

A Study of Tristan

I would like to convey my grateful thanks to Dr. E. Le Breton,
St. Edmund College, for her advice and assistance throughout

the **THE POETRY OF TRISTAN CORBIERE WITH PARTICULAR REFERENCE**

I also wish **TO INFLUENCES, PROSODY AND STYLE.** for her kind
permission to consult her thesis: Tristan Corbière. A Biographical
and Critical Study, and Albert Soussfeld for his help and
encouragement.

by

Doreen Markam.

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A Note of Thanks. TRISTAN CORBIÈRE WITH PARTICULAR REFERENCE

I should like to convey my grateful thanks to Dr. E. Le Breton, of Bedford College, for her advice and assistance throughout the preparation of this thesis. I have indicated the principal

I also wish to thank Mrs. S. Leach (Ida Levi) for her kind permission to consult her thesis: Tristan Corbière. A Biographical and Critical Study, and Albert Sonnenfeld for his help and encouragement.

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Next, in Chapter II, I have dealt with the literary influences showing that, in spite of Corbière's claims of independence, both Romantic poetry and Parnassian poetry are clearly reflected in Les Amours Jeunes. Indeed, references are made to all the major poets of his century.

In Chapter III, on prosody, I have analysed the various forms used by Corbière, indicating where he was following tradition, where he was simply breaking the rules in a search for greater freedom, and where he was experimenting with new forms.

In Chapter IV, I have shown that certain aspects of Corbière's style are original, such as his use of imagery, his vocabulary, the oral quality of his poetry, and his use of punctuation. He experimented in his use of language in order to attain

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work. TO INFLUENCES, PROSODY AND STYLE.

Finally, in Chapter V ABSTRACT. outlined the influence of

In Chapter I of this thesis, I have indicated the principal influences on Corbière's poetry. Firstly, I have shown that the non-literary influences are of primary importance and inspired the majority of Corbière's poems. Of these, Brittany is of outstanding significance, being the first and most permanent of all the influences: it has inspired two complete sections of his work.

Next, in Chapter II, I have dealt with the literary influences showing that, in spite of Corbière's claims of independence, both Romantic poetry and Parnassian poetry are clearly reflected in Les Amours Jaunes. Indeed, references are made to all the major poets of his century.

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novel effects. Irony has permeated all aspects of Corbière's work.

Finally, in Chapter V, I have outlined the influence of Corbière on later poets. Much of his work seems akin to that of the Symbolists and Decadents. Either this is merely coincidence, due to the fact that Corbière and these writers followed current literary trends, or it may be that Corbière has actually influenced the later work of the Symbolists and Decadents. Corbière's influence can be seen most clearly in the work of the "Fantaisistes": Francis Carco, P.-J. Toulet, Tristan Derême and André Salmon. More interesting, perhaps, is Corbière's influence abroad: both Ezra Pound and T.S.Eliot drew inspiration from Les Amours jaunes.

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The edition of Les Amours Jaunes referred to in this thesis was published by Yves-Gérard Le Dantec and published by [unclear].

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Where Corbière has used "points de suspension", single spacing has been used (...) but where these indicate that part of the text has been omitted, double spacing has been used (...).

Note.

INTRODUCTION.

The edition of Les Amours Jaunes referred to in this thesis is that edited by Yves-Gérard Le Dantec and published by Gallimard in 1953. Where quotations have been taken from this text, the number of the page has been placed directly after the quotation, in brackets, and not in the notes.

Underlining has been used to indicate italics, except for quotations from "Rondels pour Après", "Le Poète et la Cigale", "La Cigale et le Poète", "Point n'ai fait un tas d'océans" and the "Cantique Spirituel" of "La Rapsode Foraine et le Pardon de Sainte Anne", which are printed entirely in italics.

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trip to Italy, his stay in Paris and his love for Marcella.(1)

Corbière was born in 1845 in Coat-Cougar, an estate near Morlaix belonging to his mother's family. He was christened Edouard-Joachim but later chose to change this to Tristan. He was the first child of Edouard Corbière, a former sailor and novelist and, at the time of Corbière's birth, director of a steamship company in Morlaix, and his young wife.

1. Cf. Y-G. LeDantec, Les Amours Jaunes, p. 8, "La brève existence de Tristan Corbière trouve dans ses poèmes un reflet si fidèle qu'il suffit d'en indiquer en quelques phrases les étapes pour donner une idée assez précise d'un personnage foncièrement original."

INTRODUCTION.

Tristan Corbière was essentially an individualist, mixing infrequently with others and having little contact with the literary movements of his time. He was unknown as a poet in his lifetime and it was not until several years after his death that his poetry was discovered. Since then, his importance has gradually been recognized and interest in it has grown considerably in recent years.

Les Amours Jaunes, his one volume of poetry, is almost an autobiography. In these poems he revealed his character, his feeling of loneliness and of being a "Paria", his desire to hide his emotions beneath a mask of mockery, and his mistrust of the sentiments of others. All the events of his life are likewise reflected in his poems, his existence in Brittany, his trip to Italy, his stay in Paris and his love for Marcelle.(1)

Corbière was born in 1845 in Coat-Congar, an estate near Morlaix belonging to his mother's family. He was christened Edouard-Joachim but later chose to change this to Tristan. He was the first child of Edouard Corbière, a former sailor and novelist and, at the time of Corbière's birth, director of a steamship company in Morlaix, and his young wife.

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Corbière spent his childhood in Morlaix, a quiet town on the north coast of Brittany. He was sent to boarding-school but longed always to return home, being very attached to his family. At the age of fifteen, he was forced by illness, probably rheumatism, to leave his school and live with his uncle, Doctor Chenantais, in Nantes and attend a day school there. In 1862, his illness obliged him to give up his studies completely. Naturally, he could no longer fulfil his ambition to go to sea, so he settled in Roscoff, where his family owned a summer villa, in order to be near the sea and the sailors.

His mother took him to Cannes for a short while in order to try and restore his health, but the mild climate of Roscoff was evidently better suited to him. He was to spend most of his remaining years in this small fishing port, mixing with the fishermen, eating in Le Gad's restaurant and going out in his boat.

At the beginning of 1870, Corbière went to Italy in the company of an artist friend, Hamon, whom he had met in Roscoff. They visited many beautiful spots together, including Vesuvius, Naples, Rome and Genoa but Corbière was unimpressed and was glad to return to Brittany.

In the following year, 1871, Corbière met Marcelle with whom he fell in love and who inspired the greater part of the poems in the section "Les Amours Jaunes". A former actress, she had

come to Roscoff with her lover, Count Rodolphe de Battine, who was convalescing from a war wound. It is uncertain what Marcelle's true feelings for Corbière were. After Marcelle and the Count had returned to Paris, Corbière was unable to settle down again in Roscoff and eventually followed them to Paris in March, 1872.

Corbière lived in a small room in Montmartre, only mixing with the artists he had met in Brittany and spending his evenings with Marcelle and the Count. The three returned to Roscoff for a short holiday but Corbière did not succeed in finding again the harmony of his first summer with Marcelle.

During this time, he published a few poems in La Vie parisienne (1) and eventually, in 1873, found a publisher for his poems, the Gladys brothers. They agreed to publish a complete volume of poetry, with a self-portrait by the author, and not just "Gens de Mer" as Corbière originally intended. The volume was

1. Cf. Y-G. LeDantec, Les Amours Jaunes, p. 229.

<u>La Pastorale de Conlie.</u>	
<u>Veder Napoli poi morir.</u>	
<u>Litanie du Sommeil.</u>	<u>La Vie parisienne</u> , 25 mai 1873.
<u>Le Garde-Côtes.</u>	<u>La Vie parisienne</u> , 23 août 1873.
<u>Un Cabaret de Matelots.</u>	Fragment de 42 vers du poème <u>Le</u>
<u>Bossu Bitor.</u>	<u>La Vie parisienne</u> , 13 septembre 1873.
<u>Cris d'Aveugle. (Souvenir de Bretagne)</u>	
	<u>La Vie parisienne</u> , 20 septembre 1873.
<u>Le Fils de Lamartine et de Graziella.</u>	
<u>Souvenirs de Voyage (Italie)</u>	
<u>Vésuves et Cie.</u>	<u>La Vie parisienne</u> , 27 septembre 1873.
<u>A une Demoiselle pour Piano et Chant.</u>	
	<u>La Vie parisienne</u> , 18 octobre 1873.

3. Cf. R. Martineau, "Lettres", Revue de la Bretagne, August-September 1912, p. 15.

an apparent failure but Corbière seemed unconcerned and made no attempt to publicize his work, merely giving copies to a few relatives and friends.

In 1874, Corbière fell ill and was taken to hospital where he was frequently visited by Marcelle. His mother finally took him back to Brittany where he died in March, 1875.

Throughout his life he had been unfortunate - in his health, his appearance, his relations with others, his ambitions as a sailor, his love affair and his literary career.

For some time, it was believed that Verlaine was the first to write about Corbière but, in 1873, immediately after the publication of Les Amours Jaunes, a review, probably by Blémont, the editor, appeared in La Renaissance littéraire et artistique.(1)

In 1880, Les Amours Jaunes were shown to the Breton group of poets known as "Les Vivants", of which Richepin was the leader.

In the same year, according to Gustave Kahn, Laforgue read Corbière's poetry.(2) Early in 1883, Barbey d'Aurevilly also showed an interest in Corbière and asked Léon Bloy to obtain a copy of Les Amours Jaunes for him.(3) In February of the same

year, an article in La Nouvelle Rive Gauche, classed Verlaine in:

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1. 26th October 1873, p.304, "Mouvement littéraire".
 2. Cf. G.Kahn "Les Origines du Symbolisme", La Revue blanche, 1st November 1901, p.330.
 3. Cf. R.Martineau, "Lettre", Marches de Provence, August-September 1912, p.15.
 4. Revue, 4th October 1883 and Entretiens politiques et littéraires, July 1891.
 5. Le Figaro Supplément littéraire, 31st May 1891.

in the "la grande famille de Baudelaire, de Corbière, de ceux qui, à force d'art, parviennent à se mettre au-dessus de toutes nos viles règles." (1)

In 1883, Corbière's cousin, Pol Kalig (Jules Chenantais)

wished to draw attention to Corbière's work and showed it to

Le Léo Trézenik, founder of Lutèce. Trézenik, together with Charles

to Morice, read Les Amours jaunes to Verlaine, who reacted with

enthusiasm. Morice described the scene:

"Du commencement à la fin . . . Verlaine ne cessa de rire, et, aux passages les plus émouvants, les plus poignants, son rire nous interrompait: du rire où il y avait des larmes." (2)

This inspired Verlaine to write an article on Corbière, which

was printed the ^{same} following year in Lutèce (3) and appeared in

Les Poètes maudits. Verlaine's criticisms consist mainly of

general impressions but were the significant factor in introducing

Corbière to the public.

After this, several authors and critics wrote articles on

Corbière, including Léon Bloy (4), Laforgue (5) and Ajalbert (6).

1. Cf. C. LeGoffic, Tristan Corbière. Conférence faite le 28 mai 1912. These articles comprised praises of Corbière, of a general nature. à Tristan, Le Glas des Snyères.

2. The section on Corbière in Huysmans' A Rebours is important ^{since} for it July 1912; Idea. "Tristan Corbière à Paris" and "Bouvard et classes him, for the first time, as a Decadent. Laforgue, alone Idea. "Le Père de Tristan", Le Fureteur breton, August- indicated 1912. C. LeGoffic, "Tristan Corbière et le mouvement

1. J. Mario, "Les Vivants et les Morts: Paul Verlaine", La Nouvelle Rive Gauche, 9th February 1883. Quoted by Michaud, Message poétique du Symbolisme II, p.245.

2. C. Morice, Tristan Corbière, p.22.

3. Lutèce, August-September 1883.

4. Le Chat noir, 3rd May 1885.

5. Lutèce, 4-11th October 1885 and Entretiens politiques et littéraires, July 1891.

6. Le Figaro: Supplément littéraire, 31st May 1891.

in some detail, the weaknesses of Corbière's work, as he did not wish to be compared to him. In 1891, Vanier published a new edition of Les Amours jaunes with a preface and, soon after, Rémy de Gourmont included an article on Corbière in Le Livre des Masques. René Martineau, in 1904, was the first to make a detailed study of Corbière's life, in the book entitled Tristan Corbière.

In 1912, an important year for the study of Corbière, a monument was set up in Morlaix in honour of father and son and a committee, including Charles Morice, Léon Durocher, Jean Richepin, Anatole Le Braz and Charles Le Goffic, gave speeches(1) and afterwards printed articles on Corbière(2). In the same year, the Marches de Provence dedicated one number entirely to Corbière(3) and a new edition of Les Amours jaunes appeared with a comprehensive preface by Charles Le Goffic.

1. Cf. C.LeGoffic, Tristan Corbière. Conférence faite le 28 mai 1912, and L.Durocher, Billet à Richepin, Devant Corbière, Salut à Tristan, Le Glas des Bruyères.
2. Cf. L.Durocher, "Corbière à Capri", Le Fureteur breton, June-July 1912; idem. "Tristan Corbière à Paris" and "Edouard et Tristan Corbière", Le Fureteur breton, April-May 1912; idem. "Le Père de Tristan", Le Fureteur breton, August-September 1912. C.LeGoffic, "Tristan Corbière et le mouvement poétique contemporain", Revue hebdomadaire", 13th January 1912.
3. Les Marches de Provence, August-September 1912. Fascicule spécial sur Tristan Corbière. Including articles by J.A.Coulanges, R.Martineau, R.Jacquet, L.Durocher, C.Morice, H.Strentz, Dr. Chenantais (Pol Kalig), J-M.Bernard, A.Pouthier, F.Carco, C.Le Goffic, G.J.Aubry and A.Verdier.

Since this time, many articles and books have been written about Corbière, new editions of his work have appeared, notably that of Y-G. Le Dantec, in 1953, some of his poems have been translated(1) or put to music(2) and a documentary film, entitled Les Amours Jaunes, has been made(3). Corbière has also enjoyed a certain popularity in America in recent years, probably due to his influence on T.S.Eliot and Ezra Pound, and articles, books and a thesis have been written about him there.(4)

It is only recent works on Corbière which have attempted to assess his value accurately, analyse his poetry and place him in the literary tradition. It is now possible to put things in their correct perspective and, we hope, judge Corbière equitably.

BRITTANY

1. Cf. C.F.MacIntyre, Tristan Corbière. Selections from 'Les Amours Jaunes! Translated with Introduction and Notes.
2. e.g. "Laisser-Courre" by Yves Baudrier and "Rondels pour Après" by Jean d'Udine. Cf. Y-G.LeDantec, Les Amours Jaunes, pp.250 and 275.
3. In 1948 by H.Beauvais and Alfred Chaumel. Cf. J. de Trigon, Tristan Corbière, p.83.
4. e.g. A.Sonnenfeld, L'Oeuvre poétique de Tristan Corbière, 1960, Marshall Lindsay, The Poetry of Tristan Corbière, Ph.D. dissertation, 1960. Articles by Grover Smith,^{no} C.M.Shanahan and G.M.Turnell.

and misfit when away from home.
CHAPTER I.

Most of Corbière's childhood was spent in the fishing port of Morlaix where, at the age of ten, he first became conscious of the sea while reading his father's novels. He was greatly impressed by his father and his writings and the influence and Corbière's family, and secondly, the later influences - of his father is closely linked with that of the sea. In 1862 the influence of Paris, Italy, Spain and that of Marcelle.

These two types of influences inspired dissimilar poems: thus the early influences inspired the Breton poems of "Armor" and "Gens de Mer" and the later influences, the "Parisian" poems of "Les Amours Jaunes," "Sérénade des Sérénades" and "Raccrocs".

It must be noted, however, that, ^{as one might expect,} traces of the earlier influences can still be discerned in his later work. During the summer, when his family came, he preferred to sleep in a hammock in a fisherman's hut. He used to dress as a sailor, in sea boots, a galley slave's hat and short-sleeved shirt, mixed with the sailors along the wharves and went out in his own sailing boat, even in the worst storms. It is Roscoff, rather than the other parts of Brittany, which has influenced Corbière's poems. His familiarity with the people of Brittany, their songs, legends and literature, reveals itself in the section "Armor". The sea and its sailors, with whom he became acquainted during his stay in Roscoff, inspired "Gens de Mer." In the other sections, on Paris, Italy and Spain, he saw and to follow Marcelle to Paris and in his later work Brittany described everything through the eyes of a Breton, an exile

BRITTANY.

Brittany, more than anything else, has inspired and influenced Corbière's work for Corbière spent the greater part of his life there and loved it deeply. Two sections - "Armor" and "Gens de Mer" - are written entirely about Brittany and its people. His familiarity with the people of Brittany, their songs, legends and literature, reveals itself in the section "Armor". The sea and its sailors, with whom he became acquainted during his stay in Roscoff, inspired "Gens de Mer." In the other sections, on Paris, Italy and Spain, he saw and to follow Marcelle to Paris and in his later work Brittany described everything through the eyes of a Breton, an exile

and misfit when away from home. rendering Corbière "dépaycé"

Most of Corbière's childhood was spent in the fishing port of Morlaix where, at the age of ten, he first became conscious of the sea while reading his father's novels. He was greatly impressed by his father and his writings, and the influence of his father is closely linked with that of the sea. In 1862 following his illness, in 1862, Corbière settled in Roscoff, which was renowned for its mild climate. A quiet fishing port, Roscoff, at this time was frequented by a few artists and summer visitors. Corbière's family owned a large summer villa there, where the poet remained even in winter, sleeping in a boat in the sitting-room, his dog in a basket in the bow. During the summer, when his family came, he preferred to sleep in a hammock in a fisherman's hut. He used to dress as a sailor, in sea boots, a galley slave's hat and short-sleeved shirt,^{he (3)} mixed with the sailors along the wharves, and went out in his own sailing boat, even in the worst storms.

2. Cf. J. Laforgue, "Une Etude sur Corbière", *Entretiens politiques*
It is Roscoff, rather than the other parts of Brittany, which has influenced Corbière's poems.

3. Cf. LaCoffic, *Les Amours Jeunes*, pp. xxi and xxxi. See also: *Nouvelle Revue*, 15th July 1904, p. 274: "Il a apporté de Bretagne l'essentiel de son livre, toutes les pièces où s'affirme le meilleur de sa valeur".
"Corbière s'achève ainsi vers son domaine idéal d'inspiration neuf, hardi et spontané. L'amour amer du solitaire et aborde ces sujets-là, un accent lyrique qu'on a deviné dans le coup atteint ici aux plus hauts sommets du lyrisme."

only appears as an influence in rendering Corbière "dépaycé" outside his own province.

Opinions of the critics vary as to the value of his later work but nearly all are agreed in acclaiming the Breton sections as his best work. Verlaine first proclaimed:

"Et parlons cette fois du Corbière plus superbe encore. Quel Breton bretonnant de la bonne manière! L'enfant des bruyères et des grands chênes que c'était!" (1)

Even Laforgue, who condemned most of Corbière's work, praised the sections where Corbière seems most truly Breton. (2)

Charles LeGoffic, himself a Breton, is most emphatic in praising these poems, to the detriment of ^{the} his later work:

"Le Corbière que nous retiendrons, c'est surtout le Corbière d'Armor et de Gens de Mer, le poète inégal encore, mais puissant et savoureux, sincère jusqu'à la brutalité et soudain d'une infinie tendresse . . . rien ne ressemble moins aux médiocres facéties de Raccrocs et de Sérénade des Sérénades que "le grand pathétique amer" de la "Rapsode Foraine", du "Bossu Bitor", de "La Fin" ou de la "Pastorale de Conlie." (3)

1. N.P. Verlaine, Les Poètes Maudits, p. 12.

2. Cf. J. Laforgue, "Une Etude sur Corbière", Entretiens politiques et littéraires, July 1891, p. 3.

3. C. LeGoffic, Les Amours Jaunes, pp. xxi and xxxi. See also:

G. Kahn, "Tristan Corbière", La Nouvelle Revue, 15th July 1904, p. 274: "il a apporté de Bretagne l'essentiel de son livre, "Gens de Mer" "Litanie de Sommeil", "Le Poète Contumace," toutes les pièces où s'affirme le meilleur de sa valeur d'art". and L. Bocquet, Les Destinées Mauvaises, p. 37:

"Corbière s'achemine ainsi vers son domaine idéal d'inspiration qui est la poésie régionale . . . il s'y montre incomparable, neuf, hardi et spontané. L'amour amer du solitaire et sa tendresse comprimée communiquent à ses vers, dès qu'il aborde ces sujets-là, un accent lyrique qu'on n'avait point encore entendu et un frisson nouveau . . . Corbière d'un seul coup atteint ici aux plus hauts sommets du lyrisme."

et les rochers de sa province natale, et Briseux semble bien pâle à côté de lui."

The picture Corbière gives us of Brittany is, quite naturally, a subjective view. His descriptions of Brittany are not false but tend to exaggerate the distress and misery he saw there for this was reflected in his own character. In spite of the apparent realism, he idealized the life of the sailors, for theirs was the life he would have led, had his health permitted.

Corbière painted a detailed picture of Breton life and, more particularly, of sailors: he was original in drawing his main inspiration from this source. For the first time, sailors live and speak in poetry, and are fully understood by the poet describing them.(1)

Previously, few poets - even Bretons - had shown any real interest in the sea. Of Breton writers, Chateaubriand is perhaps the greatest to have described Brittany and the sea, but little mention is made in his work of the actual life of the sailors. The work of Brizeux centres around inland Brittany and not the sea.(2) La Landelle, a poet who never became more than a

1. Cf. Y-G.LeDantec, Les Amours jaunes, p. 16, "la passion de la mer, telle qu'aucun poète français ne l'avait auparavant éprouvée ni traduite." and L.Bocquet, Les Destinées mauvaises, p. 100, "Il dépasse en vigueur, en coloris et en vérité tout ce qui a été tenté avant lui et après lui."
 2. Cf. H.Clouard, Histoire de la Littérature française du Symbolisme à nos jours, p. 59, "Corbière . . .devait chanter une Bretagne qui n'est ni dans Brizeux ni dans Chateaubriand, une Bretagne en haillons, couverte de vermine et de plaies." and P.Chabaneix, "Tristan Corbière", Arts, no. 131, September 1947, p.2, "aucun poète n'a chanté comme Corbière les marais, les landes, les calvaires, les grèves, les dunes et les rochers de sa province natale, et Brizeux semble bien pâle à côté de lui."

local celebrity, is the only Breton writer to have influenced Corbière. He wrote poems on Brittany and the sailors, endeavouring to be realistic in his poetry in the same way as Edouard Corbière had been in his novels. Echoes of many of his poems are to be found in Les Amours jaunes.(1)

Of non-Breton writers, Vigny and Musset had introduced characterless sailors into their poems. Corbière reacted strongly to this conventional and unrealistic picture of sailors whom he referred to as: "Vos marins de quinquets à l'Opéra" (p. 143). Hugo was the only great poet to have written on the sea. During his long exile in the Channel Islands, the sea became of great importance to him.(2) His sea poems do not in any way foreshadow those of Corbière, however. For Hugo, the sea is important as a symbol and a background to human emotions(3). He was more concerned for those left behind than those at sea.(4) For Corbière, the sea and the sailors are of overriding importance and the feelings of "les terriens" - those who are not acquainted with life at sea - are irrelevant. Corbière was a realist whereas Hugo was a "visionary and felt the superhuman importance of the sea.

1. Cf. Chapter II. pp. 105-110

2. Cf. Océan, quoted Barrère, La Fantaisie de Victor Hugo. II, p. 151. "J'habite dans cet immense rêve de l'océan, je deviens peu à peu un somnambule de la mer...."

3. Cf. Les Quatre Vents de l'Esprit, "Sur la Falaise."

4. Cf. Les Châtiments. V. IX. "Le Chant de ceux qui s'en vont sur la mer."

The people of Brittany.

In "Armor" Corbière presents us with a realistic picture of the Breton people and their customs. He described these people sympathetically for he understood them and felt at home in a region where the ugly and sick are treated with reverence.(1)

The Bretons in "Armor" are continuously preoccupied with superstition and religion. Although Corbière did not appear to be religious and made no mention of his own attitude to God in his poetry, he was able to understand the deep devotion of his people, at the same time seeing its shortcomings.

Sometimes he gives the impression of being serious, sometimes mocking in his attitude to all this.

One of the most striking characteristics of the Bretons in "Armor" is their cult of the saints. The saints are endowed with great powers in the minds of the people and thousands visit the chapels of the saints at the annual Pardons. They believe that the saints are all-powerful and many legends are attached to them, their relics and the Holy Family.

Corbière's treatment of this cult varies from sympathy to mockery. In "Le Pardon de Sainte Anne" he gave us a moving

1. Cf. A. Sonnenfeld, *L'Oeuvre Poétique de Tristan Corbière*,

1. Cf. C. Morice, *Tristan Corbière - Conférence faite le 28 mai 1912*, p. 20: "Corbière a, jusqu'à la passion, le goût du peuple. Il connaît à fond ses Bretons, ses matelots, il sourit à leurs brutalités, à leurs fureurs, il respire avec délice l'âcre odeur de leur misère, de leur labour."

description of the thousands who had come to pay their homage to this saint. He entered into their spirit of devotion to Sainte Anne in the "Cantique Spirituel":

"Dame bonne en mer et sur terre . . . (p. 131)
Prête ta douce et chaste flamme
Aux chrétiens qui sont ici." (p. 131)
Tenant l'ENFANT sur tes genoux." (p. 130)

In "Saint Tupetu de Tu-Pe-Tu" we again have a true-to-life description of the faithful who flock to see the saint: they like to have a feeling of complicity with this saint, in order to make them feel closer to her:

"Une fois l'an, les croyants - fatalistes chrétiens - s'y rendent en pèlerinage, afin d'obtenir, par l'entremise du saint, le dénouement fatal de toute affaire nouée." (p. 126)

This adherence to religious and ancient traditions is typical of Brittany. (1)

In these poems Corbière also brings out the Bretons' tendency to adapt saints to local requirements and to treat them with a certain familiarity. For them, religion is such an integral part of their daily life that a prayer is like a conversation. Nevertheless, Corbière gives the impression of mocking at this devotion on the part of the Bretons. He appears to paint and the saints appear homely characters. The statue of Sainte Anne is roughly made of wood:

ridiculous or humorous aspects. In "Le Pardon de Sainte Anne"
"Mère taillée à coups de hâche,
we find Tout coeur de chêne dur et bon." (p. 129)

just as the Bretons themselves, who are poor and cannot afford (- Sauf respect - perdus de boisson) Notre le clocher de l'église

1. Cf. A. Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p. 74, "C'est la province de France qui a le mieux résisté à l'influence moderne de laïcisation. Tous les ans, à Auray, à Sainte-Anne-la-Palud et dans beaucoup d'autres chapelles disséminées dans le paysage rocailleux, des milliers de pèlerins, souvent vêtus de pittoresques costumes folkloriques, viennent aux Pardons." *grimage to this saint*

any finery. They believe her to have: at the confidence of

"L'âme en pièce d'un franc-Breton" (p.129)

and imagine her in similar circumstances to themselves:

"- O toi qui recouvrais la cendre, kind of roulette
 Qui filais comme on fait chez nous,
 Quand le soir venait à descendre, when it stops,
 Tenant l'ENFANT sur tes genoux." (p.130)

foretells what is going to happen during the following year:
 They like to have a feeling of complicity with this saint,

"Il tient sa Roulette-de-Grace
 in order to make them feel closer to her: sous;

Ca dit, bien mieux qu'une balance,
 "Et verse, sans que Dieu te voie, p.127)
 L'eau de tes yeux sur les damnés!" (p.130)

The powers of this saint, which are obviously so dependant on
 In the Canticle addressed to her, they speak to her in a
 chances, and the incongruity of a roulette table influenced
 familiar tone:

a saint, are not so very far removed from those connected

"A l'an prochain! - Voici ton cierge:
 (C'est deux livres qu'il m'a coûté)
 ... Respect à Madame la Vierge,
 Sans oublier la Trinité." (p.132). is described

Nevertheless, Corbière gives the impression of mocking at this

devotion on the part of the Bretons. He appears to paint

a realistic picture of these rites in order to show us the

ridiculous or humorous aspects. In "Le Pardon de Sainte Anne"

we find touches of humour in places:

"Des paroisses environnantes:
 -"Aux perdus dont la vie est grise,
 (- Sauf respect - perdus de boisson),
 Montre le clocher de l'église jusqu'au lundi." (p.128)
 Et le chemin de la maison." (p.131)

The entire poem "Saint Tupetu de Tu-Pe-Tu" is a mockery of
 the cult. He invented a saint, whose name in itself is

humorous, and treated an imaginary pilgrimage to this saint

with mock seriousness, thereby mocking at the confidence of the Bretons in the powers of saints and religious ritual. Saint Tupetu's powers are even more exaggerated than those of other Breton saints. The priest operates a kind of roulette and, according to the position of the wheel when it stops, foretells what is going to happen during the following year:

"Il tient sa Roulette-de-Chance
 Qu'il vous fait aller pour cinq sous; 128) (3)
 Ça dit, bien mieux qu'une balance,
 Si'on est dessus ou dessous." (p.127)

The powers of this saint, which are obviously so dependant on pure chance, and the incongruity of a roulette table influenced by a saint, are not so very far removed from those connected with other saints, however. (1)

The most striking Breton custom, the Pardon, is described in full detail in "La Rapsode Foraine et le Pardon de Sainte Anne." The Pardon of Sainte Anne is one of the most imposing and most famous of the Breton Pardons. In Corbière's time, Bretons would flock there in their thousands to ask forgiveness of the saint:

"Des paroisses environnantes:
 De Plougastel et Loc-Tudy,
 Ils viennent tous planter leurs tentes,
 Trois jours, trois nuits, - jusqu'au lundi." (p.128)

1. Cf. Perrin, Galerie Bretonne, II, p.149 and A.LeBraz, La Légende de la mort chez les Bretons armoricains, I, p.185.

After the mass and singing of the "Cantique spirituel", the pilgrims go round the chapel three times, burn a candle, either other Bretons. (1) In Corbière, we read that the chapel of Sainte Anne is on:

"l'infertile plage
Où comme la mer, tout est nud." (p.128) (2)

Corbière next described the statue of Sainte Anne:

"En bois pourri sa soutane. . .
Contre elle la petite Vierge,
Fuseau frêle, attend l'Angelus;" (p.128) (3)

Joseph is not given a prominent place in Breton legends and religion and Corbière depicted him:

"Au coin, Joseph tenant son cierge,
Niche, en saint qu'on ne fête plus." (p.128)

1. Cf. A.LeBraz, Au Pays des Pardons, p.341, "des tentes innombrables, de toutes formes et de toutes nuances, s'élevaient, se groupaient, bombaient au vent leurs toiles bises, donnaient l'impression d'un débarquement d'écumeurs de mer." and F.LeRoy, Pardons de Bretagne, p.27, "L'afflux de population fait surgir des lieux de pèlerinage, fussent-ils déserts comme la Palud, une ville éphémère."
2. Cf. F.LeRoy, Pardons de Bretagne, p.26, "Derrière un remblai de dunes, dans l'herbe pauvre et les joncs d'une dépression marécageuse, se tapit une chapelle qui n'emprunte son prestige qu'à son isolement, entre les plages désertes et le triple renflement du Menez-Hom."
3. Cf. L'abbé J.Thomas, Sainte Anne La Palud, pp.15 and 21, "La statue vénérée en granit de Bretagne, celle qui est, pour le pays, Santez Anna ar Palud ou Santez Anna goz, représente Sainte Anne, d'après l'idée des vieilles peintures des premiers temps de l'Eglise - assise dans un fauteuil, grave et souriante à la fois. Devant son auguste fille, la mère tient ouvert le livre de la Loi: touchant symbole de l'éducation maternelle . . . Sa mère lui montre dans les Saintes Ecritures, la sublime prophétie: "Ecce Virgo concipiet et paret filium."

After the mass and singing of the "Cantique spirituel", the pilgrims go round the chapel three times, burn a candle, either in the procession or in front of the statue, and drink from the fountain.(1) Corbière described them:

"...Et les fidèles, en chemise,
- Sainte Anne, ayez pitié de nous! -
Font trois fois le tour de l'église
En se traînant sur leurs genoux;" (p. 132)

Although he used the word "miraculeuse" no miracles have actually been recorded there. It is normally moral graces which are requested and obtained.(2)

Corbière then proceeded to describe the mass of poor people who gather together for the Pardon, a description which corresponds exactly to that of Anatole Le Braz.(3) It is tradition that they should go to this Pardon and more go there than to any other, but only Saturday belongs to them and they must be gone before the actual day of the Pardon.

The Pardons play an immensely important rôle in the lives of the Bretons and this explains, doubtless, why Corbière's longest poem in "Armor" is on this subject. Corbière

1. Cf. L'abbé J. Thomas, Sainte-Anne-la-Palud, p. 81.

2. Cf. *ibid.* p. 75.

3. Au Pays des Pardons, p. 342, "Une tribu entière de mendiants était couchée à l'ombre des ormes, dans l'enclos. Jamais je n'en avais rencontré aussi insolents. Ils ne demandaient pas l'aumône, ils l'exigeaient - Payez le droit des pauvres! criaient-ils."

well understood the dual purpose of these Pardons - "liesse et mystères" (p 128) - the main object is religion but the pilgrims nevertheless find time to enjoy themselves at the Pardon. During the day, the pilgrims perform their devotions but at night there are drinking and games in the tents. (1)

Corbière also conveyed the Bretons' respect for the cemeteries

Another important characteristic of the Bretons is their attitude towards the poor. The poor and afflicted are treated of life and those who are there are enjoying a well-earned rest, but must be cared for in the same way as the living. (2) The Bretons ask Sainte Anne:

"Répands sur nous, au cimetière,
Ta bonne odeur de sainteté." (p.132)

One is happy, at rest in a cemetery:

"Un Chevalier dehors
Repose sans remords
Dans le cimetière bénit
Dan^s sa sieste de granit" (p.137)

1 Cf. A. LeBraz, Au Pays des Pardons, p. ix, "Une pensée religieuse, d'un caractère profond, préside à ces assemblées. Chacun y apporte un esprit grave, et la plus grande partie de la journée est consacrée à des pratiques de dévotion. On passe de longues heures en oraison devant la grossière image du saint . . . Vers le soir seulement, après vêpres, les divertissements s'organisent." (p. 134)

2. Cf. A. LeBraz, La Légende de la mort chez les Bretons armoricains, II, p. 445, "le cimetière est comme un prolongement du foyer . . . il semble que ceux qui sont partis ne soient point partis tout à fait, qu'ils soient encore là tout près, qu'ils aient seulement changé de demeure, qu'ils habitent le cimetière au lieu de la maison."

Secoue un moignon décaissé,
Coudoyant un épileptique
Qui travaille dans un fossé." (p. 132)

Those who are suffering in this life think of death with
 longing:

Contre un tronc d'arbre où croît le gui
 Ici, c'est la fille et la mère
 Dansent la danse de Saint-Guy." (p.133)

"Bienheureux le bon mort
 Le mort sauvé qui dort
 Heureux les martyrs les élus
 Avec la Vierge et son Jésus
 O bienheureux le mort
 Le mort jugé qui dort" (p.137)

Another important characteristic of the Bretons is their attitude towards the poor. The poor and afflicted are treated with respect and reverence in Brittany for they are believed to be the chosen ones of God, and so charity is one of their principal virtues. Legends, and descriptions of Breton life, reflect admirably this compassion for the weak and poor.

Corbière expressed sympathy and compassion for the poor, especially those truly afflicted, but at the same time expressed indignation at those beggars who merely profit from the kindness of others. In "Le Pardon de Sainte Anne" he described, in twenty verses, the mass of poor who had come to the Pardon:

"C'est là que tiennent leurs cénacles
 Les pauvres, frères de Jésus. . . (p.132)
 Ils grouillent dans le cimetière:
 On dirait des morts déroutés" (p.134)

He described some of the ugliest and worst afflicted of these poor people:

"En aboyant, un rachitique
 Secoue un moignon désossé,
 Coudoyant un épileptique
 Qui travaille dans un fossé. (p.132)

is a movie. Là, ce tronc d'homme où croît l'ulcère,
 Contre un tronc d'arbre où croît le gui;
 Ici, c'est la fille et la mère
 Dansant la danse de Saint-Guy." (p.133)

"Un Riche en Bretagne" is a vivid picture of a typical poor
 man - one of those who are often more fortunate than the
 hard-working peasants: sympathetic to the sufferings of these

"C'est le bon riche, c'est un vieux pauvre en Bretagne."
 (p.124)

and:

"-Lui, n'est pas pauvre: il est Un Pauvre, - et s'en contente!"
 (p.125)

Corbière described his habits, typical of those of the poor:

"Il va de ferme en ferme.
 Et jamais à son pas la porte ne se ferme,
 - Car sa venue est bien. -Il entre à la maison
 Pour allumer sa pipe en soufflant un tison...
 Et s'assied. -Quand on a quelque chose, on lui donne;
 Alors, il se secoue et rit, tousse et rognonne
 Un Pater en hébreu. Puis, son bâton en main,
 Il reprend sa tournée en disant: à demain . . .
 - Noblesse oblige. - Il est saint: à chaque foyer
 Sa niche est là, tout près du grillon familier." (pp.124-5)

"La Rapsode Foraine" is yet another poor person, this time
 a woman, hideous in appearance, who sings in return for "deux
 liards":

"Une forme humaine qui beugle
 Contre le calvaire se tient;
 C'est comme une moitié d'aveugle:
 Elle est borgne, et n'a pas de chien." (p.134)

The blind in Brittany are also treated with the same
 reverence and sympathy. Sainte Anne is the "Bâton des aveugles,"
 (p.129) ready to help them at all times. "Cris d'Aveugle"

is a moving description of the sufferings of a blind man:

"Pardon de prier fort
Seigneur si c'est le sort
Mes yeux deux bénitiers ardents
Le diable a mis ses doigts dedans . . .
Dans mon crâne se tord
Du soufre en pleur qui sort" (p.137)

Corbière is not wholly sympathetic to the sufferings of these people however, and shows his indignation at their cunning in abusing the charity of others:

"- Travailler - Pour que faire?... On travaille pour lui."
(p.125)

and:

"Et le chancre est un gagne-pain." (p.133)

He clearly mocked at their belief that the poor are the chosen ones of God:

"très humble desservant
De la part du bon-dieu. - Dieu doit être content:
Plein comme feu Noé, son Pauvre est ramassé
Le lendemain matin au revers d'un fossé." (p.125)

and:

"C'est qu'ils chassent là sur leurs terres!
Leurs peaux sont leurs blasons béants:
- Le droit-du-seigneur à leurs serres!...
Le droit du Seigneur de céans! -

Tas d'ex-voto de carne impur,
Charnier d'élus pour les cieux,
Chez le Seigneur ils sont chez eux!
- Ne sont-ils pas sa créature... . . .

- Nous, taisons-nous!... Ils sont sacrés.
C'est la faute d'Adam punie;
Le doigt d'En-haut les a marqués:
- La droite d'En-haut soit bénie!" (p.134)

1. O.Ferrin, Galerie Bretonne, III, pp.131 and 134.

2. Cf. A.Le Braz, La Légende de la mort chez les Bretons armoricains,

At least one other Breton besides Corbière has expressed indignation at this state of affairs. There are some beggars:

"pour qui la mendicité est parfois un refuge et une nécessité cruelle, mais le plus souvent un métier et le bonheur suprême . . . qui s'étudient à être la hideuse représentation de toutes les misères humaines. Cette population vagabonde . . . qu'on rencontre sur toutes les routes, un long bâton à la main et le bissac sur le dos, qui passe sa vie à parcourir les châteaux, les fermes, les pardons surtout . . . Les droits et les privilèges de nos mendiants, la place qu'ils se sont faites dans la civilisation armoricaine, témoignent assez que . . . la charité peut être appelée une vertu bretonne . . . cette vertu, mal comprise est devenue pour le pays une plaie véritable . . . une population considérable résignée à vivre sans feu ni lieu, pourvu qu'elle vive sans rien faire." (1)

Breton Legends.

The Bretons are a superstitious people and legends or superstitions are attached to everything in their lives. In the opening poems of "Armor" this supernatural element can be seen. The sound of waves breaking on the sea-shore is described:

"Le flot râle
Des glas:" (p. 123)

A hare running through the night "Est un sorcier poltron qui fuit." According to Breton legend, all old castles have an enchanted hare attached to them and these hares are the souls of the previous lords. (2) "Le follet" is "damné" (p. 123) for it is reputed to lure the wanderer to his doom. Sinister importance is likewise attached to toads who:

"Empoisonnent de leurs coliques
Les champignons, leurs escabeaux." (p. 123)

1. O. Perrin, Galerie Bretonne, III, pp. 131 and 134.

2. Cf. A. Le Braz, La Légende de la mort chez les Bretons armoricains, II, p. 39.

This animal has been called the "symbole du génie du mal" (1) and is again described by Corbière with disgust in the section

"Les Amours Jaunes":

"Un crapaud! - Pourquoi cette peur . . .
Rossignol de la boue...-Horreur!-" (p. 58)

Again, many legends tell of the horrors caused by toads. (2)

In "Nature Morte" Corbière described the scene:

"Les laveuses" où l'on veille dans les étangs ou les ruisseaux
le défunt qui s'en va demain." (p. 124)

All the birds mentioned in this poem are associated in the minds of Bretons with death. The cuckoo, "l'Angélus funèbre" (p. 123), announces death to the family. (3) "Le chat-huant" tapping at one's window is also a sign of death and is known as "l'oiseau de mort". (4) Also, "La corneille, le hibou sont animés par les âmes damnés." (5)

"Les cornandons," mentioned in "Un Riche en Bretagne," (p. 125) are prodigious dwarfs (6) and legends tell of their nights spent dancing on the moors and their tricks played on any unwitting mortal who comes across them during the night. (7)

1. Hersaut de la Villemarqué, Barzaz Breiz, p. xxv.

2. Cf. Tales by Souvestre, p. 284.

3. Cf. A. LeBraz, Au Pays des Pardons, p. 61.

4. A. LeBraz, La Légende de la mort chez les Bretons armoricains, I, p. 7.

5. Ibid. II, p. 44.

6. Y-G. LeDantec, Les Amours Jaunes, p. 261.

7. Cf. Tales by Souvestre, I.

1. A. LeBraz, La Légende de la mort chez les Bretons armoricains, II, p. 435.

Many legends are referred to in "Armor" for these play an "important part in the lives of the Bretons. From childhood

On the other hand, little mention is made of the popular Breton legends of Sainte Anne. Corbière adhered to the more telling and re-telling the old legends.

conventional story, simply mentioning that Sainte Anne is the mother of the Virgin and helped with the child Jesus in "La lavandière" referred to in "Paysage Mauvais" is a famous legendary character:

Bethlehem:

"Les laveuses de nuit lavent dans les étangs ou les ruisseaux les linceuls des morts, elles obligent ceux qui ont l'imprudence de leur adresser la parole à tordre avec elles toute la nuit le linge qu'elles viennent de laver. La "maoueznoz" contraint le malheureux à s'épuiser dans cette besogne sinistre, et le matin on le trouve étendu sur la prairie, mort ou évanoui. Il est fort difficile de savoir ce que sont exactement ces lavandières de nuit; il semble bien qu'elles n'appartiennent pas à la même race que les vivants, mais elles ont cependant l'apparence de femmes ordinaires, elles sont vêtues comme les femmes qui vont au lavoir; elles parlent breton comme les paysannes, et il ne semble pas qu'elles soient douées de pouvoirs surnaturels que ne possède point les âmes des morts." (1)

that she was to have a baby, he chased her away and a boat, sailed by an angel, carried her to Jerusalem where she bore "Nature Morte," is another popular subject of legend. It is also and brought up the Virgin Mary. Her duty finished, she longed known as "le char de l'Ankou" or "Karriguel ann Ankou" in Breton, to return to her native land of Brittany and the angel came and many Bretons have reported seeing or hearing this cart. again transported her home. Her people were waiting to welcome One story tells of a tailor awoken in the middle of the night her back but she told them to distribute her goods among the to see the master of the house being led out to a cart in the poor and remained on the deserted dune to spend the rest of courtyard and described the cart:

her life in prayer. She became the safeguard of fishermen "Un char de structure grossière, attelé de deux chevaux étiques dont la crinière était si longue qu'elle traînait jusqu'à terre et s'emmêlait dans leurs pieds de devant. Les montants étaient à clairevoie; entre les barreaux pendaient au dehors

L. A. LeBraz, La Légende de la mort chez les Bretons armoricains.

1. A. LeBraz, La Légende de la mort chez les Bretons armoricains, II, p. 435.

des jambes, des bras, voire des têtes, des têtes humaines, jaunes, grimaçantes, hideuses." (1)

On the other hand, little mention is made of the popular Breton legends of Sainte Anne. Corbière adhered to the more conventional story, simply mentioning that Sainte Anne is the mother of the Virgin and helped with the child Jesus in Bethlehem:

Bethlehem:

Popular Songs.

"Toi qui fus là, seule pour faire
 Son maillot neuf à Bethléem,
 Et là, pour coudre son suaire
 Dououreux, à Jérusalem!..." (p. 130)

The Bretons are far more inventive in their legend of Sainte Anne. According to them, she was once a duchess or queen in Brittany, extremely kind to the poor and unfortunate, and married to a hard and jealous husband. When he discovered that she was to have a baby, he chased her away, and a boat, sailed by an angel, carried her to Jerusalem where she bore and brought up the Virgin Mary. Her duty finished, she longed to return to her native land of Brittany and the angel once again transported her home. Her people were waiting to welcome her back but she told them to distribute her goods among the poor and remained on the deserted dune to spend the rest of her life in prayer. She became the safeguard of fishermen for she would calm the seas in storms. Jesus even undertook

1. A. LeBraz, La Légende de la mort chez les Bretons armoricains.

I, p. 128.
 Breton, April-May 1912, p. 131.

the journey to Brittany to see her, and ask for her blessing and set up a church for her there.(1)

Corbière was clearly interested in Breton legends and had more than a superficial knowledge of them. He realized the importance of legend and superstition to the Bretons and gave them a prominent place in his two introductory poems.

Popular Songs.

What is more significant in a study of Corbière's poetry is the fact that he has been influenced very considerably by popular Breton songs. Some poems, such as the "Cantique Spirituel" of "Le Pardon de Sainte Anne" and "Cris d'Aveugle," bear very marked resemblances to particular Breton songs while others are influenced in a more general way by the prosody of Breton songs.

Corbière was fond of Breton songs and would spend his time singing, accompanying himself on the "vielle," a typical Breton instrument. One story tells of him dressing up as a Breton beggar for a party in Paris, playing the hurdy-gurdy and singing such songs as "Ann Hini goz," "Clocher à jour" and "Naviguons ma brunette." (2)

Corbière began by composing songs about his neighbours, such as "L'Hymne Nuptial," to the tune of "Partant pour la Syrie"

1. Cf. A. Le Braz, Au Pays des Pardons, pp. 334-6.

2. Cf. L. Durocher, "Tristan Corbière à Paris", Le Fureteur Breton, April-May 1912, p. 131.

and "Ay Panneau - Ballade imitée de l'Espagnol," to the tune of "Ay Chiquita." (pp194-5) About the age of twenty he turned to more serious poetry but many of his poems, particularly in the sections "Armor" and "Gens de Mer," were still written under the influence of popular songs.(1)

The "Cantique Spirituel" is written with exactly the same rhythm, meter and strophic form as the original canticle to

Sainte Anne, attributed to Pierre L'Helgoualc'h:

"Dre bec' hejou ar gaouankiz
 Goude ma voe kollet Ker Is
 Koue Kerne, hanvet Grallon,
 E voe mantret bras e galon.

Another passage:

Hag evit troi malloz Doue,
 Pell diouten, diouz bro Gerne,
 E roas, dre wir birujen
 Kalz a vadou en aluzen.

(la grand' mère des Bretons.)

resembles:

Ar Palud da Santez Anna,
 Rumengoll d'ar Werc'hez Vari
 Ma Landvennez da bedr.
 E vignon mat sant Gwenolé
 A voe karget gant ar Roue

Again:

Da zevel ty Santez Anna
 Ha ty an Intion Varia."

(Après la submersion de la ville d'Is, causée par les péchés de la jeunesse, le roi de Cornouailles, nommé Grallon, se trouvait profondément affligé. Pour détourner la malédiction divine de sa personne et du pays de Cornouaille, il donna en esprit de pénitence, beaucoup de biens en aumône. La Palud à Sainte Anne, Rumengol à la Vierge, Marie et

1. Cf. C.LeGoffic, Les Amours Jaunes, pp.xii-xiii, "Corbière est tout imprégné de cette poésie primitive, rondes, berceuses et complaintes, qui, à chaque instant, comme une bulle légère, remonte à la surface de son inspiration. Et cela encore, en 1873, était une nouveauté."
 2. Ibid. p.43.
 3. Ibid. p.90.

Landevennec pour y prier. ciel et le port.
Le roi chargea son grand ami saint Gwénolé de bâtir la maison
de Sainte Anne et celle de Notre Dame.) (1)

Other sections bear resemblances in subject matter as well

as form: "Pe beo pe vare mont a re
Pop Breizad de Zantez Anna."
(Soit viv "A-dreuz an eil kantved d'eben à Sainte Anne.) (1)
Eo deut aman ar bobl kristen."
(A travers les siècles est accouru ici le peuple chrétien) (2)

can be compared to: et conserve en joie
Ceux à naître et ceux qui sont nés." (p.130)
"Des paroisses environnantes:
De Plougastel et Loc-Tudy, Sainte Anne resamble
Ils viennent tous . . ." (p.128)

Corbière's version from the point of view of rhythm and, to
Another passage:

a lesser extent, in subject matter, as, for example, the
"Mamm goz Jezuz, salver ad bed
following: A zo Mamm goz d'ar Vretoned."
(la grand'mère de Jésus, le sauveur du monde, Est la grand'
mère des Bretons.) (3)
Sainte Anne, exaucez-nous.

resembles:
"Grand'tante du petit Jésus . . . (p.128)
L'âme en pièce d'un franc-Breton." (p.129)

Again: Pour obtenir du doux Sauveur
Le retour du pauvre pêcheur.
"Santez Anna, war ribl an god,
Steredenn aour ar martolod,
Endra vo mor dirak ho ty,
Kendalc'hit kreuz feiz Breizad."
(Sainte Anne, au bord de la grève, Etoile d'or du matelot,
Tant que la mer sera devant votre maison, Maintenez forte
la foi des Bretons.) (4)

resembles: Souffrant du froid et de la faim.
Pour les malheureux matelots

1. L'abbé J.Thomas, Sainte-Anne-la-Palud, p. 22.
2. Ibid. p. 28.
3. Ibid. p. 43. Thomas, Sainte-Anne-la-Palud, p.109.
4. Ibid. p.90. Recueil de Cantiques Populaires, no.157.

The same "- Dame bonne en mer et sur terre, lon:
Montre-nous le ciel et le port,
Dans la tempête ou dans la guerre...
O Fanal de la bonne mort!" (p.131)

And finally, the following passage:

"Pe beo pe varo mont a ra
Pep Breizad da Zantez Anna."
(Soit vivant, soit mort, va tout Breton à Sainte Anne.)(1)

reminds us of:

"Fais venir et conserve en joie
Ceux à naître et ceux qui sont nés." (p.130)

Other versions of the Canticle to Sainte Anne resemble
Corbière's version from the point of view of rhythm and, to
a lesser extent, in subject matter, as, for example, the
following:

Refrain: Nous vous prions, à deux genoux:
Sainte Anne, exaucez-nous.

Pour que les pauvres affligés
De leurs peines soient soulagés.

Pour obtenir du doux Sauveur
Le retour du pauvre pécheur.

Pour que les parents vertueux
Voient leurs enfants chrétiens comme eux.

Pour les âmes des chers enfants
Que voudraient perdre les méchants.

Pour le pauvre qui tend la main,
Souffrant du froid et de la faim.
Pour les malheureux matelots
Exposés aux fureurs des flots. etc. (2)

1. L'abbé J. Thomas, Sainte-Anne-la-Palud, p.109.
2. Recueil diocésain de Cantiques Populaires, no.157.

2. O. Ferrin, Cantiques Bretonnes vol III, p.66.

The same can be said of the following version:

Ann hini goz.
Allegro.

