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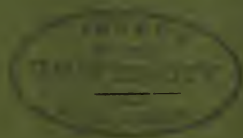
THE TECHNIQUE

OF THE

FRENCH ALEXANDRINE

A STUDY OF THE WORKS OF

LECONTE DE LISLE, JOSE MARIA DE HEREDIA,
FRANCOIS COPPÉE, SULLY PRUDHOMME,
AND PAUL VERLAINE.



DISSERTATION PRESENTED TO THE BOARD OF UNIVER-
SITY STUDIES OF THE JOHNS HOPKINS UNIVER-
SITY, BALTIMORE, FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY.

BY

HUGO PAUL THIEME.

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TO
DR. A. MARSHALL ELLIOTT
THIS MONOGRAPH IS RESPECT-
FULLY DEDICATED.

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PREFACE.

As this monograph deals only with the technique of the French Alexandrine, a discussion of questions, such as, mute *e*, verse-accent, word-stress, etc., would be out of place. In the First Part I have endeavored to give a general presentation of the rules and principles of versification practiced by the Classical, Romantic, Parnassian and Symbolistic schools of poetry. In the body of examples I have shown to what extent these rules are followed by the five poets whose works have been examined. It would be out of the sphere of this work to discuss the occasional violations of these principles found in the verses examined, as those referring to the question of hemistich or cesura, rime, overflow, mute *e*, etc. I have avoided any discussion of these points, noting only the examples which are found in the works of the five poets examined. The Third Part deals with a résumé of Part Two and gives the innovations in modern French verse found in Verlaine; some of these may be found occasionally in other poets before Verlaine, but he is the first poet in the nineteenth century to introduce them as a legitimate form of verse. I have avoided using the terms accent and cesura because the terms pause or rest and hemistich answer the same purpose, and in order to avoid a discussion of the questions of verse-accent and cesura.

BALTIMORE, MAY, 1897.

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ERRATA.

- p. 5, l. 13—Dieu—cher
 p. 7, l. 42—first,
 p. 8, l. 26—solennelle; l. 34, are :
 p. 10, l. 24—etc.,
 p. 11, l. 36—font(,) *font*,
 p. 12, l. 2—soumettre(.) *submit*,
 p. 13, note—Rimbaud
 p. 15, l. 6—cavalerie; l. 12, *révolté*; l. 14, *ruisselle*
 p. 16, l. 3—199; ; l. 10, *déchaîne*; l. 11, *Ionienne*; l. 23, *frêle*.
 p. 18, l. 16—Seul; l. 25, *Quand*
 p. 19, l. 16—*qui*
 p. 20, l. 2—*pesante*; l. 3, *sacrée*, 134; l. 11, *are*; l. 18, *Liaison*;
 l. 20, *A*; l. 25, *Là-bas*; l. 26, *affamés*
 p. 34, l. 35—*je*
 p. 35, l. 7—*qui*
 p. 37, l. 1—*Bâtard*; l. 6, *Des croyants*; l. 11, *théâtre*.
 p. 38, l. 16—of (of); l. 37, *prodigue*.
 p. 39, l. 3—*entendais*
 p. 44, l. 13—*Rais un défunt*
 p. 45, l. 9—*Garro*; l. 11, *Hymnes*.
 p. 46, l. 14—*tour à tour*
 p. 47, l. 26—*veux-tu*
 p. 48, l. 7—*Evénements*; l. 29, *Sions*
 p. 49, l. 14—*remparts*; l. 18, *Réticence*; l. 31, *Evénements*
 p. 50, l. 12—*n'es-tu pas*
 p. 63, l. 31—*Nivelle*; l. 34, *égaie*
 p. 64, l. 23—*n'est-ce*
 p. 67, l. 29—*l'origine*

PART I.

DEVELOPMENT OF OVERFLOW, RIME, AND RYTHM IN FRENCH VERSE.

I. CLASSICAL ALEXANDRINE VERSE.

A. CHARACTER OF CLASSICAL VERSE.

The principal characteristic of Classical verse lies in the regular distribution of the rythms or cuts; that is, the harmonious division of the number twelve into four parts, called rythms, cuts or measures. Of these we have nine fundamental divisions: 3333,—2424,—4242,—2442,—4224,—3324,—3342,—2433,—4233. There are thirty-six different combinations of rythms, some of which are rarely, others never used.

The principal defect of Classical verse lies in the regular occurrence of the rest after the sixth syllable. The logical sense and rest determine the rythms; thus, in the formula 3333, the rest falls on each third syllable:

Je crains Dieu-cher Abner—et n' ai point—d'autre crainte.

The skillful use of these various rythmic combinations adds greatly to the beauty of the verse. The Classical school use the four-time rythms nearly exclusively.

B. CAUSES OF TRANSITION FROM CLASSICAL FORMS TO ROMANTIC VERSE.

1. The constant rest at the cesura which becomes monotonous.

2. The inharmonious division of the number twelve by the logical sense. Suppose we place a rest at the hemistich in the following verse:

Et l'on vit poindre aux yeux du faune-la clarté = 444
and read it according to a four-time measure:

Et l'on vit-poindre aux yeux-du faune-la clarté = 3324.

We thus confound the rythmical with the logical sense, which allows no stop at the hemistich. Such verses do not occur frequently in Classical poetry.

3. The placing of rests at the fifth and eleventh syllables when the rythmical rest and the logical sense do not fall together, which causes a discord.

Le sang de vos *rois* *crie* et n'est point écouté.
Qui ne demandent compte à ce malheureux *fils*.

The sonorous syllable *rois* weakens the following *crie* at the hemistich, and the sonorous *reux*, before *fils*, weakens the rime. These sonorous syllables *rois* before the hemistich and *reux* before the rime make the line unrhythmical.

4. The most natural and frequent rythms are 3333, occurring about 22 per cent., and 2433, about 12 per cent. In the classical verse we must have a four-time movement; but three-time rythms occur. The Romantic system has three-time rythms only; however, no Romantic poet uses either Classic or Romantic system exclusively. The Romantic system shortens the measure by one-fourth, and we have instead of the formula 4224 1111 11 11 1111 the formula 444, 1111 1111 1111, shortened by one-fourth. The following verse will show the difference in sense if read according to either Romantic or Classical system:

Et Thomas-appelé Didyme-était présent=354.
Et Thomas-appelé-Didyme-était présent=3324.

Following the first reading we have: Thomas, called Didyme, was present; whereas the second gives us: Thomas called, and Didyme was present.

The Classical system has a choice of thirty-six rythms, the Romantic of only fifteen; but using both systems, the poet can vary the verse much more than by employing either system exclusively and give verse an infinitely greater freedom than the Classicists enjoy. The rythm 444 is most frequently used, 354 is next in frequency. The use of rythms forms the principle difference in the verses of the Classical and modern schools of poetry.

II. RULES FOR THE PLACING OF RESTS IN THE CLASSICAL VERSE.

There are four rests in every verse, two of which are stable, the one at the hemistich, the other at the rime; the remaining two are placed one in each hemistich.

1. Never place two rests in succession, unless so placed as not to cause a discord.

a. The following line is considered unrhythmical by some French critics:

Tonnait, ouragan *froid* sous les portiques sombres.

An of ouragan is considered too sonorous for *froid*, thus weakening the rest at the cesura.

b. The following line is considered rhythmical:

Glissait comme un *vent frais* sous les portiques sombres.

Vent is not as sonorous as *frais* and is a monosyllabic noun, followed by its adjective.

c. The following line has a well placed rest on the fifth syllable: Et l'Éternité *s'ouvre* après le jugement.

d. The following line has a poorly placed rest on the eleventh syllable: De l'Esprit: la Foi morte et la Vérité ceinte — D'épines. The logical sense requires a rest after *Vérité*, and *ceinte*, followed by *D'épines* in the next line, loses its force in the rime on account of the sonorous *épines*.

e. Example of a well placed rest on the eleventh syllable: Cette existence, dont l'épigraphe fut: Rien = 4251 or 471.

2. Place no rest on the seventh syllable if there is no rest after the sixth, as this destroys the Classic rhythm.

Retiens ceci: je *peux tout*, mais je ne peux rien. = 435.

3. Mute *e* must not be placed on the sixth syllable: L'ingrat, il me laisse cet embarras funeste = 2352.

4. The rest at the hemistich must complete the logical sense and not hold it in suspense:

Et redire avec *tant de plaisirs* ses exploits = 363.

5. Do not place the prepositions à, de, dans, sur, par, pour at the hemistich: parmi, autour, avec, etc. at the hemistich, are considered faulty verses.

The Classicists, as a rule, observed these rules, hence confined themselves to the four-time movement. The Romantists broke away from these rules and gave French verse much greater freedom by using both four and three-time systems. Whether any of the Romantic poets attempted to bring out effects by the use of these two systems, has, as far as I know, not been shown.

However, in L. de Lisle, de Heredia and Verlaine we have passages which show that these poets used the two systems for certain effects: first; in the regularity of the use of the classi-

cal rythms, especially de Heredia; cf. p. 90-91; second, in the relation they place the rythms to one another, especially Verlaine; cf. p. 173-76; third, in the harmony of rythmic successions, especially, L. de Lisle; cf. p. 70-76. The aim of the Parnassian school was to make the character of the verse construction harmonize with the character of the logical sense; for example, if the subject was to be a weird one, they would attempt to construct the verse in such a way, as to bring out the weird character by the arrangement of words, by the character of the rime, and especially by the placing of rests or rythms. In Prudhomme and Coppée I have found no series of rythms to indicate an intentional or conscious effort on the part of the poet for effect.

III. OVERFLOW.

In the very earliest Alexandrines unusual rythms and overflow are found occasionally, especially in Malherbe, La Fontaine and Racine. When overflow occurs the lines in overflow usually retain the four-time movement. With the Romanticists and Parnassians this varies. The following are the most important rules observed by the modern schools of poetry, regarding overflow:

1. The rime-word in overflow must be sonorous and important so as to make the rime noticeable and not to weaken it.

Example of a good overflow:

Le matin, murmurant une sainte parole,—Souriait.

Example of a bad overflow:

Se levant blafarde et solonnelle, une-Nuit mélancolique.

2. A noun must not be followed by an adjective dependent upon it nor an adjective by the noun it belongs to.

On repousse le bas conseil de tel horrible—Dégôût.

Déesse, dans les cieux éblouissant, la Voie—Lactée est.

3. A preposition or article must not be used at the rime.

4. Liaison between the rime-word and the word beginning the following line must be avoided.

IV. RIME.

The three most important kinds of rime are; *rime riche ou pleine*, *rime suffisante*, *rime léonine*.

1. *Rimes riches* are those in which the sonorous vowel and the preceding consonant are alike: Père—prospère,—vers—divers.

2. *Rimes suffisantes* are those in which the sonorous vowel is alike and the final consonants the same, while the preceding consonants are different: Soupir—désir,—usage—partage.

3. *Rimes léonines* are those in which the vowel preceding the final sonorous vowel and consonant (cf. above) is also alike: Florentin—enfantin,—abonder—inonder.

The Classicists were content with the *rime suffisante*; the Romanticists showed no preference; the Parnassians exacted *rime riche*.

The following are the most important rules of rime:

1. Rime is for the ear and not for the eye.
2. The same words can not rime, not even monosyllabic verbal terminations: Ressemblerais-je—disais-je.
3. Words with same spelling, but different in meaning, are permissible in rime: Le point—ne-point,—ne-pas—le pas.
4. A noun must not rime with its verb: De flamme—s'enflamme.
5. A simple word must not rime with a compound, nor two compounds with each other unless their meanings are very different: Jeter—rejeter,—juste—injuste,—dieu—adieu; but garder—regarder, conserver—observer are good.
6. *-é-er-ée* must have *consonne d'appui*; i. e., the preceding consonant alike: Bonté—chanté, but not donné.
7. *a* requires *consonne d'appui*: Trouva—cultiva; *at*, —*ats* are exceptions: combat—attentat.
8. *i* requires *consonne d'appui*: Banni—fini; when *i* follows a vowel, as *obéi*, it may rime with any preceding consonant: trahi—obéi.
9. Final *u* requires *consonne d'appui*: Rendu—perdu; however, consonant + *u*, forming one word, does not require the same consonant: éperdu—fais-tu.
10. —*ment*—*mant* can rime, the preceding consonant may be different.
11. *ion* requires *ion*: Attention—illusion, but not raison—illusion.
12. —*ès* rimes with itself and with —*ais*, —*aits*, —*êts*: Frais—expres, traits—près.
13. The singular of nouns and adjectives must not rime with the plurals, nor second persons of verbs with other persons. Words with —*s* terminations do not rime with words not ending in —*s*.

14. A single vowel must not rime with a diphthong: ciel—éternel.

15. Words ending in—*t*,—*d*,—*c* require these endings. Exceptions: Rang, sang rime with flanc, franc, banc.

16. Vowels with different qualities¹ must not rime: âme—femme, race—grâce.

17. Voiced and voiceless *s* must not serve as consonne d'appui: rasoir—du soir, les yeux—des cieux.

18. Monsieur must not rime with words in—*ieur*: crieur—monsieur.

19. Imperfect subjunctives, as aimât, aimassent, and present participles, are not good in rime.

20. The word at the hemistich must not rime with the rime-word: Comme, à l'heure où le *vent* passe au noir firmament.

21. The two hemistichs must not rime:

La vierge maudira sa grâce et sa beauté;
L'homme se renîra dans sa virilité.

22. The end of the verse must not rime with the hemistich of the following line:

Enfoncer le poignard
Un esprit né sans *fard*, sans basse complaisance.

23. The rime-word must not form liaison with the word beginning the next line:

Lui seul est éternel. Le monde—Est périssable.

24. Unimportant words, as, prepositions, articles, etc., must not be placed at the rime.

These rules have been observed more or less closely by poets of all schools; the Parnassians, however, insisted upon their being rigidly observed. The result was:

a. *Rimes cherchées* and *rimes calembour*:

Il appert du cachet que cette cire accuse,
Que ce vin, compagnons, vient bien de Syracuse.

b. The poets sacrifice thought, sentiment, and imagination for the exigencies of rime. The phrase is no longer governed by the idea, but by the necessity of the rime-word.

¹For convenience sake I call these short and long in this sketch.

Emotion was prescribed. The need of rime-words suggested words which have no connection with the logical sense:

Tandis des cactus aux hampes d'aloés,
Les perroquets divers et les kakatoés.

c. To avoid riming against the rules of rime, errors in spelling were committed, and even in grammar:

J'en fais autant d'état du long comme du court,
Et mets en la Vertu ma faveur et ma cour(t).

d. Words with same sounds were repeated, making the verse monotonous: ombre—sombre occur on nearly every page of L. de Lisle.

V. CHANGES IN THE PRINCIPLES OF RIME, OVERFLOW AND RYTHM IN THE PARNASSIAN AND SYMBOLISTIC SCHOOLS OF POETRY.

A. CAUSES THAT LED TO CHANGES.

a. The severe, rigid laws of the Parnassian school in regard to rime was a prime cause. By trying to observe these laws the poets made of poetry a work of artifice, of skillful chiselling rather than a work of sentiment, inspiration or imagination. A clamor for freedom in verse was the result.

b. The continual recurrence of identical sounds became unbearable, just as the constant rest at the hemistich in Classic verse became impracticable to the Romanticists.

c. Influence of the study of nature. Nature is symbolical; poetry can be made so by expressive language. If nature is imitated no fixed rules must be observed; nature must lead the poet.

d. Carelessness in rime in the poetry of the Parnassians themselves.

