

MEANING AND DISTANCE

Michel Magnen

Translated into English by Fay Guerry

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Correspondances

La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent,
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

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

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

Baudelaire

Correspondences

Nature is a temple where living pillars
Let forth at times confused words;
There man passes through forests of symbols
Which observe him with familiar eyes.

Like long echoes which mingle in the distance,
In a dark and profound unity,
Vast as the night and as the light,
Perfumes, colours and sounds answer each other.

There are perfumes as cool as the flesh of children,
Sweet as oboes, green as meadows,
-And others, corrupt, rich and triumphant,

Having the expansion of infinite things,
Like amber, musk, benzoin and incense,
Which sing of the transports of the mind and the senses.

If access solely to the form of the argument is desired, reference should be made only to the passages marked with Arabic numerals. The remarks concerning Baudelaire, marked “B”, as also those concerning method, shown with an “M”, explain and develop the initial paragraph. In addition, the square brackets refer to the first index, and the double square brackets to the second one, when they encompass a number.

Part I: THE PLAUSIBILITY ACHIEVED IN THE IDENTIFICATION OF REAL OR IMAGINARY PARADOXES

1////-The intuition seems justified to us that a substantial distance between the words of a single discourse, in the absence of any formal link from one to the other, erases the relations of meaning between them.-///M///-However, by the word “formal” we do not mean to suggest that such a plainly undeniable and clear connection would be impossible in poetry.-///B///-Nevertheless let us consider two passages between which nothing of the kind exists: on the one hand «Nature is a temple» and on the other the following enumeration «...amber, musk, benzoin and incense...» The relation between them seems less powerful than if they had both appeared within the same first quatrain.

2////-According to a second intuition, if in the same discourse two clashes of meaning or paradoxes which are fundamentally close are put forward, the one presented forcefully while the other is just outlined, the more vigorously conveyed one lends the second one increased force.-///M///-In the perspective adopted here the word “paradox” is used in its widest sense. However its ambiguity must be recognized since it is utilized in very dissimilar cases, from those in which some superficial opinion is contended to those relating to the dangers encountered by the most exacting logic.-///B///-To affirm in the last lines of the sonnet that the incense is corrupted presents a paradox since the priests who use it adopt a contrary view. As for the anthology of poems “the Flowers of Evil” in which „Correspondences“ appears as the fourth piece, its very title provides a clash of meaning, since usually flowers are thought of as pure while evil is portrayed on the side of corruption.

3////-The aim of the present study is to clarify the two intuitions set out above, by specifying their content.-///M///-However, it took us some time to come to these intuitions and so, to speak of them as bases simply constitutes a convenient device to indicate our objective. Three perspectives allow us to present these two conceptions as effectively as possible: measuring phenomena in literature and doing so while imitating experimental method and the calculation of probabilities.-///B///-Since the poem abounds with paradoxes and is simultaneously animated by the concern to avoid the proliferation of formal connections, it provides satisfactory conditions for the examination of our introductory views.

4////-A significance is an idea noted by a mark, and this mark constitutes the symbol of it. For example, the significance of numerical addition is noted by the word “plus” or by using a (+) sign. The symbols express the significances, and they designate the rules or objects whose ideas they represent.-///M///-Common usage of the language is not conducive of a recognition of the differences between the object, the idea of the object, and the word by which this idea is conveyed. The conception that the words or symbols comprise the significances is less harmful but still slightly blurred, for quite on the contrary, they are merely the marks of them.-///B///-«Nature» in the poem does not consist of the idea of nature as a significance, nor even of nature itself, which is an object. No: «Nature» is presented as a word written with a capital letter at the beginning even though it is only in second place in the sentence where it appears.

5////-A work is given as a group of words or more generally of symbols placed one after the other in space,

or one after the other in time. They owe their disposition to chance, to tradition or to a well-thought-out scheme.-///M///-By allowing thousands of verbal segments chosen for their ambiguous nature to combine, it is possible to appeal to chance to allow a stimulating work to take shape before the reader without anyone having identified in detail the capacity of significance of this work [817].-///B///-The author of „Correspondences“ on the contrary left so little room for the manoeuvres of others that he immediately gave the sonnet for publication in 1857 with the complete collection in which it appeared [662].

6///-A work or any part of a work is to be called a text when the significance of it has been considered by someone, the author or the editor for example, who had the possibility of modifying it. This is a creator of the text and there is nothing to prohibit the idea that for a single text a large number of such creators can intervene. As for the moment of creation, it deserves to be called the origin.-///M///-All this requires a will that presides in the formation of the works, and in particular a statement that is reputed to be paradoxical should only be examined as such in the certitude that it was made so deliberately. Otherwise its nature is completely different, even if it is of interest, for example to someone hoping to use it through the medium of his own ideas, for works of his own.-///B///-Claude Pichois does not reject the audacious construction of Felix Leakey who imagined two stages in the genesis of the poem: he contends that Baudelaire first wrote the second quatrain and the triplets around 1846, and then completed the sonnet in 1852 at the earliest. Nevertheless he will have been well aware of the significance of the whole piece before it was published [667].

7///-The audience of a text is considered to be all those who receive it after the period of its origin, and it can moreover be confined to the author himself.-///M///-Let us consider however a less particular case: if a creator wants to shock those for whom his works are intended, he will picture to himself the emotion generated therefrom. As he wants to put forward an enigma, but to deliver a hidden solution to it, he will consider his strategy as regards the characters he has known, and even if he is understood with difficulty, he will have reflected on it with respect to the people who were to become the audience of the text. Finally, if the work has had many contributors over many ages, its readership will thus have been from many generations. The creators of the „Iliad“, even if Homer did not exist, were the first to provide a written version of the celebrated tales recounting the Siege of Troy. Certain bards followed these transcriptions and little by little all their songs were based on them. Thus the gatherings attentive to their words constituted the audience of the poem [440].-///B///-As for Baudelaire, he was very disappointed in his readers, seeming to have been surprised by their disparate comprehension [630].

8///-A buffer consists of a tenacious appearance which can be used in order to understand a text. There are three kinds of them for they can be found amongst the significances; amongst the rules that assure the control of the significances; and amongst the objects. A definition related to what a word expresses belongs to the first category, as long as it is unquestionable for the text under consideration; a rule of grammar which applies indisputably to certain of these words comes in the second category; and finally the leaf of a tree described by the text and the view of which clearly serves to understand it better is classed in the third category.-///M///-The level of abstraction in all this is very variable. In the „Metaphysics“ Aristotle puts forward the rule proscribing two contradictory statements in the same discourse from being simultaneously upheld as true [33]. Also Euclid's „Elements“ deals with an object, the triangle, with the property that the sum of any two of the sides is always greater than the third [386].-///B///-In „Correspondences“ the fifth line evoking long echoes designates objects that can still be referred to. Now as far as the rules of the significances are concerned, since the first two lines read thus: «Nature is a temple where living pillars/Let forth at times confused words...» the rules of grammar oblige us to take «where» as the representative of «temple».

9///-An oddity is defined as a significance which offers the audience of the text in which it is expressed, a serious difficulty or a provocation to astonishment which is impossible to overcome by making any reference to a buffer.-///M///-By using the word “oddity” rather than “paradox” the idea of an insoluble logical or mathematical problem is avoided.-///B///-Baudelaire's text is teeming with strange ideas: it evokes a

"temple-Nature"; living pillars which deliver a confused address; symbols which observe; the conversation of perfumes, colours and sounds; the corruption of incense; and the song of heady scents.

10////-The scope of the facts concerning the significances of a text can be pictured as being formed on one side by the buffers and on the other by the non-buffers or peaks. No matter how much the latter are explained, it is of no use: their appearance is not powerful enough to lead anyone through simple discourse, to behave as if they existed.-///M///-Gottlob Frege doubted that the name "Ulysses" referred to anyone, and Bertrand Russell declared that in logic the existence of unicorns could not be admitted [400]-[884]. However Plato had perceived the risk that is run when adopting the conception of his time which, on this precise point, seems to resemble that of the authors quoted above, since if one denies the depth of the assertions regarding too vague an appearance, this latter must however exist in the first place, and consequently [753]: «...non-being is, in a certain respect...»-///B///-If a peak must be recognized as having the advantage of constituting an object, it still differs a great deal from a buffer. The examination of texts concerning Ulysses or legendary beings can show this. In particular a peak cannot be identified practically in a unique way, be this way ever so simple, by the audience of the text which designates it. How, for example, could the readership of „Correspondences“ have understood in a single way what the act of responding is when it is evoked in the eighth line: «...Perfumes, colours and sounds answer each other.»

11////-To judge consists of a significance which itself appears as the choice of an option regarding the ideas or significances, and a proposition arises therefrom, the formula being the overall symbol of this. It will be called direct when four groups of symbols within it each express a significance: a first for a relation; a second for the positive or negative option; and the remaining two which are called the members of the formula, for ideas that are both related to the same text.-///M///-A thousand relations can be imagined between two significances in the same poem, for example: "to be more important than". In such a case the members would not be interchangeable within the direct formula.-///B///-Let us imagine the following proposition: "yes, the significance of "Nature" is more important than that of "temple"". And then this one: "no, the significance of "Nature" is not more important than that of "temple"". In each case the members «Nature» and «temple» concern the same text; the relation consists of a significance; and the choice of option is made. The formulae therefore prove to be direct.

12////-A compartment is manifest as an isolated word in a single text, given in a sole passage of that text; and if a word recurs it is therefore each time as a new compartment.-///B///-In the poem «parfums» is found in the eighth line and then in the ninth without any major difference in significance, and yet no matter: the compartments must not be confused.-///M///-The reality of the word in isolation, on an intuitive level, escapes few people, and if we are to believe Roman Jakobson, even language specialists would be well-advised not to disregard this [466]. Furthermore the numerous dictionaries compiled for diverse languages bear out sufficiently by their very existence and their order that the isolation of words in the first place conforms with the best method of analysis regarding the discourse.

13////-An arbitration consists of a proposition with a direct formula, and one such that none of its members constitutes a formula on its own. Besides this, they must only be composed of compartments or groups of compartments without repetition, either within a member or from one to the other. The relation or dash, symbolized (—) concerns here the association and dissociation of the ideas. Combined with the affirmation, symbol (b), for b(...—...), the relation can be understood as follows: "if the thinking of its creator is to be apprehended by means of the text with more finesse than by observing that the significances of...and...are together expressed therein, in that case they must be associated rather than dissociated". Combined with the negation, symbol (d), in d(...—...), the relation is understood as "for anyone who wants to understand the text from the creative point of view better than by grasping as just given together, the significances of...and...they should be dissociated rather than associated". It is sufficient to exchange "associated" in one of the formulae with "dissociated" to obtain the essential part of the other.-///B///-Here are two examples of arbitration b(Nature—temple), and d(Nature—temple). For each the problem of its verity is posed, but in the debate on this point there is the advantage of at least not having to worry about difficult interpretations of

the text, which one would be deluded into seeing as significances expressed by it and unquestionably present for the creator. The opposite becomes obligatory when starting from the compartments, with the most elementary examination.-///M///-By their simplicity the arbitrations resemble what Algirdas Julien Greimas called junctions; and we are not far, but in another connection, from the conceptions of Willard van Orman Quine when he defined the proposition as a significance [422]-[822]. Aristotle had also remarked on its difference from any other, by putting forward that only the discourse in which right or wrong occur constitutes not only a significance but a proposition [22]. And to apply it with method on views which perhaps no buffers guarantee, enables poetry itself to be examined.

14////-The order in which the members of an arbitration are written is of no importance, and fundamentally between such a proposition and its converse there is no notable difference.-///M///-Simply it sometimes proves advantageous to think of a way of reading that discourages error, in particular the confusion between the attribution or the refusal of it and the arbitration.-///B///-The formula b(corrupt-temple) does not express the idea of a corrupted temple, and b(temple-corrupt) has the same significance as it; or again b(Nature-temple) is no different from b(temple-Nature), except in its presentation. On the other hand "dogs are mammals" does not mean at all the same thing as "mammals are dogs". To be sure the attribution often justifies the positive arbitration, in b, but it in no way becomes identified with it for all that. It must simply be watched to provide the intuitions that can be used for the analysis.

15////-The significances between which the dash functions constitute the terms of the arbitration.-///M///-Thus the members do not interest us as such since only notions are concerned.-///B///-So in that case since no association or dissociation of words in arbitrations is known, two words from among those in a text, for example in the case of b(corrupt-temple), are by no means the basis on which the judgement here bears.

16////-Two nearly synonymous terms are not in any way interchangeable in the arbitrations in which they participate, on account of the different situations within the same text of the compartments which express them.-///M///-Sometimes the affirmation that no synonyms exist is found, and yet there are striking proximities, therefore the motive of the principle considered does not arise from this matter.-///B///-To maintain that b(answer-perfumes) and then to accept b(Correspondences-perfumes), while disregarding the difficulty of the passage from one point to the other would be superficial. To be sure the common root of «Correspondances» and «répondent» (answer) as well as the overall significance of the text render the parallel inevitable, but the identification remains unjustified because as one of the terms figures in the title and the other in the eighth line, their differences, though limited, are thrown into relief.

17////-The supports of a text consist of all the facts which without being symbols allow various significances which can be used as so many means of reflecting on the text: bases of puns, alliteration, assonance, rhyme; any noteworthy quality of the paper or the ink, any particular graphic layout; special tone of voice, strange silences and so on. Since the only members of the arbitrations are the compartments or groups of compartments, supports cannot here be dealt with in any way.-///M///-There seems to be considerable uncertainty concerning the intentions of the creators with respect to such modes of expression, barring evidence dating back to the origin.-///B///-We may quote various cases at random: it is not possible to speak reasonably of the significances arising from the repetition of "en" and "an" at the end of the poem when Baudelaire evokes the perfumes «...Comme l'ambre, le musc, le benjoin et l'encens,/Qui chantent les transports de l'esprit et des sens.» (...Like amber, musk, benzoin and incense,/Which sing of the transports of the mind and the senses.) What also is the significance of the N in «Nature»? Does the symbol designate the world or a deity; or a woman since man passes through it? And what then are the living pillars? Let us think of the following lines [669]-[[1132]]: «She dazzles like the Dawn/And comforts like the Night...//Oh mystic metamorphosis/Of all my senses fused into one!/Her breath makes music,/As her voice makes perfume.» Nerval wrote with gravity [551]: «A woman deified, mother, spouse or lover...» Besides, Michel Quesnel declares that the «hautbois» (oboes) are the "hauts bois" ("high woods", its homophone) of the forests of symbols [820]. Then the delicate tints of infant skin are evoked in the ninth line, which begins «Il est»; could this mean "lait" (milk)? (N.B. similar pronunciation of «Il est» and "lait".) «Encens» could also

be split to produce “en sang” (in blood or bloody), or «benjoin» divided into “bain joint” (joint bath), which all together would give the ideas of milk, blood and water. Finally why not read «...les transports de l'esprit et des sens.» (...the transports of the mind and the senses.) as “...les trances, ports de laits pris et des sangs.” (...trances, ports of milk taken and of blood.) and «symboles» as “seins-bols” (breasts-bowls), to connect the ideas afterwards? Provisionally we will leave all this aside, along with the interpretation of the rhymes even though this is usually held to be less dangerous.

18////-The illustrations of a text are the examples that are found relating to its contents, but the arbitrations are unable to deal with them since their members can only include the compartments taken from the works studied.-///M///-Nevertheless the arbitrations are often only considered attentively according to certain illustrations, and it is therefore necessary to know the principle ones.-///B///-Just before „Correspondences“ ein the collection appears „Elevation“ which has a Platonic theme, and straight after the poem we are concerned with, comes a piece whose first two lines are as follows [486]-[732]-[[1031]]-[[1063]]: «I love the memory of those naked times,/Whose statues the sun loves to gild.» Thus to envisage a Greek reference for „Correspondences“ becomes justifiable and the idea of a sacred place where living pillars produce strange words comes to mind: «...Dodona of the talking oaks...» according to Ovid [565]. A shrine had been established there to honour Zeus, and a prophet was employed in interpreting the sounds of the foliage, by which the god was reputed to pronounce the oracles [486]-[487]: «...living pillars/Let forth at times confused words...» Edgar Allan Poe, some of whose writings Baudelaire translated, wrote [796]: «... holy, holy things were heard of old by the dim leaves that trembled around Dodona...» The poet could have also been thinking of Africa, which he barely knew and whose forest Chateaubriand saw as the model for the temples [192]-[628]-[668]-[[1127]]-[[1129]]. Baudelaire was keen on this author, and as he was also interested in America, the example of the beliefs current in the New World could also have occurred to him. Antoine Adam shows moreover that Esquiros, a friend of the poet, compares the world to the Temple of Isis, or to the forest [8]-[663]-[810]. Nerval, ever respectful of antiquity, asks [549]: «Do you recognize the Temple of immense peristyle...» Not far from Baudelaire in this he declares [554]«My books, bizarre accumulation of the science of all times...» and his perspective can even be transformed to permit the conception of the temple of reality as having no builder, and this appears in at least one verse [548]: «The god is missing at the altar, where I am the victim...» The temple built by Solomon would provide a very different illustration. According to the Bible, the king declared to the master of Tyre [116]: «Now therefore command thou that they hew me cedar trees out of Lebanon...» The narrative continues [117]: «So Hiram gave Solomon cedar trees and fir trees...» The temple took shape under the direction of the king [118]: «So he built the house, and finished it; and covered the house with beams and boards of cedar. And then he built chambers against all the house, five cubits high: and they rested on the house with timber of cedar.» But the rest of the episode does not fit well since it would hardly engender the "world-temple-forest" image [119]: «So Solomon overlaid the house within with pure gold...» Unless we turn to a new passage [120]: «And he built the inner court with three rows of hewed stone, and a row of cedar beams.» The Bible also provides another traditional theme that Baudelaire could easily have known, that of the joy felt by nature [123]-[133]: «Then shall all the trees of the wood rejoice...» In any case Claude Pichois brings us to the consideration that another reference is of major importance, that to Chateaubriand when he wrote [193]-[668]: «The forests of the Gauls have passed in their turn into the temples of our fathers...» This theme captivated people's minds at that time and Balzac suggested the following landscape [73]: «...a long forest walk like the nave of some cathedral, where the trees are the pillars, where their branches form the arches of the vault, at the end of which a distant clearing where light is mixed with shadows or tinged with the reds of the setting sun breaks through the leaves and shows what looks like the coloured stained glass windows of a choir full of birds in song.» Lastly the idea also occurred to Vigny when he spoke of the columns of the forest, or even the censers formed by the flowers [964]. As far as the reflections of Baudelaire as regards the scope of such images are concerned, Claude Pichois draws our attention to a letter which shows the poet both laughing at the fantasies of which some people believed him the victim, and extremely interested in noble reverie [637]-[668]-[[1126]]-[[1128]]: «...you ask me for some verses for your slim volume, verses on "Nature" I believe? on the woods, the great oaks, the verdure, the insects, -the sun no doubt? But, you know very well that I am incapable of being moved by plant life...I will never believe that "the soul of the

Gods lives in plants", and even if it did, I would concern myself but little with it, and would consider my own soul as of far greater worth than those of sanctified vegetables...In the depths of the woods, enclosed under these vaults like those of sacristies and cathedrals, I think of our amazing cities, and the prodigious music which rolls on the summits seems to me to be the translation of human lamentations.»

19////-It is impossible with only the arbitrations to examine the sources of a text since words from outside the text would have to be used, borrowed for example from works which inspired the original. The same applies to the examination of whatever ideas the creator has developed during his life, or the circumstances in which he has collected his thoughts, for at least proper nouns would be quoted while the members of the arbitration formulae comprise only compartments of the text analysed.-///M///-For many ages ideas that spread quickly are commonly attributed some centuries later to particular authors, but that need not rule out research into sources as long as there is no reluctance in seeing, when necessary, any contemporaneous sources as evidence of the environment of the period and not as materials that the most well-known authors precisely re-utilized. From this point of view nothing remains of the considerations discrediting the concept of source, which would almost inevitably lead to important arbitrations being overlooked.-///B///-In his private life above all Baudelaire seems to have played with concepts a lot, and he was even able to do so with his name which when considered as a noun means a sort of curved sword (falchion) [496]-[590]-[[1114]]. As an enthusiast of poetical comparisons, he could have known, as Antoine Adam observes, the intuitions of Schelling, taken up by Germaine de Staël [8]-[934]: «What could be more surprising, for example, than the relation between sounds and forms, between sounds and colours?» Nor did the poet fail to take an interest in the one hundred and one currents of the most impassioned thinking, and consequently it is often admitted that in 1857 he knew certain of the vague conceptions of Swedenborg, Maistre, Wronski and Alphonse Louis Constant [8]-[377]-[662]. Marc Eigeldinger notes [7]-[378]-[663]: «Jacques Crépet can be credited with having pointed out that "The Correspondences" which appears in "The Three Harmonies" (1845) by Abbé Constant could be considered as one of the sources of the sonnet "Correspondences".» And since there is no certainty in this respect, he quotes part of the text to serve a reflection which is linked to nothing here: «Formed of visible locutions,/This world is the dream of God;/His word chooses the symbols,/The spirit fills them with his fire.» Also: «Nothing is mute in nature/For he who follows its laws:/The stars can write,/The flowers of the field have a voice,/Word bursting into the dark nights,/Expressions rigorous as numbers.» Claude Pichois insists on the two significances imagined for the word "correspondence" [666]. On the one hand there is the one concerning the relations between objects in nature: «...Perfumes, colours and sounds answer each other.» And on the other the one regarding the relations between the world and the supernatural: «Nature is a temple». Baudelaire speaks in a letter in the same way of «"l'analogie universelle"» and of «la "correspondance"» [10]-[612]-[640]. He adds [379]-[641]: «...Nature is a "word", an allegory, a mould, a "foil"...» The image is close to those beloved of writers he likes to quote such as Hoffmann [9]-[12]-[439]-[607]-[693]: «...I find an analogy and an intimate connection between colours, sounds and perfumes. It seems to me that all these things were engendered by the same ray of light, and that they must unite in a marvellous concert. The scent of red and brown marigolds has above all a magic effect on me. It makes me fall into a profound reverie, and I hear as in the distance the low, deep sounds of the oboe.» In the same way as he does for Jean Pommier regarding the previous passage, Claude Pichois praises Felix Leakey for having directed his thoughts to a page of Nerval where he says [553]-[662]-[664]: «Everything lives, everything acts, everything corresponds...» A passage from Balzac gives the other facet of this view [61]: «According to the admissions and the manifestations of all somnambulists, this state constitutes a delightful existence in which the inner being, freed from all the hindrances of visible nature on the exercise of his faculties, walks in the world that we wrongly call invisible. Sight and hearing function more perfectly than in the so-called "wakeful" state, and perhaps without the assistance of the organs which are the sheaths of those luminous swords called sight and hearing!» Léon Cellier, quoting Sainte-Beuve's notes of 1846, indirectly underlines the profound knowledge Baudelaire had of Balzac's novels [180]: «I saw my dear libertine friend and he told me the strangest things in literature and in poetry, but he is witty and enlightens me on supervening generations. He adores Balzac and has given me a very amusing theory on him which is precious for me specifically because it is right from the point of view of that author, and it helps me to follow his thought.» At the risk of a slight misunderstanding Gautier's

notes on the effects of hashish may readily be stressed [409]: «...sounds...gushed out blue and red...» He wrote elsewhere, without reference to narcotic drugs, as follows [404]: «...I am discovering marvellous affinities and sympathies, I can hear the language of roses...» Perhaps this is the language thus referred to by Baudelaire [[1034]]: «...The language of flowers and silent things!» Inspired by Edgar Allan Poe he declared [685]: «The Imagination is an all but divine faculty which perceives...the intimate and secret relationships between things, the correspondences and the analogies.» And later in the same study [486]-[665]-[686]: «It is that admirable, that immortal instinct for Beauty which leads us to consider the earth and its spectacles as a glimpse, as a correspondence with Heaven.» Poe himself wrote [8]-[665]-[792]: «The material world...abounds with very strict analogies to the immaterial...» He was dreaming of [795]«...that "analogy" which speaks in proof-tones to the imagination alone, and to the unaided reason bears no weight...» He also contemplated describing the foundations of the world through the idea that in a sense [793]: «This matter is God». Several Renaissance writers could have passed on these views, but it is doubtful whether Baudelaire would have had a detailed knowledge of their books [396]. On the other hand classical authors were very strong on such ideas [668]. Plato recounted the myth of the fabrication of the concrete by a prodigious craftsman [756]: «...the God, having decided to form the World resembling as nearly as possible the most beautiful of intelligible beings and a Being perfect in every respect, made a Living Being, unique, visible, having within himself all the Living Beings which are by nature of the same sort as him.» A curious world [761]: «...Visible Living Being which envelops all visible living beings...» Plotinus passed from the pedagogical myth to the system and mused in this way [781]«...things must not depend on each other, but all resemble each other in some connection. And this is perhaps the meaning of that well-known saying: "Analogy maintains all."» In this case [782]«Is not the world a god...» and then [784]: «Here is a unique nature which is the totality of beings; it is therefore a great god; or rather it is not a particular god, but the universal god, since it sees fit to be all things.» He comes back sometimes to the author he thinks he is explaining [785]«This is why Plato says these enigmatic words: The essence is split up infinitely."» The charm of these reflections cannot be denied, we taste them without understanding them, immersed in their solemn sweetness [667].

20////-Any decision made on the functioning of the dash within the arbitrations constitutes either an affirmation or a negation, and each forms wherever it is found the arbitration position. In the absence of either, the dash no longer gives an arbitration with the terms but a framework.-///M///-This latter is indeed a significance, but does not implicate at all the act of judging.-///B///-(Nature-temple) as a framework avoids both b(Nature-temple) and d(Nature-temple), and so provides without judgement an idea relating to the significances «Nature» and «temple», debated more freely even than in the game recounted in „the Life of Æsop the Phrygian“, a text which is accessible to any student since La Fontaine translated it [383]-[483]: «...the king sent to Heliopolis for certain persons shrewd in mind and wise in enigmatic questions. He gave them a sumptuous banquet to which the Phrygian was invited. During the meal they proposed various things to Æsop, among them the following. There is a great temple, supported by a pillar surrounded by twelve towns, each of which has thirty flying-buttresses, and round these flying-buttresses walk, one after the other, two women, one white, one black. "You should put this question" said Æsop "to the little children of our country. The temple is the world; the pillar, the year; the towns are the months; and the flying-buttresses, the days, around which turn alternately day and night."»

21////-We are in the presence of an obvious framework when reference to a buffer justifies its existence. In particular a rule for handling significances and making a buffer prevents any interpreter from missing a connection of ideas while if only peaks vouch for it, we can ignore it.-///B///-Thus (answer-mind) and (answer-senses) have no guarantor for no evidence exists of any link established by Baudelaire between the significances examined. On the contrary (long-echoes) is obvious since from the text an undeniable connection can be discerned grammatically between the terms concerned.-///M///-Here the interest of the significances is not questioned, since an idea which is captivating in itself can very well spring to the mind of a reader or listener, concerning an expression which brings no obvious framework.

22////-The critics of a text are those who mutually recognize the quality of their contributions on it, and any

arbitration may be called broad when these critics do not have the means of showing it to be untenable.-///M///-On the one hand, if the definition of the group of experts in each field remains intuitive, this does not mean that it is groundless, and on the other to advance only that which is highly defensible does not necessarily consist of remaining at the level of the repetition.-///B///-Beyond the range of solid novelties, the scope of precise details on views expressed previously unfolds, and so we are able to ask whether pillars guiding the voice of heaven to earth are not designated in the first lines of the poem, and it is open to us to support this with some of the most classic words, those of Virgil [966]: «...the oak, giant of the forest, whose foliage is beloved of Jupiter, and the roburs which, according to the Greeks impart oracles.»

23////-For any framework the positions can be considered according to their capacity of leading to a broad arbitration.-///B///-In this way as the end of the second line prevents d(forth-words) from being accepted as broad, the position b is the only one in this case that permits the arbitration to be broad.-///M///-One must be aware in this matter that to wonder if an idea is expressed by the text is not the same as trying to determine if it puts forward the truth, so that reference to objects and rules only serves in a commentary to define the significances. A teacher revising a textbook will want to correct any errors in it, while a historian establishing a celebrated text will avoid modifying it at all, even when a buffer reveals some inaccuracy on one point.

24////-The orientation of a framework is the totality of the positions which act on it to give a broad arbitration.-///B///-For (Nature-temple) the orientation is confined to (b), but that of (corrupt-temple) is composed of (b, d) since b(corrupt-incense) is entirely unavoidable in view of the last four lines, and then this first idea must be linked to what is known of the role of the incense justifying the passage to the notion of temple, which does not prevent d(corrupt-temple) from being seen also as broad.-///M///-When thought is in no way hampered by any consideration of buffer, there is nothing exceptional in envisaging two opposite possibilities with regard to the description of the significances by means of the arbitrations, which quite on the contrary are very little suited to texts with rigid meanings.

25////-There are only three possible orientations for a framework: (b); (d); (b, d). We can also obtain (b, d) with an obvious framework. It suffices to have a clear text as regards the relations between terms, but in the interrogative form for example. Irony or hesitation equally permit a similar outcome: we know the terms refer to each other but we don't know which way.-///M///-Let us observe the rhyme "I love you, a little, a lot, passionately, madly, not at all". The framework (love-I) is obvious, and yet b(love-I) and d(love-I) equally have breadth. It is the same with the following text: "are men beasts?" With (men-beasts) which is clearly visible, we obtain breadth for both b(men-beasts) and d(men-beasts). Imagine finally a comic rejoinder from a play with a character declaring to his noisy neighbour: "you really gave me great pleasure by serenading me all night". The framework (pleasure-me) is obvious and yet the breadth of each of the arbitrations emanating from it must be accepted.-///B///-Unfortunately there are still problems. It would be laughable to affirm that Baudelaire, when he wrote in a sonnet «Nature is a temple» and went on to evoke the corruption of incense, established no connection between the two passages. As far as the foundation is concerned now, the idea animates the biblical episode of the tradesmen thrown out of the temple [126]-[145]: «It is written, My house shall be called the house of prayer; but ye have made it a den of thieves.» In the Bible can also be found, alongside the theme of a sacred place one day desecrated, that of a sanctuary tainted with corruption from the start [121]: «For it came to pass, when Solomon was old, that his wives turned away his heart after other gods: and his heart was not perfect with the Lord his God, as was the heart of David his father. For Solomon went after Ashtoreth the goddess of the Zidonians, and after Milcom the abomination of the Ammonites. And Solomon did evil in the sight of the Lord, and went not fully after the Lord, as did David his father. Then did Solomon build an high place for Chemosh, the abomination of Moab, in the hill that is before Jerusalem, and for Molech, the abomination of the children of Ammon. And likewise did he for all his strange wives, which burnt incense and sacrificed unto their gods.» We do not know for „Correspondences“ whether the "temple-world" is really perceived by Baudelaire as afflicted with corruption, and even supposing it is, we do not know either if the image concerns more the theme of evil present from the start, or the opposite.

26////-When no new arbitration is obtained by taking any compartment out of the formula of an arbitration, it is irreducible and is called a pointer.-///B///-Thus b(answer-perfumes) is an example but not b(answer each other-perfumes), since once the first compartment is removed from the left-hand member, we arrive back at an arbitration. None of the following formulae is appropriate for a pointer: b(answer each other-perfumes colours); b(answer each other-colours sounds); b(answer each other-perfumes colours sounds). On the other hand the arbitrations b(answer-sounds) and b(answer-colours) are irreducible. It could be argued that by omitting some compartments the significance is seriously impaired, and that according to the poem the colours for example do not answer each other in the first place, but answer more obviously the perfumes and sounds. However, if we avoid the game of pretending not to understand, it will be recognized that nothing prevents the significances from being correctly dealt with, by means of irreducible arbitrations. For instance, after having shown the interest of b(answer-perfumes) and b(answer-colours), it will be emphasized that it is important to apprehend b(perfumes-colours) and b(each-answer).-///M///-If the essential meaning is there to start with, no problem occurs when higher level significances are used subsequently.

27////-A tension consists of a pointer made to describe an oddity. An (r) can be placed in front of the formulae of such arbitrations to make them more easily recognizable.-///M///-A creator often shocks the audience with self-imposed violence, and so the tensions must not be envisaged as referring to superficial provocations in every case.-///B///-The strangeness of the assertion regarding the corruption of the incense combined with the evocation of the pleasantness of perfumes of the other kind, recalls the mixed impression suggested by the following stanza [[1049]]: «Now comes the time when quivering on its stem/
Each flower like a censer exhales its scent;/Sounds and perfumes turn in the evening air,-Melancholy waltz and languid vertigo!»

28////-In the case of two terms from a text between which no link is made by reference to any buffer, to estimate correctly the distance between them requires the differences in style which range from the concise to the verbose to be disregarded, and in so doing to consider only the words that are indispensable to express the essentials of the section between them. This comes down to giving the text in telegraphic style. The compartments which remain after this exercise are the fronts, and it is acceptable to view in this way all the compartments of the broad tension members since their significance can only be of a decisive nature, precisely that which is required. To count the fronts with ease the other compartments are put in brackets, or for an oral text their written version is such.-///B///-From «répondent» (answer) to «enfants» (children) five fronts can be counted: "...Les parfums, les couleurs et les sons se répondent.////(II) est (des) parfums frais comme (des) chairs (d')////enfants..." (...Perfumes, colours and sounds answer each other. There are perfumes as cool as the flesh of children...)-///M///-By choosing to only deal with pointers, we have disregarded certain aspects of the significances, and the same applies in the course of the passage from what the compartments as a whole express, to the meaning of the fronts alone, but the aim of all these artifices is to find that which is most important within the appearances examined.

29////-When an oddity is described by a broad pointer, with the suspicion that it is being conceived incorrectly, the tension is very weak as regards intuition, and on the contrary if the strangeness is of an inevitable nature, it gives vigour to the description of it. The vacillation of a tension is a numerical valuation of the weakness of its significance, and we define it only if it is broad. With the minimum value of 1, it consists of the product of four quantities, each one being a certain number of possibilities, bearing a coefficient or not. Any one of these factors for the vacillation is the counterpart of a cause of weakness for the tension studied.-///B///-Certainly rb(Nature-temple) is a broad tension with great intuitive force. On the other hand rb(corrupt-temple) has a serious weakness in spite of its verisimilitude, and anyone who declares himself over sure of its validity will be suspected of reading into the text.-///M///-As oddities are difficult to understand by definition and as no reference to a buffer solves them, even the most certain of them are marked by vagueness and therefore to recognize a minimal vacillation of 1 for the tensions that describe them is justified.

30////-Take a coin and a die. By betting on the outcome when these two objects are cast we become dependent on their conformation, and the fragility of any hope of good fortune rests with this. As the coin has 2 sides, one of the numerical values used to measure the risk will inevitably be 2; the other will be 6 because the die has 6 faces. The possible combinations are: heads one; heads two; heads three; heads four; heads five; heads six; tails one; tails two; tails three; tails four; tails five; tails six. In total there are 12 possibilities ((2)(6)); 2 for the coin; 6 for the die. Thus 12 in such a bet provides a numerical counterpart to the vulnerability of the wish. The reasoning for significances is similar: the factors are multiplied to give a measure of the weakness of the tensions because the composition of the causes justifies it.-///B///-The reason why it seems out of the question to pursue any analysis of the probabilities regarding the value of the interpretations is that the significance possibilities, unlike those of the fall of coins and dice, are partially unpredictable. One interesting brain-wave, even if debatable, could provide an interpretation of such and such a line of „Correspondences“ not previously suggested by the critics.-///M///-One episode in the development of probability theory shows on the contrary down to the minutest detail how it is verifiable: Pascal and his interlocutors, thinking about the consequences of the idea that a double six with two dice only occurs once every thirty-six times or ((6)(6)), were picturing first each of the six sides of one being able in turn to go with each of the six sides of the other [250]-[568].

31////-The number employed as a factor of vacillation is written in brackets preceded by a letter indicating its basis, as for t(2) for example. Such a symbol will be placed if so desired in front of the tension formula for which it is valid. The factors with their signs depend on rank (t); on the oscillation of the term expressed by the left member (m); on the oscillation that the other term can provide (w); and finally on (s) the interior remoteness.-///M///-The vacillation appears finally as the product (tsmw), with for example t(2)s(1)m(2)w(1)=4 or ((2)(1)(2)(1))=4.-///B///-It must not be supposed untenable to deal numerically with limited facets of Baudelaire's thinking, by a method unknown in detail by the author. The aim here is not to achieve a communion in spirit with the poet, but only to obtain a very limited description of certain aspects of the text. There is no need to imagine that Baudelaire manipulated the notions of arbitration, of tension or of vacillation in any way. When a grammarian speaks of suffixes in the „Iliad“, no critics will argue that at the time the epic was composed the exact notion of the suffix was not known, and that the study is of no use. Homeric poetry provides suffixes for us to examine, independent of any assumptions made by the critics about the possible recognition of them by those who created the poem.

32////-The rank of a tension can be seen as the number of positions of the framework in its orientation, which means that it is absent in the case of tensions without breadth but counts as 1 and is noted t(1) when one position has breadth.-///M///-The other arbitration, from the same framework as the one from which the tension examined has been derived, will be considered. If it is broad like itself, the rank could not be 1.-///B///-It is evident that rb(corrupt-mind) is indeed a broad tension, but as (d) acting on (corrupt-mind) produces another broad arbitration, the tension that is set against it to describe a shocking idea can in no way have the rank 1.

33////-The rank is 2, and is written t(2), if two broad arbitrations, including the tension considered, are produced by the same framework.-///M///-Whatever idea the reassuring arbitration opposing the other one provides, is of equal value as far as the interpretation is concerned, if the rank is 2.-///B///-Tensions of this sort lead us into the speculative zone of the most fragile arbitrations, and so b(corrupt-temple) will seem on the verge of nonsense according to one view or another, but as the critics do not have the means of showing the absurdity in this, the debate can only continue. Claude Pichois shows from a remark by Jacques Gengoux how the whole poem turns, so to say, on this axis with the opposing poles of the impressions of the sensual and of the hallowed [669]-[670].

34////-The presence for a tension of an obvious framework depends on the intuitive impetus of the significance described, and the interior remoteness is fixed as s(1) whenever this force of impressions makes it certain.-///M///-The value 1 is justified because the vacillation can never be cancelled out.-///B///-

Thus s(1)rb(Nature–temple) must be accepted, as also s(1)rb(observe–symbols), while s(1) will be rejected for b(observe–forests) because the significance “many” seems clear for «forests of» in the first place, and at the same time «symbols» nearer to «Which» is more easily linked to «observe» than «forests».

35////-When the framework of a tension is not obvious, three possibilities arise, which are entirely incompatible: “the linkage of the ideas, behind the framework, was clearly conceived at the origin to be discovered by the audience”; or “the creator already had a vague perception of it”; or finally “he had not discerned it at all, and so such a framework must be relegated to the realms of illusion”.-///M///-Even if the debate concerning the hundreds of degrees and nuances of vague thought continues to rage, the two unclear cases should be differentiated.-///B///-Although they should not be confused with each other, they can readily be seen as close, so (corrupt–mind) may possibly be part of the illusion, but we must not rule out either that Baudelaire may have thought of this. Since the transports are those of the spirit in part, and the corrupt perfumes, according to the poem, celebrate their effects, an association of origin between the ideas can be envisaged. The author was asking, as regards such emotions perhaps [9]-[664]-[718]-[781]: «...who has not known those glorious times, veritable feasts of the brain, when the heightened senses perceive more resounding sensations, when the sky of a more transparent azure sinks deep like a more infinite abyss, when sounds ring out musically, when colours speak, when perfumes tell whole worlds of ideas?»

36////-To determine the interior remoteness when there is no obvious framework, the first two of the possibilities already seen must be mentally separated from the remaining one, and this is not very easy since the second and third are more readily considered together. The value 2 is the numerical counterpart of: “the principle justifying the framework must be guessed”; “it is vague from origin”. As for the value 1, now taken apart from the others, it measures the third possibility: “the framework belongs in the realm of illusion”. A coefficient is applied to this value of 1 because the further the terms of the tension are from each other, the more the framework is susceptible to error. The coefficient is set as the number best defining the risk of illusion: that of the fronts separating the terms, divided by 10. The more tens of fronts there are between the terms, the less likely is the framework. For n fronts therefore (s) equals $2+(1(n/10))$. The value 2 comes from these two possibilities considered separately, and 1 is the third option, that of the complete illusion, n/10 being the coefficient this value bears.-///M///-For 30 fronts between the terms of a tension, but without an obvious framework, (s) will reach the level of $2+(1(30/10))$ or $2+(30/10)$, thus $(2+3)=5$. With 5 fronts the result will be $2+(1(5/10))$, therefore $2+(5/10)$ or $(2+0.5)=2.5$.-///B///-In this way s(2.5)rb(corrompus–infinies) results, since (corrompus–infinies) is not obvious and five fronts separate the terms in question. In fact the corrupt perfumes are said to have the expansion of infinite things, but that is not sufficient to express the idea permitting (corrompus–infinies) to be certain, and finally the passage concerned can easily be written: “Il est des parfums...corrompus,////riches (et) triomphants, Ayant (l')expansion (des) choses////infinies...” (There are perfumes...corrupt, rich and triumphant, Having the expansion of infinite things...) which produces the 5 fronts giving the value 2.5 for (s).

37////-We have to admit that we hesitated when determining the coefficient. We had to obtain a balanced representation of the factors and with the rank only varying from 1 to 2, it was impossible to count the compartments without any other expedients, since the contribution of distance as regards the implausibility of the tensions would have been seriously overestimated. The tens fitted better; however, small words which are numerous in the works of certain authors or in certain languages are little used in others, prepositions, articles or conjunctions for example, and therefore to go from compartments to something like fronts seemed appropriate.-///M///-From one discourse to another the fronts vary since a word without great weight in one may become decisive in another: the telegraphic style has the advantage that the words used change according to what is important for a particular message. The objection that in spite of this, there could be many differences in choice from one telegraphist to another appears justified, but it is possible to envisage some observations to cope with these divergences. It is common knowledge that if the words that are indispensable to the significance of a text are to be indicated, attention must be paid to the circumstances that make the form become the substance, so in “The ship caught fire, he burnt all night”,

the importance of “he” will be noted. We must therefore add to the fronts established using telegraphic style those coming from similar quirks of spelling or style.-///B///-The problem of the balance between the factors will also be clarified by an example. A tension such as b(répondent–chairs) (answer-flesh) does not have an obvious framework but is broad. The text sounds as follows: «...Les parfums, les couleurs et les sons se répondent.//Il est des parfums frais comme des chairs d'enfants...» (...Perfumes, colours and sounds answer each other.//There are perfumes as cool as the flesh of children...) If we had to have recourse to the number of compartments separating «répondent» and «chairs», that is 7, the disproportion would be flagrant with 2, the numerical counterpart of the rank and therefore representative of the changeable nature of the position. The fact that we can affirm or deny at will is important: such a property alone considerably weakens the significance, and the value 7 is much too high compared with the 2. On the contrary, by resorting to the use of the coefficient proposed, the balance between the factors is improved: 2.4 matches 2. If we turn now to the poem, the theme of infant skin evoked in the passage concerned reminds us of other famous lines [[1054]]: «My child, my sister,/Think how sweet/To go far away and live together...» This description from Gautier can also be quoted [405]: «...her arms were bare to the elbows, and they emerged from a cluster of lace, round, plump and white, as splendid as burnished silver and of an unimaginable delicacy of lineament...» On the other hand this soft skin is exposed to quick brutality, like that of triumph by the sword [144]: «Then Herod, when he saw that he was mocked of the wise men, was exceeding wrath, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently enquired of the wise men.»

38////-Sometimes a member of a tension formula has several significances, occasionally very general ones, one leading to the oddity, the others strong enough to serve as subterfuges to get round the first. In such a case the term may be seen as divided into two sections, both as wide as possible, the one according the tension being the step of the term and the rest, the landing.-///B///-The figurative significance of «répondent» (to balance, to match) makes a diversion as regards rb(répondent–parfums), and for this reason it belongs to the landing of the term for this tension.-///M///-Several meanings of a single word can have the role of shocking at the same time, and a term can nearly always be envisaged as a group of significances; however the important thing here is that some of these significances may obstruct the others in the formation of a tension. Let us add that care must be taken not to consider the partition as having been effected once and for all, as for distinct clashes the boundary between step and landing will only in certain cases lie between the same ideas.

39////-Two vacillation factors can be defined from the ambiguity of the tension members: the oscillation (m) of the term expressed by the left-hand member; and (w) for the other. The possession of a landing always reduces the strength of significance and this justifies that it contributes to the vacillation. Then as there is a risk of the tension being eluded through an ambiguity at some point or other of the formula, the feeling of a serious clash is lost.-///M///-As the members are opposite each other, the force of contrast coming from each term depends on the other, and this is why any change of tension for either runs the risk of modifying within itself the relation between step and landing.-///B///-The frequency of the contrasts in the poetry of Baudelaire has often been emphasized. Jules Lemaître wrote [98]«Yes, I believe therein lies the essential stress of Baudelaire: to constantly unite two contrary orders of feeling...» In a similar way, Léon Cellier saw in the delicate disposition of one sense with another opposite one, a whole facet of this art [182]: «...opposites, without really being reconciled, are brought together...»

40////-When only one tension term possesses a landing, there are two possibilities: “the tension occurs in the end”; or “it does not”. The term in question gives grounds for a vacillation factor of 2: m(2) or w(2) depending on whether it is one term or the other, and certainly both may also be involved at the same time. On the other hand, the absence of landing gives us a factor of 1: m(1) or w(1). In each case this concerns the oscillation of the terms which can be 4 at the most for m(2)w(2), and 1 at the least with m(1)w(1), while the two other possibilities m(1)w(2) and m(2)w(1) lie in between, both having a value of 2, but differently obtained.-///M///-As a tension only exists for a text, the same applies for its oscillations.-///B///-From the title «Correspondances» to «répondent» for m(2)rb(répondent–couleurs) a discreet ambiguity develops in the

left-hand term and the figurative significance is supported by the abstraction that the heading of the poem implies. However Baudelaire could sometimes go very far in the use of the audacious meaning presented as immediate in the eighth line [9]-[664]-[717]-[781]«It seems this colour...thinks for itself...» and still in this passage on Delacroix: «...the impression of his pictures we take away with us is often almost musical.»

41////-The four vacillation factors (t), (s), (m), and (w) have now been defined. But besides whatever force of significance the broad tensions may possess through what they describe in the text, the influences felt in one clash, and coming from others, remain to be discussed. With this in mind, let us envisage (c), the exterior remoteness. This is only defined for two tensions with a common term and the same position, and is limited to 1 when the tensions have an obvious framework and reference to a buffer necessarily connects their meanings.-///M///-The limits of the dictates of grammar or vocabulary are easily reached and so prudence requires us to reject the idea of their application whenever there is no evidence to substantiate it: for example the fact that two terms are in the same sentence does not guarantee the relation of one to the other. In a similar way, two paradoxical statements which are neighbouring in space or time, may have no profound relation between them.-///B///-The exterior remoteness is 1 only in the absence of the slightest doubt concerning such an imbrication, and thus we have $c(1)$ for $rb(\text{living-pillars})$ $rb(\text{Let-pillars})$, as each has an obvious framework and the text expresses forcefully the union of images they describe. On the other hand, the exterior remoteness of $rb(\text{Let-Nature})$ and $rb(\text{Let-pillars})$ is in no way fixed at $c(1)$, even if vocabulary and grammar command the concept of a "temple-Nature" with pillars that allow words to escape from them, to be perceived from the author's point of view. It is unavoidable: since there is no obviousness in the first tension, $c(1)$ must be rejected. As for the substance of the significances dealt with here, the theme of pillars enjoying freedom does not imply that of words being prisoners up to then. We must not exclude the fact that, according to Baudelaire, everything, words, Nature, symbols, freshness and corruption, can attempt to exercise its own force. The mind, as if relaxing, speculates here very far from the ordinary conceptions of the physicist.

42////-For two tensions with a common term, if one of them lacks an obvious framework, or when there is no buffer to link the significances that they describe, the task of defining the exterior remoteness (c), brings us to envisage the following three possibilities: "the creator devised the connection between the contrasts of meanings so the audience would eventually discover it"; or "the idea is vague from the origin"; or finally "it belongs in the realms of illusion". By conceiving these possibilities as mutually exclusive, we are more or less back to the arrangement that controls the concept of interior remoteness: for (n) fronts between the terms which are not common to the two tensions, the value of (c) will be $2+(1(n/10))$ since the first two possibilities remain on one side with a measurement of 2, and the numerical counterpart of the eventuality of total illusion bears the coefficient $n/10$ which represents the increasing effects of implausibility as the distance between the terms becomes greater.-///M///-With two fronts between them and in the conditions described previously, we obtain $2+(1(2/10))$ for (c), or $c(2.2)$, and for 25 fronts $c=2+(1(25/10))$, that is $c(4.5)$.-///B///-Between $rb(\text{corrompus-encens})$ and $rb(\text{corrompus-esprit})$ $c(1)$ must be excluded since the second tension has no obvious framework at all. The passage concerned can be written as follows: "Il est des parfums...corrompus, riches et triomphants, Ayant l'expansion des choses infinies, Comme l'ambre, le musc, le benjoin et l'encens,////Qui chantent (les) transports (de) (l')////esprit et des sens." (There are perfumes...corrupt, rich and triumphant, Having the expansion of infinite things, Like amber, musk, benzoin and incense, Which sing of the transports of the mind and the senses.) We can count 3 fronts between «encens» and «esprit», the terms differentiating the tensions, and with therefore $2+(1(3/10))$ the exterior remoteness is $c(2.3)$.