Kantik de Zantez Anna:
 Ann hi - ni goz é ve dous, ann hini goz é - o

Santez Anna, hor patronez Santez Anna, hor

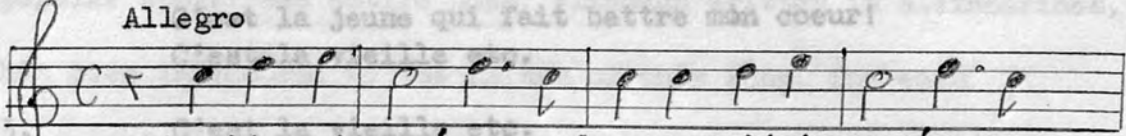
patronez, Ni ho salud gant karantez Da Zan-

tez Anna Da Zantez Anna, Pelerin a ia A

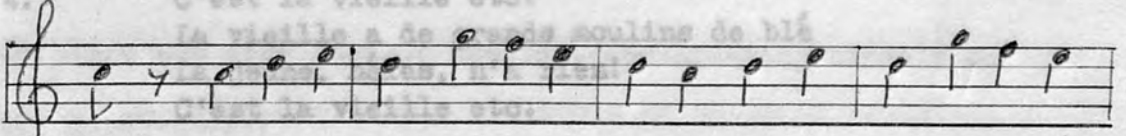
gar sikour ha jo- a. (1)

"Cris d'Aveugle" was written to be sung to the "air bas-breton: Ann hini goz," reputed to be one of Corbière's favourite songs and also "la chanson favorite du pays." (2) The popular version of the song is as follows:

1. Kantikou Brezounek. Escopti Kemper ha Leon. p.127.
2. O.Perrin, Galerie Bretonne vol III, p.66.

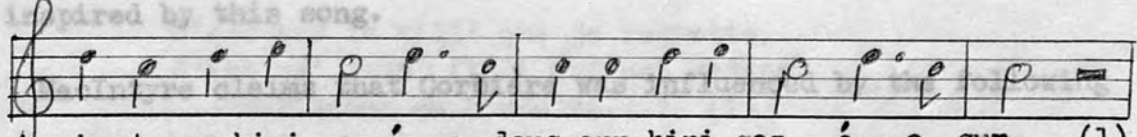
2. Ann hini goz. etc. *several passages from another*
St cependant, lorsque j'y pense,
 Allegro *la jeune qui fait battre mon coeur!*

 Ann hi - ni goz é va dous, ann hini goz é - o

qu'elle ne se donne de quoi boire la bouteille
D'est la vieille etc.

C'est la vieille etc!
La vieille a de beaux soulins de blé

 sur! ann hini iaouanka zo koant ann hini goz e dous ar-

The subject matter of the song and of the poem differ but the
use of repetition and the rhythm of "Cris d'Aveugle" are

inspired by this song.


 chant ann hini goz é va dous ann hini goz é - o sur. (1)

2. Ann hini goz etc.
 Ha gouscoude pa é soujan
 Ann hini iaouank a garan,
 Ann hini goz etc.
 3. Ann hini goz etc.
 Mé né zan morsé d'ar marc'h had!
 N'am bé gant 'hi gwerz bouteillad!
 Ann hini goz etc.

4. This example Ann hini goz etc. been described:
 Ann hini goz é deux bern ed,
 "Cris d'Ann hini iaouank né deus ket!" est chanté sur l'air
 "Ann hi Ann hini goz etc. comme un refrain de mendiant, d'un
 romantisme violent et convaincu. Une chanson populaire
 (1. devenue C'est la vieille qui est mes amours, rien perdu de
 son per Qui, c'est la vieille assurément.
 une exp La jeune est bien jolie ne dépasse pas l'auteur
 primiti Mais la vieille a de l'argent. aussi avec un
 rencher C'est la vieille etc." (2)

1. O. Perrin, Galerie Bretonne, vol III, pp66-7.

2. R. Martineau, 'Cerbiers et la Chanson,' Les Marges, October 1925,
 p.136.

2. C'est la vieille etc.
Et cependant, lorsque j'y pense,
C'est la jeune qui fait battre mon coeur!
C'est la vieille etc.
3. C'est la vieille etc.
Je ne vais jamais au marché
Qu'elle ne me donne de quoi boire la bouteille
C'est la vieille etc.
4. C'est la vieille etc.
La vieille a de grands moulins de blé
La jeune, hélas, n'a rien!
C'est la vieille etc.

The subject matter of the song and of the poem differ but the use of repetition and the rhythm of "Cris d'Aveugle" are inspired by this song.

MacIntyre claims that Corbière was influenced by the following

version:

"Ann hani goz, Jésus (bis)
Il est perdu le matelot
On n'a trouvé que son chapeau
Ann hani goz, Jésus (bis). (1)

but it is more probable that Corbière based his poem on the previous version.

This exceptional poem has been described:

"Cris d'Aveugle . . . devient, quand il est chanté sur l'air "Ann hini goz," monotone comme un refrain de mendiant, d'un romantisme violent et convaincu. Une chanson populaire devenue un modèle de littérature sans avoir rien perdu de son parfum sauvage, seul Corbière a pu réaliser cela avec une expression assez forte. Il ne dépasse pas l'auteur primitif avec son seul savoir, mais aussi avec un renchérissement de sincérité." (2)

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1. C.F. MacIntyre, Les Amours Jaunes, p.71.
2. R. Martineau, 'Corbière et la Chanson,' Les Marges, October 1925, p.136.

In "Aurora" Corbière included several passages from another popular song. The entire poem, although written in Alexandrines, has been influenced by the rhythm of this song, for each Alexandrine could equally well be divided into two lines of six syllables, the meter in which the refrain of the song is written. The fragments of song in the poem are from one which Corbière was very fond of singing, accompanying himself on the hurdy-gurdy:

"C'est pas la vill' que je regrette
 Ni les bourgeois qui sont dedans. (2)
 Naviguons ma brunette!..."

C'est pas la vill' que je regrette,
 C'est un' jeun' fill' qui est dedans.
 Naviguons ma brunette..." (1)

This song had been adapted by Corbière from a popular song of the region, the original version of which is believed to be:

"Adieu, Paris, la jolie ville (bis)
 Et les bourgeois qui sont dedans
 Marion est ma brunette
 Et les bourgeois qui sont dedans
 Marion.

Je ne regrette pas la ville (bis)
 Ni les bourgeois qui sont dedans
 Marion est ma brunette
 Ni les bourgeois qui sont dedans
 Marion.

Je ne regrette qu'une fille (bis)
 Qu'un' fill' de dix-huit à vingt ans
 Marion est ma brunette
 Un' fill' de dix-huit à vingt ans
 Marion.

1. R. Martineau, "Corbière et la chanson," Les Marges, October 1925, p. 136.

1 Cf. Y-G. LeDantec, Les Amours Jaunes, p. 269.

strophes of eight syllables, rhyming ABABCCDEED, resembles
 "Paris" and
 Peut-être ça sera ma mie (bis)
 Nous nous marierons tous les deux
 Marion est ma brunette
 Nous nous marierons tous les deux." (1)

This song, among others, could also have influenced Corbière
 in his poems "Cap'taine Ledoux" and "Bambine" where he
 continually replaces mute "e"s by apostrophes.

"Le Mousse" also has something in common with a popular
 song. One of the versions of "Trois Matelots de Groix":

"On n'a trouvé que son chapeau
 Sa boîte à chique et son couteau." (2)

is similar to:

Corbière almost invariably used the decasyllabic line with
 "Rien n'est revenu du naufrage?...
 - Son garde-pipe et son sabot..." (p. 166)

Many of Corbière's poems resemble popular songs of Brittany,
 as regards their prosody. The majority of these songs are
 constructed on a simple pattern, most commonly in quatrains
 of octosyllabic lines, with rhyming couplets or crossed rhymes.
 For example, the song "Retour d'Islande," which consists of
 verses of eight lines, each of eight syllables and with crossed
 rhymes, reminds one of such poems as "Portes et Fenêtres,"
 "Saint Tupetu de Tu-Pe-Tu" and "La Rapsode Foraine et le
 Pardon de Sainte Anne," which are written in the same pattern
 but in quatrains. The form of "Du pain, du cidre," in ten line

1. R. Martineau, 'Corbière et la chanson,' Les Marges, October 1925,
 p. 136.

2. Y-G. LeDantec, Les Amours Jaunes, p. 270. For further details,

strophes of eight syllables, rhyming ABABCCDEED, resembles

"Paria" and "Au vieux Roscoff," particularly the latter, where quatrains and six line strophes are used alternately, following this rhyme scheme. The pattern of the eight line strophe of "Au joli son des Angelus," 8 4 8 4 8 4 8 4 syllables, rhyming ABABCD, is the same as that used by Corbière in "Pièce à Carreaux" and "Le Phare," but in quatrains. The rhyme scheme of the eight line strophes of "Du pain, du cidre," "Berceuse Paimpolaise," "Retour d'Islande" and "Au joli son des Angelus" is that of "Libertà," a form little used in poetry. (ABABCD) (1)

Corbière almost invariably used the decasyllabic line with the caesura after the fifth syllable as in the song "Le Vent qui rôde." Several songs are written in a five syllable meter, such as "Berceuse d'Automne" and "Berceuse Paimpolaise," and this could equally well have encouraged Corbière to use the decasyllabic meter with the caesura after the fifth syllable, for he would be used to the rhythm produced by a five syllable line. (1)

In short, many of the poems of "Les Amours Jaunes" have the simple rhythm and rhyme scheme of popular songs and Corbière was evidently conscious of these, particularly in his early compositions.

Les Postes Massifs, p. 7.
E. J. Larogues, 'Une Etude sur Corbière,' *Entretiens politiques et littéraires*, July 1891, p. 2.

1. Cf. T. Botrel, Chansons du Pays Breton. For further details, see Chapter III, p.

Breton sailors.

All of Corbière's work has been influenced by the sea but the life of the Breton sailors is of particular significance in "Gens de Mer." These poems were written between 1861 and 1868, that is, during the period he spent in Roscoff. His poetry seems, at times, to have a rhythm like that of the sea, as Verlaine perceived:

"Amer d'ailleurs et salé comme son cher Océan, nullement berceur ainsi qu'il arrive parfois à ce turbulent ami, mais roulant comme lui les rayons de soleil, de lune et d'étoiles dans la phosphorescence d'une houle et de vagues enragées!" (1)

Laforgue appreciated Corbière's work when he was:

"chantant le matelot breton libre et méprisant les terriens . . . strident comme le cri des mouettes et comme elles jamais las." (2)

In this section, Corbière was reacting against the false, romantic view of a sailor. He announced this attitude in the opening lines of the section:

"Point n'ai fait un tas d'océans
Comme les Messieurs d'Orléans." (p.143)

In the following poem, "Matelots," before giving us the true picture of a sailor, he described the sailors to be found in current literature:

-
1. P. Verlaine, Les Poètes Maudits, p. 7.
 2. J. Laforgue, 'Une Etude sur Corbière,' Entretiens politiques et littéraires, July 1891, p. 2.

fait "Vos marins de quinquets à l'Opéra...comique, tels of him
 Sous un frac en bleu-ciel jurent "Mille sabords!"
 Et, sur les boulevards, le survivant chronique ste on board
 Du Vengeur vend l'onguent à tuer les rats morts.
 Le Jûn'homme infligé d'un bras - même en voyage - lence a
Infortuné, chantant par suite de naufrage;
 La femme en bain de mer qui tord ses bras au flot; try.
 Et l'amiral*** - Ce n'est pas matelot!" (p.143)
 In "A mon cōtre le Négrier" Corbière is saying farewell to one
 These writers do not know the true sailors at all: "On ne les
 of his boats which he is sailing:
 connaît pas." (p.144) "La Fin" is an answer to Hugo's "Océano
 ...Et sur les dos rapides de la houle,
 Nox" where Corbière contested the latter's views on death at
 A toc de toile allait ta coque, soûle... (p.144)
 sea, by his knowledge of the facts and mockery.

Corbière's one ambition as a child had been to go to sea and
 Et les brisants sont blancs...
 become a sailor but, owing to his illness, his ambitions were
 Avec les goélands..." (pp.173-4)
 thwarted and he was forced to stay on land and merely watch the
 Corbière had the same contempt as the sailors for "les terriens"
 sailors and listen to their stories of life at sea. He described
 - those who do not know or understand life at sea:
 the sailors' life but never actually experienced it himself.
 "D'ineuociant dédain pour ce qui n'est pas Rux..."
 He understood the sailors' feelings and beliefs: "-Marin, je
 sens mon matelot." (p.143) He expressed this love for the sea
 in the opening poem of the section: of a storm, by a young

lady. to "Mais il fut flottant, mon berceau,
 Fait comme le nid de l'oiseau
 "Bambins Qui couve ses oeufs sur la houle...re:
 - A terre Mon lit d'amour fut un hamac; dit: à terre...
 A terre Et, pour tantôt, j'espère un sac d'mat'lot,
 J'youd Lesté d'un bon caillou qui coule." (p.143) in'flot
 Ne soulag' pas la coqu': vous et moi, mes princesses,

When he settled in Roscoff, he purchased a boat in which he
 would go out in the worst storms, taking with him "le père
 Bellec," an old sailor. One story tells of him wrecking his
 boat on the rocks in sight of the port because he wanted his
 Corbière, p. 21.

father to buy him a new and larger boat. Another tells of him smashing a boat on the rocks when he had some tourists on board because one of them had expressed the desire to experience a shipwreck.(1) These stories find their echo in his poetry.

In "A mon cōtre le Négrier" Corbière is saying farewell to one of his boats which he is selling:

"...Et sur le dos rapide de la houle,
Sur le roc au dos dur,
A toc de toile allait ta coque soule...
-Mais toujours d'un oeil sûr!-" (p.145)

but nevertheless, as soon as they are in port:
-La mer jolie est belle
Et les brisants sont blancs...
Penché, trempe ton aile
Avec les goélands...." (pp.173-4) (p.148) (1)

Corbière had the same contempt as the sailors for "les terriens" - those who do not know or understand life at sea:

"D'insouciant dédain pour ce qui n'est pas Eux....
Comme ils vous mettent tous, terriens, au même sac!" (p.144)

He expressed this contempt in "Bambine" through the captain

According to Corbière, the sailors of his day did not come up to the standard of the old sailors - those he had heard of in a lady, to be put ashore, reacts thus:

"Bambine l'élongeant d'un long regard austère:
- A terr'! q'vous avez dit... vous avez dit: à terre...
A terr' pas dégoutai... Moi-z'aussi, foi d'mat'lot,
J'voudrais ben!... attendu q'si t't-à-l'heure l'prim'flot
Ne soulag' pas la coqu': vous et moi, mes princesses,
J'bêrons ben, sauf respect, la lavure éd'nos fesses!" (pp.163-4)

He concluded "La Fin," his attack on "Oceano Nox":
"Laissez-les donc rouler, terriens parvenus!" (p.178)

1. Cf. R.Martineau, Tristan Corbière, p. 51.

In "Matelots," Corbière described the character of the sailors:

"-Matelots - quelle brusque et nerveuse saillie
Fait cette Race à part sur la race faillie! . . .
- Un mauvais chien toujours qu'un bon enfant parfois!" (pp.144-5)

He portrayed their attitude to love and marriage - they like to have a fiancée awaiting them while they are away:

"Pour leur Douce-Jolie, une larme d'amour!...
Au pays - loin - ils ont, espérant leur retour,
Ces gens de cuivre rouge, une pâle fiancée
Que, pour la mer jolie, un jour ils ont laissée.
Elle attend vaguement... comme on attend là-bas." (p.145)

but nevertheless, as soon as they are in port:

"Les matelots, ^{faroucs} s'en sont allés - mystère! -
Faire, à grands coups de gueule et de botte... l'amour."
(p.148) (1)

In this section, Corbière used naval terms and language and sailors' idioms liberally. He insisted on the use of precise terms: "matelots, capitaines," in "La Fin," and not the vague word: "marin" which Hugo had used.(2)

According to Corbière, the sailors of his day did not come up to the standard of the old sailors - those he had heard of in stories or read of in his father's novels:

"Ah, les vieux avaient de plus fiers appétits!
En haussant leur épaule ils vous trouvent petits.
A treize ans ils mangeaient de l'Anglais, les corsaires!
Vous, vous n'êtes que des pelletas militaires...
Allez, on n'en fait plus de ces purs, premier brin!" (p.146)

1. This discrimination is also described by P.Loti, Pêcheur à l'Islande, p.270, "C'est que, chez les simples, il y a le sentiment, le respect inné de la majesté de l'épouse, un abîme la sépare de l'amante, chose de plaisir."
2. See Chapter IV pp 203-4

and in "Au vieux Roscoff": we have a picture of the port:

"- Dors: sous les noires cheminées,
 Ecoute rêver tes enfants,
 Mousses de quatre-vingt-dix ans,
 Epaves des belles années..." (p. 167)

He showed the sailor at all ages - first, the boy who is longing to go to sea in "Le Mousse:"

"Quand je serai grand - matelot!" (p. 166)
 the young sailor leaving his beloved to set off on a voyage in "Le Novice en partance et sentimental," preparing to set sail in "Aurora," a storm and near tragedy at sea in "La Goutte," a full description of the sailors' character and habits in "Matelots" and "Le Bossu Bitor," the death of a young sailor far from home in "Lettre du Mexique" and finally, death at sea in "La Fin." Another poem is devoted entirely to the customs-officer, a figure closely connected to the sailors. He is described sympathetically and with a touch of irony:

"-Ange gardien culotté par les brises,
 Pénate des falaises grises,
 Vieux oiseau salé du bon Dieu
 Qui flânes dans la tempête,
 Sans auréole à la tête,
 Sans aile à ton habit bleu!..." (p. 168)

The wharves Corbière knew so well are likewise described.

In "Le Bossu Bitor" we see the port at sunset:
 "Le soleil est noyé. - C'est le soir - dans le port
 Le navire bercé sur ses câbles, s'endort
 Seul; et le clapotis bas de l'eau morte et lourde,
 Chuchote un gros baiser sous sa carène sourde." (p. 147)

This is very different from the attitude of Hugo in "Océano Nox." (1) and in "Au vieux Roscoff" we have a picture of the port:

The poem has been praised for its realism. Verlaine wrote:
 "La Fin, *le vieux Roscoff*, another critic:
 "cette répétition singulière au Victor Hugo d'*Océano Nox* qui
 contient certainement toute l'âme orageuse et nostalgique
 des marins."
 "Trou de flibustiers, vieux nid
 A corsaires! - dans la tourmente,
 Dors ton bon somme de granit
 Sur tes caves que le flot hante..." (p.166)

Corbière's interpretation of the sailors' attitude to death at sea sharply contrasts with that of previous authors. In "Gens de Mer" the sailors accept death as one of the hazards of the sea:

"Il finit comme ça, simple en sa grande allure,
 D'un bloc:- Un trou dans l'eau, quoi!... pas de fioriture.-"
 (p.146)

In "La Goutte" the death of one man at sea is not valued highly - a sailor rescues the ship from disaster but afterwards cannot be found:

"-Le lascar?...
 - A la mer.
 -Disparu? - Disparu. - Bon, ce n'est pas trop cher." (p.162)

Fate is accepted uncomplainingly in "Lettre du Mexique:"

"L'équipage... y en a plus. Il reviendra peut-être
 Quelques-uns de nous. - C'est le sort -" (p.165)

"La Fin" is devoted entirely to this subject - Corbière rejected the idea that death at sea is a tragedy:

"Allons! c'est leur métier; ils sont morts dans leurs bottes!
 Leur boujaron au coeur, tout vifs dans leurs capotes... . . .
 - Sombrier. - Sondez ce mot. Votre mort est bien pâle
 Et pas grand'chose à bord, sous la lourde rafale...
 Pas grand-chose devant le grand sourire amer
 Du matelot qui lutte. - Allons donc, de la place! -
 Vieux fantôme émenté, la Mort change de face:
 La Mer!..." (p.177)

This is very different from the attitude of Hugo in "Oceano Nox."(1)

The poem has been praised for its realism. Verlaine wrote:

"La Fin, où est toute la mer" (2) and another critic:

"cette réplique cinglante au Victor Hugo d'Oceano Nox qui contient certainement toute l'âme orgueilleuse et nostalgique des marins." (3)

The picture Corbière presented us of the sailors is, at first sight, realistic. His sailors are natural:

"rien ne s'atténue ni des vertus ni des vices, ni des brusques et tyranniques passions, ni de leur sens exaspérés par les continences et l'inquiétude des lendemains et qui les lâcha à terre dans toutes les folies . . .il les campe comme des héros dans son poème, tels lui, Corbière, les vit agir et vivre." (4)

There is, however, some question as to whether this picture is as true as it seems. As we have seen, Corbière's one ambition as a youth had been to go to sea, and, when he could not fulfil this, it was perhaps natural, as Sonnenfeld states,

1. Cf. also: P.Loti, Mon Frère Yves, p. 111, "Savez-vous une chose qui m'inquiète souvent quand nous sommes si loin, en mer ou dans ces pays de là-bas? Je n'ose pas vous dire... C'est l'idée que je pourrais peut-être mourir et qu'on ne me mettrait pas dans notre cimetière d'ici. . . Ce n'est pas pour la religion, vous comprenez bien . . . une idée que j'ai comme ça, je ne peux pas vous dire pourquoi. Et quand j'ai le malheur de penser à cette chose, ça m'empêche d'être brave."
2. P.Verlaine, Les Poètes Maudits, p.14.
3. C.LeGoffic, Les Amours Jaunes, p.xxvi.
4. L.Bocquet, Les Destinées Mauvaises, p.98.

August-September 1912, p.18. In the same article, Durocher described his own feelings on arriving in Paris: "je clamaie na détresse de barde en exil . . . Je gardai du reste, en ce milieu propice aux liaisons faciles, je ne sais quelle humeur distraite, quelle fierté occidentale."

and poeticize
should idealize the sailors' life and, indeed, everything
connected with the sea(1):

"Allez: à bord, chez eux, ils ont leur poésie! . . .
- Ils ne s'en doutent pas, eux, poème vivant." (p. 145)

even the customs officer:

"Poète trop senti pour être poétique!" (p.169)

The fact remains that Corbière is the first true poet to
have lived with the sailors and endeavoured to express their
actions and feelings in poetry.

Influence of Brittany on other sections.

Wherever Corbière went, he was always conscious of the fact
that he was a Breton. As has already been stated, he felt
himself "dépaycé" when away from home and saw everything as
inferior to Brittany. Other Bretons also experienced this and
expressed a longing for their native province. Thus Brizeux sighs:

"Oh! ne quittez jamais le seuil de votre porte,
Mourez dans la maison où votre mère est morte." (2)

1. Cf. A.Sonnenfeld, L'Oeuvre poétique de Tristan Corbière, pp. 94-5,
"A première vue, on a l'impression que Corbière n'a pas
idéalisé ses personnages, qu'il les peint comme ils sont dans
la vie, avec leurs moeurs douteuses, leur saleté, leur langage
sans apprêt et leur brutalité sans merci. Mais cette
objectivité a en fait ses racines dans les plus subjectives
des nécessités psychologiques. En le traitant d'une manière
réaliste, Corbière idéalise le marin encore plus, car, plus il
est sale et brutal, mieux il représente l'idéal de virilité
que poursuit le poète."
2. Quoted by L.Durocher, "Corbière au Chat noir," Marches de Provence,
August-September 1912, p.18. In the same article, Durocher
described his own feelings on arriving in Paris: "je clamais
ma détresse de barde en exil . . . Je gardai du reste, en ce
milieu propice aux liaisons faciles, je ne sais quelle humeur
distracte, quelle fierté occidentale."

Corbière, on first arriving in Paris, felt himself a complete stranger and longed for his native province:

"Pour toi tout seul, ta nostalgie." (p. 28)

At the same time, he realized that his life in Brittany was over:

"C'est la bohème, enfant: Renie
Ta lande et ton clocher à jour,
Les mornes de ta colonie
Et les bamboulas au tambour." (p. 29)

"Paris nocturne" conveys the impact of a great city on a sailor accustomed to the broad sweep of the sea. He likened the night sounds of Paris to the more familiar sounds of the Breton sea-shore:

"- C'est la mer:- calme plat - et la grande marée,
Avec un grondement lointain, s'est retirée.
Le flot va revenir, se roulant dans son bruit -
- Entendez-vous gratter les crabes de la nuit..." (p. 204)

The ideas of the sea and love were closely connected in his mind. Just as in "Le Novice en partance et sentimental" and "Naviguons ma brunette", he associated the two ideas in "Steam-boat":

"Tu seras la mouette bles_sée,
Et moi le flot qu'elle rasa..." (p. 44)

He used marine vocabulary to describe his relations with his beloved:

Spain. "Qui te bercera, Passagère?...
O passagère de mon coeur,
"It is uncertain Ton remorqueur!..." (p. 44)

and to describe her: and biographers make no mention of any
journey "Les sauts de ta gorge houleuse!...
Tes sourcils salés de poudrain
bearing on his pendant un grain!" (p. 44)

In "Le Poète Contumace," the longest of the love poems,
Corbière was writing from Brittany to Marcelle in Paris,
begging her to return to him. He imagined what it would be
like if she were in Brittany with him:

"Reviens m'aider: Tes yeux dans ces yeux-là! Ta lèvre
Sur cette lèvre!... Et, là, ne sens-tu pas ma fièvre. . .
Viens te gorger d'air pur. - Ici j'ai de la brise. . .
On n'attend plus que toi." (pp. 66-7)

Thus we see that Corbière's love of Brittany and the sea
permeated ~~has influenced~~ all his work. Indeed, he seems only at his
ease when he is writing about Brittany and the people he
knew and loved so well.

The whole of the section "Sérénade des Sérénades" contains
reference to Spain and things Spanish. The serenade is, as
everyone knows, an important feature of Spanish life,
particularly in the south where all lovers serenade their

1. J. Vacher-Corbière, Portrait de Famille. Tristan Corbière,
p. 51.
2. L. Focquet, Les Destinées Mauvaises, p. 61.
3. E. Drougard, "Tristan Corbière." "L'Age Nouveau no. 25."
1948, p. 40.

Spain. with guitars while she remains behind bars on her

It is uncertain whether Corbière actually went to Spain or not. Most critics and biographers make no mention of any journey to Spain but, nevertheless, the country has had some bearing on his poetry. Vacher-Corbière, his nephew, claims that he spent a short while in Spain (1) and Bocquet, that he travelled to Spain as well as Provence and Italy with Hamon in 1869.(2) Another biographer states that no-one knows whether Corbière went to Spain but there is still: "le curieux réalisme qui anime la pièce intitulée Hidalgo" (3)

This poem does, in fact, give a most realistic picture of a Spanish nobleman, proud but at the same time begging:

"Ils sont fiers, ceux-là!... comme poux sur la gale! Cordova
C'est à la don-Juan qu'ils vous font votre malle.
Ils ne sentent pas bon, mais ils fleurent le preux: un
Valeureux vauriens, crétins chevalereux!
Prenant sans demander - toujours suant la race, -
Et demandant un sol, - mais toujours pleins de grâce..."
(p.117)

The whole of the section "Sérénade des Sérénades" contains reference to Spain and things Spanish. The serenade is, as everyone knows, an important feature of Spanish life, particularly in the south where all lovers serenade their

influenced by Romantic poets, especially Musset, and Corbière

1. J.Vacher-Corbière, Portrait de Famille. Tristan Corbière, p.31.
2. L.Bocquet, Les Destinées Mauvaises, p.61.
3. E.Drougard, "Tristan Corbière," "L'Age Nouveau no. 25, 1948, p.40.

beloved with guitars while she remains behind bars on her balcony, which Corbière also mentioned:

"Ton balcon: gril à braiser?..." (p.71)

and:

"Tournoiseis sur ton balcon." (p.78)

He made several mentions of guitars, ("Guitare," "Rescousse," and "Portes et Fenêtres.") of "alcades," the Spanish mayors, ("Portes et Fenêtres") and of the "sereno," the night watchman of all Spanish towns who calls out the time throughout the night. ("Grand Opéra") In "Elizir d'Amor" he wrote of the "Sale Gitan vagabond," the gypsy who is so numerous in Spain, and "des castagnoles," the typical Spanish instrument.

References are made to the Spanish towns of Toledo and Cordova in "Pièce à Carreaux." He was writing, however, about "un

vitrier" in Toledo, a town famous for metalwork and gold jewellery. Spanish words are also used with some frequency.(1)

Corbière has therefore learnt something of the Spanish life and language. It is most probable that this knowledge was acquired through reading rather than through actual experience.

Many poems in "Sérénade des Sérénades" have clearly been influenced by Romantic poets, especially Musset, and Corbière was writing these poems in mockery of them.

1. See Chapter IV. p 193

Italy. disappointed by Vesuvius and Etna, which he had already

In 1868, Corbière went to Italy with his artist friend, Hamon, and together they visited Genoa, Rome, Capri and Naples. Corbière was not attracted by Italy and could only see the sordid side of everything there, which he described with sarcasm and venom in "Raccrocs." He has been severely criticized for his attitude to Italy and his refusal to see anything beautiful in this country:

Le Vésuve a beaucoup baissé:
Plus que sa crête hérissée... (p. 111)

Above all, he was amused and rather disgusted by the beggar

"Ce qu'il y a d'insupportable vraiment et d'inadmissible dans la poésie de Corbière pousse sa pointe la plus cruelle dans les poèmes rapportés de l'Italie." (1)

in order to extort money from the tourists:

Corbière could see nothing attractive in Naples:

"A l'île de Procida, où la mer de Sorrente
"Voir Naples et... - Fort bien, merci, j'en reviens.
Un Natural se fait une petite rente - Patrie
D'Anglais en vrai, mal peints sur fond bleu-perruquier!
Dans l'indigo l'artiste en tous genres oublie
Ce Ne-m'oubliez-pas d'outremer: le douanier." (p. 108)

1. H. Clouard, "Un poète de la Bretagne et de la mer: Tristan Corbière," La Revue Critique des Idées et des Livres, 10th April 1912, p. 49. He continues: "L'Italie de Tristan Corbière, c'est la paresse en haillons, l'emphase pouilleuse; c'est aussi l'Italie des douaniers, des mendiants et du macaroni; c'est le Vésuve - Agence Cook et la Pompeïa Station, la Beauté ne laisse même pas entrevoir son visage. Et cette Italie dénigrée et salie se chante en petit nègre." Cf. also: L. Bocquet, Les Destinées Mauvaises, pp. 63-4, "Au lieu de s'enthousiasmer sur la terre latine, il s'ingénierait-on, à y surprendre le côté déplaisant des êtres et des choses. Il ne regarda ni le ciel ni les paysages avec les yeux émerveillés que chacun de nous y apporte volontiers. C'eût été là agir comme tout le monde et Corbière avait horreur du convenu et de ressembler à tout le monde. . . il arrive avec le parti-pris évident de ne se point laisser influencer par les souvenirs littéraires, de ne point céder à l'envoûtement délicieux de l'atmosphère ou des paysages tant vantés."

He was disappointed by Vesuvius and Etna, which he had already seen on lampshades and in the theatre:

in "Le vrai Vésuve est toi, puisqu'on m'a fait cent francs!
.....
Mais les autres petits étaient plus ressemblants." (p.110)

and: self to the social life of the capital. He frequented

many of "Etna - j'ai monté le Vésuve...
Le Vésuve a beaucoup baissé:
J'étais plus chaud que son effluve,
Plus que sa crête hérissée..." (p.111)

Above all, he was amused and rather disgusted by the beggar all day but, according to one biographer, he spent at normal hours and dined every evening with Count Bettine and Marcelle. (1) who was pretending to be "Le Fils de Lamartine et de Graziella" in order to extort money from the tourists:

During his second stay, however, he made more effort to adapt himself to the life of the capital. Some critics have said that he led a bohemian life, breakfasting at midnight and sleeping above all, he was amused and rather disgusted by the beggar who was pretending to be "Le Fils de Lamartine et de Graziella" in order to extort money from the tourists:
"A l'île de Procide, où la mer de Sorrente
Scande un flot hexamètre à la fleur d'oranger,
Un Naturel se fait une petite rente
En Graziellant l'Etranger..." (p.112)

Corbière used a large number of Italian words in his poetry - words which ^{he} Corbière could easily have picked up during his travels and which denote a very superficial knowledge of the language. (1)

Yet another critic condemns this group, claiming that it contains so many poems which are: "déconcertantes et franchement insupportables." (3)

Life in Paris is described in the "Paris" sonnets of the opening section, a few poems in "Racrocros," including "Idylle

1. L. Durocher, "Tristan Corbière à Paris," Le Fureteur Breton,
1. See Chapter IV. p.194-195.
2. J. Ajalbert, "En Bretagne. Un poète de la mer," Le Figaro,
supplément du 31 mai 1890, p.87.
3. C. LeGoffic, Les Amours Jeunes, p. viii.

Paris. "Le Convoy du Pauvre" and "Déjeuner de Soleil," and in

Corbière followed Marcelle to Paris in 1872, took a room in the Cité Gaillard, Montmartre, and tried to settle there.

He did not make many friends for he was not willing to adapt himself to the social life of the capital. He frequented

many of the artists whom he used to know in Roscoff but did not mix in literary circles at all. It was believed that he

led a bohemian life, breakfasting at midnight and sleeping all day but, according to one biographer, he slept at normal hours and dined every evening with Count Battine and Marcelle. (1)

During his second stay, however, he made more effort to adapt himself, trying at least to dress as a Parisian.

Some critics have praised the poems inspired by his life in Paris as, for example, Ajalbert:

"quel prodigieux, quel endiablé Parisien il fut en plusieurs parties de son oeuvre." (2)

Yet another critic condemns this group, claiming that it contains so many poems which are: "déconcertantes et franchement insupportables." (3)

In "Idylle Coupée" Corbière described the scene in Paris in the early morning:

Life in Paris is described in the "Paris" sonnets of the opening section, a few poems in "Raccrocs," including "Idylle

1. L.Durocher, "Tristan Corbière à Paris," Le Fureteur Breton, April-May 1912, pp. 130-1.
2. J.Ajalbert, "En Bretagne. Un poète de la mer," Le Figaro, supplément du 31 mai 1890, p.87.
3. C.LeGoffic, Les Amours Jaunes, p.viii.

Coupée," "Le Convoi du Pauvre" and "Déjeuner de Soleil," and in two unpublished poems: "Paris diurne" and "Paris nocturne."

Corbière gave us his first impressions of Paris, the speed of life there:

"Là: vivre à coups de fouet! - passer
En fiacre, en correctionnelle,
Repasser à la ritournelle,
Se dépasser, et trépasser!..." (p. 27)

the manner in which people are pushed around and forced to act as everyone else:

"- Courage! On fait queue... Un planton
Vous pousse à la chaîne - derrière! -
...Incendie éteint, sans lumière;
Des seaux passent, vides ou non.-" (p. 27)

He was repelled by what he saw of life in the theatre:

"Rôde en la coulisse malsaine
Où vont les fruits mal secs moisir,
Moisir pour un quart-d'heure en scène... . . .
- Quarts-d'heure d'immortalité!" (p. 29)

and even in the world of celebrities:

"Donc, la tramontane est montée;
Tu croiras que c'est arrivé!
Cinq-cent-millième Prométhée,
Au roc de carton peint rivé." (p. 30)

In "Idylle Coupée" Corbière described the scene in Paris in the early morning:

"C'est très parisien, dans les rues,
Quand l'Aurore fait le trottoir,
De voir sortir toutes les Grues
Du violon, ou de leur boudoir..." (p. 102)

"Déjeuner de Soleil" is a picturesque description of the Bois de Boulogne on a fine May morning, nevertheless contaminated, in Corbière's eyes, by the proximity of Paris and the Parisian way of life: et Cie":

"Toi q'Par ce petit-lever de Mai, tit, en Bretagne,
- Du Le Bois se croit à la campagne: la montagne -
Sur un Et, fraîchement trait, le champagne i:" (p. 109)
Semble de la mousse de lait. . .

His brother-in-law probably inspired "La Pastorale de Conlie"
Voici l'école buissonnière:
for he had Quelques maris jaunes de teint, leave, told Tristan
Et qui rentrent dans la carrière
about it. D'assez bonne heure... le matin." (p. 107)

In these poems Corbière has presented us with a realistic picture of the scenes he saw in Paris. It is in the other poems, written in Paris but inspired principally by Marcelle or other women, that Corbière is embittered and vindictive.

Edouard Corbière divided the early part of his life between the sea and participating in various literary and political pamphlets or magazines. He became a ship's boy at the age of nine, spent several years in the imperial marine, during which time he fought battles against the British and was taken prisoner to England, and became captain of a ship, "La Nina," in the merchant navy, sailing between Le Havre and Martinique. In 1828, at the age of thirty-five, he finally gave up the sea, became editor of "le Journal du Havre" and devoted himself to writing

1. Cf. J. Vacher-Corbière, Portrait de Famille, Tristan Corbière, p. 40.
2. Cf. L. Boquet, Les Destinées Mauvaises, p. 81, "Il admirait le romancier qui avait été, plus qu'on ne pense, son premier et peut-être son seul maître et son initiateur à la poésie des humbles de la mer."

His Family.

Apart from his father, Corbière's family had little influence on his poetry. His mother's sister, "Tante Puyo," is mentioned in "Vésuves et Cie":

"Toi qui fis mon bonheur, tout petit, en Bretagne,
- Du bon temps où la foi transportait la montagne -
Sur un bel abat-jour, chez une tante à moi:" (p 109)

His brother-in-law probably inspired "La Pastorale de Conlie" for he had been there and, during a short leave, told Tristan about it. (1)

His father alone played an important rôle. He it was who first turned his son's interest towards the sea, while his novels were to influence Tristan in writing poetry about the sea and the sailors.(2)

Edouard Corbière divided the early part of his life between the sea and participating in various literary and political pamphlets or magazines. He became a ship's boy at the age of nine, spent several years in the imperial marine, during which time he fought battles against the British and was taken prisoner to England, and became captain of a ship, "La Nina," in the merchant navy, sailing between Le Havre and Martinique. In 1828, at the age of thirty-five, he finally gave up the sea, became editor of "le Journal du Havre" and devoted himself to writing

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novels about life at sea. He eventually settled in Morlaix, founded a steamship company to link that port with Le Havre, and married, at the age of fifty-six.

Tristan greatly admired his father and was fascinated by the aura of legends surrounding him. Edouard Corbière actually wrote some poetry himself, for example, the "Elegies Brésiliennes," (1825) but this had no influence on Tristan.

It is through his novels that Edouard Corbière influenced his son's poetry. He wrote many novels about life at sea, all realistic and from his personal experience. He was the real creator of maritime novels. Although preceded by Eugène Sue and Fenimore Cooper, he set a new tone in sea novels, in the same way as Captain Marryat was doing in England.

It is not an overstatement to claim that the atmosphere and background of "Gens de Mer" was provided as much by Edouard Corbière's novels as by the poet's actual contact with sailors:

"C'est par sa prose qu'Edouard Corbière a imprimé une empreinte sur l'oeuvre de son fils. Il lui a donné cette désinvolture de l'homme qui a coupé les ponts derrière lui. . . Tristan s'imprégna de ce mépris cinglant, concis, sec dont fait preuve son père. . . L'influence des livres paternels fut donc limitée, d'autant plus qu'il faut faire part de l'hérédité. Tristan n'a peut-être pas eu besoin de s'imprégner de l'état d'esprit témoigné par l'auteur de ses jours, pour le sentir et le partager. Il éprouvait sans doute ces impressions et manifestait ces sentiments d'une manière spontanée." (2)

1. Cf. J. de Trigon, Poètes d'Océan. La Landelle, Edouard Corbière et Tristan Corbière, pp.15-19.
2. Ibid. pp.169-70.

Tristan Corbière dedicated his book to "l'auteur du Négrier," the most famous of Edouard Corbière's novels, and the novel which had the greatest influence on both Corbière's conduct and poetry. During his stay in Roscoff - then a much more peaceful town (2) than in his father's youth - Tristan imitated the sailors of whom he had read in "Le Négrier," wearing the same costumes and copying their eccentricities.(1) In the same way as Captain Léonard, he tried to hide his personal sorrow beneath a mask of irony: reminiscences can be found in the poem "Matelots:"

"Le journal qu'il me confia en mourant m'apprit le secret que jusque-là il m'avait caché, avec une réserve qui me révélait l'état de son âme souffrante sans toutefois me laisser deviner le motif du chagrin dont il paraissait dévoré. Jusqu'à son dernier soupir, il sembla prendre plaisir à narguer la douleur, à jeter sur la vie des expressions de haine et de mépris."(2)

It is the atmosphere of the Roscoff of "Le Négrier" which forms the background of "Gens de Mer." In "Aurora" Tristan even described "l'appareillage d'un brick corsaire" as though he were there himself. It is impossible that he could have seen this, for piracy had been abolished long before his time. The word "corsairiens", from the same poem, is frequently used in "Le Négrier" - it is one of the names suggested for Rosalie's café but is rejected as it is not good French and not in the

Dictionary.(3) Another Breton, writing in Le Fureteur Breton,

1. Cf. L.Durocher, "Le Père de Tristan," Le Fureteur Breton, August-September 1912, p. 218.
2. E. Corbière, Le Négrier, IV. p. 230.
3. Ibid. I. p. 205.

argues, however, that the word was in common use and Tristan
rencontré dans sa vie bien peu de jeunes marins qui ne se
could equally well have learnt it from the sailors.(1) There."(1)

word: "raffalé" occurs in the poem: "A mon côté le Négrier"
and also in Le Négrier, in the description of English prisons.(2)

"Le boujaron," used in "La Fin," is an unusual term also to be

found in "Le Négrier."(3) In "Le Mousse" we read: "Quand j'en
serai grand - matelot!"(p.166) and in the first chapter of

Le Négrier: "Que voulez-vous être mes enfants? - Marin!"(4) c." (3)

Several reminiscences can be found in the poem "Matelots:"

"- Matelots - quelle brusque et nerveuse saillie influencée
Fait cette Race à part sur la race faillie!" (p.144)

reminds us of:

"Quelle race d'hommes que les corsaires! Quelle étrange
exception ils présentent au milieu du genre humain!" (5)

Tristan wrote: Le Fureteur du Négrier to mislead his readers as to

"- Ils ont toujours, pour leur bonne femme de mère, Corbière
Une larme d'enfant, ces héros de misère;" (p.145)

and his father:

"Est-ce un sentiment naturel à tous les fils, que celui qui
leur fait avoir une tendresse plus vive pour leur mère que
pour leur père, ou bien ce sentiment de préférence se
développe-t-il seulement à la mer chez les jeunes marins,
lorsque, privés des soins affectueux dont chez eux ils
étaient l'objet, ils se trouvent plus à même d'apprécier
cette tendresse délicate qu'une mère a toujours pour ses

1. Ch.R., Article in Le Fureteur Breton, October-November 1912,
p.32.

2. E. Corbière, Le Négrier, II. p.109.186.

3. Ibid. I. p.18. p.35.

4. Ibid. I. p.18.

5. Ibid. I. p.189. romans des Biographiques, pp.64-8.

5. E. Corbière, Le Banian. I. p.190.

enfants, et surtout pour ses garçons? Je ne sais, mais j'ai rencontré dans ma vie bien peu de jeunes marins qui ne se rappelaient avec attendrissement leur bonne femme de mère."(1)

"Frères-la-côte," also from this poem, is from Le Négrier.(2)

Tristan cited here a line from a popular song:

"- Un curé dans ton lit, un' fill' dans mon hamac!-" (p.144)

which we find in Le Négrier in the form of a dialogue between a story-teller and his audience:

"Un tonnerr' dans ton lit, une jeune fille dans mon hamac." (3)

It is interesting to note that, in several cases, it is passages or words printed in italics in Le Négrier which have influenced Tristan's poems.

Martineau, on the other hand, believes that Corbière was influenced more by the novel: Le Banian and only dedicated his volume to "L'Auteur du Négrier" to mislead his readers as to the source of his inspiration(4) In this novel, Edouard Corbière included a poem in which he was mocking at the Romantics, by imitating their style:

"O! qui pourra dans ton coeur, femme,
Mouiller l'ancre des passions,
 Et crocher son âme à ton âme
 Du grappin des tentations!
 Dans le calme plat de l'orage
 Ton oeil seul guide mon esquif
 C'est vers toi que ma barque nage
 En gouvernant sur ton oeil vif!"(5)

1. E. Corbière, Le Négrier, III. p.186.

2. Ibid. I. p.33.

3. Ibid. I. p.59. notes de l'Irlande, p.27.

4. R. Martineau, Promenades Biographiques, pp.64-8.

5. E. Corbière, Le Banian. I. p.190.

These verses resemble "Le Novice en partance et sentimental"

à Saint-Pol-de-Léon, non un monument druidique, mais une femme
where Corbière used naval terms to express the feelings of the
bonnard dont elle avait cassé la pointe pour faire une pipe.

young sailor: *Je commencer ma journée et mon voyage par une
bonne action et une galanterie m'a conduit à bourrer une assez*
"Donc, quand la barque était à l'ancre, sans malice fraudée
et d'off: J'accostais, novice vainqueur, use en échange de son
Pour mouiller un pied d'ancre, Espérance propice!... *me un*
page de "Un pied d'ancre dans son coeur!" (p.158)

Cette rustique besuté, après avoir accepté le troc avec
Reminiscences of Pilotes de l'Iroïse are also to be found.

signe de la croix, et longtemps après avoir laissé sa fumée
In this novel, Edouard Corbière wrote: "Tiens! il a un oeil
graves roux qui, se mêlent au bruit de mes roues et du trot
de moins - Et vous autres, en avez-vous un de plus?" and in (1)

sur moi la bénédiction divine pour prix de ma
"Matelots" we read: *érosité.*" (1)

"Un oeil en moins. - Et vous, en avez-vous en plus?" (p.146)

Another passage in this novel: *plainte.*

Comme une plainte de la faine, se fonde dans le soleil
"Le soir dans un port. Que ce moment est doux pour le matelot!
c'est le terme de ses travaux journaliers, c'est le
commencement des brutales jouissances dans lesquelles il va
se noyer, et qui ont besoin de l'ombre de la nuit pour ne pas
scandaliser les yeux de la pudeur et de la délicatesse.
Entendez ces marins chanter leurs rauques chansons dans les
cabarets qu'ils remplissent." (2)

reminds us of the opening passage of "Le Bossu Bitor:"

Se croiser, comme dans du bois,
"Le soleil est noyé. - C'est le soir - dans le port. . .
Le long des quais déserts où grouillait un chaos
S'étend le calme plat...

Finally, in an essay: "Des Quelques vagues échos... . . .
Les matelots farauds s'en sont allés - mystère! -
Faire, à grands coups de gueule et de botte... l'amour!"
(pp.147-8)

of sailors to be seen in theatres and in contemporary literature:

In the novel "Cric-Crac," we find the original of Tristan's
"Ces passagers qui n'ont vu des marins qu'à l'Opéra Comique." (2)
"Rapsode Foraine:"

In "Matelots," Tristan echoed these words: *matelots*

1. E. Corbière, Pilotes de l'Iroïse, p.57.
2. Ibid. pp.152-3.

1. E. Corbière, Cric-Crac. II, pp.75-6.

2. Quoted by A. Soumenfeld, L'Oeuvre Poétique de Tristan Corbière,
p.125.

"j'ai rencontré sur le chemin qui me conduisait tout droit à Saint-Pol-de-Léon, non un monument druidique, mais une femme colossale qui fumait de la petite sauge dans une patte de homard dont elle avait cassé la pointe pour faire une pipe.

Le désir de commencer ma journée et mon voyage par une bonne action et une galanterie m'a conduit à bourrer une assez belle pipe que j'avais, d'une demi-once de bon tabac fraudé et d'offrir le tout à mon immense fumeuse en échange de son brûle-gueule conchyologique que je voulais garder comme un gage de sa bienveillance et un souvenir de ma courtoisie.

Cette rustique beauté, après avoir accepté le troc avec de grandes marques de satisfaction, a fait avec ma pipe le signe de la croix, et longtemps après avoir laissé ma fumeuse agenouillée sur la route, j'ai entendu les accents de sa grosse voix qui, se mêlant au bruit de mes roues et du trot de mon cheval, redisait des Pater et des Ave pour appeler sans doute sur moi la bénédiction divine pour prix de ma chevaleresque générosité." (1)

Tristan described the voice of "la Rapsode:"

"Elle hâle comme une plainte,
Comme une plainte de la faim,
Et, longue comme un jour sans pain,
Lamentablement, sa complainte..." (p.135)

As in the novel, she is grateful for a small gift of tobacco:

"C'est notre soeur... donne - c'est fête -
Pour sa pipe, un peu de tabac!..."

Tu verras dans sa face creuse
Se creuser, comme dans du bois,
Un sourire; et sa main galeuse
Te faire un vrai signe de croix." (p.135)

Finally, in an essay: "Des emprunts libres faits à la littérature maritime," Edouard Corbière attacked the concept of sailors to be seen in theatres and in contemporary literature:

"Ces passagers qui n'ont vu des marins qu'à l'Opéra Comique."(2)

In "Matelots," Tristan echoed these words:

"Vos marins de quinquets à l'Opéra... comique." (p.143)

1. E. Corbière, Cric-Crac. II, pp. 75-6.
2. Quoted by A. Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.125.

Marcelle. It is possible that the more vindictive of his poems Marcelle inspired a number of poems in the first three sections of Les Amours Jaunes. Although the volume is dedicated to his father, the first and last poems are dedicated to Marcelle and many other poems are addressed to her.

Corbière met Marcelle in 1871. An Italian actress, she was known in the theatre as Herminie, but her real name was Armida-Josefina Cuchiani. She came to Roscoff in the company of Count Rodolphe Battine who was convalescing from a war wound. Corbière quickly made friends with them, they arranged many excursions on the sea together, and he soon began to fall in love with Marcelle. When the couple left, Corbière found that he could not bear to stay on his own in Brittany and so followed them to Paris, where he would spend his evenings in their company. The three of them returned to Roscoff for a short while in the following year but soon returned to Paris, where Corbière was to remain until his fatal illness in 1875.

In some of the poems inspired by Marcelle, Corbière expressed his deep love for her but in others he was sarcastic and embittered. He did not fall in love until he was twenty-seven, when mockery had become a normal state for him. He could not love simply, and he continually sought reasons for torturing himself and his beloved. It is uncertain exactly what Marcelle's attitude to Corbière was and whether his vituperations were as a result, had built a wall around himself, suppressing his

justified. It is possible that the more vindictive of his poems were inspired by other women and only a minority, such as "A une Camarade" and "Pauvre Garçon," concern his affair with Marcelle.

In "Le Poète Contumace," written when Marcelle had first left Roscoff for Paris, Corbière was expressing freely and sincerely his love:

"Reviens m'aider: Tes yeux dans ces yeux-là! Ta lèvre
Sur cette lèvre!... Et, là, ne sens-tu pas ma fièvre
- Ma fièvre de Toi?... -" (p. 66)

"- Toi - Je te vois partout, mais comme un voyant blême,
Je t'adore... . . .
-"Je rêvasse... et toujours c'est Toi. Sur toute chose,
Comme un esprit follet, ton souvenir se pose." (p. 68)

Corbière felt it would have been preferable if he had remained nothing more than a friend without the complications and misunderstandings of a love affair. These feelings are admirably expressed in "A une Camarade:"

"Appelons cela: l'amitié calmée;
Puisque l'amour veut mettre son holà.
N'y croyons pas trop, chère mal-aimée...
- C'est toujours trop vrai ces mensonges-là!" (p. 52)

The same regrets are voiced in "Steam-boat:"

"En fumée elle est donc chassée
L'éternité, la traversée
Qui fit de Vous ma soeur d'un jour,
Ma soeur d'amour!..." (p. 43)

Before meeting Marcelle, Corbière had imagined himself to be incapable of inspiring love, because of his ugliness and, as a result, had built a wall around himself, suppressing his

feelings and love. He had dedicated himself to the sea and left no place for love in his heart. Ugly, yet wanting to be loved, Bitor seems to represent Corbière's state of mind at this time. Marcelle's interest in him appeared therefore suspect, for Corbière feared to be humiliated:

"Mon amour, à moi, n'aime pas qu'on l'aime;
Mendiant, il a peur d'être écouté...
C'est un lazzerone enfin, un bohème,
Déjeunant de jeûne et de liberté." (p. 52)

Corbière endeavoured to make it quite clear in his poetry that Marcelle was cruel and insincere. In "Femme" he imagined what her true feelings for him were:

"Lui, cet être faussé, mal aimé, mal souffert,
Mal haï - mauvais livre... et pire: il m'intéresse. -
S'il est vide après tout... Oh! mon dieu, je le laisse,
Comme un roman pauvre - entr'ouvert. . .

Corbière was not able to abandon himself entirely to his love and was mainly concerned with
Est-ce donc Lui que j'aime! - Eh non! c'est son mystère...
Celui que peut-être Il n'a pas." (p. 59)

He believed that she had only taken ^{an} interest in him for her own amusement:

"J'ai fait des ricochets sur son coeur en tempête...
Il regardait cela... Vraiment, cela l'usait?...
Quel instrument rétif à jouer, qu'un poète!
J'en ai joué. Vraiment - moi - cela m'amusait." (p. 62)

In places, he was even more explicit in his accusations:

"Mannequin idéal, tête-de-turc du leurre,
Eternel Féminin!... repasse tes fichus;" (p. 37)

and:
"Eternel Féminin de l'éternel Jocrisse!
Fais-nous sauter, pantins nous payons les décors!
Nous éclairons la rampe... Et toi, dans la coulisse,
Tu peux faire au pompier le pur don de ton corps." (p. 37)

Count Battine is also mentioned. Corbière hated him, imagining him to be cruel and mean when, in fact, he was quite unconcerned about Marcelle's behaviour. In "Steam-boat" Corbière expressed his jealousy and feeling of rivalry for the count:

"Quel ménélas, sur son rivage,
Fait le pied?...- Va, j'ai ton sillage...
J'ai, - quand il est là voir venir, -
Ton souvenir!

Il n'aura pas, lui, ma Peureuse,
Les sauts de ta gorge houleuse!...
Tes sourcils salés de poudrain
Pendant un grain!

