art.

The Symbolists, likewise, have reflected the influence of the

methods and ideas of the painters of their time, but I think that their models have not been Manet or Monet as had been suggested, to the writer. Their patterns have rather been the post-impressionists in France, the Pre-Raphaelites in England, and, perhaps, the Futurists and Cubists in Italy, although these latter are too recent to have influenced any but the latest and most extreme of the Symbolists. There is no doubt but that some of the pictures of both Manet and Monet appear to carry out just such ideas as the Symbolists have attempted. The art of these two painters is, however, essentially realistic or better say naturalistic. Manet and Monet are realists in that they depict trees, hills, skies, rivers, and even people to present them as they are, not as suggestive of an idea, but as demonstrative of a reality. They are naturalistic in that they do not discriminate between the agreeable and the disagreeable in art, that is, for example, they portray a woman with a beautiful body pure and perfect in outline and form; the face, on the other hand, though beautiful, will be full of vice. Thus they combine wickedness of character with beauty of body. Manet and Monet are closer to the French school of Naturalists in Literature represented by such men as the Goncourt. But in so far as these two painters are realists they have perhaps given something if only a little to Parnassian poetry. To the Symbolists they have likely given nothing. Certain of their pictures would seem Symbolic not in the sense that all art is symbolic but in the sense of Symbolism as the word has been used throughout this essay—in the sense of suggestion as opposed to representation. Manet's contrasts of light and shade, his use of pale or "dirty" colors, and his method of illumination by spots of

light certainly hint of Symbolism, and are, in fact, devices which the Symbolists employ, but here we must distinguish between what the artist had in mind and what we see on first glance at his canvas. We know that Manet when he painted had the one idea of representing things as he saw them, not minutely to show the leaves and bark of the trees as Corot does (and Corot by the way is Parnassian in this respect) but to show clearly his idea as presented by the 'ensemble' of trees or figures. He wished to represent not to suggest. His pictures are ^{not a} means of evocation. It is often hard to make this distinction. Sometimes we cannot tell what an artist has in mind. But all art critics will, I think, place Monet and Manet if not as Naturalists, at least as Realists.

On the other hand the Post-Impressionists in France are the painters who have emphasized the quality of suggestiveness and as "evocationists" they have contributed to the work of the Symbolist poets. Their methods are not those of the Impressionists. The Impressionists use chiefly the primary colors and leave us to mix them for ourselves with our eyes. Their ideas are clearly expressed, and their details are complete. The Post-Impressionists, however, leave us to work out the idea as well as allow us to combine the colors and mix the details. Their manner is more nearly the manner of the Symbolists. Nevertheless, I believe that we may safely say that the Pre-Raphaelite painters have had the greatest influence of all upon the poetry of the Symbolistic school. The foreign influence was at its height at this time, and it is more than likely that the Symbolists would have drawn ideas from some source outside of France. The Cubists and Futurists might also have been a factor in the art of the most recent of the Symbolists. The methods of the

new school of painting are distinctly those of the most extreme of Verlaine's poets. A complete discussion of this would require some time; suffice it to say, however, that the Cubists and the Futurists are purely evocational, so much so that they leave their conceptions incomplete, they do not mix their details to give a whole effect, and they use either no color at all or else they employ the most intensely vivid of blues and reds. This is Rimbaud's attitude.

There are other painters of modern times who have influenced the best of the French Symbolist poets. Chavannes in France, whose painting is entirely "a language of sensation"; Whistler in England who is a disciple of the Pre-Raphaelite Rossetti; and Watts in England who has been called the greatest of the Symbolist painters—these three men represent the best that there is in modern Symbolism. Watts is perhaps the most attractive. His art is allegorical. Such paintings of his as Love and Life, Love and Death, and Death Crowning Innocence might well have suggested many of Rgnier's poems.

In the development of sculpture the same steps have been shown. Here I have not attempted to draw analogies between the schools of sculpture and the schools of poetry in France in the nineteenth century. My purpose has been, in showing the influence of the other arts on poetry, to mark the points of similarity and the points of divergence in the evolution of the poetry. While we may quite as easily show parallels in the evolution of sculpture and poetry as in the progression of painting and poetry, the modern schools of sculpture have added nothing else to the art of the poets of the three schools other than those things which painting has

contributed. Certain of the Romanticists imitated the sculptors. The Parnassians made the methods of the sculptor their own. But in both cases the sculpture which was copied was Greek sculpture and not the work of sculptors of recent times. Whereas it was modern painting which furnished the color for Romantic poetry, it was ancient sculpture which furnished the polish and refinement for Parnassian verse.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

CHAPTER VI.

FOREIGN INFLUENCES ON NINETEENTH CENTURY FRENCH POETRY

Outside of the influences of the arts of painting, sculpture, and music on French poetry, there are yet other factors which have worked towards the individualization of each of the schools. To the influences of the foreign modern countries are due a large number of the points of variation between the schools, and many of the marks of differentiation between the poets within the schools. The impulse which the Revolution and the Napoleonic Wars started brought the French into contact with the world of her day. This broadening of vision opened to them a still wider vista of freedom and of new ideas which were to place the French poetry of the nineteenth century upon heights of literary achievement which before the lyric muse was able only to look upon from below.

The literature of France which had preceded Victor Hugo had been either Parisian, or like Ronsard's muse had "talked Greek or Latin in French". Lafontaine's poems were essentially Parisian. Malherbe, when he attempted to reform the language by the rejection of all words not purely French,^{yet} built ~~yet~~ his technique upon the Greek and the Latin, and founded the Classicism which was to endure till the Romanticist rebellion. Even in the eighteenth century, although the English influence was beginning to be felt, such poets as Charles Collé, Delille, Voltaire, Marivaux, Florian, Gilbert, Gresset, Lebrun, Marmontel, Jean-Baptiste Rousseau, still

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. FRENCH POETRY

held to traditional models.

Of these men, possibly, Voltaire had the most to do with affecting the literature of his age. He had the power to express passion, but the sarcasm of his words killed whatever influence his work might have had in this direction. He had visited England, had read the English poets, and Shakespeare he carried about with him at all times; but he was either unable or unwilling to understand the writer of Hamlet, whose genius he refused to acknowledge, and whose dramas he called 'sottises'. Victor Hugo says, "Shakespeare était pour Voltaire une occasion de montrer son adresse au tire. Voltaire le manquait rarement. Voltaire tirait à Shakespeare comme les paysons tirent à l'oie. C'était Voltaire qui en France commence le feu contre ce barbare. Il le surnommait le saint Christophe des Tragiques. Il disait à madame de Gaffigny: Shakespeare pour rire." (1) Little wonder that his works are utterly devoid of feeling. He was insensible alike to greatness of thought in the English drama, and to the lyrical expression of sentiment.

Other poets of Voltaire's century held after him the tenets of Classicism. But they, less cynical than he, lacked not only feeling but originality as well. Their poetry ~~poetry~~ is a pale reflection of that already faded poetry of convention, lacking in variety, destitute of color, and dominated by reason. Lyricism was in danger of dying out completely in France. With the exception of the work of the Pléiade, French poetry had been cast in the narrow, cold mold which Romanticism tried to shatter. Malherbe had stopped the flow of lyric expression which Lafontaine had started,

(1) Hugo: Philosophe. V. II. p. 205.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

so that in all the years between the birth of the school of Classicism and the rise of Romanticism, there were not many lyrics in French.

The break came, however, with André Chénier, the last of the Classicists and the first of the Romanticists. His early ^{poetry} ~~verse~~ shows the influence of the Latin and the Greek, for he had started as a follower of custom, and his verse was again in the uncertain colors of that of others of the eighteenth century. But Chénier was a poet destined to be overcome by his own emotions. He was in the very midst of the Revolution, and the outburst of feeling which swept his verse within the bounds of modern lyricism, came when he was waiting for the guillotine. He was the first to pour out his soul in poetry. In La Jeune Captive when he cries,

"O mort! tu peux attendre: éloigne-toi;
Va consoler les cœurs que la honte, l'effroi,
Le pâle désespoir dévore,
Pour moi Palès encore a des asiles verts,
Les amours des baisers, les muses des concerts:
Je ne veux pas mourir encore."

We feel the despair which the poet felt. Chénier was able, and at last eager, to put his emotions into words. At the call to the scaffold he wrote,

"Comme un dernier rayon, comme un dernier zéphyre,
Anime le fin d'un beau jour,
Au pied de l'échafaud, j'essaye encore ma lyre,
Peut-être est-ce bientôt mon tour—"

Lines which contain more of emotion than the most personal themes of Lamartine. Chénier had wished to compose "new thoughts on old measures", and he had gained his wish. His last poems, although they are Greek, are "like a fresh spring breeze from ancient Hellas, the free, the real Greece", which brought first news of Romanticism into France.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

This soul of Romanticism once loosed took flight into other and wider fields, for Greece, now too old and too worn out, no longer satisfied the poet seeker after inspiration; and France, yet too narrow for the soarings of his thought, must needs be pushed aside to give place to new-discovered lands. These lands are the foreign modern countries. It was to England, to the poetry of Shakespeare, Byron, and Shelley, that Victor Hugo, A. de Musset, and A. de Vigny owe much of the vibrant emotion of their verse. Spain and the poetry of Lope de Vega and Calderon were the sources of much of the rich and varied color of Romantic poetry. Gautier speaks of this reaching out into the literatures of foreign origin when he says, "Quel temps merveilleux! Walter Scott était alors dans toute sa fleur de succès; on s'initiait aux mystères du Faust de Goethe, qui contient tout, selon l'expression de Madame de Staël, et même quelque chose d'un peu plus que tout. On découvrait Shakespeare sous la traduction un peu raccommodée de Letourneur, et les poèmes de lord Byron, Le Corsaire, Lara, le Giaour, Manfred, Beppo, Don Juan, nous arrivaient de l'Orient, qui n'était pas banal encore." (1) These were the chief sources of foreign increments to Romantic poetry. England, Spain, Germany, and Italy each have had a share in its renewal in the nineteenth century.