43////-It is common practice to seek a commentary to assist in the understanding of the description of a serious difficulty in a book; the same will be done as regards the tensions, but as the exposition of this could seem unwieldy we prefer to provide first a summary. A join consists of a pair of broad pointers, with identical positions, and helps to overcome the perplexities arising from a tension. Any pointer forming part of a join is called a barrier, and its existence can be marked with a (v) in front of the formula. A tension with an obvious framework and a join, when used in its turn as a barrier for another tension, is called a notch.

Thus a distinction can be made between joins with notches and those without. Finally, if there is a notch, it is always mentioned in second place after the other barrier of the same join.-///M///-Since antiquity problems of interpretation have been avoided by an association of ideas, but recent examples also show that extremely elementary explanatory procedures can avoid over-simplification.-///B///-Claude Pichois points out how Felix Leakey proposed overcoming one of the most serious difficulties of the poem, that concerning the mysterious role of the things evoked [667]: «...the "confused words" and the "familiar eyes" by which the objects of Nature propose to man their qualities as "symbols" are none other than perfumes, colours and sounds...»

44////-One tension can have several joins, sometimes of different types, so long as the text lends itself to this. In the category of notched joins are canvases and levies; and in the other are shunts, shelters and pincers.-///M///-In the case that new sorts of join could be determined, a minute examination of the ways classical authors thought, could assist in finding them.-///B///-As in the rest of our study, if our preoccupation with „Correspondences“ has furnished us with the means, it may also have led to our neglect of certain dispositions of ideas.

45////-A pincer is a pair of broad pointers with a common term that is not from the attenuated tension, with in addition, for both, a term from the tension, but a different one in each case.-///M///-The action of a pincer derives from the convergence of ideas brought about by its barriers due to the fact that in view of rb(A-E), vb(S-E) vb(A-S) is set out.-///B///-To attenuate rb(corrupt-incense) we have recourse to vb(senses-incense) vb(corrupt-senses). As the manners in which sensuality lays open to corruption are often noted, it is permissible to propose vb(corrupt-senses), and as the incense produces physical emotions, there is nothing surprising in vb(senses-incense). Since the clash of significances is then altogether more easily understood, it becomes more acceptable. To attenuate this time rb(Nature-temple), the characteristics common to nature and to many temples can be noted: space, depth, darkness, night, light, unity, sounds, echoes, colours and perfumes. Why not also amber and incense since these are natural oils used in the past for services in numerous religions? In this way the task of using various pincers for the tension concerned is not difficult: vb(Vast-temple) vb(Nature-Vast); vb(profound-temple) vb(Nature-profound); vb(dark-temple) vb(Nature-dark); vb(night-temple) vb(Nature-night); vb(light-temple) vb(Nature-light); vb(unity-temple) vb(Nature-unity); vb(sounds-temple) vb(Nature-sounds); vb(echoes-temple) vb(Nature-echoes); vb(colours-temple) vb(Nature-colours); vb(Perfumes-temple) vb(Nature-Perfumes); vb(amber-temple) vb(Nature-amber); vb(incense-temple) vb(Nature-incense). Balzac wrote [74]: «What do we give to God? perfumes, light and songs, the most refined expressions of our nature.»

46////-A shunt resembles a pincer, but on the one hand an attenuated tension does not have the same position as the barriers, and, on the other, barriers have no term common between themselves. To attenuate rd(A-E), the positive shunt vb(S-E) vb(A-L) is given; to clarify rb(A-E) by a negative shunt this time, vd(S-E) vd(A-L) is used.-///M///-Let us imagine a text to give an easy example: “near the casinos the beaches provided the children with an outlet for their energy, pending worse; gaming is not a game”. The tension is written rd(gaming-game), and the positive shunt vb(children-game) vb(gaming-casinos). Another sentence will explain the negative shunt: “the prince knew his strength was a weakness before the formerly prosperous cities and the prisoners imploring him in vain to pardon them”. The tension rb(strength-weakness) is attenuated by vd(pardon-weakness) vd(strength-prosperous).-///B///-„Correspondences“ does not contain any negative constructions and so the positive shunt type has been determined using the nearest thing to one in the text. The eleventh line with «others» gives us the beginning of a negation, prohibiting the affirmation that for Baudelaire freshness includes corruption [670].

47////-A canvas has a notch, though for the remainder it takes the form of a pincer, and the notch itself receives a pincer. To attenuate rb(A-E) we use vb(S-E), with rvb(A-S) in the expectation that this notch will in turn be correctly attenuated by vb(L-S) vb(A-L).-///M///-Since it always depends on a pincer, the canvas can never have a value of its own.-///B///-As regards rb(corrupt-temple), we use vb(incense-temple), and rvb(corrupt-incense) which takes advantage of vb(senses-incense) vb(corrupt-senses), a pincer giving the

benefit of its virtues indirectly, in dealing with rb(corrompus–temple). But the canvases must not be expected to occur whenever they are desirable: if an attenuation of rb(pillars–words) is sought, vb(living–words) rvb(pillars–living) is found, and this notch rvb itself has the pincer vb(forests–living) vb(pillars–forests), thanks to the image of trees that seem like living pillars, but this whole device ends in failure seeing that the distortion in significance carried out on «forests», by showing why the pillars could live in the imagination, in no way manages to deal with the problem of their words.

48////-Shelters are joins without notches and by means of which, obstacles are avoided rather than overcome. As regards rb(A–E) we can set up vb(S–E) vb(S–L), or vb(A–S) vb(L–S), according to what the text permits.-///M///-In any case, as one of the barriers no longer contains any term from the attenuated tension, intuition plays an important role in the use of this type of join.-///B///-As far as rb(answer–Perfumes) is concerned, vb(sweet–Perfumes) vb(sweet–colours) can be put forward as an example of a shelter. One of the reasons why these various perfumes possess the faculty of responding to other objects, is that they seem able to share one quality with them: sweetness. Once the principle has been grasped, it may easily be applied elsewhere, considering other properties: vb(cool–Perfumes) vb(cool–colours); vb(corrupt–Perfumes) vb(corrupt–colours); vb(rich–Perfumes) vb(rich–colours); vb(triumphant–Perfumes) vb(triumphant–colours). Here «perfumes» is continuously the term expressed in the eighth line, even if the remainder of the poem serves as a background for it.

49////-A levy has a notch although otherwise it has the form of a shelter. Its notch then itself receives a pincer, a shunt, or a shelter. Regarding rb(A–E) we can set out vb(S–E) rvb(S–L), or, according to what the text permits, vb(A–S) rvb(L–S).-///M///-It is possible in the case of the most difficult works that no enigma is commented on by a join, yet numerous authors who wish to be understood by others have left some indication of their way of thinking in the texts and this allows for various constructions to work it out.-///B///-An attenuation of rb(observe–symbols) does not prove impossible since Baudelaire was equally aware of the warmth of physical reality and of the importance of never becoming a visionary. A levy like vb(Perfumes–symbols) rvb(Perfumes–answer) seems appropriate. The first barrier is justified because musk is taken as the symbol of sensuality for example, or the rose the representation of love; and in the case of the second, it constitutes a notch with for example as a shelter vb(Perfumes–sweet) vb(colours–sweet). The perfumes are supposed to respond so they may very well be imagined capable of observing; now, they are included in the symbols: here therefore is an attenuation of rb(observe–symbols). Balzac often played with the dizzy notions we have just evoked [87]: «There, the doctor was developing some marvellous theories about sympathies...According to him...the "spiritual" Word nourished the "animate" Word...» In another work, the same author conceived the following lines [91]: «Sound is a modification of air; all colours are modifications of light; every perfume is a combination of air and light...» And [89]: «perfumes are ideas perhaps!»

50////-Compared to a levy, a canvas has the advantage of the presence within each barrier of a tension term. The influence exerted between the tension attenuated by the canvas and the notch of the same, can easily be seen through this common term.-///M///-This gives us a security against the arbitrary nature of associations, the risks of which Jules Vuillemin emphasized [972].-///B///-The relation of rb(corrupt–incense) to rb(corrupt–temple) can in this connection serve as an example.

51////-A collision is a broad tension which either is endowed with an obvious framework, or has a canvas, of course with a notch. In addition the channel of a broad tension, and therefore also of a collision, consists of the inverse of its vacillation.-///M///-Adding to a collision channel some part of another is a means of describing how the second tension favours perception of the first.-///B///-Thus the vigour of rb(corrupt–incense) is able to influence the perception of rb(corrupt–temple).

52////-Two collisions are in tandem if in a canvas one acts as a notch leading to a certain clarification attenuating its neighbour, and they confer on each other in this case, by mutual action, a reciprocal reinforcement of significance.-///M///-This in no way means that the pressures exerted on both sides have

the same value.-///B///-Thus the influence of rb(corrupt-incense) on rb(corrupt-temple) is intuitively perceived as considerably greater than the reciprocal effect.

53////-A shouldering consists of a numerical counterpart for a reinforcement of significance and is measured only in the case of collisions forming a tandem on their own. If the channels are referred to as (h) and (h') respectively, for each collision the shouldering thus obtained is the channel of the other divided by the exterior remoteness, and then for channel (h) is (h'/c) and for channel (h') is (h/c).-///M///-Since the vacillation gives an estimation of the weakness of significance, at the same time the channel, its inverse, enables its force to be appreciated. If now an influence is lessened by the distance between the intuitive clashes, the measurement of initial power is divided by the numerical counterpart of the separation concerned.-///B///-Let us examine what shouldering rb(corrompus-encens) provides for rb(corrompus-temple). The channel of the first collision is 1 with $1/(t(1)s(1)m(1)w(1))$; $t=1$ because the text affirms without any hesitation that the incense is corrupt; $s=1$ because of the obvious framework; $m=1$ due to the expression «riches et triomphants», which is able to exclude that the significance "corrupt on the physical level" could allow rb(corrompus-encens) to be ignored; then $w=1$ since for «encens» the significance "éloges" (praise) is relegated to the distant background with the theme of the perfumes dominating the passage concerned. Between «temple» and «encens» in addition there are 64 fronts, and so the exterior remoteness is 8.4 or $2+(1(64/10))=2+6.4$. In total the shouldering sought has the value of $1/8.4=0.119$ even if it would be preferable to round up such a result. In another respect the reciprocal shouldering of rb(corrompus-encens) by rb(corrompus-temple) can be examined. With $1/t's'm'w'$ as the channel of this last collision we start with the values $t'=2$ because of the reversible position; $s'=7.3$ since there are 53 fronts between «temple» and «corrompus», which gives $2+(1(53/10))=2+5.3=7.3$; then $m'=1$ similar to the m of the previous channel; and finally $w'=1$ for «temple» which possesses an unrivalled significance here. In this way $t's'm'w'=(2)(7.3)(1)(1)$ or 14.6. The channel's value is therefore $1/14.6=0.068$. Since $c=8.4$ the shouldering to be determined is $0.068/8.4=0.008$. The divergence between the two values obtained of 0.119 and 0.008 seems proportional to what our intuition would tell us, for rb(corrompus-encens) cannot be much influenced by such an unclear collision as rb(corrompus-temple), which fits with 0.008. On the contrary rb(corrompus-temple) takes considerable advantage of rb(corrompus-encens), and a value of 0.119 nearly fifteen times greater than the above, matches well therefore with such a state of affairs.

54////-A pair of collisions without a common term forms a block when they both have not only a common position but also an obvious framework, and they enable, once a term has been taken from each one, any broad tension of identical position to be produced, without modifying in any way the steps of the terms borrowed.-///M///-It is necessary neither for more than one tension to come from this device, nor for any of them to be a collision.-///B///-With rb(night-light) accompanying rb(corrupt-incense), comes rb(corrupt-light). Its framework is not at all obvious, but we must not rush to deny its breadth: as night symbolizes both mystery and evil, a blinding light can represent the nobility of the spirit and also the cruelty of the blade [667]-[821].

55////-A tension derived from a block through borrowing terms is called an intermediary and it only exists as regards the unit concerned as a whole, where it allows movement from one collision to another, so to speak.-///M///-Furthermore, as it has breadth, its channel is defined.-///B///-For rb(living-pillars) rb(answer-Perfumes), the intermediaries rb(living-Perfumes) and rb(answer-pillars) are obtained. The words could spring after a time from memory's subterranean pillars, with recollections like those Baudelaire describes elsewhere [680]: «...it is undeniable that, similar to those transitory and striking impressions, all the more striking when they return the more transitory they are, which sometimes follow an external sign, a sort of warning like a bell ringing, a musical note, or a forgotten perfume, and which in turn are followed by an event similar to one already experienced and which occupied the same place in a previously disclosed chain, -similar to those periodic strange dreams which visit our slumbers,- there exist in intoxication not only sequences of dreams, but also series of arguments, which have need, to reproduce themselves, of the environment which engendered them.» However as it remains desirable to avoid any interpretative obduracy, the columns of rock which natural activity seems to animate can also be evoked [[1144]]: «I lived

for a long time under vast porticos/Tinged with a thousand fires by marine suns,/So their tall pillars, straight and majestic,/Turned them into basalt caves in the evening.//The surges, rolling images of the skies,/Mixed in solemn and mystic fashion/The all-powerful chords of their rich music/With the sunset colours glowing in my eyes.»

56////-The existence of a block has the result that each collision furnishes the other with a strengthened significance, the numerical counterpart of which is the enhancement. This is measured for each one as the channel of the other one divided by the interior remoteness of the intermediary which possesses the largest one, or if there is only one, by its own.-///M///-Any other more modest one, does not well suit our case, due to the fact that the most improbable of two closely connected ideas is enough to arouse the suspicion that the whole is illusory, according to the characteristics that affect it.-///B///-As the channel of rb(corrupt-incense) has itself the value of 1, let us consider the enhancement that rb(night-light) receives from it. On the one hand there is nothing tense about b(incense-night), since the places where incense is burnt for a religious service are frequently bathed in delicate obscurity, and therefore the significances of the terms in question go perfectly well with each other. On the other hand rb(corrupt-light), the only intermediary in the block, has an interior remoteness of 3.8 due to the fact that 18 fronts separate the terms, and the value sought is consequently $1/3.8=0.26$.

57////-A network is a quantity which is only defined for a collision, and nothing distinguishes it from a channel if no shouldering or enhancement is received. If this is not the case, it is composed of the sum of all these measurements from the moment that it proves possible to carry them out.-///M///-The same collision can receive from several others, all different, one shouldering or enhancement each time. For it to be seen, it suffices to think that, with its two distinct terms, such a collision could easily give one tandem here and another one there, accompanied by collisions with very different significances with which it would share a term, and nevertheless not the same one. As regards the blocks, with on the one hand (A-E) (S-L), and on the other (A-E) (N-R), we readily think of a collision with a framework (A-E) reinforced twice.-///B///-However, we must be prepared to observe frequent inequalities in the aptitude of the various terms to form blocks or tandems. The breakdown of vocabulary into words designating the concrete and the abstract in a variable way, can usefully be questioned in this matter, and so with «corrupt» several broad tensions may be imagined, but not with «incense». Yet it would be a mistake to believe that one is more important than the other since the second term permits rb(corrupt-incense), and so it is easy to perceive how much of its power to shock, the first one would lose, if «incense» were removed.

58////-In order to examine the value of the concepts presented up to now, it should be accepted that some method of testing them should be devised with the text analysed, and to avoid any qualms at having tampered with a piece of poetry, the reflection can be made that on the contrary, one poem rather than any other is chosen for this kind of test because it is thought provoking, and thus the procedure does it honour. As for the imitations of the sonnet that such an exercise demands, we will not scruple to consider them as miserable and clumsy derivatives, clearly distinct from the original in their quality.-///M///-It remains apparently possible to object to such an argument, and say that a work is never chosen from among others simply because its virtues are recognized: this would suppose that the study had already been carried out. It is said that usage apportions merit, and this would mean interest being shown in a text in the first place because of the renown it had acquired; however, if this is durable, the motive comes back to the force of the work, and consequently the analysis cannot take place without praising it.-///B///-Before limiting ourselves to a single poem, we considered using several varied pages. The restrictive references within the meaning in several of them led us to abandon this idea, and the wealth of recent annotated editions of „Correspondences“ encouraged our present choice.

59////-The tests will bear on a general supposition concerning the collisions, and a justification, admittedly a very modest one, should come out of this.-///B///-As appearances arise from the significance expressed by a text, it seems justifiable to undertake a series of examinations of the manner in which they fit together, and various aspects of „Correspondences“ could provide us with the opportunity for this type of study: those

which enable the collisions to occur first of all.-///M///-It is advisable to adapt to the present proceedings a conception which is so common that its author is not really known, and which is halting but nevertheless unrivalled. When a certain accuracy is assumed for various intuitive propositions concerning appearances, a description of their qualities is realized, but often many cases relating to the possible future are left out and this renders it unpractical when it is necessary to take action. Nevertheless supported by this description, the impressions seen initially are re-examined, defining them precisely enough to provide well-founded numerical counterparts so that such measurements allow a general supposition to be set forth relating to the most evident of the links seen at the start. To avoid the statements being too vague, tests are carried out, varying the quantities of many aspects among those studied, in order to discern as accurately as possible their characteristics.

60////-A text becomes premier when as exact an imitation as possible is given, with a few changes which are intended to be of use for a test, and it must be added that it is advisable to prevent it from becoming ridiculous for this purpose. If we want to compare two networks, for different collisions, one which the premier text offers and the other given by its imitation and representing a deformation of the initial one, we will declare them facing each other, with all that relates to them, making it clear that everything connected with the collision allowed by the premier text comes under the heading of a socket, while the other, or everything that depends on it, comes under the assimilation. In addition an imitation is called a tracing if it does not cause any modification of the values concerned unless it correlates with the changes necessary for the test. The pair of collisions facing each other is noted using square brackets instead of ordinary ones when the essential part is being mentioned without writing two different formulae, one for the socket and one for the assimilation.-///B///-Thus we will have at once, through rb[pillars-words], two very distinct collisions, one describing the premier text, the second arising for example from an imitation in which «words» and «symbols» are inverted, with the result that all the values, t, s, m, w in particular, may be different. Such a tracing could begin: "Nature is a temple where living pillars let forth at times confused symbols; there man passes through forests of words which observe him with familiar eyes."-///M///-A test carried out with a superfluous modification may as a result be ineffectual. The passage from an affirmation to a negation, if it were gratuitous, would for example lay us open to every error.

61////-The supposition that must be carefully tested is that for a tracing and two collisions facing each other, the one that has the more extensive network also has the greatest intuitive force at its disposal; or also that it will never be possible to obtain such a pair with more intuitive force belonging to the collision with the lesser network. This supposition, the presentation of which is of little importance, replaces another more simple and general one, but one that is very difficult to justify: for any collisions with different networks, the highest matches the greatest intuitive force. Unfortunately, when there is no relationship between significances, the intuitive force cannot easily be debated, and the effort of generalization becomes arduous.-///B///-How, for example, can the intuitive power of rb(corrupt-incense) be compared with that of rb(Nature-temple)?-///M///-Even by restricting ourselves to the first kind of statement, the justification risks being inadequate in some way since only examples favourable to the supposition made here will be put forward. Therefore it could always be claimed that others would be unfavourable, but that being too rigid in our thinking we could not see them.

62////-Let us now detail the statement that is to be tested. If the rank alone of an assimilation collision gives it a network of a lesser value than the one facing it, its intuitive force will be less than that of the socket collision. If we imagine a tracing beginning as follows: "Is Nature a temple?" this gives t'(2)rb(Nature-temple) facing t(1)rb(Nature-temple). The interrogative form contributes also to the considerable weakening of the intuitive force in rb[Nature-temple]. Consequently a smaller network and a restricted clash of significance go together.-///B///-We kept the N of "Nature" for the tracing in the same way as those who for a long time have been modifying classical work for pedagogical ends: they do not deviate from the original unless they have to.-///M///-As the great works have survived their adaptations for schools, so they should stand up to our tests; and it is no use putting forward the argument that it would be better to write the texts and never borrow them, for it would quickly be suspected that they were composed only for the defence of

the analysis presented.

63////-An interior remoteness greater in the assimilation than for the socket, and as long as it is brought by a tracing, should lead to a lesser intuitive force for the new collision. As regards *rb*(corrompus–esprit) (corrupt–mind) the canvas *vb*(encens–esprit) *rvb*(corrompus–encens) (incense–mind, corrupt–incense) allows access to the pincer of this last collision, *vb*(sens–encens) *vb*(corrompus–sens) (senses–incense, corrupt–senses), and so *rb*(corrompus–esprit) can be considered as a collision. Let us imagine then a tracing for which *rb*[corrompus–esprit] would have *s'*(6) instead of *s*(3.4) as at present. The beginning would read like this: “La Nature est un temple où de vivants piliers laissent parfois sortir de confuses paroles; l'homme y croise l'esprit////(de) symboles qui l'observent avec (des) regards familiers/////.” (Nature is a temple where living pillars let forth at times confused words; man meets there the spirit of symbols which observe him with familiar eyes.) By pursuing this imitation 40 fronts could easily be counted from “esprit” to “corrompus”, which would in fact give for (*s'*): $2+(1(40/10))=6$. Thus on the one hand the fall of the network would be obtained with the passage from *s*(3.4) to *s'*(6), and also the increased distance between “corrompus” and “esprit” would reduce the clash of significances.-///B///-For those who followed our reasoning in the enumeration of the fronts, the inclusion of the “I” and the “se”s for “l'observent”, “se confondent” and “se répondent” could seem to be unjustified seeing that we write simultaneously *rb*(répondent–parfums¹) and not *rb*(se.répondent–parfums¹) for a broad tension. However, regarding the definition of the fronts, this is not contradictory since although the broad tension terms automatically constitute fronts, all the fronts do not necessarily have to figure in a broad tension.-///M///-As many languages employ the telegraphic style we can suppose it to have a very elementary and important basis for thought in general, and do not wish to modify the scope of a usage which enables so successfully the substance of speech to be put forward.

64////-When through a tracing one of the oscillation values proves greater for a collision, its intuitive force must be less than that of the socket. Let us imagine obtaining *w'*(2)*rb*(pillars–words) facing *w*(1)*rb*(pillars–words) due to a tracing beginning thus: “Nature where living pillars let forth at times confused words of stone is the temple through which man passes...” In such a case this precise detail about the stone provides a loophole as regards *rb*[pillars–words] which the premier text does not offer. We are given the possibility of musing on natural elements similar to carved designs, ideas conveyed by the chisel, and in that way words of stone. At once the contrast with “pillars” on the intuitive level is lessened, and this is appropriate for a weakening of the network obtained by passing from *w*(1) to *w'*(2).-///M///-If anyone is tempted to be ironical about proceedings that show that if the sharpness of contrast lessens, the clash weakens, which is, of course, well-known, we will reply that the task was made trickier through our desire to avoid confusing this way in which a collision grows blurred with the way made possible by an increased distance between the terms.-///B///-As for the idea of those subtle figures that skilful craftsmen carved on the pillars of cathedrals, if it serves the meditation on the poem, it remains permissible to evoke, as a rival or a sister, the image of those organ pipes which let forth at times sounds resembling human voices singing. Either one of these comparisons cannot expel the other from the mind for long, and so Michel Quesnel emphasises that they go side-by-side [819]. Balzac was inspired by a related theme [80]: «Soon every stone was vibrating in the church, but without changing places. The organ spoke, and let me hear a divine harmony...» This animation of what is solid calls to mind other equally strange things. These lines by the same author are found elsewhere [65]: «The organ is certainly the greatest, the most audacious, the most magnificent of all the instruments man's genius has created...All those holy riches seemed thrown down like a grain of incense...» Through an artifice the mind succeeds in finding the powerful charm of a melody present in things at the highest level. For everything in the world “regards” man perhaps! In particular certain personalities for the novelist are in tune with the absolute [94]-[667]«...as a touch on an organ fills a church with its lowing and reveals the musical universe by bathing in its deep sounds the most inaccessible vaults, by playing about, like light, in the most delicate flowers of the capitals...»

65////-Let us describe the opposite of the preceding movement, that is what happens in the case of an assimilation with a network greater than that of the socket. Through the tracing we can obtain

t'(1)s'(1)rb(répondent–piliers) (answer-pillars), facing t(2)s(5.6)rb(répondent–piliers), which the premier text allows to be perceived. To serve such a design we could use a tracing beginning thus: “La Nature est un temple où de vivants piliers se répondent par la voix de confus symboles...” (Nature is a temple where living pillars answer each other through the voice of confused symbols...) For the socket collision an interior remoteness s(5.6) is justified by the 36 fronts that can be counted between «piliers» on the one hand and «répondent» on the other: “La Nature est un temple où de vivants piliers/////Laissent parfois sortir (de) confuses paroles; (L')homme y passe (à) travers (des) forêts (de) symboles Qui l'observent avec (des) regards familiers. Comme (de) longs échos (qui) (de) loin se confondent, Dans (une) ténébreuse (et) profonde unité, Vaste comme (la) nuit et (comme) (la) clarté, (Les) parfums, (les) couleurs (et) (les) sons se/////répondent.” (Nature is a temple where living pillars Let forth at times confused words; There man passes through forests of symbols Which observe him with familiar eyes. Like long echoes which mingle in the distance, In a dark and profound unity, Vast as the night and as the light, Perfumes, colours and sounds answer each other.) The premier text also provides the image of pillars allowing words to escape, but does not authorize clearly the idea that they themselves decide on the responses between colours, perfumes and sounds. With the tracing this time the rank 1 is obtained for rb[répondent–piliers], which increases the network. Simultaneously the intuitive link between the ideas acquires force, with the result that, in total, a well-developed network goes hand in hand with greater power in the clash of significances.-///M///-Although it is not pleasant to talk of advantages in an imitation, the superficial game of pretending not to understand should be avoided. Our examination here concerns only the energy of the shocks and no declaration is made regarding the profound meaning.-///B///-To approach it, we can remark on the diversity of the moral nature of the objects evoked. Since man is at times gentle, at times triumphant, it is possible for him to be seen as the brother or the lover of the coloured, perfumed or sonorous things. In this case men and symbols, mirrors one of the other, should be seen as sending back to each other their own evidence of divinity. What does one observe unceasingly with familiar looks but that which one loves?

66////-The lowering of the interior remoteness alone can be effected with a tracing commencing so: “La Nature est un temple dont sortent parfois de confuses paroles; l'homme y passe à travers des forêts de symboles qui l'observent avec des regards familiers. Comme de longs piliers/////((Qui) (de) loin se confondent, dans (une) ténébreuse (et) profonde unité, vaste comme (la) nuit et (comme) (la) clarté, (Les) parfums, (les) couleurs (et) (les) sons se/////répondent.” (Nature is a temple from which come confused words at times; there man passes through forests of symbols which observe him with familiar eyes. Like long pillars which from far are confused, in a dark and deep unity, vast as the night and as the light, perfumes, colours and sounds answer each other.) In this manner, we obtain for the assimilation t'(2)s'(3.6)rb(répondent–piliers) (answer-pillars), facing the socket collision t(2)s(5.6)rb(répondent–piliers) (answer-pillars). The result of this is inevitably an increase in the network; and at the same time, a greater violence of the clash between “répondent” and “piliers”, closer to each other in the imitation, is perceived on an intuitive level.-///B///-Their proximity in no way goes as far as to give a rank of 1 for rb[répondent–piliers] even if the two terms are related in the imitation, since the conjunction “Comme” (Like, As) expresses the idea of comparison and not of identification.-///M///-Think of a whole novel written without punctuation: no-one would claim in such a case that all the words were related to each other.

67////-Let us now act on the oscillation to obtain a smaller one through a tracing. As the third line suggests vaguely the idea of “trees-pillars”, for an assimilation we will close this loophole as regards rb[living–pillars], just by removing «forests» in the tracing. The reduction in the oscillation produces w'(1)rb(living–pillars) facing the socket collision w(2)rb(living–pillars), due to the fact that in the imitation only the meaning of “column” that is awkward for the relation with «living» remains. Thus the beginning will read so: “Nature is a temple where living pillars let forth at times confused words; there man passes through numerous symbols...” In this manner the network increases with w'(1) replacing w(2), and in addition, with the clash of significances becoming more marked, its immediate intuitive force is greater in spite of the loss of charm.-///M///-Now assimilation factors, sometimes greater, sometimes lesser, than those of the socket have been seen.-///B///-However there is a weakness in our argument due to the fact that for „Correspondences“ we have no example of a collision with s(2), no more, no less, for when the poem

provides the opportunity of seeing collisions with unobvious frameworks, fronts always separate the terms. On the contrary s'(2)rb(answer–freshness) for example could occur with in place of the eighth and ninth lines: “...perfumes, colours and sounds answer each other.////(The)////freshness and the sweetness of certain perfumes can be compared with that of children’s flesh...” In this instance s'(2)rb(answer–freshness) would be justified for a situation with a framework (answer–freshness) which is in no way obvious and at the same time a word between “answer” and “freshness” that cannot be called a front.

68////-The first test involving the concept of shouldering could usefully be the examination of effects obtained by suppressing one collision in tandem with another. Let us imagine a tracing in which “nard” replaces «incense» and observe the result on the network of rb[corrupt–temple]. By eliminating rb[corrupt–incense], since the line of thought between «corrupt», «incense», and «temple» has been broken, there remains almost no intuitive vigour in the clash between “corrupt” and “temple”, and this fits well with the loss of shouldering, with a value of 0.119 in addition to a channel equalling only 0.068.-///M///-The calculation, which is too long to be repeated here, is found in 53B.-///B///-As for the deeper significance of the poem regarding such strange views, it is a nuisance that the perspective of the corrupt “temple-Nature” cannot be avoided, but how else can the author’s thinking be conceived when the notion of unity plays such an important role in it? He wrote [677]: «Unity of the animal, unity of fluid, unity of the original matter...The idea of unity also haunted Edgar Allan Poe, and he devoted no less effort than Balzac to this cherished dream. It is certain that these particularly literary minds, once they set about it, ride through philosophy in a remarkable way. They make sudden incursions and abrupt escapades along roads peculiarly their own.»

69////-For a tracing in which «incense» were once again missing, the collision having the formula rb[corrupt–incense] would become impossible, and the enhancements coming from it would be abolished. In this manner, in spite of the possibility remaining intact of rb[night–light] for example, such a clash, deprived of the assistance that rb[corrupt–incense] afforded it, would find its intuitive vigour considerably reduced. On the numerical level, an enhancement value of 0.26 would disappear as if to accompany the new weakness of the impressions.-///M///-The calculation effected in 56B shows the means of measuring this considerable enhancement.-///B///-There is equally nothing surprising in the fact that within the network belonging to rb(night–light) everything coming from rb(corrupt–incense) should have considerable weight, and the impression given by an incomplete reading of the poem supports such a view. The sixth and seventh lines which evoke night and light give a very moderate clash between the significances resulting from them, since we first pay attention only to their complementarity, seeing just at the end of the poem how much meaning the opposition of the two also could have here for the author [669]. He seems to perceive night and day like Heine, and he quotes him in these words [431]-[694]: «As regards art, I am a “supernaturalist”. I believe that the artist cannot find all his types in nature, but that the most remarkable ones are revealed to him by his soul, like innate symbols of innate ideas, and instantly.» Then concerning architecture: «...attempts have been made to rediscover the types afterwards in the foliage of forests, in the caves...these types were not in external nature, but well and truly in the human soul.»

70////-Let us conceive an assimilation in which the shouldering is weaker than that of the socket, due to an increase in rank justified by a tracing where “words” is in an interrogative phrase and “let” belongs to an affirmative one. The modified rank will affect rb[pillars–words] constituting a tandem with rb[pillars–let], and the last of these collisions will have the canvas vb[words–let] rvb[pillars–words]; this notch rvb will itself receive the pincer vb[symbols–words] vb[pillars–symbols]. The general idea to follow, in the socket as in the assimilation, is that if the pillars have the liberty to allow something to happen, then they can also speak. Next, following on from this first reflection, will come the idea that the terms “words” and “symbols” go very well together. If then the pillars are symbols, a chain of associations will enable us to be certain that the tandem in question has been defined. Let us imagine a tracing giving rb[pillars–words] the rank 2 and beginning thus: “Nature is a temple where living pillars let things appear. Could confused words, even, come from them at times?” This interrogation blurs the intuitive reinforcement of rb[pillars–let] by rb[pillars–words], and as simultaneously the channel belonging to the last collision decreases with the passage from t(1) to t'(2), it is inevitable that the shouldering included in the network of rb[pillars–let] should diminish also.

Thus declining intuitive force and lower measurements go together.-///M///-For groups of numerical values, each one can be seen, but the light they shed is not yet sufficient to follow satisfactorily the correlative impressions.-///B///-Yet it can be perceived that if the sentence in the imitation had not been cut, a second change, regarding the link between “let” and “pillars” this time, would have been produced unintentionally. It was necessary to maintain the affirmation in order to preserve the rank 1 for the collision enjoying the shouldering: rb[pillars–let].

71////-In the assimilation, an oscillation can be brought which is greater than the one facing it, for example concerning rb[corrupt–incense] able to produce a shouldering for another collision rb[corrupt–temple]. This will be done by substituting “thick” for «rich», and “fermented” for «triumphant». Then “corrupt” would find next to its step a landing comprising the significance “corrupted physically or chemically”, which enables rb[corrupt–incense] to be avoided, and this collision, which has become slightly more dubious in the assimilation than in the socket, furnishes less intuitive reinforcement to rb[corrupt–temple]. At the same time, the channel of rb[corrupt–incense] decreases, which is inevitable with the arrival of m'(2) in place of m(1), and consequently the shouldering sees its value diminish, which in turn brings about a reduction for the network belonging to the beneficiary collision rb[corrupt–temple], all showing that a reduced intuitive force accompanies a lower measurement.-///M///-A collision of reduced reinforcement may in addition find its channel diminished.-///B///-The case is clearly shown here with “corrupt” present twice, which has inevitable consequences, once its ambiguity is increased, for the two parts constituting the tandem; thus rb(corrupt–temple) in the assimilation possesses a more modest shouldering as well as a channel lesser than that of the collision facing it. As for the nature of this corruption, it is not without some height, according to the terms in the vicinity of «corrupt»: «triumphant», «infinite», «incense», in particular. From the noble to the base, at times the transition is very rapid, and Baudelaire shows he is acutely aware of this when he finds himself imagining his partner declaring [[1006]]: «...I want to make myself drunk with nard, with incense, with myrrh...» Lamartine, who the author appreciated only to a limited extent, had also emphasized, while thinking of fatal and deadly characters, that nothing can save the sacred from ungodly usage [494]-[629]: «...the sun's fires, whose liquid flames/From the veins of the poppy flow into the dittany,/Mixed in their potions with tears of incense,/With an eternal intoxication set alight their senses.» Baudelaire, dreaming of himself as a king, suggests that the soul, not the concrete, conceals in its depths the basis of our failings [[1119]]: «The scholar who makes gold for him has never been able/To eradicate from his being the corrupted element...»

72////-Let us consider an enhancement reduced through an increase in rank, obtained with a tracing beginning thus: “Nature is a temple. Do living pillars there let forth at times confused words?” This would permit in the assimilation for rb[Let–pillars] t'(2) instead of t(1) facing it; and in the block rb[Let–pillars] rb[observe–symbols] the second collision would then have a lesser intuitive reinforcement for the assimilation than for the socket. The new weakness concerning the channel of rb[Let–pillars], due to the passage of t(1) to t'(2) would affect in its turn the enhancement carried out by this collision on the other since it is determined from this channel, and such a fall would damage the network of rb[observe–symbols] in contrast with the situation in the socket. In short, reduced force of significance and diminished network go together.-///M///-Let us take care to note that the enhancement of a collision can weaken without the one of the other collision with an identical block doing the same.-///B///-Here rb[Let–pillars] conserves in the assimilation the enhancement it enjoys in the socket, and this value even increases its relative importance within the network since the channel of the collision concerned is reduced. As for those thoughts regarding apparently passive beings, but according to certain impressions, endowed with a hidden will, the environment contributes greatly to them. Balzac describes one which is propitious for grandiose reverie, in these lines [79]: «The dessert wines brought their perfumes and their flames, powerful philtres, bewitching vapours which engender a sort of intellectual mirage...» However such agents do not seem necessary to the novelist or certain of his characters [88]: «...I turn in on myself, and I find a dark room where the accidents of nature recur in a more pure form than the form in which they first appeared to my external senses.» Thus, perhaps in the same way as the religious faithful flock to the temple, the colours, perfumes and sounds, filled with serene life, sing in the heart of nature, for the enraptured spirit. «The earth quivered

with a prophetic breath...» wrote Nerval [550].

73////-Let us examine the reduction in enhancement acquired by raising an oscillation when the block rb[corrupt-incense] rb[night-light] has been considered and “thick and fermented” is substituted for «rich and triumphant» for the tracing. Thus the ambiguity strikes “corrupt”, which alienates somewhat the moral significance, and in this way blurs the clash caused by the close relation with “incense”. This sole difference, from m(1) to m'(2) obliges us to admit in the assimilation a channel divided by 2 in the case of rb[corrupt-incense], and this same operation then affects the enhancement that rb[night-light] derives from there, dragging down with it its network. On the intuitive level in addition the new ambiguity of “corrupt” erases the shock in which it was involved and so this blunted contrast hardly has the power to provide the other conflict of significance between “night” and “light” with a substantial reinforcement, with the result that weakening of network and lowering of intuitive vigour occur together.-///M///-If clashes of little interest are used as examples, the results are similar since to identify the presence of the tensions no emotion is necessary, only the oppositions in meaning need to be seen.-///B///-Anyone who considers collisions such as rb(corrupt-incense) and rb(living-pillars) as of no great interest, but who has knowledge of the audience of the text, will not claim that they are weak. Conversely even if a collision such as rb(corrupt-light) seems captivating, it can still not be claimed that it was easy to perceive at the moment the poem was published.

74////-We will now consider an increase in shouldering obtained by a reduction in oscillation for the tandem rb[pillars-words] rb[pillars-let], achieved through a tracing starting like this: “Nature is a temple where living pillars let freely at times, confused words come forth...” As the figurative significance of «let» as regards rb[pillars-let] is a good means of limiting the clash of ideas, if it is suppressed, w'(1) in the assimilation replaces w(2) in the socket for the collision concerned. With the channel having been multiplied by 2 in the assimilation, contrasting with the model facing it, the shouldering calculated from this channel must grow, with the result that the beneficiary collision rb[pillars-words] has an increased network. For the intuitive domain, the suppression of the ambiguity concerning «let» augments the reinforcement of significance in the conflict between “pillars” and “words” due to the fact that the new firmness of the clash nearby increases the feeling that a disconcerting conception is developing. In short, the impression of a greater contrast accompanies an increase in network.-///M///-It should not be expected that exploring the significances of a text in this way will provide a general study of the views it presents.-///B///-„Correspondences“ suggests so many images that only limited aspects of them can be described.

75////-Let us observe an enhancement increased by the lowering of an oscillation with the block rb[paroles-piliers] rb[répondent-parfums¹] (words-pillars, answer-Perfumes). A tracing including in place of the eighth line “...les parfums, les couleurs et les sons se répondent par la voix...” (...Perfumes, colours and sounds answer each other with their voices...) enables us to avoid the figurative significance of «répondent» (to balance, to match) which blurs the collision rb[répondent-parfums¹] (answer-Perfumes), and thus to obtain for it m'(1) in the assimilation while m(2) is maintained facing it. As the intermediaries rb[paroles-parfums¹] (words-Perfumes) and rb[répondent -piliers] (answer-pillars) are not in question here, only the channel of the assimilation multiplied by 2 is important, all the more because it also gives a double value to the enhancement it determines, and this in turn increases the network of rb[paroles-piliers]. Intuitively this time, the idea conjured up by the relation between “paroles” (words) and “piliers” (pillars) increases its power to shock as a result of more marked evidence of the conflict between “répondent” (answer) and “parfums¹” (Perfumes). The hope of avoiding the difficulty is lessened and so we find a larger network linked to a more vivid contrast.-///M///-As for any quality, it is difficult to affirm that the significance is doubled when a numerical value is multiplied by two, but they clearly move in the same direction.-///B///-The delicate nature of the intuitions invoked by the author as regards the perfumes and their imagined responses, that is all that renders the analysis of the collisions rather rash, suggests these other verses [[1057]]: «The rarest flowers/Mingling their scents/With vague fragrances of amber,/The rich ceilings,/The deep mirrors,/The eastern splendour,/Everything would speak/To our souls in secret/In their sweet native tongue.»

76////-Let us examine a shouldering which is augmented by a reduction in interior remoteness, in

connection with the tandem rb[corrupt–temple] rb[corrupt–incense]. For this, in a tracing, «temple» will be replaced by “edifice”; and in the final lines, «infinite things» by “things of the temple”. In this way, temple, corruption and incense will be evoked simultaneously at the end of the imitation, with the effect of reinforcing the intuitive clash. At one and the same time, rb[corrupt–temple] will see, through the decrease in its interior remoteness, its channel increase, with the result that, from being almost incapable of providing any shouldering to rb[corrupt–incense] in the socket, it will now be able to give a considerable one in the assimilation. The network of rb[corrupt–incense] which is already large, will experience therefore an undeniable increase, bound up in this way with the more vivid force of impression.-///M///-Of course, we have yet to obtain a feasible tracing, but since imitation belongs in the realm of the indefinitely improvable, there is nothing absurd in supposing it dependent only on the care that is devoted to it.-///B///-If the poem „Correspondences“ remains intact and unique, because it is original, the number of attempts to obtain such and such a modification of it are limitless.

77////-Let us see an enhancement reduced by an increase in interior remoteness concerning rb[observent–piliers], the intermediary to be taken into account for the block rb[Laissent–piliers] rb[observent–symboles] (let-pillars, observe-symbols), since the second clash rb[Laissent–symboles], which has a smaller interior remoteness, is not involved in the determination of the enhancement. We will imagine in a tracing the imitation of the third and fourth lines placed right at the end, after “sens”: “...////(L')homme passe (à) travers (des) forêts (de) symboles qui l'////observent avec des regards familiers.” (...man passes through forests of symbols which observe him with familiar eyes.) A single word is suppressed: «y» (There). Facing rb[observent–piliers] with s(3.3), and given s'(8.2), is the new collision provided for the assimilation as an intermediary for the block with 62 fronts between its terms, “piliers” on the one hand and “observent” on the other. The enhancement favourable to rb[Laissent–piliers], a product therefore of the second collision rb[observent–symboles], is considerably diminished while each channel remains the same. This effect is the result of just raising the interior remoteness for the intermediary that has gone from s(3.3) to s'(8.2), thereby affecting the network of rb[Laissent–piliers]. In addition, on the intuitive level, the unlikelihood of the link between the clashes described by rb[observent–symboles] and rb[Laissent–piliers] develops as an effect of their increased separation. Since the one has become less able to reinforce the other which the block has allotted to it, its reduced network coincides with the weakening of vigour in the impressions of conflict.-///M///-Analysis would show the same result for the reciprocal effect.-///B///-The assistance given to rb[observent–symboles] by rb[Laissent–piliers] is lessened since the intermediary in question remains identical. Now, concerning the essence of the symbols, these pillars of reality, or of the thought which illuminates things, let us read Balzac [89]: «Ideas in us are a complete system, similar to one of the kingdoms of nature, a sort of flowering whose iconography will be described...»

78////-Rather than carry out more tests of the same sort, let us look at the results of opposite variations, for example a higher rank with a lower oscillation factor. First we will consider only a single channel by imagining a tracing to give in place of the eighth line “...les parfums, les couleurs et les sons se répondent-ils de la voix?” (...do Perfumes, colours and sounds answer each other with their voices?) In this way we obtain t'(2)m'(1)rb(répondent–parfums) (answer-Perfumes) in the assimilation, with t(1)m(2)rb(répondent–parfums) (answer-Perfumes) facing it, for the considerable oscillation resting on the principle of the ambiguity of the term «répondent». As for the factor t(1), it opposes t'(2) which in the assimilation comes from the interrogative form adopted for the tracing. In short, the new channel has the same value as that of the socket since after a multiplication of 2 based on the passage from m(2) to m'(1), it must be divided by 2 in consideration of the change from t(1) to t'(2). The intuition experiences less of a clash between “parfums” and “répondent” as a result of the question form, but the opposition in meaning has increased vivacity from the new insistence on the significance of the verb “répondent”. Since one modification balances out the other, the overall result gives a feeling of contrast near to the initial one, in the same way as the numerical value returns to the first level.-///M///-To make a tracing easier to understand, it is sometimes advisable to add a word at some point of the imitation, when, if we were being strictly economical, this would not be allowed.-///B///-The above version could be completed as follows: “...les parfums, les couleurs et les sons se répondent-ils de leurs voix confuses?” (...do Perfumes, colours and sounds answer each other in their

confused voices?) Avoiding in this way a certain clumsiness, the changed place of the word “confuses” would lead to a modification all the more limited in that the significance fits consistently with the general tone of the text dominated by «comme» (as) [669]. The fusion of conflicting feelings is almost achieved when we experience nature’s freshness and corruption in mingled impressions. In certain moments above all [[1125]]: «When sombre Venus, from the height of the black balconies,/Pours down streams of musk from her fresh censers.» In such a case the serious is combined with the light in appearances and ideas and so it is stimulating to observe that the expression «...the transports of the mind and the senses.» has almost the same movement as the title of a novel by Crébillon junior: «the Aberrations of the heart and the mind» [220].

79////-Let us examine a shouldering while choosing, in consideration of a socket, an assimilation with less remoteness and both an increased rank and oscillation. We will replace «riches et triomphants» with “épais et fermentés” (thick and fermented) in a tracing. Thus “corrompus” brings out an ambiguity, and the oscillation goes from $m(1)$ to $m'(2)$ for the collisions of the tandem $rb[corrompus-encens]$ $rb[corrompus-temple]$, which are both concerned. In addition, we can modify the rank of the first collision by writing: “Il est des parfums...comme l’ambre, le musc et le benjoin. L’encens saurait-il en être?” (There are perfumes... like amber, musk and benzoin. Could the incense be one of these?) Through these changes we obtain $t'(2)m'(2)rb(corrompus-encens)$ (corrupt-incense) for the assimilation instead of $t(1)m(1)rb$ (corrompus-encens) in the socket. Finally, in the twelfth line, we will substitute “choses du temple” (things of the temple) for «choses infinies» (infinite things), making the interior remoteness of $rb[corrompus-temple]$ go from $s(7.3)$ to $s'(2.5)$, with the exterior remoteness between $rb[corrompus-temple]$ and $rb[corrompus-encens]$ falling from $c(8.4)$ to $c'(2.4)$. The channel of $rb[corrompus-temple]$ for the assimilation is $1/t'(2)s'(2.5)m'(2)w'(1)=1/(2)(2.5)(2)=0.1$ while in the socket it remains at $1/t(2)s(7.3)m(1)w(1)=1/(2)(7.3)=1/14.6=0.068$. Let us now see the channel of $rb[corrompus-encens]$: for the assimilation it will be $1/t'(2)s'(1)m'(2)w'(1)=1/(2)(2)=1/4=0.25$ while for the socket it will remain at $1/t(1)s(1)m(1)w(1)=1$. The shouldering given by this same collision to $rb[corrompus-temple]$ is calculated based on this channel, but also according to the exterior remoteness, and so reaches $0.25/2.4=0.104$ with the assimilation, and $1/8.4=0.119$ in the socket. It remains for the network to be given, or at least the part described by the sum of the channel and the shouldering for $rb[corrompus-temple]$. The result in the assimilation comes to $0.1+0.104=0.204$ while in the socket it is $0.068+0.119=0.187$ two numbers which appear very close to each other. On the other hand, for the intuition, a keener grasp of $rb[corrompus-temple]$ is greatly helped by the new proximity of its terms in the tracing, and the closer vicinity of $rb[corrompus-encens]$ would be clearly felt if the interrogative form and the ambiguity did not bring a weakening in this clash of significance. Here again the changes compensate each other in some way.-///B///-To establish and then discuss the general sum of the shoulderings and channels for $rb[corrompus-encens]$ and $rb[corrompus-temple]$ by taking all the principle collisions available into consideration, would present some difficulties due to the abundance of impressions and of numerical values which would need to be studied without confusion.-///M///-Even with the very limited examples, chosen for their simplicity, that are given above, it could be objected that nothing has been shown concerning an intuition described throughout by the analyses which produce the measurements that are to be compared with it. However one should not be surprised by this as, since the examination finds the means of distinguishing the individual parts in the overall fuzziness, it uses the same methods again the better to conceive that to which it applies.