1. The use of voiced and silent *s* in rime: os—eaux.
2. Assonance *i*: ensevelis—de lys.
3. Unimportant words at the rime, such as prepositions, adverbs, etc.:

Que j'avais un amour dans le coeur, que *parmi*.

4. Too close use of overflow:

Le Tibre a sur ses bords des ruines qui *font*,
Monter le voyageur vers un passé profond.

e. Liaison of the rime-word with the following line:

Non content d'opprimer l'Afrique et de soumettre.
A son joug.

f. The use of rare rythms, read according to a two-time system:

Et tout le cirque des civilisations = 48.

g. The use of mute *e* at the hemistich:

Oiseau sur ce pâle roseau fleuri jadis = 264.

B. REACTION AND CHANGES.

In 1827, with the drama *Cromwell* by Victor Hugo, the French Romantic school was founded and a new phase in versification was opened to the poets. Freedom in rythm and overflow, and to some extent in rime was exercised until 1865, when the Parnassian school formed their theories of versification, protesting against the Romantic verse. (They demanded *rime riche*, regular rythms, perfect form; they proscribed sentiment and all personal element.) "Well made verses are the first requisite for a work of poetry," they say. Eloquence, truth, and passion can be made poetic under certain conditions; to find these is the duty of the poet. The essential virtue of language and verse, is suggestion; that is, the power of evoking images or particular states of the soul, with syllables so skillfully conjoined to the images and sentiments, as to form as nearly as possible the perceptible form. Singular and sonorous words must be found to accomplish this effect. The next developement in verse is that of 1885, when the Decadent school was founded by A. Baju and his friends, which proscribed regular rythms and advocated entire freedom in verse. Their aim is expressed in the following words:

"C'est le vers libéré des césures pédantes et inutiles; c'est le triomphe du rythme; la variété infinie rendue au vieil alexandrin, encore monotone chez les romantiques; la rime libre enfin du joug parnassien, désormais sans raison d'être, redevenue simple, rare, naïve; c'est la réalisation du souhait de Théodore de Banville: "Victor Hugo pouvait, lui, de sa puissante main, briser tous les liens dans lesquels le vers est enfermé, et nous le rendre absolument libre, mâchant seulement dans sa bouche écumante le frein d'or de la rime."¹

¹ Souza—Le Rythme Poétique, p. 185.

All laws of the preceding schools were ignored. Laws for writing verse were no longer observed.

The next development in verse is that of the Colorists and Instrumentalists Arthur Rimbaud and Félix Kahn. Each vowel has a corresponding color or sound. It is a poetry of symbols exclusively and entirely incomprehensible:

A noir, E blanc, I rouge, U vert, O bleu, voyelles,
Je dirai quelque jour vos naissances latentes.
A, noir corset velu des manches éclatantes
Qui bombillent autour des puanteurs cruelles.¹

The last development in verse is a kind of union of the better poets of the Decadent, Colorist and Instrumentalist schools, called pure Symbolists. These show the last effort to free verse and exercise the utmost liberties and the extreme possibilities in writing their verses. Viélé-Griffin writes as follows:

“Le vers est libre;—ce qui ne veut nullement dire que le vieil alexandrin soit aboli on instauré; mais—plus largement—que nulle forme fixe n’est plus considérée comme le moule nécessaire à l’expression de toute pensée poétique; que désormais comme toujours, mais consciemment libre cette fois, le poète obéira au rythme personnel auquel il doit d’être, sans que M. de Banville ou tout autre “législateur du Parnasse” aient à intervenir.”²

Henri Régnier writes:

“La liberté la plus grande: qu’importe le nombre du vers, si le rythme est beau?”³

Stéphane Mallarmé writes:

“Le vers est partout dans la langue où il y a rythme. Toutes les fois qu’il y a effort au style, il y a versification.”⁴

VI. RÉSUMÉ.

A. CLASSICISTS.

Principles: a. Rest at the hemistich. b. No overflow.
c. Four rests in each line; that is, four-time measure.

¹ Arthur Rimbaud, *Reliquaire*. Paris, 1892, Genonceaux.

² *Joies*, preface, 1889.

³ *Echo de Paris*, 25 March, 1891.

⁴ *Echo de Paris*, 14 March, 1891.

B. ROMANTICISTS.

Principles: *a.* Rest not necessary at the hemistich; however, the word must end at the hemistich with a sonorous syllable. *b.* Free use of overflow. *c.* Free use of four—and three-time verses. *d.* Often careless and faulty rime.

C. PARNASSIANS.

Principles: *a.* Preference for rest at the hemistich. *b.* Extreme care about rime in the use of overflow. *c.* Use of three—and four-time verses, or either one exclusively, but with regularity; effects must be brought out by the use of rythms; these rythms harmonize with the thought expressed. *d.* Rime riche above all things. *e.* Consistency in counting syllables of words; for example, *hier* is dissyllabic or monosyllabic, but not both.

D. DECADENTS AND SYMBOLISTS.

Principles: *a.* No rest at the hemistich. *b.* No laws for overflow. *c.* The use of any rythms in any order. *d.* No laws for rime. *e.* Syllables have no definite value; for example, *hier*, *lien*, *plier* are either monosyllabic or dissyllabic. *f.* Mute *e* may or may not count as a syllable in verse; it need not even be written. *g.* Rime in assonance. *h.* No rime at all; blank verse. *i.* No limit to number of syllables in verse, nor to number of lines in the stanza. Absolute freedom in verse.

PART II.

LECONTE DE LISLE.

I. RIME.

1. I can give no exact statistics on the use of *rime riche* and *rime suffisante*. Of the terminations before which the consonne d'appui is required according to the laws laid down by the Parnassians, he violates all occasionally, save the three following:

—*a*, trouva—cultiva;—*u*, perdu—rendu;—*i. e.*, cavallerie—charrie. *Rime riche* is predominant in his poetry.

2. Masculine and feminine rimes with same assonance. These occur occasionally in all poets.

fumée—clocher—enflammée—bûcher, T., p. 135.

buée—refluée—illimité—nuée—resté—revolté, T., p. 192.

3. Voiced and voiceless *s* as consonne d'appui.

rasoir—du soir, T., p. 10; zèle—ruissèle, B., p. 322.

pesant—de sang, A., p. 240.

Such rimes are frequent.

4. Final *s* pronounced and unpronounced. The pronunciation of these words is often a matter of mere taste, but some go to show that the poet rimes for the eye and not for the ear; some show the contrary.

lys—Thestylis, A., p. 222; des lys—Mavromkhalis, T., p. 105.

mais—pays, B., p. 164; Paradis—jadis, T., p. 154.

pris—fils, A., p. 40; crucifix—fils, T., p. 153.

rêts—Xérès, T., p. 9; d'ours—sourds, T., p. 83.

repos—Ouranos, A., p. 153; flots—Delos, A., p. 92.

des os—leurs eaux, T., p. 154, occurs often.

échos—Iolkos, A., p. 186; égaux—Pelagos, A., p. 204.

hélas—Hellas, A., p. 67, D., p. 14; hélas—las, B., p. 155.

hélas—Pallas, D., p. 96.

5. Short and long or close and open o.

aromes—hommes, B., p. 179; trône—environne, B., p. 316.

épaules—paroles, A., p. 199, in the last example the pronunciation varies.

6. Short and long assonance.

renaissance—jeunesse, T., p. 56; épaisse—jeunesse, B., p. 352.

laisse—blesse, B., p. 160; Grèce—sagesse, B., p. 353.

Numerous examples of aisse—esse assonance occur.

la haine—Géhenne, T., pp. 147, 208; peine—sienne, A., p. 43.

déchaîne—ancienne, T., p. 196; haleine—Mytiléenne, A., p. 28.

haleine—persienne, B., p. 147; sereine—Ionienne, A., p. 98.

Athènes—antennes, A., p. 131. Pronunciation varies in all these cases. Eden—jardin, D., p. 176, is curious.

7. Short and long *a*.

âme—femme, T., p. 9; âme—Dame, B., p. 283.

Numerous examples of âme—âme occur.

pâles—baptismales, B., p. 308; lâche—hache, T., p. 20, B., p. 308.

grâce—race, T., p. 225, B., pp. 52, 287; grâces—grasses, A., p. 40.

âge—sauvage, B., p. 228, 273, 357; Pape—happe, T., p. 237.

diaphanes—des cannes, T., p. 140.

The pronunciation is not fixed in some of these cases.

8. Long *è*, *é* and short *ê*.

se mêle—comme elle, T., p. 4; frèle—belle, B., p. 112.

d'ailes—prunelles, T., p. 15; muette—tête, A., p. 216.

soumettre—maître, T., p. 8; permettre—naître, A., p. 193.

jeune—jeûne, A., p. 38. Such rimes are frequent, and pronunciation varies.

9. Single vowel riming with a diphthong.

mer—fier, T., p. 7; éternel—ciel, T., p. 58.

enfer—hier, T., p. 81; autel—fiel, T., p. 171.

mains—miens, B., p. 71. Such rimes occur often.
raison—illusion—*ion* requires *ion*; this is the only example found in the five poets examined.

10. Rime-words with different final consonants.

étant—attend, T., p. 13; froid—droit, B., p. 150.

d—t rimes are very common and permissible.

t—g: point—poing, T., pp. 160, 253; puissant—sang, T., p. 177.

pesant—sang, B., p. 50; croassant—sang, B., p. 99.

bénissant—sang, B., p. 130; such rimes are frequent.

d—g: descend—sang, B., p. 204.

t—c: sanglant—flanc, B., p. 4; reculant—flanc, B., p. 31.

troublant—flanc, B., p. 206; brûlant—flanc, A., p. 266.

étincelant—blanc, B., pp. 43, 101, 163, 174.

n—c: Liban—banc, B., p. 27.

n—d: héron—rond, B., p. 115.

t—h: grandissait—Seth, B., p. 357.

a—ah: renaîtra—Temrah, B., p. 70.

11. Adverb and adjective in rime.

bloc bas—pria bas, B., p. 108.

Such cases are not frequent.

12. Noun and adjective in rime.

fumerolle grêle—une grêle, T., p. 103.

ibis roses—des roses, B., p. 40; toutes nues—des nues, T., p. 155.

13. Rime at the hemistich.

a—a: La vierge maudira sa grâce et sa beauté;

L'homme se renîra dans sa virilité, B., p. 88.

There are 264 cases of rime at the hemistich; rimes in a—
as, i—i, is—is, ont—ont, ieu—ieu, ile—ile, etc., etc.

14. Rime at the sixth and twelfth syllables.

orte—orte: On verrouille la *porte* afin que nul n'en sorte,

T., p. 243. Ninety-five cases of such rimes are found.

15. The hemistich rimes with the rime-word of the preceding or following line:

a—a: Ou le fruit qu'un divin adultère forma.

L'homme géant brisa la vulve maternelle, B., p. 7.

Twenty-two cases are found.

16. The sixth and twelfth syllables of the same verse rime with the sixth or twelfth of the preceding or following line:

ait—ais—let: La ville aux sept coteaux, en qui Dieu se complaît,
Et qu'abrite à jamais l'aile du Paraclet, T., p. 157.
Fifty-six examples occur.

II. HEMISTICH AND HIATUS.

17. Unstressed words at the hemistich.

a. Mute *e*.

Serait-ce point quelque jugement sans merci, T., p. 191.
De faire ainsi, tant que vivrez, et pour le mieux, T., p. 249.

b. Prepositions.

- de: De ses enfants et *de* la royale femelle, T., p. 114.
D'un bout à l'autre *de* la salle à voûte épaisse, T., p. 187.
C'est une écume *de* toute race, un troupeau, T., p. 197.
- du: La soif de l'or et *du* meurtre les assembla, T., p. 197.
- sur: Seul immobile, et *sur* la dalle agenouillé, B., p. 319.
Dans la vallée et *sur* les monts perdant nos traces, A., p. 5.
- dans: Avec la Reine et *dans* son lit dormir ton somme,
T., p. 231.
Comme des merles *dans* l'épaisseur des buissons, B., p. 77.
Sur la montagne et *dans* les profondes vallées, D., p. 25.
- sous: La queue en cercle *sous* leurs ventres palpitants,
B., p. 173.
Cache la tête *sous* la nappe, ô mon enfant! B., p. 287.
Quant ils rayonnent *sous* ta noire chevelure, A., p. 44.
- par: Par coups de foudre et *par* rafales emporté! B., p. 113. D., p. 44; T., pp. 56, 187.
- sans: O ma nature, *sans* colère et sans excès, B., p. 276.
- parmi: Etant captif *parmi* les cavaliers d'Assur, B., p. 1. B., pp. 192, 268; T., pp. 6, 76; A., pp. 212, 239, 282; D., pp. 71, 90, 182, 189.
- avec: Le vent emporte *avec* l'écume dispersée, B., p. 90. B., pp. 125, 126, 228, 275, 335, etc. Quite frequent.

c. Articles.

- un: Le submergent comme *un* assaut de mille loups, T., p. 14. T., pp. 29, 56, 69, 122, 205; B., pp. 7, 219; D., pp. 17, 69.
- des: Ceint des palmes et *des* éclairs de cent batailles, T., p. 31. T., pp. 58, 96; A., p. 242.

- les: qui dilatait sur *les* continents et la mer, T., p. 176.
T., pp. 30, 204; B., p. 2.
- le: Brûlé le siège où *le* scélérat devient pire, D., p. 56.
Et l'oiseau bleu dans *le* maïs en floraison, T., p. 56.
- la: Qui s'enivrent de *la* lumière de midi, T., p. 56.
T., pp. 57, 70, 186, 196, 204, 218, 238; B., pp. 4, 32, 36,
219, 280.
- aux: Jusqu'aux astres, jusqu'aux Anges, jusques à Dieu!
B., p. 312.

d. Pronouns.

- ta: Tes cris d'horreur ni *ta* prière haletante? T., p. 207.
- sa: Et, triomphant dans *sa* hideuse déraison, B., p. 342.
Et son ombre, dans *sa* chaleur et sa poussière, B., p. 275.
- tu: Où que tu sois, que *tu* veilles ou que tu dormes, T., p. 209.
- en: Amen! amen! je m'*en* remets au Roi des Rois, T., p. 169.
Toujours est-il qu'il s'*en* était débarrassé, B., p. 268.
- qui: De la tempête *qui* se déchaîne et que pleure, T., p. 190.
B., pp. 98, 277.
- mon: Le jour tombe. Que *mon* Seigneur se lève et mange!
B., p. 25.
Mais de ceci pour *mon* malheur, ne sachant rien, B., p.
278.
- ton: Pour l'absorber dans *ton* impassible beauté? B., p. 219.
- son: Il t'effleure de *son* baiser silencieux, T., p. 65. B., pp.
5, 186 (2), 284, 295.
- vos: Dans chacune de *vos* exécrables minutes, T., p. 96.
- nos: Mais revenons à *nos* moutons qu'il nous faut tondre, D.,
p. 56.
- ses: Et la haine, dans *ses* entrailles, brûle et gronde, T., p. 114.
T., pp. 152, 184, 201, 219. B., p. 291.
- mes: A mes élus, à *mes* Anges, et même à Dieu, T., p. 155.
- ces: Parmi ces cris et *ces* angoisses et ces fièvres, B., p. 228.
- cet: De jour en jour en *cet* adorable berceau, B., p. 12.
- cette: Et tout le long de *cette* énorme goinfrie, B., p. 343.
- vous: Pieux Abbé! Ne *vous* irritez point ainsi, B., p. 273. D.,
p. 53.

e. Miscellaneous Words.