It is a significant fact that the Romanticists, the Parnassians, and the Symbolists should have been inspired by the literatures of the same foreign lands. Germany was not the least factor in effecting the metamorphosis of French lyricism.

(1) Gautier: Histoire du Romantisme. p.5

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

Mme. de Staël and A. Von Schlegel are responsible for the carrying of the German Romanticism into France. The German love of music appealed to the Romanticists and later, also, to the Symbolists. Victor Hugo praises the German spirit. He says, "L'esprit allemand est brumeux, lumineux, épars. C'est une sorte d'immense âme nue avec des étoiles. Peut-être la plus haute expression de l'Allemagne ne peut-elle être donnée que par la musique. Si l'âme allemande avait autant de densité que d'étendue, ... elle pourrait, ... soulever et sauver le genre humain. Telle qu'elle est, ^{elle} est sublime." (1). Nerval, too, the father of Symbolism, turned to Goethe's country for inspiration, the source from which his descendants drank. "The sympathies and studies of Nerval", writes Mr. Beers, "drew him toward Germany, where he made many fruitful sojourns. He walked under the lindens with their heart shaped leaves; on the margin of fountains he saluted the elf whose white robe trails a hem bedewed by the green grass; he saw the ravens circling around the mountain of Kyffhausen; the kobolds came out before him from the rock clefts of the Hartz; and the witches of the Brocken danced their grand Walpurgisnacht round the young French poet." (2). These were the things which attracted the Symbolists, as they attracted their mad progenitor in the Romantic school. It was this same German idea of mysticism which drew the followers of Verlaine first toward Hoffman and Wagner.

The ^{first} ~~primal~~ touch of foreign influence on Romantic poetry came through Shakespeare and Byron, Scott, and Shelley.

(1) V. Hugo: Philosophie. V. II. p. 97

(2) Beers: History of Romanticism.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

Romantic artists read and appreciated the works of these Englishmen. In the words of Gautier, "One might have found Shakespeare, Lord Byron, and Walter Scott in the studio of the painter as in the study of the poet. There were as many spots of color as blots of ink on those leaves so ceaselessly turned." (1) French Romanticists were indebted to England for much, and while Victor Hugo, Alfred de Musset, and Lamartine would still have stood for liberty in art, not knowing other artists, we can but admit that their work has been modified by productions of exotic lands. France was ready for Romanticism. And it would have come to her, inspired by that feeling of freedom which the political and social conditions of the time created, as surely as it came to these other countries of Europe regardless of what the rest of the world of politics and art might have been doing. Romanticism in France did not have its existence at the hands of any alien power, but guidance for expressing new ideas in literature came in part from the knowledge of the foreign modern dramatists, novelists, and poets.

Victor Hugo was the lyric-poet-Shakespeare of France. The leader of the French Romanticists probably owes more to Shakespeare than to any other of the English writers. The king of English dramatists had long delayed in entering France. His plays had been translated into French during the eighteenth century, but the literary men of that country, then still believing that things not French were unworthy of the name of genius,

(1) Gautier: Histoire de Rom. p.205

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

had refused to admit him into their company. But strangely enough it was through Voltaire and his cynical harpings upon the follies of the man whom one Frenchman later called the "god of the theatre" (1) that Shakespeare gained his place in the hearts of French poets. The nineteenth century accepted the writer of Hamlet, and Victor Hugo vied with other men of his time in trying to praise him most. The author of Les Contemplations is most like his English predecessor in his power to sympathize with the world of men, and in his love for nature and humanity. Hugo has said of Shakespeare whom he esteemed so highly, "Shakespeare est un esprit humain", and again, "Il est l'Homme." (2) We might ~~also~~ say this of Victor Hugo himself, for he is a human soul and like Shakespeare "Il est l'Homme." In his voice we hear the voice of all the world, and while he could not create characters to put into them universal truths as could the author of Hamlet, Hugo's translations of humanity in nature is not surpassed even by Shakespeare himself. Both artists have expressed their own thoughts, the one through the personalities of the characters which he created, the other through the nature which he depicted; but in the works of them both we read not only Victor Hugo, not only Shakespeare, not France, not England, but the universe, where,

"...les étoiles d'or, légions infinies,
Avoix haute, à voix basse, avec mille harmonies,
Disaient, en inclinant leurs couronnes de feu;
Et les flots bleus, que rien ne gouverne et n'arrête,
Disaient, en recourbant l'écume de leur crête:
C'est le Seigneur Dieu! " (3)

- (1) Sidney Lee: Shakespeare and the Modern Stage. p.205
- (2) Hugo: Philosophie. p. 374.
- (3) Hugo: poem Extase.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

Another device which Shakespeare employed so much, and of which V. Hugo magnified the value in literature, was the use of contrasts. Hugo was the first to introduce the grotesque into French poetry. By mingling the ugly with the beautiful he was able to obtain effects of antitheses which gave so much of variety to his art. If Shakespeare was not responsible for this careful juxtaposition of the whimsical and the graceful in the French poet's work, he at least must have given it many suggestions. "J'é n'aime pas Ovid", said Hugo, "Ce proscriit lâche, ce lécheur de mains sanglantes, ce chien couchant de l'exile, ce flatteur lointain et dédigne du tyran, et je hais le bel esprit dont Ovid est plein, mais je ne confonds pas ce bel esprit avec la puissante antithèse de Shakespeare." (1) Just such contrasts as Ariel and Caliban, and Buck and Titania, were effects which delighted Hugo, and which he echoed in his own work, in Quasimodo and Esmeralda. To apply his own criticism of Shakespeare to himself it may be said that the antithesis of Hugo is universal; there is life and death, heat and cold, just and unjust, angel and demon, heaven and earth, flower and thunder, the spirit and the flesh, through all his poetry. He would have taken nature from his art with the abandoning of contraries.

But while Shakespeare was essentially a creator of character he yet unlocked for Hugo a treasure house of fantasy which the French poet reproduced with a vividness of imagination which rivaled Shakespeare's own. The author of the Tempest and

(1) Hugo: Philosophie p. 216.

INTER-RELATIONS OF THE THREE SCHOOLS OF FRENCH POETRY IN THE 19TH.C.

Midsummer Night's Dream fashioned a world of visions in which Victor Hugo could not but have reveled. It is the arabesque of Les Djinns, the arabesque which is "in art the same phenomenon as vegetation in nature," as the poet of Les Orientales declares, "the arabesque which grows, expands, multiplies, ..and which branches out into dreams for all who behold it. The arabesque is immeasurable; it has an unheard of power of extension, of amplification, it fills horizons, and opens others." That is what Hugo thought of it. Fantasy holds an all-important place in his poetry. It was a prominent idea in the work of Shakespeare before him, an idea which increased twofold the admiration of the greatest of French modern poets for the greatest of all English. Hugo has regenerated French poetry to a ~~great~~^{large} extent by the ushering in of this trait of fancifulness which characterized the imaginative genius of Shakespeare.

Hugo, ~~also~~^{also}, loved Byron, and it was with the utmost indignation that he said, not in these words but in others of the same import, "In England it is always Shakespeare whom they pangyrize, and Byron there is scarcely known." (1) No doubt it was Byron who was responsible for the attitude of sympathy which the continent has shown towards English poetry. Pancoast quotes from Mazzini, "Byron led the genius of Britain on a pilgrimage throughout all Europe." (2) His love for freedom, selfish as it was, drew the Romanticists of France to him because he, in his spirit of democracy, represented what they themselves stood for. The melancholy of

(1) Hugo: Philosophie: p. 376. V. 2.

(2) Pancoast: Introduc. to Eng. Lit. p. 494.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19THC. FRENCH POETRY

Byron's verse, too, attracted French Romanticists. It is the wild grief of despair to which Hugo gives utterance in the poem beginning:

"Oh, je fus comme fou dans le premier moment," (1)

However, Hugo is not usually so egotistic in his melancholy as Byron is. He does not represent the "maladie du siècle" which is exhibited in the poetry of de Musset and some others. Hugo's is a healthy, wholesome melancholy, if we may say this of melancholy, the soul of freedom of Shelly's skylark which,

".... singing still dost soar and soaring ever singest."

In de Musset's poetry is sounded Byron's note of liberty—a liberty which meant to him freedom of his own person to go where he wished, to live and act as he chose without regard for society, ^{with} no thought of its betterment or its destruction. There may, likewise, be found traces of Shakespearian influence in de Musset's work, for Shakespeare was a factor in all nineteenth century French poetry, but the author of Rolla lacked the Englishman's power of imagination which Hugo all but ~~emulated~~ ^{equaled}. The cry of rebellion against a world of disappointment which echoes through de Musset's themes is Byronic in its intensity. Both poets were, above everything else, alive to the pleasure of physical sensation, the desire for that keen sense of feeling which prompted Keats to put red pepper on his tongue, and afterwards to drink champagne with the sole idea of experiencing the satisfaction of the sting. De Musset, like the English poets, was full of this impulsiveness of youth, of the longing to fill ^{to the brim} their cup of pleasure and license.

Lamartine and Alfred de Vigny, no less than the other poets

(1) Hugo: Aujourd'hui.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

of their school, were influenced by English writers, and while we cannot pick out any one Englishman who has had most to do with guiding the pens of French Romanticists—for there are so many elements of race and temperament which enter in to prevent it, and the root characteristics of Romantic poets in England are much the same, so that no one can tell exactly which ideas came from Byron and which from Scott or Keats—yet we may compare, as we have done, those poets who show the greatest number of similarities. This ~~manner~~^{method} will, probably, not lead us so very far astray, either. Doubtless those poets who were most alike in temperament were attracted to one another. De Vigny was drawn to Byron because Byron represented his own philosophy of life. The Frenchman has written a number of poems in Byron's manner, clearly imitations of the English pessimist. Lamartine shows less of the Byronic influence than others of his contemporaries; still he appreciated the English poets and there are a few traces of Byron's and Keat's ideas of sadness and beauty in his poetry.