80////-Let us increase for a block the interior remoteness of intermediary, but at the same time decrease one of the oscillation values. We will consider $rb[Laissent-piliers]$ $rb[répondent-couleurs]$ (Let-pillars, answer-colours) and with this block, the reinforcement of significance received by the first collision, coming from the second. The channel of $rb[Laissent-piliers]$ (Let-pillars) is $\frac{1}{2}$, and the cause is not that «piliers» (pillars) is influenced by «forêts» (forests), since this could not harm the idea of the columns having a kind of freedom; the reason is found in the other term «Laissent» (Let) which has a figurative meaning, blurring the vigour of the clash. For the collision $rb[répondent-couleurs]$ (answer-colours) let us imagine, as a means of obtaining $m'(1)$ in the assimilation instead of $m(2)$ in the socket, a precise detail in the tracing about the voice of the colours, eliminating the discreet ambiguity of «répondent» (answer) coming from the figurative significance

of the term. Since, as a result, the assimilation value of the channel of rb[répondent–couleurs] (answer–colours) is then multiplied by two, we will take the opposite route by restricting it through action carried out on the intermediary which already has the greatest interior remoteness in the socket, rb[répondent–piliers] (answer–colours); we shall increase it by the following imitation of the first lines: “En ce temple les piliers///// (de) (la) Nature (sont) vivants (et) laissent parfois sortir (de) confuses paroles...” (In this temple the pillars of Nature are living and let forth at times confused words...) Here we have new fronts between the terms in question; in addition we will move the imitation of the eighth line alone right to the end, after “sens”, with also some fronts, “belles” (beautiful), “voix” (voices), and “mêlées” (mingled) which the premier text did not contain: “...///// (Les) parfums, (les) couleurs (et) (les) sons (de) (leurs) belles voix mêlées se/////répondent.” (...Perfumes, colours, and sounds with their beautiful voices mingled answer each other.) From “piliers” to “répondent” there are now 71 fronts instead of 36, with the result that the values concerned will be s’(9.1) and s(5.6) respectively. The enhancement by rb[répondent–couleurs] beneficial to rb[Laissent–piliers] is determined according to the channel of the first of these collisions, 1 for the assimilation and 0.5 for the socket; but also with respect to the interior remoteness of the intermediary with the largest one, here 9.1 for the assimilation and 5.6 for the socket. In this way the enhancements come to $1/9.1=0.109$ for one and $0.5/5.6=0.089$ for the other, and the value of the network, or rather what can be seen of it from here, becomes easy to determine as regards rb[Laissent–piliers] since it is the channel of the collision augmented by any value available by shouldering or enhancement, which makes $\frac{1}{2}$ plus such and such a quantity: $0.5+0.109=0.609$ for the assimilation, and $0.5+0.089=0.589$ for the socket, values which seem very close to each other. On the level of intuition, the distance separating the two clashes of significance can only be prejudicial to the reinforcement of one by the other, but the disappearance of the ambiguity affecting «répondent» will increase the contrast between the notions. In this way finally, the effects obtained relative to the conflict between ideas, as with respect to the strengthening of meaning, will appear close to those present at the start. -///B///-As for the responses between the elements of beauty, André Ferran strongly emphasized the theme of the suffering engendered or undergone by colour [181]-[395]. Baudelaire, when comparing Delacroix and Catlin, the painter of American Indians, called to mind the groans or the terror that an expert colourist can reproduce, and following up his idea, noted [16]-[693]: «I had for a long time before my window a tavern half in crude green and half in garish red, and those colours were a delicious pain for my eyes.» -///M///-The surest way of grasping aspects of a text that remain unperceived when the approach is naïve, is to use such historical considerations, but the simplest combinations enable most of the frameworks to be found. If the number (n) of compartments in a text is known, let us look for the number of combinations of two elements in which they can take part [977]. Then it will remain to investigate whether they are of any interest. We shall pay no attention at all to the distinction between (AB) and (BA) since arbitrations are reversible at will. We can also set aside any twinning, so to speak, of one compartment with itself, since nothing is repeated from one member to the other of an arbitration formula. Let us specify also that certain frameworks escape, as a text can offer an expression of several compartments which loses its proper meaning when it is no longer complete, and in such a case a pointer in its formula could accept at least one member of more than one compartment. However if we ignore this, with (n) compartments there are $(n(n-1))/2$ or $((n-1)(n/2))$ frameworks. On the one hand, each of the (n) compartments in its round of combinations with the others, must avoid itself, which explains both (n) and (n-1) since they are (n), and for each one (n- itself)=(n-1). Furthermore, as (AB) equals (BA), the first one counts for itself (AB) and at the same time for the converse relation (BA), thus implying a division of $n(n-1)$ by 2. It must not be inferred that no half is found if (n) is an odd number: it is merely more abstract if this is the case, and the number sought for any possible frameworks is always a whole one. For, if (n) is odd, (n-1) is even, which comes to the same thing as appearing as $(2(\text{whole number } u))$, and this value 2 in $(2(u))$ multiplies the quantity 0.5 in $(n/2)$ and gives 1. In this way $((n-1)(n/2))$ for which this occurs, composed without any exception of a sum of 1 or of units, constitutes a whole number for all cases that can be envisaged.

Part II: GENERALIZATION IN MEASUREMENTS OF PLAUSIBILITY FOR OBJECTS OTHER THAN PARADOXES

81////-As many texts contain no paradoxes, our idea is to widen the type of measurement presented hitherto so as to be able to appraise certain interpretations of them numerically. To achieve this nearly all the conceptions previously put forward will have to be generalized and a re-examination carried out of notions initially set aside for fear of the presence of some irrationality. The notion of support was provisionally abandoned because of the risk of attributing to the author a meaning invented by the interpreter but now we may say that a trace constitutes a term, or the meaning of a very special support: if a support suggests it has a definite meaning, a meaning known to exist without its exact nature being clear, it is said to possess a pivot. Terms and pivots together form traces. We will still use the word "term" for any idea that could be part of an arbitration, even though, when used, the idea is part of a link other than an arbitration. When it is understood that in effect a support has a pivot since the creator obviously wanted to indicate a particular meaning, this meaning often still remains to be found. On the other hand if we are not sure whether a support has a meaning, it is not capable of representing a pivot.-///M///-The poor quality paper on which a bad poem is printed is unlikely to be a support with a pivot since the author did not necessarily choose it himself.-///B///-The N in «Nature» has a pivot but it remains difficult to define since we may hesitate between the views that it denotes the supernatural, or a person, or something else, even though the complementary nature of the ideas may provide a certain way of looking at the absolute which is suitable here. In any case it would be inappropriate to speak of a "significance" with the symbol N and with the content "the absolute", so this should be called an "evocation" or, in a more elementary way, a "meaning", in the way we say that a picture has a meaning. This in no way prevents the expression "the pivot of "N"" from having a significance itself as in that case it would clearly designate an object of thought by means of a standard mark.

82////-We will extend the use of roman capitals to symbolize any element or elements taken from the text. A gloss links a brief commentary and a trace or consists of a connection, without repetition, between traces that the critics cannot reject absolutely since it never comes into conflict with any buffer. Often, a gloss can be represented as $b(A \sim E)$ or $d(A \sim E)$ where A and E are traces, (b) marks affirmation while (d) is the symbol of negation. For $b(A \sim E)$ the significance of the gloss is "to understand the text as intended by its creator at the origin A and E should be united rather than opposed". With $d(A \sim E)$ the meaning becomes "to understand the text as originally intended by its creator A and E should be opposed rather than united". There are three types of gloss: the problem gloss, the attenuation gloss and the neutral gloss. The gradient is the numerically situated plausibility of a neutral or problem gloss, as well as that of a pair of attenuation glosses which may be composed of the same one twice.-///M///-Collisions constitute particular glosses whose channels form the gradients and the traces of which are terms and have a broad tension connection which is easily identifiable.-///B///-While $b(\text{Nature} \sim \text{temple})$ or $b(\text{corrompus} \sim \text{encens})$ (corrupt-incense) are attributed a measurement appropriate to their shocking appearance, other glosses such as $b(\text{longs} \sim \text{échos})$ (long-echoes) or $b(\text{Correspondances} \sim \text{répondent})$ (Correspondences-answer) do not appear comparable since one seems to describe something easily imaginable in the real context of mountains or deep valleys, and the other to use a common root to unite the ideas contained in two words. It seems so likely that these meanings were deliberately brought together by the author that it would be surprising if the plausibility was far from 1. It should also be recognized for $b(\text{Correspondances} \sim \text{répondent})$ (Correspondences-answer) that the finer points of etymology have in no way been re-worked in the present study, their classical use remaining simply possible as such. For an illustration of the title of the collection "the Flowers of Evil", the resources of etymology seem particularly valuable since the choice of texts in a certain field is called an «"antho"logy» because it should reveal their very "flower" [831].

83////-A problem gloss has to provide the description of an obstacle which hinders the comprehension of a text, in a serious way in the case of a collision, but also in a benign way in other cases; however indistinctness taken to extremes is never in itself acceptable, so that $b(\text{vast} \sim \text{unity})$ cannot be admitted. On the other hand the expression «...the day of swift feet...» used by Pindar to speak ambiguously of the day of the race when the runners match their strengths in Olympia can be described by $b(\text{day} \sim \text{feet})$ as a difficulty but not a serious one because it is obvious from the context that praise of an athlete is the purpose

of the poem [720]. In the same way glosses have the advantage over collisions of applying both to the slightest difficulties and to the most serious. The idea that a “god-day” is advancing with a long stride, using a body larger than man’s, remains unobtrusive so that the stylistic effect is given as such and can be represented by a gloss which is not a collision.-///M///-The same idea can be applied to an attenuation gloss, or to a neutral one, but the largest gradient must be that of the most likely of the three, intuitively speaking.-///B///-With this device when the artist has recourse to a combination of words such as «dark light» the description of it becomes easy [212]-[432]. Baudelaire’s sonnet allows b(night~light) which owes its sense of collision to the same kind of contrast. A more minor problem occurs with b(man~temple); this is not a collision since the rapprochement of ideas presents no difficulties; however things become more complicated when we consider b(Nature~temple) which calls on us to understand something new: that the relationship between men and a temple is no longer ordinary in the case of an edifice which they themselves have not built. Saint Augustin tells of hermetic works which employ a related image [51]: «...our earth is the temple of the universe!» Cicero refers to an idea reported just as carefully [200]: «I am of the opinion that there should be shrines in cities, and do not agree with the sentiments of the Persian Magi, in accordance with whose advice Xerxes is said to have burned the temples of Greece on the grounds that their walls imprisoned the gods, whereas all places ought to be open and free, seeing that this whole universe is their temple and home.»

84////-An attenuation gloss must comment on a problem gloss, even if it sometimes unfortunately verges on the irrational in so doing; it cannot therefore oppose the text nor become so vague as to cast no further light on the text. If two attenuating glosses are found in the same interpretation of the work being commented on, they cannot be contradictory in the long run; however it is possible for one to prevent the other from being unclear as it might have been on its own. Besides this it can be seen that there is a certain rivalry in content between an attenuation and the problem it deals with. Yet the attenuating gloss never resolves anything definitively, being limited to explaining one aspect of the difficulty faced in the case of problems which are not collisions, and to avoiding the impression of complete absurdity for these. The barrier is the model for attenuation but an attenuation gloss does not necessarily form one. Nevertheless, as the join is the type for the clarification of problems in the case of texts where imagination dominates, the plausibilities of the barriers are added together to find the gradient, or the plausibility of an isolated attenuation is doubled to find its gradient. The measurement of the plausibility of the whole meaning clarification operation is shown in the product of numerical values: by multiplying the problem gradient by the attenuation gradient. Indeed a good idea plus its application to a barely perceptible difficulty together are of doubtful interest.-///M///-Multiplication of the higher number by the lower will bring down the whole, thus giving an admissible perspective as regards the overall device.-///B///-To attenuate the impression of arbitrariness arousing from b(corrupt~incense), the barrier b(incense~senses) is sufficient since the other part of the pincer b(corrupt~senses) is easily inferred. The measurement of plausibility obtained from b(incense~senses) will therefore be doubled to find its gradient and there will be no need to deal with b(corrupt~senses). On the contrary, with b(answer~Perfumes) the shelter b(Perfumes~sweet) b(colours~sweet) gives such a laborious rapprochement that the two barriers are necessary to clarify the collision in question. So instead of having one value for b(Perfumes~sweet) and another for b(colours~sweet), a single gradient for the whole join will be obtained from the sum of the plausibilities of these barriers.

85////-A neutral gloss obtains a good gradient when the ideas in it do not enable a problem or attenuation gloss to be formed easily. In this way b(long~echoes) or b(flesh~children) constitute sound neutral glosses, approaching what are commonly called statements.-///M///-As imaginative texts do not often comprise lists or establish proofs, a considerable proportion of their content comes from peaks and pivots, not from buffers, and can be interpreted in numerous ways in spite of all efforts of critics to define their meaning. This makes it very difficult to state their significance since a certain point in a work may be interpreted by a novice as a description but will quickly appear as a problem or clarification to a more seasoned commentator.-///B///-Even b(cool~Perfumes) which seems to describe the ninth line can be used in the attenuation of b(answer~Perfumes) within the shelter b(cool~colours) b(cool~Perfumes). To guard against

overestimating the role of statements in the analysis of works, it is therefore useful to set problem, attenuation and neutral glosses against each other even if this seems strange at first sight since in demonstrative texts statements are commonly used to describe or explain a problem.

86////-In order to facilitate the identification of gloss formulae we can place an (r) in front of problem ones, a (v) in front of attenuation ones and an (o) in front of neutral ones. Glosses can only be considered to reinforce each other if they belong to the same type, the (r) type, the (v) type or the (o) type. By means of a device, the rivet, no gradient will be counted if, without being subsequently multiplied by any other number, it has a value of less than 0.062 or $1/(2)(2)(2)(2)$. In spite of this precaution, the present analysis can in no way be considered as a calculation of probabilities since the measurements may exceed 1. For this reason this value of 1 must be restored in practice by what we will call the leveller in the case of any result exceeding that number. The calculation of probabilities will nevertheless remain in theory considerably greater than all the present calculation of plausibility, even using such expedients.-///B///-Once a collision such as rb(corrupt~ incense) with a channel of 1 has been reinforced by rb(corrupt~temple) because of the tandem constituted with it, its network should be greater than 1 even if it receives no further assistance. Since this is unacceptable, we can speak of the channel on the one hand and of the shouldering received from elsewhere independently without an addition which would produce a result exceeding 1.-///M///-Such a calculation was made in 53B, with the definition of a shouldering of 0.008. Mathematicians have abandoned many restrictions hampering the advancement of their science but they must also be vigilant in its defence. Having been seen in retrospect to have accompanied the measurement or indexation of objects by the mind, through the manipulation of pebbles, their rigorous inventiveness has led to the calculation, demonstration and even much later a certain mastery of games of chance, so that to expect numbers to perform other services which at first sight seem more worrying, for text commentary this time, can be considered basically reasonable as long as the confusion of ideas does not jeopardize the other functions of these numbers [248]-[250]-[568]-[832]-[842].

87////-If a gloss proves to be a broad tension, its gradient is not exactly its channel, except in the case that this gloss is a collision. The gradient for a non-collision gloss enables any weaknesses in plausibility to be felt more strongly than the channel can do with collisions whose clarity provides greater guarantees of the existence of a relationship in the mind of the author. All gradients contain seven quantities q, e, p, f, z, g, j, the components; the last four serve to generalize the ideas used for factors t, s, m, w of the vacillation; the first two (q), (e), enable confidence in any possible pivots to be measured; and the third is responsible for replacing the selection effected from among the tensions by the strict definition of the collisions.-///M///-Those of the broad tensions which cannot be collisions because of the vagueness surrounding them, are filtered by the component (p), but as their traces have the status of terms $q=e=1$ in all cases concerning them. On the contrary for non-arbitration glosses with one or sometimes two pivots, (p) can equal 2 because they are not collisions, but also $q=2$ or $e=2$.-///B///-Thus rb(vivants~piliers) (living-pillars) will have a gradient $(1/qepfzgj)=(1/fzgj)=(1/tsmw)$ since it is a collision. On the other hand b(homme~parfums¹) (man-Perfumes) will have components $q=e=1$ but must undergo a strict examination of the components p, f, z, g, j of its gradient. Finally b(n~parfums²) (n-perfumes²) which deals with the marked nasalization which is held to characterize the last lines can obtain no more than a measurement by $1/qepfzgj$ in which only the value $e=1$ will be acquired straight away due to the fact that «parfums» is a term. These principles are not affected by the importance of the sense of smell in the author's poetry since the ambiguity of almost everything with respect to the pivots, and the relations they belong to, prevents b(n~parfums²) (n-perfumes²) from being straightforward, although it can still be considered as very interesting [669]. Concerning the impact left by a work in the passage of time, Baudelaire may have been inspired by Phædrus when he wrote these verses [573]-[[1039]]: «Sometimes on opening an Oriental chest/Whose stubborn lock grates and squeaks, //Or in an empty house a wardrobe, /Full of the smells of a century's age, of gossamer and dark, /One finds an old yellowed flask of memories full /From which a returning soul alive spurts forth.»

88////-The circuit of a gloss consists of its gradient plus all the values resulting from its reinforcement. The

carousel can be defined as any part of the circuit due to a gradient and a single reinforcement value. However in both cases the calculation cannot be taken to its natural conclusion if it is likely to give a result greater than 1 because of the necessary levelling. The carousel for gradients (h) and (h'), for two glosses, one reinforced and the other reinforcing, amounts to $h+(h'/k)$ with the quantity (k), the exterior spacing, being the means of evaluating the level of separation between the traces. For those attenuation glosses that are taken in pairs, circuits and carousels follow what happens to the gradients and so pairs of sums must be considered. Instead of $h+(h'/k)$ we must count $h+((i/k)+(i'/k'))$.-///M///-The magnitude (k) almost plays the part of (c), the quantity applying to the shouldering of the collisions. The idea remains the same: that the distance of terms or traces has a decisive influence on works with no demonstrative force.-///B///-The qualities of imaginative texts such as „Correspondences“ depend on whether their creator is particularly disposed to envisage a judgement even when there is no guarantor for it amongst the appearances of reality, and frequently such a judgement is not explicitly expressed. In his sonnet, Baudelaire diffusely shows his intuition of complementary qualities to the point at which one demonstrates the other, the notion of corruption assisting in the comprehension of that of freshness. Sometimes the poet chooses to suggest this more clearly [[1078]]: «Tell me, Agatha, can your heart at times take flight,/Far from the black ocean of the squalid city,/Towards another ocean of splendour shining bright,/Blue, clear and deep, a new virginity...//But the green paradise of childhood loves,/The races, songs, kisses, the bouquets,/The strains of violins dying behind the hills,/With pitchers of wine at evening, in the groves...//Is the innocent paradise, of furtive pleasures full,/Already more removed than India or China? far off oriental lands /-Can it be recalled with plaintive cries/And with silvery voice be brought to life again...»

89////-When a gloss is deprived of affirmation or negation, the result is a spit, which is reduced to a framework if the gloss consists of an arbitration. The collisions form glosses but in order to insist on the fact that the calculations to be carried out concerning their plausibility are not the same as those for glosses, the sign (–) can still be used for these shocks of meaning while calling them glosses for convenience.-///M///-The use of the same word for things that are different in reality on a certain level only sometimes hampers expression and it proves useful therefore to be able to manage with or without it. When the differences need to be pointed out exactly, a name in common soon becomes a handicap, so that for example we will avoid calling a spit a framework, or every gloss a collision.-///B///-In the same way that the pointers regarding «oboes» and «perfumes» b(oboes–perfumes), d(oboes–perfumes) use the framework (oboes–perfumes), the glosses b(oboes~perfumes), d(oboes~perfumes) have in common the spit (oboes~perfumes); however the resemblance goes no further due to the fact that for example rb(N~Nature), rd(N~Nature) can easily share the spit (N~Nature) but since N is used in both of them, they have no equivalent among arbitrations of any type. The following passage from Balzac has often been used to comment on the evocation of the oboes in the tenth line [12]-[84]: «Has not the oboe the power to evoke rural images in all minds...» However the novelist precedes this declaration with a very different one pronounced by a character with an opposite point of view: «...you have often spoken to me of the colour of music, and of what it paints; but as an analyst and materialist, I can admit that I am always revolted by the pretensions of certain enthusiasts to have us believe that music paints with sounds. Is it not as if the admirers of Raphael claimed that he sings with colours?» This remark attracts the following reply: «You are just arguing over words, that's all.» Baudelaire himself did not fail to confuse his own viewpoint since he refers in this way to the conceptions nurtured by one of his characters [659]: «...this absolute materialism was not far from the purest idealism.»

90////-For a spit (A~E) the shelving consists of the six glosses that can be formed on it or the ((2)(3)) elements obtained with the combination of the two options, (b) and (d), and three types of gloss (r), (v) and (o): rb(A~E), rd(A~E), vb(A~E), vd(A~E), ob(A~E), and od(A~E) have to be counted. The sum of the gradients for a shelving should be 1, but the imperfections of the calculation often result in a lower or higher figure. The leveller rectifies this in the latter case, but the former situation remains without reparation.-///M///-Such deficiencies should not be considered surprising since texts in which images play a more important part than proofs do not have the perfect simplicity of the square or the circle which can be studied mathematically in a generally satisfactory manner. The conclusion should not therefore be drawn

that the calculation of plausibility of interpretation is futile because of such failures. Often doctrines which are bases used to forecast facts do not give us the friendly reflection of an object accessible to all, but the least unattractive reconstitution of a set of appearances for one historical period forming an intelligible unit with the others.-///B///-The shelving for (Nature~temple) totalizes a sum of gradients which, without levelling would exceed 1 since already that of rb(Nature~temple) constituting a channel amounts to 1.

91////-A plateau is an interpretation formed solely of glosses, and the ell is the value of its plausibility, calculated using the gradients relative to its constituent elements. If any of its glosses are attenuation ones, it must be accompanied by the gloss of the problem thus being dealt with to reach a more comprehensive perspective than that of the gradient. Sometimes it is appropriate to add certain values, as with h+(h'/k): a carousel such as this can measure a plateau on its own if the glosses remain problem or neutral ones. Nevertheless apart from a situation of reinforcement, the values will be multiplied rather, for instance when there are two glosses, a problem one and an attenuation one, or two glosses without any special relationship. Applying the levelling principle, the ell will be limited to 1 as regards the appreciation of its greatest strength, but the rivet does not apply to it as it concerns only gradients.-///M///-We must therefore try to define the point below which no measurement of plausibility should be taken seriously but we have not yet obtained varied enough insights to establish with any certitude where such a threshold occurs. The use of three decimal places at least expresses that below 0.001 the amounts cannot be considered reliable.-///B///-When it will have been seen in numerous cases that one interpretation that is better than another intuitively, being closer to Baudelairean ideas, accompanies a lower ell, the conclusion will be more firmly drawn that the values in question no longer have the type of meaning we look for in them. Unfortunately for the moment we do not know of any such clear-cut cases.

92////-When we have a problem gloss with the gradient $1/qepfzgj$ and a attenuation gloss tested out on it, with a gradient $2(1/q'e'p'f'z'g'j')$, the exterior spacing (k) measures the distance from one to the other in $2(1/q'e'p'f'z'kg'j')$. For the plateau comprising just the two glosses concerned, the ell is $(1/qepfzgj)(2(1/q'e'p'f'z'kg'j'))$ and with two attenuation glosses having a sum gradient, the latter amounts to $(1/q'e'p'f'z'kg'j')+(1/q''e''p''f''z''k''g''j'')$ and the ell is $(1/qepfzgj)((1/q'e'p'f'z'kg'j')+(1/q''e''p''f''z''k''g''j''))$.-///M///-It is not surprising that attenuation and distance should need to be linked as, if a problem has almost been forgotten when the terms that can elucidate it appear, the clarification is much weakened. The same loss of force occurs when the difficulty follows a long time after its attenuation in the text, since it is not easy to connect one point with the other.-///B///-If we want to comment on rb(corrupt~incense) using vb(Nature~temple) by arguing that the incense is like a worshipper in the temple of nature who, though behaving badly, is still a member of the congregation, it has to be conceded that the separation of the terms «Nature», «temple» on the one hand and «corrupt» and «incense» on the other makes this device less effective. In parallel with these ideas Baudelaire could envisage poetry as playing the role of perfume in the universe of reflective thought, and equally, through his own possibly Venus-caused pain, think of the ideas inspired by suffering as corrupt perfumes, but he did not confine himself to the realms of sadness since he imagined for himself the following epitaph in the style of the most mischievous students [610]-[[1022]]: «Here lies one who from excessive love of bawds/Descended when still young to the realms of the mole.»

93////-The fact that one collision may be capable of reinforcing the effect of another, does not in any way prevent the ideas contained in it from attenuating this same neighbouring collision. Notches for example serve to clarify certain clashes in meaning, but such power does not stop them from drawing to these shocks enough attention to strengthen them. To understand this, it is essential to avoid confusing ideas concerning superficial influences with the realms of implication and insinuation. One relationship may only occupy the mind in a secondary way while another, contrasting slightly with it, is immediately clear. An unexpected path may thus be taken at times resulting from the complicated arrangement of meaning: first only the shocking aspects of the collisions are thought of and then the possibility of one clarifying the other is envisaged.-///M///-Even if this is not constant, it should be noted since it could falsely suggest that the paradoxes and their explanations are so confusing in themselves that nothing concerning them is comprehensible.-///B///-To attenuate the shock rb(corrupt~temple) we could have recourse to vb(incense~

temple) rvb(corrupt~incense) vb(senses~incense) vb(corrupt~senses), when in fact two are sufficient to provide the basic clarification: vb(temple~incense) vb(senses~incense) and in this case, as well as the difficulties of the procedure, the very slight handicap of having one paradox providing attenuating notions for another is avoided. However, to clarify the clash rb(corrupt~incense) it is also possible to call on vb(answer~Perfumes) which uses the terms of rb(answer~Perfumes) with the idea that all the faithful, even those furthest removed from its true freshness, are the congregation attending the world's service. They respond in this way to the elements different from themselves to worship a god, unity, or the whole in its greatness. Another illustration of the text is equally legitimate: the temple is that of memory, mother of the muses, being supported by the energetic creative efforts of artists, where evil and good respond to each other within beauty. Finally let us think of the world as an immense haven where beacons guide new artists [103]-[490]-[608]-[[1096]]: «...Delacroix, -lake of blood, evil angel's haunt,/Shaded in a wood of firs for ever green,/Where, under a sky of woe, strange fanfares pass/Like Weber giving out a stifled sigh;//These curses, these blasphemies, these groans,/This ecstasies, these cries, these tears, these "Te Deum",/An echo repeated by a thousand labyrinths,/Bring heavenly opium for mortal hearts.//...It is a lighted beacon on a thousand citadels...//For truly, Lord, the most perfect witness/That we can bear of our dignity/Is this long roar which rolls from age to age/And comes to die on the edge of your eternity!» In view of this the content of the two poems „the Beacons“ and „Correspondences“ would be parallel, and so to imagine that painters and musicians respond to each other is not entirely unwarranted. Poets, elegant ladies, dandies, could all be represented by perfumes using this very uncertain key. The significance “praise” which is conceivable for «incense» in a background inaccessible in the clearest sense, as seen in 53B, would be relevant in this illustration, with Baudelaire trying to suggest that however desirable praise may be, it is in some way detrimental to effort.

94////-Using a device that we will call a cut, instead of counting the same gradient twice in a plateau, because of the double use of an attenuation, for example once with one problem and then with another, it will be counted only once when calculating an ell, if the reasons for fixing the constituents remain the same.-///M///-Frequently the exterior spacing varies without any change in the gradient because, as the gloss stays the same, its use for various reinforcements or different attenuations causes variations in the distance between the gloss terms and others. Moreover, both exterior spacings may change at the same time: the one for the attenuation, calculated from the distance to the terms of the attenuated gloss and the reinforcement one worked out from a new attenuating gloss that reinforces another attenuating gloss.-///B///-Thus vb(answer~Perfumes) can attenuate rb(Nature~temple) and rb(corrupt~incense) since it gives the idea of members of the congregation responding to appeals through the liturgy, in both cases, and as the distances from «Nature» to «answer» and to «incense» are different, the spacing cannot remain the same. Now let us imagine the gloss vb(sing~Perfumes) as a new clarification of rb(corrupt~incense): this gloss in v will also reinforce vb(answer~Perfumes), and a distinction will have to be made between k and k', one for the attenuation of rb(corrupt~incense) and the other for the reinforcement of vb(answer~Perfumes). The notion of this world animated on all sides is surprising; Balzac, who is often extremely ambiguous, at times approached this kind of idea [93]: «But then the World is eternal, but then the World is God!» For those who do not admit that the usual meaning of words can be changed, there is a less difficult route to follow consisting of seeing Nature in its entirety as the work of a divine hand, and one of Cicero's orators takes this point of view [198]: «...if you see a spacious and beautiful house, you could not be induced to believe, even though you could not see its master, that it was built by mice and weasels...»

95////-The exterior spacing (k) is used with the components, in particular to measure either a reinforcement $(1/qepfzgj)+(1/q'e'p'f'z'kg'j')$, abbreviated to $h+(h'/k)$, or a plateau containing just a problem gloss and an attenuating one $(1/qepfzgj)(2(1/q'e'p'f'z'kg'j'))$ giving $h(2(i/k))$. Finally for these two usages together we have $h((2i/k)+2(i'/k'k''))$, or $(1/qepfzgj)((2(1/q'e'p'f'z'kg'j'))+2(1/q''e''p''f''z''k'k''g''j'''))$. In the latter situation (k) is the exterior spacing between an attenuating and a problem gloss, while k' plays a similar role but for the second attenuating gloss, and finally k'' gives the distance this time between the two attenuating glosses, the one reinforcing the other.-///M///-The quantity of plausibility $2(i/k)$ or $2(1/q'e'p'f'z'kg'j')$ is no longer a gradient because of (k), but also cannot have the status of an ell which would need at least $h(2(i/k))$, or

1/qepfzgj(2(1/q'e'p'f'z'kg'j')), so that 2(i/k) is just an intermediate measurement used in the calculation of plausibility for a plateau.-///B///-If rb(Nature~man) is clarified by vb(man~passes) its effectiveness owes much to the short distances between the terms concerned. This way man has of passing through reality brings to mind the journey every man undertakes without understanding its import, but Claude Pichois suggests we should not exclude the possibility of another, less clear meaning: man is first of all the poet here [667].

96////-As a contradiction within a plateau is unacceptable, this leads us to rule out of the study any texts with a blatant inconsistency, which in any case seem very rare whenever imagination predominates since the relationships between significances are too ambiguous for mistakes in logic to be apparent. What is more, all opposition to the text, such as in b(cool~others), will be avoided. Equally we will reject the near circle that could occur for example if, in order to compensate for any feeling of absurdity arising from rb(living~pillars) we were to have recourse to vb(forests~pillars) vb(living~forests) to then try to obtain an attenuation of rb(forests~pillars) using vb(living~pillars) vb(forests~living). Once (~) has been adopted in the various formulae which can be employed here, the series becomes rb(living~pillars) vb(forests~pillars) vb(living~forests), then rb(forests~pillars) vb(living~pillars) vb(forests~living), whereas it is very awkward that the problem of living pillars should be explained by the notion of "forest-pillars" which is itself clarified by the idea of living pillars. However it is only within a same plateau that such a device, which can be summed up as rb(A~E) vb(F~E) rb(F~E) vb(A~E) or more generally as rb(A~E) vb(F~H) rb(F~H) vb(A~E), is excluded.-///M///-Finally, by taking such precautions we are able to describe better how the meaning develops, but it can also be seen that the meaning could easily be missed altogether since any analysis of the intelligence processes runs the risk of being refuted by readers if they try to do something which seemed initially excluded from their schemes [524]. On the contrary the rocks or the clouds cannot read what is written about them to try to achieve the opposite. Therefore it should not be considered surprising that excellent minds should have invented thousands of arguments to show that the carefully thought out approach to human activities has little in common with the understanding of a phenomenon [281]-[282].-///B///-Supposing again we want to limit the strange impression of rb(forests~pillars) we must also beware of vb(forests~symbols) as then rb(forests~symbols) runs the risk of being attenuated by vb(pillars~symbols) vb(forests~pillars). Nevertheless the role of the term «forests» cannot be openly denied and it could even provide an important illustration of the poem. In 1853 an oak tree was dedicated to Baudelaire by Denecourt, a lover of Fontainebleau. According to Raymond Poggenburg [798]: «The announcement appears at that date in the "Guide de la forêt", in its eighth edition.» The wood in which symbolic representations live could perhaps be that of the memory of great men. These personalities would bring to life thoughts of the future and protect time past from being forgotten like the columns of a building. As they support lasting edifices they would be much respected in return, like the two characters who greeted the gods according to Ovid [562]: «...they were entrusted with the job of looking after the temple as long as life was granted to them. One day, when, crushed by the weight of their years and standing before the sacred steps, they were recounting the history of that place, Baucis saw Philemon being covered with leaves, the old man Philemon saw leaves covering Baucis. Already a treetop was rising above their heads...This is what I was told by some trustworthy old men who had no reason to deceive me. For my part, I saw garlands hanging from the branches and I offered fresh ones, saying: "Let mortals loved by the gods be gods themselves; those who were pious are worthy of our respectful homage."» In another respect, Baudelaire as a reader of American literature, is perhaps evoking the totem poles used by the American Indians to express their feelings of adoration or respect towards that which lies beyond outward appearances.

97////-Not only can we reject the idea that a plateau can contain at the same time rb(A~E) and rd(A~E), or vb(A~E) and vd(A~E), or ob(A~E) and od(A~E), but it must not include rb(A~E) and vd(A~E) for example, nor generally b(A~E) with d(A~E) whatever the type of gloss concerned, in r, v, or o. Furthermore, if ob(A~E) belongs to a plateau, the two glosses rb(A~E) and vb(A~E) are excluded from it. In the same way, if od(A~E) is in the plateau, the glosses rd(A~E) and vd(A~E) remain outside it.-///M///-For vb(A~E) and rb(A~E) or vd(A~E) and rd(A~E) they may be admitted together since the notches already have the status

of clashes which can be used in the process of clarification.-///B///-In this way b(living-pillars) serves as a go-between when seeking an attenuation of rb(Nature-pillars). As a shock it can be written as rb(living-pillars) or rb(living~pillars), but to describe it as an attenuation it is better to use the formula vb(living~pillars). The "tree-pillar" which so strongly conjures up images of sexuality has also the role of supporting a construction, which reflection turns into an idea [135]: «Wisdom hath builded her house, she hath hewn out her seven pillars...»

98////-The supposition that intuition and calculation of plausibility proceed along the same lines must be extended to the field of glosses in the widest sense, having been applicable only to collisions up to paragraph 80. This leads to the acceptance of the idea that the larger the gradients or ells, the more intuition will favour the gloss or plateau whose measurement of plausibility has thus been made. In order to test the accuracy of such a view without muddling the ideas, the scope of the vocabulary for the next study of networks and collisions will be widened by adding further words. With this in mind, we can say that a modification of the text constitutes a portage if it is restricted to that which is to be measured. The text created by the author with all its related measurements forms the hoard, while the portage, in comparison with this, plus the related degrees of plausibility, forms the dispenser. To write formulae equally valid in both cases, square brackets will be used, reverting to normal brackets in the case of either a dispenser or a hoard on their own. Moreover it will be allowable in certain cases to contrast two modified texts, with their calculations, each group being called a cover. The formulae for these will be written in square brackets.-///M///-In the same way that the cartographic representation of a country, although very useful, is not simply a reflection of the terrain, the study of glosses must be allowed, by using the ideas, to part company at times with the features to which it applies.-///B///-However the establishment of any paraphrase needs to be backed by historical knowledge which in particular in the case of „Correspondences“, directs our attention to the research in Baudelaire's time that led to a new insight into colour. If, based on this, one writes that the perfumes opposite the greens seem "red, triumphant and rich", the idea is not gratuitous as regards the author's possible conception since he wrote about Catlin's landscapes and the portraits of two Indians [699]: «As for the colour, there is something mysterious about it that pleases me more than I can say. The red, the colour of blood, the colour of life, was so abundant in that dark museum that it was intoxicating; as for the landscapes, -wooded mountains, immense plains, deserted rivers,- they were monotonously, endlessly green; red, such an obscure, such a thick colour...green, the calm and gay and smiling colour of nature, I can see them again in the faces of the two heroes, singing their melodic antithesis.» More generally he meditated thus [692]: «...green is the very core of nature...What strikes me first of all, is that everywhere, -poppies in the lawns, parrots, etc.,- red sings to the glory of green...» The poet may perhaps have thought of the remarks of the chemist, Chevreul [506]-[507]: «...putting colour onto a canvas is not only colouring with this colour the part of the canvas on which the brush has been applied, but it is also colouring with the complementary colour the space adjacent...The law of colour contrast is...the opposite of the mixing of colours...»

99////-The components (q) and (e), the carvers, (q) for the left-hand side of the gloss and e for the right, are 1 when their reference trace is a term. In a broad tension with two terms and therefore no pivot, q=e=1 in all cases. When a meaning of the text which has never been in a collision, carries out the function of a pivot in accordance with the requirements of the context, the carver dealing with it also has the value 1. This, for example, does not concern b(N~Nature) since «temple» which would be a very proper meaning to explain this sort of absolute evoked by the N, belongs to the collision b(Nature~temple). When a trace is neither a term, nor possesses any equivalent free of any collision within the text itself, the carver attributable to it equals 2.-///M///-Pivots often show such ambiguity that the interpreter runs the risk of attributing the wrong function to them and so it is necessary to count any lack of clarity felt in relation to them as a weakness in the level of evidence of the ideas constructed with them.-///B///-The N of «Nature» in a portage with the beginning "The absolute, Nature, is a whole..." would have in b(whole~N) or b(Nature~N) a carver of e=1 since "absolute" would provide an acceptable pivot idea without participating in a collision.

100////-An attenuation gloss depends to a great extent on the problem gloss whose difficulty it is intended to

deal with; for this reason, we see the quantities p, k, g, j related to the same attenuation gloss vary according to the different problems it can tackle. In order to clarify such a situation, the use of an attenuation target, which occurs when only the best effect of the attenuation, or the best effects of it available at any one time, are examined, must be distinguished from the use of the sieve, which depends on a specific problem gloss. Both usages coincide when referring to the best, or one of the best problems dealt with by the attenuation gloss for which the measurement of plausibility is made. The difficulty sometimes encountered is that using a target, one problem gives k=1 but g=2, while another gives the opposite, so that overall the value of the products qepfzkgj is the same but it has not been reached in the same way. It must then be looked into in detail.-///M///-It is only relevant therefore to apply a target if the most advantageous clarification is given in one way or with a single problem.-///B///-Thus vb(incense~senses) gives a very rewarding result with rb(corrupt~incense), which shows that for this attenuation a target has been used. The role of incense is traditionally represented in various ways according to the motivation behind the offertory which is sometimes just, sometimes rather questionable. On the one hand Moses received a clear order [112]: «And thou shalt make an altar to burn incense upon...» David uses an image [134]: «Lord, I cry unto thee: make haste unto me; give ear unto my voice, when I cry unto thee. Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice.» When honesty disappears, the rite has no purpose [124]: «Bring no more vain oblations; incense is an abomination unto me...»

101////-The function of the component (p) or pole is to test whether a buffer exists for a non-collision gloss regarding its particular characteristic, that is problem, attenuation or neutral. On the contrary, if a gloss constitutes a collision (p) is equal to 1. As for any attempt to describe a problem which is too slight to have the status of a collision but which a buffer leads us to consider as a difficulty, we also concede that (p) remains equal to 1. The text itself may note an obstacle to thought, in particular by a question, directing in this way the interpreter to p=1 for a problem gloss. Thus “Can various echoes become entirely confused?” allows p=1 with rb(confused~echoes). For an attenuation gloss, 1 is only obtained for (p) if the text clearly specifies that a relationship of attenuation exists between the passages giving it its basic meaning and the problem it deals with. In this way “Can various echoes become entirely confused? From afar yes...” would give p=1 with vb(afar~confused) for the problem rb(confused~echoes). Finally, if the text clearly states that an idea concerns neither a problem nor a clarification, p=1 for the neutral gloss describing this idea. The difficulty in what a text states arises from the irony that at times accompanies the simplest meaning and so, as for problem glosses which are not collisions, a buffer must be present to achieve p=1 for neutral and attenuation glosses.-///M///-However to find a buffer for anything other than the rules of significance in a poetic work would seem to be as tricky as defining an illustration of it, the two coming to the same thing when the buffer is the basis for detailed comprehension.-///B///-A reference as common for „Correspondences“ as that to Dodona is simply a matter of interpretation and choice [487]. There is here nothing decisive to be gained by thinking of this description of a painting from antiquity [577]: «The golden dove still on the oak...bands are hanging from the tree, as like the Pythia’s tripod, it pronounces oracles. One comes to question it, another to make a sacrifice. It is surrounded at this moment by a choir of Thebans...On this side, you can recognize the priestesses of Dodona from their severe and venerable look; they seem to breathe the odour of libations and perfumes. Furthermore the painter has shown the smoke of the incense that shrouds that place and even the divine voices which resound there: here is a bronze statue of the nymph, Echo, who, you can see, is putting her hand on her mouth...»

102////-For broad tensions the peg (f) is fixed according to the rank (t): if t=1 then f=1; if t=2 then f=2. As for the various glosses that have no channel, their formulae being b(A~E) or d(A~E), the peg is 1 for (b) if an internal buffer exists in the text which means the same spit with a (d) cannot be written, and for (d) if there is a buffer prohibiting the spit from having a (b) before it. In any other case f=2.-///M///-A gloss with a pivot may in certain cases give f=1 due to extreme force in a relationship between meanings.-///B///-Thus for b(N~Nature) (f) will always equal 1 with (r), (v) or (o) since the meaning of the sonnet cannot be faithfully rendered by d(N~Nature). In the same way, if we had “Certainly, Nature is a God” f=1 would have to be accepted for b(N~G); and the same would apply for b(N~T) with “Certainly, Nature is a Temple...” It must be

admitted fundamentally that the question of Baudelaire's pantheism should be raised, but a hasty response to this will be avoided since a god outside the visible beings of the world has sometimes been considered as the architect of his own temple, as Philostratus testifies when he describes how during a march to India, the travellers climbing Mount Nysa [578]«...came upon...the sanctuary of Dionysos, founded by the god himself in his own honour...» The author from antiquity also writes: «...he had surrounded it with a plantation of laurel in a circle, enclosing just sufficient land for a temple of modest dimensions; round the laurels he had planted ivy and vines and, within this enclosure, set up a statue of himself, in the knowledge that in time the trees would grow and form a sort of roof; and this has indeed happened now in such a way that neither wind nor rain penetrates this sanctuary. There were billhooks, baskets for the grape harvest, wine presses...When the god celebrates his bacchanalia and makes Mount Nysa tremble, the towns at the foot of the plain hear him and respond with noisy feasting.»

103////-Slides (g) and (j) are equal for a neutral gloss. They have a value of 1 only when the passage of the text serving as a basis for the gloss does not allow any countable problem or attenuation gradient to be shown. Otherwise $g=j=2$. For broad tensions (g) and (j) are the same as (m) and (w) in the vacillation: the oscillations. In the case of the other types of gloss describing a problem, let us see what occurs regarding $rb(A\sim E)$ or $rd(A\sim E)$: if, in spite of the name of the gloss, the first level of meaning suggests that there is no obstacle to understanding within the contents, this means that no serious problem is raised there and as a result the two slides are equal to 2; in any other situation $g=1$ and $j=2$ or $g=2$ and $j=1$, but always one of the slides is equal to 2 because it can be seen that no broad tension is formed and this must be described by the calculation.-///M///-The vague ideas in many pivots favour $g=1$ or $j=1$ since the ambiguity suggests the possibility of the existence of a problem with no clear meaning.-///B///-It can rapidly be seen that $rb(N\sim Nature)$ is conceivable, though it is also quite sensible to declare that no difficulty exists there, since Baudelaire could have intended to indicate by the N that the whole universe, not just the Earth, is evoked in the first line, and the consequence for the gloss $rb(N\sim Nature)$ is a slight weakness. Since either g or j must be 2, it is better to choose 1 for the pivot and keep 2 for the term: $g=1, j=2$.

104////-For an attenuation gloss, the slides (g) and (j) are equal, both together being 1, or both 2. They are 1 if the attenuation has some aid, however vague, within the text, and this will be called a stratum. This favourable indication may attain the level of a buffer but not in the case of the attenuation of a broad tension where it is not possible for a good stratum to exist since any oddity would then be excluded. The absence of stratum gives $g=j=2$, which implies a great risk of inventing the hoped-for attenuation when interpreting the problem itself.-///M///-As it seems simple to have a stratum nevertheless, texts will show many examples of slides of 1 for attenuations.-///B///-To clarify the problem gloss $rb(\text{corrupt}\sim\text{incense})$ by $vb(\text{answer}\sim\text{Perfumes})$, the stratum will come from «sing», and for $vb(\text{sing}\sim\text{Perfumes})$ clarifying $rb(\text{corrupt}\sim\text{incense})$ the stratum used to ensure $g=j=1$ will inversely be «answer». In spite of this coordination the two perspectives are not perfect as clearly «sing» suggests worship but concerns in the first place the corrupt perfumes, while «answer» which applies more obviously to all scents does not evoke celebration to such an extent. The important thing is to remain faithful to the author and he seems to have seen how opposites complement each other. As an avid reader of American literature, he did not scorn the point of view of the austere guardians of virtue but kept on very prudent relations with their thoughts. He must have considered favourably the delightful images that the proponents of the restriction of pomp such as Calvin in Europe looked on ironically [3]-[42]-[170]: «It is a great shame to say so, but it is true that the bawdy people of a brothel are more chaste and modestly attired, than the virgins we see in temple images.» For Baudelaire ambiguous works lead us back to our own complexity [[1060]]: «Face-to-face sombre and clear/When a heart becomes its own mirror...//An ironic, infernal beacon,/Torch of Satanic graces,/Unique relief and glory,-Evil aware of itself!»

105////-The interior spacing (z) in the case of broad tensions follows the interior remoteness (s), one of the factors of the vacillation, since tsmw is strictly identical to fzgj applied to these problems. As far as the other glosses are concerned, the situation is somewhat similar, with merely a few counting details to be added to the principles already known. When a buffer implies justification of an interpretation which supposes that a

creator has established within his text a clear link between A and E, letting us think $b(A \sim E)$ or $d(A \sim E)$, it does not matter which, then $z=1$ for all the $(A \sim E)$ spit glosses; otherwise (z) varies by 1.-///M///-Often only the choice of an author concerning two ideas is emphasized: did he separate or unite them? However, the difficulty of defining (s) and (z) affects the point of clear relationship between them, for if everything in a text is related to everything else by the will of the creator, certain links remain vague while others have very strong connections, and in particular to declare that A is definitely opposed to E a representation of these two traces must be available simultaneously.-///B///-A sentence in the style of the Age of Enlightenment shows this well: "Indeed, Nature, which is not nature, is a whirlwind, a humming". Certainly $rd(\text{Nature} \sim \text{nature})$ seems better than $rb(\text{Nature} \sim \text{nature})$ to describe this, but in any case $z=1$ with both formulae.

106///-When (z) varies by 1 for a spit with terms, it is $2+(1(n/10))$ with (n) being the numbers of fronts in the text from one term to the other. If the traces do not have the form of terms the calculation changes very little even though one or other appears to be a pivot attached to part of a word. Any compartment participating in any way in a support with a pivot is called a fold, which is taken as a front. It is therefore sufficient to count meticulously the remaining (n) fronts between the traces to get $2+(1(n/10))$. In the case of "Nature Is a temple. Pillars let forth at times confused words..." and $b(I \sim P)$ "Is" and "Pillars" must be avoided, which gives $2+(1(1/10))$ exactly like $2+(1(1/10))$ with $b(is \sim Pillars)$ for "Nature is a temple. Pillars let forth at times confused words..." As regards the interaction of tones "La Nature tord mes tortures en m'affligeant de maux" (Nature twists my tortures by afflicting me with evils) and the gloss $b(\text{ture tord} \sim \text{tortures})$, (z) will give $2+(1(1/10))$ since "Nature", "tord", and "tortures" will not be concerned. Counting will be different in the case of a pivot which is separate from a word. Regarding $b(\text{colour of paper} \sim \text{verts})$ (colour of paper-green) the use of green paper for the whole sonnet would give $2+(1(74/10))$ since there are 74 fronts in the text. On the other hand, with a green mark only on "verts" (green) and the new gloss $b(\text{colour of paper} \sim \text{verts})$ (colour of paper-green), z , instead of being $2+(1(74/10))=9.4$, will be more modestly $2+(1(0/10))=2$.-///M///-The principle consists of trying to attribute a pivot to a very small number of compartments and then, only if this is not possible, to count a larger unit.-///B///-Sometimes a buffer renders it unnecessary to count the fronts such as with $b(\text{respond} \sim \text{répondent})$ (respond-answer). The pivot of the element taken from «Correspondances» (Correspondences), the title of the sonnet, has such a clear link with the term close to it in the gloss that $z=1$. Baudelaire could not have missed this; he had the requisite cultural background and he is said also to have had the advantage of considering the notion from every angle, even going so far as to make a game of it. Raymond Poggenburg points out that experts often attribute to him a caricature of Courtois, who was well-known at that time for his newspaper articles on painting, leaning towards a picture with an ear trumpet held out in the direction of the canvas [797].

107///-The exterior spacing (k) is used to calculate the attenuation and reinforcement plausibilities. For broad tensions, (k) is reduced to (c) , and for the other glosses a similar procedure is used: firstly, with two glosses of any kind $k=1$ when an interior spacing (z) of 1 exists for each, and when, from among their traces, some being possibly the same ones, A, E, F, H forming $b(A \sim E)$ with $b(F \sim H)$ or $d(A \sim E)$ with $d(F \sim H)$, there is a continuity of intention guaranteed by a buffer. In this way $rb(N \sim \text{Nature})$ has a relationship with $vb(\text{temple} \sim \text{man})$ which allows $k=1$. The basis for this in the poem may be understood afterwards in the following way: man, as a poet, or in general, would honour the supreme temple.-///M///-The interpreter of an author from the past often finds it difficult really to envisage that his hero may have thought very differently from himself, to his own detriment and to that of the memory of the creator he so admires. Even though it is well-known, the temptation is so powerful that we often look in imagined illustrations for what the interpreter thinks.-///B///-To avoid this hazard, an irreligious meaning for the sonnet, tenable perhaps but not strictly necessary, should not be taught as certain. Possibly following Philo and the many adaptors of his methods used in the traditions of exegesis, Lamartine writes [489]-[575]: «It is God, it is this great whole, who adores Himself!» Elsewhere he describes a character with his words [493]-[575]: «Oh Father, he said, of every creature,/Whose temple is wherever nature extends...» Doubt only assails this meditative mind temporarily [492]-[574]: «...God is only a word dreamed up to explain the world...» He thus combines some of these ideas [11]-[488]-[575]: «Hidden God, you said, nature is your temple!»