- a: Corbeau hideux, il t'a flagellé de tes crimes? B., pp. 276,
319.
- peu: Il n'en restait qu'un *peu* de fange avec du sang, B., p.
334. D., p. 52.

ni: Ni les neuf psaumes *ni* les pieuses leçons, B., p. 343. D., p. 201.

assez: La quenouille est *assez* pesant pour ta main, B., p. 75.

pas: Non, non! tu ne dois *pas* tomber, Ville sacré, T., pp. 34, 122.

où: Des cassolettes, *où* l'ambre qui fume encor, T., p. 199.

hors: Avec la langue *hors* de leurs gueules voraces, D., p. 69.

These examples show that L. de Lisle observes but one rule for the hemistich, namely, the word must end at the hemistich, but there need be no stress there at all, however, he admits of no overlapping or overflowing hemistich which would be the next step, as Verlaine does.

18. Hiatus. There are no cases of hiatus in L. de Lisle. I give a number of examples such as are not found very often in poetry.

Et la terre maudite est comme un *champ aride*, B., p. 303.

Fus adoré des rois de l' *Ariane Antique*, B., p. 88.

A son *joug usurpé* les Emyrs, ses égaux, T., p. 8.

III. OVERFLOW AND RYTHM.

19. Overflow.

a. Liason.

1. Mute *e*: Non content d'opprimer l'Afrique et de soumettre a son joug usurpé les Emyrs, ses égaux, T., p. 8; T., pp. 10, l. 1-3; 162, l. 2-4; 179, l. 3-4; 216, l. 13-15; 237, l. 22-3; 244, l. 2-3. B., pp. 138, l. 15-6; 141, l. 17-19; 278, l. 19-20. A., pp. 18, l. 1-2; 49, l. 18-19. D., pp. 137, l. 7-8; 206, l. 19-20.
2. Liaison of *s*: La bas, au flanc du roc crevassé, ses aiglons Erigent, affamés, T., p. 85. T., pp. 154, l. 1-4; 229-30, l. 30, l. B., pp. 32, l. 13-15; 267, l. 19-20, 21-22; 270, l. 6-7; 284, l. 9-10. A., pp. 178, l. 7-8; 186, l. 13-14; 198, l. 26-7. D., pp. 234, l. 12-13; 179, l. 21-22.
3. Liaison of *t*: O princes, c'est pourquoi vous ne dormirez point—au tombeau des aïeux, T., p. 70. T., pp. 152, l. 8-9; 206, l. 1-2. B., pp. 10, l. 2-3; 26, l. 20-21; 31, l. 1-2; 128, l. 4-5; 132, l. 11-12; 202, l. 3-4. A., p. 76, l. 9-10.

It must be remembered that these examples admit various readings; my reading is not meant as the only possible one.

a. Weak words at rime.

1. Noun followed by an adjective: De Juillet, en un vaste et riche diocèse—Primatial, T., p. 79.
De l'estrapade des chevalets, où la Goule—Romaine, T., p. 96.
ossuaire—Immense, T., p. 113; crapauds—Enormes, T., p. 154.
joie—Terrible, T., p. 156; râlement—Lamentable, T., p. 175.
l'air—Fétide, T., p. 177; géhenne—Effroyable, T., p. 179.
Comte—Lazano, T., p. 237; B., p. 291. chien—Affamé, B., p. 26.
fourmillement—Immense, B., p. 10; Acharnement—Horrible, B., p. 231.
Ombre—Informe, B., p. 249; espèce—Géante, B., p. 264.
empires—Antiques, B., p. 267; bêtes—Inertes, B., p. 270.
Festin—Sanglant, A., p. 115; serpents—Horribles, A., p. 172.
hauteurs—Verdoyantes, A., p. 219; animaux—Impurs, A., p. 276.
poisons—Subtils, D., p. 54; îles—Sombres, D. p. 70.
2. Adjective followed by a noun: Par mes cornes, ma queue et mes griffes! Le vieux—Démosthènes, D., p. 47.
3. Prepositions: Or, les arrêts transmis par les scribes, selon—Les formes, T., p. 229; B., p. 293. ✓
Et ceux d'Égypte et ceux de Tartarie avec—Le More grenadin, B., p. 341.
Et j'ai vu que la nuit était muette autour—Du chaume, B., p. 853.
4. Noun or adjective followed by a preposition and noun or adjective: L'heure passe, l'heure brûle. Il a faim. A défaut—De gazelles, T., p. 86.
Or lui-même, vêtu tel que les anciens rois—D'Orient, T., p. 200.
la joie—De choses, A., p. 28; cavales—De jais, A., p. 47.
la Terre—D'Hellas, A., p. 95; laine—De l'agneau, D., p. 49.
au dos—Des femmes, D., p. 63; pleines—De parfums, A., p. 196.
lourds—De brocards, T., p. 96; dernier—Des Turks, T., p. 104.

c. Romantic Rythms.

1. Overflow causes Romantic rythm.¹

- 444: La nuit est sans oreille, et sur le cap ancien,
Le vent emporte, avec l'écume dispersée. B., p. 90.
- 453: Herborga s'étant tué, Ulbranda dit: ô Reines
Que votre mal, auprès de mes maux, est léger! B., p. 97.
- 354: O femmes! Aujourd'hui que je suis vieille et seule,
Que l'angoisse a brisé mon coeur, courbe mon dos. B.,
p. 97.
- 435: Une femme, à pas lents, très belle, aux tresses blondes,
De blanc vêtue, aux yeux calmes, tristes et doux. B., p.
109.
- 543: Mains jointes, méditait, vêtu de blanche laine
Où se détachait l'or pectoral de la Croix. D., p. 41.
- 534: Jamais sous les berceaux que le jasmin parfume,
Aux roucoulements doux et lents des verts ramiers, B.,
p. 139.
- 345: Inquiète, les yeux aigus comme des flèches,
Elle ondule épiant l'ombre des rameaux lourds, B., p.
199.
- 264: Ainsi les maîtres, fils de Math, le très puissant,
Volaient, impétueux essaims, épaississant, B., p. 114.
- 246: Mais qui rendra la vie et la flamme et la voix,
Au coeur qui s'est brisé pour la dernière fois? B., p. 240.
- 462: Palpitant de terreur joyeuse et de désir,
Quand j'embrassais dans une irrésistible envie, B., p.
219.
- 426: Mais, n'ayant jamais eu de telle vision,
Il se sentit frémir en cette occasion. B., p. 264.
- 624: Tout! Tout a disparu, sans échos et sans traces,
Avec le souvenir du monde, jeune et beau. B., p. 248.
- 642: C'est lui qui dans mon coeur éclate et vibre encore,
Comme un appel guerrier pour un combat nouveau. B.,
p. 220.
- 363: Le troisième Démon, spectre d'une horreur telle
Se révèle, dans son infamie immortelle T., p. 218.

¹Under L. de Lisle I give an example of each rythm occurring in overflow; under the other poets I give those not found in L. de Lisle. The statistics will show their frequency.

- 255: Or, au feu d'une torche en un flambeau grossier,
Le Jarle, dans sa tour vieille que la mer ronge, B., p.
108.
- 156: Seigneur, dit le Corbeau, vous parlez comme un homme
Sûr de se réveiller après le dernier somme; B., p. 266.
- 39: Fleuves, plaines et monts, et, tout foudreux, voilà
Qu'ils s'arrêtent devant la grande Mytila. A., p. 34.
- 372: Mais non, non! ce n'est point un vain songe; ma honte
Est certaine. Le flot inévitable monte. D., p. 137.
- 273: Ne touchez point
Au reste. J'ai reçu mission sur ce point T., p. 152.
- 174: Les caïmans, le long des berges embusqués,
Guettent, en soulevant du dos la vase noire, T., p. 116.
- 84: Dieu s'évanouit
Dans le rayonnement splendide de la nuit. B., p. 128.
- 282: Sans relâche, mes soeurs, les siècles sont tombés,
Dès l'heure où le premier jaillissement des âges B., p.
48.
- 66: Et toi, mort et cousu sous la funèbre toile,
Tu t'anéantiras dans ta stérilité. B., p. 19.
2. Rythms not found in overflow.
- 336: Cavalier flamboyant sur les sept étalons! A., p. 6.
- 633: L'inquiète gazelle, attentive à tout bruit, A., p. 8.
- 183: Mais, dans l'inaction surhumaine plongés, A., p. 9.
- 93: Et le renoncement furieux du génie B., p. 239.
- 516: Et l'Éternité s'ouvre après le Jugement! T., p. 147.
- 552 or 1452: Nulle, dit Satan, n'a de visions charnelles. B.,
p. 336.
- 2532: Je suis comme un lion mort qu'on outrage en face. B.,
p. 24.
- 2343: M'a dit:—Lève-toi, Guy de Clairvaux, pauvre moine,
B., p. 349.
- 2514: Les plumes de son dos maigre, et, fermant les yeux,
B., p. 265.
- 75 or 6132 or 615: Impérissablement jeune, innocent et beau
B., p. 12.
- 165: Et, pour aiguillonner l'heure qui n'a plus d'aile, B., p.
141.
- 2334: En l'air: moines blancs, gris ou bruns, barbus ou ras,
T., p. 80.

20. Use of Rythms. No poet before L. de Lisle, 1857, attempted to use the Romantic rythm as a separate system, or in any systematic way. No long series of these rythms occur; Victor Hugo used them indiscriminately. We cannot prove that he used them intentionally or in groups, but often placed them at the beginning or end of a stanza or poem to produce some desired effect. In L. de Lisle we first find a series of Romantic rythms, and these tend to show an intentional use; but these series are rarely effective or fortunate, and still less rythmical; whereas, when we examine Verlaine's rythms, we find that he is the first to manipulate skillfully both systems, separately and alternately. Neither Coppée nor Prudhomme show a tendency to a separate use. In the one short volume of poetry of de Heredia I find no series of Romantic rythms, but a most wonderful regularity in the Classical; at times he uses one rythmic combination through a whole sonnet. There are no series in the *Derniers Poèmes* or *Poèmes Antiques*, but some six in *Poèmes Barbares*, and eight in *Poèmes Tragiques*.

1. Unsuccessful series of rythms:

C'est un ancien moutier des Nonnes, qu'en l'Année	84
Mil et cent, le royal Godefroy dédia	363
A la mère de Dieu, d'étoiles couronnée.	624
Sur cet âpre coteau du Carmel, où pria,	633
Jadis, Elie, au temps des terribles merveilles,	453 or 48
Le char miraculeux du Voyant flamboya.	2433 or 633
T., p. 203.	

Defects: 1. The whole is pure prose.

2. The rythm as a whole is too uneven or unrythmic.

3. *Dédia*—*A la mère* too close overflow.

2. Successful series of rythms:

Et d'heure en heure, aussi, vous vous englutirez,	156
O tourbillonnements d'étoiles éperdues,	624
Dans l'incommensurable effroi des étendues,	84
Dans les gouffres muets et noirs des cieux sacrés!	354
Et ce sera la Nuit aveugle, la grande Ombre	444
Informe, dans son vide et sa stérilité,	246
L'abîme pacifique où gît la vanité	624
De ce qui fut le temps et l'espace et le nombre.	4233
B., p. 249.	



The contrast between these two stanzas is wonderful. The uneven time of the first only adds to the confusion that the sense of the lines expresses, and fitly ends with the most uneven rythm possible, 354. The second stanza has a most rythmical and harmonious ending.

3. Example of Classic and Romantic rythms.

L'or fluide du jour jaillit en gerbes vives,	3324
Monte, s'épanouit, retombe et ruisselant	1524
Comme un rose incendie au fleuve étincelant,	3324 or 624
Semble le dilater au-dessus de ses rives.	1533 or 633
Sous les palétuviers visqueux, aux longs arceaux,	84
Dans l'enchevêtrement aigu des herbes grasses,	84
Tourbillonne l'essaim des moustiques voraces,	3333
Et des mouches dont l'aile égratigne les eaux.	3333

T., p. 165.

We may scan the first stanza, according to the four-time system 3324—1524—3324—1533.

These verses, followed by the heavy 84, 84 bring out a peculiar effect upon the ear, and when followed by the short, light, agile 3333, 3333 movement, the effect is complete.

4. A series of Classical rythms ending with a Romantic rythm:

Et j'ai vu l'Orient s'entr'ouvrir, et voilà	3333
Que trois Formes d'azur, de lumière et de grâce,	3333
Laissant trois fleuves d'or ruisseler sur leur trace,	2433
Montaient d'un même trait dans le ciel réjoui,	2433
Sans voir le monstre terne et Satan ébloui;	2433
Et j'ai vu que c'étaient, en pure gloire égales,	3342
Les trois Roses, les trois Vertus théologiques.	354

B., p. 335.

5. A series of Classical rythms:

C'est l'heure où le soleil blanchit les vastes cieux.	
Et fend l'écorce d'or des grenades vermeilles.	
Le divin vagabond de l'air silencieux	
Se pose sur ta bouche, ô vierge, et tu sommeilles!	T., p. 65.
2424—2433—3324—2424.	

In his use of the pure Classical system, L. de Lisle is only second to de Heredia, who, although he learned his art from

L. de Lisle, has excelled him in the use of this system of rythm. In all these examples we can readily see how the arrangement of words, the use of rythms and placing of rests harmonize with the character of the verse and its logical sense. This is the direct source for the theories of the Parnassians in regard to the effects that can be produced by a skillful rhymster. To reproduce these effects, which came natural to a genius like L. de Lisle, was their aim, and this desire for effect led them to sacrifice sentiment for form, sympathy for effect, and to cultivate the theory of art for art's sake to the extreme possibilities. Failing in their endeavor to produce verses like their master, the Parnassians followed one of these three tendencies:

1. They adhered to their theories for a time and then, seeing the impossibility of an art for itself, they returned to the use of the Romantic style; that is, to the use of both systems. Such is Coppée's versification.

2. They continued writing according to the laws of art for art's sake, for example, de Heredia, or returned to the use of the pure Classic metre, as seen in the versification of Sully Prudhomme.

3. They disregarded all laws of rime and rythm. Such is Verlaine's poetry. From him descend the Symbolists.

JOSÉ MARIA DE HEREDIA.

I. RIME.

1. cf. remarks on L. de Lisle.

2. Masculine and feminine rimes with same assonance de not occur.

3. Voiced and voiceless *s* as Consonne d'Appui.

Five examples occur.

pensifs—les ifs; p. 139; sur—d'azur, p. 35; gracieux—vos yeux, p. 96.

d'étincelles—des ailes, p. 151; les scombres—des ombres, p. 118.

4. Final *s* pronounced and unpronounced.

des lys—ensevelis, p. 153; mais—pays, p. 191.

leurs os—roseaux, pp. 31, 45. bras—Batz, p. 143.