Il ne t'aura pas: effrontée,
Par tes cheveux au vent fouettée!...
Ni, durant les longs quarts de nuit,
Ton doux ennui..." (p. 44)

Thus, it seems obvious that, in the majority of his love poems, Corbière was not able to abandon himself entirely to his love and was mainly cynical and accusing. He presented us with various ironic situations between himself and the forms in which he saw, or pretended to see, Marcelle. He most probably became embittered on realizing that Marcelle was not as sincere as himself. (1)

1. Cf. L. Bocquet, Les Destinées Mauvaises, pp. 68 and 88, "Le poète ne soupçonna d'abord ni ruse, ni calcul. Ce n'est que plus tard, qu'évoquant les préliminaires de cette intrigue, et l'amour ayant cédé un moment à la rancune, il se révélera, à l'ordinaire, analyste impitoyable pour faire parler, redevenu clairvoyant sur le tard, l'orgueil de celle qu'il n'hésite pas, dans son amertume, à nommer la bête féroce. . . Toutes les femmes, le poète les situe sur le même plan. Il a été la dupe de l'une d'elles...il se venge en ravalant l'idylle et l'élégie, la femme, l'amour et l'idéalisme."

This disappointment is expressed in "A une Camarade:"

"Que me veux-tu donc, femme trois fois fille?...
Moi qui te croyais un si bon enfant!
- De l'amour?... -Allons: cherche, apporte, pille!
M'aimer aussi, toi!... moi qui t'aimais tant!" (p. 51)

The result is a very unusual type of love poetry. Corbière was determined, from the start, to slander love and his beloved:

"Il ne naquit par aucun bout,
"calomnie
Est toujours au vent-de-bout.
Tes pauvres amours... et l'amour." (p. 29)

and:

Mélange adultère de tout. . .
Ressemblant à rien moins qu'à lui." (pp. 31-2)

"Châtre l'amour... l'amour - longueur!" (p. 30)

because of his own disillusion:

"J'aimais... -Oh, ça n'a plus de vente!
Même il faut payer: dans le tas,
Pioche la femme! - Mon amante
M'avait dit: "Je n'oublierai pas..." (p. 28)

and later by other critics, by Gustave Kahn for example:

"C'est net, précis, personnel absolument; c'est d'un esprit libre, exagérant son besoin d'indépendance, rompant avec tout, avec presque tout le passé, si soucieux d'être lui-même qu'il ajoute à lui-même." (2)

Nevertheless, many literary reminiscences are still apparent in Les Amours Jaunes. Some poets, such as La Fontaine, Hugo, Lamartine and the Parnassians are merely parodied; others, such as Villon, Musset, Baudelaire and the Breton, La Landelle, have had a deeper influence on him. I propose to study briefly the influence of the most important in chronological order.

1. J. Laforgue, Mélanges Posthumes, p. 126.
2. G. Kahn, "Tristan Corbière," La Nouvelle Revue, 15th July 1904, p. 272. See also: Y-G. LeDantec, Les Amours Jaunes, p. 14: "C'est qu'en vérité il ne ressemblait à personne et qu'il se voulait franchement libre."

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CHAPTER II.

LITERARY INFLUENCES ON "LES AMOURS JAUNES."

Introduction.

Corbière's intention in writing Les Amours Jaunes was to be original and not to be compared to anyone:

"Il ne naquit par aucun bout,
Fut toujours poussé vent-de-bout,
Et fut un arlequin-ragoût,
Mélange adultère de tout. . .
Ressemblant à rien moins qu'à lui." (pp. 31-2)

His originality was indeed recognized, immediately by Laforgue:

"Il n'y a décidément pas de réminiscences dans ces poésies: ni sujets, ni métier. Ce n'est pas de l'originalité de quelqu'un revenu des romantiques et des parnassiens successivement, mais du primesaut à la diable. Il a lu, il le dit, il les nomme: on n'en retrouve rien." (1)

and later by other critics, by Gustave Kahn for example:

"C'est net, précis, personnel absolument; c'est d'un esprit libre, exagérant son besoin d'indépendance, rompant avec tout, avec presque tout le passé, si soucieux d'être lui-même qu'il ajoute à lui-même." (2)

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"Je cognois malices et blêmes...
Je cognois bien forte ses nor-mances."

In many places, Corbière clearly indicated when he was borrowing from other authors, either by his use of italics or capital letters (e.g. "Bonne Fortune et Fortune", "Matelots") or by obvious imitation of the original, as in "Le Poète et la Cigale" and "Le Fils de Lamartine et de Graziella". At other times, it is not clear whether Corbière was borrowing his material or whether it is coincidence. In these cases I have been obliged to employ such terms as: "probably", "perhaps", etc. rather frequently, as it is ^{im}possible to say with certainty that Corbière was imitating here.

Early Poets.

Corbière compared himself to Villon:

"Prodigue comme était l'enfant
Du Testament." (p.32)

and many critics have found this comparison apt.⁽¹⁾ Several imitations or similarities to Villon can be found in the work of Corbière. What is common to both poets is a particular tone: both poets were unfortunate but mocked at themselves, inviting others to laugh with them. The technique of self-confession, in such poems as "Ça" and "Épitaphe", reminds us of Villon.

In the "Ballade des menus propos", Villon wrote:

1. Cf. O. Geslin, Tristan Corbière, p. 13, "cet accent frémissant d'audace qu'on retrouve dans les lointaines ballades de Villon." and Y-G. LeDantec, Les Amours jaunes, p. 16, "S'il leur fallait chercher une ascendance, c'est encore jusqu'à Villon qu'il faudrait remonter."

2. G. Bœufils, Étude sur la vie et les poésies de Charles d'Orléans, Coutances, 1861.

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"Je cognois coulourez et blesmes...
Je cognois tous fors que moy-mesmes."

Rossin française, which did not appear until 1875, the year
which appears to have inspired:

of publication of *Les Amours Jaunes*. Banville's own *Rondels*
"Coloriste enragé,-mais blême,
appeared *Incompris,-surtout de lui-même.*" (p. 32)

Above all, the poem "Laisser-Courre", a kind of will in which Corbière enlisted abstract articles to be left to various people, is rightly compared to the famous "Testament" of Villon: both poets were donating things which were not theirs to give, to people who would not be grateful for the gift. Finally, Corbière's continual contradictions in "Epitaphe" can only be compared to those in Villon's Ballads: "Il n'est soing que quant on a faim" and "Je lère meurs de seuf auprès de la fontaine". *la Pourni,* composing two

It is possible that Charles d'Orléans' "Rondels" had some influence on Corbière's "Rondels pour Après". Interest in this poet had been revived in the nineteenth century by new editions of his work(1) and a study of his life and works had appeared shortly before the time at which Corbière was writing(2). It is most probable that Corbière was influenced by the "Rondels" of Charles d'Orléans rather than Banville's Petit Traité de

1. Charles d'Orléans, Poésies. Edited by P.V.Chalvet, Grenoble, 1803.

(A reissue) Paris, 1809.

Les Poésies du duc Charles d'Orléans, publiées sur le manuscrit de la bibliothèque de Grenoble, conféré avec ceux de Paris et de Londres, et accompagnées d'une préface historique, de notes et d'éclaircissements littéraires, par Aimé Champollion-Figeac, Paris, 1842.

Poésies de Charles d'Orléans, publiées... d'après les manuscrits des bibliothèques du Roi et de l'Arsenal, par J.Marie Guichard, Paris, 1842.

2. C.Beaufils, Etude sur la vie et les poésies de Charles d'Orléans, Coutances, 1861.

Poésie Française, which did not appear until 1873, the year of publication of Les Amours Jaunes. Banville's own Rondels appeared ^{in 1845} later.(1)

La Fontaine appears to be the only seventeenth century poet to have had any influence on Corbière's work. "Le Poète et la Cigale" and "La Cigale et le Poète" are obvious imitations of "La Cigale et la Fourmi."(2) "La Cigale et le Poète" and "La Cigale et la Fourmi" both constitute the opening poem.

Corbière copied the meter of La Fontaine's poem exactly, and the rhyme scheme almost exactly. In each of his poems, Corbière selected phrases from "La Cigale et la Fourmi," composing two poems entirely different in meaning from the original. The

following phrases in "Le Poète et la Cigale" are imitation:

"Un poète ayant rimé . . .
Vit sa Muse dépourvue . . .
Pas le plus petit morceau
De vers... ou de vermisseau.
Il alla crier famine
Chez une blonde voisine
La priant de lui prêter . . .
Oh! je vous païrai Marcelle
Avant l'aôût, foi d'animal!
Intérêt'et principal . . .
Nuit et jour à tout venant . . .
Eh bien! dansez maintenant." (p.23)

and in "La Cigale et le Poète:"

- 1. La Fontaine "Le poète ayant chanté . . .
- 2. Ibid. 1. Il alla coller sa mine
- 3. Cf. C.A. Aux carreaux de sa voisine . . . French Poetry, p.211,
"Si vous chantiez maintenant." (p.185)

1. See Chapter III. pp 130-2 . . . poets.
2. La Fontaine, Fables, [III. no.13.

The result of this imitation is two slight, but amusing, poems.

In "Rondel," the lines: no sympathy for them, particularly

Lamartine "Ils ne viendront pas, tes amis les ours loism he refused
Jeter leur pavé sur tes demoiselles." (p.181)

allude to the ~~lame~~ bear in "L'Ours et l'Amateur des Jardins"

Corbière disliked Lamartine and mocked him mercilessly, and
who, in order to chase a fly from his master's nose:

He misquoted Lamartine for comic effect and wrote "Le Fils de
"Vous empoigne un pavé, le lance avec raideur,
Casse la tête de l'homme en écrasant la mouche." (1) line's

In "Le Phare," the lines: most sentimental of the Romantics

and Corb. "- Il se peut bien qu'il rompe, onal feelings displayed
Mais plier, - non. -" (p.175)

are most probably an allusion to La Fontaine's "Le chêne et le

In "Un jeune qui s'en va," Corbière expressed this scorn
roseau." (2)

The Romantic Poets.lle, en strophes pas mal...

In the main, Corbière was reacting against Romantic ^{poetry} or parodying

what he regarded as over-sentimentality.(3) Corbière broke

away from the Romantic tradition, both in his themes and prosody.

The poem "Un jeune qui s'en va" is the clearest expression of

his views on nineteenth century poets - he mocked at their

weaknesses and assumed sickness and singled out each in turn

for ridicule in the following order: Musset, Murger, Baudelaire,

Lamartine, Moreau, Escousse, Gilbert, Lacenaire, Byron, Hugo

and Chénier. Corbière chose as his epigraph one of the most

1. La Fontaine, Fables, VIII. no. 10.
2. Ibid. I. no. 22.
3. Cf. C.A.Hackett, An Anthology of Modern French Poetry, p.211,
"Most of his work is a ruthless attack, by sarcasm, irony
and caricature, on what seemed to him the sentimental
rhapsodizings of the Romantic poets."

Corbière was already prejudiced by his father's views on the Romantics and could find no sympathy for them, particularly Lamartine and Hugo. Because of his father's criticism he refused to acknowledge their merits.

Corbière disliked Lamartine and mocked him mercilessly. He misquoted Lamartine for comic effect and wrote "Le Fils de Lamartine et de Graziella" as a direct parody of Lamartine's work. He appeared as the most sentimental of the Romantics

and Corbière could not bear to see personal feelings displayed so blatantly.

In "Un jeune qui s'en va," Corbière expressed this scorn:

"Lamartine: - en perdant la vie
De sa fille, en strophes pas mal..." (2)

Corbière's Doux bedeau, pleureuse en lévite,
Harmonieux tronc des moissonnés,
Romantics Inventeur de la larme écrite,
Lacrymatoire d'abonnés!..." (pp. 54-5)

"Harmonieux" and "moissonnés" are references to Lamartine's Harmonies poétiques et religieuses poetry and "Larme écrite," to a passage in "Graziella," quoted as an epigraph at the beginning of "Le Fils de Lamartine et de Graziella." The lines:

"Quelquefois cependant le passant arrêté,
Et sentant dans ses yeux quelques larmes courir,
It is this last poem which is Corbière's most virulent attack on Lamartine. Corbière chose as his epigraph one of the most sentimental passages of the novel "Graziella" and added, for comic effect: "LAMARTINE- Graziella. - (1 fr. 25 c. le vol.).

1. See Chapter I, pp. 55-4.
Actually, in this poem, Corbière was parodying rather Lamartine's no. XIV.

poem: "Le Premier Regret," the most famous of the elegies inspired by Graziella.

The entire subject of the poem is comic. Corbière, during his travels in Italy, to which mention has already been made, came across a beggar pretending to be the son of Lamartine and Graziella in order to get money from the tourists:

"Un Naturel se fait une petite rente
En Graziellant l'Étranger..." (p.112)

The opening lines:

"A l'île de Procide, où la mer de Sorrente
Scande un flot hexamètre à la fleur d'oranger," (p.112)

are a parody of:

"Sur la plage sonore où la mer de Sorrente
Déroule ses flots bleus au pied de l'oranger." (2)

Corbière liked to mock at the sentimental vagueness of the

Romantics by being more explicit and more realistic. He

preserved the rhymes of Lamartine but, instead of rhyming

"Sorrente" with the more evocative words: "odorante" and "indifférente", he rhymed it with the more practical: "une petite rente." The lines:

"Quelquefois cependant le passant arrêté,
Lisant l'âge et la date en écartant les herbes,
Et sentant dans ses yeux quelques larmes courir,
Dit: "Elle avait seize ans! c'est bien tôt pour mourir." (2)

are parodied by:

1. Lamartine, Harmonies poétiques et religieuses. IV. pp. 339-40.

1. See Chapter I. pp. 65-6.
2. Lamartine, Harmonies Poétiques et Religieuses. IV, p. 338. no. XIV.

In "Ce Fils avait vingt ans, quand, Mère inoculée,
Tu mourus à seize ans!... C'est bien tôt pour nourrir!" (p.113)

The lines which recur several times in "Le Premier Regret:"

"Mais pourquoi m'entraîner vers ces scènes passées?
Laissons le vent et le flot murmurer;
Revenez, revenez, ô mes tristes pensées!
Je veux rêver et non pleurer." (1)

lend themselves to parody:

"- LUI se souvient très peu de ces scènes passées...
Mais il laisse le vent et le flot murmurer,
Et l'Étranger, plongeant dans ses tristes pensées...
En tirer un franc - pour pleurer!" (p.113)

Corbière then went on to prove that this "son" must have been
already twenty years old when his mother died at the age of
sixteen - another source of amusement for him:

"- Citron prématuré de ta Fleur d'Oranger - . . .
Ton orphelin, posthume et de père et de mère,
Allait - quand tu naquis - déjà comme un vieux Soir." (p.113)

Corbière regarded Lamartine's poetry as effeminate:

"Si Lamartine eût pu jamais avoir un fils! . . . (p.112)
- Pour toi: c'est ta seule oeuvre mâle, ô Lamartine." (p.113)

Other reminiscences of Lamartine can be found in Les Amours
Jaunes. In "Le Poète Contumace," the expression "Nuits à la
Roméo!" in the middle of a typically Romantic setting, might
have been influenced by the lines in "Novissima Verba:"

"Dit comme Roméo: "Non, ce n'est pas l'aurore!
Aimons toujours: l'oiseau ne chante pas encore!" (2)

1. Lamartine, Harmonies poétiques et religieuses. IV. pp.339-40,
no.XIV.
2. Ibid. p.350, no.XVI. 60, X. "Paysage dans le Golfe de Gênes;"
p.78, XII. "L'Abbaye de Vallombreuse."
2. Y-G. LeDantes, Les Amours Jaunes, p.15.
3. See Chapter I, p.18

In "A l'Eternel Madame," the only rhyme in "ame" not from Hugo is "Lame," probably from the name "Lamartine." Corbière was most vehement in his attacks on Italy on the places about *Comme une âme* which Lamartine was most ecstatic.(1)

Lamartine appears to have had no influence on Corbière apart from this strong reaction to both himself and his poetry.

Quand le poète brame en Ame, en Lame, en Flamme!" (p. 37)
Corbière made frequent ironical references to Hugo, whom in "Grand Opéra," the lines:
he described as:

"Elle est éteinte
"- Hugo: l'Homme apocalyptique,
L'Homme-Ceci-tûra-cela,
Meurt, garde national épique;
Il n'en reste qu'un - celui-là! - " (p. 55)

reminds us of another strophe in "Les Djinns:"

It was Hugo's attitude to the sea which exasperated Corbière above all else. Hugo had spent time in Normandy, ^{and} Brittany, in addition to his long exile in ^{sainte} and the Channel Islands but always seemed to associate the sea closely with death. "La Fin" is a direct reply to Hugo's "Oceano Nox" which, as Le Dantec has pointed out,(2) is not Hugo's best poem on the theme. Corbière was giving what he believed to be the sailors' true attitude to death at sea - a part of a job to which little attention is paid, whereas Hugo lamented on the tragedy of such a death, showing more concern for the feelings of those left behind. (3)

In the poem "A l'Eternel Madame," Corbière imitated the

- "J'en ai vu mourir"
1. Cf. "Veder Napoli poi mori" (p.108) and "Libertà" (p.114) and Harmonies Poétiques et Religieuses. I. p.48, VIII. "Hymne du soir;" p.60, X. "Paysage dans le Golfe de Gênes;" p.78, XII. "L'Abbaye de Vallombreuse." in "A l'Eternel
 2. Y-G.LeDantec, Les Amours Jaunes, p.15.
 3. See Chapter I. p.18

rhymes of Hugo in order to parody his poem "Les Djinns."¹ Corbière was mocking at the lines: "Déjeuner de Soleil.") where Corbière "Elle brome Comme une âme Qu'une flamme..." on Corbière than he is willing to by writing:

Corbière appears to "ô femme, Quand le poète brome en Ame, en Lame, en Flamme!" (p. 37)

In "Grand Opéra," the lines: "Elle est éteinte Cette huile sainte... Il est éteint Le sacristain!..." (p. 81)

reminds us of another strophe in "Les Djinns:"

"C'est la plainte Presque éteinte D'une sainte Pour un mort."

Other reminiscences can be found. "Ceci-tûra-cela"(p.55) is from the title of Chapter II, Book V of "Notre Dame de Paris." "Un alcade" (pp80 and 83) could be from the play, "Ruy Blas." The rhythm of "Après la Pluie" (7 3 7 7 3 7) is perhaps borrowed from "Sara la baigneuse," another well-known poem from Les Orientales. Finally, in "Un jeune qui s'en va:"

"J'en ai lus mourir!..." (p.55), inspired by Musset may be an ironical reference to Hugo's:

1. A. Soum "J'en ai vu mourir" Études de Tristan Corbière, p. 145. "C'est probablement la poésie "espagnole" de Musset qui a occurring in "Fantômes I and II" in Les Orientales.

It is interesting to note that the rhymes in "A l'Eternel

Madame" occur in many other poems. (e.g. "Rapsodie du Sourd," "Idylle Coupée," "Décourageux" and "Déjeuner de Soleil.") where Corbière was not obviously imitating Hugo. This shows that Hugo has had more influence on Corbière than he is willing to admit. Corbière appears to have felt a little more sympathy for Musset. At that time, Musset was less popular and less well-known than either Hugo or Lamartine, but Corbière took a definite interest in his poetry, probably attracted by Musset's independence, his irony and his attitude to Romanticism.

Not only is Musset mentioned several times directly in Les Amours Jaunes, but Corbière does not criticize him so scathingly. In "Un jeune qui s'en va" he summed up Musset's life in one line:

"Décès: Rolla: - l'Académie. -" (p.54)

In "Ça" and "Grand Opéra," minor references are made to Musset.

There are many similarities in the works of both poets, both in the form and subject matter, and Corbière made many references to poems of Musset. His influence can be seen most clearly in the section "Sérénade des Sérénades." These Spanish poems were, most probably, as Sonnenfeld has shown(1), inspired by Musset rather than any journey to Spain.(2) The tone of the poems

1. A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.145,
 2. "C'est probablement la poésie "espagnole" de Musset qui a inspiré à Corbière son chapitre de poèmes satiriques pseudo-espagnols."
 2. Cf. Chapter I. p53.

of both is very similar. Both treated their subject lightly,
 although Corbière was more satirical, and both used Spanish
 words and names of places in Spain at random in their poems.

For example, in "L'Andalouse," Musset introduced the words: *rence*
 "alcades," "basquina," and the names: "Tolose," "Barcelone" and
 "Castille" in the same way as Corbière in such poems as "Grand
 Opéra" and "Pièce à Carreaux." More obvious reminiscences of Musset's poems are to be found.

The closing lines of Musset's "L'Andalouse: "Le Mîe Prigioni")

As it is "Je veux ce soir des sérénades
 A faire damner les alcades
 De Tolose au Guadalété." (1) writing "Liberté" in

are imitated by Corbière in "Portes et Fenêtres:"

Other "A damner je n'ai plus d'alcades, found. In the seventh
 Je ne fais que me damner moi,
 En serinant mes sérénades... rred to the pelican of
 - Il ne reste à damner que Toi!" (p.80)

Musset's "Nuit de Mai:"
 and again in "Grand Opéra:"

"Ravalant sa rate rentrée,
 Va, com"- Je damne les alcades
 De Tolose au Guadalété!" (p.83)
 En écorchant le chant du cygne,

The picture of the duenna combing her mistress's hair in "Madrid:"

"J'en sais une, et certes la duègne l'une:"
 Qui la surveille et qui la peigne,
 N'ouvre sa fenêtre qu'à moi." (2)

is imitated by Corbière in "Chanson en si:"

1. Musset, Oeuvres Complètes. I, p.109.

2. Ibid. p.113.

Oeuvres Complètes, I, p.201.

"Enfant, si j'étais la duègne
 Rossinante qui te peigne,
 Señora, si j'étais Toi...
 J'ouvrirais au pauvre Moi. (p.175)
 - Ouvrirais! - " (p.80)

The quotation in "Le Poète Contre-Scout"
 The "marquise d'Amaëgui" of "Après la Pluie" is also a reference
 "Ma soeur Anne, à la tour, voyez-vous pas venir?... (p.68)
 to Musset's "L'Andalouse."

is possibly from Musset's "Sur la Parasite"
 Both poets also wrote poems on Italy and introduced Italian
 "Ceux qui disent: "Ma soeur, ne vois-tu rien venir."(1)
 words or phrases into their poems, such as Musset's "povero
 but it is also possible that both poets took this directly
 ohimé"(1) and Corbière's "è pur si muove." (p.109) Both wrote
 from Ferrault's "Barbe-Bleue."(2)
 poems from Italian prisons, ("Libertà" and "Le Mie Prigioni")

Many comparisons can also be made from the point of view of
 As it is unlikely that Corbière actually went to prison in
 form. Musset was one of the first French poets to realize
 Genoa, as he pretended, he was perhaps writing "Libertà" in
 the value of popular songs and to include them in his poetry.
 imitation of Musset.

He wrote "Chansons à mettre en musique," including "L'Andalouse."
 Other reminiscences of Musset are to be found. In the seventh
 "Andria," "Madame la Marquise" and "Ballade à la Lune." To
 of the "Paris" sonnets, Corbière referred to the pelican of
 the rhythm of popular songs, he wrote: "A Sainte Blaise,"
 Musset's "Nuit de Mai:"

"Lorsque la coquette espérance"
 "Ravalant ta rate rentrée,
 Va, comme le pélican blanc, used by Corbière and, later,

by Verlaine
 En écorchant le chant du cygne,
 Bec-jaune, te percer le flanc..." (p.30)

Musset tried in other ways to free the form and language
 The opening verse of Musset's "Ballade à la Lune:"
 of poetry, although remaining more conventional than Corbière,

"C'était, dans la nuit brune,
 and pract: Sur le clocher jauni,
 La lune,
 Comme un point sur un i." (2)

1. Musset, Oeuvres Complètes, II, p.270.
 2. Musset, Oeuvres Complètes, I, pp 109, 112, 114 and 120.
 II, pp 78, 236, and 354.

1. Musset, Oeuvres Complètes, I, p.201.
 2. Ibid. p.120.

expressed "Sait-il son Musset: A la brune et les Lèvres:"
 Il est jauni
 "Quant Et pose juste pour la lune réformé.
 Je n'ai plus Comme un grand I." (p.175) mes aises. . .
 Je vois chez quelques-uns, en ce genre d'escrime,
 The quotation in "Le Poète Contumace:"
 Gloire aux auteurs nouveaux, qui veulent à la rime
 "Ma soeur Anne, à la tour, voyez-vous pas venir?..." (p.68)

is possibly from Musset's "Sur la Paresse:" poetry - numbers,
 "Ceux qui disent: "Ma soeur, ne vois-tu rien venir."(1) an
 but it is also possible that both poets took this directly
 from Perrault's "Barbe-Bleue."(2) and in "Idanie du Sommeil"

Many comparisons can also be made from the point of view of
 form. Musset was one of the first French poets to realize
 the value of popular songs and to include them in his poetry.
 He wrote "Chansons à mettre en musique," including: "L'Andalouse,"
 "Madrid," "Madame la Marquise" and "Ballade à la Lune." To
 the rhythm of popular songs, he wrote: "A Saint Blaise,"
 "Lorsque la coquette espérance" and "Quand on perd, par triste
 occurrence."(3) His example was followed by Corbière and, later,
 by Verlaine and Apollinaire. et dernière et première..." (p.159)

Musset tried, in other ways, to free the form and language
 of poetry, although remaining more conventional than Corbière,
 and practised diaeresis and synaeresis to some extent. He
 "Es-tu roi, toi le seul ou dernier amant?..." (4)

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1. Musset, Oeuvres Complètes, II, p.270.
 2. Les Contes de Perrault, pp.64-5.
 3. Musset, Oeuvres Complètes, I, pp 109, 112, 114 and 120.
 II, pp.78, 236, and 354.
 4. Chansons, "Artémis."

expressed his views on this in "La Coupe et les Lèvres:" 1854

"Quant à ces choses-là, je suis un réformé.
Je n'ai plus de système, et j'aime mieux mes aises., . .
Je vois chez quelques-uns, en ce genre d'escrime,
Des rapports trop exacts avec un menuisier.
Gloire aux auteurs nouveaux, qui veulent à la rime
Une lettre de plus qu'il n'en fallait jadis!" (1)

using the rhythms of popular poetry and songs. Les Cydalises
He believed that any words could be used in poetry - numbers,
are a collection of songs and many other poems of Nerval are
titles, technical terms - and Corbière used this liberty to an
influenced by folklore. Nerval likewise wrote poems using
even greater extent. For example, in "Mardoche," Musset included
Spanish titles, such as "El Desdichado" and "Delfica."

the title: "Journal de Paris" (2) and in "Litanie du Sommeil"
Other Romantic writers are mocked at or parodied. In "Un jeune
Corbière wrote: "TEMPS, SIÈCLE et REVUE DES DEUX MONDES!" (p. 99)
qui s'en va," Corbière summed up their lives with a few apt
Corbière is most certainly indebted to Musset in this respect.

words. Hégésippe Moreau, for example, who wasted away by
He has used the rhythms of popular songs in his poetry (3) and
starvation and even entered a hospital, sleeping in infected
has made full use of the liberties first used by Musset in
beds in a vain attempt to catch cholera, is described:

language and versification.

"Moreau - j'oubliais - Hégésippe,
It is probable that Corbière had read Nerval for one verse
Depuis, j'ai la pituite en grippe;" (p. 55)
of "Le Novice en partance et sentimental:"

It is possible that one poem of Moreau influenced Corbière, for

"- Et file le parfait amour! à ma manière,
the anecdote - Ce n'est pas la bonne: tant mieux! Moreau had
C'est encor la meilleure et dernière et première..." (p. 159)
been wandering, poor and lonely, in Paris when he saw a lady
appears to have been inspired by Nerval's:

"La treizième revient... C'est encore 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 dernier amant?..." (4)

1. Musset, Oeuvres Complètes. I, p. 244.
2. Ibid. p. 127.
3. See Chapter I. pp. 33-42.
4. Chimères. "Artémis."
"... donne-moi ton secret!" (1)

1. Cf. L. Bocquet, Les Destinées Mauvaises, pp. 33-4.

This particular poem had appeared for the first time in 1854 as an appendix to Filles du Feu and so Corbière could have read it. Nerval's Poésies Complètes did not appear until 1877, after Corbière's death. Nerval also preceded Corbière in using the rhythms of popular poetry and songs. Les Cydalises are a collection of songs and many other poems of Nerval are influenced by folklore. Nerval likewise wrote poems using Spanish titles, such as "El Desdichado" and "Delfica."

Other Romantic writers are mocked at or parodied. In "Un jeune qui s'en va," Corbière summed up their lives with a few apt words. Hégésippe Moreau, for example, who wasted away by starvation and even entered a hospital, sleeping in infected beds in a vain attempt to catch cholera, is described:

"Moreau - j'oubliais - Hégésippe, Créateur de l'art-hôpital... Depuis, j'ai la phtisie en grippe;" (p. 55)

It is possible that one poem of Moreau influenced Corbière, for the anecdote pertaining to it had become famous. Moreau had been wandering, poor and lonely, in Paris when he saw a lady stop her coach and take in an unfortunate dog which was being ill-treated by some children. Inspired by this, he wrote

"A Médor:"

"De blanches mains te bercèrent: mais moi!...
Chien trop crotté pour que la beauté m'aime,
Si j'entraîs là, le pied me balâirait

1. Cf. I. Hué de tous et mordu par toi-même: "French Studies," July Chien parvenu, donne-moi ton secret!"(1)

1. Cf. L. Bocquet, Les Destinées Mauvaises, pp. 33-4.

"Sonnet à Sir Bob" is reminiscent of this, for both poems are constructed on the antithesis between the dog and the poet:

"Beau chien, quand je te vois caresser ta maîtresse,
Je grogne malgré moi - pourquoi? - tu n'en sais rien...
- Ah! c'est que moi - vois-tu - jamais je ne caresse,
Je n'ai pas de maîtresse, et... ne suis pas beau chien." (p.43)

Other poets, who appear to have had no influence on Corbière, are referred to in the poem "Un jeune qui s'en va," such as Victor Escousse, who committed suicide after his third play had been proclaimed a failure:

"Escousse encor: mort en extase
De lui! mort phthisique d'orgueil." (p.55)

Murger, who is also mentioned, has influenced some unpublished work of Corbière. A rough draft of a short story has been found which was to be a parody of this author's Scènes de la vie de Bohême."(1) One Romantic dramatist is referred to mockingly. In "Le Poète Contumace," "Belles nuits pour l'orgie à la tour" pluralizes the opening remark of Orsini in Dumas' "Tour de Nesle," Act I, Scene Two. This title is also mentioned

in "Gente Dame." The title "Duel aux Camélias" is probably imitated from Dumas' play: "La Dame aux Camélias."

The influence of these authors on Corbière is unimportant but his references to them well illustrate his attitude to Romanticism.

2. Cf. A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.152.

1. Cf. I.Levi, "New Light on Tristan Corbière," French Studies, July 1951, p.235.

Baudelaire. "Fortune et Fortune" is imitated from "A une Passante."

There are several poems in Les Amours Jaunes which are obvious imitations of Baudelaire. Corbière succeeded, however, in adapting the tone of the poem so completely that it appears personal.

They are not mere parodies, as his imitations of Lamartine and Hugo are.⁽¹⁾

The two most striking imitations of Baudelaire are: "La Pipe au Poète" and "Bonne Fortune et Fortune."

"La Pipe au Poète" is an imitation of "La Pipe." Both poems are written in an eight syllable meter but it is the opening lines which constitute the most marked similarity:

"Je suis la pipe d'un auteur." (Baudelaire.)

"Je suis la pipe d'un poète." (Corbière)

After this, the themes diverge - whereas Baudelaire's poem

evokes calm and lassitude by its rhythm and images, Corbière's evokes an atmosphere of stress and trouble with the images of:

"nuages," "tourbillon" and "carcan" and its broken-up rhythm.⁽²⁾

1. Cf. C. Chassé, "Corbière et Baudelaire," Le Fureteur Breton, December-January 1912-13, p. 59, "Corbière avait certainement lu Baudelaire et, qui plus est, il l'a, consciemment ou non, imité . . . Quant aux imitations de Baudelaire, ce ne sont pas des pastiches - parodies comme les imitations de Musset et de Lamartine qu'on rencontre ça et là dans l'oeuvre de Corbière; il s'agit ici de réminiscences plus discrètes et qui semblent indiquer que Baudelaire a réellement exercé sur Tristan une profonde influence."

2. Cf. A. Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p. 152, "Pour Baudelaire, la pipe évoque l'Orient exotique, la drogue, l'érotisme. Mais la première phrase de Corbière suit un rythme brisé, saccadé, qui est une de ses spécialités."

"Bonne Fortune et Fortune" is imitated from "A une Passante."

Corbière himself clearly indicated the source of his poem by

his use of capital letters and the definite article:

repeated calls to "Son"- Enfin, Elle passa the subject matter
 - Elle qui? - La Passante! Elle, avec son ombrelle!" (p.51)
 is very different. It appears that Corbière remembered some of
 Corbière made light of the situation - he was walking along,
 the phrases in this poem when writing "Le Rapsode Forain et le
 with no fixed purpose, but on passing the young lady his hopes
 Pardon de Sainte Anne." "Jésus" is mentioned in both poems;
 were raised, then he ended with the satirical anti-climax:
 Satan is the "Bâton des exilés" and Sainte Anne, the "Bâton des
 "Vrai valet de bourreau, je la frôlai... - mais Elle

1. Me regarda tout bas, souriant en dessous, Cf. also: A. Sonnenfeld,
 Et... me tendit sa main, et... Corbière, pp. 152-3, "La
 comparaison entre "A une Passante" m'a donné deux sous." Bonne
Fortune et Fortune, son équivalent des Amours Jaunes, mettra
 Baudelaire, on the other hand, treated the situation with more
 adaptation à un des poètes français les plus originaux du
 seriousness, he believed that this chance meeting could have led
 l'importance lyrique de la rencontre. La femme n'est pas
 to love: passante ordinaire. Sa tristesse est "majestueuse;"
 elle-même est "agile," "noble," et ses jambes sont aussi
 "Ne te verrai-je plus que dans l'éternité? qui la contemple
 donne à sa solitude à lui des proportions presque cosmiques.
 Ailleurs, bien loin d'ici! trop tard! jamais peut-être!
 Car j'ignore où tu fuis, tu ne sais où je vais,
 O toi que j'eusse aimée, ô toi qui le savais!" (1)

Corbière adapted the theme of Baudelaire to his habitual tone
 message lyrique de sa rencontre avec une passante. Au lieu
 of mockery. He has contrived to diminish the importance of the
 du ton calme de la conversation quotidienne. Il nous fait
 meeting and make it appear an everyday event. One critic ditaine
 ne va se produire."

suggests that Corbière was continuing the situation created by

nette, ça et là, des Litanies de Satan; ainsi, le distique
 qui forme le cinquantième couplet (Toi qui viens...) fait écho

1. Baudelaire, Les Fleurs du Mal, p. 161.

2. "Toi qui mets dans les yeux et dans le cœur des filles
 le culte de la plaie et l'amour des guenilles..."

Baudelaire to its logical conclusion.(1)

"Litanie du Sommeil" has been compared to "Les Litanies de Satan."(2) The titles certainly are similar and both make repeated calls to "Sommeil" and "Satan," but the subject matter is very different. It appears that Corbière remembered some of the phrases in this poem when writing "La Rapsode Foraine et le Pardon de Sainte Anne." "Crésus" is mentioned in both poems; Satan is the "Bâton des exilés" and Sainte Anne, the "Bâton des

1. C.F.MacIntyre, Les Amours Jaunes, p.204. Cf. also: A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, pp.152-3, "La comparaison entre "A une Passante" de Baudelaire et Bonne Fortune et Fortune, son équivalent des Amours Jaunes, mettra encore mieux en relief le talent de Corbière dans cette adaptation d'un des poètes français les plus originaux du XIXe siècle . . . Baudelaire s'efforce visiblement d'augmenter l'importance lyrique de la rencontre. La femme n'est pas une passante ordinaire. Sa tristesse est "majestueuse;" elle-même est "agile," "noble," et ses jambes sont aussi belles que celles d'une statue. Le poète qui la contemple donne à sa solitude à lui des proportions presque cosmiques. Tel une tempête furieuse, le bruit de la rue gronde autour de lui, et, dans les yeux de la passante, il voit le ciel livide qui annonce l'ouragan. Baudelaire, par le moyen de l'hyperbole, essaie d'éterniser cet instant.

Corbière, au contraire, s'efforce surtout de diminuer le message lyrique de sa rencontre avec une passante. Au lieu d'évoquer les bruits de tempête de la rue, il parle au lecteur du ton calme de la conversation quotidienne. Il nous fait croire, par certaines insinuations, que rien d'extraordinaire ne va se produire."

2. Cf. Y-G.LeDantec, Les Amours Jaunes, p.254, "Influence très nette, ça et là, des Litanies de Satan; ainsi, le distique qui forme le cinquième appel (Toi qui viens...) fait écho à celui de Baudelaire:

- 1. Ibid.
- 2. Ibid.
- 3. Ibid. p.164, "Le Crépuscule du Soir:" "Comme une fourmilière."

aveugles;" both protect those who are drunk:

"Toi qui, magiquement, assouplis les vieux os
De l'ivrogne attardé foulé par les chevaux." (1)

and:

"- Aux perdus dont la vie est grise,
(- Sauf respect - perdus de boisson)
Montre le clocher de l'église
Et le chemin de la maison." (p.131)

and both shelter those who have been abandoned:

"Père adoptif de ceux qu'en sa noire colère
Du paradis terrestre a chassés Dieu le Père." (2)

and:

"Parente des abandonnés! . . .
Et verse, sans que Dieu te voie,
L'eau de tes yeux sur les damnés!" (pp.129-30)

It is typical of Corbière that he should recall a sacriligious poem when writing on a religious theme.

Baudelaire's influence can also be seen in Corbière's poems on Paris. In the "Paris" sonnets, Corbière described the city as a "fourmilière," a term twice used by Baudelaire.(3) "Idylle Coupée" is a more light-hearted description of Paris awakening than "Crépuscule du Matin." Corbière described the poor women:

"J'aime les voir, chauves, déteintes,
Vierges de seize à soixante ans,
Rossignoler pas mal d'absinthes,
Ferruches de tout leur printemps." (p.103)

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1. C.Baudelaire, Les Fleurs du Mal, p.218.
 2. Ibid. p.219.
 3. Ibid. p.153, "Les Sept Vieillards:" "Fourmillante cité" and p.164, "Le Crépuscule du Soir:" "Comme une fourmilière."
 4. Ibid. p.58.

whereas Baudelaire's description evokes an atmosphere of misery:

"Les pauvresses, traînant leurs seins maigres et froids,
Soufflaient sur leurs tisons et soufflaient sur leurs doigts."
Des marles en noir regardaient briller." (p.60) (1)

It is particularly two unpublished poems: "Paris diurne" and "Paris nocturne," which reflect Baudelaire's influence. The

image of the sea, used by Baudelaire in "Paysage:" "Ces mâts de la cité,"(2) is extended by Corbière in "Paris nocturne."

In the last verse of this poem, Corbière adopted the themes of love and death, predominant in Baudelaire's "Crépuscule du Soir." In "Paris diurne:"

"Tu crois que le soleil frit donc pour tout le monde?" (p.205) is no doubt a reference to "Le Soleil." The imagery of this poem:

"Vois aux cieux le grand rond de cuivre rouge luire,
Immense casserole où le bon Dieu fait cuire." (p.205)

is clearly inspired by "Le Couvercle:"

"Le Ciel! couvercle noir de la grande marmite
Où bout l'imperceptible et vaste Humanité."(3)

Baudelaire has also influenced Corbière's poems on love - his vindictiveness and the means of its expression. Both compared their love affair to a duel, Baudelaire:

"Deux guerriers ont couru l'un sur l'autre; leurs armes
Ont éclaboussé l'air de lueurs et de sang.
Ces jeux, ces cliquetis du fer sont les vacarmes
D'une jeunesse en proie à l'amour vagissant." (4)

1. C.Baudelaire, Les Fleurs du Mal, p.179. "L'Hauteurisme."
2. Ibid. p.143. "Le Ravenant."
3. Ibid. p.124.
4. Ibid. p.58.

and Corbière:

"J'ai vu le soleil dur contre les touffes
Ferrailer. - J'ai vu deux fers soleiller,
Deux fers qui faisaient des parades bouffes;
Des merles en noir regardaient briller." (p.60)

Both have the sadistic desire to make the beloved suffer:

"Je te frapperai sans colère
Et sans haine, comme un boucher,
Comme Moïse le rocher!
Et je ferai de ta paupière,

Pour abreuver mon Sahara,
Jaillir les eaux de la souffrance.
Mon désir gonflé d'espérance
Sur tes pleurs salés nagera." (1)

Similar imagery is employed by both poets in their love poems.

Their beloved is compared to an animal, Baudelaire's to a cat
and Corbière's to a horse and both poets used the image of a

serpent. In the latter case, Corbière has very obviously been
inspired by Baudelaire:

"Et je te donnerai, ma brune,
Des baisers froids comme la lune
Et des caresses de serpent
Autour d'une fosse rampant." (2)

and Corbière: Both favoured the sonnet form, employing

"Je suis encor, Ma très-Chère,
Serpent comme le Serpent
Froid, coulant, poisson rampant
Qui fit pécher ta grand'mère..." (p.77)

Both poets imagined the woman talking and belittling the poet,

Baudelaire in "La Beauté" and Corbière in "Femme," "Déclin" and

1. C. Baudelaire, Les Fleurs du Mal, p.135, "L'Héautontimorouménos."
2. Ibid. p.102, "Le Revenant."

"Pauvre Garçon." Amours Jaunes. Corbière originally intended

Other reminiscences of Baudelaire are to be found in Les

Amours Jaunes. In "Matelots," Corbière has taken the lines:

"A terre - oiseaux palmés - ils sont gauches et veules.
Ils sont mal culottés comme leurs brûle-gueules." (p.144)

from Baudelaire's "L'Albatross:"

"Ce voyageur ailé, comme il est gauche et veule! . . .
L'un agace son bec avec un brûle-gueule," (1)

It is possible that the phrase: "Mais pas rassasiée encor!" from

"Insomnie," (p.57) is from Baudelaire's title: "Sed non satiata."

"Paysage Mauvais" and "Nature Morte" resemble in tone "Sépulture"

and "Les Hiboux." "L'ange du plafond," of "Sonnet Posthume,"

is from Baudelaire's "Danse Macabre:"

"Dans un trou du plafond la trompette de l'Ange." (2)

Finally, the hallucinations of "Heures" are reminiscent of

"Spleen," in particular, the line:

"- Je suis un cimetière abhorré de la lune." (3)

Apart from actual subject matter, Corbière has imitated

Baudelaire in other ways. Both favoured the sonnet form, employing

many variations, particularly with crossed rhyme in the opening

quatrains.
"Vers filés à la main et d'un pied uniforme,
Enboitant bien le pas, par quatre en peloton;

What is more interesting, Baudelaire has even influenced the
"Ça peut demain debout comme soldate de plomb. . . ."

1. C.Baudelaire, Les Fleurs du Mal, p.15.

2. Ibid. p.170.

3. Ibid. p.115. Cf. Y-G.LeDantec, Les Amours Jaunes, p.249.

En posant 3 et 31 - Tenons Pégase raide:

"O lyrei O délire: O..." - Sonnet - Attention!" (p. 42)

structure of Les Amours jaunes. Corbière originally intended only to publish "Gens de Mer" but was obliged, by his publishers, to produce a complete volume of poetry. He therefore assembled together the poems he had written, dividing them into sections, following a pattern very similar to the "architecture" of Les Fleurs du Mal. Both volumes open with an introductory poem on the author's intentions: "Au Lecteur" and "Ça". The longest section, mainly on the subject of love: "Spleen et Idéal" and "Les Amours jaunes", follows. Both volumes contain six sections, one of which is a more objective section on their own town or province: "Tableaux parisiens" and "Armor", and both volumes end with a section on death: "La Mort" and "Rondels pour Après". The resemblances are too striking to be fortuitous.

The "Ecole de l'Art pour l'Art" and the Parnassians.

Les Amours jaunes were published two years after the second "Parnasse contemporain" and formed a striking contrast to what is considered as typical Parnassian poetry. The only references made to the Parnassians are ironical. "I Sonnet, avec la manière de s'en servir" was written in direct mockery of them:

"Vers filés à la main et d'un pied uniforme,
Emboîtant bien le pas, par quatre en peloton;
Qu'en marquant la césure, un des quatre s'endorme...
Ça peut dormir debout comme soldats de plomb. . . .

- La preuve d'un sonnet est par l'addition:

L. C. Morice, Tristan Corbière - Conférence faite le 28 mai 1912.

-Je pose 4 et 4 = 8! Alors je procède,
En posant 3 et 3! - Tenons Pégase raide:
"O lyre! O délire: O..." - Sonnet - Attention!" (p. 42)

In "Décourageux," we again have his opinion of the Parnassians:

Par la lune bizarrement
 "- Chercheur infatigable: Ici-bas où l'on rame,
 Il regardait ramer, du haut de sa grande âme,
 Fatigué de pitié pour ceux qui ramaient bien..." (p.93)

Corbière clearly believed that the Parnassians attached too great an importance to form, and considered that, by violating the rules of prosody, he could achieve greater spontaneity and write better poetry:

"Corbière, contemporain des Parnassiens, est en violente réaction contre eux. Rien ne pouvait être plus antipathique à cette nature ardente avec des crises périodiques de paresse, rêveuse, mystique, et pourtant d'un réalisme intense, que la discipline du Parnasse . . . Une rigueur d'expression qui bridait la spontanéité de l'impression, un souci exclusif de la technique qui rejetait au second plan la pensée et le sentiment, cette recherche . . . d'une réalité seulement objective, ce parti-pris de désintéressement, de noblesse et de distinction . . . devait choquer le psychologue aigu des Amours Jaunes et le peintre passionné des "Gens de Mer." (1)

Many references, mainly mocking, are made to the work of Gautier. The reference to "Inès de la Sierra," in "Le Poète Contumace:"

"Apparais, un poignard dans le coeur! - Ce sera,
 Tu sais bien, comme dans Inès de la Sierra..." (p.68)

is from Gautier's poem bearing this name as its title, where we read:

"Nodier raconte qu'en Espagne
 Trois officiers, cherchant un soir

1. Gautier, Une venta dans la campagne,
2. Cf. Essai Ne trouvèrent qu'un vieux manoir; 54. "La Rose-Thé," p.92; Poésies Complètes. I. "Le Spectre de la Rose," p.269;

1. C.Morice, Tristan Corbière - Conférence faite le 28 mai 1912, p.15.

is probably D'un long corridor en décombres, Gautier's poem: "Au
 Par la lune bizarrement
 bois de Bois Entrecoupé de clairs et d'ombres,
 Débusque un fantôme charmant; . . .
 "Nasaux fumants, grand oeil en flamme,
 Une cicatrice, pareille (p.108)
 A celle d'un coup de poignard,
 is reminiscent of Forme une couture vermeille
 Sur sa gorge d'un ton blafard." (1)

"Le front fumant encor d'une ardente besogne,
 In "Le Bossu Bitor," the phrase: "gardiens du pur contour," (p.149)
 Je courais." (1)

used to describe Bitor's trousers, parodies Gautier's "gardiens
 "Le Merle," the title of one of Gautier's poems, (2) is used in
 du contour pur," from "L'Art." "A une Rose" is probably a
 its colloquial sense by Corbière in "Duel aux Camélias" and
 parody of Gautier's many poems on the subject of roses. (2)
 "Idylle Coupée," perhaps in mockery of Gautier. "Par Niente,"
 In this poem, the line:

another title of Gautier, is used in "Veder Napoli poi Mori."

"Rose-thé!... - Dans le grog, peut-être!" (p.49)
 In "Rapsodie du Sourd:"

is evidently mocking at the poem: "La Rose-Thé" and also at the
 "D'un aveugle bouché qui se trompe de trou" (p.95)

line in "A une Robe rose:"
 is reminiscent of Gautier's "Variations sur le Carnaval de

"Frais comme un coeur de rose-thé."
 Venice:"

"Déjeuner de Soleil" appears to have been influenced by two
 "L'aveugle au basson qui pleurniche
 of Gautier's poems. The tone is similar, in places, to

"Premier Sourire du Printemps," (3) but Corbière introduced realistic

details, such as: "Quelques maris jaunes de teint," (p.107) thus
 mocking at the poetic atmosphere. Corbière's: Carreaux,"

Corbière, "- Encor toi! vieille Belle-Impure!" (p.107) at

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1. Gautier, Emaux et Camées, pp.58-9.
 2. Cf. Emaux et Camées, "A une Robe rose," p.54; "La Rose-Thé,"
 p.92; Poésies Complètes. I. "Le Spectre de la Rose, p.269;
 II, "Le Rose," p.249; "La Petite Fleur Rose," p.109.
 3. Gautier, Emaux et Camées, p.29.
 3. Ibid. p.16.
 4. Gautier, Poésies Complètes. II. p.121.

is probably referring to the old woman in Gautier's poem: "Au bois de Boulogne." The lines:

"Naseaux fumants, grand oeil en flamme,
Crins d'étalon:" (p.108)

is reminiscent of:

influenced the later work of Corbière.

"Le front fumant encor d'une ardente besogne,
L'autre jour, à cheval, dans le bois de Boulogne
Je courais." (1)

some cases this is a general influence, perhaps no more than "Le Merle," the title of one of Gautier's poems,(2) is used in a similarity between their work, but at other times there are its colloquial sense by Corbière in "Duel aux Camélias" and clear reminiscences of Barville in Les Amours Jeunes.

"Idylle Coupée," perhaps in mockery of Gautier. "Far Niente,"

Both have used humour in their poetry and were unconventional another title of Gautier, is used in "Veder Napoli poi Mori." In doing so, Barville mainly in the Odes Funambulesques and In "Rapsodie du Sourd:"

Corbière at all stages of his work. It is clear that Corbière

"D'un aveugle bouché qui se trompe de trou" (p.95)

intended to use humour in his poetry from his earliest work, is reminiscent of Gautier's "Variations sur le Carnaval de Venise:"

of the Odes Funambulesques.(1857) It is more likely, therefore,

"L'aveugle au basson qui pleurniche
L'écorche en se trompant de doigts." (3) of humour

Gautier's poems on Spain appear to have had little but a

general influence on "Sérénade des Sérénades," for here Corbière

was parodying all poetry on Spain. In "Pièce à Carreaux,"

Corbière, by discovering "un vitrier" in Toledo, mocked at

Gautier's "La Vierge de Tolède."(4) particular, Hugo, so Barville

1. Gautier, Emaux et Cameées, p.121

1. Gautier, Poésies Complètes. II, p.287. "Derviche,"(1) "V... le

2. Gautier, Emaux et Cameées, p.121.

3. Ibid. p.16. Also "L'Aveugle": "Tâtonne en se trompant de trou."

4. Gautier, Poésies Complètes. II. p.121.

In spite of Corbière's mockery, Gautier has had some influence on him. The repeated use of proper names in the poems on Spain and Italy is a feature common to both poets. Also, Gautier's prosody, particularly that of "Emaux et Camées," has perhaps influenced the later work of Corbière.

Banville has likewise influenced Corbière's later work. In some cases this is a general influence, perhaps no more than a similarity between their work, but at other times there are clear reminiscences of Banville in Les Amours Jaunes.

Both have used humour in their poetry and were unconventional in doing so, Banville mainly in the Odes Funambulesques and Corbière at all stages of his work. It is clear that Corbière intended to use humour in his poetry from his earliest work, composed at school ~~and which was written~~ before the publication of the Odes Funambulesques. (1857) It is more likely, therefore, that Banville only influenced the particular type of humour employed by Corbière in his later work - his sarcasm and parodies of other writers, especially the Romantics, and his use of puns.

A large number of the poems in the Odes Funambulesques are parodies of the Romantic poets, in particular ^{of} Hugo, as Banville

1. Les Orientales. XIX.
 - himself indicated in the "Commentaire" of 1873. For example,
 3. Odes Funambulesques, pp 204-5.
 - "Le Mirecourt" is a parody of Hugo's "Le Derviche,"(1) "V... le
 5. Ibid. p.260.
-
1. Les Orientales.XIII.

baigneur" a parody of "Sara la baigneuse,"(1) "Le Flan dans l'Odeon" a parody of Hugo's "L'Enfant,"(2) and "Ballade des célébrités du temps jadis" a parody of Villon's "Ballade des dames du temps jadis." Both of these poets were parodied or imitated by Corbière.