Coming to Spain, we find one of the most fruitful sources of foreign participation in the transforming of French poetry. That land of "capas y espadas" which had produced Calderón and Cervantes proved, indeed, a wonderland of romance to the poets of Victor Hugo's school. The artistic touch which Spanish writers gave their works, the reflection of Spanish life and customs which gave color to their thoughts, the ardor of the Spanish nature which lent passion to their themes, all these attracted the artist's soul of the poet of Les Orientales. Hugo has painted some wonderful pictures of Spain in his poetry. It was the Spain

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

which he saw in his travels , but touched up with the color of his imagination, for he saw foreign countries only through a rainbow. So he has presented to us the Spain of the village Hernani, which Gautier describes as the Spain of old walls, enormously blazoned and sculptured, of vine covered balconies and grated windows, whose splendor recalled to him the fierce mountaineer with his cuirasse of leather, his green sleeves and red pantaloons—don Carlos or Ruy Gomez. Hugo loved the old cities of Spain. He was never tired of picturing the orange groves in the sunlight, the narrow, winding streets, the rivers, and especially the old Gothic cathedrals which were as full of incongruities as his own Notre Dame.

There is a reason why Hugo was so fond of Spain, and in particular her literature. Spanish literature of the seventeenth century was unhampered by tradition. The writer of dramas or poetry was allowed to take a score of liberties in technique or idea or anything; the literature was practically free from rules. And Hugo, an advocate of liberty, would naturally turn to the country or to the men who represented his ideal. Spanish works, too, were replete with creations of fancy and imagination. As Hugo admired their freedom of procedure, he admired also their elaboration of schemes, their dramatic power, their love of display and sensation. Spain and her poets furnished him with the material of many of his contrasts; Calderón would run Shakespeare a close race for the precedence in the matter of the use of antithesis as manner of obtaining effects. Calderon's La Vida es Sueño with its richness of language and imagery, with its intricacies of plot, with its

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

vivid contrasts in character and setting, has afforded themes for many of the poems of Hugo, and, ~~also~~^{as well.} for others of his school.

Gautier sang the praises of Spain in a collection of poems entitled España which is headed by the poem Départ, and from there takes us on a pilgrimage through a land as beautiful and bright as the garden that Alladin saw in the genii's country. Gautier showed as much of the Spanish influence as Hugo at one period of his activity. And although he traveled in Greece where every day, abounding in subjects which appealed to his aesthetic tastes, called him to put into verse the beauties of Olympia, the color and warmth of the half tropic Spain, attracted his sense of the picturesque, and his love of the south, his birthright, demanded expression in song.

Of the other foreign modern countries which have influenced the poetry of the Romanticists, Italy and the East—Turkey, Arabia, and Africa afforded a many-hued and variegated setting for their themes. The East furnished Hugo in his Orientales with his material for the bizarre, and the arabesque; it furnished de Musset with the scenes of the exploits of his outrageous heroes; and it furnished Gautier with landscapes for his pictures. It was the background of all Romantic Gothic creations which required just that indefiniteness of situation for their elaboration.

We might mention still other lands and other writers who have had a hand in the transformation of modern French poetry; these are only a ^{few} ~~hint~~, but ^{they} ~~it~~ will serve, perhaps, to show how outside influences worked in the transformation, and how they have tended to cause the variations between Romanticism and the

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

school which went before it. It shows how the French poetic muse, which had gone on for so many years in the guise of classical antiquity or Parisian modernity, had become through the influence of this East, of England, of Germany, of Italy, and of Spain—the embodiment of exuberance, forcefulness, liberty, personality. The poets of France had turned to the regions where they could obtain the light and color for their work, where fantasy wove for them its dreams, and where a thousand inventions of an imaginary land of ornamentation formed backgrounds for their ideas. These were the things which France could not adequately furnish, the things which nineteenth century poets required, and which the foreign modern countries and their writers have contributed to the modification of French Romanticism.

The Parnassians, on the contrary,—since they are the school of later semi-classicists—fighting Romanticism not with her own weapons, but clothed again in the armor of Hellenism, turned once more to Greece. The "impure laideur" which Shakespeare, Calderon, and Hugo put into their works for the shock of the anti-thesis, Leconte de Lisle held in utmost scorn. Pure beauty, he thought, was to be found only in Greece, whose philosophy and religion ~~are~~ prevalent in his work. "He is more Greek than the Greeks", writes Gautier. In his poetry all the gods of Olympus which, in the work of the Classicists had been as often Latin as Greek—Jupiter as often Jupiter as Zeus, and Diana as many times Diana as Artemis—became in the productions of the leader of the Parnassians purely Greek. His poetry shows little trace of Latin influence. Greece was for him a vital theme, and so intent was he

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

upon recreating in his verse the living spirit of Hellenism, that he began to use Greek words instead of French wherever he could introduce them. Of this eagerness of Leconte de Lisle to make more real the Grecian character of his poetry Gautier says, in citing an instance, "Peut-être pousse-t-il la logique de son système trop loin lorsqu'il appelle les parques, 'les moires'; les destinées les 'kères'; le ⁽¹⁾ciel, 'ouranos'. Il serait plus simple alors d'écrire en Gréc." However true this may be, the writer of Les Antiques achieved his end in this. He reached a perfection of form inspired by Classical plasticity which had never before been accomplished in verse. Only Greece, the country of paganism, of gods, of goddesses, and of heroes, could invoke the best of the genius of the poet of "art for art", and supply material for the more lofty of his themes.

However, even though the talent of Leconte de Lisle was of Greek inspiration, in some of his writings, in the Poèmes Barbares and the Poèmes Tragiques where the personal element of his poetry is disclosed, he has had recourse to the tropical countries, beloved by him by reason of his having been born in the South. In his Tragiques he has introduced a host of strange animals, of unusual men, and a riot of unknown flowers and perfumes which give such poems as La Lanchy an air of local color almost equal to Victor Hugo's. The Barbares, too, are filled with the mystery of ancient times. In them Cain, Roland, Nero, and all the heroes of history mingle without regard for age or country.

Gautier: Port. Contemp.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH. C. FRENCH POETRY

Before the close of Leconte de Lisle's activity, even before the Parnassians came into existence as a school, the American influence was beginning to be felt in France. ^{Thus} ~~So that~~ there are traces of the cult for Edgar Allen Poe in the work of the poets of the Parnassian group, Leconte de Lisle not excepted. It has been said that Poe appeals to the French more than he does to the Americans because "the essence of his work is logic, logic entirely divorced from reality".(1) The Parnassians liked him more on account of his pursuit of "art for art's sake" than for any other characteristic which he possessed. Then, too, Leconte de Lisle might have found Poe congenial as a fellow pessimist. But the melancholy of Poe's themes attracted Prudhomme and Coppée with considerable force, for they have copied him openly and persistently; while Baudelaire, as everyone knows, made of the author of The Raven a veritable pilot-star to direct his ideas of Mysticism. Leconte de Lisle shows no such evidence of the Poe influence as the other poets of his school have shown, but there is one instance in his work of direct imitation of Poe so far as we can tell. Compare the Raven of Poe with the Corbeau of Leconte de Lisle. The resemblance of the two poems may not be fundamental, but it is clearly to be observed. Leconte de Lisle's poem is an original idea, but he has used the device which Poe used. In both cases the raven is introduced in the same way and for the same purpose. Poe is sitting in his chamber thinking and dreaming when he hears the tapping on his window. He opens the shutters and the Raven enters. In de Lisle's Corbeau, the old monk, Sêrapion, is meditating and praying in the silent arches of his cloister.

(1) Page: Poe in France. Nation.V.88.p.2272

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

He is troubled, as Poe, with a vague, ^eforboding melancholy. He hears, suddenly, a voice outside in the darkness, and when he throws open the window the "oiseau gauche et lourd" hops in upon the balustrade. The setting is almost exactly like Poe's: the man alone, pondering, and in an uneasy mood ; the ^eforboding darkness, the sound at the window, and the appearance of the raven—all distinctly like Poe's and quite certainly at Poe's suggestion. And that is not all. The raven in both poems is prophetic and symbolical—in Poe's it is the "irreparable, the guardian of pitiless memories," in Leconte de Lisle's it is the sinful world in contrast with the religious men, the monks. Then there are lines in the Corbeau which appear to have been taken from the Raven. Note Leconte de Lisle's line beginning,

"Va t'en démon où créature...."

and Poe's line,

"Prophet!" said I, "thing of evil—prophet still if
bird or devil!"

There are other lines as like as these. However, aside from this instance, and aside from the fact that several of his poems have the tone of Poe's, ^{as}for example, Leconte de Lisle's description of the city in the subsiding flood in the Corbeau which resembles Poe's City in the Sea,—besides these there are very few evidences of the American's influence on the chief of the Parnassians.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Turning to Heredia, of the Parnassian school, we find that he has gone to the countries of the south as did the Romanticists. He was born in Cuba, and ~~again~~^{thus} beneath a tropical sun. The poet of Les Trophées was a Romanticist in his passion for brilliant hues. Equally with the poems of the writer of Les Orientales, his poems reflect the sparkle and warmth of the South. In his sonnets we have whole panoramas of history from Italy, Spain, Turkey, India, Arabia, Africa, and Greece.

The English influence on the Parnassians come from the "Lake Poets". Prudhomme represents Wordsworth in his humanitarianism, while Coppée represents him in his love for nature. Col^eridge's pessimism, also, has more than likely been a factor in the poetry of Leconte de Lisle. The English influence here has not been strong, although Mr. Bailey has drawn a number of analogies between the poetry of the author of Les Tragiques and that of Matthew Arnold. Arnold, however, is not an original poet; he had his inspiration at the hand of Wordsworth. But no matter from what poets ~~the~~ the additions to French poetry have come, it is sufficient to know that they have come to each of the schools from the same countries but from different sets of authors.