Arez—cyprès, p. 140; hélas—coutelas—plats, p. 163.

5. Short and long or close and open o.

Suétone—festonne, p. 70.

6. Short and long assonance.

pleine—Herculéenne, p. 12; antennes—lointaines, p. 111.

7. Short and long a.

âme—flamme, p. 154; lasse—glace, p. 152.

Pape—chape—Priape—frappe, p. 94.

cf. L. de Lisle.

8. Long è ê and short ě.

mêle—femelle, p. 27; stèle—telle, p. 25; grêles—sur-naturelles, p. 196.

âiles—étincelles, p. 151; violette—reflète, p. 47. cf. L. de Lisle.

9. Single vowel riming with a diphthong.

Michel—ciel, p. 145; éclair—fier, p. 151; feu—dieu, p. 161.

10. Rime-words with different final consonants.

d—t: fend—étouffant, p. 77. cf. L. de Lisle.

p—t: camp—débarquant, p. 194.

d—b—g: aplomb—long—blond, p. 121.

11. Adverb and adjective in rime.

No examples.

12. Noun and adjective in rime.

des reflets roses—des roses, p. 77; branche torse—son torse, p. 104.

13. Rime at the hemistich.

Fifty-three examples occur.

14. Rime at the sixth and twelfth syllables.

Four examples occur.

15. The hemistich rimes with the rime-word of the preceding or following line.

Twenty-two cases occur.

16. Under number 16, eight cases occur.

II. HEMISTICH AND HIATUS.

17. Unstressed words at the hemistich.

a. Mute *e*.

b. Prepositions.

dans: Au dos du livre et *dans* l'épaisseur de la tranche, p. 100.

sous: Ils bondissent, et *sous* leurs bonds et leurs élans, p. 27.

Midi. L'air brûle *sous* la terrible lumière, p. 121.

Les lames glauques *sous* leur crinière d'écume, p. 147.

par: Qu'il tient empoigné *par* l'horrible chevelure, p. 165.

parmi: S'envoleront *parmi* l'harmonieuse haleine, p. 59.

avec: Ma flûte faite *avec* sept tiges de ciguë, pp. 59, 64, 147.

c. Articles.

un: Les emporte avec *un* frémissement de plume, p. 37.

les: Vers Syracuse et *les* abeilles et les vignes, p. 67.

la: De mots et d'armes. *La* foudre au Capitolin, p. 73.

Au rude Arès! A *la* belliqueuse Discorde, p. 43.

L'ajonc fleurit et *la* bruyère est déjà rose, p. 140.

d. Pronouns.

e. Miscellaneous Words.

18. Hiatus.

III. OVERFLOW AND RYTHM.

19. Overflow.

a. Liaison.¹

1. Mute *e*: Cherche le vieil Hylos et dis-lui qu'il célèbre
Un long deuil pour le fils qu'il ne reverra pas, p. 46.

2. Liaison of *s*: Castille a triomphé par cet homme, et ces
flottes

Ont sous lui complété l'empire sans pareil, p. 114.

Monte au faite du ciel, et les chaudes haleines

Ont fait onduler l'or bariolé des plaines, p. 20.

3. Liaison of *t*.

Voici l'ancre et la source, et c'est là qu'il se plaît
A dormir sur un lit d'herbe et de serpolet. p. 42.

¹ cf. Remarks, p. 60.

b. Weak words at the rime.

1. Noun followed by an adjective.

Le sol ardent pétille, et l'Anubis d'airain—Immobile. p. 121.

L'Océan s'entr'ouvrit, et dans sa nudité—Radiouse. p. 13.

2. Adjective followed by a noun.

3. Prepositions.

Qui que tu sois, vivant, passe vite parmi—L'herbe du tertre.
p. 50.

La gloire vous fera vivre à jamais parmi—Les ombres. p. 153.

4. Noun or adjective followed by a preposition and noun or adjective.

c. Romantic Rythms.

1. Overflow causes Romantic rythm.¹

615: Ils voient irradiant du Bélier au Verseau,
Les constellations poindre dans l'azur sombre, p. 37.

The following rythms occur in overflow:

444, 453, 435, 354, 534, 345, 264, 246, 426, 462, 624, 642,
156, 273, 372.

2. Rythms not found in overflow.²

1353: Là, s'abouchant avec les Caciques des villes. p. 194.

2253: Midi. L'air brûle et sous la terrible lumière. p. 121.

20. Use of Rythms.³

De Heredia only uses the Classical rythms in series. I give one example of a regular series of Classical rythms running through an entire sonnet.

Que vos astres plus clairs gardent mieux du danger,	3333
Dioscures brillants, divins frères d'Hélène,	3333
Le poète latin qui veut, au ciel hellène,	3324
Voir les Cyclades d'or de l'azur émerger.	4233

¹ cf. L. de L.

² cf. statistics.

³ cf. L. de L.

Que des souffles de l'air, de tous le plus léger,	3324
Que le doux Iapyx, redoublant son haleine,	3333
D'une brise embaumée enfle la voile pleine,	3342
Et pousse le navire au rivage étranger.	2433
A travers l'Archipel où le dauphin se joue,	3342
Guidez heureusement le chanteur de Mantoue;	2433
Prêtez-lui, fils du Cygne, un fraternel rayon.	3342
La moitié de mon âme est dans la nef fragile,	3342
Qui, sur la mer sacrée où chantait Arion,	1533
Vers la terre des Dieux porte le grand Virgile.	3315
p. 57.	

The regularity is at once apparent. Such combinations are not found in the other poets.

FRANÇOIS COPPÉE.

I. RIME.

1. cf. remarks on L. de Lisle.

2. Masculine and feminine rimes with assonance é occur frequently; the assonance in ie—i occurs six times.

tragédie—hardie—paradis—dix, 3, p. 54.

ami—académie—Lulli—jolie, 3, p. 105.

habits—subis—confie—vie, 3, p. 133.

fleurie—patrie—partis—pervertis, 3, p. 160.

merci—ici—bijouterie—Seigneurie, 4, p. 22.

béni—fini—ravie—vie, 4, p. 44.

3. Voiced and voiceless s, as Consonne d'Appui.

This occurs frequently. des cieux—les yeux, 5, p. 158.

affaiblis—des lys, 2, p. 140; 3, pp. 88, 109, 236; 5, p. 93, 201.

le pays—ces maïs, 4^o, p. 1-2; Hafiz—fils,¹ 7, p. 128.

brandis—un contre dix, 4^o, p. 107; jadis—sur dix, 4, p. 132.

cinquante-six—Médicis, 8, p. 194.

ses os—Chandos, 2, p. 233; tes os—des ciseaux, 2, p. 276.

Stradiverius—plus, 2, p. 58; l'Angelus—instant de plus, 4, p. 68.

¹ fils occurs often in rime.

ses vertus—Brutus, 4, p. 92; les obus—d'omnibus, 8, p. 137.

hélas—lilas, 4, p. 180; 6, pp. 27-8; hélas—las, 4^o, p. 80; 5, p. 161.

hélas—l'Atlas, 8, p. 70.

5. Short and long or close and open o.

il donne—aumône, 5, p. 164; bonne—aumône, 8, p. 51.

d'hommes—nomes, 7, p. 90.

6. Short and long assonance.

jeunesse—renaisse—1, p. 109; —esse—aisse occur often. saine—Avicenne, 2, p. 189; Cevennes—vaines, 3, p. 103. Cevennes—neuvaines, 3, p. 172; comprenne—reine, 7 p. 39.

7. Short and long a.

âme—femme occur frequently. 1. p. 46.

race—grâce, 5. p. 184; lasse—glace, 4. p. 160.

place—grâce, 7. p. 186-7. balle—pâle, 7. p. 182.

8. Long è ê and short ë.

vous êtes—noisettes, 1. p. 16. mêle—gamelle, 1. p. 97.

jeune—jeûne, 1. p. 104; est—lait, 4. p. 45.

blessés—je sais, 2. pp. 128, 221—but: accès—je sais, 3. p. 117.

apparaître—lettre, 7. pp. 46, 179; permettre—maître, 3. p. 7.

jette—poète, 4. p. 137. cigarette—faite, 6. p. 220.

These rimes occur very often in Coppée. They show Parisian pronunciation.

9. Single vowel riming with a diphthong.

bleu—Dieu, 1. p. 100. These are common in Coppée.

10. Rime-words with different final consonants.

d—t. is frequent.

t—g: présent—sang, 2. p. 188, 4. p. 189. The other examples of sang in rime are with participles.

point—poing, 2. p. 152. frequent.

poing—rejoint, 5. p. 84; flottant—étang, 8. p. 131.

d—g: attend—étang, 1. p. 10; descend—du sang, 7. p. 269.

rang—grand, 8. p. 214; faubourg—lourd, 8. p. 192.

gourd—faubourg, 9. p. 17.

- t—c: tremblant—blanc, 2. p. 11; 6. pp. 17, 44, 63; 9. p. 174.
surplombant—banc, 6. p. 35; troublant—blanc, 7. p. 262.
tombant—banc, 9. p. 156.
- n—c: donc—pardon, 2. p. 17; 3. p. 246; pigeon—de jonc, 6.
p. 114.
- n—d: bouffon—profond, 2. p. 202; 3. p. 91. Méran —prend,
3. p. 123.
tyran—grand, 4. p. 56.
- p—t: champ—arrachant, 2. p. 317; 7. p. 63; manquant—camp,
8. p. 192.
- d—p: pour quand—au camp, 2. p. 231–2; 4^o. p. 68.
- s—g: reprends—rang, 2. p. 320.
- g—r: Edimbourg—tambour, 4. p. 228; Luxembourg—tambour,
8. p. 197.
- g—b: long—plomb, 7. p. 220.
- g—c: sang—flanc, 9. p. 116.
- t—h: plût—luth, 2. p. 181.

The following I consider rimes cherchées:

- à la Motte Broon—démon, 2. p. 173.
avec—grec, 3. p. 19.
valet—Hamlet, 3. p. 61; Rembrandt—grand, 8. p. 160.
White Hall—Royal, 4. p. 149; peine—Henri Heine, 7. p. 70.
keepsake—dissèque, 7. p. 264; Yankée—manquée, 9. p. 137.

11. Adverb and adjective in rime.
12. Noun and adjective in rime.

. La bise
Fait saillir ses seins durs sous la cretonne bise, 7. p. 264.

13. Rime at the hemistich.¹

Two hundred cases occur.

14. Rime at the sixth and twelfth syllables.

ents—ants.

Ayez des *sentiments* pour moi plus *confiants*. 1. p. 133.

Twenty-four examples occur.

¹cf. remarks L. de L.

15. The hemistich rimes with the rime-word of the preceding or following line.

Eighty-three cases occur.

16. The sixth and twelfth syllables of the same verse rime with the sixth or twelfth of the preceding or following line.

Forty cases occur.

II. Hemistich and Hiatus.

17. Unstressed words at the Hemistich.

a. Mute *e*.

lorsque: J'étais ici lorsque vous annonça Nanon. 3. p. 135.

4. pp. 6, 126, 143; 7. p. 174.

puisque, 3. p. 190; 4. pp. 32, 99; 4. p. 192.

que: Et plus nombreuses que vos baisers froids et faux, 4. p.

176. 4. p. 68; 5. p. 168; 9. p. 145.

ne: On sait cela. Vous ne supposez pas, pardieu! 3. p. 170.

b. Prepositions.

du: On n'y parle que *du* jeune Prince, on est fou. 4. p. 145.

sur: Etincelait, et *sur* sa poitrine chérie. 4. p. 123; 5. p. 69,

80; 6. p. 126; 9. p. 167.

dans: Pour le Prince! Car *dans* ma poitrine amaigrie. 4. p.

175; 4^o. p. 10; 5. pp. 160, 174, 188; 7. p. 46; 8. p. 93.

sous: Sous ton hiver et *sous* tes neiges implacables? 5. p. 160;

6. p. 181; 8. p. 121.

par: Lorsque l'honneur est *par* une femme outragé, 4. p. 148.

sans: Et, sans colère et *sans* terreur, séparons-nous, 3. p.

165; 5. p. 80; 7. p. 172.

parmi, avec, and pour occur frequently.

chez: Cette femme était *chez* cet homme,—c'est affreux! 5.

p. 192.

vers: Vers la défaite et *vers* les échafauds dressés, 4. p. 139;

5. p. 161.

c. Articles.

un: Un dévouement! C'est *un* miracle, en vérité, 1. p. 155;

2. pp. 17, 250, 278; 4. pp. 24, 43, 151, 167, 204; 5.

p. 151; 7. p. 174; 9. pp. 143, 161.

- les: Meurs en volcans pour *les* engloutir sous ta lave! 7. p. 99; 2. pp. 22, 118, 123; 3. p. 231; 4. pp. 29, 43, 117, 136; 5. pp. 75, 81, 168, 195, 217; 6. p. 227; 9. pp. 89, 166.
- des: Des poètes et *des* donneurs de sérénades. 1. p. 8; 4. pp. 166, 176; 5. p. 198; 6. p. 70; 7. p. 57.
- le: Ah! l'on pourra, pour *le* ravoir, dans les faubourgs. 3. p. 172.
- la: Je suis la froide et *la* méchante souveraine. 1. p. 8; 1. pp. 29, 110, 142; 2. p. 282; 4. pp. 103, 136, 146; 5. pp. 13, 37, 105, 121, 128; 6. pp. 12, 13, 149; 7. pp. 15, 31, 161; 8. pp. 56, 210; 9. p. 162.
- une: Tu t'alanguis dans *une* atmosphère étouffante. 5. p. 53. 5. pp. 81, 106; 7. pp. 20, 205. In all these examples of *une* the following word begins with a vowel.
- au: Le montagnard, mis *au* carcan par ces bourreaux, 4. p. 240.

d. Pronouns.

- ta: Et l'or pâle de *ta* chevelure pareil. 5. p. 147.
- sa: Et, sous l'ombre de *sa* cagoule, son regard. 5. p. 82; 9. p. 62.
- ma: O mon amie! O *ma* vaillante! ô mon épée! 2. p. 292; 6. p. 83.
- tu: Et la preuve que *tu* demandes, je la donne! 4^o. p. 99; 9. p. 36.
- en: Et relisait, tout *en* fumant sa cigarette. 7. p. 6; 2. p. 7; 6. p. 164.
- mon, ton, son: Sans voir, hélas! dans *mon* aveuglement stupide. 4. p. 205; 4. p. 223; 5. p. 169; 8. p. 94; 9. p. 86.
Que j'ai soufflé sur *ton* imbécile chimère, 4^o. p. 95.
A celui, qui par *son* talent dans notre état, 2. p. 56; 5. pp. 128, 158; 8. p. 197; 9. p. 163.
- vos, nos: Qui s'intéresse à *vos* querelles conjugales, 2. p. 229.
Plus doux, que ferme à *nos* désirs audacieux, 5. p. 14.
- ses, mes, ces, tes: Mais jè n'ai pas à *ses* discours prêté l'oreille. 1. p. 124; 4. p. 163; 4^o. p. 3; 5. pp. 75, 85; 7. pp. 25, 273.
Que je portais sous *mes* baillons, par les chemins! 4. p. 140; 4. pp. 141, 152; 5. p. 214.
Je fais jaillir de *ces* quatre planches de bois, 2. p. 82; 5. pp. 155, 167, 174; 8. p. 119; 9. pp. 62, 160.