108////-When the exterior spacing varies by 1 and the traces are terms, it is equal to $2+(1(n/10))$ with (n) being the number of fronts between the terms furthest from each other in the glosses in question. For reinforcements as well as anything concerned with attenuations, the counting procedure therefore proves to be very similar to that used for (c) the exterior remoteness.-///M///-Any changes are due to the former limitations of the measurement since from now on there is no need to have only broad tensions to consider, these latter appearing just as special glosses among many others available.-///B///-The exterior spacing (k) between vb(corrompus~encens) and rb(corrompus~temple) (corrupt-incense, corrupt-temple) is 8.4 since the two furthest traces «encens» and «temple» have 64 fronts separating them.

109////-An exterior spacing differing by 1, if there are one, two, three or four pivots in the glosses examined, is sometimes found when the calculation is limited by two folds or by one fold accompanied by another front. The device used with (z) is reused for the distance between the traces concerning (A~E) and (F~H), that is for A and F, or A and H, or E and F, or E and H.-///M///-When comparing with what happens when all the traces have the role of terms, no significant change occurs, except if the pivots are not parts of actual words. Thus for "TheTheThe ship caught fire. It is fine. He is fine" vb(ship~fine²) and rb(TheTheThe~ship) give an exterior spacing of 2.8 since "ship", "caught", "fire", "It", "is¹", "fine¹", "He", "is²" must be counted as fronts, making eight altogether which gives the result $2+(1(8/10))$. Since the combination of interruptions and word play makes it impossible to conclude that there is any continuity of meaning between "TheTheThe ship caught fire" and "He is fine", k=1 can be excluded. If there were any indications that led us to believe that "He" represents "TheTheThe ship" then indeed k=1 would be valid.-///B///-Lovers of a work are frequently afraid of missing some treasure in its interpretation and tend therefore to overestimate its continuities of meaning. Unlike them we must believe that as regards the intellectual as well as the physical the examination cannot be more than an outline [[1133]]: «And the harmony is too exquisite/That governs all her beautiful body,/For powerless analysis/To note its numerous accords.» Enthusiasm does not follow the same route as study, resembling more closely inspiration. Baudelaire, with Plato's image of the string of little iron rings hanging from a magnetic stone, in mind, relies in part on its effects to pass on the beauty emanating from himself, the legacy perhaps of ideas older than antiquity [736]-[737]-[738]-[739]-[[1067]]: «I give you these verses so that if my name/Should happily reach the shores of future times...//Your memory, like uncertain fables,/Will tire the reader like a dulcimer,/And by a mystic, fraternal chain/Will remain suspended on my haughty rhymes...»

110////-If a notch is used in an attenuation with another gloss, this gloss could sometimes also attenuate the notch and so run the risk of causing a mistake to be made in the various exterior spacings. Therefore concerning the clarification of rb(corrupt~temple), the relation vb(corrupt~incense) which was previously called rvb(corrupt~incense) as a notch, is used. In the device rb(corrupt~temple) vb(incense~temple) rvb(corrupt~incense) vb(senses~incense) vb(corrupt~senses), it is best to keep rb(corrupt~temple) vb(corrupt~incense) vb(incense~senses) to measure an attenuation plateau which is certainly less perfect than the collision with the canvas and the pincer of the notch, but gives the substance of it with two sum gradient attenuations and no attenuation reinforcement at all. The possibility of confusing the problem gloss with the attenuation one would mean that if the calculations were made too hastily the spacing relative to vb(corrupt~incense) vb(incense~senses) might be taken for the spacing of rb(corrupt~temple) vb(incense~senses). It should be noted that the two exterior spacings in rb(corrupt~temple) vb(corrupt~incense) vb(incense~senses) proceed from the attenuations towards the single problem without taking into account the relationship between the attenuations.-///M///-The change in notation accompanying the use of glosses is only partial and the previous usage may be reverted to at times, though glosses with pivots, which do not have the character of arbitrations, are excluded from being marked with the sign (-).-///B///-The terms «corrupt» and «temple» which balance each other should not lead us to believe that Baudelaire thought he could distinguish a decisive struggle between good and evil under the external appearances of the world. The sequence often seems more difficult to grasp: pain keeps watch on corruption, limiting also insipidity and sleep [[1007]]: «Be blessed, my God, who gives us suffering/As a divine remedy for our impurities,/And as the best and purest essence/To prepare the strong for holy ecstasies!» These lines appear very solemn, but their author took many precautions regarding the tone of preacher [705]: «"The Wise Man trembles

when he laughs." Whose authoritarian lips, whose absolutely orthodox pen let fall this strange and arresting maxim? Does it come to us from the philosopher king of Judea? Should it be attributed to Joseph de Maistre, that soldier filled with the Holy Spirit?» The evocation of the joys of the body is even the subject of his amused reflection when he uses fond words evoking Greek or Roman antiquity [[1064]]: «Then men and women in their agility/Found pleasure without lies, without anxiety,/And, the enamoured sky caressing their backs,/They exercised the health of their noble machine./Cybele then, bountiful in generous gifts,/Did not find her sons too heavy a burden,/But, she-wolf with heart full of common tenderness/Fed the universe from her brown nipples.../We have, it is true, in our corrupt nations,/Beauties unknown to ancient peoples...But these inventions of our tardy muses/Will never prevent the sickly races/From paying profound homage to youth,-/To holy youth, to simple air, to smooth brow,/To clear and limpid eye like running water,/Pouring out on everything, regardless/Like the azure sky, the birds and flowers,/Its perfumes, its songs, its sweet fervour!» These lines must not be declared pompously to be totally foreign to „Correspondences“ by arguing that Baudelaire's thought changed significantly between the moments the two poems were written since both appeared for the first time in 1857 and no trace of them is manifest before this date which is a convenient and logical marker for the works quoted to clarify the celebrated sonnet [7]-[662].

111////-Let us calculate the problem gradient of $rb(\text{temple} \sim \text{Correspondences})$ It is not a tension but a slight problem of interpretation; the author appears to have put together the notions of sounds, colours and perfumes and the idea given by the title, but he might not have related this latter principally to «temple», so let us consider the degree of plausibility in the idea that he has thought of this relationship as being awkward. With $1/qepfzgj$, we have $1/(1)(1)(2)(2)(2.2)(2)(1)=0.056$ which is insignificant. Since here the traces are terms, $q=e=1$ and as the sonnet is silent on the difficulty mentioned, $p=2$. The title is isolated from the first line so $f=2$. The distance is 2 fronts, «Nature» and «is», giving $z=2+(1(2/10))=2.2$ and finally, since nothing in the poem goes against the principle that an obstacle exists, certainly not «answer», «symbols» or «words», $((g)(j))=2$ with $((g)(j))=(2)(1)=2$ if we choose to give 1 for the isolated term «Correspondences». -///M///-The relation of a title with what follows it is not easily analysed. On the one hand, we know that the whole text obeys the heading at the wish of the author, but on the other we may often be justified in thinking that he might not always have had it particularly in mind, at least as regards the most subtle details of meaning. -///B///-The question of the temple being the natural world leads to that of the divinity in honour of whom a building was erected. This point takes us to the notion of a nameless god which may have occurred to the last apostle [153]: «Then Paul stood in the midst of Mars' hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, "to the unknown god". Whom therefore ye ignorantly worship, him declare I unto you.» He carries on [142]-[154]: «For in him we live, and move, and have our being; as certain also of your own poets have said, For we are also his offspring. Forasmuch then as we are the offspring of God, we ought not to think that the Godhead is like unto gold, or silver, or stone, graven by art and man's device.»

112////-Let us examine the gradient obtained by a problem gloss with pivot: $rb(N \sim \text{Nature})$. As «Nature» is a term, $e=1$, and since N has no clear meaning represented by any term impossible to find in a collision, the other carver (q) is equal to 2. There is no explicit indication in the text of any difficulty described by $rb(N \sim \text{Nature})$, which gives a value of 2 to the pole (p). The component (f) is 1 because there can be no objection to the relationship «N-Nature». As for (z), it also is 1 due to this very strong link. Then $((g)(j))=2$ as admittedly the problem is likely to be posed, but does not have the strength of a collision, and furthermore with N being a difficult enough point for (g) to be 1, the value $j=2$ becomes inevitable for $((g)(j))=2$. Therefore the gradient is $1/(2)(1)(2)(1)(1)(1)(2)=1/8$ which is double $1/16$, the limit below which it can be disregarded. -/// M///-For a collision the gradient is the channel $1/tsmw$ and as a result, when each of the factors are 2 it is $1/(2)(2)(2)(2)=1/16=0.062$. We must be justified in considering this as almost nothing since it is impossible to have nought with our measurement device. -///B///-The N of «Nature» must also give rise to another sort of gloss, in $vb(N \sim \text{Nature})$, even if the notion of a "person-world" merely displaces each difficulty it deals with. The majestic aspects of the natural world have been sung by many authors in the past who were much admired

by school masters at the time of Baudelaire. Pliny shows his emotion [770]: «...the huge expanse of the Hercynian Oak Forest which, impervious to the passage of time, is coeval with the world and exceeds all marvels with its almost limitless age.» He then goes on to describe the hugeness of the roots of these trees of the north: «...in their struggle with one another their arches rise as high as branches and curve in the manner of open gateways so that squadrons of cavalry can pass through.»

113////-The gloss vb(incense~senses) attenuating rb(corrupt~incense) has a gradient with $q=e=1$ owing to the two terms; $p=2$ since no explicit clarification of the meaning of the corruption in question is given in the text; $f=2$ because the clear relationship which is established between «incense» and «transports» has no equivalent between «incense» and «senses»; $z=2.4$ from the fronts «which», «sing», «transports» and «mind»; $g=j=1$ as «transports» serves as a stratum, supplying the notion of intoxication and so also that of sensuality. Altogether $2(1/qepfzgj)=2(1/(1)(1)(2)(2)(2.4)(1)(1))=1/4.8=0.208$, a result which seems tenable.-///M///-Paragraphs 21, 34, 63, 105, 106 provide the basic explanation of the conditions necessary for $s=1$ and $z=1$.-///B///-The glosses rb(corrupt~mind) on the one hand and vb(incense~senses) on the other present similar cases where an obvious framework is very close but in the end is not achieved. The idea that the perfume of temples leads to excess cannot easily be set apart from that concerning its cost. Pliny indicates what are [767]«...the riches of Arabia and the reasons which have given it the names "Happy" and "Blessed".» He immediately explains: «Incense is only found in Arabia, and not even everywhere in Arabia...The Forests [of incense] are twenty schenes long and ten wide. The schene, according to the calculations of Eratosthenes, is equal to 40 stadia, that is five thousand paces; according to others, 32 stadia. Lofty hills rise up there, where incense trees grow naturally, descending right down to the plain. It is agreed that the soil is clayey, with few nitrous sources...Only Arabians can see the incense trees -and even then, not every Arabian. It is said that not more than 3,000 families retain as a hereditary privilege the right to collect incense; and so the members of these families are called "sacred"...the incense used to be harvested once a year, the sale being rather scarce in times past. Now the lure of gain has brought a second harvest. The early, natural one, is about the time of the rising of Sirius, at the hottest part of the summer. They tap the tree where the bark appears full and stretched to its thinnest. The bark is opened by a blow, and not stripped. A viscous froth gushes forth. It is left to thicken and coagulate. This substance is caught on palm-leaves, where the nature of the ground requires this; elsewhere it is collected on a firm, trodden surface around a tree. The first procedure gives purer incense, the second, a heavier type. The incense that remains on the tree is removed with a knife: it is thus mixed with bark. The forest, which is divided into specific plots, is protected by mutual honesty no-one guards the wounded trees, no-one steals from his neighbour. However, in Alexandria, where the incense is processed, no precautions are sufficient, I swear to it, to protect the workshops! The workers' aprons are sealed, masks or close-meshed nets are put on their heads; they have to take all their clothes off before they leave, so true is it that punishment here provides less security than they have over there in their forests. In the autumn the summer's exuded produce is harvested; it is the purest incense, it is white. The second harvest is made in the spring, on incisions made in winter. The incense produced is reddish, and is not as valuable as the previous sort...The incense that remains suspended in round drops is called male incense...Some people think this is because it resembles testicles...The harvested incense is transported on the backs of camels...» Certain mixtures of perfumes, which are rather less costly than the original product, are also burnt for the divinities.

114////-Let us measure the gradient obtained by vb(N~Nature) which will be perceived in the relationship with rb(answer~Nature). The initial components have already been seen: $q=2$ and $e=1$. In the same way $f=z=1$; (p), (g) and (j) remain to be defined. The notion of a temple provides a convenient stratum to justify the values $g=j=1$. Finally as nowhere does the text claim to clarify itself, $p=2$. The result is $2(1/qepfzgj)=2(1/(2)(1)(2)(1)(1)(1)(1))=2(1/4)=1/2=0.5$.-///M///-Paragraph 112 gives the explanations of (q), (e), (f), and (z) independent of the type of gloss, in (r), (v) or (o).-///B///-The plateau rb(répondent~Nature) vb(N~Nature) is less plausible, giving $((1/tsmw)(0.5/k))$ but such a value cannot be counted because the channel mentioned is less than 0.062. Effectively $t=2$ as there is no link between «répondent» and «Nature»; $s=6.1$ as a result of the 41 fronts between the two terms; $m=2$ because «répondre» can mean «équilibrer», to balance; $w=2$ as the world could contain some reality with the power of speech while itself having no language. Thus

$\text{tsmw}=(2)(6.1)(2)(2)=48.8$ which gives $1/\text{tsmw}=1/48.8=0.02$. No appreciable result can come from the calculation of a clarification of great force applied to too slight a problem.

115////-The gradient of $\text{ob}(\text{homme}\sim\text{parfums}^1)$ (man-Perfumes), with «parfums» taken from the eighth line remains negligible. The value of the carvers is 1; since no declaration is made in the text on any attempt to present a pure statement, $p=2$; the relationship between the traces is minimal so $f=2$; $z=4.6$ because there are 26 fronts between the traces. As the principal meaning of the poem concerns the natural world, there is a problem in linking «parfums» to «homme» rather than to «Nature», so that $g=j=2$; in order to secure $g=j=1$, the gloss would have had to be totally lacking in any difficult or enlightening nature: this would really have justified its neutrality. The gradient is thus $1/\text{qepfzgj}=1/(1)(1)(2)(2)(4.6)(2)(2)$ which is smaller than $1/(2)(2)(2)(2)$ and so considered impossible to be taken seriously.-///M///-The same way that a mainly imaginative text can contain an isolated argument, in certain cases inventories can have their place in poetic works and the role of neutral glosses is to deal with this kind of passage.-///B///-The abundance of enigma in „Correspondences“ would seem to bring out these descriptions as needless but for this poem some use of them leads to a gradient exceeding $1/16$, thus concerning $\text{ob}(\text{perfumes}\sim\text{expansion})$ with «perfumes» from the ninth line, we achieve $1/\text{q}(1)\text{e}(1)\text{p}(2)\text{f}(1)\text{z}(1)\text{g}(1)\text{j}(1)$ and so $\frac{1}{2}$ or 0.5. As can be seen in the case of the meaning allowing this gloss there are simple ideas in the sonnet, though it is true that Baudelaire's thought is sometimes difficult to follow. The love of simplicity also gives all that is necessary to write $\text{b}(\text{green}\sim\text{meadows})$, as has often been remarked [670]. Pliny, also taking an interest in the bases of the world of the intellect, quotes Homer and then continues thus [771]«Cicero, another shining light of literature, said: "Better are perfumes with the taste of soil than those with the taste of saffron". He actually preferred "taste" to "smell". We can say then "The best soil is that which has a taste of perfumes". If we need indications on the odour required for the soil, it is often found, without the soil even being disturbed, at sunset, at the rainbow's end, and when after a prolonged drought, it has been wet by rain. It gives out then this characteristic divine breath, conceived by the sun, which can compare with no other aroma.»

116////-Let us find the gradient of $\text{ob}(\text{N}\sim\text{Nature})$ since we already know that $\text{rb}(\text{N}\sim\text{Nature})$ has a gradient of $\frac{1}{8}$ and we suspect it might be helpful to establish $\text{vb}(\text{N}\sim\text{Nature})$ in view of several problems. For $\text{ob}(\text{N}\sim\text{Nature})$ the result is $1/\text{qepfzgj}=1/(2)(1)(2)(1)(1)(2)(2)$ as N gives us $q=2$; «Nature» $e=1$; the text's silence $p=2$; the clearness of the link $f=z=1$; the possibility of problems with N, $g=j=2$. In this way the threshold of insignificance $1/16$ is in no way surmounted here so that $\text{vb}(\text{N}\sim\text{Nature})$ seems to reserve some interesting aspect.-///M///-It can be remarked that a multiplicity of gradients for the attenuation should mean there will be more than six glosses within the same shelving since often several attenuating ones exist with the same formulae but different gradients. For this reason the number of glosses in any shelving must be limited to six, with only two in (v), one for (b) and the other in (d).-///B///-The attenuation $\text{vb}(\text{N}\sim\text{Nature})$ is relevant in particular for dealing with $\text{rb}(\text{pillars}\sim\text{words})$ and $\text{rb}(\text{forests}\sim\text{symbols})$. The contents of the spit ($\text{N}\sim\text{Nature}$) for intuition guide us in two ways: one to the question of $\text{rb}(\text{N}\sim\text{Nature})$ and the other to the idea that a "person-world" could speak or supply a symbolic system. As for $\text{vb}(\text{N}\sim\text{Nature})$, the plausibility of which remains to be measured, this notion reminds us that the church is usually represented as a man stretching out his arms. The apostle of the gentiles wrote [156]«...ye are the temple of the living God...» and the symbol of the cross provides a major clue to understanding the form of many constructions. Porphyry wrote independently that for the divinity [809]«...among men a temple has been consecrated, that of thought...» but he adds «...above all that of the wise man, or rather that alone...» French, Baudelaire's language, was long marked by the fact, not without parallel in other languages, that the same word defined the anatomical temples and temples for worship [855].

117////-The reinforcement of a neutral or problem gloss by another often presupposes a device which we will call the crosspiece. For this the glosses must be of the same type, with the symbol (r) or (o), must have formulae with the same signs for the judgement, (b) or (d), have a common trace and finally have no contradictory significances.-///B///-Thus $\text{ob}(\text{N}\sim\text{Nature})$ and $\text{ob}(\text{N}\sim\text{temple})$ have a crosspiece, while $\text{rb}(\text{rich}\sim\text{musk})$ and $\text{rb}(\text{triumphant}\sim\text{others})$ do not since they have no common term; in the same way $\text{vb}(\text{corrupt}\sim\text{others})$ and $\text{vd}(\text{cool}\sim\text{others})$ elude the crosspiece because of the different signs in their formulae. Intuitively

rb(rich~musk) and rb(triumphant~others) reinforce each other, as do vb(corrupt~others) vd(cool~others) but the calculation cannot follow this immediately.-///M///-The way used to calculate the reciprocal reinforcement of the collisions seems less impoverishing but we must not forget that in the first place sorting out these collisions is very demanding, so that here again a strict screening of views has taken place; it has simply been carried out before the enhancement and the shouldering become effective. The reinforcement of a collision by a problem gloss necessarily has a mixed element and yet comprises no impossibility since every collision is a gloss, with the result that we obtain here simply one problem gloss which supports another.

118////-Two attenuation glosses with gradients obtained through multiplication by two reinforce each other when they deal in a calculable way with any identical problem, have the same sign, (b) or (d), possess a common trace and contain no conflict of meaning between each other or between them and the text.-///M///-Two such attenuations give together a meaning which none of them alone would provide. Fortunately, there is usually no danger to the text as a result of this.-///B///-In the attenuating approach to rb(living~pillars), a reinforcement occurs between vb(pillars~forests) and vb(pillars~symbols); then concerning rb(Nature~pillars) these two glosses can mutually reinforce their attenuations and again do not engender any special difficulty for the understanding of the sonnet.

119////-For the reinforcement of glosses with sum gradients no repetition of spits is admissible from one pair to the other, so that vb(Perfumes~sweet) vb(colours~sweet) has no measurable help from vb(Perfumes~sweet) vb(sounds~sweet) because of the repetition of (Perfumes~sweet). On every other point the principles governing glosses with gradients obtained through multiplication by two are largely applicable. For example vb(Nature~Perfumes), vb(Perfumes~temple) directed to deal with rb(Nature~temple) must attenuate it in a calculable way like vb(Nature~colours), vb(colours~temple) which reinforce them. The two pairs can neither oppose the text nor undermine each other. Finally for glosses considered in twos, here vb(Nature~Perfumes) vb(Nature~colours) on the one hand and vb(Perfumes~temple) vb(colours~temple) on the other, a reinforcement must have taken place on an intuitive level and there must be a common trace. More generally we will use "x" as a symbol of "b or d, always the same one", and then "y" for "b or d, whether or not it is identical to x, as long as it remains constant once in use". Then on both sides with vx(A~E) vy(F~L) and vx(A~H) vy(F~R) a meaning is necessary which allows vx(A~E) and vx(A~H) to reinforce each other while vy(F~L) vy(F~R) do the same.-///M///-The presence of negative shunts seen in paragraph 46 suggests that certain books will allow the use of reinforcements for (d) glosses with sum gradients. Other types of reinforcement may be detectable since the presence of negative shunts seen in paragraph 46 suggests that certain works will allow the use of reinforcements for (d) glosses with sum gradients.-///B///-The model will remain very different: vb(Nature~Perfumes) vb(Perfumes~temple), vb(Nature~colours) vb(colours~temple). Once the idea that impressions fuse has been attached to the standard point of view, it cannot be harmful as it incites reflection on poetry. It may be different on other levels and Plato took certain precautions with one of the traditions conveying this type of image [762]: «...in music there are figures and modulations, since music is made of rhythm and harmony, so that depicting a look or an attitude as rhythmical or harmonious is correct, but not attributing them a beautiful colour, according to the expression full of imagery of the chorus masters...» On the other hand the charm of the notion produces such a moving effect that in spite of the often ambiguous use of the verb "to see" in the most diverse texts, when following a very different line of thought we are struck by the account of the cloud Moses enters [111]: «And all the people saw the thunders, and the lightnings, and the noise of the trumpet, and the mountain smoking: and when the people saw it, they removed, and stood afar off.»

120////-Let us try to calculate two reinforcements for the glosses rb(rich~amber), rb(triumphant~amber). The gradients $1/qepfzgj$ and $1/q'e'p'f'z'g'j'$ lead to the carousels $(1/qepfzgj)+(1/q'e'p'f'z'kg'j')$ and $(1/q'e'p'f'z'g'j')+(1/qepfzkgj)$. Fortunately the two gradients have the same form with $q=q'=e=e'=1$ owing to the terms; $p=p'=2$ because the text is silent on these problems; $f=f'=z=z'=1$ as a result of the strong grammatical links; finally $g=g'=j=j'=2$ as no problem appears to be decisively raised, «triumphant» and «rich» easily passing as figurative terms from the creator's point of view. The components (1), (1), (2), (1), (1), (2), (2) provide the

necessary for the same gradient to be given to both glosses: $1/(1)(1)(2)(1)(1)(2)(2)=1/8=0.125$. The exterior spacing (k) equals 1 since there appears to be a complete continuity of intention linking the four terms. The identical carousels are as follows: $1/(1)(1)(2)(1)(1)(2)(2)+1/(1)(1)(2)(1)(1)(1)(2)(2)=1/8+1/8=1/4$.-///M///-The neutral glosses with the same spits will visibly have the same gradients and with the prospect of reinforcement, identical carousels.-///B///-A similar observation can be made on ob(rich~musk) and ob(triumphant~musk). Also rb(rich~musk) and rb(triumphant~musk) will give this kind of result. We reach an evocation of the forces of attraction by turning to the last lines since the perfumes singing of transports celebrate love. We see signs everywhere of Baudelaire's cultivated mind backed by effective knowledge. At the age of eighteen he wrote to his stepfather [633]: «You know that I have acquired a taste for ancient languages...» A prize for Latin verse in the "Concours Général" preceded this, lending some weight to his declaration [598]. We can quote Virgil on the rousing effects of sensitivity [967]: «Yes, the whole race of earthly beings, men or beasts, and of marine creatures, the herds and multicoloured birds, throw themselves furiously into these ardent transports: love is the same for all...It is above all, with no doubt, the amorous frenzy of mares which is remarkable... they all rear up on the high rocks, facing the Zephyr, they are penetrated by light breezes and often, without any coupling, impregnated by the wind, oh wonder! they bolt away through the rocks, the peaks and the steep-sided valleys...» Thus natural power is skilfully applied to the organs of life.

121////-Let us examine the reinforcements of ob(N~Nature) and ob(N~temple). Their gradients $1/q^1e^1p^1f^1z^1g^1j^1$ and $1/q^1e^1p^1f^1z^1g^1j^1$ are identical: $1/(2)(1)(2)(1)(1)(2)(2)$. However since the rivet means these two values are negligible, we will not discuss them very long. We can see that $q^1=q^1=2$ from the pivot; $e^1=e^1=1$ from the term; $p^1=p^1=2$ from lack of mention; $f^1=f^1=z^1=z^1=1$ from the textual link; $g^1=g^1=j^1=j^1=2$ from the possibility of substantial (v) glosses. Each of the carousels will obtain a plausibility of $((1/16)+(1/(16)(1)))=2(1/16)=1/8$ with the quantity $k^1=1$. Let us modify the text, in order to increase the values, by imagining it begins with "Reality or Nature is the absolute comprising even, if one considers it well, every temple through which man passes..." The term "absolute" justifies the N and in no way belongs to an identifiable collision, giving us 1 for the components q^2 and q^2 . The result is to increase the gradient common to both expressions to $1/8$ by multiplying $1/16$ by 2. The carousels are not bothered by (k^2) since the requirements of grammar make it 1 and thus they are $1/8+1/8=1/4$. If we expand this we have $(1/q^2e^2p^2f^2z^2g^2j^2)+(1/q^2e^2p^2f^2z^2k^2g^2j^2)$ and $(1/q^2e^2p^2f^2z^2g^2j^2)+(1/q^2e^2p^2f^2z^2k^2g^2j^2)$ with $(1/(1)(1)(2)(1)(1)(2)(2))+(1/(1)(1)(2)(1)(1)(2)(2))=1/4$ here for both.-///M///-If the exterior spacings of such attenuations are the same, this is because they depend only on the values of (z^2) and (z^2) and on the continuity of intention uniting their traces, or on the distance between the two furthest. Such relations do in fact affect both carousels simultaneously.-///B///-Whether they share a trace as in the reinforcement or there is none as in certain attenuations, two glosses give a spacing that is easy to calculate. In the situation we have just seen, the same link is valid for "temple-Nature" as for "Nature-temple", if such a statement can be made. As far as the attenuations are concerned, things are even clearer since the exterior spacing is counted only for the attenuation gloss $h(2(i/k))$ or $h((i/k)+(i'/k'))$. With rb(answer~Perfumes) vb(sweet~Perfumes) the calculation of $h(i/k)$ depends only on the distance Perfumes-sweet. The attenuation rb(answer~Perfumes) vb(sweet~colours) presents four terms, but only the two less strongly linked are important for k' which in turn affects the final result of $h(i'/k')$. The fundamental contents are more difficult to determine. The combination of a sort of pantheism with the most ancient of views relating to objects is somewhat ambiguous. Balzac's remarks, speaking of a very young character, are compatible with an open mind on this point [90]: «His writings showed signs of the struggle taking place in that bright soul between those two great principles, Spiritualism and Materialism, round which so many minds of genius have turned, without any one daring to fuse the two.»

122////-The reinforcement of vb(Nature~parfums¹) vb(parfums¹~temple) by vb(Nature~couleurs) vb(couleurs~temple) in view of the collision rb(Nature~temple) which is to be attenuated, is composed of that provided for vb(Nature~parfums¹) from vb(Nature~couleurs), plus the help given to vb(parfums¹~temple) from vb(couleurs~temple). (The reinforcement of vb(Nature~Perfumes) vb(Perfumes~temple) by vb(Nature~colours) vb(colours~temple) in view of the collision rb(Nature~temple) which is to be attenuated, is

composed of that provided for vb(Nature~Perfumes) from vb(Nature~colours), plus the help given to vb(Perfumes~temple) from vb(colours~temple).) The plausibility of vb(Nature~parfums¹) (Nature-Perfumes) is $1/(qepfzgj=1/(1)(1)(2)(2)(5.7)(1)(1)=0.043$ with $q=e=1$ because of the terms; $p=2$ since the text makes absolutely no declaration on the commentary; $f=2$ as the link between the terms is weak; $z=5.7$ from the 37 fronts between «Nature» and «parfums¹» (Perfumes); $g=j=1$ owing to «répondent» (answer) which suggests the faithful for the perfumes and so guarantees the clarification given by the link «parfums¹-répondent-Nature-temple» (Perfumes-answer-Nature-temple). Related justifications present us with an amount of $1/(1)(1)(2)(2)(5.8)(1)(1)=0.043$ for vb(Nature~couleurs) (Nature-colours). The result for vb(parfums¹~temple) (Perfumes-temple) is very close to this at $1/(1)(1)(2)(2)(5.5)(1)(1)=0.045$. In the same way vb(couleurs~temple) (colours-temple) gives $1/(1)(1)(2)(2)(5.6)(1)(1)$ or 0.044. As we have sum gradients here, to find out what they are we must add the values from vb(Nature~parfums¹) and vb(parfums¹~temple) (Nature-Perfumes, Perfumes-temple) for example. The two gradients are thus $(0.043+0.045)$ and $(0.043+0.044)$, that is respectively 0.088 and 0.087. However, when the reinforcement is to be measured, the two exterior spacings are essential. The calculation is thus $((0.043+0.045)+(0.043/k)+(0.044/k'))$ with for (k) the value separating vb(Nature~couleurs) from vb(Nature~parfums¹) (Nature-colours, Nature-Perfumes), that is 5.8 and for k' that between vb(couleurs~temple) and vb(parfums¹~temple) (colours-temple, Perfumes-temple), 5.6. Thus the values are: $((0.043+0.045)+(0.043/5.8)+(0.044/5.6))=((0.043+0.045)+(0.007+0.007))=(0.088+0.014)=0.102$.-///M///-This does not reach the level of the ell of the plateau comprising the problem gloss with the quadruple attenuation. Again, to reach it, the values of the exterior spacings between the attenuations and the problem must be known.-///B///-Each section will have its own particular number for the distance to rb(Nature~temple): k^0 for vb(Nature~Perfumes), k^1 for vb(Perfumes~temple), k^2 for vb(Nature~colours) and finally k^3 for vb(colours~temple). The atmosphere, heavy with perfumes, evokes the smoke from oriental substances and the slowly chewed leaves. Ecstasy often nourishes the most frenzied hopes, like that of the mastery of future ages combined with complaints about daily existence on waking; when exhausted, we do not know what we really value and how to act [[992]]: «On evil's pillow, Satan Trismegistus/Long lulls our enchanted spirit,/And the rich metal of our will/Is all vaporized by this wise chemist.» Dissipated resolution does not always lead to calm retirement, withdrawal, passivity. Sometimes, on the contrary, suicide, violence, the luxury of tyrants animate the fantasy. The painting "the Death of Sardanapalus" by Delacroix is full of these images [166]-[392].

123///-Let us continue the previous calculation to find the ell of the plateau rb(Nature~temple) (Nature-temple), I, vb(Nature~parfums¹) (Nature-Perfumes), II, vb(parfums¹~temple) (Perfumes-temple), III, vb(Nature~couleurs) (Nature-colours), IV, vb(couleurs~temple) (colours-temple), V, with glosses II and III reinforced by IV and V. The various attenuation exterior spacings resemble very closely the interior spacings since the distances are based on the same traces: «Nature», «temple», «parfums¹», «couleurs» (Nature, temple, Perfumes, colours). On the other hand they contrast strongly with the reinforcement exterior spacings. On principle the ell is $1/tsmw((1/qepfzkj+1/q'e'p'f'z'k'g'j')+(1/q''e''p''f''z''k''k''g''j''+1/q'''e'''p'''f'''z'''k'''k'''g'''j'''))$, and, by giving the effective values $(1/(1)(1)(1)(1))((1/(1)(1)(2)(2)(5.7)(5.7)(1)(1))+(1/(1)(1)(2)(2)(5.5)(5.7)(1)(1))+(1/(1)(1)(2)(2)(5.8)(1)(5.8)(1)(1))+(1/(1)(1)(2)(2)(5.6)(1)(5.8)(1)(1)))=((1/129.96)+(1/125.4)+(1/134.56)+(1/129.92))=(0.007+0.007+0.007+0.007)$ or 0.03 when rounded up. The result may seem low but is acceptable. If we add a further reinforcement, from «sons» (sounds), we would not be far from 0.04.-///M///-There would be only minimal difficulties of presentation since by using the symbols $h, i, i', i'', i''', i''''$ for the initial values, and k^2 and k^3 for the new reinforcement exterior spacings, with k'''' and k''''' for the new attenuation exterior spacings, the total would be $h(((i/k)+(i'/k'))+(i''/k''k^0)+(i'''/k'''k^1))+(i''''/k''''k^2)+(i'''''/k'''''k^3))$.-///B///-Attention must be paid here to the point that k^0, k^1, k^2, k^3 refer to vb(Nature~Perfumes) vb(Perfumes~temple) and k, k', k'', k''', k'''' to rb(Nature~temple). The abundance of reinforcements possible in certain types of work for relationships between ideas leads us to think of the vast number of effective links they can point out, often to the surprise of the critics. It is true that the meaning of a text is less vague than that of a painting but comparing these productions is not entirely absurd because they have some similarities. Baudelaire indicated how a view far removed from his most deeply rooted conceptions came to him [714]: «It is said that Balzac (who would not listen with respect to anecdotes, however small, relating to this great genius?) finding himself one day before a beautiful picture,

a winter scene, melancholy and full of frost and rime, with huts and stunted peasants here and there, after contemplating a little house from which a wisp of smoke was rising, he cried: "How beautiful it is! But what are they doing in that hut? What are they thinking about, what are their sorrows? Have the harvests been good? They no doubt have payments due to be made?"» Baudelaire adds: «Laugh at M. de Balzac if you will. I do not know which painter had the honour of engendering thrills, conjecture and worry in the mind of the great novelist, but I think with his delightful naivety he gave us an excellent lesson in criticism in this way. I shall often appreciate a picture only through all the ideas or reveries that it brings to my mind.»

124////-It proves difficult to obtain a complete view of the work analysed in a plateau as, if we suppose that $vb(\text{Nature} \sim \text{Perfumes})$ is reinforced by $vb(\text{Nature} \sim \text{colours})$, the converse is not easily applicable in the same plateau. In fact $(h) + (h'/k)$ and then $(h') + (h/k)$ would first have to be used. The whole would make $((h) + (h'/k))((h') + (h/k)) = hh' + ((h^2)/k) + ((h'^2)/k) + (h'h/(k^2))$ which would often greatly weaken the number obtained for a slight gain in observation.-///M///-A creator nearly always perceives intuitively what he creates and so the main meaning frequently hides the distant background of ideas. In research such as ours that simplifies to a large extent, it is better to seek the most important significances and leave the more elusive finer points to the standard accompanying commentary.-///B///-When in a plateau $vb(\text{Nature} \sim \text{Perfumes})$ $vb(\text{Perfumes} \sim \text{temple})$ is reinforced by $vb(\text{Nature} \sim \text{colours})$ $vb(\text{colours} \sim \text{temple})$ it is tedious to also count the plausibility of the converse. Instead of $h((i/k + i'/k') + (i^1/k^1k'^1 + i^2/k^2k'^2))$ it would necessarily give a minute amount: $h(((i/k + i'/k') + (i^1/k^1k'^1 + i^2/k^2k'^2))((i^1/k^1 + i^2/k^2) + (i/k^1k + i'/k^2k')))$. According to the calculation in the previous paragraph, this would make $((0.03)(0.03))$ in this extremely simple case with values $k^1 = k^2 = 1$, instead of 0.03. Let us not therefore look for the complete plateau with the others in it, but an interesting outline for the critics with a substantial numerical value.

125////-In order to increase the plausibility of a plateau, some opportunities for reinforcement should be seized if they add anything to the meaning. In this way the overall result which is usually rather low unless dealing with banalities, is brought up to 1. Thus, even if rather cumbersome, we should opt for a plateau with $rb(\text{answer} \sim \text{Perfumes})$, $vb(\text{Perfumes} \sim \text{cool})$ $vb(\text{cool} \sim \text{colours})$, $vb(\text{Perfumes} \sim \text{sweet})$ $vb(\text{sweet} \sim \text{sounds})$, $vb(\text{colours} \sim \text{triumphant})$ $vb(\text{triumphant} \sim \text{sounds})$ for example.-///M///-It is even preferable, to avoid any unbalance in perspective, to include only thoughts that go with sets of formulae with high measurements, disregarding those of minimal plausibility.-///B///-At the same time we should be able to follow the author in his attempts to combine words, in much the same way as with the distances we try to follow his train of thought. However, little is known of Baudelaire's ways; wine and then opium, used at first for stomach problems, played a no doubt partly intentional role, slightly modifying his usual frame of reference for existence [610]-[669]. Writing against the notion of decadent literature, he compared art and light, noting with regard to Edgar Allan Poe [682]«In the play of this dying sun, some poetic minds will find new delights: they will find dazzling colonnades...all the memories of opium...» He remarked some time before [680]: «...I think that in many cases, not certainly in all, Poe's drunkenness was a mnemonic device, a work method that was both energetic and lethal, but appropriate to his passionate nature. The poet had learnt to drink, like a painstaking literary hack practises filling books of notes.» Besides experiencing the individual physical fascinations that move everyone with such patient strength, Baudelaire believes that Poe was attracted by the artist's hope: «He could not resist the desire to rediscover the marvellous or frightening visions, the subtle conceptions that he had met in a previous storm...»

126////-Since it must be possible to use the analysis whatever viewpoint is adopted on Baudelaire, so long as it is an admissible one, to see how adaptable it is let us imagine a clarification contrasting with those most often chosen, relating to $rb(\text{Nature} \sim \text{temple})$. Let us look at the attenuation $vb(\text{corrupt} \sim \text{temple})$. According to this commentary, the author, perceiving a negative nature in temples, considers it appropriate to use the religious edifice to symbolize the evil in the world, and though he conceals these thoughts, he provides clues for the most able to find them. It is very doubtful that the poet conceived „Correspondences“ in this way, but the description $rb(\text{Nature} \sim \text{temple})$ $vb(\text{corrupt} \sim \text{temple})$ makes a plateau.-///M///-The diversity which is the overriding characteristic of the critics can be represented in the choice of interpretation, with documentary backup to fuel debate on the author's ideas without the method favouring any interpretations

other than those with the most appreciable evidence behind them.-///B///-It would not appear to be an easy task to find a buffer which would prevent the acceptance of a meaning of the sonnet which was hostile to religion, as Baudelaire constantly changes sides. Considering that part of the intellectual heritage was used with little finesse by its very defenders, he multiplied his attacks on them in his work, even going as far as to address prayers to the Devil [[1074]]: «Who puts in the eyes and hearts of girls/A cult of wounds, a love for rags!//Oh Satan, take pity on my long misery!//...Let my soul one day, beneath the Tree of Knowledge,/Rest near you, when on your brow/Like a new Temple its branches will spread!» The idea that we need the dark side of humanity owing to the contrast on which reflection feeds, encourages us to seek in the teeming mass of opposites for a refuge from the platitudes which lead to superficial knowledge. The poet, tempted to explore excesses and extremes, may have been held back by having an eye to his own interest, despite the fact that income from family sources meant he would never be reduced to destitution. It is true that his irritation that his income was too small to satisfy his taste for distinction made him, like many others, feel he had been duped, but if he had really become an adversary of accepted ideas, at least, like Don Juan, he finally chose ambiguity [901]-[[1030]].

127///-Let us measure the plausibility of the plateau $rb(\text{Nature} \sim \text{temple}) \text{ vb}(\text{corrompus} \sim \text{temple})$ which is extremely limited but contains a problem with an attenuation and so has internal coherence. The ell is $1/\text{tsmw}(2(1/\text{qepfzgj}))$, that is $(1/(1)(1)(1)(1))(2(1/(1)(1)(2)(2)(7.3)(7.5)(1)(1)))=1/109.5=0.009$. The terms justify $q=e=1$; the lack of textual clarification gives the key to understanding $p=2$; the loose relation means $f=2$; $z=7.3$ from the 53 fronts between «corrompus» (corrupt) and «temple»; $k=7.5$ because «est» (is) and «temple» must be added to reach «Nature»; $g=j=1$ because of the lines referring to the corruption of incense.-///M///-In spite of the strength of the slides, this calculation can only just be accepted as the gradient is $2(1/(1)(1)(2)(2)(7.3)(1)(1))$ which is $1/14.6=0.068$ with the limit for the rivet being $0.062=1/16$.-///B///-For a larger plateau including the one seen above not to have an excessively low ell, the number of reckless interpretations must be limited. However, it can be observed that here the low result was not a sanction for a daring idea but it came solely from the distance of the terms.

128///-The calculation of the plateau $rb(\text{répondent} \sim \text{parfums}^1) \text{ vb}(\text{parfums}^1 \sim \text{frais}) \text{ vb}(\text{frais} \sim \text{couleurs})$ (N.B. frais: cool) gives $1/\text{tsmw}(1/\text{qepfzkjg}+1/\text{q'e'p'f'z'k'g'j'})$ or $1/(1)(1)(2)(1)((1/(1)(1)(2)(1)(1)(1)(1)(1))+1/(1)(1)(2)(2)(2.5)(2.6)(1)(1)))=1/2(1/2+1/26)=0.269$. Reinforcements from $\text{vb}(\text{parfums}^1 \sim \text{Doux}) \text{ vb}(\text{couleurs} \sim \text{Doux})$ (N.B. Doux: soft) or $\text{vb}(\text{parfums}^1 \sim \text{triomphants}) \text{ vb}(\text{sons} \sim \text{triomphants})$ (N.B. sons: sounds) improve the result. The other sort of exterior spacing that is used for the reinforcement should then be counted. The presence of $\text{vb}(\text{parfums}^1 \sim \text{frais}) \text{ vb}(\text{parfums}^1 \sim \text{Doux}) \text{ vb}(\text{parfums}^1 \sim \text{riches}) \text{ vb}(\text{parfums}^1 \sim \text{triomphants})$ can nevertheless be noted; the exterior spacing between these glosses seems to be limited by strong grammatical links and so, instead of doing the whole calculation, it is enough to see these points. Amongst the four last glosses it is true that there is a discrepancy between the last pair and the first one, but the perfumes of the incense type are still perfumes in the sense of the second quatrain and so the exterior spacing of $\text{vb}(\text{parfums}^1 \sim \text{riches})$ for $\text{vb}(\text{parfums}^1 \sim \text{frais})$ and $rb(\text{répondent} \sim \text{parfums}^1)$ is 1. Together $rb(\text{répondent} \sim \text{parfums}^1) \text{ vb}(\text{parfums}^1 \sim \text{frais}) \text{ vb}(\text{parfums}^1 \sim \text{Doux}) \text{ vb}(\text{parfums}^1 \sim \text{riches}) \text{ vb}(\text{parfums}^1 \sim \text{triomphants})$ would as such reach $(1/(1)(1)(2)(1))(1/(1)(1)(2)(1)(1)(1)(1)(1)+1/(1)(1)(2)(1)(1)(1)(1)(1)+1/(1)(1)(2)(1)(1)(1)(1)(1)+1/(1)(1)(2)(1)(1)(1)(1)(1))=1/2(1/2+1/2+1/2+1/2)=(1/2)(2)$ but with the leveller, this becomes $(1/2)(1)=1/2$. It is not necessary to establish the other quantities since the overall result will be limited in any case to this amount by convention.-///M///-The same result could not have been produced when multiplying rather than adding more or less low values because in the product of numbers exclusively less than 1, the weaknesses accumulate very quickly: while on the one hand $0.5(0.5+0.01+0.5+0.01+0.5+0.01)$ equals 0.765, on the other $0.5((0.5)(0.01)(0.5)(0.01)(0.5)(0.01))$ is 0.0000000625.-///B///-Fortunately the number for $\text{vb}(\text{Perfumes} \sim \text{cool})$ for example is not linked in a product with that for $\text{vb}(\text{colours} \sim \text{cool})$ so that if we are determined to use it, it is possible simply to add it to $(0.5+0.5)$ from $\text{vb}(\text{Perfumes} \sim \text{cool}) \text{ vb}(\text{Perfumes} \sim \text{sweet})$ in particular. Finally it can be pointed out that the strata giving the slides of 1 come from the context: thus the reference to the flesh of children, the colour and smell of which seem, maybe through the tricks of memory, to go together, backs up $\text{vb}(\text{Perfumes} \sim \text{cool})$ in the attenuation of $rb(\text{answer} \sim \text{Perfumes})$.

129////-The ells of rb(vivants~piliers) vb(piliers~forêts) (living-pillars, pillars-forests) and of rb(forêts~symboles) vb(symboles~piliers) are close to each other. The first gives us $(1/(1)(1)(1)(2))(2(1/(1)(1)(2)(2)(2.9)(1)(1)(1))) = \frac{1}{2}(2(1/11.6)) = 0.086$ with «La Nature est un temple...» justifying the slides, while for the second we get $0.083 = (1/(1)(1)(2)(1))(2(1/(1)(1)(2)(2)(3)(1)(1)(1)))$ with the same stratum. The «y» (there) in the third line ensures the continuity of meaning which justifies k=1 in both calculations.-///M///-Since the two plateaux have practically the same intuitive bases, it would be problematic if there were a considerable difference in their numerical values.-///B///-The reality through which man passes as if walking through a forest seems like a book to be understood in depth. The «familiar eyes» provide the opportunity to reminisce perhaps. Man could have access through meditation to important questions and not just live. This impression of having a brother in the world makes him happy and at the same time directs his thoughts to trying to understand its bases. Claude Pichois however warns us against the idea that the poem goes further than the evocation of an obscure meaning of things and gives to later generations the mission of understanding the symbolism of nature through some imaginary decoding [667].

130////-As the rivet is employed in the case of not very substantial judgements, it is frequently used since the extreme facility of the constitution of glosses means that they mostly present nothing accurate. For this reason it is very difficult to find many significant ones. Let us examine the shelving of the spit (corrompus~sens) (corrupt-senses) to find how many glosses can be counted in it as plausible. The problem rb(corrompus~sens) has a gradient of $1/qepfzgj = 1/(1)(1)(2)(2)(3.5)(2)(2)$; the terms give q=e=1; since the text says nothing concerning a difficulty, we are lead to p=2; the clear link between «corrompus» and «transports» does not in any way allow us to speak of an absolute connection between «sens», and «corrompus» and so f=2; z=3.5 because of the 15 fronts between the two traces; the corruption comes from a badly directed sensuality according to a very ancient moral heritage and therefore g=j=2. The gradient is then negligible at 0.017. To say that rb(corrompus~sens) is a collision proves impossible since there is no tension between the terms. For the other calculations q, e, p, f and z do not alter so we can concentrate on g and j. With rd(corrompus~sens) the slides remain 2 since the so-called problem appears to be invented. There is no problem for example in considering the body innocent: the moral or theological debate on the body as originally holy but corrupted by sin remains possible without any provocation concerning this difficult point. Thus the rivet comes into play again. The gloss vb(corrompus~sens) gives a gradient of $2(1/(1)(1)(2)(2)(3.5)(1)(1)) = 0.142$ clarifying rb(corrompus~encens); the stratum here comes from «transports» which suggests drunkenness and so sensual pleasures. Again for vd(corrompus~sens) the negligible is exceeded, in relation to rb(Nature~temple). This approach is reasonable but unconvincing: to argue that the sensitive natural world keeps its innocence because sensitivity is not guilty hardly seems to be what Baudelaire would frequently have heard. The two terms though avoid the value of 2 by this view which the author may have known although it was not common at that time in the milieu in which he found the bases of his thinking, the stratum coming then from the first lines of the first tercet which celebrate simplicity. As for vb(corrompus~sens) the gradient is 0.142 with $qepfzgj = (1)(1)(2)(2)(3.5)(1)(1)$. Finally the rivet is applicable to ob(corrompus~sens) and od(corrompus~sens) since passable attenuation glosses exist and so g=j=2 in both cases. The total number of gradients that can be counted, far from being 1, is $2(0.142) = 0.284$.-///M///-Since a creator makes use of a great number of opportunities in his work to defend it mentally from his own thoughts, it must be accepted that, as far as their gradients are concerned, and by means of easily located strata, (v) glosses will often be greater than 0.062.-///B///-Baudelaire is seen to employ the same type of evocation several times in the sonnet, notably with «words», «symbols», «answer» and «sing»; more generally he returns many times to ideas dear to him, for example concerning Balzac or Edgar Allan Poe and even when he writes about painting, the device can be seen in the context of a different art [620].