In the same way as Banville, Corbière played with sounds and words, giving them double meanings. For example, Banville, in the "rondeau" "Madame Keller," played with the name, writing it as "Quel air" and "Keller."(3) In "Le Divan Le Peletier" he wrote:

"Ce fameux divan est un van
Où l'on vanne l'esprit moderne."(4) (p.106)

In "Ballade des travers de ce temps"(5), three lines of every verse end in the sound: "vers" and in "Le Mirecourt," the first strophes contains the words: "divers," "verts" and "vers."(6)

Corbière was no doubt inspired by one or both of these to write "A un Juvéna de lait:"

"A grands coups d'aviron de douze pieds, tu rames
En vers... et contre tout- Hommes, auvergnats, femmes. -
Tu n'as pas vu l'endroit et tu cherches l'envers.
Jeune renard en chasse... Ils sont trop verts - tes vers."
(p.91)

Both poets showed a marked interest in popular songs and were

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1. Les Orientales. XIX.
 2. Ibid. XVIII.
 3. Odes Funambulesques, pp.204-5.
 4. Ibid. p.228.
 5. Ibid. p.260.
 6. Ibid. p.141.

inspired in many of their poems by them. Again, this is probably no more than a similarity for it is in Corbière's early work that the influence of folk songs is most marked, whereas there are no reminiscences of Banville in this early work, written in Brittany. Several poems in Les Stalactites, which had first appeared in 1846, are inspired by popular songs, such as "La Muse," "La Chanson de ma Mie," "Chanson d'Amour," "Ronde Sentimentale," "Chanson à boire" and "Nous n'irons plus au Bois." The song which inspired the latter of these is also referred to by Corbière in "Déjeuner de Soleil:"

Evohé misère: Évohé;
 "Au Bois, les lauriers sont coupés." (p.106)

It would seem, therefore, that Corbière read these poems at a later date, after the completion of "Armor" and "Gens de Mer," and probably after

his arrival in Paris. *collaborateur de notre Méry donnait au public une nouvelle Émésis, accueillie par le Siècle, qui*

Another feature common to the works of the two poets is their use of a conversational style in their poems, although this is employed to a far greater extent by Corbière. For example, in the Odes Funambulesques, we read:

"Bonsoir, chère Évohé. Comment vous portez-vous?
 Vous arrivez bien tard!" (1)

and: *Byron, amalgamer leur vie idéale et leur vie réelle, être vraiment dans la vie ce qu'ils étaient dans le livre, et, dans "Figure-toi, lecteur, une boîte malsaine." (2)*

Although such lines appear only infrequently in the Odes This creation could also have inspired the first of the "Paris"

1. Banville, Odes Funambulesques, p. 64.
 2. Ibid. p. 67.

1. Banville, Odes Funambulesques, pp. 503-5.
 2. Banville, Odes Funambulesques, p. 503.

Funambulesques, they foreshadow such poems as "A une Camarade" and "Femme."

In "A une Rose" Corbière parodied Banville as well as Gautier: Finally, the theatre forms the background to ^{many} the majority of poems in the Odes Funambulesques, a background which appears to have inspired some of Corbière's later poems, such as "Paris VI" and "Féminin Singulier."

Other definite references to Banville are made in Les Amours

Jaunes. "Paris VI" is clearly inspired by Banville, for

Évohé is mentioned:

"Évohé! fouaille la veine; (p.49)

Évohé! misère: Eblouir;

En fille de joie," the same (p.29)

"Évohé" is the title of one section of the Odes Funambulesques and Banville explained his choice in the "Commentaire:"

"en 1846, l'illustre collaborateur de notre Méry donnait au public une nouvelle Némésis, accueillie par le Siècle, qui publiait régulièrement chaque dimanche une de ces belles satires. Après avoir accompli pendant longtemps son travail surhumain, M. Barthélémy, fatigué et souffrant, obtint un congé de quelques semaines. C'est alors qu'un petit journal de ce temps-là, La Silhouette . . . inventa cette ironique et frivole Évohé, pour remplir, prétendait-il, l'intérim de Némésis. . . La création fantasque d'Évohé, cette confusion entre la muse et la femme qui commence à cette première satire pour ne finir qu'à la dernière n'est pas si arbitraire qu'elle semble l'être, car elle peint l'âme et l'esprit de toute une époque. En 1830 . . . les poètes voulurent, comme Byron, amalgamer leur vie idéale et leur vie réelle, être vraiment dans la vie ce qu'ils étaient dans le livre, et, dans la double extase de leur inspiration et de leurs amours, la femme pour eux devint muse, et la muse femme."(1)

This creation could also have inspired the first of the "Paris"

sonnets: 1. Odes Funambulesques, p. 39.

2. Ibid. p. 41.

1. Banville, Odes Funambulesques, pp. 303-5.

4. Banville, Odes Funambulesques, p. 281.

"Là, sa pauvre Muse pucelle
Fit le trottoir en demoiselle." (p. 27)

In "A une Rose" Corbière parodied Banville as well as Gautier:

"Jaune, sous le fard du tampon,
Rose-pompon!" (p. 49)

is a clear reference to "Mascarades:"

"Et ce joli poupon,
Rose pompon!" (1)

and:

"Rose-mousseuse, sur toi pousse
Souvent la mousse
De l'Aï... Du BOCK plus souvent
- A 30 C^{ent}." (p. 49)

refers to another passage in the same poem:

"C'est dans notre campagne
Que le pâle champagne
Sur les coteaux d'Aï
Mousse ébloui!" (2)

"I Sonnet," although mocking at the Parnasse in general, is reminiscent of "Carmen," both expressing the need to "assouplir nos rythmes"(3) and ending with a reference to the length of line or poem.

Lastly, in "Sonnet Posthume:"

"Dors: on t'appellera beau décrocheur d'étoiles!...
Et l'ange du plafond, maigre araignée, au soir..." (p. 181)

is reminiscent of "La Sainte Bohême:"

"Nous irons, voyageurs étranges,
Jusque sous les talons des anges
Décrocher les astres du ciel!" (4)

1. Banville, Odes Funambulesques, p. 39.
2. Ibid. p. 41.
3. Banville, Les Stalactites, édition critique, p. 123.
4. Banville, Odes Funambulesques, p. 281.

La Landelle.

Gabriel de la Landelle, a Breton poet who has never risen above being a local celebrity, has clearly influenced many of Corbière's sea poems. La Landelle had been friendly with Tristan's father, Edouard Corbière, and in his poetry, had himself been influenced by the latter's novels. As a child, Tristan Corbière therefore knew him. In 1861, La Landelle had published "Poèmes et Chants Marins" and in 1865, "Le Gaillard d'Avant," so Corbière was doubtless acquainted with these when he wrote "Armor" and "Gens de Mer," in the years 1865 to 1871. Many of La Landelle's poems were put to music and sung by the sailors of Brittany, and these Corbière must have heard too.(1)

His influence can be seen in many of the poems in these sections, though Corbière, as in his other imitations, adapted the words and themes to give them a personal tone:

"ce que lui doit Corbière dans presque tous les thèmes choisis, tant pour le fond que pour la forme, ce n'est plus un apport dont il faut analyser la subtilité, c'est un véritable coup de tampon, net, ferme, bien creusé dans le papier, la marque de fabrique est là mais il n'y a point de plagiat. Corbière reste lui-même, il n'est pas diminué d'un pouce, mais il est "expliqué."

Both poets were at their best in describing the life and language of the sailors and it is these poems of La Landelle

1. Cf. J. de Trigon, Poètes d'Océan. La Landelle, Edouard et Tristan Corbière, pp.171-4. p.167.
 2. Ibid. p.171.
 3. Ibid. p.167.

which have influenced Corbière. Corbière perfected what
tune of popular songs, such as Corbière's "Cris d'aveugle" and
La Landelle had written and was the first poet to write poems
La Landelle's "Les Francs Matelots," to the tune of "Les Anglais
in this style and reach a moderately wide public:

remplis d'arrogance," (1) "Les Enfants de la mer," to the tune
"l'aîné a trouvé la formule, a jeté la première esquisse,
of le cadet a réalisé l'oeuvre décisive. "C'est lui qui possède
les mots magiques. D'une pochade il a fait un tableau
achevé. Tout grand poète a eu ses précurseurs. Ce qui est
fruste chez La Landelle est accompli chez Corbière." (1)

Both described the sailors' feelings for their mother:
Corbière's poems are more personal for he added his own sorrow
and irony to all he described - above all, he was a poet.

Corbière never actually mentioned La Landelle nor parodied
him as he did other authors, but appears to have assimilated
much of his work. Both poets imitated the sailors' language
while manoeuvring their boats, La Landelle:

"- Range à diminuer de voile!
and in "L - Amène et cargue! leste! - En haut!
- Sur les vergues! - Au vent, la toile!
- Prenons tous ces ris comme il faut." (2)

and Corbière:

"- Evente les huniers!... C'est pas ça que jé r'grette...
- Brasse et borde partout!... Naviguons ma brunette!
- Adieu, séjour de guigne!... Et roule, et cours bon bord...
Va, la Mary-Gratis! - au nord-est quart de nord. -" (p.157)

Both also included fragments of sailors' songs in their poetry.

For example, Corbière mentioned "Naviguons ma brunette" ("Aurora")

and "Adieu mon beau navire aux trois mâts pavoisés" ("Matelots")

and in "Lamigeon l'aide canonnier," La Landelle quoted the song

"Tiens bon, Madeleine." (3) Both wrote poems to the rhythm or

1. J. de Trigon, Poètes d'Océan, p.187.

2. G. de la Landelle, Poèmes et Chants Marins, p.4. "Les Francs
Matelots."

3. Ibid. p.163.

tune of popular songs, such as Corbière's "Cris d'Aveugle" and La Landelle's "Les Francs Matelots," to the tune of "Les Anglais remplis d'arrogance,"(1) "Les Enfants de la mer," to the tune of "Tire, tire, marinier, tire,"(2) and "Retour en France" to the tune of "Il était un petit navire."(3)

Both described the sailors' feelings for their mother:

"C'est le pays! Ta vieille mère
Depuis trois ans passés t'espère." (4)

and Corbière:

"Ils ont toujours pour leur bonne femme de mère,
Une larme d'enfant, ces héros de misère." (p.145)

Both wrote poems on "le mousse," his determination and feelings on leaving home and going to sea.(5) In "Le Retour des Marins"

and in "Le Novice en partance et sentimental," marine terms

are employed to describe their feelings for women:

"Par le fond de son coeur, moi, j'ai mouillé ma sonde."(6)

and:

"Pour mouiller un pied d'ancre, Espérance propice!...
Un pied d'ancre dans son coeur!" (p.158)

The title "Le Bossu Bitor" is most probably from a passage in "Le Langage des Marins:"

- following lines:
-
1. G. de la Landelle, Poèmes et Chants Marins, p.3.
 2. Ibid. p.9.
 3. Ibid. p.23.
 4. Ibid. p.23. "Retour en France."
 5. Ibid. pp.42-3. "La Lettre du Mousse" and "Le Fils à la Mère Yvonne" and Les Amours Jaunes, p.166, "Le Mousse."
 6. G. de la Landelle, Poèmes et Chants Marins, p.52.

10/08

"Or le repos pour le marin c'est la terre et ses plaisirs;
si bien que "bitte et bosse!" est encore le cri du matelot
qui fait bombance dans un cabaret où il s'est solidement
amarré comme le câble dont le tour de bitte est pris et dont
les bosses sont bien tendues." (1)

"Bitte et bosse" is the term used by sailors when they are
about to land.

Two poems of Corbière contain even clearer reminiscences of
poems of La Landelle. "Le Bossu Bitor" resembles "Le Retour
des Marins," in the description of the "Cap-Horn." Both poems
give a list of nick-names for the women. In "Le Retour des
Marins" we read:

"Catherine Oeuil-de-Boeuf, Jeanneton Clair-de-Lune,
La Gamelle aux amours, Madelaine la brune,
Rose, Annette ou Margot, chacun a sa chacune." (2)

and in "Le Bossu Bitor:"

"On a des petits noms: Chiourme, Jany-Gratia,
Bout-déhors, Fond-de-Vase, Anspeck, Garcette-à-ris." (p.152)

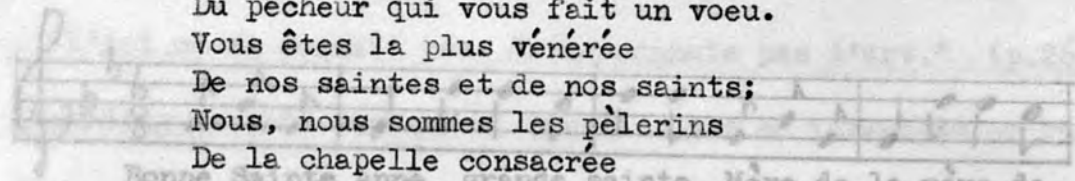
"Le Pardon de Sainte Anne et la Rapsode Foraine" has been
influenced in places by a poem of the same title by La Landelle.
The meter and rhythm of the two poems is the same but La Landelle
concentrated on Sainte'Anne's protection of the sailors whereas
Corbière's Sainte Anne acts on behalf of all Bretons. The
following lines:

1. G. de la Landelle, Le Langage des Marins, p. 279.

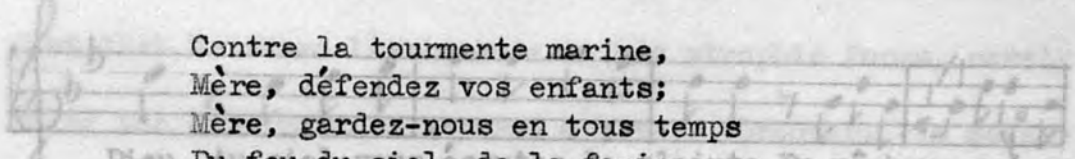
2. G. de la Landelle, Poèmes et chants marins, p. 51.

1. G. de la Landelle, Poèmes et Chants Marins, p. 314.

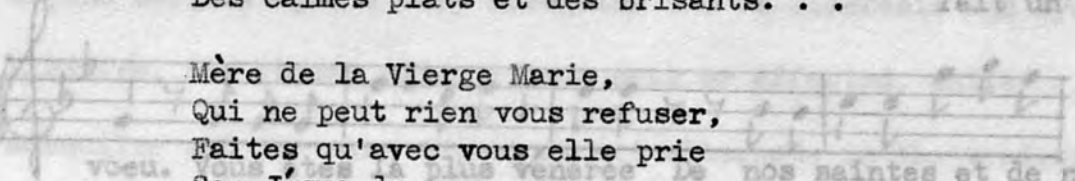
"Bonne Sainte-Anne, grande sainte,
 Mère de la mère de Dieu
 Au ciel vous écoutez la plainte
 Du pêcheur qui vous fait un vœu.
 Vous êtes la plus vénérée
 De nos saintes et de nos saints;
 Nous, nous sommes les pèlerins
 De la chapelle consacrée
 A votre amour pour les marins . . .



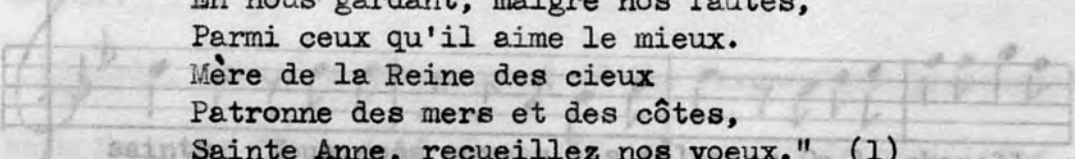
Contre la tourmente marine,
 Mère, défendez vos enfants;
 Mère, gardez-nous en tous temps
 Du feu du ciel, de la famine,
 Des calmes plats et des brisants. . .



Mère de la Vierge Marie,
 Qui ne peut rien vous refuser,
 Faites qu'avec vous elle prie
 Son Jésus de nous excuser
 En nous gardant, malgré nos fautes,
 Parmi ceux qu'il aime le mieux.

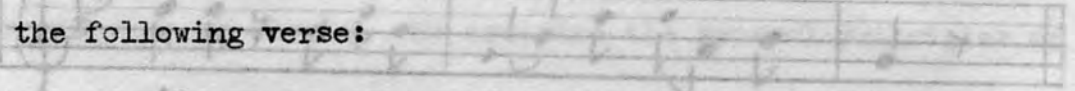


Mère de la Reine des cieux
 Patronne des mers et des côtes,
 Sainte Anne, recueillez nos vœux." (1)



could have inspired certain parts of Corbière's poem, including

the following verse:



"- Dame bonne en mer et sur terre,
 Montre-nous le ciel et le port,
 Dans la tempête ou dans la guerre...
 O Fanal de la bonne mort!" (p.131)

La Landelle's version has also been put to music - an "air breton" - a factor which could equally well have influenced

Corbière, for, as we have already said, he must have heard the sailors singing it. The music for this poem is as follows:

1. G. de la Landelle, Poèmes et Chants Marins, p.314.

CHAPTER III.

PROSODY.

L'Art ne me connaît pas. Je ne connais pas l'Art." (p.26)

Bonne Sainte Anne, grande sainte, Mère de la mère de

Dieu Au ciel vous écoutez la plainte Du pêcheur qui vous

voeu. Vous êtes la plus vénérée De nos saintes et de nos

saints Nous nous sommes les pèlerins De la chapelle consac-

crée on A votre amour pour les marins. (1)

Finally, both poets have written poems mocking at Spain and rhymes, his caesuras and "enjambement" - show above all a poetry on Spain, including in them many Spanish words. "Sérénade des Sérénades" resembles La Landelle's poems in the section: "Imitations, Traductions, Pastiches, Parodies" of Poèmes et Chants Marins, such as "La Caramba." (2)

1. G. de la Landelle, Poèmes et Chants marins, p.315.

2. Ibid. p.277. *de paresse, rêveuse, mystique, et pourtant, d'un réalisme intense, que la discipline du Parnasse . . . Une rigueur d'expression qui bridait la spontanéité de l'impression, un souci exclusif de la technique qui rejetait au second plan la pensée et le sentiment . . . C'est cet art-là qui ne le connaît pas et qu'il ne veut pas connaître."*

CHAPTER III.

PROSODY.

"L'Art ne me connaît pas. Je ne connais pas l'Art." (p.26)

According to this statement, Corbière had no intention of following the conventional rules of prosody. The reader is struck by the fact that he shows little care in his strophic forms, rarely using the same form throughout a poem. Moreover, his meters depend largely upon a very irregular use of diaeresis and synaeresis. Likewise, his rhymes often appear weak or affected, while masculine and feminine rhymes do not alternate in the traditional manner.

Clearly, Corbière disapproved of the Parnassians preoccupation with form, as "I Sonnet" shows.(1) His attitude oscillates between a passive acceptance of the conventional rules and negligence or revolt. He accepted the general principles of meter based on the count of syllables, rhyme and hiatus. His irregularities - his failure to alternate masculine and feminine rhymes, his caesuras and "enjambement" - show above all a desire to liberate prosody:

"Le style et la prosodie, où alternent la science et la maladresse voulue, s'adaptent naturellement au plus capricieux tempérament qui fut jamais . . . Mais surtout la technique

1. Cf. C.Morice, Tristan Corbière, p 15, "Rien ne pouvait être plus antipathique à cette nature ardente avec des crises périodiques de paresse, rêveuse, mystique, et pourtant, d'un réalisme intense, que la discipline du Parnasse . . . Une rigueur d'expression qui bridait la spontanéité de l'impression, un souci exclusif de la technique qui rejetait au second plan la pensée et le sentiment . . . C'est cet art-là qui ne le connaît pas et qu'il ne veut pas connaître."

de Tristan lui appartient en propre, elle épouse étroitement l'incohérence de ce "mélange adultère de tout" qu'il se flattait d'être." (1)

This freedom is more important for Corbière than the creation of new forms or new poetic theories.

the rhyme scheme or failing to alternate masculine and feminine rhymes in the correct manner. Many poems contain a variety of forms, only eleven consisting of identical strophes throughout. (1)

Corbière's use of strophes varies considerably, as can be seen from the following tables. In some cases he used popular forms throughout the poem, such as the isometric quatrains of Alexandrines in "Ça" and the symmetrical quatrains of "La Pastorale de Conie". In other places he experimented with new or unusual forms, as in "Ressoussée", "Gente Dame" and "Chanson en si". The majority of these poems occur in Corbière's later work, written in Paris, perhaps under current literary influences. They at all events indicate that he had become conscious of the form of his work.

His earlier work reflects Romantic influences in that he used forms popular with these writers; thus it includes a large number of quatrains in the Alexandrine meter. This group

1. Y-G. LeDantec, Les Amours Jaunes, pp.16-7.

and "Le Poète Contusacé". At this stage Corbière was working

1. i.e. "Ça", "Portes et Fenêtres", "Bohème de Chic", "Steam-boat", "Pièce à Carreaux", "Insomnie", "Laisser-Courre", "Gente Dame", "Après la Pluie", "Cri d'Aveugle" and "Liberté".

Strophes. of Romantic prosody but frequently broke the rules
 Corbière allowed himself a great deal of freedom in the use
 of strophic forms. In the majority of his poems, he adhered
 to popular forms but did not follow the rules closely, varying
 the rhyme scheme or failing to alternate masculine and feminine
 rhymes in the correct manner. Many poems contain a variety
 of forms, only eleven consisting of identical strophes throughout.⁽¹⁾
 Corbière's use of strophes varies considerably, as can be
 seen from the following tables. In some cases he used popular
 forms throughout the poem, such as the isometric quatrains
 of Alexandrines in "Ça" and the symmetrical quatrains of
 "La Pastorale de Conlie". In other places he experimented
 with new or unusual forms, as in "Rescousse", "Gente Dame" and
 "Chanson en si". The majority of these poems occur in Corbière's
 later work, written in Paris, perhaps under current literary
 influences. They at all events indicate that he had become
 unconscious of the form of his work. His earlier work reflects Romantic influences in that he
 used forms popular with these writers; thus it includes a large
 number of quatrains in the Alexandrine meter. This group
 includes the poems of "Armor" and "Gens de Mer", some of "Raccrocs"
 and "Le Poète Contumace". At this stage Corbière was working

1. i.e. "Ça", "Portes et Fenêtres", "Bohême de Chic", "Steam-boat",
 "Pièce à Carreaux", "Insomnie", "Laisser-Courre", "Gente Dame",
 "Après la Pluie", "Cris d'Aveugle" and "Libertà".

2. Cf. *ibid.* p. 87. Refers to La Fontaine and Lamartine, "La Retraite"
premières Méditations XIII.

on the basis of Romantic prosody but frequently broke the rules governing this prosody.

This early work also contains a number of poems which were influenced by the popular songs of Brittany, notably "Cris d'Aveugle", composed to the tune of "Ann hini goz", the form of which is unique in French poetry. It might be noted that these songs also influenced Corbière's frequent use of rhyming couplets in strophes, a form which is condemned in poetry.(1)

Corbière's later work, including "Les Amours jaunes", "Sérénade des Sérénades" and much of "Raccrocs", betrays a greater striving after originality in the strophic forms. A similar preoccupation was already apparent in Hugo, Musset, Banville and others of his immediate predecessors. Like the Parnassians, Corbière adopted forms which had been rarely used since the sixteenth century.

Corbière's true originality lies in his use of "strophes libres" - a variety of strophic forms with different rhyme schemes and different meters combined in one poem, the most important example being "Grand Opéra". This form had been used previously (2) but Corbière was the first in his century to compose a considerable proportion of his work in this manner.

His work foreshadows the "vers libéré" of Laforgue's Complaintes, which perhaps contributed to the development of the "vers libre"

1. Cf. M. Grammont, Petit Traité de Versification française p. 80, "Comme la présence de deux rimes plates de suite détruit inmanquablement toute strophe, il n'y a pas de strophe de quatre vers à rimes plates."
2. Cf. ibid. p. 87, Refers to La Fontaine and Lamartine, "La Retraite" Premières Méditations XIII.

of the later Symbolists and Decadents.

One unpublished poem, believed to have been written after Les Amours jaunes, reveals that Corbière intended to develop this technique. "Parade" is, in fact, written in "vers libres" and, if this is the form in which Corbière intended to publish the poem, it must surely be one of the first examples of free verse:

Parade.
 Place S.V.P. Provinciaux.
 de Paris & Parisiens de
 Carcassonne.
 Et toi, va mon livre.
 Qu'une femme te corne
 Qu'un fesse-cahier te
 fesse, qu'un malade
 te soufrie!
 Reste pire, tes moyens te le permettent. Dis à ceux
 du métier que tu es un
 monstre d'artiste...
 Pour les autres: 7f 50
 Va mon livre & ne
 me reviens plus." (1)

It is interesting to note here that Corbière composed no prose poems. In spite of the examples offered by Aloysius Bertrand, Baudelaire and subsequent poets, Corbière clearly did not consider this as a suitable alternative to traditional poetry, preferring basically traditional forms rather than the complete freedom offered by the "poème en prose".

1. Quoted by I. Levi, "New Light on Tristan Corbière", French Studies, July 1951, pp. 236-7.

The following poems have not been included in the tables due to their complicated form, each poem containing several different

strophic forms:

- Epitaphe: 1 single line 12 syllables.
- 2 distichs 12 syllables.
- 4 six-line strophes 8 " 10.10.10.10.10. syllables
- 1 tercet 8 " 10.8.8.7.7.7. syllables.
- 5 quatrains 8 " 7 syllables.
- 1 five-line strophe 8 syllables
- Le Naufrage: 2 six-line strophes 8 "
- 1 seven-line strophe 10.8.8.8.8.8.8 syllables.

- La Pipe au Poète: 1 distich 8 syllables
- 3 tercets 8 "
- 2 quatrains 8 "

- Le Poète Contumace: 1 tercet 12 syllables
- 15 quatrains 12 " 12.12.12.8 syllables

- Litanie du Sommeil 8 syllables
- 9 six-line strophes 12 syllables
- Un Riche en Bretagne. 12.12.8.12.12.8 syllables
- Matelots. 12.12.6.12.12.6. "
- Groups of 7, 8, 10 and 11 and 13 Alexandrines.

- Grand Opéra Ier Acte: 2 distichs 12 syllables
- 3 quatrains 12.8.8.12 syllables.

The following 4 two poems are 4 syllables seven syllable meter, 12.12.8.8. syllables.

except for 1 six-line strophe 12.8.12.12.8.12. syllables

- Grand Opéra IIIe Acte: 1 tercet 10.8.8. syllables
- 1 quatrain 8.12.12.8. syllables

- La Fontaine: 3 five-line strophes 8.12.8.8.8. syllables.
- 12.8.12.8.8. "
- Le Poète et la Cigale. 8.8.8.12.8. "

- A mon chien Pope: 2 distichs 8 syllables.
- 1 tercet 8 "
- 2 quatrains 8 " 8.4.8.4. syllables.
- 1 five-line strophe 8 syllables.

Aurora: 16 lines of Alexandrines.
 3 distichs 6 syllables. (used as refrain to preceding strophe.)
 Strophe. Meter. Rhyme 8.6. " Title
 3 quatrains 12 syllables.

Le Douanier:
 mixed with 8 quatrains 7 syllables. ne Fortune et Fortune.
 quatrains. 10 " 8.8.3.7. syllables.

Tercets. 4 six-line strophes 12.10.10.10.10.10. syllables
 simple. 8 aab ccb 10.8.8.7.7.7. syllables.
 f m f m 7 syllables.
 mixed with 1 eight-line strophe 8 "

Le Naufrageur: 2.12.8 aab ccb cde ffe Décourageur.
 2 quatrains aab. 8 syllables.
 2 five-line strophes 10 "

Quatrains. 1 six-line strophe 8 "
 Isometric. 2 seven-line strophes 8 "
 simple 12 couplets, mm. Ca: unant deus.

The following poems are written in Alexandrines, usually with rhyming couplets with divisions of varying lengths:

- Litanie du Sommeil. te, fm Veuves et Cie.
- Hidalgo! crossed, fm
- Un Riche en Bretagne.
- with other Matelots. couplets, fa, mm Reprodie du Sourd.
- quatrains. Le Rénégat. crossed, fm
- La Goutte. crossed, fm Veder Napoli poi mori.
- Bambine. crossed, fm La Fils de Lamartine.
- " couplets, mf Bonne Fortune et Fortune.
- " crossed, fa Décourageux.

The following two poems are written in a seven syllable meter, except for the second line of each poem which is of three syllables.

Corbière has obviously used this form here in imitation of
 with " crossed, fm La Fin.

- La Fontaine:
- strophe. Le Poète et la Cigale.
 - simple La Cigale et le Poète. fm À une Camarade.
 - simple 8 crossed, fm Portes et Fenêtres.
 - simple " couplets, fm Idylle Coupée.
 - simple " crossed, fm
 - simple " abba, f
 - simple " crossed, fm Le Convoy du Pauvre
 - simple " abba, f.

TABLE OF STROPHIC FORMS.

<u>Strophe.</u>	<u>Meter.</u>	<u>Rhyme.</u>	<u>Title.</u>
<u>Distich.</u> mixed with quatrains.	12	crossed, fm, mf abba, ff crossed, fm, mf abba, m, f	Bonne Fortune et Fortune. Saint Iupat de Lu-ra-ru
<u>Tercets.</u> simple.	8	crossed, fm aab ccb eef ddf f m f m f m f m	La Rapsode Poraine. Nature Morte. Venerie.
mixed with quatrains.	12 12.12.8	crossed, fm aab ccb dde ffe aab.	Le Jeune qui s'en va. Décourageux.
<u>Quatrains.</u> <u>Isometric.</u> simple with six-line strophes.	12 " " " " " 6 " 4	couplets, mm, fm, mf. couplets, fm crossed, fm abba, f fm, mf couplets, fm crossed, fm abba, m couplets, fm, mm crossed, fm. crossed, fm crossed, fm couplets, mf crossed, fm. crossed, fm abba, m. aaba (rhyming with tercet) crossed, fm	Ça. Jument Souris. Frère et Soeur Jumeaux. Paris. Vésuves et Cie. Rapsodie du Sourd. Veder Napoli poi mori. Le Fils de Lamartine. Bonne Fortune et Fortune. Dohème de Chic. Décourageux. Rescousse.
with other quatrains.	"		La Fin.
with six-lined strophe. "clausule"	"		
simple	12.12.10.8	crossed, fm	A une Camarade.
simple	8	crossed, fm	Portes et Fenêtres.
with other quatrains.	8.8.8." 12.12.12.8 "	couplets, fm. crossed, fm abba, f	Idylle Coupée. Le Fils de Lamartine. Femme.
with six- line strophes.	8.8."4. 12.12.12.6	crossed, fm abba, f.	Le Convoi du Pauvre La Fin.

simple.	8	couplets, fm crossed, fm	A l'Etna.
simple	"	couplets, fm crossed, fm, mf	Déjeuner de Soleil.
with other quatrains	"	abba, m crossed, fm, mf	Saint Tupetu de Tu-Pe-Tu
with six-line strophes.	"	abba, m, f crossed, fm	La Rapsode Foraine.
Unsymmetrical Quatrains.	"	abba, f crossed, fm, mf	Vénérie.
mixed with five-line strophes.	"	abba, m, f crossed, fm, mf	Un Jeune qui s'en va.
mixed with six-line strophes.	"	abba, f couplets, mf	A la Mémoire de Zulma.
Five-line strophes.	"	crossed, fm crossed, fm	Veder Napoli poi Mori.
simple	"	couplets, fm crossed, fm.	A ma Jument Souris.
simple	"	couplets, fm crossed, fm.	A la Douce Amie.
simple	"	crossed, fm, mf crossed, mf	Paria.
quatrains	7	abba, m, f crossed, mf	Au vieux Roscoff.
Six-line strophes.	7-7-7-7-3.	abba, m, f	Chanson en si.
simple.	7	crossed, fm abba, f, m	Vendetta.
quatrains	"	crossed, fm abba, m	Elizir d'Amor.
simple.	6	crossed, fm	Bohême de Chic.
with other quatrains.	"	crossed, fm	A mon côté le Négrier.
simple	4	aaab cccb dddb eeef gggh hhhf	Rescousse.
Quatrains with "clausule" simple	6	ababcc, fmm aabccb, fm	Laisser-Courre.
quatrains.	6.6.2.6.6.2	aabccb, fm	Cante Dame.
with other quatrains.	7.3.7.7.3.7	aabccb, fm	Après le Pluie.
with six- line strophes.	6.6.8.8.6.6	abba, m	Lettre du Mexique.
with other quatrains.	8.8.8.4.	couplets, fm.	Steam-boat.
with six- line strophes.	12.12.12.8	crossed, fm.	Le Fils de Lamartine.
strophes.	"	abba, m	Femme.
simple	8.8.8.4.	couplets, fm	Guitare.
simple	12.12.12.6.	crossed, fm	La Fin.
simple	6	ababedcd, fm	Liberté.

Symmetrical			
Quatrains.			
simple	12.8.12.8.	crossed, fm	La Pastorale de Conlie.
"	"	crossed, fm	Le Novice en partance.
strophes.	8.4.8.4.	crossed, fm, mf	Le Phare. and has been
"	"	crossed, fm	Pièce à Carreaux.
with other	12.8.12.8.	crossed, fm, mf	Femme.
quatrains	"	crossed, fm	Rapsodie du Sourd.
Tercets	10.6.10.6.	crossed, fm	A mon côté le Négrier.
with	8.4.8.4.	couplets, fm	A une Rose.
six-line		crossed, fm	Corbière did not use a
strophes.	12.8.12.8.	crossed, fm	La Fin.
Unsymmetrical			
Quatrains.			
with other			
quatrains.	12.8.12.12.	crossed, fm	Veder Napoli poi Mori.
"	"	crossed, fm	Le Fils de Lamartine.
with	8.4.8.8.	couplets, fm	Guitare.
six-line	12.6.12.12.	crossed, fm	La Fin.
strophes.			
Five-line			
strophes.			
simple	7.7.7.7.3.	aabbc, ddeec,	Chanson en si.
with	8	ffggc, etc.	
quatrains		aabba, aabbb	A la Mémoire de Zulma.
Six-line			
strophes.			
simple	12	aabccb	Cap'taine Ledoux.
"	8	f fm f	Insomnie.
"	"	aabccb, fm	Point n'ai fait un tas d'
"	"	aabccb, mf,	océans.
"	6	aabcbc, mfm.	Laissant-Courre.
"	6.6.2.6.6.2	ababcc, fmm	Gente Dame.
"	7.3.7.7.3.7.	aabccb, fm	Après la Pluie.
"	6.6.8.8.6.6.	aabbaa, m	Cris d'Aveugle.
with	8	aabccb, fm	A ma Jument Souris.
quatrains.	"	aabccb, fm	A la Douce Amie.
"	"	aabccb, fm	Paria.
"	"	aabccb, fm, mf	Au vieux Roscoff.
"	8.4.8.8.8.4	aabccb, fm	A une Rose.
"	12.12...2	aabccb, fm	La Fin.
"	12.12...6	"	
"	12.12...8	"	
Eight-line			
strophes.			
simple	6	ababcdcd, fm	Libertà.

Notes on Strophic Forms.

Corbière only used the distich in combination with other strophes. It is unimportant as a strophic form and has been little used.(1)

Tercets occur a little more frequently but in the poem composed entirely of tercets - "Nature Morte" - Corbière did not use a recognized form. The final lines of the strophes rhyme together and so the strophes are not complete in themselves. This rhyme scheme: aab ccb etc., could equally be that of a sixain.(2)

Corbière used the quatrain more than any other strophe in his poetry, twenty-nine poems being composed entirely of quatrains. The quatrain with crossed rhymes is the most popular in French poetry, being the most lyrical. Corbière wrote approximately seventy-five per cent of his quatrains with crossed rhymes, to seventeen per cent with rhyming couplets and eight per cent with "rimes embrassées." This relatively large proportion of quatrains with rhyming couplets is unusual in French poetry since, as Grammont says, such quatrains are not regarded as true

1. Cf. L.E.Kastner, A History of French Versification, p.165.

2. Cf. Banville, Petit Traité de Poésie Française, p.179, Quotes Hugo, "Aux Feuillantines", Les Contemplations, V. x. "Ces quatre prétendus tercets ne sont rien autre chose que deux strophes de six vers, dont chacune est coupée en deux morceaux, par un artifice typographique. - Autrement comment pourrais-je admettre que la première strophe soit liée par la rime à la seconde strophe, et que la troisième strophe soit liée par la rime avec la quatrième strophe, sans qu'il y ait aucun lien entre la seconde et la troisième strophe?"

3. Cf. ibid. pp. 304-5.

4. Ibid. p. 305, this rhyme scheme plus the octosyllabic meter was used by Rabelais in "A l'Orce".

meter 12.12.12.8, which was also a popular form of the Romantics, strophes.(1) It is interesting to note here that this form, although generally used by them with crossed rhymes.(1) The usually with an eight syllable meter, is that most frequently remainder are in the meter 8.8.8.4., a form little used before used in Breton songs, which must have a simple rhythm.(2)

The meter used most frequently by Corbière in quatrains is the octosyllabic meter. This form has always been popular, particularly in the nineteenth century with such authors as Hugo, Banville, Lamartine, Cyprien Godeau, and Villiers de l'Isle Adam.(2)

For more symmetrical quatrains are to be found in *Les Amours* in the nineteenth century with such authors as Hugo, Banville, Lamartine, Cyprien Godeau, and Villiers de l'Isle Adam. All but nine of these are written with crossed rhymes. Coppée and Sully Prudhomme.(3) Corbière also wrote a fairly

The meter 12.8.12.8., which includes more than half of Corbière's large proportion of his quatrains in Alexandrines, a form very symmetrical quatrains, is the most common form in French poetry.(3) popular with the Romantic poets, especially Hugo, ~~Leconte de~~ *Leconte de Lisle* and ~~also to be found in~~ *Leconte de Lisle*. (A mon côté la ~~Lisle~~ and Lamartine.(4) In his wide use of these two forms, *Négrier*) but examples can be found in the sixteenth century and in Corbière followed the taste of his period.

the work of Banville and Sully Prudhomme.(4) The only other form - He also composed isometric quatrains of ten, seven, six and 8.4.8.4. - is more common.(5)

four syllables, all of which were used to a varying degree by Unsymmetrical quatrains were not popular in the nineteenth the Romantic poets - Hugo, Lamartine, and later Verlaine.(5)

century and there are only eight examples of this in *Les Amours* The rhyme scheme of "Rescousse": aaab, cccb, dddb, etc. with *jauges*, all being used in conjunction with other strophes. a four syllable meter is unique, according to Martinon.(6)

The forms 12.8.12.12. and 12.6.12.12. are the most common and have Corbière also wrote quatrains with a "clausule", almost been used by *Baudelaire* and Hugo(6). The other forms: 8.4.8.8, half of which are in rhyming couplets. The majority are in the 12.8.8.12, 8.12.12.8, and 8.4.8.2, have not been used by other poets

1. M.Grammont, Petit Traité de Versification française, p.78, "deux rimes plates consécutives, c' est-à-dire quatre vers dont les deux premiers sont sur une rime et les deux derniers sur une autre, détruisent le système et par conséquent la strophe." 12.
2. Cf. D.W.F.Hardie, A Handbook of Modern Breton, p 235 and Hersaut de la Villemarqué, Chants populaires de la Bretagne, p LXII. p. 318.
3. P.Martinon, Les Strophes, p.509.
4. Cf. *ibid.* pp.503-4.
5. Cf. *ibid.* pp.504-8.
6. *Ibid.* p.506, this rhyme scheme plus the octosyllabic meter was used by Madeleine in "A l'Orée".

meter 12.12.12.8. which was also a popular form of the Romantics, although generally used by them with crossed rhymes.(1) The remainder are in the meter 8.8.8.4., a form little used before such poets as Béranger and, in the second half of the nineteenth century, Banville and Villiers de l'Isle Adam.(2)

Far more symmetrical quatrains are to be found in Les Amours jaunes. All but nine of these are written with crossed rhymes. The meter 12.8.12.8., which includes more than half of Corbière's symmetrical quatrains, is the most common form in French poetry.(3) Little has been written in the meter 10.6.10.6. (A mon còtre le Négrier) but examples can be found in the sixteenth century and in the work of Banville and Sully Prudhomme.(4) The only other form - 8.4.8.4. - is more common.(5)

Unsymmetrical quatrains were not popular in the nineteenth century and there are only eight examples of this in Les Amours jaunes, all being used in conjunction with other strophes.

The forms 12.8.12.12. and 12.6.12.12. are the most common and have been used by Baudelaire and Hugo(6). The other forms: 8.4.8.8, 12.8.8.12, 8.12.12.8. and 8.4.8.2, have not been used by other poets to any extent. It appears that here Corbière was not concerned

1. Cf. P.Martinon, Les Strophes, p. 508.
2. Cf. *ibid.* p. 512.
3. Cf. Kastner, A History of French Versification, p. 201.
4. Cf. Martinon, Les Strophes, p. 516.
5. Cf. *ibid.* p. 518.
6. Cf. *ibid.* p. 521.

with the strophic form, but adapted the length of the line to suit the thought, as others were to do later with free verse.

The only poem composed entirely of strophes of five lines is "Chanson en si", written in the meter 7.7.7.7.3. and with the rhyme scheme: aabbc, ddeec, etc. The only other poet to have used this rhyme scheme, according to Martinon, is Verlaine in "Sagesse" but there it occurs with a ten syllable meter.(1) The other five line strophes are mostly irregular, such as the three in "A la Mémoire de Zulma", a form rarely used.(2)

After the quatrain, the six line strophe is the one used most by Corbière, seven poems being composed in this form. With the six line strophe, the rhyme scheme: aabccb is most popular(3) and Corbière wrote the majority of his six line strophes with this scheme. This form, with the Alexandrine or octosyllabic meter, was favoured by the Romantics, in particular, Musset. The isometric six line strophe of six syllables is unusual, although this short meter is suited to the strophe, examples being found in the work of Banville.(4) Two poems - "Gente Dame"

1. Cf. Martinon, *Les Strophes*, p. 540.

2. Cf. *ibid.* p. 538.

3. Cf. *ibid.* p. 541.

4. Cf. *ibid.* pp. 293 and 560.

1. Cf. A. Martinon, *Les Strophes*, p. 547.

2. Cf. G. Pasternak, *A History of French Versification*, p. 211.

3. Cf. A. Martinon, *Les Strophes*, p. 551. Form employed by

Pasternak.

and "Après la Pluie" - are composed of symmetrical six line strophes. The meter 6.6.2.6.6.2. of "Gente Dame" with the classical rhyme scheme: aabccb, is rare. Musset has used this meter but with a different rhyme scheme.(1) The form: 7.3.7.7.3.7. with the classical rhyme scheme (Après la Pluie) is far more common, particularly with the Romantics and the Parnassians.(2) "Le Poète Contumace", in some ways a typically Romantic poem, contains the strophes: 12.12.8.12.12.8. and 12.12.6.12.12.6, which are forms also typical of the Romantics.

"Cris d'Aveugle" was the first poem to be written in the meter 6.6.8.8.6.6, rhyming aabbaa, and this is written in imitation of a popular song. Three examples of six line strophes with a "clausule" are to be found in "La Fin". Each is composed of Alexandrines with a "clausule" of eight, six and two syllables. The two former examples were fairly common with the Romantics but the latter has only been used by one minor nineteenth century poet.(3)

The only form of eight line strophe in Les Amours Jaunes - that used in "Liberté" - is not regarded as a proper strophe as this rhyme scheme, ababcdcd, could equally be that of two separate quatrains; as Banville stated in his Petit Traité de Poésie

Française:

1. Cf. P.Martinon, Les Strophes, p.547.
 2. Cf. LE.Kastner, A History of French Versification, p.211.
 3. Cf. P.Martinon, Les Strophes, p.551. Form employed by Pailleron.

... First published in July 1828 at the ...
 ... Published in ...
 ... et Pensées de Joseph Delorme.

"Si une strophe est combinée de telle façon qu'en la coupant en deux on obtienne deux strophes, dont chacune sera individuellement une strophe complète, elle n'existe pas en tant que strophe."(1)

This form was used a great deal, however, in the sixteenth century and recently in popular songs and by Hugo and Musset.(2) It is possible that Corbière was influenced in this, as in other aspects of his work, by songs.

Fixed Forms. Sonnet.

Of all fixed forms, the sonnet has been the most popular in France. Of Italian origin, it was introduced into French literature by Clément Marot^{in 1536}(3) and was widely used throughout the remainder of the sixteenth century, particularly by the Pléiade. In the seventeenth century, it became less frequent, and hardly any examples are to be found in the eighteenth century.

In 1827 and 1828, Sainte-Beuve drew attention to the poets of the sixteenth century and thereby, the use of the sonnet, in his articles in Le Globe(4) and published his first sonnet in 1828(5). His example was followed by a few of the Romantic poets, such as Auguste Barbier and Félix Arvers. The leaders of the Romantic movement, however, did not favour this form. Hugo, for example,

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1. Banville, Petit Traité de Poésie française, p. 164. Cf. also Grammont, Petit Traité de Versification française, p. 84, "Quant au type suivant sur quatre rimes, ce n'est que par convention qu'on peut lui donner le nom de strophe de huit vers; en réalité ce sont deux strophes de quatre vers rapprochées typographiquement; il n'y a aucun lien entre les deux."
 2. Cf. Martinon, Les Strophes, p. 570, songs by Musette and P. Dupont. and Kastner, A History of French Versification, p. 184.
 3. Cf. H. Chamard, Histoire de la Pléiade, LV, p. 188.
 4. Le Globe, 7th July 1827 to 30th April 1828.
 5. "Sonnet - A Ronsard". First published in July 1828 at the beginning of Oeuvres choisies de P. de Ronsard. Published in 1829 in Vie, Poésies et Pensées de Joseph Delorme.

only composed one sonnet.(1) The sonnet has regained its popularity with post-Romantic poets. Nearly half of Les Fleurs du Mal are sonnets and Nerval and the Parnassians, in particular ^{Banville} Sully Delaire Prudhomme, Coppée, Eugène Manuel, Hérédia and Glatigny showed a preference for this form. They were attracted by its concision, the discipline it imposed and the technical skill required in its composition. Of the Symbolists, Mallarmé, Henri de Régnier, Samain and Verlaine continued to make frequent use of this form.(2) Baudelaire and Verlaine composed a large number of classical sonnets but also endeavoured to free the form of the sonnet. Corbière followed the trend of his period in writing thirty-one sonnets, a fairly large proportion of his work. He can be classed with Baudelaire and Verlaine in his attempt to free this form from its strict discipline. "Le Crapaud" is

The regular rhyme scheme for the sonnet is: abba abba ccd ede (3)

but none of Corbière's sonnets follow this form. The only sonnets beginning with "rimes embrassées" are "Paris I and II" which have the rhyme scheme: abba abba ccd eed, a very popular

form of the sonnet.(4)

A far larger proportion of Corbière's sonnets begin with

1. Cf. L.E.Kastner, A History of French Versification, p.238 and Banville, Petit Traité de Poésie française, p.208. No sonnets by Hugo before 1871. Second edition mentions sonnet for Mme Judith Gautier, "Ave, dea, moriturus, te salutat", Le Livre des Sonnets, 1874.
2. Cf. L.E.Kastner, A History of French Versification, p.238.
3. Banville, Petit Traité de Poésie française, p.201.
4. Cf. L.E.Kastner, A History of French Versification, p.242.

quatrains on crossed rhymes. This form was hardly ever used before the nineteenth century and then remained less popular than the form with quatrains of "rimes embrassées".(1) Baudelaire and Gérard de Nerval were exceptional in writing a large proportion of their sonnets in this form.(2) Sonnets opening with rhyming couplets, such as "Soneto à Napoli" and "Déclin", are also to be found in Baudelaire.(3)

Several of Corbière's sonnets, such as "A un Juvénal de lait", have a different rhyme scheme in the two quatrains, a form not uncommon in the nineteenth century and used by Musset.(4) The use of more than five rhymes is also a feature of some nineteenth century sonnets.(5) Corbière used seven rhymes in seven of his sonnets. "Sonnets renversés", in which the

tercets precede the quatrains and of which "Le Crapaud" is an example, are to be found in the work of Verlaine, such as

1. Cf. L.E.Kastner, A History of French Versification, p.245.
2. Baudelaire composed 27 sonnets with "rimes embrassées", 30 with crossed rhymes and 4 with rhyming couplets.
3. Les Fleurs du Mal, LXIII "Le Revenant", CI "Brumes et Pluies", CVIII "Le Vin des Amants" and CXIII "La Fontaine de Sang."
4. Cf. L.E.Kastner, A History of French Versification, p.246 and Musset, Oeuvres Complètes, I, p.119, "Sonnet - Que j'aime le premier frisson d'hiver!" (rhyme: abab baab...), II. p.203
5. "A Alfred Tattet. Sonnet" (rhyme: abba abab...) p.211 "Jamais" (rhyme: abab abba...) p.276, "Marie" (rhyme: abba abab...) p.294 "A la même - Quand, par un jour de pluie, un oiseau de passage", (rhyme: abab baab...), p.296, "A M. Alfred Tattet", (rhyme: abab baba...), p.352, "Sonnet - Se voir le plus possible et s'aimer seulement" (rhyme: abba bbaa...), p.353, "A ..." etc.
6. "M. Régner", (rhyme: abba baab...), p.355, "A Madame O...", (rhyme: abab abba...), p.361, "Sonnet au Lecteur", (rhyme: aabb abab...)
5. Cf. L.E.Kastner, A History of French Versification, p.247.

"Sagesse VIII", "Sappho" and "Le Bon Disciple".(1)

Corbière's principal irregularity lies in his four heterometric sonnets, one of which - "Pudentiane" - includes three different meters. Here he was breaking one of the basic rules of the sonnet (2) but again, Baudelaire and Verlaine also composed heterometric sonnets, Baudelaire in "Le Chat"(3) and "La Musique"(4) and Verlaine in "Un Soir d'Octobre", "A Léon Vanier" and so on.(5)

Only eleven of Corbière's sonnets are written in Alexandrines, the most common meter for the sonnet. Two are written in the decasyllabic meter, the meter employed by early sixteenth century poets, such as Marot and Melin de Saint Gelais, whereas thirteen are in the octosyllabic meter, ^{which was} becoming more popular in Corbière's time, with such poets as Banville.(6)

1. P. Verlaine, Oeuvres Poétiques Complètes. Sagesse. VIII. p.185. Composed in 1881, before he saw Corbière's work.
 Parallèlement, p.346, "Les Amies. VI. Sappho."
 p.387, "Le Bon Disciple".
 Dédicaces, p.405, XXI. "A Paterne Berrichon."
 p.446, LXXX. "A Bibi-Purée."
 Poèmes Divers, p.787, "Ecrit en Marge de 'Wilhelm Meister.'" p.791, "Le Charme du Vendredi Saint."
 p.838, "Souvenirs d'Hôpital I."
2. Cf. L.E. Kastner, A History of French Versification, p.239.
3. Les Fleurs du Mal. XXXIV. Meter: 10.8.10.8.10.8.....
4. Ibid. LXIX. Meter: 12.5.12.5.12.5.....
5. Verlaine, Oeuvres Poétiques Complètes.
 Premiers Vers, p.9. "Un soir d'Octobre". Written 1862.
 Dédicaces, p.427, L. "A Léon Vanier. II"
 p.436, LXIII. "A Raymond Maygrier."
 p.438, LXVII. "A Henri Bossanne."
6. Kastner, A History of French Versification, p.247.

Corbière, perhaps under the influence of Baudelaire, preferred to experiment with different rhyme schemes and, more exceptionally, with meter. "I Sonnet" appears to mock directly at the pages in Banville's Petit Traité de Poésie française, on the content of the sonnet. "I Sonnet" follows the prescribed form, the tone changing between the quatrains and tercets. The line: "- La preuve d'un sonnet est par l'addition:" (p.42)

would appear to refer to Banville's words:

"le dernier vers du Sonnet doit contenir la pensée du Sonnet tout entière . . . ce trait final doit surprendre le lecteur, - non par la pensée qu'il exprime et que le lecteur a devinée, - mais par la beauté, la hardiesse et le bonheur de l'expression."
(1)

Rondels.

The Rondel, an older form of the rondeau,(2) was revived in the second half of the nineteenth century. Banville, first, discovered this form in the work of Charles d'Orléans and, believing it to be distinct from the rondeau, began to write rondels.(3) Other poets, including Mallarmé, have since written rondels, imitating Banville's form to a varying degree.

The form most common in Charles d'Orléans' rondels, and that imitated by Banville, is: abba abab abbaa, the seventh and eighth lines being a repetition of the first and second, and the last

1. Banville, Petit Traité de Poésie française, pp.206-7.
 2. Cf. M.Grammont, Petit Traité de Versification française, p.94.
 3. Cf. J.M.Cocking, "The 'Invention' of the Rondel", French Studies, January 1951, p.52.
 4. Banville, Petit Traité de Poésie française, p.206.

line, a repetition of the first. This was also the form adopted by Mallarmé. However, there is some doubt as to the true form owing to ambiguities or errors in publishing, the repetition often being indicated by "etc." (1) In some cases, the first repetition is shortened to one line, reducing the rondel to twelve lines.(2) In other cases, the length of the rondel varies between the different editions(3) and it is frequently impossible to know what Charles d'Orléans intended.

Four of Corbière's rondels consist of twelve lines and one of thirteen. All have the single repetition of the first line only. In "Rondel", "Mirliton" and "Mâle Fleurette", the first line is repeated in the seventh and last lines. In "Do, l'Enfant, Do", the first line is similar to the seventh and last lines and in "Petit Mort pour Rire" the last line repeats the first. Only two rhymes are used in each of these rondels, which is the essential rule, according to Banville.(4) "Petit Mort pour Rire" is the only rondel with the regular rhyme scheme. All, apart from a single line in "Mirliton", are written in a decasyllabic meter, the meter used by Charles d'Orléans in thirty-five of his rondels.