Let us see, now, how the Symbolists have fared in the division of the spoils from foreign raids. They, like their predecessors the Parnassians, were influenced chiefly by the poets of North America, by Edgar Allen Poe and Walt Whitman. Baudelaire was the first to make Poe known in France to any great extent. Although the American had been read and criticised by Gautier

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

(1867) who called him "ce bizarre génie d'outre mer", he was not much known until after the translation of his poems by Baudelaire (1865). The Symbolists have carried the cult for Poe to the extreme. There was a group of the minor poets who met in a small café which they called the "Chat Noir" named after Poe's

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

story of the Black Cat; there they spent much of their time in reading, discussing, and imitating the poet of whom Baudelaire had said, "That great gas-lighted America crushed, stifled, and murdered him." (1) These Frenchmen liked to think that they and not the Americans, were the ones who really appreciated and understood Poe, and his work has had a tremendous influence on all the poetry of France since the beginning of the twentieth century.

M. Moréas, in the Premières Armes du Symbolisme, quotes Poe's definition of his art which is essentially a definition of Symbolism, the working scheme which the poets of the French school have followed. Poe's definition is this: "Two things are eternally required; the one, a certain amount of complexity, or more properly, of combination: the other, a certain quantity of suggestiveness, something like a subterranean current of thought,, invisible, undifined...It is the excess in the expression of the sense which should be only insinuated, and the mania for making the subteranean current of thought of a work the visible and superior current which changes into prose, and into prose of the flat variety, the pretended poetry of some so-called poets." (2) The Symbolists found their model in Poe because of the quality of suggestiveness in his poetry, and because, as one writer puts it, "his work so often seems to have a much greater significance than it really has". (3) Poe's idea of beauty is also strikingly Symbolistic, and it is probable that the French writers have taken this too from him. He claimed in contrast

(1) Page: Poe in France. Nation.V.88.p.2272.

(2) Translated from goutation from Poe in Moréas: P.A.du S.p.28.

(3) Page: Poe in France .Nation V.88.p.2272.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

to the ideas of the Parnassians, that truth had nothing to do with beauty, and that beauty was poetry, but he, like the Symbolists, looked to a personal standard of beauty and not to a definitive beauty. There are other thoughts of Poe's which the Symbolists have followed out, such as his great esteem for music in verse, and his objection to long poems. Not the ^{slightest} least idea of his Poetic Principle has been lost to the poets of Verlaine's school.

Of Walt Whitman and his influence on the French, we may not be so sure, but he, at least, has done something towards the guidance of the Symbolists in the theory of poetry. Mr. P.M. Jones in an article in the Modern Language Review has discussed admirably the relations of Whitman to the Symbolists. He draws a number of parallels between the works of the American and the Frenchmen, but he seems to think that the influence of Whitman on the Symbolists has been negligible. He is, perhaps, partly wrong in this, and while it is evident that ^{Whitman's} his influence has not been determining, it is there nevertheless. It is impossible that these Symbolists should have read and translated the poetry of Whitman and not have been guided by it in some measure, the more so since there is so great a number of similarities between his work and their's..

between Whitman and the Symbolists

These are the points of resemblance, which Mr. Jones has designated: Whitman has the same ideas of Mysticism which the Symbolists work into their poetry, and their use of 'vers libres' is Whitman's idea of making the form fit the thought. and 'vers blancs'. Their style is the cataloging style which Whitman uses so much and which Maeterlinck copied in his Serres

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Chaudes. Another thing which Mr. Jones points out is the indefiniteness of Symbolistic poetry, to which he compares Whitman's description of his own poetry, 'The boundless vista and the horizon far and dim are all there'. "Allied to the extensive use of allegory", he observes, "these effects naturally lead to obscurity. The charge of obscurity is one made against these poets who say with Whitman,

'Here I shade and hide my thoughts,
I myself do not expose them.'

Whitman says, "Poetic style when addressed to the soul, is less definite form, outline, sculpture, and becomes vista, music, half tints, and even less than half tints." (1) There is this remarkable likeness between the works of Whitman and the Symbolists, a likeness which deserves careful study to determine their relations, it is however enough for us to know that the poet of the Leaves of Grass has had something, be it ever so little, to do with the making of the Symbolistic poetry.

The school of the Pre-Raphaelites in England, likewise, has been pointed to as having partly instigated Symbolism in France. Pre-Raphaelitism began first in painting, just as Symbolism had its beginnings in painting, and both were later transferred to literature. The advocates of its doctrines claim to have studied the Italian painters of the Middle Ages before the time of Raphael. Their art was this same Mysticism, this same Symbolism which, as Mr. Graf says, "Non cercano nel medio evo, mal conosciuto e peggior rassettato, se non un rifugio che li ripara dalla ingiuria de'tempi; una specie di cenobio intellettuale e sentimentale, ove a bell'agio possano, se non appagare, accarezzare quel vago e

(1) Burroughs: Selected Essays. p. 103.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

tenere bisogno d'idealità e di fede che gli affana e gl'inquieta, e sognare in pace i loro sogni."(1) This is what characterized the work of the Pre-Raphaelites, it is, also, what characterized the work of the Symbolists and Whitman. Rosetti, who was the leader of the school in England, as well as Swinburne, show in their poetry just those features of morbidity, unwholesomeness, suggestion, music, and Mysticism for which the Symbolists look to foreign literature to enrich their art. The Pre-Raphaelites are possibly a little closer to the French poets than Whitman because they manifest a more obscure and sometimes a more unintelligible form of Mysticism than does the poet of the Leaves of Grass. Arturo Graf has made quite a long study of the Pre-Raphaelites and Symbolists in La Nuova Antologia, in which he indicates that the two schools took their aesthetics from the same source, i.e. Italian painters, and hence their resemblance to each other. But he, also, points out that they have inter-changed ideas. Mr. Nordau, likewise, relates the French Symbolists to the Pre-Raphaelites. These foreign modern influences on Symbolism have all been noted a number of times.

In concluding the study of the variation among the schools as marked by the modifications brought into the poetry by the literatures of nations outside of France, we shall sum up briefly the results. In the Romantic school one of the formal effects has been a slight tendency among the poets to give something like an approximation to the English verse stress to French poetry. This statement will probably meet with objection, because we are accustomed to the French verse without accentuation except at

(1). ~~Schinz~~ Nuova Antologia p. 37, v. 67. Schinz.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the caesura and the end of the line. But whether it is the case or not that the French are taking up in slight measure the English metrical stress, there yet seem to be grounds for the conclusion that they are doing so. The idea has been approached by critics before. Mr. T. Rudhouse Brown in an article in the Modern Language Review (Jan. 1915) first called attention to it, but his article drew forth an emphatic denial from M. Verrier, the French critic, of the intention ^{on} the part of the poets of his country to give the English stress to their lines. However in M. Verrier's book the Métrique Anglaise, M. Verrier himself seems to point to the very fact that the French poets have adopted to a certain degree the English stress. Although he says it would be the height of absurdity to divide French verse as the English is divided, he also points out that it is equally as absurd to treat the English verse as uniform as regards stress at regular intervals. He gives these examples from English and from French,

The lit|tle in|nocent soul|flitted away. (Enoch Arden)

Of some|precip|itous riv|ulet|to the wave. (E.A.)

Le grand|feuilla|ge vert|autour|de moi|chantait. (Hugo)

Haine a|mour lar|mes vi|olence. (Leconte de Lisle)

M. Verrier cites a number of such instances showing the same relation of the French accentuation to the English. His examples of French are almost all of them taken from the nineteenth century poets, and that would prove, if nothing else would, the tendency toward English stress in the poetry with which we are dealing. The old French verse accentuation was marked in much the same way as it is in English, as M. Verrier indicates, "En vieux français,

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

le temps marqué revenait de deux syllabes, mais ils ne coïncidait avec l'accent qu'à la fin du vers et de l'hémistiche. Notre octosyllabe avait à l'origine un accent fixé à la quatrième syllabe." (1) ^{Thus} ~~So that~~ a return to the old manner of accenting their verse would not after all be such a marvelous innovation. However, we cannot say. If French poets are tending to accent their lines, as they probably are, it is lending a much wider scope of variety to their poetry in metrics as well as in other things.

But to go on, the love for foreign literature has resulted in the Symbolistic school in such blank verse as that of Saint-Pol-Roux and others, and in the 'vers libres' of all members of the school. In ideas the exotic themes have transformed completely the poetry of the three schools. The rebellious melancholy of the Romanticists, the 'blood and thunder', the humanitarianism, the love of nature is rife throughout their works as an addition of foreign stimulus. In the ^{work of the} Parnassian school, science and religion with Coleridge and Wordsworth as patterns, humanitarianism with Hugo as the precedent, and the non-French point of view have all had ^{a share} ~~to do~~. While the Symbolists have made of their poetry only another variation in their absolute liberty, in the influence of the mistiness of Belgium, in the Bohemianism of Whitman and Poe which made of the life portrayed by them "such stuff as dreams are made of".

(1) cf. Verrier: Métrique Anglaise. p. iv, v, for examples quoted. p. iv, note, for reference.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

CHAPTER VII.