131////-In order to further appreciate the parallel between the intuitions and the numerical values found for them, let us consider some variations of the components and of (k). First, (q) will be reduced for vb[in~incense] with a portage giving the ending "...like amber, musk, benzoin and incense, which with nasal voice sing of the transports of the mind and the senses." While in the hoard vb[in~incense] has a gradient of $2(1/(2)(1)(2)(1)(1)(1)(1))$ to clarify rb[corrupt~incense], the dispenser for its part gives $2(1/(1)(1)(2)(1)(1)(1)(1))$ since "nasal" is in no collision and provides an appropriate meaning for "in". In the hoard q=2 because

of the absence of any term allowing an indubitable commentary on “in”; e=1 by the term; p is 2 because of the complete silence concerning any attenuation; f=1 through the internal nature of “in” for «incense» which makes the relationship a certainty; z=1 as a result; g=j=1 since “in” provides an indication about smell, with an equally vague one concerning sensitivity, sensuality and finally corruption. The portage thus doubles the result $2(\frac{1}{4})=\frac{1}{2}$ giving a gradient of $2(\frac{1}{2})=1$.-///M///-Let us not regret that the influence of the slides is confined to the passage from 1 to 4 in the gradient denominator, since, if we simplify, the comparison between $1/(2)(2)$ and $1/(2)(2)(2)(2)(2)(2)(2)$ is not the only significant fact here: through the rivet, $1/(2)(2)$ already influences $1/(2)(2)(2)(2)$; and in $1/qepfzgj$ to exceed $1/(2)(2)(2)(2)$ with $((g)(j))=4$ considerable qualities need to be shown elsewhere, in particular with a pivot.-///B///-The weak argument concerning “in” which allows us to think of corrupt things, may seem to be taken to excess, but let us not forget the content with its abundance of nasal tones: «...Like amber, musk, benzoin and incense,/Which sing of the transports of the mind and the senses.» This rapprochement is therefore about as sound as that used with vb(N~Nature) concerning rb(pillars~words) even if for the latter the process may be intellectually rather than physically initiated. The fact that the world is personified and can thus speak justifies the use of a capital letter for it, as the distinctive written sign of evaluative designations. A lively imagination often leads us to see to the very core of things through images taken from the human domain as Ovid shows [559]: «There is a way in the empyrean that can easily be seen when the sky is clear; it is called the Milky Way; its brilliant whiteness brings it to the attention of all eyes. It is the way the gods on high take to the royal residence where the sovereign master of the thunder lives. To the right and left stretch the atria, with open doors, haunted by the celestial nobility; the plebeians live apart, elsewhere; at the front and sides, the powerful gods have taken up residence. Such is the abode that I will dare to call, if I am permitted such audacious language, the Palatine of the skies.» It must be recalled that the augurs called part of the heavens or the world figuratively divided a “temple”, so that with such a word the inextricable forest created by the meaning prevents us from seeing straightaway its diverse content [841]-[856].

132////-Some components of vb[incense~senses] attenuating rb[corrupt~incense] can be reduced with a portage ending thus: “...like amber, musk, benzoin and incense, which sing of the transports of the mind and the senses, clarifying the paradox.” The hoard for vb[incense~senses] gives q=e=1 from the terms; p=2 because of the silence regarding the attenuation; f=2 owing to the weak link between the meaningful words; z=2.4 as, with an unclear connection, 4 fronts separate «incense» from «senses»; g=j=1 with a stratum in the last line concerning drunkenness. The dispenser changes p, f and z which become 1 so that instead of $2(1/(1)(1)(2)(2)(2.4)(1)(1))=0.208$, we get $2(1/(1)(1)(1)(1)(1)(1)(1))=2$ which goes back down to 1 with the leveller. If apart from the modification of the pole (p), the peg (f) and the interior spacing (z) are also changed here, this is because the presence of an argument, shown by the last words of the portage, replaces the lack of clarity in the coordination of meanings by a strong link. Everything becomes dense, the new specification providing the key to the process. Whereas beauty is lost, rigour increases, clarifying the allusion by the new connection between “corrupt”, “incense” and “senses”; thus z=1 and even f=1.-///M///-If words remain identical when the text is modified elsewhere, each term is replaced by another, which explains why the bonds between words must be affected.-///B///-We must think that Baudelaire, trying out rhymes and changing words because of their sound, had to bear in mind the more subtle meaning of „Correspondences“, but this does not make it a work of reasoning and so to state that certain links seem vague is not to attack the author. Altogether implication, inference and ambiguity prevail in the case of the term «corrupt» even if the imperfections of reality have been more vividly proclaimed by the poet in another piece [[1104]]: «The sobs of martyrs and victims of torture/Are no doubt a heady symphony,/Since, in spite of the cost in blood of their voluptuous pleasure,/The Heavens’ appetite is not yet satisfied.» However the author does not claim to be dispassionate when he writes poignant condemnations. Elsewhere he lets his pain show as follows [[1052]]: «Am I not a false chord/In the divine symphony/Thanks to voracious Irony/Who shakes me and bites me?//...I am the wound and the knife!/I am the slap and the cheek!/I am the limbs and the wheel,/And the victim and the torturer!» Just before these lines, he pictures himself as a violent, impetuous lover [[1051]]: «...My desire, swollen with hope/Will swim on your salt tears//As a ship that heads for the open sea,/And in my intoxicated heart/Your beloved tears will sound/Like a drum beating the charge!»

133////-Let us give high value components for the problem $rb[Nature\sim temple]$, which is a collision since the rapprochement of ideas has an obvious framework plus a broad tension. Even if the question is favoured by the context, it also uses properly the internal opposition which is so effective for many oddities. Let us choose a portage starting thus: "L'absolu est un temple/////où (de) vivants piliers laissent parfois sortir (de) confuses paroles. (La)////Nature fait passer l'homme au travers de ses apparences en des forêts de symboles..." (The absolute is a temple where living pillars let forth at times confused words. Nature lets man pass through its appearances in forests of symbols...) For $rb[Nature\sim temple]$ the hoard gives $1/tsmw=1/(1)(1)(1)(1)=1$ while the interruption in thought makes the dispenser gradient $1/qepfzgj=1/(1)(1)(2)(2)(2.8)(1)(2)=0.044$, which is negligible. We have $q=e=1$ from the trace-terms; $p=2$ as the text is discreet. For the channel $t=1$ because of the linking «est» (is) in the original and $f=2$ for the portage in which two levels of reality are supposed; $s=1$ and $z=3$, the (s) coming from the unity, the (z) from the division and from the 10 fronts separating the terms; finally $m=1$, $g=1$, $w=1$, $j=2$ because in both situations the ideas are difficult to understand.-///M///-The distinction between collision and non-collision problem glosses proves decisive for the slides since we never have $g=j=1$ for problems which are not collisions, the case $((g)(j))=2$ thus being the minimum level attainable. This compensates for the fact that it is easier to conclude that a problem is raised: there is no need for a clear paradox, and the neighbouring terms are taken into greater consideration.-///B///-The portage used here needs some justification, but an expert on Balzac and Poe should have been able to write something like that -and much better. Upheld by his audacious combinations of ideas, poetic discernment led him to skilfully cross several themes to give a new text from two previous ones [671].

134////-Concerning $vb[incense\sim senses]$ in the attenuation of $rb[corrupt\sim incense]$, the reduction in the peg and the spacing must go with increased intuitive perception. A portage will be used, ending: "...amber, musk, benzoin and incense which sing of the senses and of the mind in its transports." There is a strict link then between "senses" and "incense" while "transports" is slightly effaced. A gradient of $2(1/(1)(1)(2)(1)(1)(1)(1))=1$ replaces $2(1/qepfzgj)=2(1/(1)(1)(2)(2)(2.4)(1)(1))=0.208$. Once the hindrance to the meaning constituted by «transports» is removed, it becomes practically impossible to deduce that the organs or the relations of sensitivity are linked by the ideas of the poem to the negative judgement on the appearance of the corrupt perfumes, only by their transports and not in their ordinary functions.-///M///-The vocabulary of the interpreter only rarely suffices to describe a text rapidly as by choosing speed, the representations of the views we are trying to serve, are always simplified.-///B///-Thus if the perfumes of drunkenness are labelled negative, the author's thoughts run the risk of being misrepresented. He could discern the merits of the troubles themselves, from the most ordinary to the most difficult to produce. He appears to have correctly summed up a famous person of the time in the Faubourg du Temple, a ragman who, being often drunk around eleven in the evening, thought he was directing an army, gesticulating and ordering like a commander, excited by being under fire in spite of being used to it [14]-[672]-[[1147]]. Corruption is so close to strength of spirit that one may become the other. In a work known to schoolboys at Baudelaire's time, Plutarch describes how a hero turns one type of transport into another [449]-[596]-[790]: «...he directed their love for luxury and elegance in the most happy way. They could not be quite cured of an ancient disease, the vain and frivolous emulation of riches: they loved beautiful clothes, purple carpets, rivalled in lavishness at table, in their meals...he inspired in them the passion...to reserve the pursuit of luxury for the embellishment of their soldiers' and warriors' dress...the wealth of arms strengthens and increases courage, such as with Homer's Achilles who, as soon as he sets eyes on his new battle armour, is exalted and inflamed at the thought of putting it to use.»

135////-The peg and the spacing for $vb[piliers\sim forêts]$ when $rb[Nature\sim temple]$ is considered, can be increased by transferring the second part of the first quatrain to the end of the text, after the tercets, this time retaining the "y" (there) after "L'homme" (man). The gradient goes from $2(1/qepfzgj)=2(1/(1)(1)(2)(1)(1)(1)(1))=1$ to $2(1/q'e'p'f'z'g'j')=2(1/(1)(1)(2)(2)(7.9)(1)(1))=0.063$ as there are now 59 fronts between "forêts" and "piliers" and $2+(1(59/10))=2+5.9=7.9$.-///M///-The amount obtained in the dispenser is close to 0.062, the threshold of the rivet, which leads us to think that inevitably while 0.063 is allowed here, 0.061 would on

the contrary be rejected in another case. A numerical threshold often seems to accompany an oversimplification, but as it cannot really be considered of no use, we can only recognize the slightly conventional aspect of the knowledge process.-///B///-With the same components q, e, p, f, g, j but with a spacing of 8.4 this time going with the distance "Nature-forêts", the gradient would have been 0.059 even though "Nature" and "pilliers" are from the same line. The Baudelairean impressions of an almost physical contact with the meaning of reality remind us of these lines [[1087]]: «When, with eyes closed, on a hot autumn evening,/I breathe the scent of your warm breast,/I can see happy shores spreading out before me, /Dazzled by the fires of a monotonous sun...»

136////-By using a portage beginning "La Nature est un temple; parfums, couleurs et sons se répondent..." (Nature is a temple. Perfumes, colours and sounds answer each other...), it is possible to weaken the spacing for an attenuation of $rb[Nature \sim temple]$ such as $vb[Nature \sim parfums^1]$ $vb[parfums^1 \sim temple]$ (Nature-Perfumes, Perfumes-temple) and for its reinforcement which is identical in type and also has a sum gradient, $vb[Nature \sim couleurs]$ $vb[couleurs \sim temple]$ (Nature-colours, colours-temple). The partial plausibilities go from $1/(1)(1)(2)(2)(5.7)(1)(1)=0.043$ to $1/(1)(1)(2)(2)(2.2)(1)(1)=0.113$ for $vb[Nature \sim parfums^1]$ (Nature-Perfumes); from $1/(1)(1)(2)(2)(5.5)(1)(1)$ to $1/(1)(1)(2)(2)(2)(1)(1)$ or from 0.045 to 0.125, for $vb[parfums^1 \sim temple]$ (Perfumes-temple); overall from $(0.043+0.045)=0.088$ to $(0.113+0.125)=0.238$ for $vb[Nature \sim parfums^1]$ $vb[parfums^1 \sim temple]$ (Nature-Perfumes, Perfumes-temple). With the other attenuation, the reinforcement exterior spacing must be counted if the calculations are to be accurate; apart from this the changes are similar. To obtain the ell of the smallest plateau containing the attenuation with reinforcement, the exterior spacing of the attenuated gloss $rb[Nature \sim temple]$ must be used. However, the passage from one gradient to another, from 0.088 to 0.238 gives, for the attenuation itself without the reinforcement or the attenuation exterior spacing, a good idea of the intuitive advantage of a lesser distance between the terms.-///M///-The reinforcements can continue with two new sum gradient glosses, followed by two more, then two more, if the text provides the means.-///B///-In this way $vb[Nature \sim Perfumes]$ $vb[Perfumes \sim temple]$ is reinforced by $vb[Nature \sim couleurs]$ $vb[couleurs \sim temple]$, but afterwards, the same first pair will see for example $vb[Nature \sim sounds]$ $vb[sounds \sim temple]$ used to their advantage whenever required. Each time the gradient is a sum gradient and is added, divided by the spacings, to the values of the first attenuation pair. Tenuous thoughts sometimes create a less fragile impression. Baudelaire scatters clues to the workings of his mind, avoiding any system but still giving a direction to his thoughts. In one remarkable piece of writing, he provides at the beginning and end of the work the means of realizing a paradox, that may also not be noticed since the two elements in the poem are separated [[1033]]: «Above the lakes, above the valleys,/Over mountains, woods, clouds, seas,/Beyond the sun, beyond the heavens,/Beyond the bounds of the starry spheres, //My spirit, how nimbly you move... Happy the man who on vigorous wings/Can take flight to the bright clear fields; //The man whose thoughts, like the larks,/Towards the skies in morning fly high, /-Who soars over life, and understands effortlessly...» the beauties that the earth shows in the lowest and humblest way, in flowers with their eloquent symbols.

137////-Let us imagine a portage beginning "The foundation of beings, Nature, is something where real entities let forth at times activities seen by the absolute man through their appearances as forests of symbols which observe him with familiar eyes." This will give for the gloss $rb[Nature \sim man]$, the gradient $1/(1)(1)(2)(1)(1)(2)(2)$ instead of $1/qepfzgj=1/(1)(1)(2)(1)(1)(1)(2)$ with $g'=2$ as a result when $g=1$. For the hoard, the idea that perhaps man passes like a stranger through the "temple-Nature" means that the difficulty has a certain strength without being in any way a paradox, an oddity, a collision. In the dispenser the relations seem to have been sorted out so that it is debatable whether any problem is raised. The passage from $\frac{1}{4}$ to $\frac{1}{8}$ therefore clearly describes the intuitive difference.-///M///-It is not easy to know to which of the slides, g or j, to apply the 2 in the case of a minimum obstacle to an agreement on $rb(A \sim E)$, but it is sufficient to look at the general tendency of the work and, if hesitant, put the 2 wherever the obscurities have the least weight. It is when the problem is the most insignificant that it is most difficult to state a problem exists.-///B///-Of course the context of the poem makes it possible to invent reasons for it being impossible to understand many things, but in spite of this, the meaning of «echoes», «meadows» and «man» in particular is unlikely to be obscure.

138////-The slides of the neutral gloss ob[echoes~mingle] can reach 1 if répondent-confondent, the bridge for the meaning, is severed by a portage with a second stanza: "Certainly long echoes mingle in the distance, but, with difficulty, since they overstep the barriers of perception, in a dark and profound unity, vast as the night and as the light, perfumes, colours and sounds answer each other." In this case the use of vb[echoes~mingle] for rb[sounds~answer], rb[Perfumes~answer] and rb[colours~answer] is rendered less effective and so the gradient for ob[echoes~mingle] in the hoard, $1/qepfzgj=1/(1)(1)(2)(1)(1)(2)(2)=1/8$, becomes $1/q'e'p'f'z'g'j'=1/(1)(1)(2)(1)(1)(1)(1)=1/2$ in the dispenser. With the portage the intuition changes as much as the measurement and we almost reach the level of a statement, with no description of any clarification or problem. Some difficulties remain in the background but can hardly be seen as hindering the understanding of the poem: thus an example of the minor difficulties are the long echoes. Should they not be taken as reflections rather than in the literal sense?-/M///-Ill-defined questions thus create a haze of vagueness round the most visible meaning of works in which imagination is more important than exactness. On the other hand, when verification of the meaning based on appearances dominates, the number of buffers increases, there are fewer peaks and so many examples are accompanied by knowledge-based applications.-/B///-The author realized the advantage of fighting against the severity that accompanies reason: it can lead to poetic strokes of good fortune. However he was also aware of the disadvantages of going too far in disorganizing ideas and so he sought out frameworks of thought to give him access to his potential readers, two traditional ones springing to his mind so that, speaking to his imagination, the inner muse, he utters this wish [13]-[194]-[829]-[[1084]]: «I wish that breathing the scent of health/Your breast with great thoughts would ever be filled,/And your Christian blood flow in rhythmic waves//Like the numerous sounds of ancient syllables,/Where reign in turn the father of song,/Phœbus Apollo, and the great Pan, lord of the harvest.»

139////-The variations in carousels and ells must also be tested to determine the value of the new measurements since the gradients might carry out their functions while the other degrees of plausibility were not regularly following the intuitive aspects of the text. We will try first with the reinforcement of vb[N~paroles] (N-words) attenuating the problem rb[piliers~paroles] (pillars-words): changing the carver (q) should modify the intuition as well as giving a different carousel. To start with we have $2(1/(2)(1)(2)(2)(2.9)(1)(1))$ for vb[N~paroles] at the same time as imagining that vb[N~Nature], which is capable of reinforcing the first gloss vb[N~paroles], is similarly modified in its carver relating to N. So $2(1/(2)(1)(2)(2)(2.9)(1)(1))$ and $2(1/(2)(1)(2)(1)(1)(1)(1))$ are the respective gradients of vb[N~paroles], vb[N~Nature] because in this case N gives us $q=q'=2$; the term $e=e'=1$; the silence $p=p'=2$; the insufficient relationship $f=2$, $z=2.9$; and the satisfactory one $f'=1=z'$. Finally the reference to the symbols observing man provides the stratum. With a portage "L'être absolu, la Nature, est une immensité dont le réel entier fait le contenu, donc aussi tel temple où l'homme passe..." (The absolute being, Nature, is an immensity of which the whole of reality is the content, comprising therefore any temple where man passes...) In this case "absolu" represents the meaning of N without belonging to a collision and the first carvers can be valued as $q=q'=1$. The channel for rb[piliers~paroles] is $1/(1)(1)(1)(1)$ and the exterior spacings of the collision and the two attenuation glosses are $k=2.9$ and $k'=1$. The reinforcement distance is $k''=2.9$. The calculation of both ells is straightforward, $1/(1)(1)(1)(1)((2(1/(2)(1)(2)(2)(2.9)(2.9)(1)(1)))+(2(1/(2)(1)(2)(1)(1)(1)(2.9)(1)(1))))$, in the hoard, but $1/(1)(1)(1)(1)((2(1/(1)(1)(2)(2)(2.9)(2.9)(1)(1)))+(2(1/(1)(1)(2)(1)(1)(1)(2.9)(1)(1))))$ for the dispenser. So $(1/33.6)+(1/5.8)=0.201$ in the hoard has been doubled in the dispenser, giving $(1/16.8)+(1/2.9)=0.403$ which reflects the value of the reference to the very depths of things, if the business of the words needs attenuating.-/M///-Unless the context is carefully analysed when discussing the pivots miscalculations will ensue.-/B///-In a portage beginning "Great Nature is a temple...", "Great" gives a satisfactory meaning to the N, even if this word does not help very much in understanding the first line. A creator arranges his work so that patience is often required to seek out and enjoy some of the finer touches, while avoiding being only carried away by the enthusiasm of the moment or entertained by some of the more dazzling contents. Since these diversions may remain substantial even in the eyes of experts who look beyond trends and fashions, they may long hide the rest [421]-[[1048]]: «Many a jewel sleeps buried/In the darkness of oblivion,/Far from picks and probes;/Many a flower sheds with regret/Its perfume soft like a secret/In the

depths of solitude.»

140////-To weaken a pole and other components, we can invent two covers in which the quatrains come after the tercets with, in the second, a considerable modification at the point of the link between the newly disposed units: “(La) question pour (d')autres parfums ayant (l')expansion (des) choses infinies, comme (l')ambre, (le) musc, (le) benjoin (et) (l')encens qui chantent (les) transports (de) (l')esprit (et) (des) sens est (de) savoir s'ils (sont) corrompus, riches (et) triomphants. Or (la) Nature est (un) temple...” (The question for other perfumes having the expansion of infinite things, like amber, musk, benzoin and incense which sing of the transports of the mind and the senses is to know whether they are corrupt, rich and triumphant. Now Nature is a temple...) Let us examine an interpretation, which hardly conforms to tradition, with vb[corrompus~Nature] (corrupt-Nature) reinforcing vb[corrompus~sens] (corrupt-senses) in the attenuation of rb[corrompus~encens] (corrupt-incense). The channel of the collision to be clarified for the second cover alone is reduced to $1/(2)(1)(1)(1)$ since because of the question, as the degree of relationship falls, it pushes the rank up to 2. The gradients, $1/(1)(1)(2)(2)(3.5)(1)(1)$ and $1/(1)(1)(2)(2)(2.4)(1)(1)$ with the stratum of “transports” for the two covers, concerning vb[corrompus~sens] are appropriate. The other attenuation takes the gradient $1/(1)(1)(2)(2)(3.6)(1)(1)$ for the first cover with “confuses paroles” (confused words) as stratum. In the second cover the question and apparent reply give the gradient $1/(1)(1)(1)(1)(1)(1)(1)$ for the same attenuation vb[corrompus~Nature] as the two terms now seem firmly attached to each other. The exterior spacing between the attenuations hardly changes: 3.6 for the first cover, 2.8 for the second. The exterior spacings regarding the problem differ a little more: for the first cover from vb[corrompus~sens] to rb[corrompus~encens] we get 3.5 and for the second 2.9 counting two fronts for “s'ils” but not counting “sont” (are); the relation between vb[corrompus~Nature] and rb[corrompus~encens] gives 3.6 without the question and 1 with. Overall the first cover produces a carousel of $2(1/(1)(1)(2)(2)(3.5)(1)(1))+2(1/(1)(1)(2)(2)(3.6)(3.6)(1)(1))$ and the second $2(1/(1)(1)(2)(2)(2.4)(1)(1))+2(1/(1)(1)(1)(1)(1)(2.8)(1)(1))$ which is $(1/7)+(1/25.92)=0.18$ without the interrogation, and $(1/4.8)+(1/1.4)=0.922$ with it. This would appear to represent the intuitive advantage of the question-answer link. However, when the ell has to be calculated, a weakening occurs because the channel of rb[corrompus~encens] has been somewhat whittled down in the second cover. The whole picture is on the one hand $1/(1)(1)(1)(1)((2(1/(1)(1)(2)(2)(3.5)(3.5)(1)(1)))+(2(1/(1)(1)(2)(2)(3.6)(3.5)(3.6)(1)(1))))=1((1/24.5)+(1/90.72))=0.051$ with the first made-up text and $1/(2)(1)(1)(1)((2(1/(1)(1)(2)(2)(2.4)(2.9)(1)(1)))+(2(1/(1)(1)(1)(1)(1)(2.8)(1)(1))))=1/2((1/13.92)+(1/1.4))=1/2(0.785)=0.392$ with the other, the one with the question.-///M///-The second cover's advantage comes from the restructuring introduced by reasoning through the intuitive contacts produced and so by the distances that have disappeared from the measurements.-///B///-Baudelaire could not put forward in his poetry a difficulty like that of the second cover but he knew from the study of the works of others, writings or pictures, how to create this type of questioning while letting imagination dominate in his thoughts.

141////-A peg and a spacing for ob[Vaste~unité] (Vast-unity) reinforcing ob[ténébreuse~unité] (dark-unity) can be increased by transforming the second quatrain: “Dans la ténébreuse/////immensité de longs échos, (Les) parfums, (les) couleurs (et) (les) sons se répondent. Vaste/////unité, nuit et clarté se confondent!” (In the dark immensity of long echoes, Perfumes, colours and sounds answer each other. Vast unity, night and light mingle!) Thus the links between “ténébreuse” (dark) and “unité” (unity) are more tenuous than in the original text but those between “Vaste” (Vast) and “unité” (unity) remain powerful. The result for ob[Vaste~unité] (Vast-unity) is a gradient of $1/(1)(1)(2)(1)(1)(1)(1)=0.5$, the same in both dispenser and hoard. This view is so imprecise as to pose no substantial problem and clarifies nothing. The other description of a neutral relationship, ob[ténébreuse~unité] (dark-unity), gives 0.5 from $1/(1)(1)(2)(1)(1)(1)(1)$ in the hoard, as it is shielded from bad slides by its excessive vagueness, and in the dispenser it is only $1/(1)(1)(2)(2)(3)(1)(1)=0.083$. The exterior spacing is 1 for the actual text but reaches $2+(1(10/10))=3$ with the portage and so the carousels are as follows: $(1/(1)(1)(2)(1)(1)(1)(1))+1/(1)(1)(2)(1)(1)(1)(1))=(0.5+0.5)=1$ and $(1/(1)(1)(2)(1)(1)(1)(1))+1/(1)(1)(2)(2)(3)(3)(1)(1))=1/2+1/36=0.527$. Failure to recall terms also causes the level of intuition to be greatly reduced and a halving of the initial result seems acceptable.-///M///-The modest nature of the slides confirms the principle that widening the meaning prevents it from clarifying anything.-///B///-Baudelaire does not extend very much the significance of the

words he uses because he attempts to divert it from old ways, but he admires blurred thinking, sincerely and also as a way of avoiding lassitude, as even the spice of energetic reflection should be accompanied by floral tenderness when the aim is to achieve beauty. Believing himself to be often exhausted, it is through the gentle reorganization of countless musings into some audacious perception which later he will refute, and moved by a new surge of creative inspiration, he writes [[1035]]: «Now I have touched the autumn of ideas,/And I must use the spade and the rake/To gather together again the flooded lands/Where the water has dug holes deep as tombs.//And who knows if the new flowers of which I dream/Will find in this ground, washed like the strand,/The mystic nourishment for them to flourish?»

142////-For vb[répondent~parfums¹] (answer-Perfumes) we will reduce one peg and the distance when this gloss reinforces vb[chantent~parfums¹] (sing-Perfumes) in the attenuation of rb[corrompus~encens] (corrupt-incense). The portage will use “parlent des” (speak) instead of «chantent» (sing) in the last line and will use “chantent” alongside “répondent”: “...toutes les activités du réel spontané chantent, ainsi les parfums¹, les couleurs et les sons se répondent.” (...all the activities of spontaneous reality sing, thus Perfumes, colours and sounds answer each other.) The hoard gradients, with «répondent» (answer) and «chantent» acting as strata for the glosses in which they do not occur, are $2(1/(1)(1)(2)(1)(1)(1))$ for vb[répondent~parfums¹] (answer-Perfumes) and $2(1/(1)(1)(2)(2)(5)(1)(1))$ for vb[chantent ~parfums¹] (sing-Perfumes), taking «parfums» (Perfumes) in the eighth line. The exterior spacing toward rb[corrompus~encens] is 4.8 in each of the attenuations and the one between the two clarification glosses is 5. In this way the hoard ell is $1/(1)(1)(1)(1)((2(1/(1)(1)(2)(2)(5)(4.8)(1)(1)))+(2(1/(1)(1)(2)(1)(1)(4.8)(5)(1)(1))))=0.02+0.041=0.061$. In the dispenser, vb[répondent~parfums¹] gives an unchanged gradient of $1/(1)(1)(2)(1)(1)(1)(1)$ while vb[chantent~parfums¹] reaches the same amount. The exterior spacing between attenuations is limited to 1, and from rb[corrompus~encens] is 4.8 for the gloss with “répondent” and 5 for the other gloss because “chantent” is further from “encens” than “parfums” in the portage. Overall the dispenser ell is $1/(1)(1)(1)(1)((2(1/(1)(1)(2)(1)(1)(5)(1)(1)))+(2(1/(1)(1)(2)(1)(1)(4.8)(1)(1)(1))))=1/5+1/4.8=0.2+0.208=0.408$, which is almost seven times the ell in the hoard, showing numerically the intuitive advantage of the portage.-///M///-The device formed by the bases in the text for the exterior spacings seems strange at first sight since it is difficult to imagine that the creator would distinguish one from the other but our thought processes are here in danger of being restricted by the view that knowledge implies constant adhesion to the absolute reality.-///B///-We rather tend to seek what is related to appearances. It seems here in particular that the spacing measurements are roughly correct since Baudelaire appears to separate «sing» from «answer» to avoid any insistence. As the son of someone who had been a priest, he must have thought of «answer» when he wrote «sing» further on, remembering the responses of the liturgy spoken in temples. His metaphysical hesitation or his provocative nature linked to his rejection of social disciplines, do not prevent him from addressing the divinity to define his works of beauty, contrastingly born in evil, with words loaded with ambiguity [[1008]]: «I know that pain is the unique nobility/Which will remain unbitten by earth or hell,/And that to weave my mystic crown/I must tax all times and all worlds.//But the lost jewels of ancient Palmyra,/ The unknown metals, the pearls from the sea,/Mounted by your hand, could not suffice/For this dazzling diadem, beautiful and clear;//For it will be made of pure light alone,/Drawn from the holy hearth of primeval rays,/Of which mortal eyes, in their full glory,/Are but darkened mirrors, plaintive and sorrowful!»

143////-The increase of a peg and certain distances in the case of ob[lain~échos] (far-echoes) when this gloss reinforces ob[longs~échos] is possible with a portage having a second stanza as follows: “Pour qui se trouve loin///// (d’)un paysage, (les) parfums¹, (les) couleurs (et) (les) sons se répondent. Dans (une) ténébreuse (et) profonde unité, Vaste comme (la) nuit et (comme) (la) clarté, (de) longs/////échos se confondent.” (For he who finds himself far from a landscape, Perfumes, colours and sounds answer each other. In a dark and deep unity, vast as the night and as the light, long echoes mingle.) The gloss reinforced with “longs” keeps its original gradient of $1/(1)(1)(2)(1)(1)(1)(1)$, but the other with “loin”, which reinforces the first, becomes $1/(1)(1)(2)(2)(3.7)(1)(1)$ in the dispenser instead of $1/(1)(1)(2)(1)(1)(1)(1)$ with the non modified text. The hoard carousel for an exterior spacing of 1 is $1/(1)(1)(2)(1)(1)(1)(1)+1/(1)(1)(2)(1)(1)(1)(1)(1)=1$ but the exterior spacing becomes 3.7 in the dispenser and the gradient falls to $1/(1)(1)(2)(1)(1)(1)(1)+$

$1/(1)(1)(2)(2)(3.7)(3.7)(1)(1)=\frac{1}{2}+1/54.76=0.5+0.018=0.518$. The lower number, 0.518 instead of 1, matches the recent intuitive difficulty.-///M///-The carousels in the present case can also be called plateaux. It is for attenuation glosses that a reinforcement would mean an effective absence of plateau since neither the problem gloss nor the two exterior spacings linking it to the attenuations would be counted.-///B///-The passage used as an example here invites us to dream about mountains and forests and meadows. If a means of understanding the symbolism of pastures had to be found, we could think of even temper, of the fruits of plenty received with no fear, with peace of mind. Zeus, according to a myth referred to by Plato, decides that the judges of the dead [724]«...will pass sentence in the meadow...» Homer himself, who Baudelaire studied so much with his teachers, could suggest that in the face of death, subsidiary prejudice fades away in such places [455]-[595]: «...the souls of the claimant lords hastened up...the god of health, Hermes, led them along the damp roads; they went away, following the course of Oceanus: passing the White Rock, the gates of the Sun and the land of Dreams, they were soon in the Plain of Asphodel, where live the shades, ghosts of the departed...» There they tell their fate, recalling the old enemy, Ulysses, whose wife they desired as much as the succession and who finally decimated them [456]«He aimed forwards: we fell side by side! it was evident that a god was guiding his blows.» Plato uses different images about a similar idea: «the Plain of Truth» provides the needs of the horse of the mind; he writes that in particular [733]«...food suitable for the best of the soul comes from the meadow found there...» The interpreter, whether mistaken or not, will see the various references to grass or horses that can be evoked from this starting point interweaving with each other in many ways. Socrates recounts the myth sitting in a place he describes thus [731]: «...this lawn is the most exquisite refinement, the natural smoothness of its slope allowing the head to recline perfectly at ease when lying down.» Much later and in a different context, the Book of Revelation will mention a «white horse» as the tool of a justice made for the kingdom [160]-[162].

144////-It is easy to reduce the spacings without changing any other components with a portage beginning its first tercet: “Existe-t-il des parfums frais? Comme les prairies? Il en est de frais comme des chairs d'enfants...” (Are there cool perfumes? Like meadows? There are cool ones like the flesh of children...) In the hoard we find the carousel $1/(1)(1)(2)(1)(1)(1)(1)+1/(1)(1)(2)(2)(2.8)(2.8)(1)(1)=\frac{1}{2}+1/31.36=0.5+0.031=0.531$ for the reinforcement of ob[frais~enfants] (cool-children) by ob[frais~prairies] (cool-meadows). The dispenser gives a higher value: $1/(1)(1)(2)(1)(1)(1)(1)+1/(1)(1)(2)(2)(1)(1)(1)(1)=\frac{1}{2}+\frac{1}{4}=\frac{3}{4}=0.75$. Our intuition is apparently backed up by the calculation since the portage links more strongly than the original the traces “prairies” and “frais”.-///M///-The relation between (f) and (z) appears as decisive as that linking (t) to (s) in spite of the absence of any word specifically designating the equivalent of the obvious framework concerning the glosses.-///B///-The questions in the portage harm the relationship between “meadows” and “cool”, pushing (f) up to 2 but the extremely clear follow through of meaning keeps (z) down at 1. The evocation of the coolness of the perfumes suggests that the rose in particular produces this type of scent, but it is rather dangerous to come to any such hasty conclusion. Emile Deschanel, as Claude Pichois points out, described the talents of his old classmate, for many surprisingly the future creator of „Correspondences“, in a way that invites reflection. On the theme of death inflicted by roses he by far exceeded the talents of the best of his fellow pupils [601]-[943]: «The subject lent itself, and he turned it to good account...Baudelaire worked wonders with it, composed the most brilliant latin verse, developed the most dazzling embellishments.» Many details are thus given on the composition: «It was the particular torture devised by a roman Caesar to rid himself of those he feared: he invited them to supper and they accepted. During the feast, a few rose petals fell gently from the cracks in the roof. What beautiful, gracious rain...What a charming idea! They were enchanted, applauded...a shower of roses on their brows, in their goblets, on the tables. The guests, covered in roses, drank the health of Caesar...And the roses still rained down, harder and harder...Gradually the heaps of roses on the wooden floor piled imperceptibly higher: the people carried on eating, drinking, laughing, talking; the roses spread over the tables and beds of the feast...were already covering the guests...who began to wonder...They looked at each other...Caesar had disappeared...Some of them began to get worried, got up, tried to leave...the doors were closed! The deluge of rose leaves went on falling, reached up to the guests'heads...piled higher and higher...and slowly smothered them: they died under the piles of roses which little by little touched the ceiling!»

145////-We will keep the «y» (there) of the present first quatrain in a portage while placing the third and fourth lines just before the tercets in order to increase some spacings concerning the reinforcement of vb[Nature~symboles] by vb[piliers~symboles], with a view to an attenuation of rb[forêts~symboles]. The collision retains its gradient $1/tsmw=1/(1)(1)(2)(1)=\frac{1}{2}$. The gloss vb[Nature~symboles] goes from $2(1/qepfzgj)=2(1/(1)(1)(2)(2)(3.5)(1)(1))$ to $2(1/(1)(1)(2)(2)(5.5)(1)(1))$ since to the fronts giving 3.5 must be added the twenty from the second quatrain; so, $15+20=35$ and $2+(1(15/10))=3.5$ while $2+(1(35/10))=5.5$. The other attenuation gloss vb[piliers~symboles] which reinforces the previous one gives a modest gradient, for the calculation of the ell: $2(1/(1)(1)(2)(3)(1)(1))$ in the hoard, then $2(1/(1)(1)(2)(2)(5)(1)(1))$ for the dispenser with the twenty extra fronts resulting in (z) going from 3 to 5. In both cases the stratum comes from the mention of the natural temple since in a sanctuary symbols are not surprising. The three exterior spacings in the hoard, one for the reinforcement, and two for the attenuation relationships, are 3.5 with vb[Nature~symboles] rb[forêts~symboles], 3 for vb[piliers~symboles] rb[forêts~symboles], and again 3.5 with vb[Nature~symboles] vb[piliers~symboles]. Thus the dispenser for the counterparts of these relationships gives respectively 5.5, 5 and 5.5. The hoard ell is $1/(1)(1)(2)(1)((2(1/(1)(1)(2)(2)(3.5)(3.5)(1)(1)))+(2(1/(1)(1)(2)(2)(3)(3)(3.5)(1)(1))))$ which is $\frac{1}{2}((1/24.5)+(1/63))=0.027$. The dispenser is a third of this: $1/(1)(1)(2)(1)((2(1/(1)(1)(2)(2)(5.5)(5.5)(1)(1)))+(2(1/(1)(1)(2)(2)(5)(5)(5.5)(1)(1))))$ or $\frac{1}{2}((1/60.5)+(1/275))=0.009$. This calculation transcribes the weakening of links resulting from the slightly more tenuous recollection of the terms used in the first line when understanding the others.-///M///-The fact that the interior and exterior spacings may be equal in some cases does not mean that a single rough value is sufficient for a full calculation as this would make it worthless.-///B///-As we count 5 fronts more starting from «Nature» than starting from «piliers» the numbers we get are 3 and 3.5 or 5 and 5.5. The theme of "pillars-legs" frequently found in works joking about love suggests an interpretation of the sonnet as the blazon of the female body [173]-[174]. The few examples of this image being used for a man will be less likely to stop us following this path than its lack of plausibility in the case of an author whose tone concerning those he desires or reveres at one moment, even when his amusement comes through, often retains the marks of anxiety [139]-[1102]]«We will put our pride to singing her praises:/Nothing excels the sweetness of her will;/Her spiritual flesh has the scent of Angels,/And her eye invests us with a cloak of light.» The almost permanent acknowledgement of pain prevents the whole collection from being facile [[1043]]: «Sometimes it seems my blood spurts forth/Like the rhythmic sobs of a fountain./I hear it clearly flowing with a long murmur,/But I feel myself in vain to find the wound.» Any lightweight remarks are frozen by impending danger so that a sense of burden lies heavy even in references to the caprices of the loved one [[1058]]: «See on these canals/Sleep these vessels/Whose mood is wandering;/It is to gratify/Your least desire/That they come from the ends of the world.»

146////-Let us use different spacings in two covers for ob[Nature~clarté] reinforcing ob[Nature~nuit] (Nature/light, night). In one of the versions the beginning will be: "La Nature/////est (un) temple où (de) vivants piliers, dans (une) ténébreuse (et) profonde unité vaste comme (la) nuit et (comme) (la)/////clarté, laissent parfois sortir de confuses paroles..." (Nature is a temple where living pillars, in a dark and profound unity, vast as the night and as the light, let forth at times confused words...) The carousel for the first cover will be $(1/qepfzgj)+(1/q'e'p'f'z'kg'j')$ or $((1/(1)(1)(2)(2)(3.1)(1)(1))+(1/(1)(1)(2)(2)(3.3)(3.3)(1)(1)))=((1/12.4)+(1/43.56))=0.102$. In the other cover we will put "La Nature,/////dans (une) clarté profonde où (les) vivants piliers (d')(un) temple font (une) ténébreuse unité vaste comme (la)/////nuit, laisse parfois sortir de confuses paroles..." (Nature, in a profound light where the living pillars of a temple make a dark unity vast as the night, lets forth at times confused words...) The carousel is then $((1/(1)(1)(2)(2)(3.2)(1)(1))+(1/(1)(1)(2)(1)(1)(3.2)(1)(1)))=((1/12.8)+(1/6.4))=0.234$. Our calculation is backed by the intuition owing to the lesser obstacle to the recollection of the terms in the case of the second cover.-///M///-The riveting renders some usages impossible in the case of distant terms, making the use of covers irrelevant.-///B///-The distance "Nature-clarté" (Nature-light) which is 36 fronts in the actual text gives $2+(1(36/10))=5.6$ which is far too much with $p=2=f$, since $(2)(2)(5.6)=22.4$ which is 6.4 more than the value of 16 whose inverse 0.062 is the riveting threshold. The bucolic atmosphere of some terms in „Correspondences“ evokes elementary things, echoes, meadows, light, night and so reminds us of a poem that the seventeen-year old Baudelaire brought back

from a trip to the Pyrenees [599]-[[1134]]: «...beyond the hills,/Beyond the forests, beyond the greensward,/Far from the last turf trodden by the flocks,/Is found a dark lake deep-set in the abyss/Formed by a few desolate and snowy peaks...» The young man already had the feeling for contrast, for pain hidden behind a pleasant appearance, but the rhythmic jangle of the words is not yet present and there is no hint of a challenge to generally accepted ideas; he had not yet spoken thus to the universe of pleasure [[1070]]: «Let dry Plato frown with narrowed eye;/Your pardon comes from the excess of your kisses...»

147////-A portage is necessary to break any evidence of a link when increasing two slides in the reinforcement of ob[long~echoes] by ob[distance~echoes], for example with a second quatrain as follows: "In a dark and profound unity, vast as the night and as the light, like long echoes by their proximity make a chorus, perfumes, colours and sounds answer each other, and in the distance mingle like them." The hoard carousel is $(1/(1)(1)(2)(1)(1)(1)(1)) + (1/(1)(1)(2)(1)(1)(1)(1)) = 1$ with the author being so discreet as to give neither any convincing clarification nor any problem from this. For its part the dispenser carousel is $(1/(1)(1)(2)(1)(1)(1)(1)) + (1/(1)(1)(2)(1)(1)(1)(2)(2)) = \frac{1}{2} + \frac{1}{8} = 0.625$ as problems from all sides are raised about the meaning of ob[distance~echoes] from the indistinctness concerning the chorus and the confusion of voices. The loss of the value 0.375 thus describes the obscuring of links prejudicial to the lines in question.-///M///-The role of the context is at its least important in the case of collisions since they must contain a difficulty of their own, but even then it must not be disregarded; in other cases it exerts considerable pressure on the value of the components.-///B///-To destroy the evidence of ob[distance~echoes] by blurring the interplay of ideas concerning one of the traces is indeed to show the strength of the surroundings of each word on the idea it eventually represents.

148////-It is easy to lower a slide in the calculation of the plausibility of rb[rich~amber] helping rb[rich~musk] by adding a portage like "...and others, corrupt, covered in splendour, rich and triumphant as amber..." At present «corrupt» is not sufficient, even accompanied by «triumphant», to conclusively push into the background the idea that the scent of the perfumes in question is composed of many elements and so contains abundance not like a man with a huge fortune but like a product. In fact «rich» here is the point of meeting of the two meanings, the literal and the figurative, and so accentuation is needed to change the direction, while the other words «triumphant» and «corrupt» need no assistance in leading to the idea of comparing with human things. In these conditions the hoard carousel has the appropriate level since neither the first nor the second gloss, rb[rich~amber] and rb[rich~musk], are tensions: $(1/(1)(1)(2)(1)(1)(2)(1)) + (1/(1)(1)(2)(1)(1)(1)(2)(1)) = \frac{1}{4} + \frac{1}{4} = \frac{1}{2}$. The change creates further disruption thus further justifying the idea of a difficulty, giving: $(1/(1)(1)(2)(1)(1)(1)(1)) + (1/(1)(1)(2)(1)(1)(1)(1)(1)) = \frac{1}{2} + \frac{1}{2} = 1$.-///M///-The tandem device allows us to conceive that the broad tensions become collisions through some close relationship with a violent clash like in a whirlwind of meanings where the influences are uncontrolled, but for this it is still necessary to have a series of paradoxes creating a sort of relay capable of overcoming the acceptable meaning of many passages.-///B///-The contrast between the terms «corrupt» and «incense» is immediately understood while a different link is established between the ideas of «rich» and «incense» since the aroma of the perfume is complex in addition to its prestige. The dangers of incense have provided moralists with an interesting subject. Plutarch, so often used by the humanism on which Baudelaire's education was based, perhaps debated with himself thus [791]: «...our ears and eyes are sick; as a result of the disturbance and weakness of our taste, we are used to finding and declaring beautiful that which suits us best. No doubt we will soon reproach Pythia for not producing more harmonious sounds than Glauke, the singer with the cithara, for going down into the place of prophecy without wearing perfume or purple cloth and for burning, instead of cinnamon, ladanum and incense, only laurel leaves and barley meal.»

149////-Let us now consider the attenuations to the same extent as the gloss reinforcements. First the value of 1 will be given to the carver of N in the gradient belonging to vb[N~piliers] which is used to attenuate the problem rb[piliers~paroles] (pillars-words). In a cover "l'être absolu" (the absolute being) will be placed after "Nature" followed by "...offre de vivants piliers en un temple où l'homme passe..." (...offers living pillars in a temple through which man passes...) to represent the N by an acceptable idea quite apart from any collision. The resultant attenuation gradient is $2(1/qepfzgj) = 2(1/(1)(1)(2)(1)(1)(1)(1))$. In the same cover as

well as in another the reinforcement can be favoured by putting a capital T in “Temple”. Thus we have rb[piliers~paroles] clarified by vb[N~piliers], which gloss is reinforced by vb[T~piliers]. With the first cover containing two changes, overall the ell is $0.106 = (1/tsmw)((2(1/qepfzkgj)) + (2(1/q'e'p'f'z'k'k''g'j))) = (1/(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(2.4)(2.9)(1)(1))) + (2(1/(1)(1)(2)(2)(2.2)(2.7)(2.4)(1)(1))))$ while the second cover with only one modification is less than half the other ell, being $(1/(1)(1)(1)(1))((2(1/(2)(1)(2)(2)(2.4)(2.9)(1)(1))) + (2(1/(2)(1)(2)(2)(2.2)(2.7)(2.4)(1)(1)))) = 0.052$. The absence of the expression “l'être absolu” and of the accompanying amendments makes vb[T~piliers] less plausible than its equivalent in the first cover since both T and N are clarified by this addition. The stratum for the attenuations comes from the immediate context being in a position to suggest the idea that the characteristics conceivable for “Nature” or “Temple” influence “piliers”.-///M///-The extreme proximity means (z) and (k) are between 2 and 3, and such values accurately describe the ease of the associations between adjoining words whose ingratiating style produces many effects.-///B///-The play on capital letters permits this type of turn of phrase in particular by balancing the accentuation without constituting a buffer; if we imagine the beginning “La Nature est un temple...” (Nature is a temple...) and an ending such as “...les transports de l'esprit et des Sens.” (...the transports of the mind and the Senses.), the relationship remains but it does not become possible to prove that the creator was thinking of the “Senses” as part of Nature, or as purveyors of evil spells opposed to the natural world.

150////-To show the various possibilities of these calculations, let us re-examine an unusual interpretation, in spite of the risk of error. However two covers are needed since the implausibility here means that the gradients are negligible when the real poem is used. In the two imitations the tercets will come before the quatrains and in only one of them the end will be: “...comme l'ambre, le musc, le benjoin et l'encens, amis de ces colonnes formant l'âme du sanctuaire, qui chantent les transports de l'esprit et des sens.” (...like amber, musk, benzoin and incense, friends of these columns forming the soul of the sanctuary, which sing of the transports of the mind and the senses.) In this way we can try to reduce the pole of one of the gradients used to calculate the ell of rb[vivants~piliers] attenuated by vb[transports~piliers], a gloss reinforced by vb[transports~sens]. The first cover, the one with only one amendment, gives an ell of 0.102 being $0.102 = (1/tsmw)((2(1/qepfzkgj)) + (2(1/q'e'p'f'z'k'k''g'j))) = (1/(1)(1)(1)(2))((2(1/(1)(1)(2)(2)(2.7)(2.7)(1)(1))) + (2(1/(1)(1)(2)(1)(1)(2.7)(2.7)(1)(1))))$. In the channel, w=2 comes from “forêts” which points to “tree-pillars”, taking the edge off the clash with “vivants” (living). The stratum for all the slides can easily be taken from “corrompus” which goes along with the audacious meaning given to “piliers”, no doubt inappropriately. The full-stop after the last term in the tercets breaks the train of thought, giving $k'=k''=2.7$ in spite of $s=z'=1$. The second cover, with more amendments and with the enigma of the pillars whose identity is not expressly indicated, produces an ell which is almost double the other, of $0.205 = (1/(1)(1)(1)(2))((2(1/(1)(1)(1)(2)(2.7)(2.7)(1)(1))) + (2(1/(1)(1)(1)(1)(1)(2.7)(2.7)(1)(1))))$ as the poles have gone from 2 to 1. The contrasts, numerical and intuitive, remain very moderate because of the allusive nature of the ideas introduced in the second cover.-///M///-This example shows that the components p, f and z do not always have the same fate; they can avoid it if the indication of a problem, clarification or neutrality is erased to such an extent that no great rigorous influence is felt around it. On the other hand in paragraph 132 we noted that p, f, and z rose simultaneously to 1 owing to the increased constraints of meaning.-///B///-The calculation of plausibility, however imperfect, could sufficiently resemble that of probability to lay it open to the same kind of mistaken idea whenever the danger of a lack of attention arises: the fact that we are unable to reach a level that is calculable for the fantasy of the pillars being seen from the perspective of Eros and have to have recourse to covers, in the case of a commentary coming in a roundabout way to such a flimsy meaning, in no way implies that the creator had not thought of it at all. We consider simply that it is very unlikely that he wanted to suggest this idea to his audience; throwing a double six with dice is very improbable but sometimes happens.