It is uncertain whether Corbière was inspired by contemporary rondels or those of Charles d'Orléans. It would appear, from

1. Cf. J.M.Cocking, "The 'Invention' of the Rondel", French Studies, January 1951, p. 52.
 2. Cf. ibid. p. 53.
 3. Cf. ibid. p. 55.
 4. Banville, Petit Traité de Poésie française, p. 191.

his use of meter and the single repetition, that he had read an edition of Charles d'Orléans in which the rondels appeared with twelve lines. It is also possible that he had seen the Petit Traité de Poésie française, and preferred to adapt the form, ^{as defined by Banville,} feeling that the double repetition made his poems appear too deliberate and lacking in spontaneity, but nevertheless adhered to the strictest rule - that of rhyme. As he would not have read Banville's "Rondels before 1873, it is more probable that he was influenced by one of the recent editions of Charles D'Orléans' work.(1)

TABLE OF FIXED FORMS.		
<u>Rhyme</u>	<u>Meter.</u>	<u>Title.</u>
<u>Sonnet.</u>		
Regular:		
abba abba ccd eed	8	Paris II.
abba abba ccd eed	"	Paris I.
Irregular:		
With crossed rhymes:		
abab abab ccd eed	12	Le Crapaud.
"	"	A l'Eternel Madame.
abab bab babab	" 10	Féminin Singulier.
fm	"	Sonnet à Sir Bob.
abba eba ababa	"	Pauvre Garçon.
fm	"	Chapelet.
abab eba a bbaa	8	Paris III.
fm	"	Paris IV.
abba eba abbaa	" (line 8 - 12)	Le Mousse.
fm	7	Sonnet de Nuit.
"	"	Pudentiane.
abba eba abbaa	12.8.12.8.12.8.12.8	
fm	10.10.10. 10.10.10.	

1. See Chapter II. p 74.

abab abab ccd ccd	12	I Sonnet.
"	8	Paris IV.
abab abab ccb ddb	8	Paris V. "was again"
abab abab ccd dee	8	Paris VIII.
abab cdcd ccd eed	7.5.7.5. 7.5.7.5 7.7.5. 7.7.5.	Toit. like Corbière's
abab cdcd aad ede	8	Paris VII.
abab cbc b aad eed	8	Paysage Mauvais.
abab cbc b ada eed	10	Fleur d'Art.
abab cdcd eef ggf	12	A une Demoiselle.
"	10	Duel aux Camélias.
With rhyming couplets, in fact, correct but may appear not to be so		
aabb codd bbf eef	7.7.7.7. 7.7.7.7 7.7.5. 7.7.5.	Soneto à Napoli.
aabb codd eef ggf	12	Déclin.
"	12	Bonsoir.
twenty-three poems of Les Amours Jaunes	8	Litanie. ten entirely
With "rimes embrassées": This is the most popular of French meters and		
abba cddc eef ggf	8	Grand Opéra IIe Acte.
With different scheme in quatrains:		
aabb abab ccd eed	12	A un Juvénal de Lait.
abab cddc fef efe	12	Sonnet Posthume.
abba codd dde ffe	8.8.8.10. 8.8.8.10 8.8.10. 8.8.10.	Heures.
"Sonnet renversé": "Gens de Mer", longer, narrative poems.		
aab ccb deed fgff	8	Le Crapaud.
The poems which are not divided into strophes, such as "Matelots",		
<u>Rondels.</u>		
abab baa babaa	10	Rondel.s. Besides
fm		
abba aba ababa	"	Do, l'Enfant, Do.
fm		
abab aba a bbaa	"	Mirliton.
fm	(line 8 - 12)	
abba aba abbaa	10	Petit Mort pour Rire.
fm		
abba aba abbaa a	"	Mâle Fleurette.
fm		
"	7	
"	8	
"	10	
"	12	

3. Cf. Kastner, A History of French Versification, p.147 and Grammont, Petit Traité de Versification française, p.42.

Meter. the Alexandrine is used mainly in quatrains and sonnets.

Corbière used a wide variety of metric forms. He was again criticized by Laforgue who apparently did not take Corbière's pronunciation into consideration:

"Il fait de la peine à voir compter ses syllabes, scander ses césures."(1)

Many lines are, infact, correct but may appear not to be so owing to Corbière's peculiar use of diaeresis and synaeresis. the "s" of "Cartes" should be omitted, the "e" thus being elided

Corbière used the Alexandrine more than any other meter,(2) twenty-three poems of Les Amours Jaunes being written entirely in this meter. This is the most popular of French meters and

most poets have written a greater proportion of their work in it.(3) All the longer poems, such as "Le Bossu Bitor" and "Litanie du Sommeil" are in this meter and the majority of the

poems in the section "Gens de Mer", longer, narrative poems. The poems which are not divided into strophes, such as "Matelots", consist mainly of rhyming couplets of Alexandrines. Besides

1. Laforgue, "Une Etude sur Corbière", Entretiens Politiques et Littéraires, July, 1891, p.12.

2. Cf. M.Lindsay, The Poetry of Tristan Corbière, p.165:

22 lines of 2 syllables.			
58	"	3	"
136	"	4	"
6	"	5	" (should be 7)
449	"	6	"
253	"	7	"
1525	"	8	"
162	"	10	"
1592	"	12	"

3. Cf Kastner, A History of French Versification, p.147 and Grammont, Petit Traité de Versification française, p.42.

these, the Alexandrine is used mainly in quatrains and sonnets. Laforgue criticized his "tas d'alexandrins qui sans raison par ci par là n'ont que onze syllabes,"(1) but this is unfair for, after diaeresis and synaeresis have been taken into account, there are no irregularities in the original text.(2) In "Le Poète Contumace", in the line: the section "Armor", poems on Brittany in "- Certes, Elle n'est pas loin, celle après qui tu brames" (p.65) the "s" of "Certes" should be omitted, the "e" thus being elided with the following word, leaving a line of twelve syllables.(4) In "Matelots", the line:

"- Ehl faut-il du coeur au ventre quelque part" (p.144) its should contain the word "pas" between "il" and "du", thus making twelve syllables.(4) of songs, where it occurs more frequently.(3)

The ten syllable line is less frequent but seven poems are written in this meter, the majority of which are rondels. This is interesting since few nineteenth century poets used this meter, ~~has~~ Gautier and Banville being exceptions, ~~probably due to Italian~~ influence. It was far more frequent in the fourteenth and fifteenth centuries, to which Corbière probably turned for inspiration in writing rondels. Laforgue, from Verlaine and his followers.

1. Laforgue, Mélanges Posthumes, p.122. ended the poem "préfère"
2. Two errors do in fact occur in Le Dentec's edition of Les Amours Jaunes but these do not occur in the original.
3. Les Amours Jaunes, 1873 edition, p.89.
4. Ibid. p.257.
5. Cf. Grammont, Petit Traité de Versification française, p. 42.
6. Cf. Koetner, History of French Versification, p. 152.

Corbière wrote almost as many octosyllabic lines as Alexandrines, this high proportion not being typical of French poetry.(1) In the nineteenth century, Gautier, notably in Emaux et Camées, and Banville, used this meter to a great extent. Thirty-one of Corbière's poems are written in octosyllabics, including all but one of the section "Armor", poems on Brittany in the tone of popular songs. This is conceivably due to Breton influence, as much as to that of Gautier and Banville, for the octosyllabic meter is the one the most common in Breton songs and poetry.(2)

The six syllable line, which Corbière used three times on its own, is not frequent in French poetry, but reflects rather the influence on his work of songs, where it occurs more frequently.(3) The four and two syllable lines, little used by Corbière, have not been popular in isometric strophes. However, Banville, Verlaine and Richepin have all left examples of isometric strophes of four syllable lines, as did Corbière with "Rescousse".(4)

Corbière has not written many poems in the "vers impair" and has left no examples of nine syllable lines. In this respect he differed, as did Laforgue, from Verlaine and his followers. Verlaine, in his "Art poétique", recommended the poet; ^{that he should} "préfère

1. Cf. Kastner, A History of French Versification, p. 142.

2. Cf. Hardie, A Handbook of Modern Breton, p. 235.

3. Cf. Grammont, Petit Traité de Versification française, p. 42.

4. Cf. Kastner, A History of French Versification, p. 152.

1' Impair". TABLE OF METRIC FORMS.

The only "vers impair" used by Corbière to any extent is the seven syllable line, in which three poems are composed, all of which are in the section "Sérénade des Sérénades". This meter was more common in the nineteenth century and is not peculiar to the Symbolists. Already, Hugo, Gautier and Banville had written poems in this meter. Hugo's "Sara la Baigneuse", (Les Orientales) in the meter: 7.3.7.7.3.7., was parodied in the same meter by Banville in the Odes Funambulesques with "V... le baigneur", and one of these was in Corbière's mind, no doubt, when he composed "Après la Pluie". Lines of five and three syllables only occur in conjunction with lines of seven syllables in Les Amours jaunes.

Three main influences can be discerned in Corbière's use of meter. In his early work, the influence of the Romantics can be seen in the large number of poems in Alexandrines. The predominance of the eight syllable meter in "Armor" is no doubt due to Corbière's familiarity with popular songs. Thirdly, the aesthetics of his contemporaries influenced the form of Corbière's work, written after his arrival in Paris. Experimentation with form, which gains importance in this later work, is a feature of the second half of the nineteenth century.

b)with other meters	<p>Distich, 12.12 Quatrains, 12.8.8.12, Quatrains 12.12.8.8. str. Six line str. 12.8.12.12. 8.12. Tercet, 12.12.12. Quatrains, isometric and 12.12.12.8. Six line str. isometric and 12.12.8.12.12.8, 12.12.6.12.12.6. Somennot in strophes. Distich, 12.12 Quatrain, 8.12.12.8 Five line str. 12.8.12.8.8 8.8.8.12.8. Tercets, isometric and 12.12.8 Quatrains, isometric. Not in strophes.</p>	<p>Grand Opéra. Ier Acte. Point n'ai fait un tas d'océans Paris. A la Douce Amie. A ma juvent Souris. Le Poète Contumace. A la Mémoire de Zulma. Le Pipe au Poète Paris (I - VIII) Le Mousse Passage Mauvais. Grand Opéra IIe Acte Epitaphe. Grand Opéra IIIe Acte. Le Phare. Décourageux. Aurora.</p>
10. a) simple b)with other meters.	<p>Quatrains. Sonnet " Rondel " " " " Quatrains, 10.6.10.6. Sonnet, 8.8.8.10. 8.8.8.10 8.8.10. 8.8.10. " sestet - 10 Rondel, 10. line 8: 12. <u>With mixed strophes.</u> Quatrain, isometric Six line str. 12.10.10... 10.8.8.7.7.7 Five line str., isometric. Seven line str., 10.8.8...</p>	<p>A une Camarade. Fleur d'Art. Duel aux Camélias. Rondel. Do, l'Enfant, Do. Petit Mort pour rire. Male-Fleurette. A mon cône le Négrier. Heures. Pudentiane. Mirliton. Le Douanier. Le Naufrageur. Epitaphe.</p>
8 a) simple	<p>Tercets. Quatrains " " " " " " "</p>	<p>Nature Morte. Portes et Fenêtres. Idylle Coupée Le Convoi du Pauvre. A l'Etna. Déjeuner de Soleil. Saint Tupetu de Tu-Pe-Tu. La Rapsode Foraine. Vénérie. Un Jeune qui s'en va</p>

	Six line strophes	Insomnie.
	"	Point n'ai fait un tas d'océans
	Quatrains + six line str.	Paria.
	"	A la Douce Amie.
	"	A ma jument Souris.
	"	Au vieux Roscoff.
	Quatrains + five line str	A la Mémoire de Zulma.
	Distich, tercets + quatrains	La Pipe au Poète
	Sonnet	Paris (I - VIII)
	"	Le Mousse
	"	Paysage Mauvais.
	"	Grand Opéra Le Acte
	"	Litanie.
	"	Le Crapaud.
b)with	Quatrains, 8.8.8.4	Steamboat.
other	" 8.4.8.4.	Le Phare.
meters	" "	Pièce à Carreaux.
	" 8.4.8.8, 8.8.8.4	Guitare.
	" 8.4.8.4.	A une Rose.
	Six line str. 6.6.8.8.6.6	Cris d'Aveugle.
	Sonnet, 8.8.8.10. 8.8.8.10	Heures.
	8.8.10. 8.8.10.	
	Quatrain, 12.8.12.12.	Veder Napoli poi Mori.
	Quatrains, 12.12.12.8,	Le Fils de Lamartine.
	12.8.12.12.	
	" 12.8.12.8.	Rapsodie du Sourd.
	" 12.8.12.8.	Femme.
	12.12.12.8.	
	" 12.8.12.8.	Le Novice en partance
	" 12.8.12.8.	La Pastorale de Conlie.
	12.12.12.8.	
	Sonnet, 12.8.12.8. 12.8.12.8	Pudentiane.
	<u>With mixed strophes.</u>	
	Quatrain, 12.8.12.8.	La Fin.
	Six line str. 12.12...8	
	Single line	Aurora.
	Quatrain, 8.8.3.7.	Le Douanier.
	Quatrains, six and seven	Le Naufrageur
	line strophes.	
	Distich, tercet, quatrain	A mon chien Pope.
	and five line strophe.of 8	
	Quatrain, 8.4.8.2.	
	Quatrains, 12.8.8.12.	Grand Opéra Ier Acte.
	12.12.8.8.	
	Six line str. 12.8.12.12.8.12	
	Quatrains, isometric and	Le Poète Contumace.
	12.12.12.8.	
	Six line str.12.12.8.12.12.8	
	2 groups of three lines	

<p>2 with other meters</p>	<p>Varied strophes, other meters: 12, 11 and 10. Varied strophes, other meter: 12.</p>	<p>Epitaphe. Dame. Grand Opéra IIIe Acte. A mon chien Pope.</p>
<p>7 a) simple Discretis and Syncretis. b) with other meters</p>	<p>Quatrains Sonnet. Five line str. 7.7.7.7.3. Six line str. 7.3.7.7.3.7. Not in str. line 2: 3 " Sonnet, 7.7.7....5 " 7.5.7.5. 7.5.7.5 7.7.5. 7.7.5. With other strophes. Quatrains, isometric and 8.8.3.7.</p>	<p>Elizir d'Amor Vendetta. Sonnet de Nuit. Chanson en si. best a Après la Pluie. Le Poète et la Cigale La Cigale et le Poète. Soneto à Napoli. for Toit. Le Douanier. result of</p>
<p>6. a) simple poets used b) with other meters.</p>	<p>Quatrains Six line strophes Eight line strophes Six line str. 6.6.2.6.6.2 " 6.6.8.8.6.6. Quatrains, isometric and 10.6.10.6. " 12.12.12.6. 12.6.12.12. six line str. 12.12.....6 " 12.12.6.12.12.6</p>	<p>Bohème de Chic. Laisser-Courre. no extant Libertà Gente Dame. Cris d'Aveugle. A mon còtre le négrier La Fin. Le Poète Contumace.</p>
<p>5 with other meters</p>	<p>Sonnet, 7.7.7...5 " 7.5.7.5. 7.5.7.5. 7.7.5. 7.7.5</p>	<p>Soneto à Napoli. Toit.</p>
<p>4 a) simple b) with other meters</p>	<p>Quatrains " 8.8.8.4. " 8.4.8.4. " " " 8.4.8.8., 8.8.8.4 With other strophes. Quatrains, 8.4.8.4. Six line str. 8.4.8.8.8.4 Quatrain, 8.4.8.2. " isometric.</p>	<p>Rescousse. Steam-boat. Le Phare pp. 33-4. Pièce à Carreaux. régulier Guitare. le nombre des avant les besoins de A une Rose. révenu prit associations spéciales A mon chien Pope. quoi un Grand Opéra Ier Acte.</p>
<p>3 with other</p>	<p>Six line str. 7.3.7.7.3.7. Five line str. 7.7.7.7.3 Not in str. others: 7 Quatrain, 8.8.3.7.</p>	<p>Après la Pluie. on volontaire, Chanson en si. Le Poète et la Cigale La Cigale et le Poète Le Douanier.</p>

2	Six line strophes, 6.6.2.6.6.2.	Gente Dame.
with	With other strophes.	
other	Six line strophe, 12.12.12...2	La Fin.
meters	Quatrain, 8.4.8.2.	A mon chien Pope.

Diaeresis and Synaeresis.

The question of diaeresis and synaeresis has always been a difficult one in French poetry since, in many cases, it is hard to distinguish whether two vowels in the body of a word form a diphthong or not.(1) Corbière, however, has been criticized for the irregular meters of his poems which are the result of his unusual use of diaeresis and synaeresis.(2) Obviously, other poets used these same irregularities but not to the same extent as Corbière.

The following list indicates diaeresis and synaeresis used by Corbière but which are not generally regarded as correct:

IA	<u>bestiaux</u>	synaeresis	La Pastorale de Conlie.
	<u>camélia</u>	"	Duel aux Camélias.
	<u>diamant</u>	"	Sonnet de Nuit
	<u>Diane</u>	"	Litanie du Sommeil.
		"	Vénerie.
		"	Déjeuner de Soleil.
	<u>fi-acre</u>	diaeresis	Gente Dame.
	<u>fiancée</u>	synaeresis	Matelots.

1. Cf. Banville, Petit Traité de Poésie française, pp.33-4.
2. Cf. Y-G.LeDantec, Les Amours Jaunes, p.17, "Son vers, régulier dans l'ensemble . . .compte arbitrairement le nombre des syllabes, qu'il allonge ou contracte suivant les besoins de la mesure. Il serait utile que le lecteur non prévenu prît connaissance au préalable de ces prononciations spéciales ad diérèses ou synérèses tout à fait insolites: faute de quoi un grand nombre de vers lui apparaîtraient boiteux, par défaut ou par excès. C'est là une originalité de plus, mais dont, il n'est pas possible de savoir si elle était ou non volontaire, ni si Corbière la tenait de famille."

	miasmes	synaeresis	Paris VIII.
	mendiant	"	Hidalgo!
	viatique	"	Rescousse.
	y-a-z	"	Bambine. Contumace.
	vi-ande	diaeresis	Le Bossu Bitor.(1).
IEN	biens	diaeresis	La Fin.
	chien	"	A mon chien Pope, str. 2.
	papi-er	"	Le Poète Contumace.
	râtelî-er	"	Veder Napoli poi Mori.
	rosi-er	"	Le Bossu Bitor. 9, 11 and 12) (1)
	Chrêti-en	"	La Rapsode Foraine.
IE	edi-eux	"	Elizir d'Amor. str.9.
	chi-endent	"	Mirliton. Sommeil.
	gardien	synaeresis	Le Douanier.
	musicien	"	Epitaphe. tor.
	parisien	"	Bambine. foraine.
	prussi-en	diaeresis	La Pastorale de Conlie.
	ri-en	"	La Goutte. (twice)
	si-su	diaeresis	Matelots. (line 106)
	extérieur	synaeresis	Paria. (str. 8) 1.
	fi-èvre	diaeresis	Le Poète Contumace. (p 68)
			Paris I and VIII.
			Rapsodie du Sourd.(str. 14)
	vaurien	"	Ça. ir.
	y en	synaeresis	Hidalgo! Mexique.
	liesse	"	Lettre du Mexique. (2)
IER	alti-ère	diaeresis	La Rapsode Foraine.
	buissonni-ers	"	A la Douce Amie.
	ci-erge	"	La Rapsode Foraine.
	derni-er	"	Le Poète Contumace.
	douani-er	"	Le Fils de Lamartine.
	escali-er	"	Veder Napoli poi Mori.
	fi-ers	"	Le Poète Contumace (4 times)
	fi-ère	"	Bahême de "Chic.
	fi-erté	"	Hidalgo! tu de Tu-fe-Tu.
	flibustiers	"	La Rapsode Foraine.
	fumi-er	"	Femme.
	huissieers	"	Au vieux Roscoff.
			La Pastorale de Conlie.
			Le Poète Contumace.
			Laisser-Courre.

1. Cf. Banville, Petit Traité de Poésie française, pp.35-6 and L.E.Kastner, A History of French Versification, p.32 (viande) and p 37 (miasmes).

2. Banville, Petit Traité de Poésie française, p.37 and Kastner, A History of French Versification, p.20 (biens), p.34 (chrétien) and p.35 (musicien and parisien).

2. Cf. Banville, Petit Traité de Versification française, pp.38-9 and 41-2 and Kastner, A History of French Versification, pp.20 and 25-6.

	huni-er	diaeresis	Le Bossu Bitor. La Goutte.
	li-erre	"	Le Douanier. Le Poète Contumace.
	méti-er	"	Un jeune qui s'en va.
	paupi-ère	"	Paris IV.
	pani-er	"	Litanie du Sommeil.
	papi-er	"	Ça.
	râтели-er	"	Litanie du Sommeil.
	rosi-er	"	Paris III. (lines 9, 11 and 12) (1)
IE	adi-eux	"	Le Novice en partance.
	ci-el	"	Litanie du Sommeil. Paris.
	ci-eux	"	Le Bossu Bitor. La Rapsode foraine.
	confi <u>ée</u>	"	La Rapsode foraine.
	Di-eu	synaeresis	Lettre du Mexique.
	extérie <u>ur</u>	diaeresis	Le Novice en partance. (2)
	fi-è <u>vre</u>	synaeresis	Litanie du Sommeil.
		diaeresis	Un Jeune qui s'en va. Paysage Mauvais. Le Poète Contumace. Bonsoir. (3)
	harmonieu <u>x</u>	synaeresis	Lettre du Mexique.
	liesse	"	Un Jeune qui s'en va.
	li-è <u>vre</u>	diaeresis	La Rapsode foraine. Paysage Mauvais. Un Jeune qui s'en va.
	mi-è <u>vre</u>	"	Bonsoir.
	mili-eu	"	Saint Tupetu de Tu-Pe-Tu.
	moiti-é	"	Le Novice en partance.
	monsi- <u>eur</u>	"	Un Riche en Bretagne.
	pi-è <u>ce</u>	"	Bohême de Chic.
	pi-ed(s)	"	Saint Tupetu de Tu-Pe-Tu. Hidalgo! Matelots.
			Le Novice en partance. Litanie.
	pi <u>été</u>	synaeresis	Le Poète Contumace. (4)
	vi-elle	diaeresis	La Rapsode foraine. (5)
	vi-eille	"	A l'Etna.
	vieux	"	Au vieux Roscoff. Matelots.
	pie <u>ux</u>	synaeresis	Elizir d'Amor. (2)

1. Cf. Banville, Petit Traité de Poésie française, p.40 and Kastner, A History of French Versification, p.21 (lierre).
2. Cf. Banville, Petit Traité de Versification française, pp.38-9 and 41-2 and Kastner, A History of French Versification, pp.20 and 25-6.

ION	compassion	synaeresis	Rapsodie du Sourd.
	conception	"	Le Fils de Lamartine.
	correction	"	Ça.
	érection	synaeresis	Le Phare.
	gabion	"	Le Douanier.
	lampion	"	"
	national	disaeresis	Le Poète Contumace.
	passion	"	Un Jeune qui s'en va,
	pu-its	synaeresis	Gente Dame.
	sueur	disaeresis	Rapsodie du Sourd.
IO	myope	synaeresis	Le Bossu Bitor. (1)
	myosotis	"	Femme. (1)
		"	Un Jeune qui s'en va.
		"	Petit Mort pour Rire.
		"	Fleur d'Art.
	pioche	"	Paris IV.
	violon	"	Idylle Coupée.
	violoncelle	"	Bohème de Chic.
	Y-ork	disaeresis	Litanie du Sommeil.
			Le Novice en partance. (2)
OE	goéland	synaeresis	Le Naufrageur.
	mo-elleux	disaeresis	Litanie du Sommeil.
	poète	synaeresis	Le Crapaud.
			Le Fils de Lamartine. (3)
OI	vo-ici	disaeresis	Epitaphe.
OU..	girouette	synaeresis	Le Poète Contumace.
	louis	"	Déjeuner de Soleil.
	mouette	"	Steam-boat.
	secouée	"	Le Bossu Bitor. (4)
U..	bru-it	disaeresis	Paysage mauvais.
	duègne	synaeresis	Chanson en si.
	duel	"	Fleur d'Art.
	écuelle	disaeresis	A mon chien Pope.
	hu-ys	"	Libertà. (twice)

1. Cf. Banville, Petit Traité de Poésie française, p. 42 and
2. Kastner, A History of French Versification, p. 32 (pioche).
3. Cf. Banville, Petit Traité de Poésie française, p. 44 and
Kastner, A History of French Versification, p. 28 (moelleux).
4. Cf. Banville, Petit Traité de Poésie française, p. 46 (louis)
and Kastner, A History of French Versification, p. 30
(mouette and girouette).

1. Cf. Banville, Petit Traité de Poésie française, p. 47 and
Kastner, A History of French Versification, p. 25 (duel) and
p. 27 (écuelle).

hu-ître	Synaeresis	diaeresis	Le Douanier. <u>resis.</u>
impu-issants	"	"	La Pastorale de Conlie. <u>er.</u> etc.
muet	Un Jeune	synaeresis	Rescousse. de Lamartine. <u>er.</u>
muette	Le Bossu Bitor.	"	Litanie du Sommeil.
nu-its	Idylle Coupé. etc.	diaeresis	Rapsodie du Sourd. <u>Pa-Pe-Pa.</u>
perpétuité	Mirliton	diaeresis	Le Poète Contumace. <u>l.</u>
pu-its	La Pastorale de Conlie	synaeresis	Paris IV. <u>er</u> en partance.
sueur	Bambine.	diaeresis	Le Novice en partance.
tué.	Le Crapaud. "	synaeresis	Litanie du Sommeil. <u>er.</u>
	Le Fils de Lamartine.	"	Matelots. du Mexique.
		"	Le Renégat. etc. (1)

In some cases, the pronunciation of everyday speech has been the determining factor. For example, in "y-a-z", "y en", etc. "mendiant" and "poète", Corbière no doubt pronounced these as

The following words are used with both diaeresis and synaeresis one syllable. In other cases, however, this is not so and

Corbière has treated a single sound as two syllables, such as "voici", "New York", "nuits", "bien" and "puits".

It is evident from the numerous examples of words used with both diaeresis and synaeresis that these irregularities are not a result of a particular pronunciation but are varied according to the demands of the meter. The following words are used with both diaeresis and synaeresis:

	<u>Synaeresis</u>	<u>Diaeresis.</u>
chiourme	Le Renégat.	Le Bossu Bitor.
ciel	Bonsoir etc.	Le Novice en partance.
diamant	Sonnet de Nuit.	Insomnie. A une Rose.
Dieu(x)	Laisser-Courre.	Le Novice en partance.
fiacre	Paris II. "	Gente Dame. <u>er</u> this occurs
gardien	Le Douanier.	Grand Opéra. La Rapsode foraine.

1. Cf. Banville, Petit Traité de Poésie française, p. 47 and Kastner, A History of French Versification, p. 25 (duel) and p. 27 (écuelle).

the number of irregularities occur in similar proportion throughout

his work.	Synaeresis	Method of count:	Diaeresis.
goéland	Le Naufrageur.		A mon cōtre le Négrier. etc.
harmonieux	Un Jeune qui s'en va	post	Le Fils de Lamartine.
huys	Le Bossu Bitor.		Libertà.
milieu	Idylle Coupée. etc.		Saint Tupetu de Tu-Pe-Tu.
moelle(ux)	Mirliton		Litanie du Sommeil.
moitié	La Pastorale de Conlie.		Le Novice en partance.
papier	Paris.		Ça.
parisien	Bambine.		Le Poète Contumace. Lettre du Mexique. Libertà. etc.
poète	Le Crapaud. Le Fils de Lamartine.		
vaurien	Bohême de Chic.	poetry at	Hidalgo!
viande	Paris Nocturne		Le Bossu Bitor.
violon	Idylle Coupée. etc.	etc.	Petit Mort pour Rire. etc.
bien(s)	Déclin etc.		La Fin.

a caesura after the sixth syllable, which is accented.(2) In The following words are used with both diaeresis and synaeresis the majority of his Alexandrines, Corbière has been conventional within one poem:

in observing this rule and in many poems, such as "A l'Eternel bruit Paysage Mauvais. chien". A mon chien Pope. are to be found.(5) Elizir d'Amor. fièvre Le Poète Contumace. early Hugo, established the ternary Graziella Le Fils de Lamartine huissier(s) Le Poète Contumace. the line being divided into three hunier La Goutte. métier of Un Jeune qui s'en va three, five and four syllables.(4) muet Litanie du Sommeil. passion Le Bossu Bitor. found in Corbière's work: rien Le Mousse. "Nom de Paris... et qu'il a pleuré - Jaune cierge -" (p.113) Matelots. "Noble Paris I. Ige. - Il est saint: à chaque foyer" (p.125) rosier Paris III. vielle Le Poète Contumace. "Bonne nuit... C'est quelque chose!"(p.146) violoncelle - violoncelliste. Litanie du Sommeil. "Bonne nuit à bloc! - L'homme est libre et la mer est grande.(p.159)

In the cases of "bruit", "métier" and "violoncelle" this occurs

1. Cf. Hardie, A Handbook of Modern Breton, p.235.
 2. within one line. Petit Traité de Versification française, p.49.
 3. The following poems contain no irregularities: "A l'Eternel Unlike the other features of Corbière's prosody, his use of "Déclin", "Bonsoir", "A un Juvénal de Lait", "A une Demoiselle", diaeresis and synaeresis has not changed with his later poems:
 4. Cf. Kastner, A History of French Versification, p.94.
 the number of irregularities occur in similar proportion throughout

his work. His particular method of counting syllables clearly shows that he sought freedom in poetry. An important fact to note is that he was possibly influenced by Breton prosody in which a diphthong may be counted as one or two syllables as the meter requires.(1)

Caesura.

All long lines in French poetry should have a pause in the body of the line. The Alexandrine, in its classical form, has a caesura after the sixth syllable, which is accented.(2) In the majority of his Alexandrines, Corbière has been conventional in observing this rule and in many poems, such as "A l'Eternel Madame", no irregularities are to be found.(3)

The Romantic poets, particularly Hugo, established the ternary Alexandrine with two caesuras, the line being divided into three groups of four syllables or of three, five and four syllables.(4)

Examples of this can be found in Corbière's work:

- "Nom de joie!... et qu'il a pleuré - Jaune cierge -" (p.113)
- "- Noblesse oblige. - Il est saint: à chaque foyer" (p.125)
- "- Une balafre. - Ah, c'est signé!... C'est quelque chose!"(p.146)
- "Etarque à bloc! - L'homme est libre et la mer est grande.(p.159)

1. Cf. Hardie, A Handbook of Modern Breton, p.235.
2. Cf. Grammont, Petit Traité de Versification française, p.49.
3. The following poems contain no irregularities: "A l'Eternel Madame", "Bonne Fortune et Fortune", "I Sonnet", "Femme", "Déclin", "Bonsoir", "A un Juvénal de Lait", "A une Demoiselle", "Aurora" and "Sonnet Posthume".
4. Cf. Kastner, A History of French Versification, p.94.

In many places Corbière has entirely disregarded the traditional rules and has varied the caesuras either for special effects in rhythm or for the sake of breaking away from these traditional rules. The Romantics observed the rule that a strong syllable should fall at the sixth syllable, even if it did not coincide with the caesura. Banville and the Parnassians, and, to a greater extent, the Symbolists, broke this rule, allowing a mute or unaccented "e" to fall at the sixth syllable.⁽¹⁾ Many examples are to be found in Corbière with a weak syllable as the sixth. In some cases, this syllable is a mute "e":

"Là, me pressant entre le mur et le garrot:" (p.117)

or an unaccented "e":

"Tu n'étais vierge que de sa virginité!" (p.113)

"Riches de gloire et de trois cents francs de retraite" (p.146)

"On a toujours, puisque c'est dans notre nature." (p.159)

or in the middle of a word:

"Qu'il vivait en concubinage avec des Muses!..." (p.64)

"Tu régales,,Limonadier de la Passion." (p.153)

"Commandaient et rossignolaient à l'unisson." (p.154)

"Des Yankees longs et roides-souls par habitude" (p.151)

Examples are also to be found where the sixth syllable constitutes a noun to be followed by an adjective:

1. Cf. Kastner, A History of French Versification, pp.97-8.

"Sans compter un caban bleu qui, par habitude," (p. 67)

"Car, pour un mathurin faraud, c'est une honte" (p. 158)

where it constitutes an adjective to be followed by a noun:

"-Il disait: "O naïf Océan! O fleurettes." (p. 93)

"Bats et branle ce bon tam-tam, chaudron fêlé" (p. 95)

"La Mer roucoule sa Berceuse pour Naufrages." (p. 67)

or an article to be followed by a noun:

"Face-de-bois pour les créanciers et leur sorte." (p. 99)

"Et la rosée et le soleil ont eu ses fleurs..." (p. 113)

a preposition to be followed by a noun:

"Qui végète loin du vulgaire intelligent." (p. 96)

"Et tombé là parmi les antiques hiboux." (p. 64)

a preposition to be followed by an infinitive:

"L'Autre n'est pas même à prendre avec des pincettes." (p. 66)

"Nous cherchions tous deux à nous dire quelque chose." (p. 159)

or an auxiliary verb before a past participle:

"Au diable même il n'a pas fait miséricorde." (p. 156)

"C'est le grand jour qu'il s'est donné pour prendre terre."
(p. 149)

In these examples, Corbière has entirely broken from the tradition that there should be some stress on the sixth syllable. These lines are doubtless in the minority but Corbière has here dislocated the rhythm of the classical Alexandrine completely.(1)

1. Cf. M. Lindsay, The Poetry of Tristan Corbière, pp. 169-74. and Ruchon, Jules Laforgue, sa vie son oeuvre, p. 7, "Corbière commence la dislocation de l'alexandrin."

Condamnant "enjambement"
 In Corbière's decasyllabic lines the caesura nearly always falls after the fifth syllable. This caesura has been used particularly in the nineteenth century by such poets as Brizeux, Musset, Sully Prudhomme and Coppée, instead of the conventional caesura after the fourth or sixth syllable.⁽¹⁾ Most of Corbière's poems, however, are inconsistent for the same caesura is not used throughout. Single lines occur in which the caesura falls after a different syllable, such as "Fleur d'Art", line three, where the caesura falls after the fourth syllable and "Duel aux Camélias", line two, where it falls after the third. In "A mon côté le Négrier", the decasyllabic lines are broken up at random into: 5 + 5, 6 + 4 and 4 + 6 syllables. "Rondels pour Après" are the most regular as regards caesura, containing very few irregularities.

or, as in "Rapsodie du Gour", adds to the cacophonous effect of the words: its position varies from one line to the next. In "Paris", for example, the caesura falls after any from the first to the sixth syllable. Apparently, Corbière did not attach importance to the caesura in short lines and, in "Litanie du Sommeil" referred to: to no apparent effect: "Césure du vers long". (p.98)

Enjambement.

Corbière, on the whole, was less experimental in his use of "enjambement" than his contemporaries who were beginning to

1. Cf. Kastner, A History of French Versification, p.100.

At times, "enjambement" is used to such an extent that the rhythm

1. Cf. Banville, Petit Traité de Poésie française, pp.91-113.
 2. Les Amours Jeunes, 1873, p.159. (for punctuation.)

Condemning "enjambement"
regard this rule as superfluous. (1) In some cases his
"enjambements" are used with effect but, in other examples, the
rhythm of the lines is lost and his poetry approaches prose.

In some examples, the use of "enjambement" helps to draw attention
to a particular word:

A toi qui ne pleuras, jusqu'à ne faire envie
O'est joué, je ne suis qu'un gâteux revenant, . . ." (1)
"Le navire bercé sur ses câbles, s'endort
Seul;" "Le Bossu Bitor": (p.147)

"-Il parlait: "Oui, la Muse est stérile! elle est fille
D'amour," "Lock. On trouva des plaques de vareuse.. (p.93)

"Dans le mur qui verdoie existe une pervenche
Sèche.-" "l'autre soir, sur une couverture (p.67)

"Le traitement est fait: vous êtes sourd. Voilà
Comme quoi vous avez l'organe bien perdu.-" (p.94)

Sometimes this has a dramatic effect: (pp.154-5.)

The only examples "Ton bout de cierge
Est mort." (p.182)

are in Corbière's unpublished poems. In "Sous un portrait de
or, as in "Rapsodie du Sourd", adds to the cacophonous effect
Corbière" we read:
of the words:

"Dépareillé partout, très bon, plus mauvais, très
"O musique céleste: entendre sur du plâtre (p.206)
Gratter un coquillage! un rasoir, un couteau
and Gringant dans un bouchon!..." (2)

In some cases, "enjambement" even appears unnecessary and used
to no apparent effect:

"Et c'est en bleu doublé qu'on navig' comm' sur une
Pancarte à perruque "Le Dernier Jour (p.197)
De Pompeï." (p.109)

The only examples of this type of "enjambement" in Les Amours
"les feux
Jours Follets." the poem in (p.183) meters:

1. Les Amours Jaunes "Ces Dames" O. Errors in punctuation have been
Sont le remède." a edition. (p.91)

At times, "enjambement" is used to such an extent that the rhythm

1. Cf. Banville, Petit Traité de Poésie française, pp.91-115.
2. Les Amours Jaunes, 1873, p.159. (for punctuation.)

is altogether lost. It appears that Corbière was seeking a language closer to prose and to the spoken language and purposely wished to break up the rhythm:

"C'est à toi que je fis mes adieux à la vie,
A toi qui me pleuras, jusqu'à me faire envie
De rester me pleurer avec toi. Maintenant
C'est joué, je ne suis qu'un gâteaux revenant, . . ." (p.1)

and in "Le Bossu Bitor":

"Plus tard l'eau soulevait une masse vaseuse
Dans le dock. On trouva des plaques de vareuse...
Un cadavre bossu, ballonné, démasqué
Par les crabes. Et ça fut jeté sur le quai,
Tout comme l'autre soir, sur une couverture.
Restant de crabe, encore il servit de pâture
Au rire du public; et les gamins d'enfants
Jouant au bord de l'eau noire sous le beau temps,
Sur sa bosse tapaient comme sur un tambour
Crevé..." (pp. 154-5.)

in Alexandrines

The only examples of unusual, even revolutionary, "enjambements" are in Corbière's unpublished poems. In "Sous un portrait de Corbière" we read:

"Dépareillé partout, très bon, plus mauvais, très
Fou," (p. 206)

and in "La Balancelle":

"Vous allez voir comm' quoi dix-huit mat'lots et l'of-
Ficier qui commandait. . ." (p. 196)

"Et c'est en bleu doublé qu'on navig' comm' sur une
Pancarte à perruquier." (p. 197)

The only examples of this type of "enjambement" in Les Amours Jaunes are in the poems in shorter meters:

1. Les Amours Jaunes, 1873, p. 90. Errors in punctuation have been made in Le Dantec's edition.

On two occasions the "e" of "je" is assimilated by the following

vowel: "Bête et vierge comme une
Pièce de cent sous!" (p. 39)

"Avec n'importe quoi... du
Jus de perles dans des coupes." (p. 47)

Many poets, particularly the Symbolists, have overcome this
rule by repeating a vowel with a different accent or an
"Placée, à fond-perdu, dans une
Infidèle nuit de printemps." (p. 50)

Elision and Hiatus.

Two strong vowels cannot occur together in the body of a line unless the first vowel is followed by a mute "e". Also, a vowel followed by a mute "e" must be followed by another vowel so that the "e" can be assimilated and not counted in the meter. Corbière nearly always adhered to these two rules. e.g.

- "copie - Hélaâ" (Ça)
- "flamboie à" (Nature Morte)
- "Huel ...Et" (Le Convoy du Pauvre)
- "rosée on" (Insomnie)
- "Rassasiée encor" (Insomnie)
- "insomnie es-tu" "
- "insomnie, impalpable" "
- "Messie et" (Le Fils de Lamartine)
- "épée aux" (Laisser-Courre)
- "fumée elle. . . poésie où" (Steamboat)
- "queue une" (Après la Pluie)
- "broie à" (A une Demoiselle)
- "plaie ouverte" (Dule aux Camélias)
- "incendie éteint" (Paris)
- "patrie elle. . . patrie est" (Paris)
- "Hostie il . . . plaie et" (Grand Opéra)
- "paye et" (A mon chien Pope)
- "portée un" (Le Poète Contumace)

There is an exception to this in "Litane du Sommeil" where Corbière quotes the title: "Revue des Deux Mondes" and it was therefore unavoidable. An example of hiatus occurs in "Déclin":

"Apré à la vie O Gué!... et si doux en son rêve." (p. 62)

On two occasions the "e" of "je" is assimilated by the following

vowel: *l'âme de l'âme, l'âme et l'âme.*"

- "je à" (Chapelet)
- "sais-je encore" (Le Poète Contumace)

Many poets, particularly the Symbolists, have overcome this rule by replacing the mute "e" by a circumflex accent or an apostrophe. Examples are to be found in the work of Moréas and

Laforgue.⁽¹⁾ It is probably popular songs which have influenced Corbière in this for it is a frequently used device here:⁽²⁾

Corbière made use of this in the following cases:

- Bambine: "d'gomme . . .dam's . . .v's'êt's . . .q'vous . . .
terr' . . .d'mat'lot . . .prim'flot . . .q'si . . .
t't-à-l'heure . . .J'voudrais . . .soulag' . . .coqu' . . .
j'bêberons."
- Cap'taine Ledoux: "l'cap'tain' . . .m'am . . .fair' . . .r'lâchés
. . .Auguss' . . .hiss' . . .comm' . . .g'noux . . .
cap'tain's . . .l'chérubin . . .l'vilain . . .p'tit."
- La Goutte: "j'suis . . .capitain'."
- Matelots: "un' fill'."
- Aurora: "gendarm' . . .r'grette."
- La Fin: "grand' tasse."

All these examples, it should be noted, are in the section "Gens de Mer" where Corbière was imitating the speech of the sailors.

A mute "e" in the body of a word is sometimes replaced by a circumflex accent. For example, Hugo wrote, in Feuilles d'Automne:

1. Cf. Kastner, A History of French Versification, p.12. Quotes Moréas, Poésies, "Qui a le coeur couard, né' d'une faible mère" and Laforgue, "Chanson du petit Hypertrophique".
2. Cf. *ibid.* p.13, quotes Bugeaud, Chants et Chansons populaires de l'ouest;

"D'un bell' robe en soîtie,
C'jour-là, j'veux te revêtir."

1. Cf. *ibid.* p. 12.
2. Verlaine, *Œuvres complètes*, p. 52.
3. Laforgue, Séances posthumes, pp. 121 and 127-8.

"Et tandis qu'ils jôuront, riront et dormiront."

Corbière made use of this on three occasions:

- "tûra" (Un Jeune qui s'en va)
- "paîrai" (Le Poète et la Gigale)
- "oublîrai" (Paris)

He frequently made use of rhymes for comic effect and has been

Rhyme.

The Parnassians, in particular Banville, attached great importance to rhyme, believing that the value of poetry depended largely upon this.(1) Verlaine and his followers reacted against this, showing less concern for rhyme and seeking other effects in their

poetry. Verlaine, in "Art Poétique", recommended the poet to: "rendre un peu la rime assagie." With this comment in mind, it is interesting to read that he admired Corbière for his "rime rare, sinon riche à l'excès."(2) Laforgue, on the other hand, criticized his rhymes:

"rimes ni riches ni pauvres, insuffisantes et quelconques, et ne se permettant d'ailleurs rien - sauf la paresse . . . la rime ne compte pas comme rime, on ne la sent pas." (3)

In many places Corbière used rhymes which are weak or "banal" but there is nevertheless a fairly large proportion of rich rhyme in Les Amours Jaunes.

It can be seen from the tables that the proportion of very rich, rich and sufficient rhymes does not differ greatly between the

1. Cf. Banville, Petit Traité de Poésie française, p.52.
 2. Verlaine, Les Poètes maudits, p.12.
 3. Laforgue, Mélanges Posthumes, pp.121 and 127-8.

sections. There is a slightly larger proportion of rich rhymes in the first four sections and a larger proportion of sufficient rhyme in the two sections on Brittany. It thus appears that Corbière was more preoccupied with rhyme in his later work.

He frequently made use of rhyme for comic effect and has been criticized for this unpoetical use of rhyme:

"L'assonance imprévue ne lui est pas invitée à musique exotique mais tremplin à coq-à-l'âne. Il n'est pas artiste.(1) . . . très rarement la rime lui fournit l'esprit et alors c'est toujours le même moule - un mot poétique à qui l'on donne en rime un mot vulgaire, du pavé - et c'est le drame de deux mots presque homonymes et à mille lieux l'un de l'autre en tant de synonymie, le charme d'être vraiment attiré puis remballé comme une balle."(2)

Many examples are to be found:

- radis - paradis (Après la Pluie)
- immortalité - saleté (Paris)
- calicot - coquelicot (Bambine)
- sérail - ail (A une Rose)
- guitare - répare (Rescousse)
- elle rasa - Et coetera (Steam-boat)
- chère - chère (Après la Pluie)
- riz - Paris (Veder Napoli poi Mori)
- Très Haut - il faut (La Rapsode Foraine)
- princesses - fesses (Bambine)
- poésie - phtisie (Pauvre Garçon)

In each case the common word has the ironic purpose of destroying the emotion evoked by the more poetic word.

Corbière often rhymed two vowels not having the same pronunciation, one being long and the other short. This is not

1. Laforgue, Mélanges Posthumes, p.122.
2. Laforgue, "Une Etude sur Corbière", Entretiens Politiques et littéraires, July 1891, p.10.

strictly correct although it is a rule which has been frequently

broken.(1) Corbière did this on several occasions:

- vend - vent (Paris)
- âme - femme (Bambine, Frère et Soeur jumeaux, A l'Etna, Vendetta, Paris., A une Demoiselle.)
- musette - fête (Frère et Soeur jumeaux)
- ~~espace - lasse (Insomnie) (Opera)~~
- opérette - quête (Point n'ai fait un tas d'océans)
- ~~saucés - fausses (Idylle Coupée)~~
- ~~trace - passe (Paris) the disyllabic combination of the same~~
- ~~flamme - femme (A l'Eternel Madame)~~

vowel and Corbière often took advantage of this:(2)

On several other occasions he rhymed words having an entirely

different sound:

- cavalier(1) - strier (2) (A ma jument Bourie)
- feuille - Aïeule (La Rapsode Foraine)
- Angélus - plus (Laissez-Courre)
- file - fils "
- profits - fils (Le Fils de Lamartine)
- estafier - fier (Bohême de Chic)
- sourds - ours (Rondel)
- lys - démolis (Grand Opéra)
- gratis - gris (Le Novice en partance)
- amis - bis (Libertà)

word should not rhyme with its compound nor with its opposite.(3)

Such rhymes are occasionally permitted, where there are hardly

any rhymes for a certain word - a liberty which has been taken

by other poets.(2) correctionnelle - ritournelle - fesselle - pelle

paradis - houris

paradis - houris

paradis - houris

same in liaison but this rule was frequently broken by nineteenth

century poets, particularly when the final consonant is preceded

century poets, particularly when the final consonant is preceded

1. Cf. Grammont, Petit Traité de Versification française, p.37 and Kastner, A History of French Versification, p.45, quotes "Port Royal", chapter ii article 3, "Il faut éviter autant qu'on peut d'allier les rimes féminines qui ont la pénultième longue avec celles qui l'ont brève. Néanmoins il y en a de supportables, surtout dans l'a".

2. Cf. Kastner, A History of French Versification, p.47 and Grammont, Petit Traité de Versification française, p.37.

by a nasal consonant.(1) Corbière frequently broke this rule. e.g.

- corps - mort (Cris d'Aveugle)
- vend - vent (Paris)
- court - tour "
- violon - nom (Épitaphe)
- teint - matin (Déjeuner de Soleil)
- tient - gardien (Grand Opéra)
- rebours - sourd (Rapsodie du Sourd)

Diphthongs may rhyme with the disyllabic combination of the same vowel and Corbière often took advantage of this:(2)

- cavalier(1) - étrier (2) (A ma jument Souris)
- teint(1) - gardien(2) (Grand Opéra)
- plia(2) - Camélia(1) (Duel aux Camélias)
- diable(1) - variable(2) (Le Novice en partance)
- huissier(2) - créancier(1) (Laisser-Courre)

The poet should aim at rhyming words as alike as possible in sound and as different as possible in meaning. Thus, two nouns, two adjectives, two verbs, should be avoided. Also, a word should not rhyme with its compound nor with its opposite.(3)

Corbière broke this rule on many occasions:

- Paris II passer - trépasser - commencer - casser
- correctionnelle - ritournelle - ficelle - pelle
- mastroquets - perroquets
- sifflent - giflent
- paradis - houris
- Paris V jour - jour
- Épitaphe rien - bien
- Le Poète Contumace, éolienne - tyrolienne
- Ça cousu - décousu
- Duel aux Camélias, gorge - égorge
- Pièce à Carreaux, numéro - zéro
- La Rapsode Foraine, neuve - neuve

1. Cf. Kastner, A History of French Versification, pp. 43-4.
 2. Cf. ibid. p. 46.
 3. Cf. Banville, Petit Traité de Poésie française, pp. 80-1 and Grammont, Petit Traité de Versification française, p. 33.

In Les Amours Jaunes Corbière never went as far as rhyming a singular noun with a plural noun but, in the unpublished poem "La Balancelle" (p 196), one of Corbière's earliest poems, we find:

the first two lines of each strophe end in "or".
 l'eau - mat'lots
 uniforme - cornes
 Bisson - façons
 poison - papillons
 d'main - r'quins
 chrétien - chiens
 feu - yeux.

Corbière sometimes altered the spelling of a word to suit the rhyme:

"vingt ans". The final words of the lines of "A ma Jument Souris" are obvious and repeatable, thus:
 fidelle - éternelle (Après la Pluie)
 barbotte - Cocotte
 croi - moi (Vendetta)
 nud - Palud Souris. (La Rapsode Foraine)
 sort - encor (Laisser-Courre)
 cossuses - bossuses (Le Bossu Bitor)

The latter of these - "bossuses" - is a neologism, no doubt created for the sake of the rhyme.

It is interesting to note that many of Corbière's sufficient rhymes would be counted as rich rhymes in Breton poetry, where voiced and unvoiced consonants are said to rhyme.⁽¹⁾ The following would therefore constitute rich rhyme in Breton prosody:

souffert - ouvert (Femme)
 feux - yeux " tiens
 encense - vengeance (Sonnet de Nuit)
 mauvais seuil - mauvais oeil (Un Rêche en Bretagne)
 asticot - saligot (Le Bossu Bitor)
 crapauds - escabeaux (Paysage Mauvais)

1. Cf. Hardie, A Handbook of Modern Breton, p. 236.

Corbière was at pains to use tricks of rhyme in order to create the effect he desired. In "A mon c^otre le Négrier", he used rhymes in "ier" five times and "ôtre" four times. In "Cris d'Aveugle", the first two and last two lines of each strophe end in "or". In "Guitare", the rhymes of the first strophe are repeated in the last strophe. In "Chanson en si", the last line of every strophe ends in "ais". In "A la Mémoire de Zulma", only two rhymes are used throughout. In "Le Poète Contumace", he repeated the rhyme used several times in "A la Mémoire de Zulma" - "temps" and "vingt ans". The final words of the lines of "A ma Jument Souris" are obviously intended to resemble those of ~~are repeated in~~ "A la Douce Amie", thus:

	A ma Jument Souris.	A la Douce Amie.
	cravache	cravache
Title.	gris	gris
	vache	mâche
Le Poète	Souris	souris
Ca.	bouche	bouche
Paris. I.	touche	mouche
	étrier	chatouiller
	botte	botte
	trotte	trotte
	cavalier	cavalier
	poussière	altièrè
	crinière	crinière
	collier	ployer
3. strophe.	hallier	collier
	barrière	arrièrè
Les Juments	tiens	étrivière
A l'Éternité	dernière	tiens
Femina	tiens	tiens
Dolores		

In "Liberté", the sixth and eighth lines of every strophe end in "té", no doubt in order to emphasize the word "liberté".

Very Rich. Rich. Sufficient. Weak.
TABLE OF RHYMES.

Note.

The rhymes in this table have been classed as follows:

Sufficient rhyme: That in which the last accented syllable and any articulation which follows are the same. (Cf. Kastner, A History of French Versification, p.39.)

Rich rhyme: Rhyme in which the consonant preceding the last accented syllable is also the same. (Cf. Kastner, A History of French Versification, p.48.) In this group, I have also included rhymes in which the last accented syllable is preceded by a vowel, e.g. curieuse - pieuse.

troué - secoué.

This does not include such common endings as "ien", "ier" etc. but only cases in which there are clearly two syllables.

Very rich rhyme: That in which the consonant or vowel preceding the "consonne d'appui" is also the same. e.g.

tampon - pompon.

vainqueur - mon coeur,

toucher - coucher

La Mer - amer

frais - frais.