- Je ne crois plus à *tes* sanglots: il est trop tard! 4. p. 187.
cet: A ce naïf, à *cet* heureux, à ce vainqueur, 6. p. 23.
cette: De ce meurtre, de *cette* épouvantable chose. 4^o. p. 95.
nous, vous: occur frequently.
on: On y dort; et si l'*on* a froid dans son sommeil, 1. p. 12.
leur: Ah! misère, avec *leur* chimie, ils ont raison, 9. p. 56.
me: La gamine que *me* restait, mon Octavie, 9. p. 162.
y: C'est monstrueux! Je n'*y* crois pas, sur mon tombeau, 4.
p. 204.

e. Miscellaneous Words.

- a: D'aujourd'hui, puisqu'on *a* déployé son enseigne 4. p. 141.
peu: Ils ont besoin d'un *peu* d'ombre et de quelque source,
5. p. 139; 8. pp. 62, 151.
pas: A la besogne, et *pas* un instant de perdu! 2. p. 253; 4.
p. 138; 4^o. p. 16.
si: Te consoler! Oh, *si* mon amour le pouvait! 4^o. p. 87; 1.
p. 54; 7. p. 206.

f. Compound Words.

- Voilà tout. Pardonnez-moi donc cette infamie. 2. p. 8.
Et le vieil opéra-comique d'autrefois. 2. p. 45.
Et viguier de Saint-Jean-de-Luz en pays basque. 2. p. 146.
Seigneur de Saint-Martin-des-Fossés, capitaine. 3. p. 6.
Jure alors, ô ma bien-aimée! Oui, je le jure! 3. p. 140.
Elle a raison, mon bien-aimé! Fuyons ensemble! 3. p. 247.
C'était le tour de Gian-Battista Torelli, 4. p. 7.
Et vos aïeux, ô Mac-Fingalls, pour mon aieul! 4. p. 134.
Il en arrive à l'eau-de-vie, et c'est la fin. 9. p. 52.
C'est son cousin, Qu'en as-tu fait? A la Bastille, 3. p. 116.

18. Hiatus.

- Les piquets *de uhlands* galopant dans la rue. 1. p. 188.
Sous le *joug allemand*, et que nous en souffrons. 1. p. 85.
Comme ils sont enroutés! Est-ce de *sang humain*? 4. p. 119.

III. Overflow and Rhythm.

20. Overflow.

a. Liaison.

1. Mute *e*: Fouaillant derrière toi mes limiers pour te mordre
Aux jambes. Maintenant je t'avais donné l'ordre.
5. p. 82; 2. pp. 84, 197; 5. pp. 190, 202; 6. p.
112; 7. pp. 7, 53, 114.

2. Liaison of *s*: A le laisser partir, celui-là, si jamais
Il vient dans mon jardin fatal. 1. p. 9; 1. pp. 52, 156; 2. pp. 193, 199; 3. pp. 21, 31, 63, 75; 4. pp. 49, 88; 4^o. pp. 12, 90; 5. pp. 16, 72, 136-7, 156, 157, 159, 167, 200; 6. p. 11; 7. pp. 22, 46, 94, 272-3; 8. pp. 47, 99, 186, 197; 9. pp. 35, 92.
3. Liaison of *t*: Et quand, par les beaux soirs, un instant elle ouvrait—A la brise de mai. 5. pp. 33; 1. pp. 32, 33, 49, 53, 60, 125, 175; 2. pp. 66, 67, 138, 229, 317; 3. pp. 6, 22, 56-7, 104, 112, 154, 190; 4. pp. 57, 62, 188, 198; 6. p. 164; 7. pp. 12, 14, 69, 90, 111, 125, 144, 162, 179, 180, 267; 8. pp. 28, 31, 47, 59, 63.
4. Liaison of *d*: Sous le pied du vainqueur, frémissante se tord—Et se relève. 2. p. 290.

b. Weak words at rime.

1. Noun followed by an adjective.

Ce que vous avez pris sans doute pour des mots—

Mélodieux. 1. p. 14.

vie—Somptueuse, 1. p. 26; atmosphère—Funeste, 1. p. 26.

diamant—Enorme, 1. p. 32; bruits—Sinistres, 2. p. 277.

truie—Pleine, 2. p. 282; erreur—Possible, 4. p. 188.

musicienne—Mystérieuse, 5. p. 12; traces—Sanglantes, 5. p. 60.

posture—Défensive, 5. p. 216; douceur—Pénétrante, 6. p. 41.

Indienne—Souriante, 6. p. 53.

3. Prepositions.

Que j'avais un amour dans le coeur, que parmi 2. p. 86.

Hors du coffret de laque, aux clous d'argent, parmi 5. p. 61.

Venait d'être créée, et reposait parmi 7. p. 79.

Je te brave. Peux-tu me faire mal, après 7. p. 82.

Et j'ai le front très pâle; et cependant, malgré 5. p. 9.

Où chaque soir, tenant son violon, derrière 6. p. 27.

4. Noun or adjective followed by a preposition and noun or adjective.

Merci. J'ai soupé tard et je n'ai plus envie—De dormir 1. p. 14.

chose—De grave, 2. p. 147; vassal—D'Hartecelle, 2. p. 156.

foire—De Vitré, 2. p. 164; labeur—De la guerre, 2. p. 166.

ton—D'ironie, 2. p. 212; Batard—De Madrid, 2. p. 225.
patrimoine—Du soldat, 2. p. 226; verre—De cervoise, 2. p. 260.
centaine—De pourceaux, 2. p. 281; lambeau—De sol, 2. p. 318.
pierre—De foyer, 3. p. 30; Marquise—De Maintenon, 3. p. 102.
frère—D'Antoine, 3. p. 234; lumière—Du soleil, 4. p. 47.
repaire—De parfaits, 4. p. 95; commandeur—De broyants, 4^o.
p. 38.
veuve—De Michel, 4^o. p. 99; plancher—De la barque, 5. p. 30.
bannière—De Saint-Denis, 5. p. 39; chemin—De l'église, 5.
p. 40-1.
subtilités—Du sophisme, 5. p. 59; châte—De noce, 7. p. 12.
rouet—De sa mère, 7. p. 14; sourates—Du Koran, 7. p. 100.
sectaires—Du Kobal, 7. p. 102; souffleur—D'un théâtre, 8.
p. 23.
chevet—De sa femme, 8. p. 24; bord—D'un fauteuil, 8. p. 91.
l'heure—Du départ, 8. p. 186; jour—De septembre, 8. p. 186.
coquine—De soif, 9. p. 32; pensée—De Marc, 9. p. 61.
pleine—De l'immense regret, 7. p. 47.

5. Unaccented Words.

Voilà comme—On se montre, 2. p. 256.
sinon—De pauvres vieux, 9. p. 89.
elle est—Catholique, 4. p. 121.
Il a—Les femmes, 4. p. 130.
mais Sainte-Beuve, mais—Musset, 5. p. 115.
et j'ai—Le regret, 6. p. 111.
je n' ai pu—Travailler, 3. p. 21.
vous pouvez—Amener, 3. p. 34.
Vous êtes—Sûr de vos hommes, 2. p. 231.
que ne gêne—Pas du tout; 5. p. 110.
qu'on ne pouvait—Trouver, 9. p. 57.

c. Romantic Rythms.

1. Overflow causes Romantic rythm.¹

48: on l'accouda
Dans les coussins, devant cette fraîche nature, 8. p. 37.
75: Son titre et son brevet de malade ordinaire
Avec ses quinze cents livres de pension, 3. p. 81.

¹ cf. L. de Lisle.

- 552: Qu'un souvenir, un seul, au moment de mourir,
 Le faisait encor plus cruellement souffrir; 6. p. 188.
 183: Noble ou vilain soldat de race ou de fortune
 Dorment sous le regard glacial de la lune 2. p. 128.
 93: . . . Pour moi, qui suis, de pied en cap,
 Le plus disgracieux gentilhomme de France, 2. p. 165.

The following rythms are found in overflow: 444, 453, 354, 435, 543, 534, 345, 264, 462, 255, 360, 273, 174, 84, 48, 372, 75, 282, 552, 183, 93, 57.

2. Romantic rythms not found in overflow. Coppée uses twenty-four varieties of Romantic rythm; only two, 633, 363, do not occur in overflow.

21. Use of Rythms.¹ Inasmuch as I am unable to detect any tendency on the part of Coppée to use the Classic and Romantic rythms, or either rythm, separately, in any form of series for effect, as we have observed in the poetry of of L. de Lisle and de Heredia, I shall give the only example found in which the influence of L. de Lisle is noticeable. In the following verses there is an intentional effort noticeable to make sense and rythm harmonize:

. C'est une pauvre vieille,	
Toujours en deuil, dévote, ascétique, pareille	4233
Aux béguines qu'on voit errer dans le couvent.	354
Libre! Pauvre âme simple et douce! Bien souvent	444
Elle songe, très triste, à son cher esclavage,	336
Et, tout bas, d'une voix sourde, presque sauvage,	345
Elle dit: "Il est mort!" Puis elle s'attendrit,	3315
Et reprend: "Il avait déjà beaucoup d'esprit.	354
Quand il était méchant, il m'appelait madame.	4242
Il est mort! Le bon Dieu l'a pris. La petite âme	3324
A des ailes. Il est un ange au paradis.	354
Sans quoi serait-il mort? Quelquefois je me dis	2433
Que Dieu prend les enfants pour en faire des anges.	3333
Puis il avait des mots et des regards étranges:	1542
Peut-être qu'il était ange avant d'être né?	255
Tes pleurs de chaque jour, ô pauvre condamné,	246
Valent bien tous les longs Oremus qu'on prodigue,	363

¹cf. L. de Lisle.

Puis un signe de croix était une fatigue	1524
Pour son bras. Il savait souffrir, et non prier.	354
Il est mort! Une nuit je l'attendait crier.	3342
J'accourus, je penchai la tête vers sa couche,	3324
Et sa dernière haleine a passé sur ma bouche,	633
Et depuis ce temps-là je n'ai plus de gaiété.	3333
Le lendemain, des gens sombres l'ont emporté.	435
5. pp. 33-34.	

The irregularity of the rhythms is at once apparent; the effect desired is not always obtained. The last line, however, is a happy one, inasmuch as the long, heavy, uneven 435-time corresponds to the logical sense expressed. This is one of the finest passages in *Coppée*.

SULLY PRUDHOMME.

I. RIME.

1. cf. remarks on L. de Lisle.

2. Masculine and feminine rimes with same assonance. Only one example occurs.

marée—poussés—égarée—émoussés, 5. p. 197.

3. Voiced and voiceless *s* as consonne d'appui. This is found occasionally only.

4. Final *s* pronounced and unpronounced.

volubilis—des lis, 2. p. 201; polis—des lis, 5. p. 55.

plis—lis, 4. p. 195; jadis—des lis, 5. p. 375; jadis—Thémis, 4. p. 223.

jadis—myosotis, 3. p. 172; je vis —fils, 5. p. 129.

dos—d'os, 1. p. 249; os—chaos, 5. p. 360; des os—repos, 2. p. 38.

l'Angelus—ne reste plus, 2. p. 195; Vénus—le plus, 3. p. 142. pas—hélas, 1. p. 107.

The pronunciation is not fixed in some words.

5. Short and long or close and open *o*.

6. Short and long assonance.

Grèce—jeunesse, 1. p. 77; jeunesse—renaissance, 2. p. 66. esse—aisselle are frequent.

7. Short and long a.

flammes—âmes, 1. p. 42;
âme—âme occurs frequently.

8. Long ê, è and short ě.

frêle—elle, 3. p. 73; reflète—violette, 2. p. 127.
concevrai—du vrai, 1. p. 182.
aile—elle occurs frequently. cf. L. de Lisle.

9. Single vowel riming with diphthong.

creux—Dieu, 1. p. 167; Dieu—feu, 1. p. 39.
These are not frequent.

10. Rime-words with different final consonants.

d—t: frequent. cf. L. de L.

t—g: sang—puissant, 2. p. 104; 3. p. 109; sang—impuissant,
2. p. 186. sang—frémissant, 1. pp. 172, 230, 255,
264; 2. p. 205.

t—c: blanc—tremblant, 5. p. 271.

p—t: champ—méchant, 3. p. 116.

u—p: coup—cou, 1. p. 245.

g—c: sang—banc, 2. p. 203; sang—blanc, 2. p. 220; 3. p. 72.

d—r: nectar—tard, 4. p. 159.

n—t: horizon—le front, 5. p. 248.

11. Adverb and adjective in rime.

12. Noun and adjective in rime.

13. Rime at the hemistich.

Seventy-two cases occur.

14. Rime at the sixth and twelfth syllables.

Five cases occur.

15. The hemistich rimes with the rime-word of the preceding or following line.

Thirty-one cases occur.

16. The sixth and twelfth syllables of the same verse rime with the sixth or twelfth of the preceding or following line.

No examples found.

II. HEMISTICH AND HIATUS.

17. Unstressed words at the hemistich.

a. Mute *e*.

b. Prepositions.

There are no unstressed prepositions at the hemistich in Prudhomme's poetry; *parmi* occurs twice, 2. pp. 109, 149; *avec* twice, 4. p. 221; 5. p. 271; *malgré* once, 2. p. 86; *après* once, 2. p. 100, and these are permissible.

c. Articles.

d. Miscellaneous Words.

Mais leur oeuvre les *a* supplantés dans mon coeur, 5. p. 296.

18. Hiatus.¹

Does not occur.

Oublieuse des sons, lampait le *sang humain*. 3. p. 82.

Imposant l'accalmie au *forum agité* 5. p. 122.

Et sous ses voiles fuir son *joug impérieux*, 5. p. 126.

Laissaient leurs bras d'un *sang épais* remplis, 5. p. 237.

Modérateur, il s'arme, entre les *camps extrêmes*, 5. p. 248.

III. OVERFLOW AND RHYTHM.

19. Overflow.

a. Liaison.²

1. Mute *e*.

Elle salue en toi le premier qui sût rendre

Aux yeux pour la campagne un regard attendri, 5. p. 129.

2. Liaison of *s*.

Il n'est plus d'Amérique où s'enfuir; les vaisseaux

Ont fait de leur sillage 1. p. 262.

Ces blonds cheveux noués? Ah! que de fois ses pleurs

Accuseront les Dieux 5. p. 57.

Regarde-les bien tous, car leurs traits et leurs teints

Avaient péri 5. p. 190.

¹, ² cf. L. de Lisle.

3. Liaison of *t*.

En s'y posant, l'oreille, hélas, eût découvert
Un coeur d'homme 1. p. 125;
1. pp. 98, 132; 2. pp. 63, 178; 4. p. 273; 5. p. 297.

b. Weak words at rime.

1. Noun followed by an adjective.

Et quel triomphe alors! quelle félicité
Orgueilleuse 3. p. 4.

2. Adjective followed by a noun.

3. Prepositions.

4. Noun or adjective followed by a preposition and noun or adjective.

c. Romantic rythms.

1. Overflow causes Romantic rythm.¹

The following rythms occur in overflow: 444, 453, 354, 264, 363, 273.