THE EVOLUTION OF PROSODY IN THE THREE SCHOOLS OF FRENCH POETRY

It is mainly through the changes in technique that the development of a poetry may be followed. The influence of the conditions of the society in which a literature lives, the directing power of foreign tendencies, and the countless modifications which may enter in to distinguish the literary output of any country or of any period, leave the prosody of verse almost untouched; for the few changes that these conditions are able to bring about must often be superficial or, at least, alien to the art as workmanship. This does not purpose to say that there have been no changes in technique in the poetry of the three schools of modern French poetry. There have been changes. We may, in fact, note a very clearly marked line of development through the verse of Romanticism to Parnassianism, thence to Symbolism, which shows the growth of one school out of certain principles of the poetry which preceded it. Prosody and its changes ^{present} is the most concrete example of the evolution of a poetry. While there may be a wide variation in ideas ⁱⁿ ~~between~~ the poetry of the three schools, from the most striking humanitarianism of Victor Hugo to the pure egoism of the Symbolists, from the making of poetry for the sake of ~~the sake of~~ the picturesque or the plastic beauty of the verse, to the writing of verse for the mere musical quality of the rhythm—all these, in themselves difficult of analysis, have, as previous chapters

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

have tried to point out, shown in considerable measure the direct development of the poetry of one group out of the work of an antecedent group. But while the ideas and conceptions of each succeeding school have indicated so great a number of discrepancies as well as numerous agreements, the thread of growth has been often difficult to follow. Much of the later poetry, too, lacking the perspective which in time will relate it to the work of the first part of the nineteenth century, has of necessity been difficult of treatment from the same point of view which we assumed in dealing with Romanticism. However, in tracing the progression of poetry by means of the technique, the procedure, while it must be the same as was used in following its growth through ideas, must yet, be more concrete. Technique deals with a set of rules and principles which mark the points of contact between the schools as well as the points of divergence. All poetry requires certain definite attributes to make of it poetry at all as distinguished from prose, and ^{through} the manner in which each school increases the number of rules and enforces them on its poets, or neglects them entirely, ~~so~~ we may judge the schools. My investigation here, as in other departments, has led me to the conclusion that the three schools ^{are not} dissociated, independent phenomena. They were interdependent. Romanticism was a logical outcome of Classicism; Parnassianism, a logical outcome of Romanticism; and Symbolism, a logical outcome of Parnassianism.

But before taking up the poetry of the nineteenth century let us glance back over the changes in prosody before Victor Hugo's time. French poetry under the guidance of Ronsard was comparatively 'free' in the sense that the rules which it followed were few.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Ronsard, as Banville says, was so sympathetic toward the minor poets that his generosity in the matter of not imposing rules on them led him to lower verse to the level of his weaker brothers.(1) Whether this is true or not, it is certain that the poetry of the Pléiade was unencumbered by the "arsenal of rules" which Malherbe set up some years later and which Boileau perfected and exhausted. The Classicists lost sight of the very value of poetry in their reliance upon formulae. The strict observance of the rules of hiatus, the constant avoidance of the enjambment, the careful attention to alternate the placing of masculine and feminine rimes, and the thousand and one other minor details of versification, contrived to make of their poetry a thing of beauty to be achieved only through effort, succeeded merely in making of it a feat of labor, artificial in form, minus delicate effects, lacking in fresh and sincere emotion and spontaneity. The thought was made to fit the rules.

The poetry of the Romantic school freed itself in some degree from the formality of Classicism. It was once more André Chénier who managed the first escape into the free verse which Hugo, de Musset, and others of their group carried a step farther. Even though this precursor of Romantic liberalism observed certain traditions of rime and number of syllables, his use of hiatus and enjambment was a blow in the face of Classicism. Such an example of freedom as he presents in his poem L'Aveugle, of which follow a few lines—

" Dieu dont l'arc est d'argent, dieu de Claros, écouté,
O Sminthée-Apollon, je périrai sans doute,
Si tu ne sers de guide à cette aveugle errant.
C'est ainsi qu'achevait l'aveugle en soupirant,
Et près des bois marchait, faible, et sur une pierre
S'asseyait. Trois pasteurs, enfants de cette terre,
Le suivait, accourus aux bois turbulents

(1) Banville: Petit Traité de la P. Française.p.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Des molosses gardiens de leurs troupeaux bêlants.
 Ils avaient, retenant leur ^{fi} fleur indiscrete,
 Protégé du viellard la faiblesse inquiète;
 Ils l'écoutaient de loin; et s'approchant de lui:
 Quel est ce viellard blanc, aveugle ~~aveugle~~ et sans
 appui?
 Serait-ce un habitant de l'empire céleste?
 Ses traits sont grands et fiers; de sa ceinture
 agreste
 Pend unelyre informe; et les sons de sa voix
 Emeuvent l'air et l'onde, et le ciel et les bois."(1)

would not have been tolerated as good poetry by the school of Boileau. In the theory of the Classicists a line was a thought, and the sliding over of one incomplete line into another was a thing not to be permitted. It is true that this poem of Chénier's is written in the Alexandrine, the preferred form of line of the Classicists, and for that matter the favorite form of all French verse; and his Alexandrine, though frequently careless, usually has the caesura after the sixth syllable. It remained for Hugo and de Musset to further free the Alexandrine by misplacing the caesura, letting it occur after any syllable as caprice directed, or inserting two or three according to whim.

But the Alexandrine was not the form which Victor Hugo counted desirable. It was his delight to defy Classicism with his bizarre and curiously wrought verses whose lines varied in length from one to thirteen syllables. The line or the couplet had been the Classicists' ^h chief concern. But Hugo took the strophe as his standard, and it became the principal poetic device of the Romanticists. They felt that there were other cadences than those of the restricted Alexandrine, just as the Classicists had felt other cadences possible than that of the Medieval octosyllable. The idea of the strophe

(1) Quoted in Bannville: Petit Traité. p. 111.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

was not exactly new either, and can probably be traced back to the Pléiade or to some of the Greek or Latin poets. The Romanticists employed the stanza to secure the variety which the exponents of free verse sought so persistently. They used it rather than the line or couplet to secure cadence as they understood it. For them the strophe gained the dramatic effect which was Hugo's main idea in writing. The force of his poem Les Djinns, in which the increasing length of lines of each succeeding verse indicates in a singularly unique manner the coming of the swarm of imps from afar, their gradual approach, and whirling past to disappear in the distance, depends entirely on the stanza form to symbolize. The first strophe, ~~is~~ composed of two syllable lines,

Murs, ville,
Et port.
Asile
De mort,
Mer grise
Où brise
La brise
Tout dort, etc.

gives the idea of distance, of the sleeping town far away. The second stanza, of three syllables,

Dans la plaine
Naît un bruit.
C'est l'haleine
De la nuit.
Elle brame
Comme une âme
Qu'une flamme
Toujours suit,

gives the first hint of tumult, and the town is not so ^{distant} ~~far away~~.

The next verse is composed of three syllable lines, the next of four, the next of five, and so on up to ten syllables. Each stanza of increasing size symbolizes the drawing nearer and nearer of the

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

noise, till the imps are close and clearly to be seen. The first lines will serve to give something of the effect. The third stanza begins,

La voix plus haute
Semble un grelot;

fourth,

La rumeur approche,
L'écho la redit;

fifth,

Dieu! la voix sépulcrale
Des Djinns!...—Quel bruit ils font!

sixth,

C'est l'essaim des Djinns qui passe;

seventh,

Ils sont tout près!—Tenons fermée ;

eighth,

Cris de l'enfer! voix^{qui} hurle et qui pleure!

Here the climax is reached, the noise and confusion is at its height. We are in the very midst of it. Then the Djinns pass on, and gradually the noise dies away,

Ninth) Prophète! si ta main me sauve
De ces impurs démons des soirs,

tenth,

Ils sont passés!--Leur cohorte
S'envole et fuit, et leurs pieds

eleventh,

De leurs ailes lointaines
Le battement décroît,

twelfth,

D'étranges syllables

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

thirteenth,

Les Djinns funébres,

fourteenth,

Ce bruit vague

fifteenth,

On doute
La nuit...
J'écoute:--
Tout fuit,
Tout passe;
L'espace
Efface
Le ~~face~~ bruit."

It is a truly wonderfully worked out scheme. Our excitement rises with the thought of the poem. The words carry us along till we feel that we are not spectators but really a party to the action. And in the end we feel almost like whispering the words of the stanza lest we break the profound stillness. This is an extraordinary example. Hugo probably conceived of it as a means of showing to the Classicists the possibilities of the stanza in poetry. There are other poems among the work of the Romanticists in which the strophe is the dramatic force, and the effects, while not so striking, are yet quite as good in their way.

The Parnassians, although they preferred the Alexandrine as a traditional form of verse following the Classicists' lead rather than the Romanticists', who had merely kept alive the twelve syllable line, copied Victor Hugo in making the stanza their poetic standard. The poets of Leconte de Lisle's schools were not great originators. They continued to follow some of the Classical rules which Romanticism had fostered. Among the followers of Victor Hugo there were some who still stressed the importance of the couplet. Gautier

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

in his España and de Vigny in his Moïse, for instance, used no set stanza but divided their poems at any convenient point as did Classicist poets before them, and as the Parnassians who came after continued to do.

Parnassian metrics, then, did not differ materially from those of the Romanticists. Leconte de Lisle only drew tighter the binding thongs of poetic convention, and applied again with absolute rigor the Classical rules of poetry. Such trifling little rules as that of hiatus where the meeting of two vowels is forbidden if the first of them ends a word and if the second begins another word, unless the first happens to be a mute 'e', were the rules which the Parnassians were most careful to guard unbroken. "Donc impossible," writes M. Beaunier, "d'écrire, en vers, 'tu as', ni 'tu es' ni toute autre chose de ce genre, mais le hiatus est autorisé s'il se produit dans le corps d'un mot (créature) ou bien si la seconde voyelle est précédée d'un 'h' aspiré (le héros)." Parnassians could ^{not} write 'tu as' or 'tu es', but they were permitted to say 'tu haïs' and 'tuais'. (1) They reinstated, also, the old regulation concerning rejets and enjambements which the Romanticists had discarded. The poets of Victor Hugo's school considered it no offense to write as de Musset did,

"Quel perversité! quel ardeur inouïe
Pour l'or et le plaisir! Comme toute la vie
Et dans tes moindres mots! Ah! folle que tu es,
Comme je t'aimerais demain si tu vivais!" (2)

The verse of the Parnassians became another time the verse of mere mechanical regularity with twelve syllables as the maximum line length. When lines of nine and eleven syllables were used, or when

(1) Beaunier: P. Nouvelle. p.26.