<u>Title.</u>	<u>Very Rich.</u>	<u>Rich.</u>	<u>Sufficient.</u>	<u>Weak.</u>
Vendetta.	1	4	5	
Le Poète et la Cigale.	2	2 1	6	
Ça.	4	7 12	5 10	
Paris. I. Fenêtres	1	1 1	5 6	
Grand II.a.	2	2 11	3 16	1
Pièce III.a.	1	0 7	6 10	
IV. Total:	1 8	2 65	4 99	1
Racine V.	1	3 12	3 23	
Laisse VI.a.	0	2 4	5 4	
A ma Ju VII. Souris.	1	3 2	3 7	
A la Do VIII. nie.	0	1 2	6 6	
Epitaphe. en Pope.	1	11	19	
A un Juvenal de la	Total:	14	34	65
Les Amours jaunes:				
A l'Eternel Madame.	2	4 5	1 12	
Feminin singulier.	-	4 6	3 18	
Bohème de Chic. Jumeaux.	3	8 3	22 15	1
Gente Dame. Jumeau	2	7 23	21 18	
I Sonnet. Jumeau	-	3 14	4 33	
Sonnet à Sir Bob. re.	-	3 5	4 10	
Steam-boat. Soleil.	2	9 8	11 14	
Pudentiane. poi Mori.	0	4 3	3 13	
Après la Pluie.	5	17	23	
A une Rose. poli.	5	7	11	

	<u>Very Rich.</u>	<u>Rich.</u>	<u>Sufficient.</u>	<u>Weak.</u>
A la Mémoire de Zulma.	-	2	11	
Bonne Fortune et Fortune.	1	2	3	
A une Camarade.	1	8	17	1
Un jeune qui s'en va.	8	13	24	1
Insomnie.	1	4	15	1
La Pipe au Poète	-	4	6	
Le Crapaud. Total:	- 41	14	28	2
Femme	-	7	15	
Duel aux Camélias.	1	4	2	
Fleur d'Art.	-	5	2	
Pauvre Garçon.	1	2	4	
Déclin	-	2	5	
Bonsoir.	1	2	4	4
Le Poète contumace.	10	25	51	1
La Pastorale de Cor Total.	43	147	266	2
Sérénade des Sérénades:	20	77	155	5
Sonnet de Nuit.	2	1	4	
Guitare.	-	3	7	1
Rescousse.	-	5	7	
Toit.	2	1	4	
Litanie.	1	3	10	3
Chapelet.	-	2	5	
Elizir d'Amor.	-	9	11	
Vénerie.	1	5	2	
Vendetta.	1	4	5	
Heures.	1	1	5	
Chansone en si.	4	12	10	
Portes et Fenêtres	1	1	6	
Grand Opéra.	4	11	16	1
Pièce à Carreaux.	1	7	10	
Le Naufrageur. Total:	18	65	95	1
Raccrocs.	1	12	23	
Laisser-Courre.	1	4	4	
A ma Jument Souris.	-	2	7	
A la Douce Amie. Total:	1	2	6	
A mon chien Pope.	-	1	4	
A un Juvénal de lait.	-	3	3	1
A une Demoiselle	-	4	3	
Décourageux.	-	5	12	
Rapsodie du Sourd.	5	6	18	
Frere et Soeur jumeaux.	2	3	13	
Litanie du Sommeil	8	23	48	
Idylle coupée. Total:	5	14	33	1
Le Convoi du Pauvre.	1	5	10	
Déjeuner de Soleil.	2	8	14	12
Veder Napoli poi Mori.	2	3	13	
Vésuves et Cie.	-	2	8	
Soneto à Napoli.	1	3	3	

Masculine and Feminine Rhymes.

	<u>Very Rich.</u>	<u>Rich.</u>	<u>Sufficient.</u>	<u>Weak.</u>
A l'Etna.	-	3	5	
Le Fils de Lamartine.	4	8	17	1
Liberté.	2	21	24	1
Hidalgo.	1	7	4	
Paria.	5	10	16	
Total:	41	148	285	2
Armor:				
Paysage mauvais.	1	-	6	
Nature morte.	-	3	3	
Un Riche en Bretagne.	-	9	16	
Saint Tupetu de Tu-Pe-Tu.	3	9	14	
La Rapsode foraine.	8	35	69	4
Cris d'Aveugle.	4	5	23	1
La Pastorale de Conlie.	4	16	24	
Total.	20	77	155	5
Gens de Mer.				
Point n'ai fait.	-	3	5	1
Matelots.	4	18	36	
Le Bossu Bitor.	13	28	86	
Le Renégat.	-	4	10	
Aurora.	1	3	13	
Le Novice en partance.	4	20	32	
La Goutte.	-	5	13	
Bambine.	1	5	8	
Cap'taine Ledoux.	-	1	2	
Lettre du Mexique.	1	-	11	
Le Mousse.	-	-	7	
Au vieux Roscoff.	2	9	10	
Le Douanier.	4	12	33	
Le Naufrageur.	-	10	11	
A mon côté le Négrier.	4	8	24	
Le Phare.	1	10	19	
La Fin.	3	8	10	
Total.	38	144	331	1
Rondels pour Après.				
Sonnet posthume	-	1	7	
Rondel.	-	2	4	1
Do, l'Enfant, Do.	-	3	4	
Mirliton.	-	3	4	
Petit Mort pour rire.	-	-	7	
Mâle-Fleurette.	2	1	4	
Total:	2	10	30	1
La Cigale et le Poète.	2	1	7	
TOTAL:	178	626	1234	12
% (to nearest whole number)	9%	31	61	

Masculine and Feminine Rhymes. Les alternances des féminines et des masculines. . . les entrelacements de féminines et de masculines.

According to the rule, masculine and feminine rhymes should alternate throughout a poem.(1) In Les Amours Jaunes, however, this rule is often broken. Sometimes this appears to be merely negligence, when two masculine or two feminine rhymes occur together but alternate in the rest of the poem. At other times, when masculine or feminine rhymes are used continuously throughout a poem or a long section of a poem it appears intentional. Again, Laforgue criticized ^{Corbière} ~~him~~ for this:

1. Cf. Banville, Petit Traité de Poésie française, p.104, "Enfin, avant Ronsard, le poète pouvait, comme il le voulait, entrelacer à son gré les rimes masculines et féminines tandis qu'aujourd'hui nous devons les inverser régulièrement selon des règles précises. Ainsi Villon ne pourrait écrire aujourd'hui sa Belle Leçon de Villon aux Enfants Perduz, dont la première strophe n'a pas de rimes féminines et dont la seconde strophe n'a pas rimes masculines." and Grammont, Petit Traité de Versification française, p.32, L'ALTERNANCE.- Or quand le hasard amenait à la suite l'une de l'autre toute une série de rimes masculines ou toute une série de rimes féminines, l'oreille éprouvait une impression d'uniformité désagréable parce que tous les vers finissaient sur une syllabe tonique ou au contraire sur une syllabe atone. Pour remédier à cet inconvénient certains poètes eurent l'idée, dès la fin du XVe siècle, de faire alterner régulièrement les rimes féminines avec les rimes masculines; puis, au XVIe siècle, Ronsard érigea ce procédé en règle pour toute la poésie moins les poèmes lyriques en strophes; enfin Malherbe en fit une règle absolue pour toute notre versification. De cette manière on obtint la variété continuelle des rimes à coup sûr et mécaniquement.

Cette règle d'alternance, qui est à vrai dire la plus importante des règles classiques concernant la rime, a été observée jusqu'à nos jours. On vient de voir par quelles étapes successives elle a été obtenue, et qu'elle avait pour but d'éviter la monotonie et d'atteindre la variété, qui est par elle seule un charme."

1. Laforgue, Œuvres posthumes, pp. 121 and 123.

"oublis, réels oublis, dans les alternances des féminines et des masculines. . . les entrelacements de féminines et de masculines, il les bouscule par paresse." (1) *te - hiver.*

Other modern poets have written poems entirely in masculine or feminine rhymes for special effects, *for example* Thus, Banville wrote "Châteaudun qui vois des bourreaux" and one of "Idylles prussiennes", Baudelaire's "Ciel brouillé" and "A une Mendiante russe" and Verlaine's "Croquis parisiens" entirely in masculine rhymes and "Ecoutez la chanson bien douce" and "Elle dit, la voix reconnue" entirely in feminine rhymes.

Two masculine rhymes occur together sixty times:

Corbière wrote "Soneto à Napoli", "Cris d'Aveugle" and two pages of "Litanie du Sommeil" in masculine rhymes and used predominantly masculine rhymes in "Laisser-Courre". In all these poems he wished to obtain a note of harshness. The only occasion where he used feminine rhymes continuously is in "Litanie du Sommeil", where two pages are written in feminine rhymes.

Corbière never went quite so far as to make masculine and feminine words rhyme together but on a few occasions, used the masculine and feminine forms of a sound next to one another in the same strophe, thus defeating the purpose of alternating masculine and feminine rhyme for variety. For example:

Grand Opéra: *éteinte - sainte - éteint - sacristain.*
 Paris VII: *montée - arrivé - Prométhée - rivé.*
 Paris VIII: *ami - fini - vie - desservie.*
 Vénérie: *aboyais - relaie - laie - croyais.*

This does not include the following poems where masculine rhymes

1. J. Laforgue, Mélanges Posthumes, pp. 121 and 123.
 Soneto à Napoli.
 Cris d'Aveugle.

Laisser-Courre: portières - portier - rosières - rosier -
 huissiers - créancier.
 Après la Pluie: ouvert - verte - ouverte - hiver.
 La Pastorale de Conlie: Conlie - appauvris - oublie - pourris.
 Liberté: dorée - Fidélité - encastrée - volupté -
 emprisonnée - perpétuité - cloisonnée -
 liberté.
 Bohême de Chic: vernies - paradis - parapluies - ris. 22.

The full details of irregularities in the use of masculine
 and feminine rhymes can be seen from the following lists.

Masculine and feminine rhymes are used alternately, according
 to the rule, in sixty-five poems.

Two masculine rhymes occur together sixty times:

Rapsodie du Sourâ: strophes 3-4, 4, 7, 7-8.
 Femme: strophes 3-4.
 Laisser-Courre: once in each strophe.
 Elizir d'Amor: strophes 4-5.
 Le Phare: strophes 1-2, 10-11.
 Chanson en si: strophes 1-2, 2-3, 4, 4-5, 6-7, 7-8, 9, 10.
 Ça: strophes 2-3, 5-6, 7-8.
 Vésuves et Cie: strophes 1-2.
 Déjeuner de Soleil: strophes 2-3, 5-6.
 Saint Tupetu de Tu-Pe-Tu: strophes 8-9, 10-11, 12-13.
 Un Jeune qui s'en va: strophes 23-24.
 Paris II: lines 8-9.
 Le Crapaud: lines 4-5.
 Litanie du Sommeil: lines 4-5, 14-15.
 Un Riche en Bretagne: lines ~~14-15~~ 43-44, ~~45-46~~.
 Matelots: lines 12-13.
 Le Bossu Bitor: lines 14-15, 40-41.
 Le Poète et la Cigale: lines 14-15.
 Le Naufrageur: lines 5-6.
 Epitaphe: strophes 2-3, 4-5, 6, 6-7, 8(twice).
 Paria: strophes 1-2.
 Grand Opéra: lines 17-18.
 Aurora: lines 18-19.
 Le Poète Contumace: strophes 13-14.

This does not include the following poems where masculine rhymes
 are used continuously or exclusively:

Litanie du Sommeil. (pp.100-101)
 Soneto à Napoli.
 Cris d'Aveugle.

Two feminine rhymes occur together forty-eight times:

Ça: strophes 4-5, 6-7.

Un Jeune qui s'en va: strophes 7-8, 24-25.

La Pipe au Poète: strophes 1-2, 2-3.

Femme: lines 4-5.

Fleur d'Art: lines 11-12.

Le Poète Contumace: strophes 5-6, 6-7, 7-8, 8-9, 16-17, 20, 21-22.

Vendetta: strophes 4-5.

Grand Opéra: lines 6-7, 12-13, 25-26.

Idylle Coupée: strophes 8-9, 23-24.

Déjeuner de Soleil: strophes 1-2.

Paria: strophes 2-3.

Saint Tupetu de Tu-Pe-Tu: strophes 2-3, 7-8, 11-12.

La Rapsode Foraine: strophes 40-41, 46-47, 53-54.

Matelots: lines 68-69, 76-77.

Le Bossu Bitor: lines 18-19, 32-33, 68-69, 114-115, 144-145.

Le Renégat: lines 24-25.

Aurora: lines 18-19.

Bambine: strophes 6-7.

Cap'taine Ledoux: lines 2-3.

Au vieux Roscoff: strophes 1-2, 6-7.

Le Phare: strophes 2-3, 11-12.

Laforgue was more heated in his criticism of Corbière's prosody:

This does not include "Litanie du Sommeil", pages 98-99, which are in feminine rhymes.

t, et surtout du Corbière sans pas de la poésie et pas du vers, à peine de la littérature... non un art mais une manière." (4)

and almost echoed Élément's words:

"Que n'a-t-il fait cela en prose. C'est impossible à chanter, ce texte." (5)

For some time, little was seen in Corbière's work beyond

his failure to conform to traditional prosody. Such irregularities

no longer shock the reader, however, and his contribution to

1. Cf. Trézenik's criticism of Laforgue, "Les Quais de Demain", Lutèce, 9-16th August 1885, (no page number), "Il est évident qu'on dira des Complaintes que ce n'est pas rimé suivant les règles données par le maître Banville."

2. Élément, "Mouvement Littéraire", La Renaissance Littéraire et Artistique, 26th October 1873, p. 304.

3. P. Verlaine, Les Poètes Maudits, p. 6.

4. J. Laforgue, Mélanges Posthumes, p. 120.

5. *Ibid.*, p. 121.

From the start, Corbière was criticized for his irregularities in prosody. Contemporary critics were influenced to some extent by the Parnassians and their ^{ei} preoccupation with form.(1)

Blémont, his first critic, although a friend of Verlaine, was in this respect typical of this attitude and set the tone for later articles:

"toutes les règles de la poésie, la rime, le rythme, sont trop souvent mis de côté. Si l'auteur les considère comme des entraves inutiles, pourquoi n'a-t-il pas écrit en prose . . . question de forme à part, ce serait un véritable coup de force." (2)

Verlaine was to second this opinion, though less depreciatively:

"Comme rimeur et comme prosodiste il n'a rien d'impeccable."(3)

Laforgue was more heated in his criticism of Corbière's prosody:

"Sans esthétique - Tout, et surtout du Corbière mais pas de la poésie et pas du vers, à peine de la littérature... non un art mais une manière." (4)

and almost echoed Blémont's words:

"Que n'a-t-il fait cela en prose. C'est impossible à chanter, ce texte." (5)

For some time, little was seen in Corbière's work beyond his failure to conform to traditional prosody. Such irregularities no longer shock the reader, ~~however~~, and his contribution to

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4. J.Laforgue, Mélanges Posthumes, p.120.
5. Ibid. p.121.

the development of French poetry can be assessed objectively.

Corbière did not create new forms but Les Amours jaunes remain an important milestone in the growing freedom of French poetry:

"Surtout, Corbière a le premier porté la déroute parmi les règles consacrées de l'art poétique traditionnel." (1)

First, however, in a... of language... certain...

The lines of the... of the... parfaite... d'être à... un langage de télégramme... affectif... comme... décerné à... tradition... vers...

Laforge criticized her for the lack of...

"L'intérêt, l'effet est... malheur, la... en... bien... des... partie... qui a...

1. L.Bocquet, Les Destinées mauvaises. pp. 108-9.

1875. Indeed, many of the... accepted, such as the... language in poetry.

1. J.J. Bocquet, Les Destinées mauvaises.
2. J. Laforge, ...

The Structure of Les CHAPTER IV.

The reasons leading STYLE. publication of Les Amours Jeunes

From the start, Corbière's style has undergone much criticism. His exaggerated use of puns and paradox and a certain artificiality in his style have alienated many critics.

First, Huysmans, in A Rebours, criticized him for his use of language whilst at the same time acknowledging his genius in certain passages:

"Ce livre où le cocasse se mêlait à une énergie désordonnée, où des vers déconcertants éclataient dans des poèmes d'une parfaite obscurité, telles que les litanies du Sommeil . . . C'était à peine français, l'auteur parlait nègre, procédait par un langage de télégramme, abusait des suppressions de verbes, affectait une gouaillerie, se livrait à des quo-libets de commis-voyageur insupportable. Dans ce style rocailleux, sec, décharné à plaisir, hérissé de vocables inusités, de néologismes inattendus, fulguraient des trouvailles d'expression, des vers nomades amputés de leur rime, superbes." (1)

He placed his earlier poems towards the end of the book, in the Laforgue criticized him for his lack of harmony:

fourth and fifth sections, entitled "Armor" and "Cens de Mer."

"L'intérêt, l'effet est dans le cinglé, la pointe-sèche, le calembour, la fringance, la haché romantique . . . il abonde en parenthèses, en monosyllabes, pas un vers à détacher comme beau poétiquement . . . Il . . . a trop l'amour de l'ubiquité et des facettes et du papillotant insaisissable et la peur de pouvoir être défini, pour se laisser aller au long vers musical qui a toute sa valeur en soi." (2)

"Bacoreca." The poems inspired by Marcelle and Paris, in which

Much in his style was criticized merely because it was new in 1873. Indeed, many of his innovations have subsequently become and ironical, are placed in the first and second sections. His accepted, such as his particular use of imagery and of the spoken last poems comprise the final section of the book, "Rondels pour language in poetry.

1. J.K.Huysmans, A Rebours, pp.248-9.
2. J.Laforgue, Mélanges Posthumes, pp.123-4.

The Structure of Les Amours Jaunes.

The reasons leading to the publication of Les Amours Jaunes must be borne in mind when considering the structure. Corbière originally only intended to publish "~~Armor~~" and "Gens de Mer," but he was requested by his publishers to produce a complete volume of poetry. He therefore assembled together most of the poems he had written, some of which had appeared in La Vie Parisienne(1). He then divided his work into sections.

His poems are arranged according to their inspiration and not chronologically. Moreover, the dates which he put at the end of several of his poems are unreliable as, for example, "Bohême de Chic - Jérusalem - Octobre"; "Libertà - Cellule 4 bis - Genova-introductory and conclusory poem at the beginning and end of the la-Superba." Corbière had not been in either of these places.

He placed his earlier poems towards the end of the book, in the

fourth and fifth sections, entitled "Armor" and "Gens de Mer." These poems are mainly objective descriptions of life in Brittany. The poems inspired by Corbière's trip to Italy, probably written in general, and concluded with "Le Poète Cocturace," are intensely before "Gens de Mer" was completed, are placed in the third section, "Raccrocs." The poems inspired by Marcelle and Paris, in which Corbière was striving for originality and was usually cynical and ironical, are placed in the first and second sections. His last poems comprise the final section of the book, "Rondels pour litanie du Souffle," the central poem of the volume and

1. See Introduction, p 9 considered to be one of the most important. This is followed

Après."

Although the order of the poems bears no relationship to the life of the author there is a definite pattern in Les Amours Jaunes. Corbière started with poems of a more subjective nature, devoted to himself, his personal feelings and his love affair. He then moved on to poems on Paris, Italy and Spain, in which he gave us his personal opinions and impressions of these places. These form a transitional group, between the subjective poems at the beginning of the volume and the fourth and fifth sections. These comprise objective poems on Brittany of a more pictorial nature than the later poems. The poems of the final section are devoted to the subject of death. Finally, he placed an introductory and conclusory poem at the beginning and end of the volume.

Even within the sections, the poems are arranged in a definite order. In the section "Les Amours Jaunes," Corbière started with poems of a more general nature, apparently addressing women in general, and concluded with "Le Poète Contumace," an intensely personal poem on his longing for Marcelle. The sonnets: "Duel aux Camélias," "Fleur d'Art," "Pauvre Garçon," "Déclin," and "Bonsoir," follow a pattern, from the "duel" of the two lovers to the regret after the final parting. "Raccrocs" contains the poem "Litanie du Sommeil," the central poem of the volume and considered to be one of the most important. This is followed

Quit... le follet damné languit.
 - Herbe puante où le lièvre
 Est un sorcier poltron qui fuit..." (p.123)

by three poems on Paris and six on Italy, more objective in nature and leading up to the sections on Brittany.

"Armor" opens with two short poems on Brittany itself, setting the scene for the characters and customs to be described in the subsequent poems. "Point n'ai fait un tas d'océans," the opening poem of "Gens de Mer", states clearly Corbière's intention in this section. The conclusory poem, "La Fin," deals with the subject of death which leads on to the final section "Rondels pour Après," of which the main theme is death.

Corbière was obviously not just trying to mislead us by arranging his poems in this order. He was endeavouring, presumably quite rapidly, to arrange all his poems into a suitable order, following a definite scheme.

Objective Style.

In Corbière's early poems - the poems on Brittany - he was writing in an objective style, describing the things around him, occasionally intervening with his own opinion, but never writing directly about himself. His style is concise, vigorous and at the same time, evocative.

In "Armor," we have descriptions of Brittany and Breton life. The atmosphere of "Paysage Mauvais," for example, is evoked by a few vivid images, each concise and essential to the description as a whole:

"- Calme de peste, où la fièvre
Cuit... Le follet damné languit.
- Herbe puante où le lièvre
Est un sorcier poltron qui fuit..." (p.123)

"La Rapsode Foraine et le Pardon de Sainte Anne" contains a forceful sketch of the pilgrims and achieves its effects by

the contrast of piety and realistic horror, pity and comedy.(1)

Les amateurs beuglant, ronflant, trinquant, rendus;" (p.151)
Corbière showed skill in the way he chose the essential details. There are numerous words conveying "twisted" so that we shall never forget for a moment Bitor's appearance: "bossu, bitor, unnecessary local colour.(2)

tors, retors, cordes, boase en la tête, tordu, hâler, bosco, The style and language of "Gens de Mer" is far more vigorous.(3) "biscornue, tirebouchon, tortillard, crochard, tortillou." After Corbière achieved this vigour by the directness of his style and the blanket-tossing, the poem gradually calms down until the final his concision. A particularly good example is "Le Bossu Bitor."

scene:
In the description of the port at sunset at the beginning of

"Plus tard l'eau soulevait une masse vaseuse
the poem, the tranquillity of the scene is evoked by the use of
Un cadavre bossu, ballonné, démasqué
details all suggesting stillness and sleep: quai." (p.154)

"Le soleil est noyé. - C'est le soir - dans le port
Le navire bercé sur ses câbles, s'endort
Seul; et le clapotis bas de l'eau morte et lourde, treat a...
Chuchote un gros baiser sous sa carène sourde. (p.147)
ser Parmi les yeux du brai flottant qui luit en plaque, of the poem.
Le ciel miçoité semble une immense flaque.

His vocabulary consists of dynamic words which build up an atmosphere
of Le long des quais déserts où grouillait un chaos
S'étend le calme plat...

Quelques vagues échos...
Quelque novice seul, resté mélancolique, voilure
Secchante son pays avec une musique..." (p.148)

- Un coup de mer plombé, puis la haute mâture
-
1. Cf. C.F.MacIntyre, Les Amours Jaunes, p.216. "brer." (p.177)
 2. Cf. C.Morice, "Tristan Corbière et l'inspiration populaire," Marchés de Provence, August-September 1912, p.21, "La Mesure, c'est-à-dire le choix des seuls traits essentiels entre tous ceux qui peuvent caractériser un type ou un site, figurer une pensée, suggérer une image, la haine instinctive de ces détails parasites qui rompent la ligne. . . cet art synthétique."
 3. Cf. J.Laforgue, Mélanges Posthumes, p.120, "il raconte en vers sans armatures, ni volutes, qui se désagrègeraient sans le coup de fouet incessant de l'expression mordante." 176)

The poem gradually works up to a climax with the description of the sailors in the "Cap-Horn":

"Silhouettes grouillant à travers la fumée:
Les amateurs beuglant, ronflant, trinquant, rendus;" (p.151)

There are numerous words conveying "twisted" so that we shall never forget for a moment Bitor's appearance: "bossu, bitor, tors, retors, cordée, bosse en la tête, tordu, hâler, bosco, biscornue, tirebouchon, tortillard, crochard, tortillou." After the blanket-tossing, the poem gradually calms down until the final scene:

"Plus tard l'eau soulevait une masse vaseuse
Dans le dock. On trouva des plaques de vareuse...
Un cadavre bossu, ballonné, démasqué
Par les crabes. Et ça fut jeté sur le quai." (p.154)

The other most well-known poem in this section is "La Fin." Here Corbière adopted a startling, burlesque tone to treat a serious subject, thereby intensifying the seriousness of the poem. His vocabulary consists of dynamic words which build up an atmosphere of energy and vitality:

"Un grain... est-ce la mort ça? la basse voileure
Battant à travers l'eau! - Ça se dit encombrer...
Un coup de mer plombé, puis la haute mâtüre
Fouettant les flots ras - et ça se dit sombrer." (p.177)

In the final verse, the use of long syllables conveys the impression of space, to which Corbière was attaching such importance:

"...Qu'ils roulent infinis dans les espaces vierges!...
Qu'ils roulent verts et nus,
Sans clou et sans sapin, sans couvercle, sans cierges...
-Laissez-les donc rouler, terriens parvenus!" (p.178)

Gentle mockery, rather than the irony of his later poems, is characteristic of these sections. Corbière was mocking at his fellow countrymen in order to criticize the weaknesses of some of their traditions and customs, while at the same time expressing his affection for them.(1) He made fun of the simple prayers of the Bretons and their trust in the saints in "La Rapsode Foraine et le Pardon de Sainte Anne" and in "Saint Tupetu de Tu-Pe-Tu:"

"Tu-Pe-Tu! - Pas de milieu!...
TUPETU, sorcier à musique,
Croupier du tourniquet mystique
Pour les macarons du Bon Dieu!...

Médecin héroïque, il pousse
Le mourant à sauter le pas:
Soit dans la vie à la rescousse...
Soit, à pieds joints, en plein trépas:" (p.127)

He is more critical in his mockery of the belief, current among pious Bretons, that the poor are the chosen ones of God. "Un Riche en Bretagne" and much of "La Rapsode Foraine et le Pardon de Sainte Anne" are dedicated to this subject. "La Pastorale de Conlie" is a bitter and ironical attack on the authorities who allowed the Breton army to starve to death while immobilised at Conlie:

"- Soldats tant qu'on voudra!... soldat est donc un être
Fait pour perdre le goût du pain?...
Nous allions mendier; on nous envoyait paître;
Et... nous passions à la fin!" (p.138)

1. Cf. C.M. Shanahan, "Irony in Laforgue, Corbière and Eliot," Modern Philology, November 1955, p. 124.

In the same way, in "Gens de Mer," Corbière mocked at the characters he was describing, simultaneously expressing sympathy for them. In "Le Bossu Bitor," he described Bitor's pride at being a sailor, in spite of his lowly position and his practical insignificance:

"Un pauvre petit diable aussi vaillant qu'un autre,
Quatrième et dernier à bord d'un petit cotre...
Fier d'être matelot et de manger pour rien,
Il remplaçait le coq, le mousse et le chien;
Et comptait comme ça, quarante ans de service,
Sur le rôle toujours inscrit comme - novice!" (p.147)

This insignificance is ironically brought out at the end of the poem:

"Le lendemain, et jours suivants, à bord
Il manquait. - Le navire est parti sans Bitor. -" (p.154)

In "Le Novice en partance et sentimental," the young sailor is caricatured for he is unable to express his feelings and cast the proper atmosphere over his parting. Here, Corbière allowed the characters to speak for themselves, creating their own caricature(1):

"...Elle ne disait rien - Moi: pas plus. - Et sans doute,
La chose aurait duré longtemps...
Quand elle dit, d'un coup, au milieu de la route:
- Ah Jésus! comme il fait beau temps. -
J'y pensais justement, et peut-être avant elle...
Comme avec un même coeur, quoi!
Donc, je dis à mon tour: -Oh! oui! mademoiselle,
Oui... Les vents halent le noroît..." (p.160)

1. Cf. C.M.Shanahan, "Irony in Laforgue, Corbière and Eliot," Modern Philology, November 1955, p.124.

Subjective Style.

Corbière's later poems are more subjective. Here, he was endeavouring to express his own feelings and character, fully realizing the complexity of human nature. Many poems, including "Ça," "Epitaphe" and "Décourageux" are devoted entirely to himself, although he continually mystified his reader by claiming that his poetry was unimportant to him and he did not regard himself as a poet. The predominant characteristics of these poems are mystification, paradox and irony:

"- C'est du... mais j'ai mis là mon humble nom d'auteur,
Et mon enfant n'a même pas un titre menteur.
C'est un coup de raccroc, juste ou faux, par hasard...
L'Art ne me connaît pas. Je ne connais pas l'Art." (p. 26)

and:

"Poète en dépit de ses vers;
Artiste sans art, - à l'envers;" (p. 32)

However, most of this is a pose which Corbière has adopted in order to hide his true feelings. He was ugly and unfortunate in life but, rather than allow his real emotions to show, even to himself, he established the habit of mocking at everything and inviting others to laugh with him - never to take pity on him:

"Son naturel était la pose.
Pas poseur, - posant pour l'unique;" (p. 32)

and:

"...Et je ris... parce que ça me fait un peu mal . . ."
1. Mon coeur fait de l'esprit-le sot - pour se leurrer..." (p. 68)

One critic explains this attitude:

- 1. Cf. also K. Bretan, *L'Anthologie de l'Humour Noir*, p. 163. "Le de premier ordre se peut manquer, dans l'oeuvre de Corbière, de susciter l'humour comme réflexe de défense."
- 2. J. Laforgue, *Mélanges Posthumes*, p. 120.

"il simula l'indifférence et affecta le mépris . . . Corbière dans son oeuvre affect de rire très haut par crainte d'y laisser surprendre la grande envie qui le possède de se plaindre et de pleurer . . . Corbière se laissait rarement aller à la spontanéité de sa nature impulsive. . . il revenait avec malice à ses paradoxes, à son ironie calculée et féroce. . . dès que Corbière s'aperçoit qu'il fait du sentiment, il s'arrête, part d'un formidable éclat de rire." (1)

Irony is an outstanding feature in this self-expression. As soon as he began to reveal emotion in these poems, Corbière broke off with a note of mockery, thus preventing us from taking these feelings too seriously and inviting us to laugh at them

with him. As Laforgue assumed:

"A chaque sortie il avertit: vous savez! me prenez pas au sérieux. Tout ça, c'est fait de chic, je pose." (2)

Continually Corbière changed from a serious to a flippant tone in the last line of a strophe or poem or even in the second

half of a line. This process is particularly clear in "Le

Poète Contumace:"

"C'est à toi que je fis mes adieux à la vie.
A toi qui me pleuras, jusqu'à me faire envie
De rester me pleurer avec toi. Maintenant.
C'est joué, je ne suis qu'un gâteaux revenant,
En os et... (j'allais dire en chair). . . .

- Toi - Je te vois partout, mais comme un voyant blême,
Je t'adore... Et c'est pauvre: adorer ce qu'on aime!
Apparais, un poignard dans le coeur! - Ce sera,

1. Tu sais bien, comme dans Inès de la Sierra... and Elliot,"

- On frappe... oh! c'est quelqu'un... Hélas!, oui, c'est un rat."

1. L. Bocquet, Les Destinées Mauvaises, pp. 74, 75, 77 and 86. Cf. also A. Breton, L'Anthologie de l'Humour Noir, p. 163, "Le contraste entre la disgrâce physique et les dons sensibles de premier ordre ne peut manquer, dans l'oeuvre de Corbière, de susciter l'humour comme réflexe de défense."
2. J. Laforgue, Mélanges Posthumes, p. 120.

In a similar manner, Corbière continually opposed reality to his emotions, with ironical intent. Rather than remain in a serious mood for long, he interspersed his poems with mocking or humorous remarks in order to disguise his emotions.^{ous}(1)

Again, many examples of this technique are to be found in "Le Poète Contumace," where he consistently contrasted the reality to his romantic dreams. Every time he created an image, he destroyed it with some ironic remark:

"Viens te gorg^{er} d'air pur. - Ici j'ai de la brise
Si franche!... que le bout de ma toiture en frise
Le soleil est si doux... - qu'il gèle tout le temps. . .
- "Et nos nuits!... Belles nuits pour l'orgie à la tour!...
Nuits à la Roméo! - Jamais il ne fait jour. -
La Nature au réveil - réveil de déchaînée -
Secouant son drap blanc... éteint ma cheminée.
Voici mes rossignols... rossignols d'ouragans -
Gais comme des pinsons - sanglots de chats-huants!" (p.67)

Imagery, used with ironical intent, serves the same purpose:

"Là, sa pauvre Muse pucelle
Fit le trottoir en demoiselle,
Ils disaient: Qu'est-ce qu'elle vend?" (p.27)

and: and an angel; in "Grand Opéra." Corbière's swan is divested

"- Allons! la vie est une fille
Qui m'a pris à son bon plaisir...
Le mien, c'est: la mettre en guenille,
La prostituer sans désir." (p.119)

1. Cf. C.M. Shanahan, "Irony in Laforgue, Corbière and Eliot," *Modern Philology*, November 1955, pp.121-2, "The result is to give the poem a strong, ironic flavour, either through the contrasting moods and ideas that thus become placed so closely together or because the author views his emotion so quickly from so many different angles . . . The dancing about from serious to mocking mood makes us feel the emotion very poignantly, because we gather that he is unwilling to admit the hurt, even to himself, and therefore when it does emerge in spite of the mockery, we are more inclined to feel for him."

Paradox is used, to an exaggerated degree, in an attempt to convey the double nature of his character and his inner conflict.

This method recurs in all Corbière's self-descriptions, in

"Epitaphe": "Ils sont fiers, ceux-là!... comme poux sur la gale!" (p. 117)

"Il se tua d'ardeur, ou mourut de paresse.

S'il vit, c'est par oubli; voici qu'il se laisse:" (p. 31)

and in "Décourageux":

"Ce fut un vrai poète: il n'avait pas de chant.

Mort, il aimait le jour et dédaigna de geindre.

Peintre: il aimait son art - Il oublia de peindre...

Il voyait trop. - Et voir est un aveuglement." (p. 92)

Imagery.

The main purpose of imagery in Les Amours Jaunes is irony.

For the most part, these images ^{form a} contrast ^{to} typical poetic imagery.

Corbière would take a ~~typical~~, poetic image and add a realistic, unexpected touch in order to surprise us and simultaneously

mock at those who used such images. He created this type of

image with a swan, in "Un jeune qui s'en va," a rose, in "A une

Rose" and an angel, in "Grand Opéra." Corbière's swan is divested of its beauty:

"Et ce cygne
Sous le couteau du cuisinier." (p. 55)

The Parnasse is bemocked and poetry reduced to the status of

telegraph wires in "I Sonnet":

"Sur le railway du Pinde est la ligne, la forme;

Aux fils du télégraphe: - on en suit quatre, en long;

A chaque pieu, la rime - exemple: chloroforme.

- Chaque vers est un fil, et la rime un jalon." (p. 42)

Some images appear to be used to surprise or even horrify us:

picture: "Ton poumon cicatrisé hume
Des miasmes de gloire, ô vainqueur!" (p. 30)
"L'Aurore brossant sa palette;
"Ils sont fiers, ceux-là!... comme poux sur la gale!" (p. 117)

Others are typically Corbiérist by their unexpectedness:

"Sentir sur ma lèvre appauvrie
Ton dernier baiser se gercer." (p. 56)
Et, fraîchement trait, le crapaude
"Un chant dans une nuit sans air... (p. 107)
- La lune plaque en métal clair
Les découpures du vert sombre... nature - animals,

flowers: Vois-tu pas son oeil de lumière... from religion. These
Non: il s'en va, froid, sous sa pierre.
themes: a new way,
Bonsoir - ce crapaud-là c'est moi." (pp. 58-9)

Some images, however, are more evocative and convey a precise impression. In "Rapsodie du Sourd", deafness is imagined as:

"- Bonnet de laine grise enfoncé sur mon âme!" (p. 94)

In "Le Convoi du Pauvre", the feeling of weight and effort are expressed thus:

"Corbillard dur à fendre l'âme,
Vers en bas l'attire un aimant." (p. 106)

L'éternité, la traversée,
Qui fit de Vous ma soeur d'un jour,
Ma soeur d'amour!..." (p. 43)

Far more ironical are his images involving animals and flowers.

He identified himself to animals: a toad in "Le Crapaud", a dog

in "Sonnet à Sir Bob", a rat:

"Non... Mon coeur te sent là, Petite,
Qui dors pour me laisser plus vite
Passer ma nuit, si longue encor,
Sur la pavé comme un rat mort..." (p. 74)

In "Déjeuner de Soleil," Corbière's images are, above all, picturesque:

"L'Aurore brossant sa palette:
 Kh'ol, carmin et poudre de riz;
 Pour faire dire - la coquette -
 Qu'on fait bien les ciels à Paris.
 Souris." "Vénérie" is completely devoted to this:
 Par ce petit-lever de Mai,
 Le Bois se croit à la campagne:
 Et, fraîchement trait, le champagne
 Semble de la mousse de lait." (p.107)

Corbière's images are drawn mainly from nature - animals, flowers, the sun, the moon, the sea - and from religion. These themes, common in Romantic poetry, are used in a new way, introducing different associations of ideas in an effort to convey his feelings and impressions.

As might be expected, much of Corbière's most effective and natural imagery is from the sea, for it was this that Corbière loved most. In "Steam-Boat," his love for Marcelle is mingled with the sea:

"En fumée elle est donc chassée
 L'éternité, la traversée,
 Qui fit de Vous ma soeur d'un jour,
 Ma soeur d'amour!..." (p.43)

Far more ironical are his images involving animals and flowers. He identified himself to animals: a toad in "Le Crapaud", a dog in "Sonnet à Sir Bob", a rat:

"Non... Mon coeur te sent là, Petite,
 Qui dors pour me laisser plus vite
 Passer ma nuit, si longue encor,
 Sur le pavé comme un rat mort..." (p.74)

and a hedgehog:

"Poète muselé, hérisson à rebours?...-" (p.95)

Women are continually compared to animals: to a "bête féroce" in "Gens de Mer" these images are used, again, to add amusing touches. The purpose-official is compared to an "Souris." "Vénérie" is completely devoted to this:

"O Fauve après qui j'aboyais,
- Je suis fourbu, qu'on me relaie! -
O Bête, es-tu donc une laie?"

Bien moins sauvage te croyais." (p.77)

Animal imagery in the poems on Brittany, particularly in "Gens de Mer," serve mostly to add amusing touches and are not for

the purpose of degrading as in the later poems.(1) In "Le Bossu Bitor," several examples are to be found:

"Lové tout de son long sur un rond de cordage,
Se sentant somnoler comme un chat... comme un sage," (p.148)

"Ce jour-là, sur la brune, il s'ensauvait à terre
Comme un rat dont on a cacheté le derrière..." (p.149)

" Pelotonné, le pauvre hérisson
Volait, rebondissait, roulait." (p.154)

Flower imagery is used to mock at poetry, the most striking example being the poem "A une Rose," in which clear reference is made to Gautier and Banville.

Religious imagery in the later poems is ironic. A woman is compared to a "suppôt de la séduction" ("Le Poète Contumace") and an "ange déchu" ("A l'Eternel Madame"). This is also used in his mockery of other poets, in particular Lamartine:

1. Cf.C.Angelet, La Poétique de Tristan Corbière, pp.74-5.

"- Mère de l'Antechrist de Lamartine-Père . . .

Graziella! - Conception trois fois immaculée...

D'un platonique amour, Messie et Souvenir," (p.113)

In "Gens de Mer" these images are used, again, to add amusing touches. The customs-official is compared to an:

"Ange gardien culotté par les brises." (p.168)

Comparisons and similes are rarely introduced by comme in Les Amours Jaunes and, when this does occur, Corbière was usually

not comparing two similar objects, but introducing new associations.

For example:

"Des Anglais, jouissant comme de vrais pendus!" (p.151)

and: of language.

Vocabulary. "Un vitrier

Qui vous forge un vitrail plus raide

Qu'un bouclier." (p.83)

Images are introduced in various ways. By a preposition:

"Penché, trempe ton aile
Avec les goélands." (p.174)

or a verb:

"Le champagne . . .
Semble de la mousse de lait." (p.107)

or appear an independent proposition:

"T'es tortu, mais j'ai pas peur d'un tire-bouchon." (p.153)

or identified with the subject:

"L'amour est un duel." (p.61)

"La passion, c'est l'averse
Qui traverse." (p.46)

Sometimes Corbière simply presented a list of images evoked by the subject: *un Acte d'Accusation*, published in *Les*

"SOMMEIL - Loup-Garou gris! Sommeil! Noir de fumée!
SOMMEIL! - Loup de velours, de dentelle embaumée!
Baiser de l'Inconnue, et Baiser de l' Aimée!
- SOMMEIL! Voleur de nuit! Folle-brise pâmée!
Parfum qui monte au ciel des tombes parfumées!
Carrosse à Cendrillon ramassant les Traînées!
Obscène Confesseur des dévotes mort-nées!" (p. 98)

In other places, the image precedes the subject, thus surpassing it in importance: *j'ai brisé tous les carcans de fer*

"Et l'Ange du plafond, maigre araignée au soir." (p. 181)

"Deux anges étaient là sur son heure dernière:
"Un matelot. Un vieux soldat." (p. 165)

Use of Language.

Vocabulary.

Corbière used a particularly wide vocabulary in his poetry. It varies from sailors' and Parisian slang and foreign words to neologisms and archaisms.

Malherbe had established the tradition of a "langage noble" in poetry - a language which excluded any words that were not pure French. This tradition was observed until the nineteenth century, when the Romantic poets, led by Hugo, resolved to widen the vocabulary of poetry. Hugo's early poetry, in Odes et Ballades and Les Orientales, contains many words hitherto regarded as unsuitable for poetry and he was attacked

for this in 1832 and 1834. His reply to those who attacked

him - "Réponse à un Acte d'Accusation", published in Les

Contemplations in 1845 - clearly shows his ideas on this

score:

"Et je dis: Pas de mot où l'idée au vol pur
 Ne puisse se poser, toute humide d'azur!...
 Et déclarai les mots égaux, libres, majeurs . . .
 Je nommai le cochon par son nom; pourquoi pas? . . .
 J'ai, contre le mot noble à la longue rapière,
 Insurgé le vocable ignoble, son valet . . .
 J'ai fait plus: j'ai brisé tous les carcans de fer
 Qui liaient le mot peuple, et tiré de l'enfer
 Tous les vieux mots damnés, légions sépulcrales."

Sainte-Beuve, in particular, systematically strove for this reform.⁽¹⁾

Far more interesting is Corbière's use of neologisms. In most cases these consist of words which existed in Old French but to which Corbière has attributed a new meaning. Among these,

1. Cf. G. Antoine, Sainte-Beuve, p. LXVI, "Nul doute que Joseph Delorme ait voulu, du moins dans les pièces composées en 1827-1828, exploiter systématiquement la réforme entreprise du vocabulaire poétique . . . Hugo, lui, se contentait à l'ordinaire de proscrire le terme noble et de lui substituer un mot qui ne sentit point les colonnes du Gradus . . . Sainte-Beuve fait oeuvre plus agressive: au lieu de désanoblir, il avance en pleine roture et se force à "proser", quitte à "racheter" cette platitude étudiée par les surprises du vrai et aussi, à l'occasion, par des écarts non moins médités. Des prosaïsmes, le compte ne s'achèverait point."

Occasionally Corbière would add a prefix to a word, thereby

1. G. Antoine, Le Poète et l'Époque, p. 204.

Baudelaire, and later Corbière, however, carried this new liberty much further, thus enlarging their vocabulary. One critic even goes as far as to say that Les Amours Jaunes presents the widest vocabulary of any collection of poetry hitherto. (1)

Several examples of archaisms are to be found in Les Amours Jaunes:

- haut-mal (Ça)
- male-heure (Heures)
- à la malheure (A l'Eternel Madame)
- male-mort (Fleur d'Art)
- "Laisser-Courre"
- "Gente Dame"
- huys, escholier, (Gente Dame)
- attoucher (Pudentiane)
- palud (Paysage Mauvais and La Rapsode Foraine)

Far more interesting is Corbière's use of neologisms. In some cases these consist of words which existed in Old French but to which Corbière has attributed a new meaning. Among these, Suffixes are used to give a pejorative sense, such as we find:

- "mateluches" (Le Bossu Bitor, Matelots), and "crochard" (Le Bossu Bitor).
- bugler (Cris d'Aveugle)
- roser (Chanson en si)
- soleiller (Duel aux Camélias and Soneto à Napoli)
- foncer (Chanson en si)

Resembling these are verbs invented from nouns in Modern French, such as:

- ruolzer (Veder Napoli poi Mori)
- grazieller (Le Fils de Lamartine et de Graziella)
- clyso-pomper (Veder Napoli poi mori)

Occasionally Corbière would add a prefix to a word, thereby

1. C. Angelet, La Poétique de Tristan Corbière, pp. 20-1.
 Cf. C. Angelet, La Poétique de Tristan Corbière, pp. 25-8.

adding to its meaning, such as "s'ensauver" (Le Bossu Bitor) signifying "s'enfuir" and "se sauver" simultaneously, and "enrayonné" (Idylle Coupée) meaning "enveloppé de rayons."

By altering the suffix of a word, Corbière attributed to it a new significance. The title "Décourageux" and "dégoûteux" (Paris III) convey the idea of a permanent characteristic, rather than the passing feeling of "découragé" and "dégoûté". In "Le Novice en partance et sentimental", "éveillatif" conveys the idea of "éveillé" and "attentif" at the same time.

Other constructions are less striking but nevertheless do not appear in the dictionary. These include:

- décrocheur, museleur (Sonnet Posthume)
- bordailleur (Le Bossu Bitor)
- rembranesque (Idylle Coupée)
- castagnole (Elizir d'Amor)

Suffixes are used to give a pejorative sense, such as "mateluches" (Le Bossu Bitor, Matelots) and "crochard" (Le Bossu Bitor). "Plangorer" (A une Demoiselle) is no doubt derived from the Latin, "plangor", a loud groan. (1)

Puns are also based on neologisms or on the original meaning of a word. In "Paris":

"En écorchant le chant du cygne,
Bec-jaune, te percer le flanc..." (p.30)

the word "béjaune" is analysed, giving it its true meaning.

In "A mon chien Pope":

1. Cf. C. Angelet, La Poétique de Tristan Corbière, pp. 23-8.

"Maître-philosophe cynique." (p.90)
 is a play on the original meaning of "cynique," coming from the
 Greek "kunikos": of the nature of a dog. In "Petit Mort pour
 rire":

"Va vite, léger peigneur de comètes!
 Les herbes au vent seront tes cheveux."(p.183)

a play is made on the word "comètes," originally "kômê" in Greek:
 "hair", hence the use of "peigneur" with "comètes." (1)

For the sake of enlarging his vocabulary, Corbière likewise
 made use of a large number of technical terms. Examples include:

courbet (Le Convoy du Pauvre)
 artichaut (Laisser-Courre)
 éclis (Bonsoir)
 cric, kriss.(Guitare)
 pied-de-biche (Vénerie)
 biscaïen (Matelots)
 gargousse (Le Novice en partance et sentimental)
 papier-Joseph (A une Rose)
 bleu-perruquier, indigo, outre-mer (Veder Napoli poi mori)
 osanore (A une Demoiselle)
 recors (A l'Eternel Madame)
 ergot (La Pastorale de Conlie)
 cucurbacité (Male-Fleurette)

Breton:

Many learned terms also occur as, for example:

pacha (A l'Eternel Madame)
 sultane (Un jeune qui s'en va)
 sérail (A une Rose)
 eunuque (Paria)
 houri (Paris II)
 derviche, djinn, fakir, chibouk (Litanie du Sommeil)
 apothéose (Paris VI, Litanie du Sommeil)
 métempsycose (Sonnet à Sir Bob)
 anathème (Male-Fleurette)
 apocalyptique, lacrymatoire. (Un jeune qui s'en va) (2)

1. Cf. C. Angelet, La Poétique de Tristan Corbière, pp.47-8.

2. Cf. Ibid. p.31.

Corbière frequently introduced foreign words into his poems - Latin, Spanish, Italian, Breton and English. The foreign vocabulary used is as follows:

Latin: What... (SHAKESPEARE) (p.25)
 railway (p.42)
 Veneris Dies (p.91)
 Incipe, parve puer, risu cognoscere. (p.91)
 De Miserere (p.73)
 Vesper, amoris Aurora. (p.74) (p.90) (2)
 secundum ordinem (p.75)
 Sicelides Musae, paulo majora canamus. (VIRGILE) (p.111)
 O fortunatos nimium, sua si... (VIRGILE) (p.124)
 Vide latus (p.132)
 Miserere (p.133)
 ex-voto (p.134)
 Deus misericors (p.136)
 Miserere, De Profundis (p.137)
 Spanish: in partibus (p.155)

Many of these Latin words and phrases occur as epigraphs at the beginning of the poems. Others are used to mock at religion.

The epigraph at the beginning of "Un Riche en Bretagne" is translated later in the poem: "trop fortuné s'il connût son bonheur..."

Breton:

"escabeaux de crapauds" (p.123) is an exact translation of the Breton word for mushrooms: "skabellon tonsegad".(1)

"Mois noir" (p.138) translates the Breton for "November." (2)

"Ann hini goz" (p.136)

1. Cf. Y-G. LeDantec, Les Amours Jaunes, p.259.

2. Cf. Ibid. p.265.

Ankokrignets, Kakous, kyriè-eleison. (p.133) (1)

It is curious to see how, in spite of the other influences of Brittany, the Breton language has had little influence on Corbière.

English: What?... (SHAKESPEARE) (p.25) railway (p.42) Sir Bob (p.43) British. (p.43) English spoken (p.46) Gentleman-Dog From New-Land (p.90) (2) station (p.109)

It is interesting to note that Corbière translated "J'ai scié le sommeil" (p.97) freely from Shakespeare's "Macbeth doth murder sleep."

Spanish: Hermosa (p.47) Senora (p.74) Perfección, Circoncicion, (correctly: circonsición) Navaja-Dolores-y Crucifixion, (correctly: cruzifixión) Ascencion. (p.74) Todas las Santas, se habla espanol, Paraque (correctly: para que) raquando (no meaning) (p.75) Sangre Dios, Gracia, (correctly: Gracias) cigaro, (correctly: cigarra) (p.82) Señor, Caballero, Sereno. (p.82) Santos, Carambah, alcaldes. (p.83) Todos los Santos. (p.155)

These words, together with Italian words, are used mainly in mockery of the Romantic poets and their poetry on these countries.

1. Cf. Y-G. LeDantec, Les Amours Jaunes, p.263, "Si Corbière n'a point inventé, plutôt "composé" l'expression, il peut s'agir d'un assemblage: ankou, personnification de la Mort, et krignet, participe passé de krigna, ronger; soit: squelettes grignotés? - Kakous est connu et commun. Il signifie lépreux et n'est autre qu'un emprunt au français caqueux." 2. Cf. ibid. p.250, "Tristan semble ignorer que l'île d'où cette race est originaire s'appelle en anglais New-Found-Land, et non New-Land."

- Italian: Pudentiane. (p 45) (1)
- Odor della feminita (p.51).
- Morire (p.53)
- Lazzarones. (correctly: lazzaroni) (pp 101 and 108)
- Veder Napoli poi mori (correctly: vedere...morire)
- Lasciate Speranza, morbidezza. (p.108)
- Dolce Farniente, è pur si muove, (p.109)
- aprile, all' sole, all' luna, all' sabato, all' canonico e tutti quanti, (correctly: al sole, alla luna, al sabato, al canonico) soneto, con. (p.110)
- Diavolo, Venerdì. (p.111)
- picciola (p.113)
- Signor, Libertà, lasciate ogni...(DANTE) (p.114)
- Buona vespre, Buona sera, Buona notte. (p.182) Corbière actually wrote "nocte" which has been corrected in recent editions.(2)

Corbière's use of language reflects that of the Symbolists and Decadents, notably Laforgue, who invented many neologisms and included many technical and learned terms in his poetry.

Puns and Alliteration.

The repetition of sounds plays an important rôle in Les Amours Jaunes. In some cases, this is merely alliteration, one word evoking another with a similar sound. At other times this serves the purpose of irony by play on words and puns.

Thus, numerous examples of alliteration are to be found.

"Laisser-Courre" is constructed principally on its use:

1. Cf. Y-G.LeDantec, Les Amours Jaunes, p.243, "Le mot, d'un italien baroque, Pudentiane, peut équivaloir à notre sainte-n'y-touche."
2. Cf. ibid. p.274, "tous les textes donnent la faute Buona nocte; il m'a paru nécessaire de faire ici exception à l'usage de respecter l'ignorance de Corbière (ici trop bon latiniste) en italien - ne fût-ce qu'en faveur de l'harmonie générale d'un poème plus "sérieux" que certaines "impressions" de Raccrocs. En outre, l'éd. de 1891 donne Buena vespre, autre faute, buena étant un mot espagnol."

1. A.Breton, Anthologie de l'humour Noir, p.164.

"Épigramme" contains very complete
 "J'ai laissé . . .
 Aux portes les portières,
 La portière au portier,
 Le bouton aux rosières,
 Les roses au rosier
 In "Après A l'huys les huissiers,
 Créance aux créanciers..."