2. Rythms not found in overflow.²

20. Use of Rythms.³

Prudhomme employs the Classic rythm almost exclusively, and only accidentally falls into a Romantic time; never, however, does he employ it in a series. I can find no series of regular runs in his Classic system such as are found in L. de Lisle and de Heredia.

PAUL VERLAINE.

I. RIME.

1. Verlaine observes no rules regarding rime riche.

2. Masculine and feminine rimes with the same association.

écarté—beauté—offensée—pensée, J., pp. 53—4, 138, 153; Ch., p. 29.

dépit—prit—amie—mie, J., p. 55; De., p. 37.

vie—envie—midi—attiédi, J., p. 70; Bo., p. 64.

faire—avère—hiver—hier, J., p. 41.

¹, ³, cf. L. de Lisle.

² cf. Statistics.

3. Voiced and voiceless *s* as consonne d'appui.
Such rimes as *aux yeux—des cieux* occur frequently.

4. Final *s* pronounced and unpronounced.¹

os—roseaux, S., p. 39; *l'os—Carlos*, S., p. 136.

hélas—bras, R., p. 49; *hélas—las*, R., p. 45 (frequent).

hélas—Moréas, De., p. 15; *hélas—Faublas*, S., p. 66.

jadis—De profundis, Am., p. 165; *jadis—courage de dix*, Bo., p. 109.

jadis—à Soixante-dix, De., p. 9; *jadis—paradis*, J., p. 38; Am., p. 156.

cris—fils, Sa., p. 61.

5. Short and long or close and open *o*.

6. Short and long assonance.

caisse—presse, J., p. 31. Rimes in *aisse—esse* are frequent.

7. Short and long *a*.

âme—femme, J., p. 91. These rimes occur often.

8. Long *ê è* and short *ë*.

je sais—fricassés, P., p. 74; *sais—excès*, Bo., p. 18; O., p. 44.

lettre—peut-être, J., p. 139; *les—laid*, J., p. 123. cf. L. de Lisle.

9. Single vowel riming with a diphthong.

dieu—feu, E., p. 6. Such rimes are frequent.

10. Rime-words with different final consonants.

d—t: (frequent).

p—t: *couchant—champ*, Sa., p. 21; *galop—trot*, De., p. 193.
tout—beaucoup, De., p. 213; *coup—tout*, Sa., p. 29.

g—b: *long—plomb*, J., p. 133.

g—c: *flanc—sang*, S., p. 135; J., p. 99; Bo., p. 50.

sang—blanc, Am., p. 18; *sang—franc*, De., p. 49.

c—d: *donc—fond*, P., p. 100.

h—t: *zénith—granit*, S., p. 130.

Peculiar rimes.

Salon—l'on, J., p. 135; *ô—roseau*, Am., p. 76.

une—Commune, Am., p. 97; De., p. 75; *la—là*, Bo., p. 23

femmes—mélodrame, P., p. 8; *légères—chère*, C., p. 45.

¹cf. remarks L. de Lisle.

qu'une—opportune, Bo., p. 53; qu'un—parfum, O., p. 8.
on—accordéon, E., p. 9; ce—le, E., p. 33; ce—que, Li., p. 26.
si on—consolation, Li., p. 31;
leurre—heur, Ep., pp. 13, 25;
rouge—bouche, De., p. 54. Only example of mere assonance,
and this is in an octosyllabic verse.

Identical words in rime.

âme—âme, Am., p. 153; lit—lit, P., p. 23.
corps—corps, P., p. 83; certes—certes, P., p. 120.
plus—plus, Bo., p. 15; les—les, L., p. 23.
hideur—hideur, L., p. 48; vaines—vaines, L., p. 48.

Overflowing rimes.

En fait d'amour! Tu ressuscite—
Rais défunt, le bandant pour
Le déduit dont Vénus dit: Sit! O., p. 51.

Pour aimer et chercher le qu'en—
Dira-t-on, et: zut pour ce zeste! Li., p. 39.

Voyez de Banville, et voyez Lecon—
Te de Lisle, et tôt pratiquons leur con—
Duite et soyons, De., p. 24.

Si je n'avais l'orgueil de vous avoir, à ta—
Ble d'hôte, vue ainsi que tel ou tel rasta De., p. 109.

D'être grâce à votre talent de femme exquise—
Ment amusante. De., p. 110

11. Adverb and adjective in rime.

12. Noun and adjective in rime.

13. Rime at the hemistich.

Twenty cases occur.

14. Rime at the sixth and twelfth syllables.

Nineteen examples occur.

15. The hemistich rimes with the rime-word of the pre-
ceding or following line.

Thirteen examples occur.

16. The sixth and twelfth syllables of the same verse rime with the sixth or twelfth of the preceding or following line.

Twenty-one cases occur.

II. HEMISTICH AND HIATUS.

17. Unstressed words at the hemistich.

a. Mute *e*.

elle: Un rendez-vous. Elle ne put la déchirer. J., p. 139; Bo., p. 44; De., p. 148.

En louant Dieu, comme Gars de toutes choses! Sa., p. 26; E., p. 45; De., p. 32.

Hymes brûlants, d'une théologie intense. L., p. 34; P., p. 60; E., p. 42; Li., p. 11; De., p. 163.

O, va prier contre l'orage, va prier. Sa., p. 22; Am., p. 124.

que: Diaphanes et *que* le clair de lune fait S., p. 50.

Pour vous dire quoi *que* ce soit de déplaisant, J., p. 69; J., p. 154; Am., p. 100; De., pp. 74, 110, 129, 207; P., p. 55; Bo., p. 88; C., p. 33; O., pp. 38, 47; E., pp. 14, 19, 47.

contre, Sa., p. 22; Am., p. 124; âme, Am., p. 98; De., p. 76.

encore, E. pp. 3, 19; alme, E., p. 51; pâle, Am., p. 76;

jusques, Am., p. 123; choses, Am., p. 146; puisque, Am., p. 147;

cette, P., p. 83; Muses, P., p. 85; d'elles, P., p. 105; douce, Bo., p. 45; juste, Bo., p. 65; mette, Bo., p. 105; quatre-vingt-treize, Bo., p. 105; place, Bo., p. 106; rude, O., p. 11;

reste, E., p. 10; Laisse-moi, E., p. 27; humble, E., p. 30;

sivre, E. p. 43; quelque, E., p. 43; digne, De., p. 30;

bavardes, Li., p. 16; même, Li., p. 17; misses, De., p. 27;

cause, De., p. 92; être, De., p. 97; lourde, De., p. 163;

grande, De., p. 187; roses, De., p. 207; presque, De., p. 208.

b. Prepositions.

Owing to the great number and variety of examples found in Verlaine's poetry, I simply give the statistics.

There are 25 cases of *de*, 2 of *du*, 8 of *sur*, 13 of *dans*, 2 of *sous*, 9 of *par*, 1 of *vers*; *sans*, *avec*, *pour* occur frequently.

c. Articles.

19 cases of un, 16 of des, 14 of les, 25 of le, 34 of la, 3 of une.

d. Pronouns.

6 cases of je, one of ta, 8 of sa, 8 of tu, 12 of en, 2 of qui, 11 of mon, 6 of ton, 8 of son, 4 of vos, 7 of nos, 5 of ses, 8 of mes, 5 of ces, one of cet, 6 of on, one of elle, 7 of me, 4 of te, 8 of ce, 4 of il, one of ils.

e. Miscellaneous Words.

12 cases of a, 3 of peu, 2 of ni, 3 of pas, one of où, ou, 17 of et, 2 of ô, 4 of y, 5 of si, 6 of plus, 4 of très, one of trop, eh.

f. Compound Words.

Péché contre le Saint-Esprit, que rien n'expie, De., p. 78.
De moi-même, ce moi-même qui fut horrible, De., p. 145.
Elles s'arrêtent tour-à-tour, posant leur tête, Sa., p. 115.

g. Overflowing Hemistich.

Before Verlaine there is no verse found in which the word did not end at the hemistich; in the Romantic verse the logical sense did not end at the hemistich, but the word always did. With Verlaine, then, there begins a new method of verse structure. In L. de Lisle and Coppée verses are found in which the hemistich ends in que, as puisque, but there are no examples with an overflowing hemistich.¹

1. On the first syllable.

Puis franchement et *simplement* viens à ma table. Sa., p. 79.
Brouille l'espoir que votre voix me révéla, Sa., p. 82.

There are 218 examples of overflowing hemistich on the first syllable.

2. On the second syllable.

Avec du sang déshonoré d'encre à leurs mains, Sa., p. 11.
De noce auront *dévirginé* leurs nuits depuis! J., p. 111.

Sixty-four cases occur.

¹ In Théodore de Banville's poetry there are a few examples of an overflowing hemistich.

3. On the third syllable.

D'une joie extraordinaire: votre voix, Sa., p. 81.
Et quelque responsabilité d'Empereur. Am., p. 114.
l'escroquerie, P., p. 83; particularités, P., p. 105.
indifféremment, Bo., p. 88; ravigorés, L., p. 27.
dévotions, L., p. 24; parisienne, E., p. 15; observation, E., p. 28;
s'accommoderaient, E. p. 24; précisément, E., p. 44;
relativement, E., p. 52; position, Li., p. 6; pudiquement, Li.,
p. 30;
immortalité, D., p. 10; Eliogabal, De., p. 36; imperceptibilité,
De., p. 208; intention, De., p. 210.

4. On the fourth syllable.

Vers les déclamations par la Pauvreté, Bo., p. 109.

5. On the fifth syllable.

Et l'insatiabilité de leur désir, P., p. 106.

18. Hiatus.

Verlaine uses the popular forms *t'as, t'es*, and which are also found in old French poetry.

In eight and six-syllable verses:

T'as raison! Aime-moi donc mieux. P., p. 27.
J'ai chaud, t'as chaud, dormons! C., p. 12.
Ils me disent que t'es méchante. O., p. 53.
Tant (cinquante ans!) et t'es en route. De., p. 86.

In Alexandrine:

Mieux depuis que t'es là. Zut, avec ton banal Li., p. 8-9.
D'accord. Combien veux tu? Tout ce que t'as sur toi, E., p. 36.
T'es bête, quand je ris tu geins, toi, t'as du vague. Li., p. 9.
T'es gentil quand moi là, moi pas là tout arrive! Li., p. 11.
Vive oui, n'est-ce pas, vienne cette existence! L., p. 38.
Vue, ouïe et dans tout son être—hélas! dans tout. Sa., p. 76.

III. OVERFLOW AND RYTHM.

19. Overflow.

a. Liaison.

1. Mute *e*.
2. Liaison of *s*.

Tu ne sens pas la chair, ce goût au moins

Exhalent celles-là S., p. 95.
Et toi, Vertu sans pair, presque Une, n'es-tu pas
Humaine en même temps Bo., p. 7.
Souvent, disputent très souvent, graves, car elles
Avaient pour sanction, las! E., p. 49.
Où sont-ils? Mais où sont aussi les tout petits
Evènements De., p. 9.

3. Liaison of *t*.

A tout carnage, à tout dévastement, à tout
Egorgement d'un bout du monde à l'autre bout! S., p. 6; S.,
pp. 4, 6; F., p. 52; Sa., p. 15; J., pp. 77, 78, 79;
Am., p. 77; E., pp. 2, 47; Li., p. 6.

4. Liaison of *n*.

On s'amusait beaucoup dans la boutique et on
Entendit des soupirs voisins d'accordéon. E., p. 9.

b. Weak words at the rime.

1. Noun followed by an adjective.

La Force maintenant la Force, c'est la Bête
Féroce S., p. 6.

Poèmes Saturniens.

houle—Marine, p. 6; hauteurs—Ineffables, p. 6.
champs—Nourriciers, p. 25; portales—Siciliennes, p. 25;
groupes—Harmonieux, p. 144.

Jadis et Naguère.

carcasse—Humaine, p. 17; moires—Lumineuses, p. 23;
images—Violentes, p. 24; moments—Premiers, p. 54;
retours—Apparents, p. 64; vengeance—Suprême, p. 68;
tête—Folle, p. 69; festin—Horrible, p. 96;
hantise—Diabolique, p. 129; sions—Célestes, p. 136;
pas—Mystérieux, p. 136; chose—Unique, p. 153.

Amour.

joie—Eternelle, p. 8; copie—Exquise, p. 37;
fleuves—Consolateurs, p. 76; paumes—Lumineuses, p. 82;
mort—Délicieuse, p. 123; gloire—Eternelle, p. 159;

Elégies.

feu—Jovial, p. 6; personne—Physique, p. 23;
histoire—Connue, p. 29; rideau—Tiré, p. 30.
pépîte—Sérieuse, p. 31; gravelures—Japonaises, p. 33;
rieur—Imbécile, p. 40; ménage—Bizarre, p. 48;

Dédicaces.

courage—Ordinaire, p. 96; Ribaud—Imberbe, p. 137;
vie—Tumultueuse, p. 201; reine—Captive, p. 209.
soins—Impérieux, F., p. 41; rose—Immense, Sa., p. 75.
calice—Eternel, Sa., p. 80; amour—Divin, Bo., p. 31;
rapports—Nécessaires, Bo., p. 73; Parfum—Capiteux, O., p. 8.
saison—Dernière, Li., p. 15.

2. Adjective followed by a noun.

Ces toits de tuile sous ces verdure, le vain
Appareil des ramparts, Sa., p. 126.
matinal—Appel, Sa., p. 17; roses—Pompons, S., p. 63;
aucun—Arome, S., p. 95; tout—Egorgement, S., p. 6.
aillé—Voyageur, S., p. 100; délicieux—Ressouvenir, S., p. 142;
première—Querelle, J., p. 69; cruelle—Réticence, J., p. 46;
douce—Amie, J., p. 57; vieux—Garçon, J., p. 77;
derniers—Moments, J., p. 78; dernière—Analyse, J., p. 151.
gentil—Babil, Am., p. 69; impie—Péché, Am., p. 96;
horrible—Dégout, Am., p. 112; réelle—Intelligence, Am., p.
147.

blanc—Incendie, P., p. 82; vieux—Abus, Bo., p. 26;
même—Charité, Bo., p. 31; belle—Hébaïde, Bo., p. 35;
extrême—Fraternité, Bo., p. 48; frivoles—Préoccupations, O.,
p. 12;
petit—Pépie, O., p. 18; Graves—Moments, E., p. 17;
obliques—Détours, E., p. 21; grand—But, Li., p. 1.
rouge—Bouche, De., p. 151; seule—Chose, De., p. 207.
petits—Evènements, De., p. 9.

3. Prepositions.

Et s'accoudant au pont de la Cité, devant—Notre-Dame, S.,
p. 113.

The following prepositions occur at the rime:

pour seven times, sur twice, parmi twice, chez twice,
jusqu'aux, vers, dans, après once.

4. Noun or adjective followed by a preposition and noun or adjective.

Crevant les mauvais arguments comme ces bulles—De Savon, De., p. 217.

le moins—De taches, Bo., p. 62; tant—De fois, De., p. 202.

Unaccented words.