151////-Within a problem channel, increasing the rank as well as the distance should have a negative effect on the ell of a reinforced attenuation. The portage “Il existe une Nature/////où (de) vivants piliers laissent parfois sortir (de) confuses paroles. (L')homme passe (à) travers (le)/////temple...” (There exists a Nature where living pillars let forth at times confused words. Man passes through the temple...) allows rb[Nature~

temple] to have the channel $1/(2)(3.1)(1)(1)$ as against $1/(1)(1)(1)(1)$ at the start. As a portage only changes those aspects necessary in the tests used in the calculation, the distances from “Nature” and “temple” to “sons” (sounds), “couleurs” (colours) and “parfums” (Perfumes) can be assumed to be the same in the dispenser as in the hoard. We will therefore examine how the ell for $rb[Nature\sim temple]$ attenuated by $vb[Nature\sim parfums]$ $vb[parfums\sim temple]$ (Nature-Perfumes, Perfumes-temple) is modified, these glosses with sum gradients being reinforced by $vb[Nature\sim couleurs]$ $vb[couleurs\sim temple]$ (Nature-colours, colours-temple) and again by $vb[Nature\sim sons]$ $vb[sons\sim temple]$ (Nature-sounds, sounds-temple). The total for the hoard is $(1/(1)(1)(1)(1))(((1/(1)(1)(2)(2)(5.7)(5.7)(1)(1))+(1/(1)(1)(2)(2)(5.5)(5.7)(1)(1)))+((1/(1)(1)(2)(2)(5.8)(5.8)(5.8)(1)(1))+(1/(1)(1)(2)(2)(5.6)(5.8)(5.6)(1)(1)))+((1/(1)(1)(2)(2)(5.9)(5.9)(5.9)(1)(1))+(1/(1)(1)(2)(2)(5.7)(5.9)(5.7)(1)(1))))=1((0.007+0.007)+(0.001+0.001)+(0.001+0.001))=0.018$. As the calculation is only up to three decimal places, certain spacings vary very little in spite of the different distances between the terms used, as from “Nature” to “sons” (Nature-sounds), and from “temple” to “sons” (temple-sounds). It should also be noted that the reinforcement distance with $vb[sons\sim temple]$ (sounds-temple) is counted with reference to $vb[parfums\sim temple]$ (Perfumes-temple) while $[Nature\sim parfums]$ (Nature-Perfumes) is used for that of $vb[Nature\sim sons]$ (Nature-sounds). In the dispenser the ell is six times smaller, above all because of the channel: $((1/(2)(3.1)(1)(1))(0.02))=0.003$. Indeed, as the problem to be clarified may just have been invented by the interpreter, it is perfectly consistent for the plausibility of the whole plateau to be reduced even if the ideas for the attenuation remain as good as before in themselves. -//M// -Commentators frequently imagine for a text not just a new method, which is legitimate since mountains are studied using knowledge which is not an emanation from them, but thoughts that the creator never had in mind and so it is important if the choice of significant glosses is to be accurate, to establish the origin of the thought behind a work in order to distinguish the creator’s thought processes from the well-known ones, however worthy, applied by others, individually or collectively, before, after, or even during his time. -//B// -The theological insights in „Correspondences“ allow us to think that Baudelaire combined prudence with the pleasures of speculation regarding temples and corruption, using intelligent reasoning as well as shocking images, part Celsus, part Tertullian. The former clearly mocks visionaries who overestimate their capacities of speaking precisely of the unknown [183]: «Everywhere they confuse the tree of life with the resurrection of the flesh by wood...» In the face of derision, Tertullian appealed to a meditative paradox playing perhaps on the idea that once the existence of the divinity is accepted, to speak in the absolute of unrealizable things is hardly more than a social attitude [953]: «The Son of God was crucified? I am not ashamed because I have to be ashamed. The Son of God is dead? It has to be believed because it is absurd. He was buried, he rose from the dead: this is certain because it is impossible.»

152// -It is easy to increase certain distances for $vb[répondent\sim parfums]$ (answer-Perfumes) attenuating $rb[Nature\sim temple]$ and reinforced by $vb[chantent\sim parfums]$ (sing-Perfumes) when a portage is used with “Des éléments corrompus” (Corrupt elements) in the eleventh line. The dispenser, with “répondent” and “chantent” as strata for the glosses where they are absent, produces an ell of $(1/(1)(1)(1)(1))(2(1/(1)(1)(2)(1)(1)(6.1)(1)(1)))+(2(1/(1)(1)(2)(2)(5)(8.8)(5)(1)(1)))=(1/1)((1/6.1)+(1/(2)(5)(8.8)(5)))=(1)(0.163+0.002)=0.165$ the point of view given being that if the perfumes, colours and sounds look like worshippers then “La Nature est un temple...” The hoard is $(1/(1)(1)(1)(1))(2(1/(1)(1)(2)(1)(1)(6.1)(1)(1)))+(2(1/(1)(1)(2)(1)(1)(8.8)(1)(1)(1)))=(1)(0.163+0.113)=0.276$. -//M// -An ambiguity in a clarification does not have a springboard effect on the problem being dealt with. In the same way, if an oscillation (m) is pushed up to 2 by a collision term there is no resulting ricochet giving $w=2$: two very different grounds are needed, one per term for $m=w=2$; the force of the context should never lead the interpreter to confuse everything. -//B// -It is certain that «répondent» (answer) is ambiguous in $vb(répondent\sim parfums)$ but «chantent» (sing) is a stratum. On the other hand $rb(répondent\sim parfums)$ makes $m=2$ precisely because of the indistinctness of «répondent» but this does not lead to $w=2$ because there is no other equivocal point. It is true that illustrations may provide many, but they must be relegated to the background when they are scrupulously unfavoured by appearances. It is nevertheless possible to imagine, without any interpretative guarantees, that for Baudelaire the corrupt perfumes balance the fresh ones, or that together they dominate the world of feelings, like in the feasts described by Lucretius [513] «These are banquets where the fare and the setting vie with each other in refinement, games, ever brimming dishes, perfumes, crowns, garlands: vain efforts!

From the very source of pleasure I know not what bitterness arises which takes the lover by the throat even among the flowers.» However, the fall and death belong to the world like birth [512]: «...the golden harvests come forth, the branches of the trees grow green, and the very trees grow and bear fruit. From here members of both human and animal kingdoms draw their nourishment; from here come the prosperous cities we see, flourishing with children, and the young broods make the leafy forests but a song...Nothing that appears to perish is entirely destroyed, since nature reforms one body with another, and never allows one to be created without assistance from another's demise.» The reflections of the author of „Correspondences“ on the forces driving the things that move us appear very heterogeneous and he may also have perceived them through the writings of Plotinus [786]: «To ask where these animals come from is to ask where the sky comes from, that is where all that is animal comes from, or even where life, universal life, soul and intelligence come from, in a place where there is neither poverty nor destitution, but where all things are full and bubbling with life. It is like a stream from a single spring; it is not comparable with breath or heat but rather with a unique quality that possesses and preserves all others in itself, to a sweetness that is at the same time a fragrance, in which the flavour of wine is united with all other flavours, and all colours; it has all the qualities sensed by touch, and also all these perceived by the ear, because it is all harmony and all rhythm.»

153////-A shorter distance can lower a peg, as in the case of rb[corrompus~piliers] clarified by the gloss vb[corrompus~transports] reinforced by vb[corrompus~sens] (corrupt/pillars, transports, senses). This distance can be obtained through the removal of «Laissent...autres». In the hoard we find $(1/qepfzgj)((2(1/q'e'p'f'z'kg'j'))+(2(1/q''e''p''f''z''k'k''g''j'')))=(1/(1)(1)(2)(2)(7)(1)(1))((2(1/(1)(1)(2)(2)(3.3)(8.4)(1)(1)))$
 $+2(1/(1)(1)(2)(2)(3.5)(8.6)(3.5)(1)(1))))=((1/28)((1/55.44)+(1/210.7)))$, the stratum coming from «musc» for the two attenuations. In the dispenser the ell is very different: $(1/(1)(1)(1)(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(3.3)(3.4)(1)(1)))$
 $+2(1/(1)(1)(2)(2)(3.5)(3.6)(3.5)(1)(1))))=((1/22.44)+(1/88.2))=0.055$ and this is greater than the other since the obstacle in question is much more easily seen.-///M///-Combining in several ways the terms used by the artist in his quest as much for euphony as for meaning may lead us to the starting point of his thoughts.-///B///-It is possible that the poet had in mind first the long echoes answering each other from afar, and then the perfumes, colours and sounds coming to the stage where their effects mingle: “Comme de longs échos qui de loin se répondent...les parfums¹, les couleurs et les sons se confondent.” (Like long echoes which answer each other in the distance...Perfumes, colours and sounds mingle.) He would thus have seen the piquancy of a possible transposition, keeping the same number of syllables and the rhyme: «Comme de longs échos qui de loin se confondent...Les parfums, les couleurs et les sons se répondent.» (Like long echoes which mingle in the distance...Perfumes, colours and sounds answer each other.) One of his friends, Asselineau, made this interesting remark [39]: «His procedure was concentration, which explains the intensity of effect he obtained in limited proportions, in half a page of prose or in a sonnet. This also explains his passion for the methods of composition, his love for the planning and construction of works of the mind, his constant study of combinations and procedures.» He also writes [41]-[542]: «The truth is that Baudelaire worked slowly and irregularly, going twenty times over the same places, arguing with himself for hours over one word, and stopping in the middle of a page to go and...“bake” his thoughts in the oven of lounging and conversation.»

154////-Let us reduce two exterior spacings of the plateau in which rb[répondent~parfums¹] is attenuated by vb[N~Nature], a gloss reinforced by vb[Nature~temple]. A portage will be used beginning: “La Nature est un temple où parfums, couleurs et sons se répondent.” (Nature is a temple where Perfumes, colours and sounds answer each other.) The hoard gives an ell of $(1/tsmw)((2(1/qepfzkgj))+(2(1/q'e'p'f'z'k'k''g''j'')))=(1/(1)(1)(2)(1))((2(1/(2)(1)(2)(1)(1)(6.1)(1)(1)))$
 $+2(1/(1)(1)(2)(1)(1)(6.1)(1)(1)(1))))=\frac{1}{2}((1/(2)(6.1))+(1/6.1))=0.122$ with the passage on «paroles» (words) as the stratum. The dispenser produces an ell matching the improved intuitive understanding, $(1/(1)(1)(2)(1))((2(1/(2)(1)(2)(1)(1)(1)(1)(1)))$
 $+2(1/(1)(1)(2)(1)(1)(1)(1)(1))))$, levelled to $\frac{1}{2}$.-///M///-As the values must at no point exceed 1, $\frac{1}{2}(\frac{1}{2}+1)$ cannot be left to obtain $\frac{3}{4}$ but by convention 1.5 must go down to 1: $\frac{1}{2}(1)=\frac{1}{2}$.-///B///-The peg is already 1 for the hoard, from the N which is undeniably connected to «Nature» and because of the unavoidable link between «Nature» and «temple», and so allows two exterior spacings to be modified leaving a maximum of the initial calculation.

155////-For rb[Nature~temple], attenuated by vb[parfums¹~symboles] reinforced by vb[couleurs~symboles], two spacings will be increased. The portage will give initially the first two lines followed by the tercets and finally the remaining lines of the quatrains. The hoard gives an ell of $(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(4.1)(5.7)(1)(1))) + (2(1/(1)(1)(2)(2)(4.2)(5.8)(4.2)(1)(1)))) = 1((1/46.74)+(1/204.624))=0.025$. In the dispenser the two attenuation exterior spacings become 8.7 and 8.8 from the 30 fronts in the tercets, added to the 37 and 38 of the original text between «Nature» and «parfums», and «Nature» and «couleurs»: $2+(1(37/10))=5.7$ and $2+(1(38/10))=5.8$ giving, after modification, $2+(1((37+30)/10))=8.7$ and $2+(1((38+30)/10))=8.8$. The dispenser ell is therefore smaller than that of the hoard: $(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(4.1)(8.7)(1)(1))) + (2(1/(1)(1)(2)(2)(4.2)(8.8)(4.2)(1)(1))))=1((1/71.34)+(1/310.464))=0.017$. The reduction observed is thus consistent with the greatly increased difficulty of recall with the interposition of the tercets.-///M///-It should be noted that most of the loss occurs in the calculation that substitutes $(1/71.34)=0.014$ for $(1/46.74)=0.021$.-///B///-The stratum in all cases is supplied by the terms concerning the confused words from the columns of the sanctuary. The eighth line, or what it becomes, may also serve this idea. Baudelaire can consider the natural elements as sending love to each other but also to the human universe, the symbolism being directed again towards the material world; sometimes with one of his mistresses he feels as though he is emerging from a region of arid thoughts to approach the dangerous climate of some less barren southern plains [[1109]: «Bizarre deity, brown as the nights,/Perfumed with musk and Havana tobacco,/Work of some wizard, the Faust of the savannah,/Sorceress of ebony flanks, black midnight's child,//...When my desires move towards you in caravan,/My worries drink from the cistern of your eyes.» At the time the idea of a suitable title for his collected verse arose from a conversation, he may have seen this clash of meanings, “the flowers of evil”, as the way to portray his meditations on the beauty which gives life but torments [621]. Such a contradiction worthy of irony is also to be found, though transposed, in the following stanza [[995]: «When among the debauchees the white and vermilion dawn/Enters in company with the gnawing Ideal,/By the play of some vengeful mystery/Within the sleeping brute, an angel wakes...»

156////-Let us lower two exterior spacings in a case with a pivot. The hoard ell $(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(1)(1)(1)(1)) + (2(1/(1)(1)(2)(2)(8.4)(8.4)(8.4)(1)(1))))$ will give very high values for (k') and (k'') while their equivalents in the dispenser will fall. We will use a portage with instead of the present ending “...et d'autres, parfums du temple, l'encens, l'ambre, le benjoin, le musc, corrompus, riches et triomphants, ayant l'expansion des choses infinies...” (...and others, perfumes of the temple, incense, amber, benzoin, musk, corrupt, rich and triumphant, having the expansion of infinite things...) The plateau of rb[corrompus~encens] vb[en~encens], the latter gloss being reinforced by vb[en~temple], should have a hoard ell of $(1/(1)(1)(1)(1))((2(1/(2)(1)(2)(1)(1)(1)(1)(1)) + (2(1/(2)(1)(2)(2)(8.4)(8.4)(8.4)(1)(1))))$ which is unfortunately impossible with a negligible gradient of $2(1/(2)(1)(2)(2)(8.4)(1)(1))$ from vb(en~temple) with “en” taken from «encens» (in/incense). For the two attenuations the stratum comes from «sens» which suggests the sense of smell, but without being able to justify $q=q'=1$. The dispenser ell is $(1/(1)(1)(1)(1))((2(1/(2)(1)(2)(1)(1)(1)(1)(1)) + (2(1/(2)(1)(2)(1)(1)(1)(1)(1))=1$ and the intuitive contrast is hardly surprising in these circumstances.-///M///-It should be noted that very often if a stratum for the attenuation of an obstacle has been detected by someone in his own work, he will probably be able to cancel out the problem by widening the stratum, but it must be conceded that this is more difficult than changing the various spacings.-///B///-We can easily imagine an imitation with “Nature” and “temple” at the end, more generally with many nasalizations in the last four lines and only there, to suggest the relation between the sense of smell and corruption. The term «temple» on the other hand which is a long way from «corrupt» and in contact with «Nature» in the present text suggests two major forms of pantheism, that in which what men call “God” is fundamentally the world, and that which envisages reality with a soul.

157////-The reduction in slides and spacings that comes from giving a stratum to an idea that is difficult to defend with the actual text can prevent its measurement of plausibility from being negligible. For the plateau of rb[corrompus~encens] vb[esprit~encens] (mind-incense), this latter gloss being reinforced by vb[sens~encens] (senses-incense), a portage will give a very different end to the text: “...l'ambre, le musc, le

benjoin et l'encens sont-ils corrompus, riches et triomphants à cause de l'esprit et des sens qui détourneraient les effets de ce qui dépend trop d'eux?" (...are the amber, the musk, the benzoin and the incense corrupt, rich and triumphant because of the mind and the senses diverting the effects which depend too much on them?) The hoard ell uses $2(1/(1)(1)(2)(2)(2.3)(2)(2))$ and $2(1/(1)(1)(2)(2)(2.4)(2)(2))$ in $(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(2)(2.3)(3.4)(2)(2)))+(2(1/(1)(1)(2)(2)(2.4)(3.5)(2.4)(2)(2))))$. The gradients are less than 0.062 as the lack of stratum means $g=g'=j=j'=2$ for $(1/tsmw)((2(1/qepfzkgj))+(2(1/q'e'p'f'z'k'k''g'j)))$ and therefore the whole is unusable. The dispenser increases the plausibilities: $(1/(2)(1)(1)(1))((2(1/(1)(1)(2)(2)(1)(1)(1)(1)(1)(1))))=1/2$.-///M///-The impact of the measurements is restricted when the zones of levelling or riveting are tackled; the present case shows this since $t=2$ and $f=f'=1$ would not have changed the final result of the calculation: $(1/(2)(1)(1)(1))((2(1/(1)(1)(2)(1)(1)(1)(1)(1))))+(2(1/(1)(1)(2)(1)(1)(1)(1)(1))))=1/2(2)$ which is $1/2(1)$ after levelling. As a rank is a special peg for collisions, it must be added that all the pegs with a value of 1 would give the ell $(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(1)(1)(1)(1)(1))))+(2(1/(1)(1)(2)(1)(1)(1)(1)(1))))=((1)(2))$ and then 1 by justified convention.-///B///-A portage allowing this would use the ending to the text given above but without its interrogative or conditional forms: "...the amber, the musk, the benzoin and the incense are corrupt, rich and triumphant because of the mind and the senses which divert the effects that depend on them too much."

158///-Imagining a portage which favours the intuition of an idea in one respect but makes it difficult in another should bring us to a situation which is roughly equivalent to the one we started with. Weakening the notions of corrupt incense and perfumes which answer or sing is a way of getting pegs of 2 for the ell of $rb[corrompus\sim encens] vb[répondent\sim parfums^1]$ with the attenuation gloss reinforced by $vb[chantent\sim parfums^1]$. The same portage will be responsible for bringing together all those ideas: "...les parfums¹, les couleurs, les sons, se répondent-ils et chantent-ils, en particulier l'ambre, le musc, le benjoin et l'encens, corrompus, riches et triomphants?" (...do the Perfumes, colours and sounds answer each other and sing, in particular, the amber, musk, benzoin and incense, corrupt, rich and triumphant?) This device will lower the three exterior spacings, and the overall result, through both its lowered characteristics and its equally important increased ones, should show hardly dissimilar intuitions and numerical values. The hoard gives $(1/tsmw)((2(1/qepfzkgj))+(2(1/q'e'p'f'z'k'k''g'j)))=(1/(1)(1)(1)(1))((2(1/(1)(1)(2)(1)(1)(4.8)(1)(1))))+(2(1/(1)(1)(2)(1)(1)(4.8)(1)(1))))=1((1/(4.8))+(1/(4.8)))=(2/4.8)$ or $(1/2.4)=0.416$ with the first line as a stratum. The dispenser gives a similar result: $(1/(2)(1)(1)(1))((2(1/(1)(1)(2)(2)(1)(1)(1)(1))))+(2(1/(1)(1)(2)(2)(1)(1)(1)(1))))$ or $1/2(1/2+1/2)=1/2=0.5$.-///M///-Of course, the change in rank, meaning that the new value $1/2$ multiplies the addition mentioned after it, gives a different twist to the calculation but the overall effects are practically the same.-///B///-The intuitions also, in spite of their apparently extraneous nature, come out with similar strength.

159///-In order to constitute a wide plateau we will try to assemble some ideas on attenuations with sum gradients and the problems clarified by them, first $vb(Nature\sim Perfumes) vb(Perfumes\sim temple)$, reinforced by $vb(Nature\sim colours) vb(colours\sim temple)$, $vb(Nature\sim sounds) vb(sounds\sim temple)$. Even though they appear too vague to clarify $rb(Nature\sim temple)$, the attenuation glosses together describe enough meanings to be considered of interest. However, any misgivings about them on an intuitive level are accompanied by the formidable perspective of the wide spacings that mark their measurements: paragraph 151 showed that a plateau with such attenuations, plus the difficulty they deal with $rb(Nature\sim temple)$, has an ell of about 0.02. In a general ell, for a sufficiently numerous plateau, many values for which no cut exists must be multiplied and so the overall result would be lowered owing to the weight of 0.02, which explains why in the end this unit will have to be avoided, even though its orderliness makes it amusing. On the contrary, paragraph 128 gave us a glimpse of how the series $rb(answer\sim Perfumes) vb(Perfumes\sim cool) vb(cool\sim colours)$, $vb(Perfumes\sim sweet) vb(sweet\sim colours)$, $vb(Perfumes\sim triumphant) vb(triumphant\sim colours)$, $vb(Perfumes\sim rich) vb(rich\sim colours)$ easily comes to $1/2$ only from $rb(answer\sim Perfumes) vb(Perfumes\sim cool) vb(Perfumes\sim sweet) vb(Perfumes\sim triumphant) vb(Perfumes\sim rich)$. Glosses of this type can come into a plateau without serious consequences along with those more captivating ones which may have a lower numerical value.-///B///-Our passions help us find the ideas possible in a beautiful text but when we constitute a plateau the strength of the commentary must take precedence over them and, being aware of

the fate of the hundreds of individual views expressed by the major interpreters of „Correspondences“ since its publication, we can be convinced that the best of them contain enough durable meaning to be widely held.-///M///-The present method's precise aim is to help distinguish the essential, even if in spite of all precautions, it runs the risk of contributing more to beliefs than to knowledge.

160////-Let us use in the same plateau $rb(\text{answer} \sim \text{Perfumes})$ $vb(\text{Perfumes} \sim \text{cool})$ $vb(\text{cool} \sim \text{colours})$, $vb(\text{Perfumes} \sim \text{sweet})$ $vb(\text{sweet} \sim \text{sounds})$, $vb(\text{colours} \sim \text{triumphant})$ $vb(\text{triumphant} \sim \text{sounds})$; and then $rb(\text{pillars} \sim \text{words})$ $vb(N \sim \text{Nature})$; $rb(\text{Nature} \sim \text{temple})$ $vb(N \sim \text{Nature})$; $rb(\text{eyes} \sim \text{symbols})$ $vb(N \sim \text{Nature})$; $rb(\text{observe} \sim \text{symbols})$ $vb(N \sim \text{Nature})$; $rb(\text{corrupt} \sim \text{incense})$ $vb(\text{transports} \sim \text{senses})$; $rb(\text{sing} \sim \text{Perfumes})$ $vb(\text{Perfumes} \sim \text{oboes})$. In order to avoid descending to very low values, a powerful attenuation, such as $vb(N \sim \text{Nature})$, must be used more than once, and each time a very modest spacing must be sought. The first glosses, which number seven, have a value of $\frac{1}{2}$ as a result of the collision $rb(\text{answer} \sim \text{Perfumes})$ which has a channel of $\frac{1}{2}$. The two attenuations $vb(\text{Perfumes} \sim \text{cool})$, $vb(\text{Perfumes} \sim \text{sweet})$ which, by reinforcing each other, are 1, the highest figure possible, keep this value. This gives $\frac{1}{2}(1) = \frac{1}{2}$. The four collisions mentioned later have a channel of 1 which cannot harm the plateau, and the same attenuation $vb(N \sim \text{Nature})$ is used everywhere but is only counted once for its gradient of $\frac{1}{2}$, using the cutting device. This amount which is constantly $2(1/(2)(1)(2)(1)(1)(1)(1))$ has slides from a single stratum: the eighth line. On the other hand the exterior spacings in the cases studied remain 1, in particular from the «There» in the third line which ensures continuity of meaning in the first quatrain. The product up to here is therefore $((\frac{1}{2})(\frac{1}{2})) = \frac{1}{4}$. Next comes $rb(\text{corrupt} \sim \text{incense})$ $vb(\text{transports} \sim \text{senses})$ which is a less attractive pair than $rb(\text{corrupt} \sim \text{incense})$ $vb(\text{incense} \sim \text{senses})$ but has the advantage of an interior spacing of 1 for $vb(\text{transports} \sim \text{senses})$ and an exterior spacing of 1 in relation to the collision, giving $(1/(1)(1)(1)(1)) (2(1/(1)(1)(2)(1)(1)(1)(1)))) = 1$ as regards this small plateau made use of within the larger one. The stratum comes easily from «senses», a term here very useful for us although ousted from the main area of the present clarification. The general product remains at $\frac{1}{4}$ since $\frac{1}{4}(1) = \frac{1}{4}$. There remains therefore $rb(\text{sing} \sim \text{Perfumes})$ $vb(\text{Perfumes} \sim \text{oboes})$. The collision has a channel of $1/(1)(1)(2)(1)$ from «sing» which can be thought of in the figurative sense. The attenuation gloss has a gradient of $2(1/(1)(1)(2)(1)(1)(1)(1))$, the stratum from the eighth line coming into play again; the exterior spacing cannot fall below 1 since thoughts provoked by the contrasts within the tercets unite the terms, and the two amounts relating to internal distances conserve the value of 1. The total for the ell amounts to $(\frac{1}{4})((1/(1)(1)(2)(1))(2(1/(1)(1)(2)(1)(1)(1)(1)))) = (\frac{1}{4})(\frac{1}{2})(1) = \frac{1}{8} = 0.125$.-///M///-In this way commentaries taking no great risks avoid having ridiculously low ell's but do not shed much light on works which have long been the subject of erudite study.-///B///-When more daring ways of understanding Baudelaire's poetry are touched on the results fall sharply, but this rightly constitutes a warning in the face of our occasional inclination to uphold any personal discovery that is in fact difficult to justify.

Part III: THE INFLUENCE OF ONE IDEA ON THE RELATIONS BETWEEN TWO OTHERS

161////-So far we have tried to study certain aspects of „Correspondences“ by means of porterages or tracings without distorting the meaning excessively for our analysis. Although we allowed ourselves to paraphrase quite freely, we could not stray far from the poet's initial intentions. Now, however, we must not hesitate to change the words chosen in the origin by the author, not necessarily staying true to the basic meaning. This new method, although more questionable than those used previously, is essential if the influence of the context on each word is to be fully understood. A text, or the result of a non anachronistic modification of a text, will be called a rail.-///M///-The porterages or tracings pertain to the rails, and a rail will be produced simply by changing a phrase from the affirmative to the negative.-///B///-A rail beginning with the terms “Nature is a corrupt temple...” will transform the internal thought of the sonnet far too much to be a portorage. However it will be useful to understand properties which have so far escaped us owing to the constraints of the structure within which the combinations of appearances were sought. The two collisions $rb(\text{Nature} \sim \text{temple})$ and $rb(\text{temple} \sim \text{corrupt})$ work against each other in the rail just described. The gloss $rb(\text{Nature} \sim \text{temple})$ loses the advantage of a plausibility of 1 since the slide for «temple» goes up to 2, which

brings down the plausibility of the relation.

162////-For a rail identical to the text, there is no difficulty in defining the creator. If the rail parodies the original or if the significance is completely changed, the creator becomes that of the pastiche or the new version. Any judgements of it can therefore no longer bear any relation to those regarding the creator and the reference work.-///M///-No buffers may be disregarded concerning a gloss but they now belong to the new wording.-///B///-Comparing the values is made easier by the new procedure. Regarding “Nature is a temple and all incenses are corrupt...” each of the collisions $rb(\text{Nature} \sim \text{temple})$, $rb(\text{incenses} \sim \text{corrupt})$ has a gradient of 1, while “Nature is a corrupt temple...” gives a plausibility of $\frac{1}{2}$ to $rb(\text{Nature} \sim \text{temple})$ because of $rb(\text{temple} \sim \text{corrupt})$.

163////-With a rail beginning “Nature is a corrupt temple...”, our study will concern the influence of “corrupt” on $rb(\text{Nature} \sim \text{temple})$. In order to investigate pressure of this type exerted by the context, our analysis must be widened to include new objects. The supports must necessarily be other than signs of normal usage for the texts, and may for example consist of a stain on the paper or reading in a ludicrous voice. We must go further to envisage all the ideas arising from the ordinary written punctuation, or even from its oral equivalent. We acknowledge the existence of a series of objects which consist, when in normal usage, of the meanings of such indications as the paragraph indentations, the blanks between the lines, new chapters or sections, the raising of the voice or any silences. The meaning of inverted commas, full stops and commas may also be included in this list. These constitute the freestones, and with the traces form the ensigns. We will try to establish, for imaginative texts, how the glosses are influenced by the ensigns. Any capital letter in the Latin alphabet can designate a freestone as well as a trace or term.-///M///-Though sometimes the meaning may depend to a large extent on the freestones, some ambiguities exist which are not derived from them.-///B///-Without any modification of the punctuation, a twisted way of thinking could take the phrase «...forests of symbols/Which observe him with familiar eyes» as indicating the forests’ own willpower.

164////-When a couple of collisions are changed an amalgam sometimes results. The model is $rb(\text{Nature} \sim \text{temple})$ $rb(\text{corrupt} \sim \text{incense})$ giving $rb(\text{Nature} \sim \text{temple})$ $rb(\text{corrupt} \sim \text{temple})$. The change affects „Correspondences“, which, after the transformation, must provide a rail beginning: “Nature is a corrupt temple...” With two collisions having gradients of 1 without a common term, one disappears and two are added, sharing a trace. One, $rb(\text{Nature} \sim \text{temple})$, appears the same although its gradient is now $\frac{1}{2}$ at the most, because of a slide of 2. The more modified collision, $rb(\text{corrupt} \sim \text{temple})$, has a trace, whether altered or not, from the obliterated collision, $rb(\text{corrupt} \sim \text{incense})$, and it has an attribution linking it to the first collision.-///M///-This device was not able to facilitate the identification of the reinforcements of the meaning from one paradox to another since the compression of the ideas here weakens the plausibility.-///B///-No block or tandem appears with $rb(\text{Nature} \sim \text{temple})$ $rb(\text{temple} \sim \text{corrupt})$ since we no longer have $rb(\text{corrupt} \sim \text{incense})$.

165////-To understand the process better we will give a more generalized description of a simplified amalgam. A former trace H from the collision $rb(H \sim L)$, which has now been eliminated because there is no L, is brought closer to the traces of $rb(A \sim F)$, thus depriving this collision of the gradient 1 from a modified context where the attribution H-F of $rb(H \sim F)$ appears. At least F, suffering from this link, takes on a slide of 2 in $rb(A \sim F)$ where it lowers the plausibility to $\frac{1}{2}$.-///M///-The term H, welded now to F takes from it part of the serious nature it needed to thoroughly shock in $rb(A \sim F)$.-///B///-The glosses $rb(\text{Nature} \sim \text{temple})$, $rb(\text{corrupt} \sim \text{incense})$ each have a gradient of 1. With “Nature is a corrupt temple...” the gradient of $rb(\text{Nature} \sim \text{temple})$ becomes $\frac{1}{2}$. Since the temple appears shameful, the shock “Nature-temple” is weakened. A landing “desecrated sanctuary” appears in the significance of “temple”, which gives us $j'=2$ instead of $j=1$.

166////-We have a model to study the influences of the ensigns acting unfavourably on the glosses. A plausibility of 1 must be attributed to the effect exercised by the term “corrupt” as regards the gradient

resulting for $rb(\text{Nature} \sim \text{temple})$. With a rail beginning “Nature is a corrupt temple...” the relation “corrupt-temple” leads to a slide of 2 for “temple” within $rb(\text{Nature} \sim \text{temple})$.-///M///-At some point we must become able to follow an author’s thought processes using the aspects of meaning they pick out as best serving the grammatical or logical relations of the ensigns.-///B///-Once the relations have been changed, these thought processes may often go beyond the previous interpretations although conserving them in appearance. If a rail arises in the form of “Nature is a temple and all incenses are corrupt...” we obtain again $rb(\text{Nature} \sim \text{temple})$, $rb(\text{corrupt} \sim \text{incense})$, collisions with a gradient of 1, since the gloss $rb(\text{corrupt} \sim \text{incense})$ protects $rb(\text{Nature} \sim \text{temple})$ from many potential significances within “corrupt”.

167////-It will be useful here to consider a relation, the latch, which describes the favourable or adverse influence of a set of ensigns F, the bulk, on a problem gloss, the jack. The general symbol for a latch (-*), read as “towards”, is replaced by (-#), read as “for”, or by (-μ), read as “against”, according to whether the influence intends to favour or harm the gradient. The yoke, the outlook, will be (-#) or (-μ). Thus we can examine the effect of «triumphant» on $rb(\text{corrupt} \sim \text{incense})$ in the latch ($\text{triumphant} \# rb(\text{corrupt} \sim \text{incense})$). Conversely, we will consider (-And others, -μ $rb(\text{cool} \sim \text{corrupt})$). The jack will be referred to at times as generally as possible using $rw^*(A \sim E)$, with “w*” pronounced “w starred”, designating affirmation (b), or negation (d), for the latch ($S \cdot rw^*(A \sim E)$) examined for its degree of plausibility. With (b) the problem will be to associate the two traces, and with (d) to dissociate.-///M///-For the text “he has organized his vain existence in a mad way”, the most interesting influence on the jack $rb(\text{organized} \sim \text{mad})$ would be that of the ensign “vain”.-///B///-Using paradoxes to bring meanings to light leads to a rapid revelation of relations between the significances and Baudelaire’s poem shows this among other things. However the poem does not take us into the realms of tragedy since for tragedy there must be a drama created by some power hidden from the victims, while the poet here accentuates above all the acceptance of changes in the soul [[1103]]: «Whether it be in the night and in solitude,/Whether it be in the street and in the multitude,/Her ghost dances in the air like a flaming torch.»

168////-The quantity of plausibility of a favourable (-#) or adverse (-μ) latch, with a positive (b) or negative (d) jack, will be named an acre. The bulk S often has a single trace but this is never one of those from the gloss analysed $rw^*(A \sim E)$. Furthermore S is not always a meaning of a front, since a freestone suffices to form one. Since the bulk can be made up of several elements, as shown in (-And others, -# $rd(\text{cool} \sim \text{corrupt})$), it can be referred to by using many letters, for example ($\text{FRSTV} \# rb(A \sim E)$). Moreover, discontinuity may sometimes come from the ensigns used, such as in ($\text{confused.mingle} \# rd(\text{answer} \sim \text{Perfumes})$).-///M///-The attenuation glosses in many cases would hinder the calculations and so our measurements do not concern them. In their case not only their gradient, with or without the influencing passage, but also that of the problem they clarify would have to be counted. By multiplying many very meagre quantities, the result would so often be negligible that it would be cumbersome to calculate them for an initial study.-///B///-A weak latch such as (-And others, -# $rb(\text{cool} \sim \text{corrupt})$) should, however, be studied.

169////-Here the influence of the bulk will be tested by examining the effect of removing it from the text. The gradient level will be modified for the jack once this removal appears conclusive. Since the presentation of the rail must remain acceptable in spite of the disappearance of the bulk, a segment of the text, a claw, is sometimes necessary to compensate for the deficiency, by modifying or completing the ensigns. Within the claw may often be found some punctuation freestone to give it some semblance of normality, but it may also occupy it entirely as in (:) when (.) has been removed while changing «...Which observe him with familiar eyes.//Like long echoes...» to “...which observe him with familiar eyes: like long echoes...”-///M///-When the claw contains, on the contrary, many words, neutral glosses are more easily produced so the way the text reacts to the problem gloss being influenced can better be examined. On this account any investigation of the influences on neutral glosses will be rejected for the moment.-///B///-To study the influences of the ensigns «Which observe him» on the jack $rb(\text{symbols} \sim \text{eyes})$ no claw is required. By removing the bulk we obtain: “...there man passes through forests of symbols with familiar eyes.” The impression of a notion of simple friendship among natural beings makes us think of the writings of

Wordsworth and the Romantics whose inspiration Sainte-Beuve attempts to describe thus [887]: «In these silent solitudes, on the bosom of the lakes, in the half-light of these forests, it seems to them that their souls merge into the universal soul; they feel an invisible and ineffable influence that exalts, delights and purifies them. It is a mysticism which is somehow related to Pythagorus' pantheism. For them, all that is visible, all that is endowed with movement or with a voice, no longer merely provides obscure symbols or weird emblems, but true revelations.»

170////-The nature of a latch depends on the type of pressure on the gradient: the favourable yoke (-#) or harmful one (-μ). The association (b) or dissociation (d) results from the relation between the traces within the jack. The combination gives (F-#rb(A~H)), (F-#rd(A~H)), (F-μrb(A~H)), (F-μrd(A~H)). A latch can look favourable and positive (-#b), favourable and negative (-#d), harmful and positive (-μb) or harmful and negative (-μd).-///M///-If a logician was speaking about the symbol (d), he would be careful about referring to it as a simple negation. Effectively "it is better to associate" is made negative as "it is not better to associate" before being made so by "it is better to dissociate". This latter negation is based on a forceful reversal of judgement and a similar process is seen in the relation between (-μ) and (-#).-///B///-Given "it is better to associate than dissociate «corrupt» and «incense»", the weaker negation "it is better not to associate «corrupt» and «incense»" is very different from "it is better to dissociate «corrupt» and «incense»". As for the corruption itself, it can even be perceived in the agitation of the vain graces, and Baudelaire can only admire a dandy if he is invested with some significant rebelliousness, rejecting such levels of emptiness of mind which sometimes even impressed Balzac [63]: «He organized his idleness in order to be busy. Victurnien visited the Duchess every morning from midday to three; from there he met her again in the Bois de Boulogne, he on horseback, she in a carriage. If these two charming partners went riding, it was on sunny mornings. In the evenings the young Count's time was shared between society, balls, parties, shows. Victurnien shone wherever he went, sowing the seeds of his wit, judging men, things, events with profound words: you would have called him a fruit tree that gave only blossom. He led this tedious life, where perhaps even more soul than money is squandered, where the greatest talents are buried, where the most incorruptible probity is lost, where the most hardened wills are softened.»

171////-The elementary significance of the latch with a favourable yoke (-#) is: "the will of the creator is that the influence exerted by the bulk...is one of the clearest of those favouring the plausibility of the jack..." It is written (F-#rb(A~H) or (F-#rd(A~H)). The latch with a harmful yoke (-μ) gives the meaning: "the will of the creator is that the latch...exercises one of the clearest influences of those disadvantaging the plausibility of the jack..." It is written (F-μrb(A~H) or (F-μrd(A~H)).-///M///-The distinctions in series of abstract opposites examined in pairs give the easiest outline of all expert knowledge [734]-[754]. However the latch (F-*rw*(A~H)) gives us a ternary relation.-///B///-Instead of analysing the harm done to rb(Nature~temple) by rb(temple~corrupt) with reference to a rail including the beginning "Nature is a corrupt temple...", "temple" is quoted once only in (corrupt-μrb(Nature~temple)). Baudelaire, without going to the extremes of the rail used here employs the permanent evocation of evil to complicate an angelic lyricism tending towards the ridiculous [609]-[[1013]]: «You are a lovely autumn sky, clear and pink!/But the sadness in me rises like the sea,/And in ebbing leaves on my sad lips/The smarting memory of its bitter silt.»

172////-When two latches have the same jack and yoke but a different bulk, they each form a lining for the other.-///M///-With a set jack, only the bulk can be modified if we want to compare several latches to see whether they can be classified as the "clearest". The linings give the general forms (E-#rb(A~H)), (F-#rb(A~H)),I; (E-μrb(A~H)), (F-μrb(A~H)),II; (E-#rd(A~H)), (F-#rd(A~H)),III; (E-μrd(A~H)), (F-μrd(A~H)),IV.-///B///-The list takes on a more concrete look in the case of (Nature-#rb(living~pillars)), (forests-#rb(living~pillars)),I; (Nature-μrb(living~pillars)), (forests-μrb(living~pillars)),II; (Nature-#rd(living~pillars)), (forests-#rd(living~pillars)),III; (Nature-μrd(living~pillars)), (forests-μrd(living~pillars)),IV. The idea of a natural temple was very common in the thinking at the time the author lived, even outside exclusively artistic circles. An English doctor even used it, some twenty years before the birth of Baudelaire, as the title of one of his didactic poems [245].

173////-For (, colours and sounds-#rb(answer~Perfumes)) we must understand: "The will of the creator is that the influence exerted by the bulk «, colours and sounds» is one of the clearest of those favouring the plausibility of the problematical association of «answer» and «perfumes»".-///M///-It is not a problem to use capital letters such as H or R,S,T to symbolize both individual ensigns and groups of them since the context makes it sufficiently clear to what each symbol applies.-///B///-As the value of the influences is assessed by eliminating the bulk, it becomes important to put together «,», «colours», «and», «sounds» in order to test their influence on rb(answer~Perfumes) since otherwise, after taking away «colours», we would be left with «sounds» and several indications that did not fit in with the new significance. Conversely, care must be taken with the claw so the text remains intelligible. As the text will become unclear if the words are slit up badly, we cannot just put our faith in an enormous capacity to find a meaning for any words [907]. Moreover if it is true that telegraphic language is the limit of that which is easily understandable, if we want to speak correctly this must be rejected so that finally the claw must be prescribed [196]-[197].

174////-With the latch (-And others,-#rb(corrupt~children)) we obtain the following: "the will of the creator is that the influence exerted by the bulk «-And others,» is one of the clearest of those disadvantaging the plausibility of the problematical association between «corrupt» and «children»".-///M///-If the influence is at all robust, there must be a crucial change of intuition when the bulk is removed.-///B///-Related more or less closely to the idea considered here, it is often said that a certain pupil who knew Baudelaire told long afterwards he had peculiar tendencies. Claude Pichois however has some doubts about this [588]. The young man's dandy propensities may mean the image retained of him is somewhat tainted with bitterness [605].

175////-The cordon consists of any word, support or ordinary mark of expression such as a comma or a brief silence separating words. The provisional, temporary or final meaning of a cordon will be called a hawser. We can imagine (n) rails starting from the text to be studied, the second including the first, the third containing the second, and so on to the end of the work. In this way the background of the meaning can be usefully considered, though in a very limited way. The original creator will be only that of the finished text, and a series of other creators, the look-outs, will have to be conceived for the partial rails.-///M///-A semicolon constitutes a cordon, but its final meaning is called, very differently, a freestone. Moreover, whereas the hawser is sometimes provisional, the ensign is necessarily final.-///B///-As far as the grammar is concerned, in „Correspondences“ the eleventh line is followed by the second tercet, while the line break is a strong mark of separation, showing that all the ways of understanding the meaning of a poem are not provided by its organization. The breaks in the text facilitating its study expose another danger, that of allowing a glimpse of a different ending. Balzac reflected on a similar problem [81]: «Often perfection in works of art prevents the soul from magnifying them. Is this not the lawsuit won by the sketch against the finished painting, in the court of those who finish a work by thought, instead of accepting it ready made?» It must be accepted that critics are not able to extricate a meaning that arises from too many backgrounds. The novelist conceives of a musician thinking of this [82]: «I see the melodies face to face, beautiful and fresh, coloured like flowers; they shine, they resound, and I listen, but infinite time is needed to reproduce them.» Memory organizes ideas or images in a new way [83]: «The radiant goddess rises up from the depths of the chasm of the mind, she runs to her marvellous compartments, touches them lightly like an organist his keys. Suddenly Memories soar, they bring the roses of the past, divinely preserved and still fresh.»

176////-For (F::H-#rd(R~S)), let us look at the case of (corrupt::triumphant-#rd(others~cool)). The significance of it is: "the will of the creator is that the influence exerted by the bulk beginning "corrupt" and ending with "triumphant" is one of the clearest of those favouring the plausibility of the problematical dissociation of "others" and "cool" "-///M///-The plausible nature of (H-#rd(R~S)) may paradoxically remain low when the creator has slipped the germ (F) of the idea affecting rd(R~S)) into the rail before (H). In this case a bulk (F...H) or (F::H) uniting F and H should be chosen.-///B///-Before «corrupt», the terms «answer», «familiar», «eyes», «observe» and «words» prepare us for the idea that inanimate beings may have vices and virtues. We can easily see that the confusion arises from the usage which slips from the freshness of early morning

to newly opened flowers, for example. Yet it remains difficult to attribute this point of view with any certainty to Baudelaire, who did not hide his admiration for Maistre making fun of Locke [514]-[679]: «What a smell of shop!» wrote the aristocrat from Savoie. However, it is not certain either that it was the doctrine of the weight of experience in its entirety that repelled the poet, for the English empiricist deserved this mockery when he declared that his book on the function of mental images was worth its price because of the advantages it brought to daily life [505]. Baudelaire's amusement could also result from this confusion between abstract mental metaphysics and the practice of everyday life.

177////-In the case in which a very large number of ensigns jointly forms a bulk, the description of the latch can become (KL::UVWXYZ-*rw*(J~E)), for example (of symbols::of the mind and the senses-#rb(forests~temple)) which is read as "the will of the creator is that the influence exerted by the bulk beginning "of symbols" and continuing up to "...of the mind and the senses" is one of the clearest of those disadvantaging the plausibility of the problematical association between "forests" and "temple"". In a similar way (There::senses-#rb(Nature~temple)) will imply a very extended bulk.-///M///-As the ensigns are the ultimate ideas for the cordons, several hawsers often have transitory contents which then seem only to have been a preparation for something more important. This device is the basis for many jokes such as: "-Why didn't you come to the last meeting? -How could I tell that it would be the last one?" The word "last" has the meaning "which has just taken place" and then is used to mean "which brings something to an end".-///B///-«Nature is a temple» takes on a new meaning when we are able to write rb(corrupt~incense) but this analysis may fail to measure anything in this respect.

178////-If several sections of the work have to be taken away simultaneously, we will have (A::FGH(...)K(...)S::Z-*rw*(M~R)), for example with the latch (Correspondences::answer each other(...)perfumes(...)Sweet::senses-#rd(cool~children)) which significance may be described as "it is the will of the creator that the influence exerted by the discontinued bulk, from "Correspondences" to "answer each other", including just afterwards "perfumes" and "Sweet", then going on from "Sweet" to "senses", is one of the clearest of those disadvantaging the plausibility of the problematical dissociation of "cool" and "children"". -///M///-To disadvantage the dissociation (-#rd) is to favour the association (-#b) but since to calculate (A::FGH(...)K(...)S::Z-#rd(H~R)) or (A::FGH(...)K(...)S::Z-*rw*(H~R)) the gradient of the jack is needed, it is better to keep two forms, to have the benefit of the best possible plausibility in all circumstances.-///B///-Here rd(cool~children) will have a lower gradient than that of rb(cool~children) and for other ensigns the (d) case will prove better than its opposite. With the peaceful beginning of the sonnet associated with a bitter or demonic ending, Baudelaire may have wanted to suggest a correspondence that has become ill at ease with human beings in the natural world. Seemingly lacking in constancy, he is described as having had a political career not without its surprises, but it is not easy to reconstitute and follow the route of his thinking which led him to deplore certain transformations, even if Barbey, who became his friend, ventured further, concerned for the awe-inspiring moor situated not far from the family château [96]: «In the thrall of the idea of profit, society, this old housewife whose needs are the only young thing remaining to her and who witters on about her enlightenment, no more understands the divine ignorance of the mind, this poetry of the soul which she wants to exchange for poor and always incomplete knowledge, than she admits the poetry of the eyes, hidden and visible under the apparent futility of things.»

179////-The relation (-*), and so (-#) or (-μ), within a latch, is not commutative since (rw*(A~H)-*S) would have no recognized meaning. For properly described influences, the threshold of insignificance for the acre is reached at 1/16, the same as that under which a gradient loses all its value and therefore we can extend the notion of riveting to this.-///M///-Nevertheless the object studied has a negligible force, since it is a good idea to rid oneself of illusions of knowledge [723]-[723']. -///B///-Thus the latch (man-#rd(Nature~temple)) will have a weak gradient owing to the slight plausibility of its jack which will be counted within the acre. The schoolboy bending over the problems of the relationship between the artist and the world must have undergone many transformations to produce the poet [[1081]]: «How many times must I jingle my little bells/ And kiss your low forehead, dull caricature?/To hit the target, mystique quadrature,/How many shafts, oh my quiver, must I lose?//We will wear out our souls in subtle plotting,/And we will demolish much heavy

armour,/Before we may contemplate the great Creature/For whom, wracked with infernal longing, we sob!»

180////-The acre, or measurement of the plausibility of the latch, consists of the product of the gradient of the jack, with or without bulk, and another value, the freight, with a level of $1/t^* s^* q^* e^* p^* f^* z^* g^* j^*$. The amounts in the denominator are called perforators. If an influence increasing the gradient is sought, it is calculated with the yoke (-#), and conversely (-μ) is used to determine any action decreasing it.-///M///-For the same yoke, it has to be seen whether the bulk raises or lowers the gradient, or else changes nothing, and in this respect it matters little whether the jack is in (rb) or (rd). Let us add that the difference between the results, with (rb) and (rd), risks being very small if both gradients are low.-///B///-The latch (symbols-#rb(words~green)) gives us a jack whose significance is unclear in spite of the amusing effect of the connection between the terms. This obscure nature of the gloss, whose shift in meaning we examine, also immediately hampers the process of appreciation since the object affected is largely unknown. The author, at the moment of creation, has a completely different perspective, arranging the words, moreover, with beauty as his aim [496]-[590]-[[1114]]: «...I will practise my strange fencing alone,/Sniffing out the chances of rhyme in every corner,/Stumbling over words as over paving stones,/Striking at times on long-dreamed lines of verse.»

181////-The freight within the acre contains nine perforators. Among them, the corners, t^* , s^* , depend only on the overall intuition of the latch. The monitors, q^* , e^* , p^* , f^* , z^* , g^* , j^* , must follow what happens to the components of the jack when the bulk is removed. They bear the name of the component whose fate they represent, with a “star” added as with z^* describing the test on (z).-///B///-Let us examine the latch (of-#rb(flesh~children)). Once the bulk has been taken away, the gradient resulting for rb(flesh~children) can only be increased, since the uncertainty now touches the internal relations in the jack. The supposition of a moral risk could not prevent the recognition of the many merits of women’s bodies [115]: «Now king David was old and stricken in years; and they covered him with clothes, but he gat no heat. Wherefore his servants said unto him, Let there be sought for my lord the king a young virgin...» Baudelaire, addressing a female friend, celebrates in his turn this power [[1108]]: «David, dying, would have demanded the health/ Emanating from your enchanted body!»-///M///-The presence of a buffer for this illustration prevents an error of criticism but generally we do not have this advantage, even if it should always be sought.