"grain":
 Dans mes veines ma veine,
 Mon rayon au soleil,
 Ma dégainé en sa gaine,
 Mon lézard au sommeil;
 J'ai laissé mes amours
 Dans les tours, dans les fours..." (p.88)

In "A une Rose" he played on the word
 More effective, and less artificial examples are to be found:

"Je sens me ronger, comme ronge la rouille." (p.60)

"Mais un bibelot cassé se recolle;
 Et lui, décollé, ne vaudra plus rien." (p.52)

In "A un Juvénal de lait"
 On the other hand, we find examples of alliteration used with
 ironic intent, by the association of two contrasting ideas, such as:

Tu n'as pas vu l'airain?
 Jeune "tricorne cornard" (Soneto à Napoli)
 "Paul et Virginie, virginiaux." (Le Poète Contumace)
 C'est là "Rafaël rafalé" (Le Fils de Lamartine et de Graziella)
 Les ver "Repasser à la ritournelle
 Se dépasser et trépasser." (Paris)

In "Repsodie de Sours"
 "Prends mon sonnet, moi ta sonnette à faveur rose."
 (Sonnet à Sir Bob)
 "Sans que je
 "Herse hérissant" (Sonnet de Nuit)

Words are used which have other meanings
 This preoccupation with sounds also led Corbière to use puns
 other ridiculous in the most
 to an exaggerated degree. He would repeat a word, playing on
 meaning in also indicated by
 its various meanings in different contexts.:

"Toutes les ressources qu'offre l'assemblage des mots sont ici
 mises à contribution sans scrupule, à commencer par le
 calembour utilisé . . . à de toutes autres fins que celles
 d'amuser." (1)

1. A.Breton, Anthologie de l'Humour Noir, p.164.

"Epitaphe" contains many examples: with double meanings:

"Prenant pour un trait le mot très. . .
Brave, et souvent, par peur du plat,
Mettant les deux pieds le plat." (p.32)

In "Après la Pluie," several meanings are given to the word (p.43)

"grain": "Je mordrai les roquets" (p.43)
"Mais la femme n'est qu'un grain: ade?... " (p.83)
Grain de beauté, de folie
"Ou de pluie... ton sweat..." (p.49)
Grain d'orage - ou de serein. - " (p.46)
"Par calicot" (p.49)

In "A une Rose" he played on the word "mousse":

"Parmi l'écume... que culotte
"Rose-mousseuse, sur toi" pousse)
Souvent la mousse

In "Hidalgo De l'Aï... Du BOCK plus souvent
- A 30 Cent." (p.49)

"Le soleil craquelait la route en blanc d'Espagne"
In "A un Juvénal de Lait" five puns are made on the word "vers":
evokes the image of chalk and the brightness of the Spanish sun.

"A grands coups d'aviron de douze pieds, tu rames
In "En vers... et contre tout - Hommes, auvergnats, femmes. -
Tu n'as pas vu l'endroit et tu cherches l'envers.
Jeune renard en chasse... Ils sont trop verts - tes vers.
Les boulets morte sur ton clocher
C'est le vers solitaire . . .
Les vers te reviendront déchantés et soufferts." (p.91)

develops the simile of a plum tree whilst at the same time re-

In "Rapsodie du Sourd" a pun is made of "cor":

introducing the military vocabulary.

"Dans ma trompe-d'Eustache, à pleins cris, à pleins cor,
Sans que je puisse au moins lui marcher sur un cor!" (p.94)

Words are used which have a double meaning, one serious, the

other ridiculous in the context. In some cases the ridiculous

meaning is also indicated by Corbière, as in "Déjeuner de Soleil":

Et... mes passions à la fin." (p.158)

"Naseaux fumants, grand oeil en flamme,
Crins d'étalon: cheval et femme
- C'est Saillent de l'avant!... sable..." (p.172)
-Peu poli.
Pardon: maritime... et joli." (p.108)

Frequent examples occur of words with double meanings:

- self-port: "Repasser à la ritournelle" (p.27)
- "Epitaph: "Donc, la tramontane est montée" (p.30)
- "On m'a fait braque aussi... mâtiné de chrétien" (p.43)
- "Je mordrai les roquets" (p.43)
- "Qui vient nous la faire à l'aubade?..." (p.83)
- "Le hanneton-d'or, ton ament..." (p.49)
- "Pur calicot" (p.49)

and in "D" "Parmi l'écume... que culotte
Le clan rapin!" (p.49)

In "Hidalgo":

"Le soleil craquelait la route en blanc d'Espagne"

evokes the image of chalk and the brightness of the Spanish sun.

In "Au vieux Roscoff":

"Dors: plus ne viendront ricocher
Les boulets morts sur ton clocher
Criblé - comme un prunier - de prunes..."

develops the simile of a plum tree whilst at the same time re-introducing the military vocabulary.

In a similar manner, Corbière developed metaphors, playing on the original meaning of a phrase:

"Soldats tant qu'on voudra!... Soldat est donc un être
Other Fait pour perdre le goût du pain?...
Nous allions mendier; on nous envoyait paître;
construcEt... nous passions à la fin." (p.138)

and "La mer moutonne!... Ho, mon troupeau!
- C'est moi le berger, sur le sable..." (p.172)

Paradox and antithesis abound in Corbière's poems. Two of his self-portraits consist of a long list of paradoxes. In "Epitaphe" we read:

and in "Sonnet à Sir Bob":

"Il se tua d'ardeur, ou mourut de paresse.

"Beau S'il vit, c'est par oubli; voici qu'il se laisse: . . .

Je grogne malgré moi - pourquoi? - tu n'en sais rien..."

- Ah! De l'or, - mais avec pas le sou; je ne cerce,

Je n' Des nerfs, - sans nerf. Vigueur sans force; sillon." (p. 45)

De l'élan, - avec une entorse;

Again, De l'âme, - et pas de violon; Everything possible

De l'amour, - mais pire étalon.

is used - Trop de noms pour avoir un nom. - " (p. 31)

and in "Décourageux":

"Ce fut un vrai poète: il n'avait pas de chant.

Mort, il aimait le jour et dédaigna de geindre.

Peintre: il aimait son art - Il oublia de peindre...

Il voyait trop. - Et voir est un aveuglement." (p. 92)

Many other examples of paradoxes are to be found in these poems:

"la joie à la malheure" (p. 37)

"chère mal-aimée..." (p. 52)

"Se mourant en sommeil, il se vivait en rêve, . . .

- Manque de savoir-vivre extrême - il survivait -

Et - manque de savoir-mourir - il écrivait:" (p. 65)

"amère douceur . . . doux martyr" (p. 72)

"SURFACE des profonds! Profondeur des jocrisses!

Nourrice du soldat et Soldat des nourrices!" (p. 99)

"Hommes libres, - carcan au cou." (p. 118)

Other poems, such as "Femme" and "Sonnet à Sir Bob", are

constructed entirely on antitheses, between the woman and himself

and the dog and himself, respectively;

1. J. Laforgue,

2. Les Orientales,

"Cet homme est laid... - Et moi, ne suis-je donc pas belle,
Et belle encore pour nous deux! -
En suis-je donc enfin aux rêves de pucelle?...
- Je suis reine: Qu'il soit lépreux!" (p.59)

and in "Sonnet à Sir Bob":

"Beau chien, quand je te vois caresser ta maîtresse,
Je grogne malgré moi - pourquoi? - tu n'en sais rien... (p.94)
- Ah! c'est que moi - vois-tu - jamais je ne caresse,
Je n'ai pas de maîtresse, et... ne suis pas beau chien." (p.43)

Again, numerous examples are to be found. Everything possible
is used by Corbière as a "tremplin d'antithèse" (1).

Epithets.

Corbière adapted well-known phrases or epithets, substituting
or adding another word. He thereby mocked at traditional means
of expression and this became for him another source of irony.

In some examples this process consists of replacing a word
in the expression by a wholly unexpected word, principally for
the purpose of surprise. In "Un jeune qui s'en va", Hugo's
"Que j'en ai vu mourir"(2) becomes:

"J'en ai lus mourir" (p.55)

In "Idylle Coupée" we read:

"- Toujours le petit mort pour rire." (p.103)

and in "Le Fils de Lamartine et de Graziella" Corbière added to
his ironic attack by:

"Tu mourus à seize ans!... C'est bien tôt pour nourrir." (p.113)

1. J. Laforgue, Mélanges Posthumes, p 124.

2. Les Orientales, "Fantômes."

Other examples show that Corbière was endeavouring to give a new emphasis to well-used epithets. In "Rapsodie du Sourd," the cliché "à cor et à cri" becomes:

"Une bonne femme . . .
 Peut venir saliver sa sainte compassion
 Dans ma trompe-d'Eustache, à pleins cris, à plein cor." (p.94)

In "Gente Dame," the expression "de cape et d'épée" becomes:

"Il n'est plus, ô ma Dame,
 D'amour en cape, en lame,
 Que Vous!..." (p.40)

In "Bohême de Chic," the phrase "Sans tambour ni trompette" is adapted:

"Quand, sans tambour ni flûte." (p.39)

Others are used purely for parody. In "Gens de Mer," "plancher à boeufs" replaces the more usual: "plancher à vaches", a pun thus being formed on "boeufs" in its figurative sense of "landsman." Similarly, "A un Juvénel de lait" likens the young poet to a "cochon de lait." Finally, the title "Sérénade des Sérénades" is used for religious parody, being modelled on the "Cantique des Cantiques."

Oral Quality.

A most important and original aspect of Corbière's poetry is its oral quality. Most of Corbière's poetry is written essentially to be read aloud and is a reaction against the traditional language of poetry. Many of his poems are conversations - either with other people or with himself - and are broken up into

In "Gens de Mer" Corbière tried, most successfully, to imitate questions and answers. We receive the impression that Corbière the language of the sailors by introducing a great deal of is chatting to us about his feelings and experiences. As Laforgue conversation, by altering the spelling of words in order to said:

"La moitié de son vers est dans l'intonation, le geste et les grimaces du diseur." (1)

and Tzara: Mary-Saloppe: - C'est pour toi, Marie.
Pour boire... en souvenir... - Vraie baise-moi donc, voilà...

"Dans la plupart de ses poèmes, une sorte de dialogue intérieur se dispute leurs intonations oratoires, tant il est vrai qu'ils nécessitent, sinon une interprétation mimique, du moins un art de réciter qui démêle l'écheveau de leur conception expressive . . . Corbière s'adresse à la mer, à des objets, à des êtres or invisibles. Ce solitaire parmi les solitaires vit dans un tout monde violemment communicatif où les imprécations et les in évocations lui tiennent lieu de compagnons et de témoins."(2)

This quality can be seen equally well in Corbière's early poems as in his ^{la} later work. In many places in "Armor", Corbière imitated everyday speech:

"L'oeuf du destin: C'est oui? - c'est non?" (p.126)

"- A l'an prochain! - Voici ton cierge:
(C'est deux livres qu'il m'a coûté)
...Respects à Madame la Vierge,
Sans oublier la Trinité." (p.132)

or addressed the reader:

"Tu verras dans sa face creuse
Se creuser, comme dans du bois,
Un sourire; et sa main galeuse
Te faire un vrai signe de croix." (p.135)

1. J.Laforgue. Mélanges Posthumes, p.124.
2. T.Tzara, Les Amours Jaunes, (no page number). See also:
A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.157,
"La poésie de Corbière est . . . dans sa plus grande partie,
d'ordre oral, bien qu'elle soit écrite. Au lieu de voir,,
de penser et d'écrire des vers, Corbière, bien souvent, entend
des sons et des phrases et ne fait que les transcrire."

In "Gens de Mer" Corbière tried, most successfully, to imitate some passages are written almost entirely in maritime language: the language of the sailors by introducing a great deal of conversation, by altering the spelling of words in order to imitate their pronunciation and by using maritime words from the sailors' language.(1) Many passages are pure conversation:

"En regardant Mary-Saloppe: - C'est pour toi, écoute!... Pour boire... en souvenir... - Vrai! baise-moi donc, quoi!... Vous autres, laissez-le, grands lâches! mateluches! C'est mon amant de coeur... on a ses coqueluches: ... Toi: file à l'embellie, en double, l'asticot: L'échouage est mauvais, mon pauvre saligot!...-" (p.154)

or employ the question and answer technique used to such an extent in his later poems:

Examples of maritime terms can be found in all the poems in this section. The details of terms used are as follows:
 "- Un oeil en moins. - Et vous, en avez-vous en plus?
 - La fièvre jaune. - Eh bien, et vous, l'avez-vous rose?
 - Une balafre. - Ah, c'est signé!... C'est quelque chose!
 - Et le bras en pantenne. - Oui, c'est un biscaien." (p.146)

In other poems, Corbière conveyed their pronunciation by adapting the spelling or replacing letters by apostrophes.(2) Throughout the section, Corbière used a high proportion of maritime vocabulary which he had learned while mixing with the sailors in Roscoff and Morlaix. He employed this vocabulary in order to evoke a realistic atmosphere and give us a true picture of the sailors.

1. Cf. L.Bocquet, Les Destinées Mauvaises, p.100, "La langue même du poète, gonflée de sève et traînant l'âcre odeur des algues et des goémons, nourrie de termes techniques et d'emprunts audacieux à l'argot du bord est la seule adéquate au sujet. Elle est rude et heurtée comme les vagues en fureur, elle est expressive et forte comme l'âpre figure et le verbe énergique des hommes qu'elle exalte."

2. See Chapter III, p. 155.

Cap'taine Ledoux: caboteur, relâcher.

Some passages are written almost entirely in maritime language:

"- Evente les huniers...! C'est pas ça que jé r'grette...
- Brasse et borde partout!... Naviguons, ma brunette!
- Adieu, séjour de guigne!... Et roule, et cours bon bord...
Va, la Mary-Gratis! - au nord-est quart de nord.-" (p.157)

and in "La Goutte":

"- Garçons, tous à la drisse! à nous! pare l'écoute!...
(Le coup de grâce enfin...) - Hisse! barre au vent toute!
Hurrah! nous abattons!...
Et le foc déferlé
Redresse en un clin d'oeil le navire acculé.
C'est le salut à nous qui bat dans cette loque
Fuyant devant le temps! Encor paré la coque!" (p.162)

Examples of maritime terms can be found in all the poems in this section. The details of terms used are as follows:

- Point n'ai fait un tas d'océans: lesté, couler, matelot.
- Matelots: terriens, planchers à boeufs, brûle-gueules, le roulis, vieux-de-cale, frères-la-côte, grippe-Jésus, en vrac, Jésus-Christ, le gaillard d'avant, bris, en pantenne, tribord, pelletas, forban, corsaires, pavoisés, coque, dégréée.
- Le Bossu Bitor: bitor, novice, còtre, le rôle, carène, lové, louvoyer, l'équipage, envergure, renégat, affaler, gouine, larguer, hunier, déferler, Bout-déhors, Anspeck, Garcette-à-ris, boucané, grée, torcher, amatelotter, de quart, grappin, haler, gabier, embellie, saligot, larguer.
- Le Renégat: flibustier.
- Aurora: brick corsaire, corsairienne, rouler sa bosse, hisser, le grand foc, étarque, drisse, virer à pic, déraper, hunier, brasse et borde, cingler, le sillage, la houle.
- Le Novice en partance et sentimental: relâcher, mouillage, mathurin, accoster, démarrer, garcettes, étarque à bloc, filer son câble par le bout, brigantine, croche des ris, gabiers-volants, noroî, bossoir, en gargousse, mousse, appareiller.
- La Goutte: goutte, hunier, pare le foc, la drisse, beaupré, agrès, barre au vent, le foc déferlé, loque, coque, la poulaine.
- Bambine: en rade, peu d'gomme, démonté, la cargaison, pare à virer.
- Cap'taine Ledoux: caboteur, relâcher.

Lettre du Mexique: équipage, Frère-la-Côte. essayé!
 Le Mousse: les brisants. n'ai jamais pillé.
 Au vieux Roscoff: large, épaves. tre relié...
 Le Douanier: amarres, cabré., ce n'est pas payé!" (p.25)
 A mon côté le Négrier: dérive, chaloupeuses, louvoyer, mât-de-flèche,
 "Guitare" chicaner le vent, agrès, lest, rafale, rafalé, carène,
 saille de l'avant.
 La Fin: couler, boujaron, course, encombrer, la basse voilure,
 la grand'tasse salée." (1)

"Mon! - Eh bien! tout cela, c'est moi:" (p.72)
 In his later poems, Corbière went further since he wrote in the
 and "A une Passante":
 style of the spoken language to describe situations, for self-
 analysis and for irony - no longer just in actual conversation.

He achieved this impression of speech by breaking up the lines
 of his poems into short phrases as those used in everyday
 speech, by abundant punctuation and by a wide use of interjections
 and colloquial expressions. In all his poems he was either
 addressing the world in general or holding a conversation with
 someone, imaginary or real.

Corbière frequently broke up his longer lines into three or
 four parts in order to indicate his changing thought, his reflections
 and to imitate speech:

The colloquial expressions in the following examples convey
 the atmosphere of everyday speech:
 "C est possible: il est rare - et c'est son bien -" (p 52)
 "Où vais-je - femme! - Après... suis-je donc pas légère" (p 59)
 "Tiens non! J'attendrai tranquille." (p.73)
 "Allons donc! c'est écrit - n'est-ce pas - dans ma tête," (60)
 "- Je vois rouge... Ah ouï! c'est juste: on s'égorge -" (p.61)
 "- Je vois rouge... Ah oui! c'est juste: on s'égorge -" (p 61)
 "Allons donc! c'est écrit - n'est-ce pas - dans ma tête." (p.60)

In his poems, Corbière gives the impression that he was actually
 addressing someone. Many of the poems are set out as questions and
 answers, such as "Ça":

-
1. All these terms appear in G. de la Landelle,
Le Langage des Marins.

"Des essais? - Allons donc, je n'ai pas essayé!
Etude? - Fainéant je n'ai jamais pillé.
Volume? - Trop broché pour être relié...
De la copie? - Hélas non, ce n'est pas payé!" (p.25)

"Guitare":
"Connais-tu Psyché? - Non? - Mercure?...
Cendrillon et son aventure?
- Non? - Eh bien! tout cela, c'est moi:" (p.72)

Other examples can be found throughout the volume
and "A une Passante":
Paris.(II):
"- Enfin, Elle passa
- Elle qui? - La Passante! Elle, avec son ombrelle!" (p.51)

In other poems, such as "Litanie du Somneil", "A mon chien Pope",
"A la Douce Amie" and "A mon cÔtre le Négrier", Corbière was
addressing something specific: sleep, his dog, his horse or
his boat.

He also obtained this oral impression by his frequent use
of interjections, colloquial expressions and slang. The
interjection of "Ah!" in "Pauvre Garçon" is most effective:

"Est-il mort?... - Ah! - c'était, du reste, un garçon drôle."
Le Convoi du Pauvre: (p.62)

The colloquial expressions in the following examples convey
the atmosphere of everyday speech:

"Tiens non! J'attendrai tranquille." (p.73)

"- Je vois rouge... Ah oui! c'est juste: on s'égorge -" (p.61)

"Allons donc! c'est écrit - n'est-ce pas - dans ma tête." (p.60)

Other passages include slang, evoking a realistic atmosphere,
as in "Idylle Coupée":

A mon côté "J'aime les voir, tout plein légères, des attouchements
Et, comme en façon de prières, (1)
Entrer dire - Bonjour, gros chien -
Au merlan, puis au pharmacien . . . reproduced in Les Amours

Jaunes. Et puis payer le mannezingue (misspelled the personal pronoun:
Au Polyte qui sert d'Arthur,
Bon jeune homme né brandezingue,
Dos-bleu sous la blouse d'azur." (p.103)
"Et me plante sans gêne" (p.39)

Other examples can be found throughout the volume:

Paris.(II): mastroquet. (débiteur de vin)
"Puis me suis laissé" (p.39)

Epitaphe: râleur (marchandeur)
".. Moi: jamais n'ai chanté" (p.114)

A une Rose: calicot (commis)
"Vais aiguiller" (p.83)

Laisser-Courre: dégaine (contenance ridicule)
"rien moins sauvage te croyais!" (p.77)

Litanie du Sommeil: pochard (ivrogne)
traînée (prostituée)
"Ne crains rien, l'envole au jour" (p.72)

Idylle Coupée: grues (femme sotte et prétentieuse)
becqueter (manger)
merlan (perruquier or coiffeur)
The "ne" of the mannezingue (marchand de vin)
gouapeur (vaurien)
louper (fainéanter) (p.53)
reluquer (espionner)
"as-tu donc pas belle?" (p.57)

Le Convoi du Pauvre: cayenne (cimetière)
"Vois-tu pas son oeil de lumière" (p.59)

Déjeuner de Soleil: persil (prostitution)
Pronouns are abbreviated: "celle-là" to "ca":

Saint Tupetu de Tu-Pe-Tu: macaron (huissier)
"Ca, c'est Mary-Saloppe" (p.152)

Cris d'Aveugle: soiffer (boire outre mesure)
"Quel" instead of "lequel":

Le Bossu Bitor: tortillard (boiteux or contrefait)
bosco (bossu) (p.52)
bichon (ami)

Occasionally gouines (prostituée de bas étage)
peaux (prostituée de rebut)
farauds (personne du commun endimanchée, fière
de ses habits)

trousse-galant (choléra)
L. Cf. C. Angèle, Les Amours de Corbière, pp.35-6.

A mon côté le Négrier: patiner (se livrer à des attouchements trop libres) (1)
Vous ne pouvez pas... (p. 148)

Errors of everyday speech are likewise reproduced in Les Amours Jaunes. In many cases Corbière suppressed the personal pronoun:

"Après" in "Et sens mal aux cheveux" (p. 40)

"Et me plante sans gêne" (p. 39)

"vais m'en aller" (p. 73)

"Puis me suis laissé" (p. 39)

and "à" to "- Moi: jamais n'ai chanté" (p. 114)

"Vais aiguïser" (p. 83)

Preposition: "Bien moins sauvage te croyais!" (p. 77)

"Ne crains pas de longueurs fidèles. . .
M'envole au jour" (p. 72)

"Chanson en si" contains many examples.

The "ne" of the negative is also suppressed:

"C'est drôle est-ce pas" (p. 53)

The preposition: "es-tu donc pas belle?" (p. 57)

"Vois-tu pas son oeil de lumière" (p. 59)

Pronouns are abbreviated: "celle-là" to "ça":

"Ça, c'est Mary-Saloppe" (p. 152)

"Quel" instead of "lequel":

"Quel a commencé" (p. 52)

Occasionally a pronoun is added, in the popular style:

The subject: "Allons! Avale-moi ça!" (p. 153)

1. Cf. C. Angelet, La Poétique de Tristan Corbière, pp. 35-6.

"Tantôt, tantôt... la ronde, en écrémant la ville,
Vous soulage en douceur quelque trainard tranquille..." (p.148)

Prepositions are misused in imitation of everyday speech and to assert his independence from the traditional language of poetry.

"Après" is used to replace "à" or "le long":

"Après chaque oripeau
The same as J'ai laissé de ma peau." (p.88)

"Grimperais après ma corde." (p.79)

and "à" to replace "de": "Et pas, ces gens à rudes noeuds." (p.144)

Punctuation: "Petit prophète au pauvre monde" (p.127)

Prepositions are used as adverbs: quality of his poetry led

Corbière to "Eh bien! Je les aimais, leur parapluie avec!" (p.96)

punctuation: "Frisson chaud à coucher avec!" (p.202) convey the phrasing

used in the "Et les grelots qui sont parmi" (p.127) describing.

or two prepositions are used together: heard it.

This abuse "Eh! Qu'il s'ôte de devant mon soleil!" (p.52) here's day

The preposition "à" is occasionally omitted before a verb:

"il s'ing" "Reste là voir." (p.151) : lignes de points de suspension, de réticences et d'en alle, les tirets d'arrêt, les virgules, les "d'" "il se prenait attendre" (p.65) lamation."(1)

Epithets are treated as an accepted unity, no longer having any

meaning, by adding a second adjective: originality in his

particular "ancien vieux couvent" (p.64) the oral quality of his

work. "La mer jolie est belle" (p.174) predicated by later

1 The subject - a noun - is often repeated in the form of an

2. Cf. Panville, *Les Stalactites*, critical edition, pp.23-4.

3 pronoun, another feature of popular speech:

"Lui, cet être faussé, mal-aimé, mal souffert
 Mal haï - mauvais livre... et pire: il m'intéresse." (p.59)
 "leur abondante ponctuation est un complément indispensable...
 or vice-versa: plus proches du chant oral que de la
 récitation." (1)

"Dors: il pèse peu, ton faix d'imortelles;
 Ils ne viendront pas, tes amis les ours." (p.182) "points de

"C'est toujours trop vrai, ces mensonges-là." (p.52) "points de

The same method is used with the object:

"O lyre!" "L'aumône, on nous la fit!" (p.138) "points de
 "A une Canaille!" "On ne les connaît pas, ces gens à rudes noeuds." (p.144)

Punctuation.

This preoccupation with the oral quality of his poetry led
 Corbière to make excessive use of punctuation. He employed
 three exclamation marks:
 punctuation to indicate pauses and expression, to convey the phrasing
 used in the everyday language of the people he was describing.

He wanted his poetry to be read as he heard it.

This abundant punctuation was somewhat unusual in Corbière's day
 by brackets:

and was certainly not appreciated by Laforgue:

"il s'ingénie . . . à multiplier les lignes de points de suspension,
 de réticences et d'en allé, les tirets d'arrêt, les virgules,
 les "d'attention" et doubles points d'exclamation."(1)

A previous attempt to fully utilize punctuation marks had been

made by Banville(2), but Corbière showed originality in his

particular use of punctuation to indicate the oral quality of his
 work.(3) This originality has been better appreciated by later

1. J.Laforgue, Mélanges Posthumes, p.124.

2. Cf. Banville, Les Stalactites, critical edition, pp.23-4.

poets:

"leur abondante ponctuation est un complément indispensable . . . poèmes à dire, plus proches du chant oral que de la récitation." (1)

Pauses are indicated by exclamation marks, colons or "points de suspension", all of which abound in the poems. "I Sonnet" makes use of these three devices in one line:

"O lyre! O délire: O..." - Sonnet - Attention!" (p 42)

"A une Camarade" offers another example: complete line of "points de suspension":

"- De l'amour?... - Allons: cherche, apporte, pille! M'aimer aussi, toi!... moi qui t'aimais tant!" (p.51)

Emphasis is laid on phrases or words followed by one, two or even three exclamation marks:

"- Il chante. - Horreur!! - Horreur pourquoi?" (p.59)

"Pour vingt sous: L'OCEAN! L'OCEAN!! L'OCEAN!!!" (p.163)

A comment or "aside", usually ironical, by the poet is indicated

by brackets:

"Je mendie à genoux: un oignon... une obole?... - (Et son cheval paissait mon col.) . . . La Vierge vous le rende. - Allons: au large! ou: gare!... (Son pied nu prenait ma poche en étrier.)"

or by isolating the line with dashes:

"Bruit, sur cette page où - là - ma main s'arrête." (p.60)

-
1. T.Tzara, Les Amours Jaunes, (no page number). See also: J.Rousselot, Tristan Corbière, p 60, "leur ponctuation, en apparence excessive et arbitraire, c'est la première tentative qu'un poète fait en vue d'indiquer à son lecteur le ton, la qualité de l'émission vocale, les temps de pause, de respiration qu'il a prévus pour la lecture à haute voix de son poème; l'oeil et l'oreille sont requis au même titre par l'auteur."

Excessive use is likewise made of italics for various purposes. The

"Cantique Spirituel," "Point n'ai fait un tas d'océans" and "Rondeau

pour Apr¹ "Si ma voix pire
Ne peut te dire
Mon doux martyre..."

- Métier de chien! - " (p.72)

"- O Todas-las-Santas! Tes vitres sont pareilles,
Buvant sans hauts-de-coeur la grand'tasse salée..."

Qu'on casse - Comme ils ont bu leur boujaron. - " (p.178)

Attention is drawn to a particular word or phrase in various ways. Frequently the final line of a poem, which is to introduce a surprise element, is separated from the rest of the poem by a complete line of "points de suspension":

"Dans ton boîtier, ô Fenêtre!

- Un Calme et pure, gît peut-être..." (p.144)

.....

"- Ils ont vu, Un vieux monsieur sourd!" (p.73)

"- IIII"- Pourquoi regarder en arrière!...
Mais Ce n'est rien: c'est une étrivière..." (p.113)

Une étrivière... et - je te tiens!

"Et j'.....
Et tu m'as aimé... - rosse, tiens!" (p.90)

At other times this is simply isolated on the page:

"Me regarda tout bas, souriant en dessous,
Et... me tendit sa main, et..."

m'a donné deux sous." (p.51)

In "Cris d'Aveugle" however, Corbière went to the other extreme and put no punctuation at all in order to achieve the desired effect of a continuous, wailing cry. According to Tsara, Corbière here

"- Rien - Je parle sous moi... Des mots qu'à l'air je jette." (p.95)

"Ecrit, sur cette page où - là - ma main s'arrête." (p.60)

In "Idylle Coupée", capital letters are used to evoke the sign outside a café and add to the realism: have developed this practice.

1. T.Tsa "C'est au boulevard excentrique, "voulant par là que le Au - BON RETOUR DU CHAMP DU NORD -" (p.103) et non dans son explication. Ils ont... opté pour l'approfondissement

Excessive use is likewise made of italics for various purposes. The "Cantique Spirituel," "Point n'ai fait un tas d'océans" and "Rondels

Method of Composition.
 pour Après" are printed entirely in italics. Otherwise, italics

The variants which exist for a few of Corbière's poems show that are used for foreign words:

he revised his poems most carefully. Nevertheless, his poems

"- O Todas-las-Santas! Tes vitres sont pareilles,
Secundum ordinem, à ces fonds de bouteilles
 Qu'on casse à coups de trique à la Quasimodo..." (p.75)

irregularities and the short, broken-up phrases appear to have for slang words:

been written rapidly and thoughtlessly. Such, indeed, must have

"Et puis payer le mannezingue
 Au Polyte qui sert d'Arthur,
 Bon jeune homme né brandezingue,
Dos-bleu sous la blouse d'azur." (p.103)

to indicate borrowings from songs or literature: illustrate Corbière's

"- Un curé dans ton lit, un' fill' dans mon hamac! -" (p.144)

"- Ils ont toujours, pour leur bonne femme de mère," (p.145)

"- LUI se souvient très peu de ces scènes passées...
 Mais il laisse le vent et le flot murmurer," (p.113)

"Avec un légitime orgueil...
 "Et j'ai tourné la tête... - Espoir ou souvenir -
Ma soeur Anne, à la tour, voyez-vous pas venir?..." (p.68)

or merely a well-known phrase: original version:

"Quelques maris jaunes de teint,
 Et qui rentrent dans la carrière" (p.107)

Mais gare à l'œil. Alors! jaloux, gardant la place" (p.252)
 In "Cris d'Aveugle" however, Corbière went to the other extreme
 and put no punctuation at all in order to achieve the desired effect
 down the rules of prosody. Corbière wished to break the language
 of a continuous, wailing cry. According to Tzara, Corbière here
 of poetry, employing a slang word rather than the conventional,
 wished to express the tone of his poem through the structure rather
 more literary term. In "Une Mort trop Travillée" we read:
 than the content.(1) Many other modern poets, notably Apollinaire,
 "S'essant à prendre le frais
 have developed this practice. ine piste." (p.200)

1. T.Tzara, Les Amours Jaunes, (no page number), "voulant par là
 que le ton du poème soit contenu dans la structure et non dans
 son explication. Ils ont . . . opté pour l'approfondissement
 verbal du chant, contre le poème expressif à base de mouvement
 oratoire."

Method of Composition.

The variants which exist for a few of Corbière's poems show that he revised his poems most carefully. Nevertheless, his poems give the impression of carelessness - the prosody contains many irregularities and the short, broken-up phrases appear to have been written rapidly and thoughtlessly. Such, indeed, must have been the impression Corbière wished to give, for he has made no attempt to improve these aspects of his work.

The careful revisions of some poems clearly illustrate Corbière's intentions in writing poetry. The final version of "Rapsodie du Sourd" contains a startling "enjambement" between the second and third strophes:

"Avec un légitime orgueil..."

A l'oeil. - Mais gare à l'oeil jaloux, gardant la place" (p.94) which is not present in the original version:

"Comme je fais le reste: - à l'oeil! -

Mais gare à l'oeil. Alors! jaloux, gardant la place" (p.252)

In this case, Corbière was making an obvious attempt to break down the rules of prosody. Corbière wished to break the language of poetry, employing a slang word rather than the conventional, more literary term. In "Une Mort trop Travillée" we read:

"S'amusant à prendre le frais

En dehors de l'humaine piste." (p,200)

but in "Le Poète Contumace" this strophe becomes:

Imagery in the final versions is more realistic and explicit.

In "I Sonnet" "Râleur de soleil ou de frais, modern imagery:
En dehors de l'humaine piste." (p.65)

Similarly, "La soeur à la marmite" (p.253) becomes "La Soeur à
la popotte" (p.96) in "Frère et Soeur Jumeaux."

The title of "Veder Napoli poi mori" is intentionally changed from "Vedere
Napoli e Morire", rendering the Italian incorrect.

As we have seen, punctuation plays an important part in Corbière's
poetry, and far more is employed in the final version of a poem.

"Epitaphe" provides a good example. In the original version
we read:

"De la fortune et pas le sou,
De l'énergie et pas de force,
La Liberté, mais une entorse.
Du coeur, du coeur! de l'âme, non -
Des amis, pas un compagnon, . . ."

and in the final version:

"Du je-ne-sais-quoi. - Mais ne sachant où:
De l'or, - mais avec pas le sou;
Des nerfs, - sans nerf. Vigueur sans force;
De l'élan, - avec une entorse;
De l'âme, - et pas de violon;
De l'amour, - mais pire étalon.
- Trop de noms pour avoir un nom. -"

A movement towards concision by omitting repetitions, is also
"apparent." In "Epitaphe", for example, he avoided the continuous

repetitions of "pas de" and the repetition: "Du coeur, du coeur"
in the final version. In "I Sonnet", he again avoided repetition -

in the original he wrote "Je vais faire un sonnet" three times
and this is omitted entirely from the final version.

Imagery in the final versions is more realistic and explicit.

In "I Sonnet", for example, essentially modern imagery:

"Sur le railway du Pinde est la ligne, la forme;
Aux fils du télégraphe: - on en suit quatre, en long;
A chaque pieu, la rime - exemple: chloroforme;
- Chaque vers est un fil, et la rime un jalon." (p.42)

replaces that of dominoes and an avenue lined with elms:

"Je sais faire un sonnet; jadis, sans que je dorme,
J'ai mis des dominos en file, tout au long,
J'ai suivi mainte allée épinglée où chaque orme
Rêvait être de zinc et posait en jalon." (p.242)

Corbière was turning gradually from objective to subjective poetry.

The irony in "Frère et Soeur Jumeaux":

"Je flânais aux bois, seul - à deux aussi: la femme
Que j'aimais comme l'air... m'en doutant assez peu." (p.96)

is far more personal than the original:

"Que j'aimais - pauvre diable - et qui s'en doutait peu." (p.253)

In other cases, the revision renders the reading of the poem

more harmonious. In "Un Riche en Bretagne":

"C'est le bon riche, c'est un vieux pauvre en Bretagne," (p.124)

replaces:

"Savez-vous ce que c'est qu'un vieux pauvre en Bretagne" (p.260)

In "Vésuves et Cie", the rather clumsy repetitions of sound in

"moi . .Toi . .Toi . .fois" and of "cette . .cette" of the original:

"Railway di Pompeia. - C'est moi, Vésuve, et Toi?
Est-ce toi cette fois, cette bonne montagne?" (p.257)

are avoided in the final version:

"Pompeïa-station - Vésuve, est-ce encor toi?
Toi qui fis mon bonheur, tout petit, en Bretagne." (p.109)

Corbière was gradually creating a more subtle poetry, implying more but leaving much unsaid. In the final version of "La Pastorale de Conlie", Gambetta, the subject of the attack, is not even mentioned. In "Veder Napoli poi Mori", the same intention can be seen. In the original version we read:

"Ah! sur ton sein l'artiste en tous genres oublie
- De déclarer sa malle. - Ah! voici les douaniers..." (p.255)
and in the final version:

"Dans l'indigo l'artiste en tous genres oublie.
Ce Ne-m'oubliez-pas d'outremer: le douanier." (p.108)

His method of composition in many poems is clear, even when no variants exist:

"Il écrit le titre, le sujet, le mot-sujet. Et là il se prend la tête et cogne contre ce mot, l'assaille, et alors c'est une grêle de définitions, de jappements brefs." (1)

Corbière allowed one image to lead him on to others, less and less relevant to the subject, sometimes for comic, sometimes for evocative effects:

"la volonté d'expression chez Tristan Corbière a atteint à une sorte d'exaspération verbale qui, loin d'être désordre, est, au contraire, le déroulement cohérent de sa pensée poétique." (2)

The most striking example of this is "Litanie du Sommeil", where it can be clearly seen that Corbière was allowing himself to be

1. J.Laforgue, Mélanges Posthumes, p.122.
2. T.Tzara, Les Amours Jaunes. See also: A.Breton, Anthologie de l'Humour Noir, p.163, "l'automatisme verbale . . .la vague des mots qui, en dehors de toute direction consciente, expire chaque seconde à votre oreille."

led along from one image to another:

"SOMMEIL - Loup-Garou gris! Sommeil! Noir de fumée!
SOMMEIL! - Loup de velours, de dentelle embaumée!
Baiser de l'Inconnue, et Baiser de l'Aimée!
- SOMMEIL! Voleur de nuit! Folle-brise pâmée!
Parfum qui monte au ciel des tombes parfumées!
Carrosse à Cendrillon ramassant les Traînées!
Obscène Confesseur des dévotes mort-nées!" (p.98)

Many of his poems, however, give the impression of being unfinished - Corbière would write down the essential facts without adding any unnecessary detail and left the poem as it was. He wished to write spontaneous poetry, or at least give the impression of doing so:

"il a l'air ivre, mais il n'est que laborieusement maladroit; il taille, pour en faire d'absurdes chapelets, de miraculeux cailloux roulés, oeuvre d'une patience séculaire . . .il laisse la petite pierre de mer, toute brute et toute nue."(1)

Above all, Corbière did not wish to write masterpieces:

"- Un chef-d'oeuvre? - Il se peut, je n'en ai jamais fait."(p.26)

Corbière shared with the Symbolists the desire to react against the poetry of the Romantics and the Parnassians: His statement, taken from a letter to an artist:

"Il faut peindre uniquement ce qu'on n'a jamais vu et qu'on ne verra jamais."(2)

1. R. de Gourmont, Le Livre des Masques, p.155.

1. G.Kahn, "Tristan Corbière," La Nouvelle Revue, 15th July, 1904, p.271.
2. First quoted by L.Durocher, "Tristan Corbière à Paris," Le Fureteur Breton, April - May 1912, p.132.

On the other CHAPTER V. poetry CORBIÈRE'S INFLUENCE ON LATER POETS. Symbolists and Decadents.

Corbière has been acclaimed as a precursor of the Symbolists and Decadents for his poetry was, in many ways, similar to theirs and was printed before Symbolist theories and aesthetics were expressed. In 1883 his poetry was read to Verlaine whose article, in Les Poètes Maudits, made Les Amours Jaunes known to the Symbolist movement. By that time, the majority of Symbolist poets had already started writing but Corbière had some influence on their later work and on the poetry of the Decadents. Kahn, himself a Symbolist, wrote:

"Depuis, Tristan Corbière a pris sa place parmi, en quelque sorte, les précurseurs du Symbolisme, ou plutôt parmi ceux en qui les écrivains de 1885 et des années qui suivirent immédiatement, reconnurent assez d'indépendance envers les modes littéraires précédentes et une originalité assez particulière pour les aimer et reviser les arrêts de leurs immédiats devanciers à l'égard de ces artistes."(1)

Corbière shared with the Symbolists the desire to react against the poetry of the Romantics and the Parnassians: ~~His statement, taken from a letter to an artist:~~

"Il faut peindre uniquement ce qu'on n'a jamais vu et qu'on ne verra jamais."(2)

~~Of the Symbolists, reflects Symbolist aesthetics.~~

1. G.Kahn, "Tristan Corbière," La Nouvelle Revue, 15th July, 1904, p.271.
2. First quoted by L.Durocher, "Tristan Corbière à Paris," Le Fureteur Breton, April - May 1912, p.132.

On the other hand, Corbière had no desire to create a new poetry, as the other poets of the Symbolist movement, and his ideas on poetry consist principally of criticism rather than constructive theories.

Les Amours Jaunes is even more in the tradition of Decadent poetry and the inclusion of this volume in Des Esseintes' collection, in Huysman's A Rebours, is indicative of the fact that Corbière's poetry expressed "l'esprit décadent." The poem "Litanie du Sommeil," for its general attitude of defeat towards life, is typical of this state of mind. The theme of death in "Rondels pour Après," and the idea of the futility of life in many poems, were themes developed by the Decadents. As we have seen, Corbière's poetry resembles in many ways that of Baudelaire: it is he who was the true precursor of the Decadents. Corbière was also an important influence on the technique of the Decadents. His prosody was much freer than that generally accepted at his time and his use of a variety of strophes with varying meter was an important step towards free verse. He

was also a precursor in his use of irony, humour and songs in his poetry, a factor which most probably influenced Laforgue.(1)

Of the Symbolists, Corbière has been most frequently compared to Verlaine and Rimbaud. Les Amours Jaunes appeared in the

1. I. Levi, Tristan Corbière, a Biographical and Critical Study, pp. 267-9 and 335.

It is to be noted ^{and} same year as Une Saison en Enfer, thus it is clear that neither poet had any influence on the other. Both volumes express a similar reaction to contemporary society and literature and attached less importance to prosody than their immediate predecessors. "Paris se repeuple," from the Illuminations, and "La Pastorale de Conlie," both inspired by the Franco-Prussian war, can be compared on the grounds of their anti-militarism. Another coincidence is Corbière's:

"En fumée elle est donc chassée
L'éternité, la traversée." (p.43)

and Rimbaud's:

"Elle est retrouvée, - Quoi? L'éternité." (1)

Corbière has been compared to Lautréamont(2) but there is no evidence that either poet influenced the other. It has been suggested that Villiers de l'Isle Adam inspired "Bohême de Chic," "- Gentilhomme!... à trois queues" referring to his name and the opening line referring to his candidature to the Greek throne.(3)

1. Cf. A.Arnoux, Les Amours Jaunes, p.20.
 2. T.Tzara, Les Amours Jaunes, (no page number) "Sans méconnaître leurs différences, c'est à celle de Lautréamont que la démarche dialectique de son contemporain Corbière me semble s'apparenter le plus intimement."
 3. Y-G.LeDantec, Les Amours Jaunes, p.242, "il se pourrait bien, selon l'ingénieuse interprétation de Florian Le Roy. . .que ce poème offre un portrait satirique de Villiers de l'Isle Adam. Le premier vers contiendrait d'abord une allusion à la fameuse candidature. . .enfin, Jérusalem rappellerait que l'un des ancêtres présumés de Villiers fut chevalier de l'ordre de Saint-Jean de Jérusalem. On sait que Tristan fréquenta à Roscoff Pontavice de Heussey, le cousin et le futur biographe de Villiers."

It is to Verlaine that Corbière offers the most striking similarities. It is unknown whether Corbière read any of Verlaine's poetry. Verlaine did not read Les Amours jaunes until 1883, when he had already written a large proportion of his work. When Corbière's work was first read to Verlaine, he reacted with great enthusiasm:

"Du commencement à la fin . . .Verlaine ne cessa de rire, et, aux passages les plus émouvants, les plus poignants, son rire nous interrompait: du rire où il y avait des larmes. A coup sûr, Verlaine reconnaissait en Corbière un frère de son génie."(1)

He promptly wrote an article on Corbière which was printed in Lutèce(2) and which he placed at the beginning of his book,

Les Poètes maudits. What most impressed him in Corbière's poems was the liveliness and irony:

"Son vers vit, rit, pleure très peu, se moque bien et blague encore mieux." (3)

He regarded his poetry as:

"cette oeuvre unique . . .où Villon et Piron se complairait à voir un rival souvent heureux - et les plus illustres d'entre les vrais poètes contemporains un maître à leur taille, au moins!" (4)

Many similarities are to be found between Verlaine's early work and Les Amours jaunes and this has always been regarded as coincidence, but it is even possible that Corbière was influenced by Verlaine. The most striking example, which has been quoted

1. C.Morice, Tristan Corbière, p. 22.

2. Lutèce, 24th and 31st August and 21st September 1883.

3. P.Verlaine, Les Poètes maudits, p. 7.

4. Ibid. p. 10.

"A une Demoiselle":

numerous times (1), is that of Corbière's: (p.92)

"Il pleut dans mon foyer, il pleut dans mon coeur feu."(p.68)

and Verlaine's: sur le clavier de tes dents." (1)

Similar to "Il pleure dans mon coeur / Comme il pleut sur la ville."(2)

This is not as significant as many critics have tried to make out, however, for similar phrases can be found in the work of

other authors, such as Hugo's "Le Rhin," where we read:

"Il faisait en moi le même temps que dans la rue, et, si vous me permettiez le métaphore, je dirais qu'il pleuvait dans mon esprit." (3)

In "Sonnet Posthume," we read:

"Dors: on t'appellera beau décrocheur d'étoiles." (p 181)

and in "Sur l'herbe:"

"Je vous décroche une étoile." (4)

Both poets could have been inspired in this case by "La Sainte Bohême," a poem in Banville's Odes Funambulesques.(5) In

1. Cf. C.LeGoffic, Les Amours Jaunes, p.x; C.F.MacIntyre, Les Amours Jaunes, p 208; H.Clouard, "Tristan Corbière," La Revue Critique des Idées et des Livres, 10th April 1912, p 52, "ceci est du Verlaine d'avant Verlaine. "Il pleut dans mon foyer etc." - cela ne vaut pas sans doute le délicieux, l'inoubliable andante . . .Et cependant . . . le pauvre vers boiteux des Amours Jaunes . . ont autrement de force, de logique et de simplicité."

2. P.Verlaine, Oeuvres Poétiques Complètes, Romances sans Paroles, "Ariettes Oubliées. III" p.122.

3. Quoted by C.Morice, Tristan Corbière, p.24.

4. P.Verlaine, Oeuvres Poétiques Complètes, Fêtes Galantes, p.84.

5. See Chapter II. p 104

6. Ibid. Romances sans Paroles, p.125.

"A une Demoiselle": Les Amours jaunes can be found in Verlaine's
 la "La gamme de tes dents, autre clavier sonore." (p.92) larity
 reminds us of "Il Bacio": the tone of vindictiveness adopted by both
 in "Vif accompagnement sur le clavier de tes dents." (1) "Femme" are
 re Similar descriptions are to be found in the work of both et
 poets. "L'Heure du Berger" evokes the same atmosphere as the parodied
 Corbière's "Nature Morte" and "Paysage Mauvais":

"Les chats-huants s'éveillent, et sans bruit
 Rament l'air noir avec leurs ailes lourdes." (2)

"Idylle Coupée" has the same tone as Verlaine's "C'est le chien
 de Jean de Nivelles": bière in making references to popular songs.

For exam^e "Place! en sa longue robe bleue
 Toute en satin qui fait frou-frou,
 "Dodo, C'est une impure, palsembleu! saux." (4)
 Dans sa chaise qu'il faut qu'on lou." (3)

The following lines from "Lunes":

Both used irony in their poems on women. In "Une Grande Dame,"

"Je veux, pour te tuer, ô temps qui me dévastés,
 Verlaine used bathos in the same way as Corbière: astes . . .

dans, après le bal sur la pelouse,
 "Il faut - pas de milieul - l'adorer à genoux, se." (5)
 Plat, n'ayant d'astre aux cieus que ses lourds cheveux roux,
 appe Ou bien lui cravacher la face, à cette femme!" (4) the line:

The fourth of "Ariettes Oubliées" (5), with its feeling of
 regret and forgiveness, reminds us of Corbière's "A une Camarade."

Finally, both poets used English and Italian words, at random,
 Jamais farze," (p. 46)
 in their poetry.

1. P. Verlaine, Ceuvres poétiques complètes, p. 199.

1. P. Verlaine, Ceuvres Poétiques Complètes, Poèmes Saturniens, p. 66.

2. Ibid. p. 57. et Noguère, p. 216. "Les Uns et les Autres."

3. Ibid. Romances sans Paroles, p. 124. toutou négligé.

4. Ibid. Poèmes Saturniens, pp. 60-1. is also reminiscent of

5. Ibid. Romances sans Paroles, p. 123. Les Stalactites.

6. Ibid. Parallèlement, p. 365.

His Reminiscences of Les Amours jaunes can be found in Verlaine's later poetry, written after 1883. The most notable similarity between their poetry is the tone of vindictiveness adopted by both in their love poems. The "nuits blanches" of Corbière's "Femme" are referred to twice by Verlaine, in the "Prologue" to "Jadis et Naguère"(1) and in "Tantalized"(2). Like Corbière, Verlaine parodied "La Cigale et la Fourmi" of La Fontaine:

"A l'exemple de la cigale nous avons
Chanté...

part, claimed that he Aminte influence Laforgue(2), whereas historians of Laforgue have disclaimed any such influence.(3)

Verlaine followed Corbière in making references to popular songs.

Laforgue was first compared to Corbière by Trézenikz
For example:

"Jules Laforgue, accordons lui au moins ce mérite, ne procède
"Dodo, l'enfant do, chantez doux fuseaux." (4)

The following lines from "Lunes":

"Je veux, pour te tuer, ô temps qui me dévastes,
Remonter jusqu'aux jours bleus des amours chastes . . .
dans, après le bal sur la pelouse,
Le clair de lune quand le clocher sonnait douze." (5)

appear to be inspired by "Heures". In "L'Impénitent", the line:

"Tout le "Rôdeur vanné, ton oeil fané" (6). Laissez-moi vous
confier pour la forme, que mes Complaintes étaient chez M.
is reminiscent of the opening line of "A une Rose":

"Rose, rose-d'amour vannée,
Jamais fanée," (p. 48)

1. P. Verlaine, Oeuvres poétiques complètes, p. 199.
2. Ibid. Parallèlement, p. 357.
3. Ibid. Jadis et Naguère, p. 216. "Les Uns et les Autres." and p. 72.
4. Ibid. Jadis et Naguère, p. 250. "Pantoum négligé."
5. Ibid. Parallèlement, p. 359. This is also reminiscent of Banville's "Ronde sentimentale", from Les Stalactites.
6. Ibid. Parallèlement, p. 365.

His use of antithesis in describing his love affair:

Ceci confié, je ne reconnais décidément un grain de cousinage d'homme "J'ai rêvé d'elle et pas elle de moi." (1) Je vais publier une étude dévouée sur son oeuvre, et me reportant reminds us of Corbière's "Femme". pouvoir démontrer ceci:

Si j'ai l'âme de Corbière un peu, c'est dans sa nuance bretonne Thus, Corbière has definitely influenced this later work; on the other hand, the question of Verlaine's influence on Corbière remains to be satisfactorily answered.

There is also some doubt as to whether Corbière actually influenced Laforgue's poetry or not. Students of Corbière have, for the most part, claimed that he did influence Laforgue(2), whereas historians of Laforgue have disclaimed any such influence.(3)

Laforgue was first compared to Corbière by Trézenik:

"Jules Laforgue, accordons lui au moins ce mérite, ne procède aucunement de l'auteur des Poètes maudits, mais bien des plus intéressants d'entre ces trois poètes maudits... de Tristan Corbière. M. Jules Laforgue est un décadent de Corbière. . . . M. Jules Laforgue, trempé, imbu, sursaturé de Corbière, a poussé jusqu'à l'extravagance le procédé de l'auteur des Amours jaunes." (4)

In his reply to this article, Laforgue emphatically denied any influence:

"Tout le monde me jette Corbière à la tête. Laissez-moi vous confier pour la forme, que mes Complaintes étaient chez M. Vanier six mois avant la publication des Poètes maudits et que je n'ai tenu le volume des Amours jaunes qu'en juin dernier

1. P.Verlaine, Oeuvres poétiques complètes, Amour, p. 298, "Ballade".
2. Cf. I.Levi, Tristan Corbière, a Biographical and Critical Study, p. x; Y-G.LeDantec, Les Amours jaunes, p. 19; L.Bocquet, Les Destinées mauvaises, p. 84.
3. Cf. F.Ruchon, Jules Laforgue, sa vie, son oeuvre, p. 214 and p. 72, "Quant à l'influence de Tristan Corbière, si tentant qu'il soit de la supposer, on est obligé de l'abandonner."
4. "Les Quais de Demain", Lutèce, 9-16th August 1885. (no page number).

(un rare exemplaire acheté chez M. Vanier.). Ceci confié, je me reconnais décidément un grain de cousinage d'humeur avec l'adorable et irréparable feu Corbière. Je vais publier une étude dévouée sur son oeuvre, et me reportant à mes Complaintes, je crois pouvoir démontrer ceci:

Si j'ai l'âme de Corbière un peu, c'est dans sa nuance bretonne et c'est naturel; quant à ses procédés, point n'en suis; . . .