Et, pour sa voix, lointaine, et calme, et grave, elle a—L'inflexion. S., pp. 22, 71.

comme—Des hirondelles, S., p. 24; J., pp. 12, 91, 137, 140. tous—Ces spectres, S., p. 51; Sa., p. 75; J., p. 46; tout—Son espoir, Sa., p. 76; de tout—Mon être, L., p. 53; toutes—Ces gloires, J., p. 78; Bo., p. 30; L., p. 4; n'est-tupas—Humaine, Bo., p. 7; ni—De la par-esse, Bo., p. 71; ô—Si tristes, Am., p. 76; qu'un—Dieu fit, O., p. 8; à la—Lèvre supérieure, E., p. 5; car elles—Avaient, E., p. 49; n'évince—Pas, J., pp. 44, 154; font—Monter, S., p. 111; et ce—M'a nécessairement, E., p. 33.

c. Romantic rythms.

1. Overflow causes Romantic rythm.¹

All rythms occurring in overflow in Verlaine occur in L. de Lisle. The following occur in overflow: 444, 354, 453, 435, 534, 264, 363, 462, 273.

2. Rythms not found in overflow.²

There are thirty-four different Romantic rythms.

20. Use of Rythms.³

According to Souza⁴, there are three characteristic points to be noted in Verlaine's use of rythm.

1. The regularity of the use of rythms.
2. The relation of rythms to one another.
3. The harmony of rythmic successions.

L. de Lisle and de Heredia have the first characteristic, as we have seen in No. 1.; L. de Lisle also shows Nos. 2, 3 occasionally.

¹, ³ cf. L. de Lisle.

² cf. statistics.

⁴ Le Rythme poétique.

The following examples are taken from Souza; these could easily be multiplied.

a. The three-time movement used as kind of responses, making both systems dependent one upon the other:

Nous ne sommes plus ceux que vous auriez cherchés.	3342
Mourez à nous, mourez aux humbles voeux cachés	444
Que nourrit la douceur de la parole forte,	3342
Car notre cœur n'est plus de ceux que vous cherchez.	444

Sa., p. 49.

b. A series of Classical rythms ending by a Romantic.

Ne t'ai-je pas aimé, jusqu'à la mort moi-même,	4242
O mon frère en mon Père, ô mon fils en l'Esprit,	3333
Et n'ai-je pas souffert, comme c'était écrit?	4242
N'ai-je pas sangloté ton angoisse suprême,	3333
Et n'ai-je pas sué la sueur de tes nuits	4233
Lamentable ami qui me cherches où je suis	534

Sa., p. 73.

c. Three- and four-time rythms alternate throughout a sonnet:

183—3333—354—4224; 444—633—3324—2442;	
444—1533—354; 4233—354—426.	Sa., p. 78-79.

d. A series of three-time followed by a series of four-time rythms:

264—444—354—264—4242—3333—4224

Sa., p. 79, ll. 7-14.

e. When Verlaine uses the four- or three-time movement exclusively, he shows preference for one rythm. In the following sixteen lines, ten begin with a four-cut:

444, 444, 453, 444,—444, 4233, 4215, 444,—3342, 363, 48, 642,
—2424, 426, 633, 2424. Sa., p. 80-81, ll. 13-14, 1-6.

In the following eight lines there are four 354, and three 444 rythms:

354, 354, 444, 453, 354, 354, 444, 444. Sa., p. 48-9.

All these examples are taken from Sagesse; examples are plentiful throughout his works.

Statistics of rythms.

L. de Lisle.	de Heredia.	Coppée.	Prudhomme.	Verlaine.
444=398	56	558	23	634
354=322	26	528	33	378
453=150	23	239	13	116
264=133	14	186	28	93
624=122	16	—	—	—
246=108	15	—	—	1
642= 73	9	—	—	4
363= 58	—	127	18	46
426= 57	7	—	—	2
156= 45	1	—	—	—
174= 39	1	41	2	8
66= 36	6	—	—	2
84= 28	1	12	7	21
345= 26	5	39	1	36
462= 24	6	36	3	29
435= 24	3	43	—	77
273= 16	6	53	8	16
255= 14	—	22	1	17
372= 11	2	10	1	11
534= 8	—	6	—	51
183= 3	—	10	1	3
39= 3	—	5	—	2
93= 3	—	4	2	7
543= 3	1	2	—	29
732= 2	—	—	—	1
282= 2	—	2	1	3
552= 1	—	1	—	5
165= 1	—	7	—	—
516= 1	—	—	—	—
48= —	—	21	1	10
75= —	—	2	1	8
57= —	—	1	—	6
525= —	—	—	—	2
336= —	—	—	—	1
471= —	—	—	—	1
192= —	—	—	—	1
327= —	—	—	—	1
Total:				
1711=.07%	198=.07%.	1954=.05%.	144=.008%.	1622=.08%.

RÉSUMÉ AND CONCLUSIONS.

In order to appreciate the importance in the history of French versification of the five poets whose works have been examined in this sketch, let us recall the principles of French verse of the various schools of poetry that have been evolved since the sixteenth century. Beginning with the Classical school, represented by Corneille, Racine, and Molière, and continuing to the end of the eighteenth century, we have the following rules which are generally observed:

1. French verse must not contain more than twelve syllables; the mute *e* in a feminine verse not being counted as a syllable.

2. Each verse must contain a complete logical sense, and must not be suspended in one line and carried over to the next line; when this takes place, we have overflow.

3. Each twelve-syllable line must be divided in the middle by a complete rest; the two parts into which the twelve syllables are divided are called hemistichs.

4. Each hemistich must be divided into two parts, but not necessarily even. Every verse, then, has four divisions, and these divisions admit of thirty-six different combinations or rythms.

5. The rime must be sonorous, natural and not *cherchée*.

These five rules are quite faithfully followed by the Classicists.

Passing now to the next school of poetry, that of the Romanticists, we find that only the first of the five preceding rules is observed. With André Chénier begins the modern school of poetry; in the technique of his verse, however, there is nothing that is not found in the Classical verse. In Victor Hugo's poetry we find a new verse-structure. Instead of dividing each verse into four parts on a four-time movement, Victor Hugo divides it into three parts, on a three-time movement. Thus, the verse 3333 is changed to 444, which allows no full rest at the hemistich, but a half-rest or tonic rest. This rest, however, is quite audible and must be at the end of a word, the last syllable of which must be sonorous; hence, not a mute *e*.

The next change is in regard to rime. One of Victor Hugo's innovations in the drama was to introduce the tragic and comic elements together with the grotesque and buffoon type, in order to bring out contrasts. The mixing of these two opposite elements can be carried to the form of verse, and especially to rime. Therefore he introduces rimes that are *cherchées*, often ridiculous, but which help to bring out a contrast or an antithesis. Overflow is freely indulged in. The Romanticists thus give a new basis to the structure of verse.

The next school of poetry is called Parnassianism, founded in 1865; the principal members of which were Leconte de Lisle as the leader and master, Coppée, Prudhomme, de Heredia, and, in the beginning, Verlaine. This school lasted about ten years as an organized body. Through an examination of the works of these five poets, considering L. de Lisle as the master, I have been able to detect four distinct manners of versification. This examination deals only with verse structure, or the technique of their Alexandrine, and not with the subject matter. The rules formed by the Parnassians, as an organized body, and those practised by L. de Lisle, their master, are quite different. The Parnassians observed his tendencies and formulated rigid rules according to these tendencies in their enthusiasm and great desire to equal their master. They observed these rules for a short time and then followed their own bent for writing verses. Thus, de Heredia follows the tendencies of L. de Lisle very closely, hence forms a style of versification; Prudhomme reverts to the Classicists, observing very closely nearly all of their rules; Coppée's verses show a much more liberal, freer spirit in the observance of metrical laws than those of de Heredia and Prudhomme; Verlaine has introduced all innovations possible in French verse.

The following rules were required but not always observed by the Parnassians:

1. Twelve syllables in a verse.
2. A Classic or Romantic rest at the hemistich; that is, a full or half-rest.
3. Rime-riche above all.
4. The rime-word must be important and sonorous, hence an adjective followed by a noun, or a noun by an adjective, a preposition, article or pronoun must not form the rime-word.

5. Effects must be brought out in the use of four- and three-time rhythms.

6. Each word must have a definite number of syllables; thus, hier must be used as a monosyllabic or dissyllabic word. They have given to each vowel in a monosyllabic or dissyllabic word a definite value.¹ The essential difference, then, between the Romanticists and Parnassians is, that the former demanded more freedom, renouncing the rigid laws of the Classicists, while the latter demanded more rigid rules, limiting and narrowing the laws of their predecessors, and thus reverting to Classical tendencies or to the Classical spirit. It is a striving for more freedom on the one side and a demand for more rigorous principles on the other. The Symbolists take up again the cry of the Romanticists for freedom, but they indulge in such freedom that their verses are no longer poetry, but mere prose.

According to the rules of the Parnassians, only a skillful manipulator of verses could be a great poet, and a mediocre rymster and inspired genius like Lamartine could not be classed as a great poet. Each one of the poets whose works have been examined in this sketch soon followed his own bent. Of these, Verlaine stands alone as the great innovator, and by him were inspired the young poets who, in 1885, founded the Decadent and Symbolistic school.

I shall now consider the results obtained by the examination of the works of L. de Lisle, de Heredia, Coppée, Prudhomme, and Verlaine, in order to show how they differ from one another in the application of the rules so far laid down by usage and by the diverse schools of poetry, to show what rules of versification these poets violate, what changes in regard to form they introduce.

Rime is considered under sixteen sub-heads. The first is rime-riche.

1. *Rime-riche* was the great cry of the Parnassians, and they used rich rime more than any school. The rules relating to rich rime are all violated by the poets examined, except the following: before a, trouva, u, perdu, ie, charrie. In general, however, all except Verlaine use rich rime; this is of little importance, because sufficient rime answers all conditions of

¹ cf. Banville, de Grammont.

verse. To make an exhaustive examination of this phase of rime would be out of the sphere of this monograph.

2. Masculine and feminine rimes with same assonance occur in nearly all poets, but not very often. They are considered faulty by critics on versification for the reason that they destroy the force of the rime by causing confusion, making it difficult for the ear to detect the rime; besides, four successive identical sounds in rime cause monotony. In *L. de Lisle* the *é—ée—é—ée* rimes occur rather frequently; *de Heredia* avoids them entirely; only one example is found in *Prudhomme*; in *Coppée* they are quite frequent; *i—ie—i—ie* occurs six times, as in *merci—ici—bijouterie—seigneurie*. *Verlaine* uses both kinds, and has a rime in *aire—er*, as in, *faire—vère—hiver—hier*. The rule forbidding such rimes is not of great importance, but is observed quite generally.

3. The Parnassians posited the rule that a voiced and voiceless *s* must not serve as *consonne d'appui*. For example, *rasoir—du soir* were faulty in rime. This rule is of no importance, however, because such words give sufficient rime and are considered perfectly good verses.

4. The law that forbids riming words whose final consonant *s* is pronounced according to general usage with words whose final *s* is not pronounced, is violated by most poets, because the pronunciation in many cases is not fixed, or because there are two pronunciations, usually an old and a modern. *Victor Hugo* was the first poet to make a practice of using such words. *L. de Lisle's* frequent use of them undoubtedly encouraged his disciples in the use of them. Such words as *hélas*, *os* are pronounced *héla*, *o*, and *hélas*, *os*. In the examples it will be seen that such words rime with words whose final *s* is pronounced and with words whose final *s* is never pronounced, showing that the poet has the liberty of using both pronunciations. The examples are interesting to show how far each poet goes in this liberty. *L. de Lisle's* words are especially confined to words coming from the Greek, Latin and Indian languages. The variety of words in *Coppée* is much larger than in the other poets.

5. Rime must be pure, therefore words with a short vowel must not rime with words whose final vowel is long, as *ō—ô*.

In L. de Lisle there are three examples:

aromes—hommes; trône—environne; épaules—paroles.

In the last example the pronunciation is not fixed. In de Heredia we find one example: Suétone—festonne, which is not faulty because the pronunciation of foreign words is vacillating. There are no examples in Prudhomme and Verlaine. Donne and bonne rime with aumône, and hommes with nomes in Coppée. Such rimes are considered very faulty. Leconte de Lisle has been considered the most careful and purest of modern French poets in regard to rime.

6. Rimes in short and long assonanced words as, peine—sienne, can hardly be called faulty, inasmuch as individual and local pronunciation must be considered. Some Frenchmen, especially from the South, give a very open sound to such words as sienne, comprenne, cesse, so that they rime with the naturally open sounds, as in lointaines, épaisse. Coppée shows a greater variety of such rimes than the other poets.

The rime Eden—jardin is not a good one according to the general pronunciation.

7. Words with short and long a, as in femme—âme, are found in all poets. In some of the examples cited pronunciation varies, and no definite rule can be posited. Prudhomme shows more care than the other poets in regard to such rimes.

8. Rimes in short and long è ê—ě depend to a great extent upon individual pronunciation. Rimes in elle—èle, ette—ête or aite occur frequently, especially in Coppée, who rimes cigarette—faite, Anglais—repousse-les; sais rimes with open long è, accès, and close short é, blessés. Some authorities on versification condemn such rimes.

9. Single vowel riming with a diphthong occurs in the best poets. There are really no diphthongs in modern French. Such rimes as feu—dieu are perfectly correct; but raison—illusion is not, as the ending *-ion* always rimes with *-ion*, never with *-on*. The example cited is the only one found in these poets.

10. Rime-words must have the same final consonant; words ending in *t* may rime with words ending in *d*; *c—g* are permissible in some cases.¹ In L. de Lisle I find *pesant—*

¹cf. p. 10.

sang, descend—sang, brûlant—flanc, Liban—banc, héron—rond, grandissait—Seth. In de Heredia I find camp—débarquant, aplomb—blond—long. Coppée shows a much greater variety, champ—arrachant, quand—camp, reprends—rang, Edinbourg—tambour, long—plomb, sang—flanc. The following rimes cannot be considered good: à la Motte-Broon—un démon, Yankée—manquée; keepsake—dissèque. Prudhomme also shows much freedom in using such rimes as coup—cou; nectar—tard, horizon—front, méchant—champ.

Considering these four poets as the most careful of modern French rymsters, it seems that the rules for final consonants, rules of rime for the ear and not the eye, or *vice versa*, rules for final s, rules for pronunciation of short and long o, a, e, are not at all fixed; in other words, these rules no longer hold, and the French poet enjoys more liberty than is afforded him by the treatises of versification. French poetry loses some of its artificial or too technical nature. This holds, as we shall see, especially for the structure of the verse.

11-12. There are very few examples of adjectives and adverbs, of nouns and adjectives in rime. Bas, roses are found in L. de Lisle, un bloc bas—pria bas, les roses—ibis roses. Such rimes are very seldom resorted to.

13-16. The rules, rime must not occur at the hemistiches nor at the hemistich and rime-word, are not often violated by poets. There are some 270 cases of the first in L. de Lisle, or one case to every hundred lines; the per cent is the same in de Heredia, not quite as high in Coppée. In Prudhomme there are only eighty-five cases and in Verlaine twenty-two; of the second law (14), there are ninety-three cases in L. de Lisle, twenty-four in Coppée, twenty in Verlaine and four in Prudhomme and de Heredia. The following table will show the number of examples found violating rules 13, 14, 15, 16:

Rules	13	14	15	16	Total.	Per cent
L. de Lisle,	270	93	100	55	518	.02
de Heredia,	55	4	22	9	90	.03
Coppée,	215	24	100	24	363	.01
Prudhomme,	85	4	36	3	128	.007
Verlaine,	22	20	14	20	76	.003

A reason for the comparative few examples in Verlaine is the fact that in the structure of the verse he indulges in so

many liberties, that rimes at the hemistiches are not very likely to occur, because he observes no hemistich; whereas, the few cases found in Prudhomme show special care for the observance of these rules, as his verses are nearly all Classical Alexandrines.