(2) Banville: P. Traité. p.107. "Namouna" Chant I.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

a mixture of line length ~~was~~ employed, the strophe became the standard, but conformed to certain rules of consistency. Sully Prudhomme worked out a system of metrics which he believed was the only scientific method of versification based on the psychology of prosody. His aim was to show that verse not conforming to traditional metrics was most difficult to write, and this conforming to the "métrique traditionnelle" he called the principle of "moindre effort". And while his system was not adopted by Parnassians generally, it ~~only~~ constitutes certain elements of Classical poetic theory which leading members of the school were already advocating.

The matter of rime in the Parnassian poetry shows also the Classic tightening of the bonds of poetic convention and conformity to rule. Their lines, which are most often the regular Alexandrine, end always in the most perfect of rimes in which there is distinction of sex, and the careful alternation of masculines and feminines which Boileau had considered indispensable to poetry. Musset and Hugo of the Romantic school had paid no particular attention to the subject of rimes. ~~since~~ Their poetry, unlike that of the Parnassians, was not written for the eye alone, and while Hugo's rime is good and rarely fails to conform to rules, since it is as easy in French to make the regular Classical rimes, Musset often purposely mixed his masculine and feminine rimes in his ever present desire to take a shot at Boileau's school. Rime was not such an important factor in Romantic poetry, and it made no difference to many of the poets of the school whether their rimes would be considered good by their Classicist brothers or not.

Théodore ^{de} Banville, a Romantic, who was the guide for most of the members of the Parnassian school in the question of technique

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

at least, writes, "la rime, comme ils disent, est l'unique harmonie des vers, et elle est tout le vers." Banville was a faithful member of Victor Hugo's circle, and a Romanticist in ideas of local color, and variety, and also as regards technique in his contempt for the Classicist ban upon hiatus and enjambment. But he was distinctly Parnassian in his regard for rhyming. Like many of the transition poets he partook of the qualities of the two schools to which he was related, and by that very fact points out the connection between the two schools. The clown of rime, it has often been said of him that he could juggle words in the air and they would come down in a perfect arrangement of masculine and feminine rimes. The Parnassians saw in him a master. They worked arduously to obtain the rich rimes, of the same brilliancy and rarity as those which fell from the pen of Banville. As a result the poetry of Leconte de Lisle, of Sully Prudhomme, and of Heredia became to a certain degree more mechanical than that of their patterns in Banville and approximated more the rime of the Classicists. Banville did not go so far as to lose sight of his thought in his endeavor to obtain 'rimes riches' and the other novelties of rime, because his ability as a maker of rimes seems to have been a heritage, and the beauty of his verse, the value of the idea, the color and the picturesqueness of his scenes, the sparkle of such poems as Les Stalactites were never lost to him. But his Parnassian followers more than once have fallen into the same manner which characterized the Classicists—that of adapting the thought to the rime. M. Beaunier cites an interesting example of this in one of Leconte de Lisle's poems where he sacrifices the idea to obtain the correct masculine rime. It was in a

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

poem of Greek transcription that the poet of Les Antiques had to rime 'cratère' with 'éthér'. He wrote it thus,

Jusques au pavé d'or des Princes de l'Aithér,
A toi d'abord, hermes, le vin pur du Kratér." (1)

The Parnassians have been under the influence of Banville and the Classicists in their love for pure rimes and in their regard for the twelve syllable line with its regularity of caesura, but they continue the Romanticist idea of the stanza and its value of effect. Heredia in his sonnets usually gives a complete picture in one strophe, and Leconte de Lisle's ~~in these of~~ Les Tragiques rely not entirely on the line or couplet for their strength and cadence, but on the strophe as complete. The Parnassians used the strophe as a means of breaking the monotony of the eternal regularity of lines.

In so far neither school, Romanticist or Parnassian, has made any startling changes. The poetry of Hugo, Musset, Lamartine, de Vigny, and Banville, and Gautier was Classic poetry made more flexible in technique. Parnassian poetry, the poetry of Leconte de Lisle, Prudhomme, and Heredia, was Romantic grown stiff again. But the school which succeeded these has gone off at its usual tangent, innovating in technique as it innovated in other things.

The Symbolists regarded few, and often, no rules of poetry. Their verse is written with that happy-go-lucky 'insouciance' which their poetic theory demanded. The poets of Mallarmé's group have reached the limit of poetic evolution in the 'vers blancs' of Saint-Pol-Roux and Remy de Gourmont. Their blank verse is not

(1) Deaunier: P. Nouvelle. p. 26.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

the unrhymed poetry which we understand, but a kind of poetic prose like Whitman's Leaves of Grass. The very fact that Banville had written so emphatically that there are no prose-poems, would have goaded the Symbolists to attempt them. In the Soir de Brebis and Chauves-Souris of Saint-Pol-Roux, and the Litanies de la Rose of Gourmont they have accomplished in poetry the ^{verse form} thing of which the Parnassians had denied the existence. In Symbolism as in Parnassianism and Romanticism, the thing against which a reaction was made determined largely the nature of future work.

Other ideas of the Symbolists are not absolutely new inventions as were their ideas of blank verse. As makers of "vers libres" they took their theory from the Romanticist notion of free verse, but Gustave Kahn, Henri de Régnier, and others of the school carried the Romantic principle of prosody to its farthest limit, and transformed it into a type of poetry apparently original. The idea of free verse which Victor Hugo held was simply a loosening of the oppression of certain rules of hiatus, rejet, and enjambement and caesura. Romanticists mixed lines of different lengths in the stanza. In Hugo's poem Les Djinns there are stanzas of from two to ten syllables. There are also instances where he varies the length of line in the strophe, making, for example, the first ^{line} of eight syllables, the second of four, the third of eight, the fourth of eight, the fifth of four and the sixth again of eight, and regularly so throughout all other stanzas of the poem. There are countless different combinations of this kind in Romantic and even in some of the Parnassian poetry, but there is always that unfailing consistency of the regular recurrence at definite intervals in each

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

succeeding stanza of the same length of line. This has not been the case in Symbolistic poetry. Kahn was the first of the school to write 'vers libres' in its extreme form, where in a single strophe are found lines of the following number of syllables in order: four, six, eleven, four, nine, four, eleven, eleven, four, twelve, twelve, twelve, ten, twelve, four, while there are yet lines of other lengths in the same poem. These are extreme cases, but they are not infrequent in Symbolistic poetry. Kahn and others of his school probably found successfully done by Whitman what they had been planning to do. This is the Symbolists' chief ~~weapon~~ in fighting rules of poetry. Laforgue in his poem L'Évier qui Vient, and Rgnier in Le Vase show the most curious examples of any and every length of line in a single short poem.

The Symbolists echoed the Romanticist mutiny against Classic authority and attacked it at every vulnerable ^{spot}. The Symbolists' greatest pleasure is in ignoring the caesura in the Alexandrine, in installing rejets and enjambements, and in disregarding rules for hiatus. Their procedure in the matter of rime would, indeed, as M. Bourde says, "make Boileau shiver in his grave". They pay the very minimum amount of attention to rime. In some cases they rime hap-hazard, in some cases they purposely make bad rimes, and in some cases they rime not at all. The only instance I can think of where any of the Symbolists ~~any of them~~ have paid attention to rime as a great addition to the beauty of the verse is when Verlaine and Mallarm use entirely feminine rimes to give the musical effect. The whispering sound of the feminines pleased the ears of those Symbolists. Thus the poets of Verlaine's group have

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

prolonged and exaggerated practices of the Romanticists which had not touched the Parnassians.

But, on the other hand, there are Symbolists, Rgnier himself, whose example of irregular verse was given above, and Moras, as well as Emile Verhaeren, who wrote the traditional Alexandrine in practically all its formality. In this procedure they go back to Andr Chnier,,but the Parnassians had likewise reverted to the method of the last of the Classicists. The Symbolists are only carrying out Parnassian example no matter how vehemently they have denied it. Verhaeren loves the majesty and dignified swing of the regular twelve syllable line, which he ^{has} used almost entirely. Moras ^{is} ~~was~~ the Greek among his associates and as such instinctively ^{has} turned to Classicist models.

So it is that the matter of technique, so far as the development of prosody is concerned, is clear. Romanticists reacted against Classicist rules but did not destroy them; Parnassians revolted against Romantic poetic license, but there were writers of regular verse in their group. Each school took the schemes of the former schools, retaining of them such parts as suited ^{its} ~~their~~ poetic tastes, and throwing aside such divisions as could not be used by its poets.

Furthermore, aside from the development of the external mechanism of the verse of the three schools, the sequence of growth in internal construction has shown the same tendencies. There are certain devices which all poets use to secure effects—alliteration, assonance, and metaphor. These are other things which distinguish poetry from prose, we might say in a sense almost the only things.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Verse is not necessary to poetry any more than rime is essential, but there is no poetry without figure of speech and beauty of language worthy of the thought. (1) The nineteenth century French poets ^ewere the first to recognize the importance of this to any extent. They have used metaphor and alliteration to obtain the musical quality which they loved, to render more alluring the imagery of their poetry, and to build storehouses for their ideas, which, gleaned from fields removed from ordinary life, needed other dwellings than those ascribed to prose. These are the things which poets employ. They are some of the elements which Victor Hugo has turned to account in the making of his poetry. But the inventions which Romanticism started have been carried out in one form or another by the subsequent schools—the Parnassians and the Symbolists.

Metaphor and Romanticism have come to be almost synonymous terms in French. By metaphor I mean figure of speech in general, including simile and the form of trope which expresses resemblance without the sign of the comparison. Victor Hugo has innovated in this one thing if in no other. His heaping up of metaphor was a startling novelty in French poetry. Previous poets of his country had almost eschewed it in so far as results are concerned. It is true that some of the poets of the Pléiade attempted the use of metaphor, and Ronsard has worked out some graceful figures like that of his little poem A Cassandre, in which he compares the girl to the rose,

"Mignonne, allons voir si la rose
Qui, ce matin, avait desclosé
Sa robe de pourpre au soleil,
A point perdu, cette vesprée
Les plis de sa robe pourprée
Et son teint au vostre pareil."