Corbière a du chic et j'ai de l'humeur. Corbière papillotte et je ronronne; je vis d'une philosophie absolue et non de tics; je suis bon à tous et non insaisissable de fringance; je n'ai pas l'amour jaune mais blanc et violet gros deuil: - enfin Corbière ne s'occupe ni de la strophe, ni des rimes (sauf tremplin à concetti) et jamais de rythmes, et je m'en suis préoccupé au point d'en apporter de nouvelles et de nouveaux; - j'ai voulu faire de la symphonie et de la mélodie, et Corbière joue de l'éternel crin-crin que vous savez." (1)

Laforgue was clearly not influenced in "Les Complaintes" by Les Poètes Maudits, which he did not see until his poetry was already at the publishers (2). There is no indication in his letters that he had read Les Amours Jaunes before this, whereas he made frequent references to his other reading. Nevertheless, it is just possible that Laforgue had read Les Amours Jaunes as early as 1880, before he started composing Les Complaintes, for there are many similarities to Corbière in this work. Moreover, Kahn claimed that, in 1880, he had shown Les Amours Jaunes to Laforgue and: "nous trouvâmes Corbière admirable pour des raisons différentes"(3). Laforgue could have learnt of Corbière through Blémont's article, written in 1873. Laforgue's criticism:

1. Lutèce, 4th October 1885.
 2. Cf. J.Laforgue, Lettres, XCVIII. To M.Charles Henry. Jeudi. (January 1885)
 3. G.Kahn, "Les Origines du Symbolisme," La Revue Blanche, 1st November 1901, p.330.
 4. Cf. C.K.Shamben, "Irony in Laforgue, Corbière and Eliot," Modern Philology, November 1970, pp.117-132.
 5. J.Laforgue, Poésies, L'Édition de Notre Dame la Londe, p.227.

"Que n'a-t-il fait cela en prose"(1), which echoes Blémond's words: "pourquoi n'a-t-il pas écrit en prose"(2), upholds this supposition.

The main similarity between the work of these two poets is their irony, a facet of their work which distinguishes them from the other Symbolists. Trézenik compared them for this:

"Corbière . . . Blague tout et jusqu'à lui-même. Fumiste de fait sans l'être d'intention, M. Laforgue, lui, raille aussi, mais amèrement." (3)

Both wished to disguise their feelings beneath a mask of irony.

If either succeeded in giving way to their emotions in their poems

they would promptly destroy it by some ironic remark, thus

preventing us from taking the sentiment seriously.(4) This desire to appear detached from any serious feeling, because he was able to see the ridiculous side to his attitude, is clearly manifested in many of Laforgue's poems:

"- Allons, faisons la paix, venez que je vous berce,
Enfant. Eh bien?
- C'est que votre pardon me verse
Un mélange (confus) d'impressions... diverses..."(5)

This poem is reminiscent of "A une Camarade":

"Nous pourrons, au moins, ne pas nous maudire
Si ça t'est égal - le quart d'heure après.
Si nous en mourrons - ce sera de rire..." (p. 52) (Laforgue)

1. J. Laforgue, Mélanges Posthumes, p 128.
2. Blémond, "Mouvement Littéraire," La Renaissance Littéraire et Artistique, 26th October 1873. (no page number.) p. 304.
3. L. Trézenik, "Les Quais de Demain," Lutèce, 9 - 16th August 1885. (no page number.)
4. Cf. C.M. Shanahan, "Irony in Laforgue, Corbière and Eliot," Modern Philology, November 1955, pp. 117-122.
5. J. Laforgue, Poésies, L'Imitation de Notre Dame la Lune, p. 227.

The rapid alternation between serious and mocking tone of "Le Poète Contumace" is echoed in Laforgue's "Autre Complainte de Lord Pierrot": "Je voulais ensuite m'approfondir." (1)

"Celle qui doit me mettre au courant de la Femme!
Nous lui dirons d'abord, de mon air le plus froid:
"La somme des angles d'un triangle, chère âme,
Elles "Est égale à deux droits." belles
Qu'on le leur rale et leur rabêche.
Et si ce cri lui part: "Dieu de Dieu! que je t'aime!"
- "Dieu reconnaîtra les siens" Ou piquée au vif:
and - "Mes claviers ont du coeur, tu seras mon seul thème"
Moi "Tout est relatif."
"Tu ne me veux pas en rêve?"
De tous ses yeux, alors! se sentant trop banale:
"Ah! tu ne m'aimes pas; tant d'autres sont jaloux!"
Et moi, d'un oeil qui vers l'Inconscient s'emballe:
Both experienced "Merci, pas mal: et vous?" (1)

Their ironic attitude to women is also similar. Corbière never succeeded in finding happiness in love and Laforgue, only towards the end of his life. Both were afraid of not pleasing and so took the offensive, trying to hurt the beloved so that they would not be hurt first.(2) They expressed this vindictiveness in their poems, at the same time trying to destroy the myth attached to women. Both expressed a desire to hurt the beloved, Laforgue: - Ses yeux disaient: "Comprenez-vous!"
"Comment ne comprenez-vous pas!"
Et nul n'a pu le premier pas!

1. J. Laforgue, Complaintes, p. 132.
2. Cf. Guichard, Jules Laforgue et ses poésies, p. 177, "(Laforgue) prend les devants. Et il se plaît à les blesser, à les torturer, à passer sans raison apparente de la tendresse à l'ironie, des caresses au sarcasme."
3. Idem, Œuvres, p. 376. Fleurs de Bonne Volonté, no. XXVIII, "Dimanches."
4. Ibid. p. 426. Fleurs de Bonne Volonté, no. XLII. "Esthétique."
5. Ibid. p. 321. Derniers Vers, no. VIII. "Légende."
6. Ibid. p. 449. Fleurs de Bonne Volonté, no. LII. "Arabesques de Malheur."

"Que je te les tordrais avec plaisir,
Ce coeur, ce corps!
Et te dirais leur fait! et puis encore
La manière de s'en servir!
Après Si tu voulais ensuite m'approfondir." (1) (p.52)

Both imagined the woman's condescending attitude towards them, and:

Laforgue in "Notre Petite Conscience":
"Rien ne les tient, rien ne les fâche,
Elles veulent qu'on les trouvent belles
Qu'on le leur râle et leur rabâche,
Et qu'on les use comme telles." (2)

and Corbière, in "Elizir d'Amor":

"Lui, "Tu ne me veux pas en rêve?
Tu m'auras en cauchemar!
S'il t'écorchant au vif, sans trêve." (p.75)
Come un roman pauvre - entr'ouvert." (p.59)

Both experienced the same sense of misunderstanding between themselves and women. Laforgue's:

"Si je t'aimais, ce serait par gageure." (3)
Literary allusions, used with ironic intent, are to be found

reminds us of Corbière's:

"Car si, par erreur, ou par aventure,
Tu ne me trompais... je serais trompé!" (p.52)

The same feeling recurs at their parting, Laforgue's:

"Où vont les cœurs d'avril, et les yeux d'antan?" (2)
"Nous nous aimions comme deux fous;
On s'est quitté sans s'en parler..."
and a reference in "L'Ile" to Asteris of Voltaire's Zadig. (3)

- Ses yeux disaient: "Comprenez-vous!"
Their use of irony in poetry distinguishes
"Comment ne comprenez-vous pas!"
Et nul n'a pu le premier pas;
the two poets. Again,
On s'est séparés d'un air fou." (4)

and Corbière: principally with ironic intent, to break away from

the poetry of the past as in the following examples:
1. J. Laforgue, Poésies, p.396. Fleurs de Bonne Volonté. no. XXVIII. "Dimanches."
2. Ibid. p.426, Fleurs de Bonne Volonté. no. XLII. "Esthétique."
3. Ibid. p.321. Derniers Vers. no. VIII. "Légende."
4. Ibid. p.449. Fleurs de Bonne Volonté. no. LIII. "Arabesques de Malheur."

"Que nous sommes-nous donc fait l'un à l'autre?...
 - Rien... - Peut-être alors que c'est pour cela;
 Quel a commencé? - Pas moi, bon apôtre!
 Après, quel dira dira: c'est donc tout - voilà!" (p.52)

Both imagined the woman's condescending attitude towards them,

and Laforgue in "Notre Petite Compagne":

"Vous n'êtes que de naïfs mâles,
 Je suis l'Eternel Féminin." (1)

and Corbière in "Femme":

"Lui, cet être faussé, mal aimé, mal souffert,
 Mal haï - mauvais livre... et pire: il m'intéresse. -
 S'il est vide après tout... Oh! mon dieu, je le laisse,
 Comme un roman pauvre - entr'ouvert." (p.59)

Both poets were hiding their need for affection beneath irony and scorn for women.

Literary allusions, used with ironic intent, are to be found in the work of both Corbière and Laforgue. ~~Numerous examples~~ *Certain numerous examples* are to be found in Les Amours Jaunes. In Laforgue's poetry, we find, for example, an imitation of Villon:

"Où vont les gants d'avril, et les rames d'antan?"(2)

and a reference in "L'Ile" to Astarté of Voltaire's Zadig.(3)

Their use of spoken language and slang in poetry distinguishes the two poets, to a fair extent, from previous poets. Again, this is used principally with ironic intent, to break away from the emotion of the poem, as in the following examples:

1. J. Laforgue, Poésies, p.435. Fleurs de Bonne Volonté. no. XLV. "Notre Petite Compagne."
2. Ibid. Complaintes, p.106. "Complainte de l'Ange Incurable."
3. Ibid. p 430. Fleurs de Bonne Volonté. no. XLIII.

"Ses yeux ne me voient pas, son corps serait jaloux;
Elle m'a dit: "monsieur..." en m'enterrant d'un geste;
Elle est Tout, l'univers moderne et le céleste.
Soit! draguons donc Paris, et ravitaillons-nous,
Entrer Tant bien que mal, du reste." (1)

"Au merlan, puis au pharmacien." (p.103)

and:

"Many poems by Laforgue and Corbière were influenced by popular
"J'ai fait des ricochets sur son coeur en tempête.
Il regardait cela... Vraiment, cela l'usait?...
Quel instrument rétif à jouer, qu'un poète!
J'en ai joué. Vraiment - moi - cela m'amusait." (p.62) d'"aveugle"

Both imitated the pronunciation of everyday speech. Laforgue:

from the "Rien! je suis t'il malheureux." (2) "Le Sanglot de la

and: "L'île," in "Des Fleurs de Bonne Volonté," in which

the final "On tira-z-à la courte paille." (3) "it un petit navire."

and Corbière: "Complainte de cette bonne lune":

"A terr'! pas dégoûtaî... Moi-z'aussi, foi d'mat'lot,
J'voudrais ben!... attendu q'si t't-à-l'heure l'prim'flot
Ne soulag' pas la coqu': vous et moi, mes princesses,
J'bêrons ben, sauf respect, la lavure éd'nos fesses!" (p.164)

At other times, they imitated popular expressions or slang.

Laforgue wrote: "are also to be found in the language and style

of their "Qu'on s'en donne une fière bosse!" (4) and made use of them

and: "their poems, Laforgue most frequently by adding together two

"Penser qu'on vivra jamais dans cet astre, lling, such as
Parfois me flanque un coup dans l'épigastre." (5)

"Eternellité"(2), "lunologues"(3) and "nuitement"(4) and

and Corbière:

Corbière by creating neologisms, such as "osonore" and "plangorer"

1. J. Laforgue, Poésies, p.125. Les Complaintes. "Complainte des Consolations."
2. Ibid. p.111. Complaintes. "Complaintes de l'Orgue de Barbarie."
3. Ibid. p.430. Fleurs de Bonnes Volonté. no. XLIII. "L'île."
4. Ibid. p.148. Complaintes. "Complainte du soir des Comices Agricoles."
5. Ibid. p.209. Imitation de Notre Dame la Lune. "Clair de Lune."
2. Ibid. p.159. Complaintes.
3. Ibid. Imitation de Notre Dame la Lune, p.223.
4. Ibid. Imitation de Notre Dame la Lune, p.250

and Corbière:

and:

"J'aime les voir, tout plein légères,
Et, comme en façon de prières,
Entrer dire - Bonjour, gros chien -
"Au merlan, puis au pharmacien." (p.103)

Many poems by Laforgue and Corbière were influenced by popular songs, again a new influence in poetry. This influence is most marked in Corbière's early poetry, in such poems as "Cris d'Aveugle" and "Aurora," but has penetrated all stages in Laforgue's work, from the "Chanson du Petit Hypertrophique," in "Le Sanglot de la Terre," to "L'Ile," in "Des Fleurs de Bonne Volonté," in which the final section is an imitation of "Il Était un petit navire." One of the best examples is in "Complainte de cette bonne lune":

"Dans l'giron
Du Patron
On y danse, on y danse
"Déguster, Dans l'giron
Les trucs Du Patron
On y danse tous en rond." (1)

Similarities are also to be found in the language and style of their poetry. Both searched for new words and made use of them in their poems, Laforgue most frequently by adding together two words different in meaning but similar in spelling, such as "Eternullité"(2), "lunologues"(3) and "nuitamment"(4) and Corbière by creating neologisms, such as "osanore" and "plangorer"

1. J. Laforgue, *Poésies*, p. 165, *Complaintes*.
2. Ibid. p. 165, *Complaintes*.
3. Ibid. p. 149, *Fleurs de Bonne Volonté*.
4. Ibid. p. 165, *Complaintes*. Laforgue wrote:

1. J. Laforgue, *Poésies*, p. 125, *Complaintes*. Cf. also p. 163, *Complaintes*, "Complaintes du pauvre Jeune Homme."
2. Ibid. p. 159, *Complaintes*.
3. Ibid. *Imitation de Notre Dame la Lune*, p. 223.
4. Ibid. *Imitation de Notre Dame la Lune*, p. 250

of a variety of meters in one poem. For example, in "Complainte de l'automne monotone" (1), Laforgue used and:

lines of four, five, nine and twelve syllables in stanzas of

"Je fais pas de mal." (2)

two, five and six lines; in "Complainte du pauvre chevalier errant" (2), lines of three, seven, ten and fourteen syllables

"Et suis pas qu'un grand coeur pour elle." (3)

in stanzas of six lines and in "Complainte des formalités nuptiales" and Corbière:

lines of two, three, four, five, six, seven, eight, nine and

"Et sens mal aux cheveux." (p. 40)

twelve and "Quand il est là voir venir." (p. 44) (five, eight and nine lines)

Both used imagery for humour, developing the poetic image and introducing a realistic aspect, thus rendering the whole ridiculous.

Corbière did this with the image of a swan, in "Un jeune qui four s'en va," with a rose in "A une Rose" and with an angel in "Grand Opéra." Laforgue employed this device: in "Le Pape" (lines of two,

"Déguster, em menant les rites réciproques, Les trucs Inconscients dans leur oeuf, à la coque." (4)

lines).

and:

Again, Laforgue criticized Corbière for using rhyme as "tremplin

"Les mares de vos yeux aux joncs de cils." (5)

à coq-à-l'âne" (4) but he himself played and experimented with

In spite of Laforgue's criticisms of Corbière's prosody (6),

rhyme and many of his own rhymes could be subject to criticism. (5)

he worked on similar lines in his own poetry, particularly in

Les Complaintes, in which his verse was freer than that of conventional

poetry but was not yet free verse. Most important is their use

3. e.g. moelles : étoiles. (Le Sanglot de la Terre, p. 45)

1. J. Laforgue, Poésies, p. 165, Complaintes.

2. Ibid. p. 241. Imitation de Notre Dame la Lune.

3. Ibid. p. 349. Fleurs de Bonne Volonté, p. 116

4. Ibid. p. 190. Complaintes. "Complainte du Sage de Paris."

5. Ibid. p. 228. Imitation de Notre Dame la Lune. "Locutions des Pierrots." Opus: Antigone (Fleurs de Bonne Volonté, p. 447)

6. Cf. "Une Etude sur Corbière," Entretiens politiques et littéraires July 1891.

of a variety of strophes with varying meters in one poem. For example, in "Complainte de l'Automne monotone"(1), Laforgue used lines of four, five, nine and twelve syllables in strophes of two, five and six lines; in "Complainte du pauvre chevalier errant"(2), lines of three, seven, ten and fourteen syllables in strophes of six lines and in "Complainte des formalités nuptiales" lines of two, three, four, five, six, seven, eight, nine and twelve syllables in strophes of two, four, five, eight and nine lines.(3) This can be compared to Corbière's "Epitaphe," (lines of eight, ten and twelve syllables in strophes of two, three, four, five, six, seven and eight lines), "Grand Opéra," (lines of four, eight, ten and twelve syllables in strophes of two, four, five and six lines and a sonnet) and "A mon chien Pope" (lines of two, four and eight syllables in strophes of two, three, four and five lines).

Again, Laforgue criticized Corbière for using rhyme as "tremplin à coq-à-l'âne"(4) but he himself played and experimented with rhyme and many of his own rhymes could be subject to criticism.(5)

1. J.Laforgue, Poésies, p.103, Complaintes.

2. Ibid. p.114. Complaintes.

3. Ibid. p.117. Complaintes.

4. J.Laforgue, Mélanges Posthumes, p.122.

5. e.g. moelles : étoiles. (Le Sanglot de la Terre, p.43)

Etes : retraite (Complaintes, p.63)

4. Ibid. épave : lavent (Complaintes, p.72)

5. Ibid. sourcil : souci (Complaintes, p.116)

même : gêne (Complaintes, p.84)

Lune : costume (Complaintes, p.128)

Vergogne: Antigone (Fleurs de Bonne Volonté, p.447)

Cf. F.Ruchon, Jules Laforgue, sa vie, son oeuvre, pp.194 and 196.

Moreover, several of Laforgue's poems are written completely on feminine rhymes, such as "Complainte d'un autre Dimanche," "Complainte sur certains Ennuis," "Au large" and "Clair de Lune." Corbière had done this in "Litanie du Sommeil," in which two pages are written entirely in feminine rhymes and in several other poems he used exclusively masculine rhymes. Laforgue, in his criticism of Corbière, appeared not to have noticed this: "Cependant, jamais une pièce tout en féminines ou tout en masculines!"

(1) would be interesting whether Corbière did inspire this line

An even more striking similarity can be found between their use of diaeresis and synaeresis. Both adapted words according to the demands of the meter, but Laforgue nevertheless criticized Corbière for counting "pied" and "vieux" as two syllables, "miroite" as four syllables and "mariée" as two syllables. (2) In Laforgue's work we find: "piano" with diaeresis in "Sieste éternelle," (3) and with synaeresis in "Complaintes des Pianos" (4) and "Des Fleurs de Bonne Volonté. XII" (5); "Fiancée" with

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1. J. Laforgue, Mélanges Posthumes, p. 124.
 2. "Une Etude sur Corbière," Entretiens politiques et littéraires," July, 1891, p. 124. Cf. Guichard, Jules Laforgue et ses poésies, p. 132, "Dans ses notes sur Corbière, il s'étonne que ce poète maudit fasse pi-ed et vi-eux de deux syllabes, mariée de deux, et miroite de quatre. Mais n'a-t-il pas pris des libertés analogues?"
 3. J. Laforgue, Poésies, p. 18, Le Sanglot de la Terre.
 4. Ibid. p. 76. Complaintes.
 5. Ibid. p. 364.

diaeresis(1) and "fiancé" with synaeresis(2); "quotidiens" and "quotidienne" both with synaeresis (3) and "quotidien" with diaeresis(4); "occasion" with synaeresis(5) and diaeresis(6).

Many other examples of irregularities occur.(7)

A few apparent references to Corbière's work can be found in Laforgue's poetry. In "La Chanson du petit Hypertrophique":

"J'suis jaune et triste" (8)

is reminiscent of Corbière - his name and the title of his poetry.

It would be interesting whether Corbière did inspire this line for it was written between 1878 and 1883, before the appearance of Les Poètes Maudits. Several poems in "L'Imitation de Notre Dame la Lune" are reminiscent of Corbière's "Heures," as, for example:

"Je ne suis qu'un viveur lunaire
Qui fait des ronds dans les bassins,
Et cela, sans autre dessein
Que devenir un légendaire." (9)

Laforgue was haunted by the sound of a piano, the following verse reminding us of "A une Demoiselle":

1. J.Laforgue, Poésies, p.139, Complaintes.
 2. Ibid. p.248, L'Imitation de Notre Dame la Lune.
 3. Ibid. p.436, Fleurs de Bonne Volonté. XLVI. and p.134, Complaintes
 4. Ibid. p.341. Fleurs de Bonne Volonté. I.
 5. Ibid. p.197, Complaintes.
 6. Ibid. p.63, Complaintes.
 7. Cf. F.Ruchon, Jules Laforgue, sa vie, son oeuvre, pp.191-3.
 8. J.Laforgue, Poésies, p.11, Le Sanglot de la Terre.
 9. Ibid. p.243. L'Imitation de Notre Dame la Lune, XVI.

"Oh! ce piano, ce cher piano
Qui jamais, jamais ne s'arrête,
Oh! ce piano qui geint là-haut
Et qui s'entête sur ma tête!" (1)

These reminiscences do not necessarily indicate influence and, used by later poets:

if Corbière has in fact influenced Laforgue, it is, it seems to me, principally from the point of view of style and prosody.

It is difficult to assess Corbière's influence on later poets and to distinguish it from that of the other Symbolists, of Verlaine and Laforgue in particular. His influence has therefore been mainly indirect - he influenced the work of these two poets who, in their turn, influenced later poetry. (2) Some critics

have gone as far as to say that he has had no influence at all(3) while others have only recognized his influence on poor poetry -

1. J.Laforgue, Poésies, p.364. Fleurs de Bonne Volonté, "Dimanches."
2. Cf. L.Bocquet, Les Destinées Mauvaises, p.77, "Un état nouveau de sensibilité poétique, un frisson inédit où se révèle déjà cette émotion mystérieuse qui vient du plus lointain des rêves et de l'arrière-plan embrumé et encore inexprimé des âmes. On fera honneur de cette découverte à Verlaine et aux Symbolistes, pourtant n'est-ce point Corbière qui a été l'initiateur de cette poésie où les images qui se superposent et les rythmes qui se heurtent . . . prolongent et multiplient les sensations et d'inoubliables résonances." and A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.182, "Laforgue fut reconnu comme il le méritait alors que Corbière était injustement négligé. Le résultat en est qu'à première vue, l'influence des Amours Jaunes sur les générations littéraires suivantes semble surtout indirecte. On peut dire que Corbière, à travers Laforgue, a influencé d'aussi grands poètes que Supervielle, Léon-Paul Fargue, Hart Crane, John Gould et Donald Evans."
3. Cf. G.Kahn, "Tristan Corbière," La Nouvelle Revue, 15th July 1904, p.275, "Il n'a point eu d'influences. Personne n'est reparti à sa suite dans cette amusante et douloureuse parade."

some poets imitated the freedom of form in his work, exaggerating his use of archaisms, neologisms, technical terms and slang.(1) He was the first poet to make use of verbal automatism, much used by later poets:

"C'est sans doute avec Les Amours Jaunes que l'automatisme verbal s'installe dans la poésie française. Corbière doit être le premier en date à s'être laissé porter par la vague des mots qui, en dehors de toute direction consciente, expire chaque seconde à notre oreille."(2)

Corbière's importance lies in the fact that he introduced a new tone to poetry, which has survived in modern poetry. His technique, indeed, can be better appreciated today:

"Corbière est plus près de nous que ses contemporains qui, dans l'ensemble, ne l'avaient guère goûté. Celui qui recherche les sources de la poésie française d'aujourd'hui - et même la plus audacieuse - ne doit pas oublier l'oeuvre de Corbière. Forme et fond, on ne dira jamais assez combien nos modernes procèdent de lui."(3)

Corbière directly influenced two other Breton poets, one well-known, the other remaining a "gloire locale." His sections "Armor" and "Gens de Mer" influenced Richepin, in particular the latter's Chanson des Gueux and La Mer. Richepin probably read

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1. Cf. L.Bocquet, Les Destinées Mauvaises, p.108, "Il est responsable de ce modernisme morbide qui sévit un temps sur les lettres car on érigea après lui en système ce qui était d'abord de la sincérité ou du pur instinct. . . Surtout Corbière a le premier porté la déroute parmi les règles consacrées de l'art poétique traditionnel."
 2. A.Breton, Anthologie de l'Humour Noir, p.163.
 3. F.Lefèvre, "La Poésie du livre de Corbière à Francis Carco," Les Nouvelles Littéraires, no. 933, 21st June 1945, p.5. (quoted by A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p 196.)

1.

2.

3.

4.

Les Amours Jaunes in 1873, when a copy of the book was given to the literary circle, "Les Vivants," of which Richepin was the leader.(1) He was attracted by the realism of Corbière's poems and his use of the sailors' language.

The following passage, from "Largues," reminds us of many similar passages in "Gens de Mer:"

"Cric! crac! sabot! cuiller à pot!... Et je commence
Je m'en vas vous filer les noeuds de ma romance
Et parler mathurin comme un gabier luron
Qui s'est suivé le bec à même un boujaron."(2)

The term "boujaron" is used by Corbière in "La Fin." The

following strophe reminds us of both "Aurora" and "Le Bossu

Bitor:"
"Largue l'écoute! Bitte et bosse!
Largue l'écoute! Gigue et jou!
Largue l'écoute! on s'y fout des bosses
Chez la mère Barbe-en-jonc!" (3)

The description of a port at sunset in Richepin's "Oceano Nox" resembles Corbière's description in "Le Bossu Bitor." In both, the boat is rocking gently and the simile of a kiss is used:

"Dans le silence
Le bateau dort
Et bord sur bord
Il se balance . . .
Sa lueur joue
Comme un baiser
Vient se poser
Sur une joue."(4)

and Corbière:

Les Amours de Chic. I. (no page numbers)

1. Cf. C. LeGoffic, Les Amours Jaunes, p. xxxi.
2. J. Richepin, La Mer, p. 117, "Matelotes."
3. Ibid. p. 133.
4. Ibid. p. 61, "Marines."

"Le soleil est noyé. - C'est le soir - dans le port
Le navire bercé sur ses câbles, s'endort
Seul; et le clapotis bas de l'eau morte et lourde,
Chuchote un gros baiser sous sa carène sourde." (p.147)

Pol Kalig, Corbière's cousin, has been more influenced by his later poems on the subject of love. He was wholly unsuccessful as a poet but, in 1881, published a booklet of twelve sonnets, entitled Amours de Chic, all obviously inspired by Corbière.

As Corbière, he regarded love as a duel and sought to mortify the beloved:

"J'aime ton amour faux, truffé de scepticisme
O femme! il me séduit et me repose un peu
De ce duel banal dont je connais l'enjeu:
J'avais souvent rêvé ce duo de cynisme." (1)

and:

"Aimer! Tu ne sais pas, - T'amuser! Passe encore
Si tu voulais dompter le fauve féminin,
Et la cravache au poing cingler une pécore
Qui lève trop la tête, en bavant son venin." (2)

In some poems, he described himself satyrically, in the manner of Corbière's "Ça" and "Décourageux," expressing the same disillusion. He felt misunderstood:

"Lui suait dans sa peau son dégoût incompris." (3)

belittles his own poetry:

"Il empoigna son luth et rima ça pour lui." (4)

1. Amours de Chic. I. (no page numbers)

2. Ibid. VII.

3. Ibid. "Frontispice."

4. Ibid. "Frontispice."

2. Ibid. III.

3. Ibid. II.

4. Ibid. IV.

and claimed to be assuming a pose:

"Enfant blasé, naïf, tu te leures de pose." (1)

and in the final poem, "Cul-de-Lampe," expressed a general feeling of failure:

"Alors il s'en alla, le chapeau sur la tête,
En coiffant son problème aplati de ce coup.
Il se mordit de rage et se trouva si bête
Que ce fait tout nouveau le fit rire beaucoup."

Much of his vocabulary and imagery are reminiscent of Corbière. as, for example, the passage quoted above from the seventh sonnet, which is clearly inspired by "Féminin Singulier" and "Vénerie." In addition, Kalig imitated many of Corbière's tricks of style. For example, the colloquial style of several poems in Les Amours Jaunes, consisting of brief questions and answers, or simply ejaculations, is frequently to be found in

Amours de Chic:

"Toi, de l'amour? - Jamais! Aimer, être banale!
Se ressembler hier - demain - même aujourd'hui!
Allons donc, c'est usé! Vive la diagonale..." (2)

As Corbière, he used paradox:

"Le Toi que je n'ai pas, c'est le seul Toi que je t'aime."(3)

and play on words:

1. "N'est-ce qu'un jeu désprit, - jeu de corps, ou jeu d'âme?"(4)

and the use of anticlimax for ironic effect in the final line

of a love poem:

2. "C'est un éclat de rire en se voyant au jour." (5)

1. Amours de Chic.V.

2. Ibid. III.

3. Ibid. II.

4. Ibid. IV.

5. Ibid. I.

The Fantaisistes.

Through his later work, Corbière influenced the group of poets known as the "Fantaisistes," consisting of Francis Carco, P-J. Toulet, Tristan Derème, Claudien and Jean Pellerin.(1)

This group of poets were mainly attracted by the mixture of irony and tenderness in Corbière's poetry, a feature which they developed in their own work. Maurice Rat defined their aims:

"La fantaisie n'est pas, sur un Pégase humide, d'exécuter les voltes d'éblouissantes "fantasias," c'est, le coeur frémissant et le sourire aux lèvres, de brider d'une main sûre le cheval éternel. C'est d'être, tour à tour et parfois en même temps, narquois et tendre, grave et léger, joyeux et triste. C'est d'enchanter, en le chantant, son mal. C'est de cueillir les roses en sachant qu'elles se fanent, et d'en faire une guirlande pour les nouer au ciel gris. La fantaisie, c'est quand on est La Fontaine, d'aller de fleur en fleur, et de goûter, papillon, jusqu'aux sombres calices; c'est, abeille de l'Hymette, comme le Gres Moréas, de composer du miel avec sa cendre; c'est, comme Derème, de fleurir la route où est passée une humaine douleur."(2)

Carco, the true leader of the movement(3), acknowledged the influence of Corbière in an article introducing a collection of Fantaisiste poetry:

"Chaque jour, se révèlent à nous de tout jeunes gens qui, par le sentiment de la nuance et de l'ironie, méritent qu'on s'intéresse à eux. Cependant ces débutants ne font en ceci que se rattacher à leurs aînés immédiats dont les

1. Cf. P.Chabaneix, Francis Carco, p.15, "C'est en août 1912, dans la revue Rythm fondée à Londres par Middleton Murray et Katherine Mansfield, que l'auteur des Ironies Sentimentales (Tristan Derème) qualifia pour la première fois de fantaisiste la plus marquante partie de la jeune poésie d'alors." See also pp.17-18.
2. Ibid. p.16.
3. Cf. Ibid. p.18.

plus vieux n'ont pas trente ans. A leur tour, ceux-ci se réclament des précurseurs et il ne nous est pas interdit, en remontant de l'un à l'autre, d'en arriver à Jules Laforgue, à Rimbaud et à Corbière.

L'influence de ces trois grands poètes fut un temps, prodigieuse; mais bien rares sont ceux qu'elle n'a ni pervertis ni désorbités." (1)

As Corbière, Carco had the gift of using simple words to express emotion. He acknowledged his debt to Corbière by making a clear reference to "Un jeune qui s'en va" in "A l'Amitié":

"Emporte-moi dans ton délire,
Muse errante aux yeux clignotants,
Qui vaticines et prétends:
"Mon bout de crayon, c'est ma lyre!
Mais je n'ai plus de papier blanc." (2)

Toulet used an irony more gentle than Corbière's in his poems and his language is similar to that of Corbière and Laforgue. In the story of Pou, Lou and You, in "Contrerimes," the mixture of French and English:

"Il va voir l'Alboche au crin jaune
Qui lui dit: "I love you."
- Elle est Française! assure You..."

is reminiscent of "Après la Pluie." "Berceuse pour un ami défunt," also from "Contrerimes:"

"Dormez, ami; demain votre âme
Prendra son vol plus haut.
Dormez, mais comme le gerfaut,
Ou la couverte flamme.

1. F.Carco, Vers et Prose. XXXV. October, November, December 1913
Number entitled: "Les Poètes Fantaisistes."

2. P.Chabaneix, Francis Carco, p.116.

3. Cf. ibid. p.107.

3. A.Salmon, "Les Poètes - Francis Carco," Revue de la Poésie, III, 1905.

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Tandis que dans le couchant roux
Passent les éphémères,
Dormez sous les feuilles amères.
Ma jeunesse avec vous."

appears to have been inspired by Corbière's "Mirliton":

"Dors d'amour, méchant ferreur de cigales!
Dans le chiendent qui te couvrira
La cigale aussi pour toi chantera,
Joyeuse, avec ses petites cymbales." (p.182) (1)

Tristan Derème adopted the same tone of conversation in his poetry as Corbière and Laforgue. In "La Verdure Dorée," he treated the rupture between the two lovers with the same mocking irony as Corbière in "A une Camarade":

"Mon Dieu, madame, il faut nous consoler
Sans faire des gestes tragiques,
Sans déclamer et sans râler
Si le sort nous donne des gifles." (2)

André Salmon also published an article in praise of Corbière(3) but has only been influenced by him in the early part of his work. He began "Le Pervers" with:

"Je vis de ma folie et meurs de ma raison,"

a paradox which is reminiscent of Corbière's "Epitaphe" and

"Décourageux." The following strophe:

"Je suis le chevalier servant de l'Infortune,
Je suis le chasseur d'Ombre et mes chiens rubanés,
Effarés des rayons glauques du clair de lune,
Ont des abois qui font gémir les nouveaux-nés."

is possibly inspired by Corbière's "Heures":

"Je suis le fou de Pampelune,

1. Cf. A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.185
2. Cf. Ibid. p.186.
3. A.Salmon, "Nos Morts - Tristan Corbière," Vers et Prose, II. 1905.

"Je suis le fou de Pampelune,
J'ai peur du rire de la Lune, by popular songs, he
Cafarde, avec son crêpe noir...
Horreur! tout est donc sous un éteignoir?" (p.78)

In his description of a sailors' bar in "Anvers" Salmon combined influences from two of Corbière's poems:

"C'est à l'ESTAMINET DE L'ETOILE POLAIRE;"

is influenced by: his true feelings to show. He imitated Corbière's

"C'est au boulevard excentrique
Au BON RETOUR DU CHAMP DU NORD." (p.103)

and his list of the various nationalities represented at the café: "à la suite d'Apollinaire les poètes nouveaux ont renoncé à la ponctuation, voulant par là que le ton du poème soit contenu dans la structure et non dans son explication." (3)

"Les Belges rient tout bas et les Anglais attendent,
Un Français de Paris crache des calembours
Et, dans le plus bas coin, deux chauffeurs de Hambourg
Palpent, sournois et lents, la molle chair flamande.
Les Russes font en chœur gémir l'accordéon."

is influenced by the similar list in "Le Bossu Bitor": searching for a new means of expression and turned to Laforgue

- Des Anglais, jouissant comme de vrais pendus,
Se cuvent, pleins de stout et de béatitude;
- Des Yankees longs, et roide-soûls par habitude,
Assis en deux, et tour à tour tirant au mur
Leur jet de jus de chique, au but, et toujours sûr;
- Des Hollandais salés, lardés de couperose;
- De blonds Norvégiens hercules de chlorose;
- Des Espagnols avec leurs figures en os;" (p.151) (1)

Surrealists. He admired him for his parody of the Romantics!

Corbière has had some influence on the Surrealists, in particular, Apollinaire and Jarry. Jarry was also a Breton and in his early work, he too mocked at the local inhabitants.(2)

1. Cf. A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p.187.
2. Cf. R.Shattuck, The Banquet Years, p.153.
3. Cf. Ibid. p.181.

Jarry's poetry was likewise influenced by popular songs, he expressed mistrust in women and continually criticized himself in the same way as Corbière.(1) Apollinaire was also to use the rhythms of popular songs and the language of everyday speech in his poetry.(2) He, too, believed in suppressing his grief and not allowing his true feelings to show. He imitated Corbière's "Cris d'Aveugle" in omitting punctuation and was, in his turn, imitated by many others:

"à la suite d'Apollinaire les poètes nouveaux ont renoncé à la ponctuation, voulant par là que le ton du poème soit contenu dans la structure et non dans son explication." (3)

Ezra Pound and T.S.Eliot.

It is interesting to note that Corbière has also influenced the Anglo-American poets, Ezra Pound and T.S.Eliot. Both were searching for a new means of expression and turned to Laforgue and Corbière as sources of inspiration.

In an essay on Corbière, Pound claimed that he "seems to me to be the greatest poet of the period."(4) He was attracted principally by the irony and the directness and vigour of Corbière's style.(5) He admired him for his parody of the Romantics:

1. Cf. A.Sonnenfeld, L'Oeuvre Poétique de Tristan Corbière, p 196, "Quant à la violente critique que l'auteur de "Raccrocs" dirige contre lui-même, elle prépare la route pour Alfred Jarry dont la personnalité ressemble tant à celle du clown bohémien des Amours Jaunes."
2. Cf. R.Shattuck, The Banquet Years, p.220.
3. T.Tzara, Les Amours Jaunes. (no page number)
4. E.Pound, Make It New, p.173.
5. Cf. Ibid. p.181.

such as "Paracelsus in Exile" and "The Garden":
"he is the first, I think, to satirize it (i.e. the style of his time), or at least the first to hurl anything as apt and violent as "garde-nationale épique" or "inventeur de la larme écrite" at the romantico-rhetorico of Hugo and Lamartine."(1)

He admired the realism of Corbière's poetry:

"He is more real than the "realists" because he still recognises that force of romance which is quite real and apparently ineradicable part of our life." (2)

No direct allusions to Corbière can be found in Pound's work.

The influence lies rather in the tone of Pound's poetry and his means of expression. Above all, he wished to imitate the intensity of feeling and the concision achieved by Corbière.(3)

Clearer analogies can be seen in the irony of the two poets.

Literary allusions, with ironic intent, abound in their work.

In Pound, we find: "E.P. Ode pour l'Election de son Sépulcre,"

a reminiscence of Ronsard, "Villonaud for this Yule" and "A

Villonaud: Ballad of the Gibbet," both pastiches of Villon

and the "Poems of Alfred Venison," the first of which is entitled

"The Charge of the Bread Brigade."

Popular songs are adapted by both for a similar purpose.

A good example is Pound's "Ancient Music":

Finally, Corbière's anti-religious satire, which is so highly
"Winter is icummen in,
Lhude sing Goddam." (4)

Ironic references to religion, by misuse of religious terms,

1. E.Pound, Make It New, p.181.
2. Quoted by R.Taupin, L'Influence du Symbolisme Français sur la Poésie Américaine, pp.138-9.
3. Cf. Ibid. p.145.
4. E.Pound, Selected Poems, p.119.

such as "Paracelsus in Excelsis" and "The Garden": for example,

"And round about there is a rabble
Of the filthy, sturdy, unkillable infants of the very poor.
They shall inherit the earth." (1)

Her boredom is exquisite and excessive,
And is almost afraid that I
en Bretagne." will permit that indiscretion." (1)

Both poets wrote ironically about their own work: Corbière in "Ça" and "Décourageux" and Pound in "Tenzone" and "E.P. the Ode pour l'Election de son Sépulcre." Contemporary satire - of literature and customs - occupies an important place in their poetry. "Salutation the Second," "Moeurs Contemporaines" and many poems in "Mauberley" illustrate this theme in the work of Pound. The anti-militarism of "La Pastorale de Conlie" is likewise reflected in "Mauberley":

"There died a myriad,
And of the best, among them,
For an old bitch gone in the teeth,
For a botched civilization,

1. E. Pound Charm, smiling at the good mouth,
2. Cf. E. G. Quick eyes gone under earth's lid,
For two gross of broken statues,
For a few thousand battered books." (2)

Finally, Corbière's anti-romantic imagery, which Pound praised so highly and which was later to be imitated by Eliot, has influenced much of Pound's work but more particularly the section "Lustra," written soon after Pound's "discovery" of modern French

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1. E. Pound, Selected Poems, p.92.
 2. Ibid. p.176.

poetry. The contrast of imagery in "The Garden," for example, reflects such poems as Corbière's "Le Poète Contumace":

"In her is the end of breeding. She should not take it
Her boredom is exquisite and excessive.
She would like someone to speak to her,
And is almost afraid that I
will commit that indiscretion." (1)

Eliot, after undergoing the influence of Laforgue in his early work, found inspiration in Corbière, principally in the years 1915 - 1920. This is underlined by Greene.(2) As Pound, he was attracted by the style and irony of Corbière, realizing that he had a new contribution to make to poetry. He believed that Corbière, as Laforgue and Baudelaire, had discovered a means of expression befitting modern life.(3) Corbière's use of irony, songs, literary allusions and a conversational style had a general influence on his poetry, while precise references to Corbière can be found in many of his poems.

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1. E.Pound, Selected Poems, p.93.
 2. Cf. E.Greene, T.S.Eliot et la France, p.62, "Tristan Corbière, qui a succédé à Laforgue dans les affections d'Eliot, est aussi le poète qu'il reconnaît volontiers comme le plus important après celui-là, pour sa langue et pour son métier." Eliot had read Verlaine's article in Les Poètes Maudits and Greene explains the fascination: "Ces lignes ont dû contenir, aux yeux d'Eliot, la promesse d'un poète qui aurait quelques-uns des attraits de Laforgue, avec de la vigueur en plus. Comme ce dernier, Corbière est un poète en rupture d'équilibre avec les modes conventionnels de sentir. Assez moqueur lui-même, observateur ironique, ayant le goût des choses de la mer, Eliot s'est trouvé en effet avoir quelques affinités avec Corbière, il a découvert chez ce poète inégal des richesses insoupçonnées."
 3. Cf. Ibid. p.20.

It is Corbière's irony which constituted perhaps the most important influence of all on Eliot's poetry. Eliot, as Corbière, would evoke emotion but, in order that we should not take it seriously or even believe that he took it seriously, "punctured" the emotion with some flippant or commonplace remark.⁽¹⁾ Many examples can be found in "The Love Song of J. Alfred Prufrock":

"And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair -
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin -
(They will say: "But how his arms and legs are thin!")" (2)

This process of quickly changing from a serious to a flippant mood in order to emphasize the serious, is that of Corbière's "Le Poète Contumace."

In the same manner, Eliot used imagery with ironic intent, comparing a poetic image with a realistic one:

"When the evening is spread out against the sky
Like a patient etherised upon a table." (3)

which is reminiscent of Corbière's:

"Et ce cygne
Sous le couteau du cuisinier." (p.55)

Rhyme is used with ironic intent by both poets: by Corbière

in "Rescousse" and by Eliot in "Le Directeur." In other places

1. Cf. C.M. Shanahan, "Irony in Laforgue, Corbière and Eliot," *Modern Philology*, November 1955, p.118.
2. T.S. Eliot, *Poems 1909-1925*, pp.10-11. See also: p.17, "Portrait of a lady."
3. Ibid. p.9.

a poetic word rhymes with a more commonplace word, as in "The Love Song of J. Alfred Prufrock:"

"In the room the women come and go
Talking of Michelangelo." (1)

and in Corbière's "Après la Pluie":

"Dis: veux tu le paradis. . .
On emporte des radis" (p. 47)

Literary allusions are used by Eliot to a great extent, as by Corbière,(2) ironic in the associations of ideas which they evoke. One of the earliest examples of this is in the poem:

"Cousin Nancy," written at the time when Eliot was first under Corbière's influence. The last line of this poem is a reference to Meredith's "Lucifer in Starlight."

Similarly, Eliot has imitated Corbière's use of songs in his poetry. For example, in "The Hollow Men," he wrote:

"Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning . . .

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper." (3)

Eliot used conversation in his poetry in order to convey

1. T.S.Eliot, Poems 1909-1925, p. 9.
2. Cf. E.Greene, T.S.Eliot et la France, p. 67, "cet emploi de l'allusion littéraire ("pour évoquer une multitude d'associations" comme dit Laboulle,) Eliot le doit surtout à Corbière."
3. T.S.Eliot, Poems 1909-1925, pp. 98-9.

2. T.S.Eliot, Poems 1909 - 1925, p. 95.

3. Ibid. p. 19.

4. Cf. G. Smith, "Corbière and East Coker," Modern Language Notes June 1950, p. 47.

5. T.S.Eliot, Poems 1909-1925, p. 95.

character or atmosphere. "A Game of Chess," from "The Waste Land," with its passages of cockney, is reminiscent of such poems as "Le Bossu Bitor."(1)

A few clear references are made by Eliot to Corbière. The title: "Mélange adultère de tout" is obviously from Corbière's "Epitaphe." In "The Hollow Men," the lines:

"Shape without form, shade without colour,
Paralysed force, gesture without motion." (2)

is again inspired by "Epitaphe," in particular the line:

"Des nerfs, - sans nerf. Vigueur sans force." (p.31)

In "Portrait of a lady":

"(But our beginnings never know our ends!)" (3)

and the opening line of "East Coker":

"In my beginning is my end."

are both probably inspired by the quotation preceding "Epitaphe."(4)

In "The Hollow Men":

"Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass." (5)

recalls Corbière's description of himself in "Paria":

"Ma pensée est un souffle aride:
C'est l'air. L'air est à moi partout.
Et ma parole est l'écho vide
Qui ne dit rien - et c'est tout." (p.119)

1. Cf. E.Green, T.S.Eliot et la France, p.118, "Eliot reproduit avec une rare maîtrise, le parler trivial du cockney: nul doute qu'il n'ait mis à profit ici ses études des poésies réalistes de Corbière, tel que "Bossu Bitor."
2. T.S.Eliot, Poems 1909 - 1925, p.95.
3. Ibid. p.19.
4. Cf.G.Smith, "Corbière and East Coker," Modern Language Notes June 1950. p.420.
5. T.S.Eliot, Poems 1909-1925, p.95.

Corbière, through his influence on these two important poets, has thus had considerable consequence outside France. His influence abroad appears, indeed, to be perhaps more significant than in his own country. A poet developed throughout the short time in which he was writing poetry.

Corbière began writing poetry when he was still at school but did not think fit to include his earliest compositions in Les Amours jaunes. They have since been published and appear in Le Dantec's edition of Les Amours jaunes. All the major themes of Corbière's poetry were already emerging in these poems. Satire and humour in "Ode au Chapeau", written in school at the age of fourteen, literary parody in "Ode aux Éperriers", and imitation of popular songs in "L'Hyane nuptial" and "Ay Panneau". Realism in describing the sea, a freer use of prosody and an oral quality in his work are revealed in "Le Panagoti" (La Balancella). "Jeune Philosophe en dérive" (Sous un portrait de Corbière), written in 1858, is the first of Corbière's autobiographical poems and foreshadows "Épithaphe", "Ça" and "Décourageux".

"Armor" and "Gens de Mer" were written between 1857 and 1871. The predominant influence is, quite naturally, his homeland. The most important literary influences at this stage were two Breton writers: his father, Édouard Corbière, and La Landelle. However, references are made to other poets of his century,

CONCLUSION.

I have outlined the main aspects of Corbière's work - the influences, the prosody and the style. It now remains to be seen how Corbière's technique as a poet developed throughout the short time in which he was writing poetry.

Corbière began writing poetry when he was still at school but did not think fit to include his earliest compositions in Les Amours jaunes. They have since been published and appear in Le Dantec's edition of Les Amours jaunes. All the major themes of Corbière's poetry were already emerging in these poems. Satire and humour in "Ode au Chapeau", written in school at the age of fourteen, literary parody in "Ode aux Déperriers", and imitation of popular songs in "L'Hymne nuptial" and "Ay Panneau". Realism in describing the sea, a freer use of prosody and an oral quality in his work are revealed in "Le Panayoti" (La Balancelle). "Jeune Philosophe en dérive" (Sous un portrait de Corbière), written in 1868, is the first of Corbière's autobiographical poems and foreshadows "Epitaphe", "Ça" and "Décourageux".

"Armor" and "Gens de Mer" were written between 1867 and 1871. The predominant influence is, quite naturally, his homeland. The most important literary influences at this stage were two Breton writers: his father, Edouard Corbière, and La Landelle. However, references are made to other poets of his century,

such as Baudelaire, in "Matelots": ~~poet work.~~

"A terre - oiseaux palmés - ils sont gauches et veules." (p.144)

Gautier, in "Le Bossu Bitor": ~~distinction between the "Breton"~~
~~and "gardiens du pur contour".~~ (p.149) ~~qualities of his later~~
~~and Musset in "Le Phare". Literature is still unimportant as~~
~~a source of inspiration.~~ ~~influenced his later work. However,~~
~~His prosody in these sections reveals, above all, a desire to~~
~~break away from strict tradition: the forms used are, for the~~
~~most part, fairly common but are used with a new liberty. The~~
~~most original aspects of style in this period are his vocabulary~~
~~and the oral quality of his poetry.~~ Corbière used all the
~~means in his power to reproduce exactly the speech of the sailors -~~
~~abundant punctuation, spelling and colloquial terms. Nautical~~
~~terms and sailors' slang are used in poetry for what is probably~~
~~the first time.~~ ~~every reminiscences can be found.~~

The poems on Italy, in "Raccrocs", were also written in this
period, inspired by Corbière's trip to Italy in 1869-70. "Le
Poète contumace", written in Brittany, probably late 1871 or
early 1872, after ^{he met} ~~his meeting with~~ Marcelle but before ^{he} finally
~~left~~ leaving for Paris, is interesting, for it reflects both early
and later work. The background is Brittany and the form - mainly
Alexandrines - is that of his early work. On the other hand,
the main theme is love and it is one of the first poems in which
Corbière described his own feelings. The type of irony used

L'Information littéraire, January-February 1962, pp.8-9.

here was to permeate all his subsequent work.

which was an important step towards the development of the "vers

It has been pointed out that too many critics and historians
libre". His search for freedom in his early poems has, by this
of Corbière have made a clear distinction between the "Breton"
time, because channelled into a desire to create a new type of
and "Paris" poems.(1) Naturally, the qualities of his later
poetry.

work can be distinguished to a certain extent in his early work

Other aspects of this later work were also original. His
and Brittany has slightly influenced his later work. However,
preoccupation with the oral quality of his work continued. A
from about 1871, when Corbière met Marcelle, or 1872, when he
wide vocabulary - now including Parisian slang, learned terms,
went to Paris, there is a definite change in his poetry and now
foreign words - is still an important feature of his poetry.

there is a predominance of new themes.

His use of imagery achieves its effects through new associations

Corbière's own feelings are analysed, satirized and described
of ideas. The use of the image, and the stream of associations
with an insight and with stylistic means which were his alone.

it evokes, in "Litanie du Souffle", is particularly important
Other important themes include: Marcelle, women, Paris and Spain.
as it foreshadows twentieth century poetry, notably that of the
Literary influences are of greater importance than previously -
Surrealists.

several poems are devoted entirely to parody of other poets

"Rondels pour Après", probably written in 1873, the year in
and numerous literary reminiscences can be found.

which *Les Amours jeunes* were printed, reveal a new feature.

In this period, Corbière showed himself to be far more conscious

Corbière was no longer trying to explain his feelings or impressions

of trends in prosody and he used forms with which his contemporaries

but simply stating them in the poems. The prosody - five rondels

were experimenting. In addition, he experimented with new forms

and one sonnet - discloses an even greater preoccupation with the

himself. For example, the sonnet was enjoying a new popularity

technical side of his work. He has abandoned the staccato

and Corbière wrote several poems in this form, experimenting

quality - the "langage de télégramme(1)" - of the majority of his

even with one "sonnet renversé" and with heterometric sonnets.

work. For the first time, his poetry is musical:

His greatest originality was in the use of several different

"la plus fine, la plus ténue, la plus pure partie comme art:

strophic forms in one poem and in the use of a "vers libéré" his

sur un ton posthume." (2)

1. Cf. K. MacFarlane, "Etat présent des études sur Tristan Corbière",

1. L'Information littéraire, January-February 1962, pp.8-9.

2. J. Latorque, Mélanges posthumes, p 128.

which was an important step towards the development of the "vers libre". His search for freedom in his early poems has, by this time, become channelled into a desire to create a new type of poetry.

Other aspects of this later work were also original. His preoccupation with the oral quality of his work continued. A wide vocabulary - now including Parisian slang, learned terms, foreign words - is still an important feature of his poetry. His use of imagery achieves its effects through new associations of ideas. The use of the image, and the stream of associations it evokes, in "Litanie du Sommeil", is particularly important as it foreshadows twentieth century poetry, notably that of the Surrealists.

"Rondels pour Après", probably written in 1873, the year in which Les Amours jaunes were printed, reveal a new feature, Corbière was no longer trying to explain his feelings or impressions but simply stating them in the poems. The prosody - five rondels and one sonnet - discloses an even greater preoccupation with the technical side of his work. He has abandoned the staccato quality - the "langage de télégramme(1)" - of the majority of his work. For the first time, his poetry is musical:

"La plus fine, la plus ténue, la plus ^{us} pure partie comme art: Rondels pour Après; de fines mauves pâle filigranées d'ironie sur un ton posthume." (2)

1. J.K.Huysmans, A Rebours, p 249.
2. J.Laforgue, Mélanges posthumes, p 128.

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The early poems, in addition to the "Rondels pour Après", were those which appealed initially: they are the easiest to understand, being objective and pictorial in nature. His later work constitutes his most important contribution to the history of poetry. His true originality lay in his use of irony, his prosody and his experimentation with language. It is these aspects which have attracted ^{subsequent} later generations of poets.

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