182////-It is necessary to introduce a rule here: the adaptor. Once the bulk has been taken away, the gradient of the jack sometimes remains the same while the components have changed. Let us imagine an elementary example in which, when a bulk is present, the gradient (h) is worth $1/qepfzgj=1/(1)(1)(1)(1)(g)(j)$ for $g=1$ and $j=2$. The result is $1/((g)(j))=1/((1)(2))=1/2$. Sometimes we will have $h'=1/(1)(1)(1)(1)(g')(j')=1/((2)(1))=1/2$ without the bulk. For any situation in which the gradient is made equal with or without the bulk, we will take it that no change has occurred. The outcome of applying this basic ruling, the adaptor, is to act as if none of the components had been modified.-///M///-Our ability to be precise is clearly insufficient here to authorize us to count a deterioration in the detail when the overall measurement remains unaltered. We are studying very complex appearances, relating to the operation of the mind, and perceive their comings and goings outside the realms of satisfactory comprehension [748]. Even declaring that the bulk raises or lowers the gradient is a simplification since this gradient was fixed with the bulk [101]. Jean-Pierre Dumont and before him Victor Brochard showed that the analysis of the phenomena of the physical world largely developed in this way, accepting limits to our knowledge [167]-[287]-[288]. The scientist, used to fields of thought where strictness and precision hold sway, must avoid despising as inaccurate our techniques of analysis since they have enabled us to obtain systematically identical results using the same data. The seeds of rigour are there and make it possible to establish its first tenacious appearances in a field as much vague as new. However, to act without understanding, especially when considering ideas, makes us routine-bound, so that supervision by a better-educated source is necessary. Mathematics, with the difficulty they have of accepting anything other than true or false, plus their link with measurements, give the model.-///B///-Let us look at the latch (parfums¹, les-#rb(parfums²~répondent)) (Perfumes-/perfumes²-answer) with «parfums» taken from the eighth and then ninth lines. When the jack is a collision, with the bulk, the slides are $g=1$ and $j=2$ since the meaning “balance” acts as a landing in «répondent». If there is no

bulk, the jack falls into the category of a problem gloss without a collision. The slides become $g'=2$ and $j'=1$ because the term «répondent» with its two significances is more problematical than «parfums» for a simple commentary. Therefore, through the adaptor, it must be accepted that everything takes place as if $g=1$ and $j=2$ were still valid. The risks of counting a modification of the analysis as a drastic alteration of the text seem too great to allow any other choice.

183////-Only the most obvious influence should be measured as our knowledge is too limited to understand any others. This leads us to the definition of the corners, two values belonging to the perforators, which make it easier to reject as negligible the most obscure influences. First a quantity 2 in the denominator of the freight must be recognized for the latches which are difficult to understand. Furthermore the calculation should be similarly modified whenever a latch lining appears intuitively to weigh considerably more on the jack than the latch itself.-///M///-Conversely, a lining that is only equally clear, does not endanger it at all, and as the intuition preceding the calculation remains uncertain, a large number of rivals are possible.-///B///-The latch (-And others,-#rb(corrupt~cool)) straightaway seems almost absurd. The author, with his taste for corruption, was right to salute Gautier as a master [4]-[5]-[407]: «...In Seville, in the great hospital, are displayed,/Two remarkable pictures by Juan Valdes Leal./This artist, the Young of painting, possessed/ The secrets of death and the grave;/Just as Titian cherished the splendid colours,/Valdes loved the shades of green, the wan and pallid tones,/The blood and puss of wounds,/The martyrs in rags stretched on the rack,/The rotting corpses, and on silver dishes,/In the midst of the clotted blood, the heads of Saint John...» The idea of a secret also reminds us of one of Baudelaire's constant preoccupations [406]: «You spurn nothing that is despised;/You reject no rags, Ribera: /The truth, always the truth, is your only motto!//And you succeed in giving a strange beauty/To those three abject monsters, terror of classical art,/Pain, Poverty and Mortality.//...From where does this murderous instinct come, Ribera?/What tooth has bitten you, making you rabid,/Thus to twist and crush mankind?//What has the world done to you, and, in all this carnage,/What secret enemy of your blows are you pursuing?/For what insult was so much blood spilt?» The author to whom Baudelaire pays tribute also compares two painters with these words [408]: «Beside these, Lesueur, your monks are insipid./Zurbaran of Seville has rendered better than you/Their eyes leaden with ecstasy and their sick heads,//The divine vertigo, the inebriation of faith/Which makes them shine with a feverish light,/And their strange dread-inspiring aspect.»

184////-The perforator t^* is a flat corner and it decreases the numerical value of the situation in which intuitively the latch appears so doubtful that it loses all point since it has to be one of the clearest. Thus $t^*=2$, and conversely $t^*=1$ if the appearance of the force concerned is undeniably distinct.-///B///-The latch (forests-#rb(living~pillars)) is so clear that a flat corner of 1 is required, as is also necessary with (Nature-#rb(living~pillars)).-///M///-In case of uncertainty, the aim of the creator must be sought, using any documentation available, since guessing by claiming some direct communication with the author may result in collective or subjective delusion. Dilthey stressed that substitution in spirit characterizes the disciplines in which the result of thought is studied, but it seems dangerous to accept that this approach makes them superior in some way to those in which the subject is analysed purely from the outside, such as in physics where the scientist has no need to identify with his equipment [281]-[282]. Since it is inevitable that ideas regarding a poem must be shared, a consensus of the criticism will be sought to reduce the inherent risks of misusing this procedure.

185////-If the lining of a latch seems intuitively to benefit from a much more influential bulk than its own, then the rough corner s^* is worth 2. Conversely $s^*=1$ if the bulk seems at least equal in force to those of the latches with the same jack.-///M///-The internal precision in the wording of the latch, concerning "one of the clearest" of influences, requires the bulks to be compared. However no expression in figures of any kind results from the intuition of the corners because, since the calculation uses s^* as much as t^* , it cannot operate utilizing its result within itself. Nor are the corners examined by removing the bulk, but intuitively from the initial text alone.-///B///-Thus first we skim through the latches (triumphant-#rb(corrupt~incense)) and (rich-#rb(corrupt~incense)) to see for each if the other is not a much more plausible lining than itself. The similarity of the smells of hashish and incense have often been pointed out. Corruption can even

adversely affect the ability to find one's bearings in everyday life, especially when a narcotic is involved. Something happens to our ways of distinguishing between objects and perceiving changes in them. The objective sense of space and the separation between merging or different things is modified. The relationship between the changes perceived as internal and those seen as external is also altered, principally as regards time [24]. Baudelaire readily described some of the effects of substances that act in this way [75]-[654]: «The proportions of time and of being are upset by the countless numbers and by the intensity of sensations and ideas. One lives the lives of several men within the space of an hour. This indeed is the subject of "the Wild Ass's skin". There is no longer any equation between organs and pleasures. From time to time the personality disappears. The objectivity that makes certain poets pantheistic and makes some people great actors becomes such that one becomes confused with external beings. One becomes a tree wailing in the wind and singing vegetable melodies to nature.»

186////-The perforators q^* , e^* monitor the carvers (q) and (e). In the situation (-#), if the carver is increased by eliminating the bulk, this shows that it kept the value of (q) or (e) down, so that we can conclude that for the starred carver, $q^*=1$ or $e^*=1$. It is sufficient for a term that has never been part of a collision and that gives a valid interpretation of a pivot to be withdrawn for the carver $q=1$ to give $q'=2$, or the other $e=1$ to be $e'=2$. When the value of the carver concerned remains the same, the value of the starred carver remains 1. It is only when the carver is reduced by removing the bulk that we find $q^*=2$ or $e^*=2$. As the carver is lowered with (-#) when the bulk is taken away, we must conclude that its constituent ensigns kept (q) or (e) high and thus were harmful to the gradient. Once the ensign "small" in "Large small Nature is a temple..." has been removed, the left-hand carver in $rb(N\sim Nature)$ becomes equal to 1 since the term "Large", which had been cancelled through "small", becomes available again to explain the N of the jack.-///M///-The starred carvers follow the modifications of the gradient in an irregular fashion, since in the case of the yoke (-#), the passage from $q=1$ to $q'=2$ leads to $q^*=1$, just as $q=1=q'$, the preservation of the status quo, would do.-///B///-For (the voice of the divinity-# $rb(N\sim Nature)$) and a rail beginning with: "In Nature the voice of the divinity models a temple..." we obtain $q=1$ in that "divinity" provides a commentary on N without being part of a collision. When the bulk is subtracted we have $q'=2$ because the notion of unknown power helped the jack $rb(N\sim Nature)$, and this result justifies $q^*=1$. The natural echo makes us think of the caverns where the beautiful and terrifying initiation ceremonies of many an ancient sect took place, convinced they could reveal the highest truths in the bright light of the fire through thought processes sometimes in conflict with the lovers of daylight [747]-[749].

187////-For yokes (-μ), when the absence of bulk gives a lowered carver, $q^*=1$ or $e^*=1$, but if, on the other hand, the carver is raised, q^* or e^* are 2. For a carver that has not been altered in any way, the starred carver remains 1.-///M///-The influences studied by these measurements are limited to those which have a basis in the text. Thus any immediate force relating to the physical and social circumstances of the formulation must be excluded from the analysis. The proposition "Venus is veiled" could be interpreted as referring to a woman, the goddess or a planet, according to the context in which the statement is made, but in this case, only indirect access will be provided by critics examining the work.-///B///-A rail beginning with the words "Majestic Nature is a temple..." gives us the latch (Majestic-μrd(N~temple)). By removing the bulk, the carver of N is increased from 1 to 2. This gives us some proof that "Majestic" favours the plausibility of the jack and so $q^*=2$ must be accepted. In any case the gradient will be so low, that the overall result could not be outstanding. The awe-inspiring aspect of natural appearances plays a role in the notion of "temple-Nature". Seneca describes the feelings thus aroused [914]: «If you come to an ancient forest of extraordinary height, a sacred wood in which the tracery of so many branches hides any view of the sky, the grandeur of the trees, the loneliness of the place, the impressive spectacle of such deep and continuous shade in the midst of open country will make you believe in a divine presence. This cavern holds a mountain suspended over deeply eroded rocks; it is not man-made; natural forces have excavated the huge cavity: the feeling of a religious mystery will seize your soul. We worship the sources of the great rivers; altars mark the place where a subterranean river suddenly bursts forth. We revere thermal springs. The dark colour, the unfathomable depths of their waters have given some pools a sacred character.»

188////-The starred pole p^* is a monitor of (p), the pole of the jack. With (-#), once the bulk has gone from the rail, if the pole remains unchanged, $p^*=1$. If $p'=2$ follows $p=1$, then $p^*=1$. If $p'=1$ follows $p=2$, then $p^*=2$.-///M///-As the pole is 1 for the collisions, to establish the starred pole, it is sometimes sufficient to ask if the absence of the bulk gives the status of collision to the jack or takes it away.-///B///-The ensign "problem" in "...man, the problem is here, passes there through forests of perfumes..." allows $\text{rb}(\text{forests} \sim \text{Perfumes})$ to benefit from $p=1$, since the rail itself states that there is a difficulty. Once "the problem is here," has been removed, $p'=2$ becomes necessary, and so for the latch (, the problem is here,-# $\text{rb}(\text{forests} \sim \text{Perfumes})$), the conclusion $p^*=1$ proves inevitable. For anyone taking a general look into the cultural background of the author, it is clear that the relation between perfumes and forests cannot be considered of secondary importance, in spite of the reputation he built as the poet of love in the modern city. Certainly Robert Kopp rightly stresses that we do not know the exact contents of the school curricula of the time, but we suspect that it laid heavy emphasis on the humanities [482]. It should also be noted that young pupils could learn indirectly through the knowledge and culture of their teachers, imparted during lessons [594]-[597]. The young latin scholar taking part in the "Concours Général" (competition for lycée students in their final years) had to write in verse on «Philopoemen at the Nemean Games» and Claude Pichois reports that the future poet, born in 1821, won a first certificate of merit in 1836 [596]-[790]. He sums up the prize list of «17th August 1836» for Baudelaire, a secondary school pupil this time [596]: «1st Prize for Latin Verse; 2nd Prize for Greek Translation; 3rd Certificate of Merit for Latin Prose; 3rd Certificate of Merit for Greek Prose; 3rd Certificate of Merit for Drawing; 1st Certificate of Merit for English Language.» The appeal of the bustling outside world may have quickly drawn the young poet, but the attraction he felt for classical studies left an easily recognizable mark on his memory [99]. Passing from one investigation to another, Pliny gives this introduction [768]: «Until now, we have only considered the smells coming from the forests. Each of them, in itself, was already marvellous. The luxury was to mix them all among themselves, and to take a single scent from the whole. Thus were perfumes invented. Tradition has not preserved the name of their inventor. In the times of the Trojan Wars, they did not yet exist, and incense was not used in sacrifices. They only knew how to burn the branches of trees...And yet rosewater was already known, since it was named in the Iliad as a precious oil.» The same author shows how the sequence of delicacy came about [773]: «...luxury, which boasts of having conquered nature by creating perfumes, has also, with cloth, defied the flowers whose colours give them value.» The same tendency [772]«...made such progress that only crowns of petals sewn together were prized, or those from India or beyond, for the ultimate in elegance is to present crowns of valerian leaves or of multicoloured silk cloth soaked in perfume.»

189////-For (-μ) with the pole decreasing when the bulk is subtracted, $p^*=1$, and if it increases, $p^*=2$. With no modification $p^*=1$.-///M///-If, once a bulk that explains some serious difficulty is taken away, other ensigns play the same role, a pole of 2 remains possible.-///B///-With (penetrating-μ $\text{rb}(\text{things} \sim \text{infinite})$) a rail using the words "...having the expansive and penetrating force of infinite things..." the bulk in no way enables the jack to be a collision. However, the suppression of "penetrating" will leave "expansive" to make the gloss intelligible and this will again prevent a collision. Furthermore, with no problem noted which would authorize $p=1$, we must accept to write $p=2=p'$ which justifies the starred pole $p^*=1$. Psychological forces were a subject of passionate interest at this period which was marked by the discoveries of Galvani [253]-[589]. Insinuating itself into the body, perfumes bring the sweetest transports of emotions. The individual abandons himself in the midst of triumph, becomes as lascivious, lazy and intoxicated as several hours previously he had been energetic, hard and merciless with his own desires. All inner strength has been used up by the effect that is the positive equivalent of that of torture or bad luck acting negatively. This point greatly interested Balzac [69]: «Iron yields at certain degrees of beating or under repeated pressure; its impenetrable molecules, purified by man and made homogenous, disintegrate; and, without fusing, the metal no longer has the same powers of resistance. Blacksmiths, locksmiths, tool-makers, all those who work with this metal express its state then with a word from their technology: "The iron is retted!" they say, taking up this word used exclusively when talking of hemp, which is broken down by retting. Well, the human soul, or if you prefer, the three-fold energy of the body, the heart and the spirit can be found in a similar state to that of iron after certain repeated shocks.» Balzac notes that the opposite route, leading from dejection to action-inspiring triumph, is also obscure [68]: «As for me, went on the doctor, I no longer

dare to place limits on nervous strength. Moreover it is in this way that mothers, to save their children, mesmerize lions, climb down, in fires, along ledges where even cats could hardly venture, and endure tortures in childbirth. Therein lies the secret of attempts by prisoners and convicts to regain their liberty... We do not yet know the capacities of the vital forces, they take their very strengths from Nature, and we draw them from unknown reservoirs!» Prarond has related how Baudelaire, stressing the closeness of his thinking to the novelist's own, spoke to him of a spontaneous conversation, that was perhaps purely fictional [604]: «Balzac and Baudelaire were walking towards each other along the river (on the Left Bank). Baudelaire stopped in front of Balzac and began to laugh as if he had known him for ten years. Balzac stopped as if he had found an old friend. And these two spirits, having recognized each other at a glance and greeted each other, walked along together, talking, discussing, delighting each other, not managing to surprise each other.»

190////-The starred peg f^* serves as a monitor for the peg of the jack. With $(-#)$ or equally $(-\mu)$, when the amounts before and after the removal of the bulk are equal, we find $f=f'$ and thus $f^*=1$. In the situation $(-#)$ where $f=1$ is replaced by $f'=2$, this device shows that the initial rail favoured the jack, so that $f^*=1$ results. If $f=2$ is replaced by $f'=1$, it must be admitted that the original state of things hampered the gradient, justifying $f^*=2$. In the case of $(-\mu)$, if $f'=1$ takes the place of $f=2$, then $f^*=1$. If on the contrary $f=1$ is ousted by $f'=2$, then $f^*=2$.-///M///-It must be remembered that (f) controls the clarity of the links between the jack traces and $f=2$ is obtained with just an indication of irony. This is the case with $rb(l\sim mad)$ regarding the rail "I am mad to believe myself so". A question also gives $f=2$, as can be seen with $rb(he\sim ready)$ summarizing one aspect of "is he soon ready himself?"-///B///-Let us look at f^* for $(incense\sim rb(corrupt\sim temple))$. As there is no buffer to connect clearly the ensigns «corrupt» and «temple», it must be accepted that $f=2$. Since «incense» has strictly nothing to do with the absence of absolute link between the traces of the gloss $f'=2$ and so $f^*=1$. Of course a line of thought "incense-corrupt-temple" exists, but the last bond has no buffer. Having the power to weaken even the deities, incense is used as a means of salvation from sickness or crime. At the time of the misfortunes of Thebes, when Oedipus reigned, the supplicants directed their feet to the altars [921] «...And the city is full of incense,/full of paeans and of lamentations.»

191////-It remains for us to determine, first with $(-#)$, if the bulk has any influence on the interior spacing of the jack. Once this bulk has been removed (z') replaces (z) . If $z=z'$, the starred interior spacing z^* equals 1. If $z<z'$, this means the bulk helps (z) in the gradient of $rw^*(A\sim E)$, and so $z^*=1$ again. If $z'<z$, this shows the bulk hinders the gradient, and thus $z^*=z$.-///M///-In the case that the influential ensign consists of any freestone, such as «:» or «.», the same applies as for a tracing.-///B///-For $(y\sim rb(Nature\sim homme))$ (There \sim Nature-man), since the gloss, once the «y» (There) has disappeared, shows an interior spacing of $2+(1(10/10))=3=z'$ instead of $z=1$ as previously, due to the break in meaning, the conclusion must be that z^* is 1. The relationship "Nature-man" reminds us of the idea that the archetypal pole in the "male-female" relationship is, in nature, the feminine one and Baudelaire uses this concept on many occasions in his poetry [[982]]: «You brush against the sorrowful passer-by/And he is dazzled by the health/That flashes like a bright light/From your shoulders and from your arms.»

192////-We now need to consider the level obtained by the starred interior spacing z^* in the case $(-\mu)$ of an unfavourable yoke, so the bulk will be removed to observe the consequences on the interior spacing. When $z'<z$ results, the inference is that the presence of the bulk increased the value of (z) and so harmed the gradient, and as this is what we were looking out for, $z^*=1$. When $z<z'$, we are led to conclude that once a bulk is present, it weakens (z) and so increases the gradient which amounts to favouring it. However if an unfavourable action is expected, it must be accepted that $z^*=z'$. Finally, when $z=z'$, $z^*=1$.-///M///-The need to be coherent leads us to use the same counting system for z^* as for (z) since there is no major new problem. Thus $z^*=1$ or $z^*=2+(1(n/10))$. If the method of calculation had to be constantly changed, we would not be able to rely on what has already been established.-///B///-With $(y\sim \mu rb(Nature\sim homme))$ (there \sim Nature-man), since once «y» (there) has gone the jack shows that $z'=2+(1(10/10))=3$ instead of $z=1$ as before, it is seen that «y» favoured it. Since we are now looking for the harmful nature of the influence, the conclusion must be that $z^*=3$. The strong "man-Nature" relationship in the text makes it so clear the search

has gone off course that the latch will have little plausibility as $z^*=3$ makes a considerable contribution to the moderation of this value. The man of whom Baudelaire speaks may not understand the symbols at all in spite of their familiarity, due to the fact that they reflect the bases of his thinking. Maistre dreamed of the development of these thousands of obscure indications in real life [52]-[516]: «One can form a perfectly true idea of the universe by seeing it as a vast room in a natural history museum shaken by an earthquake: the door is open and broken, there are no windows left, whole cupboards have fallen over while others still hang from hinges that could come away any minute; shells have rolled into the minerals room, and a hummingbird's nest is resting on the head of a crocodile. Yet only a fool would have any doubts about the original intentions for the building or think that it had been constructed like that. All the great sets are already together; in the smallest splinter of glass from a window, it can be seen in its entirety...order is as visible as disorder; and the eye, running over this vast temple of nature, restores without difficulty all that a catastrophic agent has broken, or distorted, or sullied or displaced. There is more; look closer, and already you will recognize a restorative hand: a few beams have been propped up, paths have been made through the ruins, and amid the general confusion, a crowd of "analogues" have already taken their places and are in contact with each other.»

193////-Let us deal with the main impediment to z^* for a latch using $(-#)$ or $(-\mu)$. If the page in question is the only green one among the rest which are white, with $rb(\text{colour of paper} \sim \text{green})$, the whole rail must be counted to find the interior spacing. If it has (n) fronts, (z) equals $2+(1(n/10))$. When the bulk R or $RSTUVWXYZ$, made up of (m) fronts is removed, the same distance should be kept when figuring out (z') . This gives $z'=2+(1(n/10))$, showing the negligible nature of the bulk, given the main part of the ensigns has remained unchanged.-///M///-With $z=1=z'$ we cannot fail to obtain $z^*=1$ since a stable component $z=z'$ always results in a z^* monitor of 1.-///B///-If the bulk consists of a pivot "colour of paper", given that for the latch $(\text{colour of paper} \sim rb(\text{pillars} \sim \text{green}))$ the distance between the traces "green" and "pillars" remains the same when the bulk is removed, once again $z^*=1$. The creator of an imaginative text frequently tries to demonstrate something symbolic and deeply moving to his audience, but for this he does not necessarily use a support. Nerval excelled in this method of portraying the limits of mental balance with sobriety [553]-[664]-[781]: «...objects without form or life lent themselves freely to the calculations in my mind; -from combinations of pebbles, from the shapes of angles, slits or openings, from leaf cuttings, from colours, smells and sounds I saw hitherto unknown harmonies emerge.»

194////-The two starred slides have a particular characteristic which sets them apart from other monitors. This is a rule affecting the calculation of the acre which, even so, is very much more daring than the adaptor. Its purpose is to rectify the lack of balance in the description of appearances, and the device, called the winch, consists of removing the bulk to establish two starred pre-slides G^* and J^* and then multiplying both values G^* and J^* by t^*s^* to give g^* , j^* .-///M///-The need for some compensation is shown by the awkward case of bulks which have nothing in common with the underlying meaning attributed to the traces of the jack but which give $g=g'$ or $j=j'$. However, the change cannot stop there, for once $g^*=G^*t^*s^*$ or $j^*=J^*t^*s^*$ has been used for $g=g'$ or $j=j'$, the practice must be generalized in order to avoid producing any other anomaly. Finally the values t^* , s^* which have already been counted once in the acre as (t^*s^*) must be counted also in g^* , j^* . With $t^*s^*=2$ for $G^*=1=J^*$ we therefore get $((t^*s^*)g^*j^*)=((2)(2)(2))=8$.-///B///-The latch $(\text{infinite} \sim rb(\text{corrupt} \sim \text{incense}))$ allows two starred pre-slides $G^*=1=J^*$ because of the constant $g'=g$, $j'=j$, due to «infinite», which in spite of a possible theological connotation, hardly touches the significance of $rb(\text{corrupt} \sim \text{incense})$. The rough corner s^* of this latch is equal to 2 because «triumphant», with its moral sense, seems intuitively much more capable of affecting the collision in question. Thus to write $t^*=1$, $s^*=2$ and then $g^*=G^*s^*$ as well as $j^*=J^*s^*$ allows us to accept $s^*g^*j^*=(2)(2)(2)=8$ and therefore a plausibility of a maximum of $\frac{1}{8}$ for the influence exerted by «infinite» on $rb(\text{corrupt} \sim \text{incense})$. Baudelaire's idea of infinity is also interesting and leads us to wonder whether he knew in depth the debate of the time on the existence of atoms [255]-[256]. When he mentions certain perfumes having the «...expansion of infinite things...» he seems discreetly to set his thinking within a framework in which the endless divisibility of objects is envisaged. However, the volatile nature of the fragrant particles might have lead him to speak of them in rapid hyperbole as minute things, apart from any metaphysical thought hostile to atomistic ideas. Another

poem bears witness to his way of thinking [[1038]]: «There are some strong perfumes for which all matter/Is porous. They seem to seep through glass.» The reference to the “correspondences” for its part seems to take the path of betting on an unknowable world, but Baudelaire reaches such depths, avoiding paying allegiance to any minor trends in thinking, that many scholars find the idea of natural law in this notion [666]. If the absolute core of things has a single and ultimate constituent, correspondences link many related or complementary objects, varying in form and quantity but not in the essentials.

195////-With g^* affected by the yoke (-#), the starred pre-slide G^* must be 1 when the absence of bulk increases the slide while harming the gradient, and also when its absence does not change the situation at all. On the contrary $G^*=2$ must be the case if, as a result of a lowered slide, the removal of the bulk is to the advantage of the gradient. Then the starred slide can be determined by the calculation $G^*t^*s^*=g^*$.-///M///-When it is necessary to use the adaptor for (g), (j), we find $G^*=J^*=1$ since $((g)(j))=2=((g')(j'))$ is seen as an indirect witness of immobility, amounting to $g'=g$, $j'=j$.-///B///-A rail which no longer contains «triumphant» gives $g'=2$ in respect of $rb(\text{corrupt}\sim\text{incense})$ and not $g=1$ as with the present text, since henceforth the idea “chemically degraded” is introduced as a landing of “corrupt”. Therefore $G^*=1$ must be accepted for $(\text{triumphant}\sim\text{rb}(\text{corrupt}\sim\text{incense}))$. Perfume stimulates like an animal look [[1018]]: «Come, my fine cat, to my amorous heart;/Draw in your claws,/And let me plunge into your beautiful eyes,/Blend of metal and agate.//When my fingers freely stroke/Your head and your elastic back,/And my hand becomes drunk with the pleasure/Of feeling your electric body,/I see my woman in my mind's eye...» Baudelaire commented elsewhere on these distant but familiar beings [[1021]]: «Their fertile backs are full of magic sparks,/And particles of gold, like fine sand,/Sparkle vaguely in the mystical pupils of their eyes.» The often unrecognized humorist in Baudelaire reverts to the singular when he writes [[1015]]: «In my mind walks,/As if at home there,/A beautiful cat, strong, sweet and charming...»

196////-Since with the yoke (-μ) it is the unfavourable influence which is studied, it must be accepted that the starred pre-slide G^* is 1 in every situation leading to (g') , the slide obtained by removing the bulk, and lower than (g), the slide obtained when the bulk is present. $G^*=1$ again when the change does not alter the value of the slide. On the contrary $G^*=2$ is necessary in the event of (g') being increased compared to (g) by the absence of bulk. Starting from these facts, the multiplication of G^* by the two corners t^* , s^* gives g^* , the starred slide.-///M///-Investigating presence through absence is a classic approach used throughout the long scale towards the abstract or the concrete, since each of these entities accompanied by the other is not a state but a direction, like the top or the bottom [175]-[176]. The mathematicians of antiquity showed the value of the relationship between the diagonal line in a square and its side, supposing any result other than a whole number, or a ratio of whole numbers, to be impossible, in order to make everyone admit to the irrational in numbers [583]. The naturalists of the IIIrd century BC thought to demonstrate that the simple activity of living expends weight by an experiment on an animal of measured weight which is weighed again with all its excretions, after a long fast [249].-///B///-When we remove the ensigns «comme» (as) from the ninth line, «Il est des parfums frais comme des chairs d'enfants...» (There are perfumes as cool as the flesh of children...), we are left with “Il est des parfums frais des chairs d'enfants...” or, with a complementary claw, “Il est des parfums frais de chairs d'enfants...” The problem, which is now very close to the inconsistency of $rb(\text{chairs}\sim\text{parfums}^2)$ (flesh-perfumes²), has slides of $g'=2=j'$ while previously $g=1$, $j=2$ was justified. The latch $(\text{comme}\sim\mu rb(\text{chairs}\sim\text{parfums}^2))$ (as...as-/flesh-perfumes²) merits therefore $G^*=2$, due to the increase of the slide. If now the bulk becomes «comme des», the rail gives “Il est des parfums frais chairs d'enfants...” (There are perfumes cool flesh of children...) and the problem $rb(\text{chairs}\sim\text{parfums}^2)$ (flesh-perfumes²) becomes a collision. The modification allows us to perceive that the suppression method does result in some clarity. The meaning of the lines in question inspires us to imagine licentious banquets in honour of victorious conquerors. Love and battle were formerly complementary among the most common manly occupations of the upper classes and this justifies grouping together the notions of woman and war. Dom Juan declares [536]: «We taste an extreme sweetness in reducing the heart of a beautiful young woman by one hundred tributes, to see there daily the progress we make, little by little, fighting by transports of emotion, by tears and by sighs, the innocent modesty of a soul hardly able to surrender her arms, forcing inch by inch all the scanty resistance she puts up against us...and on this subject I have the

ambition of the conquerors, ever rushing from victory to victory, never able to resolve to limit their desires.»

197////-Analysis gives the same result for j^* , but it must be specified that there is an interdependence between (g) and (j) in any calculations starting from a non collision gloss for which, moreover, the product $((g)(j))$ is less than 4. Thus $g=1$ leads to $j=2$ and $j=1$ to $g=2$. Once the bulk has been taken away, the same type of link appears for g', j' when $((g')(j')) < 4$ is verified and as long as the jack does not take on the nature of a collision.-///M///-The numerous case variations go along with the aim of determining the central perspective of the creator and beyond that of finding a guide for any imaginative text. In the probalistic field, Cournot wrote that the great number of effects succeeds in [215]«...revealing...the part played by influence, however small, of regular and constant causes, as happens repeatedly in the order of natural phenomena and social facts.» It is worthwhile considering also these lines written by the mathematician and philosopher [216]: «In the strict language which is suitable for the abstract and absolute values of mathematics and metaphysics, a thing is possible or it is not: there are no degrees of possibility or impossibility. However, in the nature of physical facts and realities, experienced by the senses, when contrary events can happen and do happen, according to chance combinations of certain causes which are independent and variable from one test to another, with other unchanging conditions or causes jointly regulating all the tests, it is only natural to look on each event as having an even greater tendency to occur, or as being even more possible, in fact or physically, the more often it reoccurs in a greater number of tests. Mathematical probability then becomes the measure of "physical possibility" and one of these expressions may be taken for the other. The advantage of the latter is that it clearly indicates the existence of a relationship which does not depend on our manner of judging or appreciating which varies from one person to another, but which exists between the things themselves: a relationship maintained by nature and manifested through observation when the test are repeated often enough for them to compensate each other for effects arising from chance and irregular causes...» For our calculations, the outstanding reason for the blurring of our vision of the inextricable causes can be found in the passing excitements which rule out effective relations between the ensigns. However, in the course of numerous analyses, all unfounded feelings end up roughly speaking by eliminating themselves due to their weakness and the conflicts between each other, and thus the acre and the gradient remain as the means of finding the effective basic meaning.-///B///-When studying „Correspondences“ to discern what Baudelaire meant, critics provide the most commonly understood meaning since the significance, dating back to the origin of the poem around which the many interpretations revolve, remains fixed. In the cloud of disparate commentaries, some of which appear irreconcilable, a main tendency comes to light which proves to be the will of the creator and is impossible to ignore, as long as criticism has existed for long enough. This may be applied even to the most cheerfully provocative and disorientating writings [[1083]]: «In a slimy soil, full of snails/I want to dig for myself a deep grave,/Where I will be able to spread my old bones...» The poet is having fun, concurring with the severity of many paintings [[1139]]: «Remember the object we saw, my soul,/On that so sweet and beautiful summer morning:/At the bend in the path a vile decaying carcass/On a bed strewn with stones...»

198////-Let us go slowly through each stage in the calculation of the acre, alternately for the yoke (-#) and then with (-μ) and examine first the flat corner from the view of (-#) in respect of the latch (-And others,-#rb (corrupt~cool)). The trace «others» appear to oppose the terms «corrupt» and «cool» to each other, so that to look for a favourable influence of «others» on the association of «corrupt» and «cool» becomes absurd. No situation can be more suitable for a decision made in the way indicated by $t^*=2$.-///M///-Of course, it remains possible to affirm that cutting up a text gives us only an illusion of clarity. A keenly exercised intuition will argue in fact that the very notion of a latch requires a division which distorts the meaning. Yet such a judgement would lead also to the rejection on grounds of superficiality of all individual words, since the flow of conscious thought would never enable one to consider any markers to help get one's bearings. It happens that our thought processes admit a large number of tenacious appearances lacking in any continuity, words or numbers, to approach reality. Even if sometimes we grasp a continuous content, any methodical mind is constrained, through the way we are taught, not to reject in any way traditional divisions. In the field of arithmetic, for example, the uninterrupted flow of items must be disregarded by dividing up into sections. Thus the fluidity of all the numbers linking 1 to 4 is simplified during our first lessons by the

pattern 1, 2, 3, 4 [100].-///B///-Let us concede that the significance of the ensigns «cool» and «corrupt» overlaps, and this spreads over into all the rest when the poem is known by heart. A sort of fusion of ideas operates also in the distant memory that someone has of the poem. This does not however require any renunciation of the exterior appearances of the text since the creator himself wanted these discontinued units and moreover situated them in two different lines.

199////-No special effort is required to obtain the situation of a flat corner with the level of 1. In this way (-And others,- $\mu\text{rb}(\text{corrupt}\sim\text{cool})$) can be determined, with absolutely no doubt, as $t^*=1$. It proves particularly easy to conceive that «others» especially, but even more so all the bulk, is unfavourable to the plausibility of an association between «corrupt» and «cool».-///B///-Lucan, describing a queen, wants to keep for posterity a major example of corruption [508]: «She spends a whole shameful night with her judge, whom she has seduced. Once peace has been assured by the chief and paid for with tremendous gifts, a feast will celebrate the joy of such a great event, and Cleopatra flaunted a showy display of wealth which roman society had not yet adopted. The place was like a temple to luxury, such as would hardly be erected even in a more corrupt age...» The victorious Caesar incurs comparable disapproval [509]: «Caesar is learning how to squander the riches of a plundered world...»-///M///-We may expose ourselves to some reproach for resorting to corners since they prevent any consistency among the perforators. The calculation of t^* , s^* with the reintroduction of the corners in the starred slides makes for a chain of manipulations which arouse suspicion and yet adjustments of this sort should not alarm us, though some people may dismiss them or treat them as a joke [808]. In spite of our absolute expectations, even the partisans of rigour demand a preparation marked by the rhythm concrete¹-abstract¹-concrete²-abstract² and so on. The difference comes from the fact that afterwards by deduction we manage to justify the previous tricky manoeuvre [246]. At this point the abstract acts as a simplified summary of the concrete, allowing economies of thinking [177]. It remains that the technical procedure is one of the paths to knowledge, the other one being studious idleness [248]. Aristotle, who liked to consider this second point in particular, sees the pursuit of the abstract in this way [23]-[23']-[31]-[32]-[32']-[32'']: «...the first thing is to consider a group of individuals, undifferentiated and similar to each other, to find which factor all these beings may have which is identical. Then the same should be done for a group of individuals who, while being of the same sort as the first, are specifically identical to each other, but specifically different from the first group. Once the identical factor has been established for the members of the second group, and the same has been done for the others, it must be considered if, in turn, the two groups have an identical factor, until a sole and unique expression has been reached, as this will be the definition of it.»

200////-Let us look at ($\text{rich}\sim\text{rb}(\text{corrupt}\sim\text{incense})$) to establish its rough corner. The term «rich» has a meaning which suits «corrupt» and «incense» equally well but for different reasons. As an effective go-between for these traces its tendency is to diminish the paradox but this remains nevertheless, achieving a gradient of 1. Within the lining ($\text{triumphant}\sim\text{rb}(\text{corrupt}\sim\text{incense})$), «triumphant» proves more effective since, by backing up the moral sense of «corrupt», it plays its part in exerting pressure to produce a collision with a gradient of 1. The rough corner of ($\text{rich}\sim\text{rb}(\text{corrupt}\sim\text{incense})$) can therefore be written $s^*=2$.-///M///-There is no danger in referring to the gradient acquired by the jack since s^* is not used to produce it.-///B///-In the case being studied, «triumphant» seems gratuitous when applied to «incense» since military activity is rarely accompanied by the use of perfumes. On the contrary, the relationship of perfumes with luxury is obvious. The Bible condemns opulence because it seems unchanging [136]-[158]: «Let the brother of low degree rejoice in that he is exalted: But the rich, in that he is made low: because as the flower of the grass he shall pass away. For the sun is no sooner risen with a burning heat, but it withereth the grass, and the flower thereof falleth, and the grace of the fashion of it perisheth: so also shall the rich man fade away in his ways.» It is no better to count on hidden triumph [148]: «For there is nothing covered, that shall not be revealed; neither hid, that shall not be known. Therefore whatsoever ye have spoken in darkness shall be heard in the light; and that which ye have spoken in the ear in closets shall be proclaimed upon the housetops.» The implicit negation of the divinity seems close to rivalry [129]-[132]: «The fool hath said in his heart, There is no God.»

201////-We will now look at the rough corner of (triumphant-µrd(corrupt~incense)). A rapid examination leads us to think that disadvantaging the dissociation of the traces «corrupt» and «incense» is the same as favouring their association. The calculation shows that things are not so simple, but it is useful to obtain a transitory intuition in which -µb and -#b are compared. Since (rich-#rb (corrupt~incense)) is less plausible than (triumphant-#rb(corrupt~incense)), the lining (rich-µrd(corrupt~incense)) is not on the same level as (triumphant-µrd(corrupt~incense)). Given that no lining is greater than the latch (triumphant-µrd(corrupt~incense)), intuition gives it a rough corner $s^*=1$.-///M///-If any laborious sequences of calculations are incapable of covering every intuition, they fail to satisfy our appetite for immediate and absolute subtlety, which more generally remains frequently unappeased by our learning. The paradoxical nature of knowledge however, can enable a clumsy calculation which oversimplifies an appearance, following a long series of even less faithful ones, to lead the mind to make meticulously detailed observations eclipsing everything that was envisaged at first.-///B///-If the acre of (triumphant-µrd(corrupt~incense)) were equal to (triumphant-#rb(corrupt~incense)) our immediate thought would be gratified, but this would prevent us from penalizing the rejection of associations wanted by the author: “corrupt-incense”, “living-pillars”, “Nature-temple”, “answer-Perfumes”. All these images merged together remind us of a text by Maturin [528]-[603]: «The tamarind, the cocoa, and the palm-tree, shed their blossoms, and exhaled their odours, and waved their leaves, over the head of the trembling votarist as she approached the ruin of the pagoda. It had been a massive square building, erected amid rocks, that, by a caprice of nature not uncommon in the Indian isles, occupied its centre, and appeared the consequence of some volcanic explosion. The earthquake that had overthrown it, had mingled the rocks and ruins together in a shapeless and deformed mass, which seemed to bear alike the traces of the impotence of art and nature, when prostrated by the power that has formed and can annihilate both. There were pillars, wrought with singular characters, heaped amid stones that bore no impress but that of some fearful and violent action of nature, that seemed to say, Mortals, write your lines with the chisel, I write my hieroglyphics in fire. There were the disjointed piles of stones carved into the form of snakes, on which the hideous idol of Seeva had once been seated; and close to them the rose was bursting through the earth which occupied the fissures of the rock, as if nature preached a milder theology, and deputed her darling flower as her missionary to her children.»

202////-A text starting with the words “Immense and small Nature is a temple...” allows a left carver $q=2$ with $rb(N\sim Nature)$. If “and small” is taken away, on the contrary q' becomes equal to 1. In this way (and small-#rb(N~Nature)) has a starred carver $q^*=2$. The term “Immense” in fact acts as a guarantor for the pivot N as soon as “and small” is removed from the rail. This bulk had the result on the one hand of wiping out the part of the meaning which explained N. Furthermore the shock $rb(Immense\sim small)$ would have prevented the commentary that would save us from playing its part, since the guarantor of a pivot must in no way be involved in a collision.-///B///-The capital N easily conveys the notion of immensity.-///M///-The judgement that, apart from cases in which a buffer unites the terms, it is their distance that provides the means of measuring the link between them, is related to the way in which Hume, in a both imaginative and amusing way, speculated metaphysically on the workings of the mind, inspite of his extreme mistrust of this matter [251]-[465]. Newton had shown that, in space, the attraction of masses diminishes by the square of their distance apart and so the philosopher tried to transpose this analogically in relation to thought [262]-[464]-[555]-[556]: «It is certain that distance diminishes the force of every idea, and that, upon our approach to any object...» Hume spoke of things such as a house or a tree in the first place, and we have transposed this point in order to focus on the meaning of words in certain circumstances. He added [464]: «The thinking on any object readily transports the mind to what is contiguous; but it is only the actual presence of an object, that transports it with a superior vivacity.»

203////-Let us imagine that when looking at the poem, we read vertically on the left the letters “COULEURFAITSON” (COLOURMAKESSOUND), as the fourteen lines provide the series of letters C, O, U, L, E, U, R, F, A, I, T, S, O, N. The pivot resulting from this literary game can also be found in the gloss $rb(C...O...U...L...E...U...R...F...A...I...T...S...O...N\sim nuit)$ (C...O...L...O...U...R...M...A...K...E...S...S...O...U...N...D-night) and the device can be summed up acceptably in «Correspondances», «confuses», «forêts de symboles», «confondent», «profonde unité», «répondent» (Correspondences, confused, forests

of symbols, mingle, profound unity, answer). Thus $rb(C...O...U...L...E...U...R...F...A...I...T...S...O...N \sim \text{nit})$ ($C...O...L...O...U...R...M...A...K...E...S...S...O...U...N...D\text{-night}$) will have a carver $q=1$. Once the bulk for ($\text{Correspondances...confuses...for\^ets de symboles...confondent...profonde unit\^e...r\^epondent-}$ $urb(C...O...U...L...E...U...R...F...A...I...T...S...O...N \sim \text{nit})$ ($\text{Correspondences...confused...forests of symbols...mingle...profound unity...answer/-}$ ($C...O...L...O...U...R...M...A...K...E...S...S...O...U...N...D\text{-night}$)) has been removed the carver q' will equal 2, so that we will have to have a left starred carver of $q^*=2$.-///M///-Since the aim of $(-\mu)$ is to investigate the means of harming the jack, the openly favourable influence of the bulk leads to the conclusion that a poor quality unfavourable influence is being exerted and this justifies the starred carver of 2.-///B///-Diderot wrote of a blind woman [277]: «When she heard singing, she could distinguish "brown" voices and "blond" voices.» In a more playful mood, he approached the same problem with similar audacity [274]: «Does Madam remember a certain very eccentric black Brahmin, half sensible, half mad? -Yes, I remember him...one day I asked him to translate a minuet of sound into a minuet of colours; and he managed very well.» This type of instrument does not only accept consecrated hands [275]: «Your elder sister goes to the ball; but you, do you not go to the temple...-Quite right; and that is why I want you to play me something very charming. -Well! replied the companion, put on your fire-coloured gauze dress, and I will fetch the rest of the accompaniment...See, Mademoiselle...it will go marvellously with your Bohemian topaz earrings...»

204///-The starred pole p^* equals 2 for the situation $(-\#)$ when the jack has a pole p' with a value of 1 once the bulk is removed, contrasting with the start $p=2$. With a rail giving "...the colourless question arises of the perfumes making flesh pale in triumph...", we find ($\text{colourless-}\#rb(\text{pale}\sim\text{triumph})$), allowing $p^*=2$. The value $p=2$ is justified with the original rail since the mockery paralyses the meaning of "question". On the contrary this term, once the bulk is no longer there, becomes a true clue to a problem gloss, with the result that $p'=1$.-///M///-Only the status of a collision gives the advantage of a pole of 1 without any special guarantee from the text.-///B///-The triumph of the flesh full of desire seems to provide a possible key to the word «triumphant» used by Baudelaire at the end of the first tercet. However two possible meanings come from this idea since victories can be won over oneself or over others. In both cases the proximities between perfumes and love-potions may be referred to. A closely-related line of interpretation can focus on the debauchery which unites the thoughts about leaders, for the worse sometimes [67]: «Endowed with a tremendous power over tender souls, they attract them and crush them. It is great, it is beautiful in its way. It is the rich-coloured poisonous plant that fascinates children in the woods. It is the poetry of evil.»

205///-When we measure the acre of the latch (and $\text{incense-}\#rb(\text{corrupt}\sim\text{temple})$), we must eliminate the old canvas $rb(\text{corrupt}\sim\text{temple})$ $vb(\text{incense}\sim\text{temple})$ $rvb(\text{corrupt}\sim\text{incense})$ $vb(\text{senses}\sim\text{incense})$ $vb(\text{corrupt}\sim\text{senses})$ which was based on «incense». When the bulk is taken away, cracks appear since the jack loses the status of collision, and as a result the pole of $rb(\text{corrupt}\sim\text{temple})$ rises from 1 to 2. Since $p'=2$ instead of $p=1$, the starred pole would be 1 if the latch had a yoke $(-\#)$. However with the perspective provided by $(-\mu)$, it should be noted that conversely $p^*=2$.-///M///-If there is no broad tension in the first place, no collision can be brought by a canvas.-///B///-The gloss $rb(\text{perfumes}\sim\text{flesh})$ does not put forward anything paradoxical and so it remains a secondary problem in spite of the apparent possibility of $rb(\text{perfumes}\sim\text{flesh})$ $vb(\text{colours}\sim\text{flesh})$ $rvb(\text{perfumes}\sim\text{colours})$ $vb(\text{sweet}\sim\text{colours})$ $vb(\text{perfumes}\sim\text{sweet})$. Moreover the tension $rb(\text{corrupt}\sim\text{mind})$ has the benefit of the breadth but the sketchy canvas $rb(\text{corrupt}\sim\text{mind})$ $vb(\text{incense}\sim\text{mind})$ $rvb(\text{corrupt}\sim\text{incense})$ $vb(\text{senses}\sim\text{incense})$ $vb(\text{corrupt}\sim\text{senses})$ does not seem valid since $vb(\text{incense}\sim\text{mind})$ $vb(\text{senses}\sim\text{incense})$ suggests a contradiction. We are fascinated by the intelligence a great corruptor devotes to achieving his ends. Baudelaire, who admires in Don Juan the calm inner triumph of persistence rather than his lack of belief, imagines thus the bold libertine in hell [228]-[229]-[231]-[1030]: «Sganarelle laughingly asked him for his wages,/While Don Luis with trembling finger/Showed to all the dead wandering on the shore/The bold son who mocked his white brow.//Shivering in mourning, the chaste and thin Elvira,/Near the perfidious husband who was her lover,/Seemed to demand a final smile from him/In which the sweetness of his first pledges would shine.//Upright in his armour, a tall man of stone/Stood at the helm and cut through the black waters,/ But the calm hero, bent over his rapier,/Contemplated the wake and deigned to see nothing.»

206////-With the latch (-Et d'autres,-#rd(verts~corrompus)) (-And others,-/-green-corrupt), if the bulk is removed, "...verts comme les prairies, corrompus..." (...green as meadows, corrupt...) remains, changing the meaning and giving a peg (f') of 2 since it becomes possible to envisage an interdependence in "verts-corrompus" (green-corrupt). The passage from f=1 to f'=2 justifies f*=1 for the yoke (-#).-///M///-The peg of 1 signifies that as far as remaining faithful to the text is concerned, the spit of a gloss can only be affected by (b), or on the contrary by (d), and on no account by a choice of either.-///B///-The initial rail only authorizes (d), with the words «...green as meadows, -And others, corrupt...» Without the bulk, the second text provides us with the means of imagining a complete link or quite the reverse, a modulation within the list of perfumes. Baudelaire is very careful never to employ already well-used ideas, but he pays for this ambitious intention in the absence of the ready-made style found in the thousands of examples published at the time. Wishing this difficulty on himself, he thinks he has identified an aspect of corruption there [[1076]]: «Oh lazy monk! when will I be able to make/Of this living spectacle of my sad misery/The labour of my hands and the love of my eyes?»

207////-When the removal of «there» in the third line weakens the relationship between «man» and «temple», the gloss rb(man~temple) suffers from the reduced cohesion in meaning and we find f'=2, replacing f=1. Within the latch (there-µrb(man~temple)) the modification testifies that the bulk «there» favours the jack. Since the yoke is (-µ) and the perspective being that of the unfavourable nature of «there», the failure proves undeniable. The starred peg, which measures the harmful nature of this bulk in the original, takes the value f*=2.-///M///-We soon see that the interior remoteness also changes when the bulk is taken away. While we are not yet sure of the effects, the manipulation of many examples can achieve this. Since a lack of rigour would prevent the achievement of such an easy result here, repetition of this exercise cannot be avoided. We reluctantly remain in the field of the empirical, infinitely more so than the first mathematicians testing their new theories, described as follows by a troubled Plato [750]: «...it is always as practitioners and through practical experiences that they express themselves...»-///B///-Once the bulk has gone, the text is "Nature is a temple where living pillars let forth at times confused words; man passes through forests of symbols..." A clear break in the grammatical propositions effects a simple juxtaposition which no longer guarantees the inner link within the rail and so (z') is fixed by counting the fronts from "temple" to "man". The setting of the poem reminds us of Eden where the evil of the flower and man's weakness were accomplished [104]: «And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil...And the Lord God took the man, and put him into the garden of Eden to dress it and to keep it. And the Lord God commanded the man, saying, Of every tree of the garden thou mayest freely eat: But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die...And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.»