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

and in the remaining two stanzas completes the figure likening her life to the life of the rose which,

.....ne dure
 Que du matin jusques au soir!
 Donc si vous me croyez, mignonne,
 Tandis que votre age fleuronne
 Et sa plus verte nouveauté,
 Cueillez, cueillez vostre jeunesse:
 Comme à cette fleur, la vieillesse
 Fera ternir vostre beauté."

Truly worthy of Hugo ~~Hugo~~ himself, or one should rather say ^{of} ~~one~~ ^A ²

Symbolist; for Hugo was not fond of elaborating a metaphor through as many as three stanzas. He preferred to choose a different one for each strophe. The Symbolists, however, seldom use more than one figure in a single poem as Ronsard has done. Such effects as the metaphor of the rose and the girl are rare even in the work of the Pléiade. The Classicists did not use metaphor at all except as sort of 'préciosité'; I know of no poem in which they have constructed any elaborate ^{set of} figures to extend it through the poem as Hugo constantly did.

But, if the writers who lived before him neglected or ignored the use of metaphor, Hugo more than made up for their thoughtlessness in his extravagant use of figures of speech. There is not a poem, hardly a stanza, of as few as four lines of his which does not contain some manner of metaphor. His frantic desire to make elegant figures has led him often to construct them of mere nothings, and there is more than one instance where he has built a very splendor of rhetoric into metaphor about a trivial idea worthless in itself. And many times again he has allowed his imagination to stifle his thought in the midst of a mass of brilliant metaphor, as in his poem Vérité. But in spite of this he has gained some of the most

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

wonderful results in the opulence and variety of his imagery. Others of his school, Alfred de Musset and Alphonse de Lamartine, while they were not so lavish as Hugo in their use of figures, have added a charm to their poetry in the beauty of metaphor which before this time was not to be encountered in French verse. The Romanticists have made a marvelous progress. For centuries poetry had been written in France with scarcely any thought to the value of the imagery in verse. Even up till 1800 poets had done very little toward making of metaphor a style of poetry. "In 1830", says M. Barat, "We are yet far from the moment when metaphor should become the whole of the 'style poétique'; but it has been drawing attention for a long time, since in 1801 Morellet coun^{selled} Chateaubriand to metaphorize; and since then a notable progress has been made." (1) All Romanticists have employed metaphor, some, like Victor Hugo, have overdone it, but there is no doubt that it was a step toward the goal in the development of French poetry.

In the poetry of the later schools, figures of speech are as much a part of the verse as the rhythm or more, for the poets of Verlaine's group will construct a metaphor in their poems if the regularity of the rhythm goes unheeded. The Parnassians, as well as the Symbolists, encouraged doubtless by the excellent returns which Hugo got from the use of figures of speech in their poetry, have practically established metaphor as a device in the verse of French writers. The poets of Leconte de Lisle's school, with their usual thrift, have been just a little more sparing in their use of figures than Hugo was. They did not allow themselves to be carried away with the new idea. But Symbolists, always ready to 'out-Herod

(1) Barat: Style Poétique. p. 6

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Herod', have surpassed even the Romanticists in the number of their metaphors and their care in the preparation of figures. There is scarcely a poem in all that collection of poems, which the members of the school, more than fifty in number, have ~~accomplished~~ ^{contributed}, which is not a metaphor more or less elaborated. They have used the device to its ultimate capacity. It is difficult to distinguish in their poetry which is 'préciosité' and which metaphor and which allegory. Critics have denied that they use the latter at all. Rimbaud's Le Bateau Ivre has often been explained as allegory. It can be nothing else than allegory, but it is also a collection of intricately wrought metaphors. Les Deux Grappes of Rénier may also be considered in this way. It is an allegory made up of metaphors. In the poem he compares country life and city life to two clusters of grapes, the one breathes perfume of the damp warm earth where labor crowns men's lives with happiness; the other is the cluster which the crowd of the city possesses—"La troupe en joie, ivre du vin futur, cette foule, en ce soir d'ivresse joviale". The poet closes with the wish for the one cluster for himself:

"J'ai cueilli, pour moi seul, ce soir, la grappe unique,
Et je l'emporte, ayant de la terre aux genoux,
Soigneusement roulée aux plis de ma tunique,
Par le chemin du val où glissent les cailloux.

Vers le sommet du mont où la grotte recèle
Le trésor ignoré des merveilleux bijoux
Dont l'éclat fulgurant dans l'ombre se décele.

J'y boirai tout le sang de la grappe cueillie
Comme on mange le Bled mystique, comme la Faulx
Ne fauche pas aux champs de la terre avilie..."

The whole poem is a metaphor, the same idea which Maeterlinck put into allegory in his Blue Bird and Monna Vanna. There are countless such instances of their prolonging of a metaphor through-

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

out a poem in the work of the Symbolists. The Romanticists had chosen rather to use several metaphors for the presentation of an idea. The Parnassians, however, set the example for the taking of the metaphor through the poem, although they also scatter them as the Romanticists did. They seem to have had no preference.

The subject matter of the metaphors used in the three schools ~~has followed~~ the same course of development. The Romanticists dealt with heaven, God, nature, the stars, the universe, life, death, love, and fate, all great departments of nature. The Symbolists, however, have selected more trivial objects for their figures. It is always to 'la lampe', 'le moulin', 'le froid', 'clairs de lune', 'l'aëige', 'la pluie' and 'les fenêtres' and the like that they compare things. Whereas the Romanticists had worked from the abstract to the concrete, the symbolists proceeded from the concrete to the abstract. Hugo's metaphor from Les Châtiments,

"J'aime ta mouette, o mer profonde,
Qui secoue en perles ton onde
Sur son aile aux fauves couleurs,
Plonge dans les lames géantes,
Et sorté de ces geules béantes,
Comme l'âme sort des douleurs,"

He compares the ocean to a soul; but Verlaine in his Clairs de Lune,

"Votre âme est un paysage choisí
Que vont charmant masques et bergamasques,"

compares the soul to a landscape. The Romanticist has gone from the abstract to the concreté, from the soul to the sea; the Symbolist has gone from the landscape to the soul. The Parnassians again stand as the intermediate between the two schools. The subject matter of their metaphors is either concrete or abstract as the

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

notion took them. They did not, however, fall into one fault which is common with the Symbolists and Romanticists. The poets of Leconte de Lisle's school were careful that their metaphors should summon a clear image. In Hugo's Légende des Siècles there is this figure,

"Ce que dit, dans le mois joyeux
Des longs jours et des fleurs écloses
La petite bouche des roses
A l'oreille immense des cieux,

the comparison is hard to visualize, the lips of the rose against the ear of the sky^{ie}s. But ^{take} ~~in~~ Heredia's sonnet Le Daimic,

Et pour couvrir ses yeux dont pas un cil ne bouge
Il ouvre d'un seul coup son éventail de fer,
Ou dans le satin blanc se lève un soleil rouge."

This is a fine figure. The coming of the sun is like the opening of a flaming fan. The greatest objection which is held towards Symbolistic poetry, likewise, is their failure to visualize. It is true they do not wish to. They could not very well, since they deal in abstractions, but it is hard for a foreigner to get the idea, it is too vague, too far out of his experience. Mr. Nordau quotes a metaphor from Kahn's Nuit sur la Lande in which ^{poet} the says, "Peace descends from thy lovely eyes like a great evening, and the borders of slow tents descend, studded with precious stones, woven of far-off beams and unknown moons." "In German", at least he says, "borders of slow tents which descend is completely unintelligible nonsense." As imagery it is unintelligible, and translated the effect of the poem is destroyed. The words ^owere grouped by Verlaine to evoke a state of soul and not to picture peace as evening.

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

Other Symbolists have proceeded in the same way. It is a manner very unsatisfactory to many people, but they have obtained the effects for which they worked. We as Americans may be more in sympathy with their means, since it is Whitman's idea, and seems to be not at all out of range of comprehension as poetry.

Simultaneously with metaphor came a new language into French poetry. The Romanticist vocabulary is characterized by the multitude of sparkling adjectives. Victor Hugo's diction was unlike any that had ever existed before in the French language, and Gautier's vocabulary is a marvel for richness and variety. "There was nothing for which he lacked words," says Mr. Brandes, "The beauty of a woman, the appearance of a town, nay, the taste of a dish, or the sound of a voice—he was equal to them all." The Barnassians and the Symbolists have been two steps farther in the progress toward a greater poetic vocabulary, and the Symbolists an exceedingly long step. The most recent school employs a diction which must certainly startle the Classicists could they but get a glimpse of it. It provokes us to wonder where the Symbolists are going to stop.

However, the school as a whole has about run its race. Some new form of poetry is on the eve of entrance. For French poetry will continue evolving just as writers have shown that the drama and the novel will keep on changing and progressing. When Symbolism has finished its life, when the environment to which it has adjusted itself shall have changed to such a degree that it can no longer sustain life under its pressure, Symbolism will gradually transform itself to meet the conditions of the new era. Even now it is changing and taking on new characteristics. ^{The poets are} ~~They are now~~

INTER-RELATIONS OF THE THREE SCHOOLS OF 19TH.C. FRENCH POETRY

~~It is~~ not so obscure as we once saw them; they are beginning to draw their ideas into the light. Rgnier and Moras are giving up their old Symbolistic methods and are turning to another ideal which will better fit the spirit of the times. We watch with utmost attention the swing of the pendulum. Will it settle back to the manner of Romantic^{ism}~~ism~~, or will it move toward another school of Parnassianism? It may be Romanticism if France by a miraculous turn of fortune should come out victor in the War, but now the indications all point to a kind of Naturalism, a reversion to Parnassianism or Classicism. There are several new schools starting but they are merely in embryo as yet. Moras is attempting to found his school of Romanism, Grehg is advocating something which he calls Humanism, Sainte George de Bouhlier is the centre of a group of ^{poets.} who term their art naturism, Vog is leading a school which he designates as the Altruistic school, and there are many others. Some of them may survive; possibly they may be assimilated into some big new school, but no one can prophesy as yet any definite future for French Lyricism.