17. Unstressed words at the hemistich.

The Classicists observed the law very rigidly which requires a rest at the sixth syllable or hemistich. The Romanticists observed the rule only in part, the word which ended at the hemistich was stressed on the last syllable. / There is, probably, no example of a mute *e* at the hemistich before L. de Lisle, who has two verses with mute *e* at the hemistich, which is considered the most daring and most destructive change French verse can suffer, for the next step would be not to observe the hemistich at all. The articles *le, la, de* and other prepositions; *sa, ta* and other unstressed words, are placed at the hemistich by L. de Lisle. In Prudhomme and de Heredia these are not found, but in Coppée there are thirteen cases of mute *e* at the hemistich, while with Verlaine this becomes a common occurrence. Of prepositions I find *parmi, avec, autour* occasionally in the verses of the preceding schools, and they are found in Prudhomme and de Heredia also, but with the exception of these there is no example of any other preposition, pronoun, or article to be found in Prudhomme's poetry, a fact which places him among the pure Classicists, inasmuch as the observance of this law characterizes, more than any other law of versification, the difference between modern and classical verse. In de Heredia's poetry I find one case of *dans*, three of *sous*, one of *par*, one of *un*, one of *les*, three of *la*. De Heredia has been generally considered the most skillful and careful manipulator of modern French verse; however, these statistics go to show that Prudhomme exercises much greater care in the structure of his verse than de Heredia. Technically, we find no influence of L. de Lisle in Prudhomme, but in de Heredia the influence is marked on nearly every page. In Coppée's poetry I find compound words at the hemistich, which is the next step to an overflowing hemistich.

18. I have found only one case of pure hiatus in Coppée — *de uh lans*. This rule is rigidly observed by all poets, until we come to Verlaine.

Such words as *sang, joug, champ* should not be followed

by words beginning with a vowel, as *sang est, champ aride*; they do not occur often.

19. The rule of overflow may be violated in the following manners: 1) by allowing the rime-word to form liaison with the following line, or by ending the line with mute *e* and beginning the next line with a word whose first letter is a vowel; 2) by placing weak or unstressed words at the rime, such as a noun followed by the adjective, an adjective followed by the noun, prepositions, a noun or adjective followed by a preposition and noun or adjective, or words that form too close an overflow so as to lose their force in the rime; 3) overflow may cause the next line to lose the rest at the hemistich, which is not a faulty verse unless there is no stress whatever on the word at the hemistich, for example, when a mute *e* is placed at the sixth syllable. Examples under No. 1 occur occasionally, but depend greatly upon individual reading; examples under No. 2 do not occur often in Classic or Romantic poetry, and examples under No. 3 are first found in Victor Hugo. The following tables will show the number of examples found:

1. Liaison.

Mute		s	t	d	n	Total	
e							
14	12	10	—	—	36	L. de Lisle	
1	2	1	—	—	4	de Heredia	
1	3	7	—	—	11	Prudhomme	
9	32	41	1	—	83	Coppée	
—	4	11	—	1	16	Verlaine	

2. Unstressed words at rime.

Unstressed words	Noun and adj.	Adj. and noun	Preposition	Noun or adj. and prep. and noun or adj.	Total	
—	21	1	4	10	36	L. de Lisle
—	2	—	2	—	4	de Heredia
—	1	—	—	—	1	Prudhomme
11	12	—	6	34	63	Coppée
25	43	30	21	3	122	Verlaine

From this table it will be seen that Coppée shows great

freedom in the use of overflow, and that Prudhomme's verses are nearly perfect in regard to these laws.

3. Romantic rythm in overflow.

It is generally believed that L. de Lisle, de Heredia, Prudhomme and Coppée, as representatives of the Parnassian tendencies, do not employ the Romantic system with any frequency; L. de Lisle and de Heredia are especially looked upon as pure Classicists in the use of rythms. An examination of their verses give the following statistics:

					Per cent.
L. de Lisle,	about 20,000	verses,	1,700	Rom. rythms,	or .08
de Heredia,	" 2,800	"	197	"	.07
Coppée,	" 35,000	"	1,950	"	.05
Prudhomme,	" 17,000	"	144	"	.008
Verlaine,	" 20,000	"	1,624	"	.08

The table shows that Prudhomme's poetry contains Romantic lines very rarely, and that de Lisle and de Heredia use the four-time system as often as Verlaine.

The statistics for the use of overflow are as follows:

					Per cent.
L. de Lisle,	3,260	cases of overflow,	225	irregular,	or .069
de Heredia,	475	"	30	"	.06
Coppée,	5,450	"	747	"	.13
Prudhomme,	3,165	"	34	"	.01
Verlaine,	1,500	"	153	"	.10

These cases of irregular overflow are not necessarily faulty, because overflow can cause the following verse to follow the Romantic system which does not necessarily violate the law of hemistich. The following statistics show the number of faulty cases of overflow:

					Per cent.
L. de Lisle,	3,260	cases of overflow,	150	faulty,	or .04
de Heredia,	475	"	41	"	.08
Coppée,	5,450	"	310	"	.05
Prudhomme,	3,165	"	15	"	.004
Verlaine,	1,500	"	153	"	.10

Thus it is shown that de Heredia is less fortunate in his Romantic rythms than the other poets examined, save Verlaine. I am led to believe by my examination that Prudhomme inten-

tionally avoids the use of Romantic rythms, especially in overflow. The use of overflow followed by a Romantic rythm is indeed very difficult, because this overflow leads so easily to the violation of the law of the hemistich and to the placing of an unstressed word at the rime. The five preceding tables of statistics prove that Prudhomme violates the law of overflow less frequently than any other one of the poets examined, and the correctness of his verse in this respect is due to the fact that he employs the Romantic system so rarely. His tendencies are entirely Classical.

The following statistics show the number of Romantic rythms used and the number of varieties of rythms:

L. de Lisle,	1,700	Romantic rythms,	or .07 %,	with 27 varieties
de Heredia,	197	“	“	.07 %, “ 18 “
Coppée,	1,950	“	“	.05 %, “ 24 “
Prudhomme,	144	“	“	.008%, “ 17 “
Verlaine,	1,625	“	“	.08 %, “ 34 “

It would be beyond the scope of this monograph to cite the examples of all cases of overflow and Romantic rythms; the statistics have been obtained by an examination of each line of verse of the five poets with whom this monograph deals.

20. In the use of rythms I can detect an intentional use of any definite or regular combination or series of rythms only in L. de Lisle, de Heredia, and Verlaine.

I have thus far given the results of my examination of the verses of L. de Lisle, de Heredia, Prudhomme, Coppée, and Verlaine, showing which of the rules, as laid down by the Classicists, Romanticists, and Parnassians have been violated and the extent of this violation. De Heredia follows L. de Lisle very closely; Prudhomme holds very rigidly to the rules of the Classicists and, as the statistics indicate, shows less faulty verses than any other poet examined. // Coppée seems to form a transition from the pure and rigid tendencies of the Parnassians to the theories of the Symbolists, represented by Verlaine, who began to write under the Parnassian influences, but soon followed his own bent. He has introduced so many changes into French verse that I have given him a separate treatment in order to make clear these changes. To appreciate these innovations in verse by Verlaine, I give a résumé of the results

drawn from the examination of the verses of L. de Lisle, de Heredia, Prudhomme and Coppée.

1. Each verse has twelve syllables.

2. Overflow is indulged in frequently; we find violations of the law of liaison and of faulty rime-words in overflow.

3. Pause at the hemistich is generally found. The most serious fault or defect is the example showing mute *e* at the sixth syllable. Prepositions, adverbs, pronouns, and articles are found occasionally, rarely in the Romantic school and scarcely ever in Classical poetry. The numerous violations of the law of the hemistich, then, is comparatively new and rare in French verse before the Parnassian School of poetry.

4. The Classical and Romantic systems are held separate, with few exceptions.

5. Rime is usually rich.

If we turn now to the Symbolists, we shall find that they ignore all the laws we have examined, changing the very basis and nature of French verse. Inasmuch as Verlaine is their great leader and master, and as all changes possible in French verse are found in his poetry, I have examined his verses as representing the theories of Symbolism; it must be remembered, however, that Verlaine's poetry contains enough regular verses to preserve the character and nature of the Alexandrine. His innovations occur only now and then, whereas his followers make rules of his innovations and exceptions of the standard laws. The following are the innovations in versification of Verlaine:

RIME.

1. Rimes for the ear only: *a.* Masculine and feminine rimes.

C'est le chien de Jean de Nevelle
Qui mord sous l'oeil même du guet
Le chat de la Mère Michel;
François-les-bas-bleus s'en égaie. R., p. 10-11.

b. Words in the singular and plural.

Telles, sur le balcon, rêvaient les jeunes femmes.
Émphatique comme un trône de mélodrame. P., p. 8.

2. Use of identical words in rime.

Je vous atteste, soeurs aimables de mon corps,
A cause de cette faiblesse, fleur du corps, P., p. 83.

3. Unstressed words at the rime, such as prepositions, articles, pronouns, etc.

De derrière chez nous, tous ces lourds joyaux sur Sa., p. 127.
Grâce à ton visage enfantin et grâce à la. E., p. 5.

4. Prepositions, nouns followed by the adjectives depending upon them, at the end of a stanza:

Ou tout à coup partie en guerre comme pour—Tout casser.
Bo., p. 90.

Et dont, fils pieux, nous baisons le front de reine—
Captive. De., p. 209.

5. Mere assonance.

Presque de drapeau rouge
Qu'on voit sur votre bouche. De., p. 154.

6. Overflowing rime.

Voyez de Banville, et voyez Lecon—
Te de Lisle De., p. 24.

Numbers 5, 6, however, do not occur in the Alexandrine verses.

7. Hiatus.

Vive, oui, n'est ce pas, vienne cette existence. L., p. 38.

8. The popular forms *t'es*, *t'as*, found in popular and old French poetry.

T'es bête, quand je ris, tu geins, toi, t'as du vague. Li., p. 9.

9. Mute *e* on the seventh syllable.

Brouille l'espoir que votre voix me révéla. Sa., p. 82.

10. Frequent occurrence of mute *e* at the hemistich.

En louant Dieu, comme Gars, de toutes choses! Sa., p. 26.

11. Mute *e* not counted but written.

J'entends encore, je vois encor! Loi du devoir. Sa., p. 46.

12. Mute *e* counted in hiatus.

Votre ample expansion ceux forts que fallait. De., p. 174.

13. Overflowing hemistich.

- a. On the first syllable of the word.

Puis franchement et simplement viens à ma table. Sa., p. 79.

- b. On the second syllable.

Avec du sang déshonoré d'encre à leurs mains. Sa., p. 11.

- c. On the third syllable.

Et quelque responsabilité d'Empereur. Am., p. 114.

- d. On the fourth syllable.

Vers les déclamations par la Pauvreté. Bo., p. 109.

- e. On the fifth syllable.

Et l'insatiabilité de leur désir. P., p. 106.

14. Disregard for number of syllables in a verse.

a. Insertion of an eleven-, twelve-, or thirteen-syllable verse in a sonnet or poem. Am., p. 13.

b. A sonnet containing lines of ten, eleven, twelve, thirteen, and fourteen syllables. De., p. 225-6.

15. Conscious and systematic use of Romantic, and Romantic and Classic rhythms in series for effect. P., pp. 81-85.

These innovations give the poet absolute freedom in regard to overflow, rime-words, hemistich, and rhythm, in short, absolute freedom in the structure of the Alexandrine. As these innovations are used almost exclusively by the Symbolists and Decadents, their verses show no vestige of the regular Classical French Alexandrine.

In this short sketch I have endeavored to trace the principles of French versification through the various schools of poetry, the Classic, Romantic, Parnassian, and Symbolistic, and to give the reasons why each school broke away from the preceding school and founded laws of verse suitable to its taste. I have shown that the last school of poetry, Symbolism, shows no vestige of the laws required for writing poetry by the pre-

ceding schools, and have examined the complete poetic works of L. de Lisle, de Heredia, Coppée, and Prudhomme, representing the Parnassian tendencies in verse, and of Verlaine, the representative of Symbolism.

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- Zeitschrift für Rom. Sprache und Lit.—Zur Geschichte der "Vers libres" in der Neuf Franz. Poesie, XII, pp. 89-125. XIII, p. 118; XIV, p. 236.
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- Publications of the Modern Language Ass.—Marcou. The origin of the rule forbidding hiatus in French verse. XI, 3.

POETIC WORKS EXAMINED.¹

Leconte de Lisle.

Poèmes Antiques, A., 1880, 16 mo. Poèmes Barbares, B., 1881, 16 mo. Poèmes Tragiques, T., 1884, 8 mo. Derniers Poèmes, D., 1895, 8 mo.

José-Maria de Heredia.

Les Trophées, 1892, 12 mo.

François Coppée.

Théâtre, 1869-1872, 1, 1872, 16 mo.; 1872-1878, 2, 1882, 16 mo.; 1872-1881, 3, 1882, 16 mo.; 1881-1885, 4, 1886, 16 mo. Pour la Couronne, 4^o, 1895, 12 mo. Poésies, 1864-1869, 5, 1881, 16 mo.; 1869-1874, 6, 1880, 16 mo.; 1874-1878, 7, 1880, 16 mo.; 1878-1886, 8, 1887, 16 mo.; 1886-1890, 9, 1891, 16 mo.

Sully Prudhomme.

Poésies, 1865-1866, 1, 1882, 16 mo.; 1866-1872, 2, 1882, 16 mo.; 1872-1878, 3, 1879, 16 mo.; 1878-1879, 4, 1880, 16 mo., 1879-1888, 5, 1888, 16 mo.

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Poèmes Saturniens, S., 1894, 12 mo. Les Fêtes Galantes, F., 1896, 12 mo. La Bonne Chanson, Ch., 1891, 12 mo. Sagesse, Sa., 1893, 12 mo. Jadis et Naguère, J., 1891, 12 mo. Romances sans Paroles, R., 1891, 12 mo. Amour, Am., 1892, 12 mo. Parallèlement, P., 1894, 12 mo. Dédicaces, De., 1894, 12 mo. Chansons pour Elle, C., 1891, 12 mo. Bonheur, Bo., 1891, 12 mo. Elégies, E., 1893, 12 mo. Odes en son Honneur, 1893, 12 mo. Liturgies, L., 1893, 12 mo. Dans les Limbes, Li., 1894, 12 mo. Epigrammes, Ep., 1894, Bibliothèque Artistique et Littéraire, 12 mo.

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BIOGRAPHY.

The author of this monograph was born in 1870 at Fort Wayne, Indiana. In 1890 he entered the Johns Hopkins University, where he received the degree of Bachelor of Arts in 1893. The following year he spent at the same institution as a graduate student of Romance Languages. From May, 1894, to September, 1895, he studied in Paris and Berlin. The years 1895-1897 he spent at the Johns Hopkins University as student, and assistant in French literature, delivering one course of lectures on the development of French poetry in the Nineteenth Century, and one course on the Romantic and Parnasian schools of poetry.

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