BIBLIOGRAPHY

Brunetière, Ferdinand: Essais sur la Littérature Contemporaine.
Paris, Calmann Lévy. 1900.

Nouveaux Essais sur la Littérature Contemporaine. 5th.Ed.
Paris, Calmann Lévy.

Etudes Critiques sur l'Histoire de la Littérature
Française. 7V.D. Paris 1905.

L'Evolution des Genres dans l'Histoire de la Littérature;
Leçons Professées à l'Ecole Normale Supérieure. 5th.Ed.
Paris, Hachette & Cie. 1910.

L'Evolution de la Poésie lyrique en France au dixneuvième
Siècle: Leçons Professées à la Sorbonne. 3rd.Ed. Paris,
Hachette et Cie. 1888-1901.

Théophile Gautier: Histoire du romantisme, suivie de notices roman-
tiques et d'une étude sur la poésie française.
1830-1868. Paris.

Poésies Complètes. Tome Premier. Paris,
G. Charpentier et Cie. 1889.

Poésies Complètes. Tome Second. Paris, G.
Charpentier et Cie. 1890.

Portraits contemporains (littérateurs, peintres,
sculpteurs, artistes dramatiques) avec un portrait
de Th. Gautier, d'après une gravure à l'eau-forte
par lui-même, vers 1833.

Emaux et Camées, Ed. définitive, ornée d'un
Portrait à l'eau-forte par J. Jacquemart.

Max Nordau: Degeneration, Translated from the second Edition of the
German Work. 8th. Edition. N.Y. D. Appleton & Co. 1896.

Gustave Kahn: Symbolistes et Décadents. Paris, Léon Vanier, 1902.

André Beaunier: La Poésie Nouvelle, Paris. Soc. du Mercure de France
1902.

Maxime du Camp: Les Grandes Ecrivains Françaises, Théophile Gautier.
1095.

Georges Brandes : Main Currents in Nineteenth Century Literature.
Vol.V. The Romantic School in France. London, 1906.

George Saintsbury: French Lyrics, Selected and Annotated. London
1890.

Paul Albert: La Poésie, Etudes sur les chefs-d'oeuvre des Poètes de tous les temps et de tous les pays. Paris. 1907.

La Littérature française au dix-neuvième siècle. V.1.
huitième édition. Paris 1911.

Paul Bourget: Etudes et Portraits, Portraits d'écrivains et notes d'esthétique. Paris, Plon-Nourrit et Cie. 1905.

John Bailey: The Claims of French Poetry, Nine Studies in the Greater French Poets. New York, Mitchell Kennerly. 1909.

Edgar Allen Poe: Works in 10 Volumes. Vol.VI. Newly Collected and Edited with a Memoire, Critical Introductions, and Notes, by Edmund Clarence Stedman and George Edward Woodberry. Chicago. Stone & Kimball. 1895.
Lane,

Ernest Newman: Musical Studies. John, the Bodley Head. London and New York. 1905.

René Doumic: Les Jeunes, Etudes et Portraits, Paris, Librairie Académique Didier, Perrin et Cie. Librairies-Editeurs. 1896.

Jules Lemaitre: Les Contemporains, Etudes et Portraits Littéraires, Deuxième Série. Quinzième Edition. Paris, Lecène, Oudin et Cie. Editeurs. 1895.

Everett Ward Olmsted: The Sonnet in French Literature and the Development of the French Sonnet Form, a Dissertation, submitted to the Cornell University for the degree of Doctor of Philosophy. Ithaca, N.Y. 1897.

Paul Bourget: Essais de Psychologie Contemporaine. 2 Vols. Edition définitive augmentée d'appendices. Paris, Librairie Plon, Plon-Nourrit et Cie., Imprimeurs et Editeurs.

Paul Stapfer: Racine et Victor Hugo, Neuvième Edition. Librairie Armand Colin. Paris.

Ad. Van Bever and Paul Léautaud: Poètes d'Aujourd'hui, Morceaux Choisis, accompagnés de notices bibliographiques et d'un Essai de Bibliographie. 23. Edition. Paris Mercure de France, 1903. (2 Vols.)

Leconte de Lisle: Oeuvres, Poèmes Tragiques. Edition revue et augmentée, Paris, Alphonse Lemerre, Editeur.

Leconte de Lisle: Oeuvres, Poèmes Antiques. Edition revue et augmentée, Paris, Alphonse Lemerre, Editeur.

Leconte de Lisle: Oeuvres, Poèmes Barbares. Edition revue et augmentée, Paris, Alphonse Lemerre, Editeur.

Léon Vanier: Curiosités Littéraires, Les Premières Armes du Symbolisme, Paris, Léon Vanier, Libraire-Editeur. 1889.

Edgar Allen Poe: Works, Newly Collected and edited, with a memoir critical introductions, and notes, by Edmund Clarence Stedman and George Edward Woodberry. Vol. X Chicago, Stone & Kimball. 1895.

Walt Whitman: Selections from Whitman's Prose and Poetry by Oscar Lovell Triggs, Ph.D. University of Chicago. Boston, Small, Maynard & Company. 1898.

Arthur Graves Canfield: French Lyrics, Selected and Edited with an Introduction and Notes. New York, Henry Holt and Company. 1899.

Jacob Warshaw: The Evolution of the French Novel Previous to the Astrée, Submitted to the University of Missouri for the Degree of Doctor of Philosophy. 1912.

Arthur Symons: The Symbolist Movement in Literature.

P. Verrier: Essai sur Les Principes de la Metrique Anglaise. Première Partie. Metrique Auditive. Librairie Universitaire. H. Welter, ED. 1909.

George Saintsbury: French Lyrics.

Emile Faguet: La Poésie Française

Barat: Le Style poétique

Periodicals:

The Nation, Vol. 82, No. 2125. Leconte de Lisle March 22, 1906. pp. 237-239.

Revue des Deux Mondes: LXVI-66- pp. 162-225. Brunetière.

Modern Language Association, Publications: A. Schinz: Literary Symbolism in France. V. 18. pp. 273-207.

Westminster Review: Hilton Radley: The Twilight of the Poets V. 173. June 1910. pp. 657-662.

Sewanee Review: B.W. Wells: Contemporary French Poets, V. 3. May 1895 pp. 355-372.

Living Age: José-Maria de Heredia by F.Y. Eccles. Vol. 284. No. 3211. Jan. 20, 1906. pp. 171-176.

- Gustave Lanson: Histoire de la littérature française. Paris.
Hachette et Cie. Ed.8.1903.
- C.H. Le Goffic: La Littérature française au XIX siècle. Tableau
General. 254.por.D. Paris.n.d.
- Jean Pierre Charpentier: La Littérature française au dix-neuvième
Siècle. Paris. Garnier Frères 1875.
- B.L. Bowen: Introduction to Modern French Lyrics. 191p.D. Boston,
Heath's Modern Lang. Series. 1897.
- Emmanuel Barat: Le Style Poétique et la "évolution romantique.
311p.O. Paris 1904.
- Paul Elmer More: The Drift of Romanticism. Shelburne Essays. 8th.
Series. Boston and N.Y. Houghton Mifflin and Co.
1913:
- Eugène Crépet: Les Poètes Français. Recueil des chefs-d'oeuvre de
la poésie française depuis les origines jusqu'à nos
jours. Paris. Gide 1861-63.
- Philip Gilbert Hamerton: Contemporary French Painters. An Essay.
Boston. Roberts Bros. 1898.
- George Moore: Modern Painting. New Edition. Walter Scott Pub. Co.
London. Scribner's Sons, N.Y. 1906.
- Charles T. Bateman: G.F. Watts, R.A. London. George Bell & Sons. 1901.
- Louis Hourticq: Art in France. London. W. Heinemann. 1911.

N.B. This Bibliography represents only some of
the more important works consulted.

UNIVERSITY OF MISSOURI
COLUMBIA

DEPARTMENT OF ENGLISH

May 28, 1915.

Dean Walter Miller,
Graduate Department.

My dear Dean Miller,

I have examined the thesis submitted by Miss Irvinna Rose, which I return herewith, and find that in my opinion it meets very satisfactorily the general standard which has been established in this University for the Master's dissertation.

There are a few corrections, chiefly verbal, which it would be well for Miss Rose to make before the dissertation is finally accepted. On page 27, "only reached its zenith" should be "reached its zenith only." Page 35, "equally as much" (tautological). Page 41, "principle" (spelling). Page 57, "dissimulation" (word?) Page 58, "humanitarianists" (word?) Page 58, "selfish" (self-centered? egoistic?). Page 77, "liven it up" (enliven it?). Page 92, "primal touch of foreign influence" (why not simply first? "Primal" means pertaining to the prime). Page 97, "power of imagination which Hugo all but emulated" (meaning of emulated?). Page 101, "Artemus" (spelling). Page 107, quotation from Poe (why not give this in English?). Page 112, "have all had to do" (idiom?). Page 117, "in a singularly unique manner" (why not add that it is the only one of its kind?). Bibliography: "Westminister Review" (spelling).

In chapter V, "The Influence of the Other Arts on the Three Schools", it seems to me that the interesting comparisons here attempted between the three schools of poetry and the other arts could be made much more valid if the fact were brought out that each of the other arts went through the same development during the century as poetry did. Romanticism in poetry is akin to the work in painting of Delacroix, it is true; but Ingres is closer to the Parnassians, Manet and Monet to the Symbolists. The Parnassian school shares the spirit not of all sculpture, only of the corresponding school of sculpture; certainly not that of Rodin, who resembles more the Symbolists. A revision of the chapter in this wider sense would, I think, be a considerable improvement; but I do not mention it as essential for approval. The dissertation fully deserves approval as it stands; it is an interesting and creditable piece of work.

Respectfully,

Robert L. Ramsay

University of Missouri - Columbia

010-100938577

378.7m71
XR719