208////-The latch (-#rb(couleurs~chairs)) (-/-colours-flesh) supposes that the full stop at the end of the eighth line is taken away. This will be effected to establish (z') using the claw ":". The interior remoteness was $z=2+(1(7/10))=2.7$ and it falls to $z'=1$ if the bulk «.» is removed from the rail. In an unchanged text, the final full stop prevents full contact between the notions of «chairs» (flesh) and «couleurs». The reduction in spacing, after the bulk has gone, shows this influence and therefore z^* must equal 2.7.-///M///-It is possible to affirm that the added claw modifies the rail to such an extent that it makes the experiment of removing the bulk futile. By adding meaning, the new addition would make it necessary to renounce any testing. It is better therefore for us to content ourselves with restricting the claws in the most elementary of fashions, though without completely abandoning any use of trial and error in the face of the discrepancies of the cases.-///B///-The rail which was «...Perfumes, colours and sounds answer each other.//There are perfumes as cool as the flesh of children...» becomes «...Perfumes, colours and sounds answer each other: there are perfumes as cool as the flesh of children...» which suggests more clearly a comparison between the glow of the skin and perfume. In several languages a young girl, in the words of a lover, is called by names

commonly used for children. A glimpse of bright skin is so much more attractive when it is unexpected and this led Baudelaire to his licentious praise of a beggar girl [[986]]«...with auburn hair,/The holes of whose dress/Show her poverty/And her beauty...»

209////-When «y» (there) is taken away from the third line, the interior spacing of the gloss $rb(homme \sim Nature)$ goes from $z=1$ to $z'=2+(1(10/10))=3$. The initial disposition of the terms favours the contact “homme-Nature” (man-Nature) and so the search for harmful influence comes up against a difficulty here. The latch ($y-\mu rb(homme \sim Nature)$) (there-/man-Nature) therefore takes on the starred interior spacing $z^*=3$.-///M///-As the perforator used to monitor the distance is allowed to rise above 2, it proves able to propel an acre up to the level of the rivet on its own. For distant traces, in a text of a certain length, we have no difficulty in reaching $z^*=2+(1(141/10))=16.1$.-///B///-The withdrawal of «y» (There) leads the calculation $z=1$ to the result $z'=2+(1(8/10))=2.8$ regarding $rb(homme \sim temple)$ (man-temple) since the fronts «est» (is) and «temple» which were counted with $rb(homme \sim Nature)$ (man-Nature) can no longer be so. A human being could choose a life of knowledge or of ignorance in respect of the symbols offered to him by the natural world. Plato represents something like this through a myth [752]: «Proclamation of the Virgin Lachesis, daughter of Necessity. Ephemeral souls, you will begin a new career and be reborn as mortals. It is not a spirit who will draw lots for you, it is you who will choose your spirit. The first to be designated by fate will be the first to choose the life to which he will be bound by necessity. As for virtue, it has no master; each will possess it to a greater or lesser extent, according to whether he honours or neglects it. Each is responsible for his choice, there is no question of the deity.» Thus from within ourselves, we should know the type of events to which we are likely to be subject. Baudelaire imagines the situation of his mind in these lines [[1145]]: «There I lived in calm and voluptuous pleasure,/In the midst of the azure skies, the seas, the splendours/And the naked slaves, all so fragrant,//Cooling my brow with their palm leaves,/And whose only care was to deepen/The painful secret which caused me to languish.» As an imaginary gypsy, the poet understands those who see the reflection of myths everywhere. The goddess never fails to prepare the next day for the bohemians [[1012]]: «...Before these travellers, for whom is open/The familiar empire of their future darkness.»

210////-There is no change in the slide for the jack of ($temple-\#rb(corrupt \sim incense)$) when the bulk disappears. As the identity of this component, with and without the bulk, always gives a starred pre-slide of 1, we know $G^*=1$. This is also valid for $J^*=1$ as a result of $j'=j$. In the present case, the highly plausible collision $rb(corruptus \sim encens)$ allows $g=g'=1=j=j'$, giving $G^*=1=J^*$. In order to obtain g^* , j^* the multiplication by the two corners t^* and s^* of the preliminary values G^* , J^* must be carried out during the second phase of the calculations.-///M///-The latter are here made without being demonstrated, but as in the beginnings of logic, the bases of higher reasoning are found through an investigation [580]. One can imagine laboured initial observations with elementary contents: “these stones look like thin discs; these thin discs look like pebbles; these stones look like pebbles”. Aristotle puts forward that [29]: «...if we had no feeling, we would not be able to learn anything or understand anything either...»-///B///-With the latch ($incense-\#rb(corrupt \sim temple)$) a very different result will be found for the starred slide of the term noted on the right since the relation between «corrupt» and «temple» will be broken off when the bulk is suppressed. The term «incense» is required for $rb(corrupt \sim temple)$ to be a possible description of Baudelarian ideas, but on the contrary «temple» is of little use in making $rb(corrupt \sim incense)$ plausible. When we look at how perfumes are condemned, we see the levels of severity vary. Socrates does not use them himself [980]. Pliny takes the strongest moral stand [769]: «And now, dear gods, there are citizens to be found who mix them into their drinks, and their bitterness is such that the body, both inside and out delights in the fragrance thus spread. It is known that Lucius Plotius, brother of Lucius Plancus, twice consul and censor, proscribed by the triumvirate, was betrayed in his hiding place in Salerno by the smell of his perfume, a depravity that sufficed in absolving the entire proscription. Who indeed could find the death of such people undeserved?»

211////-Let us now tackle the whole calculation of the acre in order to obtain an overall perspective. A rail beginning “Nature is a corrupt temple...” allows us to study the plausibility of ($corrupt-\mu rb(Nature \sim temple)$).

The influence is undeniable to anyone looking for it and so $t^*=1$. The linings appear comparatively very weak and so $s^*=1$. The traces are terms and therefore $q^*=e^*=1$, and no changes can alter this. The jack proves to be a collision as it is not eliminated by the removal of the bulk, so $p^*=1$. If the bulk is removed, the internal relation in the jack remains absolute and, being unchanged, gives $f^*=1=z^*$. The provisional result is $1=t^*=s^*=q^*=e^*=p^*=f^*=z^*$ and thus equally $((t^*)(s^*)(q^*)(e^*)(p^*)(f^*)(z^*))=1$.-///M///-It is a case of an amalgam obtained by compressing modified ensigns, coming from a couple of collisions with a gradient of 1 and sharing no terms.-///B///-Manipulating the verse and using these arid calculations concerning many appearances gleaned from a poem, we could be suspected of being naively utilitarian, were it not for our ultimate aim of achieving a greater insight into the functioning of the human spirit. Gautier protested in a mischievous way [403]: «I would rather give up potatoes than roses, and I think in this world only a utilitarian would be capable of tearing up a bed of tulips to plant cabbages.»

212////-For the rail “Nature is a corrupt temple...” the calculation of the acre obtained from (corrupt- μ rb(Nature~temple)) can be completed by establishing the quantity acquired by the starred slides. Since $(t^*s^*)=(1)(1)=1$, it follows that $g^*=G^*$ in this specific case. In fact $g^*=G^*t^*s^*$ and so $g^*=G^*(1)(1)=G^*$. Consequently only G^* has to be determined as left starred slide. The absolute character of “Nature” is not jeopardized by the term “corrupt”. As a test we can withdraw the bulk and note this changes nothing for this element of the jack and thus for $g'=g$ we must accept $G^*=1=g^*$.-///M///-These irksome manoeuvres to change the text do not prevent us calling this calculation “literary” in so far as it has a bearing on works of the imagination, even if, moreover, the study concerns unwritten works. Tongue in cheek, we are also paying tribute by this denomination to numbers used as means, imitating the physicist in this way.-///B///-The perspective of the poem is made harsher by its transformation, even if Baudelaire almost always seems to feel it his duty to verge on the paradox [678]: «The Illuminati were the greatest of men. Why should they be punished for their greatness? Was not their ambition the most noble? Will man be eternally so limited that one of his faculties may not increase except to the detriment of the others? If the desire to know the truth at any price is a great crime, or at least can lead to great transgressions, if foolishness and lack of concern are a virtue and a guarantee of equilibrium, I think we should be very indulgent towards these illustrious culprits since, as children of the 18th and 19th centuries, this same vice is attributable to all of us. I say so without shame because I feel that it comes from a deep sense of pity and tenderness; I prefer Edgar Allan Poe, drunkard, poor, persecuted, pariah, to a calm and “virtuous” Goethe or W. Scott. I would readily say of him and of a particular class of people that which the catechism says of our God: “He suffered greatly for us.” It could be written on his grave: “All you who have sought fervently to discover the laws of your being, who have aspired to the infinite, and whose repressed feelings have had to seek for relief in the awful wine of debauchery, pray for him. Now his bodily being, purified, drifts among those beings whose existence he had glimpsed, pray for he who sees and knows, he will intercede for you.”»

213////-To define the acre of (corrupt- μ rb(Nature-temple)) we must still find the perforator j^* . Since $(t^*s^*)=(1)(1)=1$ we can say $j^*=J^*(1)(1)$ and thus $j^*=J^*$. The jack μ rb(Nature~temple) allows a slide $j=2$ since by means of the bulk there is a way of avoiding the clash of meanings. A corrupt temple is much less a temple, according to the point of view at the beginning of the sonnet. When “corrupt” is withdrawn, the situation gives us the slide $j'=1$. This shows that the bulk harmed its jack. As the view given by $(-\mu)$ is to encourage us to look for a bad gradient brought by the bulk, we must accept $J^*=1=j^*$.-///M///- $((t^*)(s^*)(q^*)(e^*)(p^*)(f^*)(z^*))=1$ is used for the calculation with $g^*=1=j^*$, and by these various means, we get $((t^*)(s^*)(q^*)(e^*)(p^*)(f^*)(z^*)(g^*)(j^*))=1$.-///B///-The latch (corrupt- μ rb(Nature~temple)) thus has the freight 1/1 for the rail beginning with “Nature is a corrupt temple...” Baudelaire is attracted to awe in the face of corruption because it obliges us to confront the importunate aspect of our feeling, as evoked well before him and in a different guise, by Sappho jealous of a boy [2]-[660]-[899]-[1068]: «That one appears to me to be the equal of the gods, that man who, sitting opposite you, very close, is listening to your sweet voice//And this enchanting laughter which, I swear, has melted my heart in my breast; for, as soon as I glimpse you an instant, I can no longer utter a word;//But my tongue breaks and, under my skin, slides a sudden subtle fire; my eyes are without expression, my ears buzz,//Perspiration streams from my body, a shiver runs all over me; I become greener than the grass, and I almost feel myself dying...» Baudelaire, expert in troubled passions, also

knew how to turn to cold cruelty [[1004]]: «I am beautiful, oh mortals! like a dream in stone,/And my breast, where all in turn are bruised,/Is so fashioned to inspire love in the poet/Eternal and silent as matter.»

214////-In order to follow appearances numerically, we must now introduce the notion of a different calculation of the acre according to whether the latches have a (-#) or (-μ) yoke. In both cases the gradient multiplied by the freight comes from the jack, but in the presence of the bulk for (-#) and in its absence for (-μ). Concerning (corrupt-#rb(Nature~temple)) we need the gradient from the collision Baudelaire's text supplies: "Nature is a temple where living pillars..." Then the gloss rb(Nature~temple) merits a gradient of 1 and has the same value as rb(Nature~temple) conceived for (corrupt-μrb(Nature~temple)) and "Nature is a corrupt temple..."-///B///-We have used the beginning and end of the sonnet a great deal here, even though it is mainly celebrated for the eighth line «...Perfumes, colours and sounds answer each other.» However it should not therefore be concluded that we disagree in some way with generally held views. It is just that the collisions have been the main subject of our research and those with a gradient of 1 were simpler to use for the study than the others such as rb(answer~Perfumes) which only has a plausibility of ½.-///M///-Possibly the two aspects of the multiplication, ((freight)(gradient for the jack with the bulk)) on the one hand and ((freight) (gradient for the jack without the bulk)) on the other, can be clarified by stressing that regarding (-#) the product of the freight multiplied by something else deals with a favourable link with reality, and that if it is applied like this to an element subject to a harmful effect, in view of (-μ), we are obliged on the contrary to refer to the appearances previously removed. In the ordinary way in such an operation we divide five loaves between 10 men and get (5/10)=½ for each. Here, we cannot do this, as it would be too risky to divide, since for example (0.5/0.005)=100, and so we invert the ratio and multiply by the fictitious gradient.

215////-Now we will compare the acres obtained by the latches (rich-#rb(corrupt~incense)) and (triumphant-#rb(corrupt~incense)). For the flat corners there is no obstacle preventing us from grasping any influences of «rich» and «triumphant» which would affect rb(corrupt~incense). The creator deliberately added nuances to «corrupt» by using other images. Thus we can write $t^{1*}=1=t^{2*}$, indicating with (1) and (2) the relationship to the latches with the bulks «rich» and «triumphant» respectively.-///M///-To measure the plausibility we are required to make decisions that our finer feelings usually encourage us to avoid, and so the opportunity for meticulous examination presents itself. We have several levels of certainty, in particular 1, ½, ¼, ⅛, and so can reflect on them calmly, knowing there is no need to make rash judgements.-///B///-Except when the acre is equal for the two latches, a decision will be made that one is more plausible than the other, but their ideas will be placed on the scale of possibility. Baudelaire carefully balanced against each other the two notions, «rich» and «triumphant». At first the greatest danger appears to be greed, but on a deeper level the appetite for triumph appears more general. We think of the choice of Achilles, since this son of an immortal mother had to choose just one life for himself, either one of long-lasting obscurity or one leading from one exploit to another to a rapid conclusion [443]. In his novels, Balzac imagines the typical hero in the throes of a fire of passion that leads him to catastrophe in which he is like a receptacle in which the elements are being constantly consumed by some powerful reaction [57]-[78]-[91]. The energy animating him transports and delights him while dissipating in the course of a process which devours its container.

216////-Regarding the same latches (rich-#rb(corrupt~incense)) and (triumphant-#rb(corrupt~incense)), we will evaluate the rough corner. With «triumphant», the image of moral corruption seems to increase its sharpness, which reinforces the collision and helps it to obtain a high gradient. Conversely, «rich» fits equally well with the notion of incense's many fragrances and that of a corrupt man. It therefore takes on the role of some go-between uniting the traces of the problem. The collision thus has a gradient of 1 in spite of this term «rich» and not because of it. Its favourable action in this way turns out to be less than that of «triumphant». The rough corner provides the first way of distinguishing between the influences, with $s^{1*}=2$ and $s^{2*}=1$.-///M///-This rather tricky detour introduced with the corners is nevertheless insignificant if compared with the result of using the three values, true, false and possible, to evaluate the level of each influence [582]-[584]. The conception of the possible replacing values such as ½, ¼, ⅛ introduces a series of puzzles because it is easy to distinguish true and possible but not so easy to see false and impossible.-///B///-We preferred to use the easier calculation with just true and false, but were then obliged

to adapt the model to fit the situations met in „Correspondences“.

217////-The existence of terms in the jack $rb(\text{corrupt}\sim\text{incense})$ on which the two influences act means the carvers have the same level: $q^1=q^{1'}=q^2=q^{2'}=1=e^1=e^{1'}=e^2=e^{2'}$. The result of this numerical identity is that we can write $q^{1*}=e^{1*}=1=q^{2*}=e^{2*}$.-///M///-Each determination seems so simple that it may appear to be child's play. However, it is not advisable to think so because sometimes the decision is based on the opinions of the critics and so a general view of these is required.-///B///-A reader with a thorough background knowledge of the lines of descent between the various epochs, bringing with it a fuller awareness of any remarkable work on Baudelaire or any other creator will be able to measure the components or perforators more clearly. Rousseau wrote [876]: «In this delightful temple/Where my devotion takes me,/What sudden agitation/Makes all my senses so precious to me?/Brilliant illumination,/Paintings by a wise hand,/Perfumes destined for the Gods...»

218////-Suppressing «rich» and «triumphant» does not change in any way the character of the collision acquired by the jack $rb(\text{corrupt}\sim\text{incense})$. The same applies to the poles $p^1=p^{1'}=1=p^2=p^{2'}$ which in turn authorize starred poles $p^{1*}=1=p^{2*}$ in respect of the latches ($\text{rich}\text{-}\#rb(\text{corrupt}\sim\text{incense})$), ($\text{triumphant}\text{-}\#rb(\text{corrupt}\sim\text{incense})$).-///M///-Our musings on these illustrious verses are only briefly checked by the relationships to be followed since the calculations are simple and only alarming for those who have never tried them out.-///B///-Intuition and habit soon come to our assistance when an ordinary problem gloss is to be distinguished from a collision, the pole of which has to be 1, such as $rb(\text{corrupt}\sim\text{incense})$, which, with «triumphant» also allows the gradient to be 1. Furthermore this term evokes the audacity acquired by domination when the prospects of pleasure are increased. Sometimes, but more rarely, this situation provokes a challenge to social mores and a certain pride among those few reckless souls who, in standing out from the crowd, earn the reputation of corrupting the bonds of society [[1071]]: «What do the laws of the just and the unjust mean to us?»

219////-In order to continue comparing the acre to which ($\text{rich}\text{-}\#rb(\text{corrupt}\sim\text{incense})$) accedes with that from ($\text{triumphant}\text{-}\#rb(\text{corrupt}\sim\text{incense})$), we must examine the pegs and interior spacings. Removing the bulk, regarding any of the latches, will not loosen the grammatical ties on the terms of the jack. Thus the continuity of meaning for "corrupt-incense" remains complete due to the fact that the epithet "corrupt" is continually applied to "incense". The result is $z^1=z^{1'}=1=z^2=z^{2'}$. On the other hand, there is an obvious framework ($\text{corrupt}\sim\text{incense}$) because $d(\text{corrupt}\sim\text{incense})$ contravenes the rail in every case that may arise, with or without «rich», with or without «triumphant». It follows from this that $f^1=f^{1'}=1=f^2=f^{2'}$. This twice-proved stability enables us to write $z^{1*}=z^{2*}=1=f^{1*}=f^{2*}$.-///M///-For a question in a text, the fate of (z) can be different from that of (f).-///B///-“Is incense corrupt” gives us $z=1$ and $f=2$ concerning $rb(\text{corrupt}\sim\text{incense})$ since $d(\text{corrupt}\sim\text{incense})$ remains possible. Baudelaire has often been accused of wanting to surprise, like in a game, but through an excessive description of the corrupting powers of the soul. Having seen too many marvels, the reader's thoughts would unceasingly seek some new stimulus. Concerning how the works of a famous author were received, Sainte-Beuve considers the moods of his contemporaries [888]: «At a time when we are tired of all sensations and when it seems we have exhausted the most ordinary ways of painting and touching the emotions, at a time when the wide tracks of nature and of life have been beaten, and where the flocks of imitators hurrying on the trail of the masters, only manage to raise clouds of suffocating dust, when we had every reason to believe that the circumnavigation of the world had been completed in art, and there remained no doubt much to transform and revise, but nothing very new to discover, Hoffmann arrived and, at the limits of the visible and on the edge of the real universe, found I do not know what corner, obscure, mysterious and hitherto unnoticed, in which he taught us to discern particular reflections of the light here below, strange projected shadows and subtle cogwheels, and a complete and unexpected reverse side of the natural perspectives and human destinies to which we were the most accustomed. In his best stories, where he is at his most inventive and original, by making the most startling of fortuitous rapprochements, by an almost supernatural combination of circumstances that are only just in the realm of the possible, he succeeds in exciting and caressing all the superstitious inclinations of our spirit, without too violently shocking our stubborn good sense; what he tells us then can no doubt be

explained by human means, and does not necessarily demand the intervention of a higher law; but although our common sense is obviously not reduced to silence, and can always flatter itself by finding the answer to the riddle at the end, there is something within us that unwittingly rejects this tiresome and commonplace explanation, and which prefers the mysterious solution the illusion of which is held out to us from a distance as from behind a cloud.»

220////-Let us determine for (rich-#rb(corrupt~incense)), (triumphant-#rb(corrupt~incense)) the starred slides g^{1*} and g^{2*} . On the one hand once «rich» has been removed from the text, nothing in the slide (g^1) of rb(corrupt~incense) differs from (g^1), which leads to $G^{1*}=1$. Furthermore once «triumphant» has been taken away, the moral sense of «corrupt», which serves as a step, must accept a “chemically degraded” landing, thus giving the slide $g^{2*}=2$ which makes $G^{2*}=1$ since this shows a bulk which is very favourable to the jack at the start. Therefore for different reasons $G^{1*}=1=G^{2*}$. As $g^{1*}=G^{1*}t^{1*}s^{1*}$ and $t^{1*}s^{1*}=(1)(2)$, we find $g^{1*}=(1)(1)(2)=2$. Equally $g^{2*}=G^{2*}t^{2*}s^{2*}$ which with $t^{2*}s^{2*}=(1)(1)$ gives $g^{2*}=(1)(1)(1)=1$. Altogether the values sought come to $g^{1*}=2$, $g^{2*}=1$.-///M////-Two ensigns very close to a gloss seem to be separated by the corners, depending on their capacity to model a paradoxical significance.-///B////-Without «triumphant», rb(corrupt~incense) would have a lower gradient than rb(Nature~temple) and this makes us think about the power exerted by the term in question. As far as the background is concerned, the movements of his partner's body are as important to the creator as those of a captain's weapons [[1009]]: «...She had kept on only her resounding jewellery,/Which rich array gave her the look of a conqueror/As in happy times have the slaves of the Moors.//When, dancing, it sheds a bright and mocking noise,/This radiating world of metal and stone/Ravishes me...» The skin's glow is sometimes enough [[1000]]: «I want to tell you, oh soft enchantress!/Of the many beauties adorning your youth;/I want to paint your beauty,/In which childhood goes hand in hand with maturity.»

221////-In the gloss rb(corrupt~incense) which the two influences compared here affect, the term on the right remains at first sight inaccessible to the forces which each of the ensigns, «rich» and «triumphant» exerts in its vicinity. This means that $j^1=1=j^1$ and $j^2=1=j^2$. The meaning “oriental vegetable perfume for traditional sacred use” cannot really support the many interpretations in the rails to be studied, whether using the bulks or not, and such invariability allows us to note $J^{1*}=J^{2*}=1$; $j^{1*}=J^{1*}t^{1*}s^{1*}=(1)(1)(2)=2$; $j^{2*}=J^{2*}t^{2*}s^{2*}=(1)(1)(1)=1$.-///M////-A certain word which is necessary to begin to understand one work, has a different role in another. A true doctrine of context should one day clarify this appearance which has so often been a problem in studies.-///B////-The audience, getting its bearings from «incense», then sees the poet upset the hierarchy of perfumes, as elsewhere he goes against the ordinary meaning of love [[1053]]: «What this heart, deep as an abyss, needs/Is you, Lady Macbeth, a soul steeped in crime,/Aeschylus' dream, born in the northern climes,//Or you, Great Night, Michelangelo's daughter,/Calmly twisting in a strange pose/Your charms wrought for the Titans' mouth.»

222////-The freight is established from $t^{1*}=1=t^{2*}$, $q^{1*}=1=q^{2*}$, $e^{1*}=1=e^{2*}$, $p^{1*}=1=p^{2*}$, $f^{1*}=1=f^{2*}$, $z^{1*}=1=z^{2*}$, $G^{1*}=G^{2*}=1=J^{1*}=J^{2*}$ with the exception of $s^{1*}=2$, $s^{2*}=1$. The assessment of (rich-#rb(corrupt~incense)) gives a result of $1/(s^{1*})(G^{1*}s^{1*})(J^{1*}s^{1*})=1/(2)(2)(2)=1/8$, the perforators other than s^{1*} , g^{1*} , j^{1*} being worth 1 for this latch. As for the freight of (triumphant-#rb(corrupt~incense)), it has a value of 1 with only quantities of 1 in the denominator. We can more rapidly write $1/t^{1*}s^{1*}q^{1*}e^{1*}p^{1*}f^{1*}z^{1*}g^{1*}j^{1*}=1/(1)(2)(1)(1)(1)(1)(1)(2)(2)=1/8$ and $1/t^{2*}s^{2*}q^{2*}e^{2*}p^{2*}f^{2*}z^{2*}g^{2*}j^{2*}=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)=1$.-///M////-As the slides are those of the perforators that stand out most in significance and the least in exterior form, it is logical in their case to reintroduce the corners, two perforators whose basis is found only in the meaning.-///B////-The term «rich» attenuates the opposition by mixing the moral and physical images regarding rb(corrupt~incense) and so it has an influence that rules out the gradient of 1, while «triumphant» moves the notions markedly towards the conflict between scruples and immorality. The strength of the words of benediction distributed with the incense reminds us of a triumph over death which comes from the resources expounded according to two traditions, the north and the south, that Nerval excels in using together [552]: «...I dreamt in the cave where the mermaid swims...//And twice victorious I crossed the Acheron: /Modulating in turn on Orpheus' lyre/The sighs of the saint and the cries of the fairy.»

223////-We must now turn to the gradient to then obtain the acre, which is the result of multiplying it by the freight. As the two latches use the same jack $rb(\text{corrupt}\sim\text{incense})$, a single calculation of the gradient, which equals 1, is necessary.-///B///-In paragraph 53 this value of 1 was explained in detail. The shock of meaning in $rb(\text{corrupt}\sim\text{incense})$ constitutes one of the least easily deniable paradoxes in the text and so we have used it as a model to calibrate the other measurements.-///M///-Various discussions with colleagues, guiding the present deformation of the calculation of probabilities, allowed us to consider as fair these manoeuvres which delay full justification while keeping its prospect in view. Archimedes used these words to define to Eratosthenes the pursuit of an idea by means of the concrete [18]-[765]: «Noticing, as I have already said, that you are studious, that you master in a remarkable way questions of philosophy and that you appreciate the full value of mathematical study of new problems that arise, I judged it appropriate to describe to you... the particular properties of a method which will enable you to approach certain mathematical propositions using mechanics. However I am convinced that this tool can be used to demonstrate theorems...as it is easier to build up the proof having previously acquired some knowledge of the objects of the research using this method than to look without any knowledge.»

224////-To obtain the acre the freight and gradient have to be multiplied together. For the latch ($\text{rich}\sim\text{rb}(\text{corrupt}\sim\text{incense})$) the result of the calculation is $((\text{gradient}^1)(\text{freight}^1))$ that is $((1)(\frac{1}{8}))=\frac{1}{8}$; and with ($\text{triumphant}\sim\text{rb}(\text{corrupt}\sim\text{incense})$) it is $((\text{gradient}^2)(\text{freight}^2))=((1)(1))=1$. The plausibility that the creator deliberately used «triumphant» to accentuate $rb(\text{corrupt}\sim\text{incense})$ is eight times greater than that in respect of «rich».-///M///-Often the author only perceives the intuitive equivalent of this vaguely, fleetingly or when the text is complete. Many images are provided beforehand unwittingly but this is not sufficient grounds on which to base an objection to the present calculation. In fact the creator's ultimate will is to intermingle all the material from sources within himself and outside.-///B///-This transient clear-sightedness joins the muddling of ideas, as happens with pleasure [[1110]]: «How I adore to see, my indolent love,/Your beautiful body,/When, like a glistening cloth,/Your skin shimmers!» Lively reflection animates a host of ideas [[996]]: «With the pearly shimmer of her rippling garments,/Even when walking it seems she dances,/Like those long serpents that sacred charmers/Wave in rhythmical movement on their sticks.»

225////-Let us calculate the acre for ($\text{-And others}\sim\text{prb}(\text{corrupt}\sim\text{cool})$). The bulk opposes the jack with the force of a buffer and, since it represents the influence that is harmful to this gloss, the latch can easily be understood so that the flat corner can be fixed at $t^*=1$. Furthermore, as there is no lining with a bulk that is more effective than «-And others,» we must accept that $s^*=1$.-///M///-In order for s^* to remain sharply defined, the linings have to be very different with, as a result, very distinct bulks.-///B///-«-And others,» is then in no way a bulk separated from «others» and the latch ($\text{others}\sim\text{prb}(\text{corrupt}\sim\text{cool})$) is not a lining of ($\text{-And others}\sim\text{prb}(\text{corrupt}\sim\text{cool})$). For the contrast marked by «others», let us imagine that it is not without any nuances: the real and unique "temple-Nature" would open up to engender elementary perfumes and then, as their effects became increasingly complicated, interacting with each other, corrupt fragrances would be produced. The concrete or the evil would only be this development, emerging far away from the simple or the good, and like an image in which it would be lost. The absolute would be exhausted on its periphery, where there would be an area of opposing extremes but also of many entities who would be found in the middle region of being. Plotinus wrote of the One [788]-[789]: «...when we look to him, there is our end and our rest; our voice no longer detonates and we really dance round him in an inspired dance.» Plato, fearing for his conceptions of metaphysics or astronomy confided thus [763]: «I must therefore speak to you of this, but in riddles, so that if this letter has an accident on land or sea, no-one could understand it if they read it. Here is what it is: round the King of the Universe gravitate all beings; he is the end of every thing, and the cause of all beauty...»

226////-Concerning ($\text{-And others}\sim\text{prb}(\text{corrupt}\sim\text{cool})$), $q=q'=1=e=e'$ is called for because, with or without a bulk, the traces have the nature of terms. The result is that $q^*=1=e^*$. The text does not indicate any problem similar to that of the jack, and the removal of the bulk does not change anything in this regard. The consequence is that $p=2=p'$, and thus it follows that $p^*=1$. As $b(\text{corrupt}\sim\text{cool})$ goes against the text, $f=2$ is

adequate. Once «-And others,» has gone, “There are perfumes as cool...green as meadows(...)corrupt, rich and triumphant...” allows both $rb(\text{corrupt}\sim\text{cool})$ and $rd(\text{corrupt}\sim\text{cool})$ and so $f'=2$ is correct. This constancy finally gives $f^*=1$.-///M///-If $b(A\sim E)$ proves considerably greater than $d(A\sim E)$ concerning its faithfulness to the rail, $f=1$ regarding $b(A\sim E)$. When the peg of $b(A\sim E)$ has to be determined but only $d(A\sim E)$ is valid, $f=1$ should be excluded and so the only remaining possibility is $f=2$.-///B///-Baudelaire varies the style of his pieces, from corruption to freshness, calling on such and such a memory or incident. The naïve tone has its role to play in this [[1117]]: «I am as the king of a rainy land...» Sometimes he uses, but not without gravity, the words of a pampered child, who is listened to attentively [[1113]]: «The kind-hearted servant of whom you were jealous,-/Does she sleep her sleep under the humble turf?-/We should already have taken her some flowers./The dead, the poor dead, have great sorrows,/And when October blows, pruning the old trees,/Its melancholy wind blowing round their marble tombs,/They must indeed find the living truly ungrateful,/Sleeping, as they do, warm in their sheets...»

227////-Concerning the interior spacing of the jack for (-And others,- $\mu rb(\text{corrupt}\sim\text{cool})$), we can accept $z=1$ because the continuity of relevance of “cool-corrupt” is not in doubt: «There are perfumes...cool...And others, corrupt...» When the bulk «-And others,» is eliminated, we read “...cool...green as meadows, corrupt, rich and triumphant...” The adjectives “cool” and “corrupt” are linked here which authorizes $z'=1$. In both cases there is a buffer but it is not the same one, guaranteeing an energetic relationship. The monitor $z^*=1$ follows from the numerical identity $z=1=z'$. The slides (g), (j) for the jack $rb(\text{corrupt}\sim\text{cool})$ prove disastrous as far as the bulk is concerned, giving $g=2=j$ in $((g)(j))=4$. Without «-And others,» the problem gloss becomes clearer. The status of a collision is not obtained since the rail does not provide a paradox but a sort of inventory: “...perfumes...cool...sweet...green...corrupt, rich...” Beside this a tandem to the advantage of $rb(\text{corrupt}\sim\text{cool})$ seems difficult to build up based on the relationship with $rb(\text{corrupt}\sim\text{incense})$ because incense hardly has the reputation of a fresh fragrance. In this way the jack takes on the guise of an ordinary problem which allows $((g')(j'))=2$. Since the term “corrupt” comes along to upset a list that was hitherto undisturbed, $g'=1$ is justified so that it must be accompanied by $j'=2$. Through $j=2$, $j'=2$ we get to $J^*=1$. On the other hand we must write $g=2$, $g'=1$ which shows a bulk that is unfavourable to the jack. The present situation being that of the yoke ($-\mu$) of the latch, the one of harmful influences, these results bring about $G^*=1$.-///M///-Removing the bulk can lead to a serious change in the creator's thought but it is still possible to compare it with the original situation.-///B///-Even a parody remains dependant on the thing it is mocking, in the same way as a daring interpretation clings to some aspect of the text. We can imagine in this way that the sonnet describes a forest walk becoming pastoral at the end, and the love for this takes the poet to the heights of pleasure. Or in a very different way we can dream of the congregation of the faithful generating drunkenness, amidst the meadows on the stained glass windows, in the church where peals of bells and hymns sound together. Chateaubriand noted [193]: «The Christian architect...by means of the organ and suspended bronzes...has managed to attach to the gothic temple even the sound of the wind and the thunder, rolling in the depths of the woods.»

228////-The freight for the latch (-And others,- $\mu rb(\text{corrupt}\sim\text{cool})$) is equal to 1 as a result of $(1/t^*(1)s^*(1)q^*(1)e^*(1)p^*(1)f^*(1)z^*(1)G^*(1)t^*(1)s^*(1)J^*(1)t^*(1)s^*(1))=(1/t^*(1)s^*(1)q^*(1)e^*(1)p^*(1)f^*(1)z^*(1)g^*(1)j^*(1))$. This is hardly surprising as the bulk seems to be justified as a tool to attack the contents of the gloss $rb(\text{corrupt}\sim\text{cool})$. The gradient of this jack must be calculated in its turn, as the opposite of the general multiplication of the components obtained in the absence of the bulk. These take the values of $q'=1=e'$; $p'=2=f'$; $z'=1=g'$; $j'=2$. Their product $((q')(e')(p')(f')(z')(g')(j'))$ is therefore $((1)(1)(2)(2)(1)(1)(2))=8$, giving a gradient $h'=1/8$, which in turn is the basis for $((\text{freight})(\text{gradient}))=((1)(1/8))=1/8=\text{acre}$ which just escapes being negligible.-///M///-Things would have been different for a latch with the form $-\#rd$, with (h) multiplied by the freight. Here on the contrary the influence must be measured from an altered text.-///B///-In the new version, the corruption is just quoted after the freshness without any clear mark of opposition. The disloyalty to the poet remains only partial as an evil accompanied by a subtlety of appreciation is supposed, encouraging the immediate search for the lost naivety [[1107]]: «Angel of gaiety, do you know the anguish,/The shame, the remorse, the sobbing, the troubles,/And the vague terrors of those awful nights/Which compress the heart like a crumpled paper?» Desire opens the field of illusion here, as Balzac describes

with these words [59]: «...she seemed to him slight, slender as a swallow. The heady sweetness of her eyes, the delicate and silky tissue of her skin under which he thought he could see the blood flow...he remembered everything...»

229////-Let us give ourselves a rail beginning: “La grande Nature est un temple...” (Great Nature is a temple...) From this we can try comparing (grande- μ rb(N~temple)) with (corrompus- μ rb(frais~parfums²)) (corrupt-/cool-perfumes²), using the word “parfums” such as it is found in the first line of the tercets. As the two latches appear absurd, they enable us to write $t^1*=2=t^2*$. On the one hand “grande” cannot harm the link “N-temple” with its theological background, somewhat different from that of rb(N~Nature). On the other hand, “corrompus” (corrupt) in no way calls into question the relationship “frais-parfums” (cool-perfumes), since the two types of fragrance, corrupt and fresh, are not mutually exclusive.-///M///-The corners permit the filtering out of ridiculous concepts. This seems similar to the case of the pivots in which, by use of the carvers, we can appreciate each attempt at rapprochement.-///B///-In this respect, it should be noted that there are such a variety of traditions that the only difficulty for the poet is that of choosing between them. We understand that «La Nature» describes a woman, from the N and the gender of the word in French. Then that her perfume corrupts. Finally that this leads to an obvious conclusion. Hesiod indicates an important train of thought here [435]: «With some earth, the illustrious Cripple, made a model of a being resembling a chaste virgin, by the will of the son of Cronus...And when, in place of good, Zeus had created evil of such beauty, he took it to where gods and men were found, superbly adorned by the Virgin with the sea-green eyes, the daughter of the powerful god; and immortal gods and mortal men marvelled on seeing this deep trap, from which there was no escape, destined for human beings.»

230////-For the rough corner of (grande- μ rb(N~temple)) (Great-/N-temple) it seems that “La” is more unfavourable for rb(N~temple) than “grande”, which gives $s^1*=2$. Indeed calling a goddess Nature, honoured in a temple, should not need the use of the definite article. As far as the second latch (corrompus- μ rb(frais~parfums²)) (corrupt-/cool-perfumes) is concerned, we should write $s^2*=1$ because the lining (autres- μ rb(frais~parfums²)) (others-/cool-perfumes) is no more effective than the influence analysed.-///M///-When traces and ensigns are not identical, manipulating the bulks allows the plausibility of the latches to be confronted in a surprising way.-///B///-The creator, digging into the depths of his imagination, can very swiftly arrange a balance between the images in his text, but the commentary, unfortunately in ignorance of the original thoughts, has the very slight advantage of being able to study the text methodically to release a number of possible interpretations. Moreover with Baudelaire, the critics’ efforts have the benefit of their knowledge of his taste for paradox when orienting their research. Thus should be considered alongside the recollections of an old classmate who wrote, with that cruel memory exacerbated sometimes by bitterness [913]: «For me, and for many of those studying with him, his brain was upside down!» Claude Pichois shows his readers how to grasp the changing reality of the man who participated in the revolutionary movements of 1848 and yet fought against the ordinary notions of progress, the result perhaps of a corruption more real than that of sensuality [276]-[627]: «More than anyone or as much as Nerval, Baudelaire is a polyphile. He touches lightly on ideas and then challenges them.» Barbey, to whom he considered himself close, feared a time which [95]: «...claims to banish all kinds of wasteland and undergrowth both from the world and from the human spirit.» However, degradation struggles against an inner force of will [97]: «...imagination will continue to be, for a long time from now, the most powerful reality that exists in the life of men.»

231////-The left starred carvers of (grande- μ rb(N~temple)) (Great-/N-temple) and (corrompus- μ rb(frais~parfums²)) (corrupt-/cool-perfumes) are called q^1* and q^2* . From “grande” the N has a sensible meaning, with no collision involved and so q^1 must be equal to 1. Once the bulk has been removed we find $q^1*=2$ which, with the yoke, makes $q^1*=2$ inevitable since the increase shows how much the jack is favoured by “grande”, but that a harmful influence is being sought. For the other latch, as “corrompus” is a term, the elimination of the bulk is not able to change the level of the carver, resulting in $q^2=1=q^2$ and finally $q^2*=1$.-///M///-The difficulty in understanding what may prevent a problem from being classed as such, when the action of the bulk is considered, almost disappears in the case of q^* , e^* , f^* , z^* because the forms seem

more important than the substance.-///B///-On the other hand, questioning Baudelairian ideas to understand the relationship of significance between the senses of smell, sight and hearing seems risky. The best key is our intuition of the thoughts of the audience since the creator has these in mind as he tries to influence and develop them. The authors of the same historical period teach the commentator to become familiar with such an approach. Murger writes two lines of invitation to a small party [544]: «At half past eight, M. Alexandre Schaunard, the distinguished virtuoso, will play on the piano "the Influence of blue in the arts", an imitative symphony.» The other dialogue, that of the temple, interested Stendhal [941]: «The pure virtue of Madame de Bonnavet was above calumny. Her imagination was occupied only with God and the angels, or at least some intermediary beings between God and mankind who...flutters around a few feet over our heads. It is from this elevated and yet not too distant position that they "magnetize our souls"..."»

232////-The right starred carvers e^{1*} , e^{2*} have "temple" in view for (Great-N-temple) and «perfumes» for (corrupt- μ rb(cool~perfumes²)). It is inevitable that $e^1=1=e^1$ and that $e^2=1=e^2$ because the terms in question lose none of their character when the bulk is taken away. The components remain identical with or without bulk and the starred carvers become $e^{1*}=1$, $e^{2*}=1$.-///M///-Only g^* and j^* of the monitors do not conform to this maxim giving them a value of 1 when the magnitude being monitored is entirely stable. This occurs because the corners t^* , s^* sometimes upset this regularity when they are introduced into the calculation. On the other hand G^* , J^* have the value of 1 for $g'=g$, $j'=j$ respectively, but with $g^*=G^*t^*s^*$, $j^*=J^*t^*s^*$ a complication arises when $t^*s^*=2$ or $t^*s^*=4$.-///B///-It has to be admitted that this artifice, designed to avoid misinterpreting appearances excessively is not fully justified. A second inconvenience, this time for the highly erudite specialist in literature and connoisseur, will come from seeing an amateur with no experience of manuscripts using „Correspondences“ without ever consulting the originals. However, it seems a desirable way of sharing out the burdens for the one to employ his intellect in the library, poring over the venerable tomes to finalize an edition, while the other relies on the notes thus provided with the aim of carrying out some new analyses.

233////-The starred pole of each of the latches has a height of 1 for want of any modification of the components p^1 and p^2 when the bulk goes, giving p^1 , p^2 . None of the problems achieves the status of a collision and none is indicated, with the result that $p^1=2=p^1$ and $p^2=2=p^2$, leading to $p^{1*}=1=p^{2*}$. With rb(N~temple) there is no doubt concerning the relationship "N-Nature", giving $f^1=1=f^1$ since "Nature" keeps the initial N, whether "Great" stays or not. This stability allows $f^{1*}=1$ for (Great- μ rb(N~temple)). The situation is similar regarding (corrupt- μ rb(cool~perfumes²)) since bulk or no bulk, there is a strong link between the two traces, bringing about $f^2=1=f^2$ and then $f^{2*}=1$. The starred interior spacings profit from the close relationships just mentioned for the terms since $1=z^1=z^1=z^2=z^2$ follows from $1=f^1=f^1=f^2=f^2$ so that $z^{1*}=1=z^{2*}$.-///M///-The continuity of intention required for $z=1$ is less demanding than the tightening of logic required by $f=1$. Thus, if $f=1$ then $z=1$. The opposite is not the case as "has he slept" is the basis for $z=1$ of b(he~slept) but only $f=2$ since d(he~slept), b(he~slept) are valid simultaneously. The link in meaning "he-slept", sufficient for continuity, lacks power when a reason for the impossibility of d(he~slept) is sought.-///B///-As the meaning of N belongs to the term "Nature", d(N~Nature) would be an entirely untrue description of "Great Nature is a temple..." So, b(N~temple) is needed and this allows $f^1=1$. In a similar way «There are perfumes as cool...» condemns d(cool~perfumes), making $f^2=1$ necessary. Reality as dangerous as it is holy, absorbing the contribution of humanity, reminds us of these lines of Chateaubriand [189]: «Ancient and smiling Italy offered me the multitude of its masterpieces. With what holy and poetic horror did I wander in these vast buildings devoted by the arts to religion! What a labyrinth of columns! What a succession of arches and vaults...One day, I climbed to the summit of Etna, the volcano which burns in the centre of the island. I saw the sun rise in the vastness of the horizon below me, Sicily gathered tightly together like a dot at my feet, and the sea spread out in the distance in great spaces. In this perpendicular view of the picture, the rivers seemed no more than geographical lines drawn on a map; but while on the one hand my eyes noticed these objects, on the other they looked deep into the crater of Etna and discovered its burning entrails, between puffs of black steam...this is how all my life I have had before my eyes a creation both immense and imperceptible, and an open abyss at my side.»

234////-We must now define the starred slides g^{1*} , j^{1*} , g^{2*} , j^{2*} of the latches (Great- $\mu\text{rb}(\text{N}\sim\text{temple})$) and (corrupt- $\mu\text{rb}(\text{cool}\sim\text{perfumes}^2)$). As the jacks lack the characteristics that would make them collisions, the products $((g^1)(j^1))$ and $((g^2)(j^2))$ are equal to 2 or 4. The reason for N is not known so this is a sound justification for a problem gloss. From this, regarding $\text{rb}(\text{N}\sim\text{temple})$, the slides $((g^1)(j^1))=2$ follow. We will opt for the value of 1 for N, which raises the difficulty, leading us to write $((g^1)(j^1))=((1)(2))=2$. Since the removal of "Great" does not change this fact, $((g^1)(j^1))=((g^1)(j^1))=((1)(2))=2$. From this $G^{1*}=1=J^{1*}$. As $t^{1*}=2=s^{1*}$, the result is $G^{1*}t^{1*}s^{1*}J^{1*}t^{1*}s^{1*}=(1)(2)(2)(1)(2)(2)=(4)(4)=16=g^{1*}j^{1*}$. As far as (g^2) and (j^2) are concerned in relation to $\text{rb}(\text{cool}\sim\text{perfumes}^2)$, they bear the consequences of the extreme weakness of this gloss. Indeed we cannot see what could be worrying in the idea that freshness is given off by a certain perfume, even if another perfume leads to evil. The result numerically is $((g^2)(j^2))=((2)(2))=4$. The disappearance of the bulk cannot be an obstacle with the result that $((g^2)(j^2))=((g^2)(j^2))=((2)(2))=4$. Such consistency means $G^{2*}=1=J^{2*}$. Then each of these two starred pre-slides must be multiplied by $t^{2*}s^{2*}$, giving, for the second latch, with $t^{2*}s^{2*}=(2)(1)$, the measurement $G^{2*}t^{2*}s^{2*}J^{2*}t^{2*}s^{2*}=(1)(2)(1)(1)(2)(1)=(2)(2)=4=((g^{2*})(j^{2*}))$.-///M///-According to the rivet, only values of less than 1/16 should be excluded from serious consideration.-///B///-The possible personification of Nature, indicated by N, makes us think first of the animal world, strange, sweet, calm, terrible. Toussenel offered one of his works to Baudelaire, who replied some time later [640]: «There are some words which resemble the words of the great masters...such as: "Each animal is a sphinx"...» Germaine de Staël noted [939]: «How can we reflect on animals without being engulfed in the wonder that their mysterious existence provokes in us? One poet called them "the dreams of nature, of which man is the awakening." With what aim were they created? What is the meaning of these looks which seem covered in a dark cloud, behind which an idea is waiting to be born? What relationship do they have with us?» Baudelaire, admiring a woman's body, proceeds in the opposite way [[1111]]: «Burdened with your idleness/Your childlike head/Waves with the limpness/Of a young elephant...» In other circumstances he writes [[1003]]: «Your arms, which would dupe precocious Hercules,/Are the strong emulators of glistening boas,/Made to stubbornly crush to your breast,/As if to print your lover in your heart.»

235////-In relation to (Great- $\mu\text{rb}(\text{N}\sim\text{temple})$), the measurements give the product of the corners and monitors $t^{1*}s^{1*}q^{1*}e^{1*}p^{1*}f^{1*}z^{1*}g^{1*}j^{1*}=(2)(2)(2)(1)(1)(1)(1)(4)(4)=128$ and this number leads us to a freight of 1/128. On the other hand, for (corrupt- $\mu\text{rb}(\text{cool}\sim\text{perfumes}^2)$), the freight is $1/t^{2*}s^{2*}q^{2*}e^{2*}p^{2*}f^{2*}z^{2*}g^{2*}j^{2*}=1/(2)(1)(1)(1)(1)(1)(1)(2)(2)=1/8$. Calculating the gradient (h^1) of $\text{rb}(\text{N}\sim\text{temple})$ would be pointless since the acre is below the cut-off point for the rivet, but it is different for $\text{rb}(\text{cool}\sim\text{perfumes}^2)$ as $1/8$ is not negligible. The gradient $1/q^{2*}e^{2*}p^{2*}f^{2*}z^{2*}g^{2*}j^{2*}$ is unfortunately only worth $1/8$ from $((p^{2*})(g^{2*})(j^{2*}))$ as the problem within the rail seems so illusory. The presence or absence of bulk plays no role here and $h^2=h^{2*}$. The terms give $q^{2*}=1=e^{2*}$; the lack of mention of the problem in the text guarantees $p^{2*}=2$; the strength of the grammatical relationship provides $f^{2*}=1=z^{2*}$. This gradient of $1/8$ allows an acre of $((1/8)(1/8))=1/64$ which is less than 1/16. None of the acres can therefore be considered of importance.-///M///-The corners and the gradient provide a good part of the reasoning for a case of this kind.-///B///-The initial intuition accompanied by the calculation makes us notice some details of the poem which are often neglected. Using a magnifying glass allows us to see various things in insects and plants that were inaccessible at first, but such an exercise also teaches us to look more carefully even without this instrument.

236////-Let us examine the latch (as...as the- $\mu\text{rb}(\text{perfumes}^2\sim\text{flesh})$). Our intuitive understanding of the action of «as...as the» goes without saying, erasing as it does the contrasts and letting us write $t^*=1$. The rough corner shows a similar degree of certainty, as ensigns more susceptible to harm the jack could not be found, and so $s^*=1$. The carvers remain equal once the bulk has been removed because the traces are terms and would not cease to be so if «as...as the» were taken away, resulting in $q^*=1=e^*$.-///B///-The tenderness of the pleasure from the sense of smell evokes this "garden-woman" where the poet felt he had suffered from an atmosphere of mockery woven around him by reality [[984]]: «And the spring and its greenery/Have so humiliated my heart,/That I punished a flower/For the insolence of Nature.//Thus I would wish, one night,/When the time for pleasure is come,/Towards your body's treasures,/Like a coward, silently creep...» The author's perspective, while his imagination develops, remains more or less stable. Deep within he keeps many a memory of his schooldays or his first years as a poet which he then excavates as if

they were the many different layers in a quarry [619]-[636]-[649]-[650].-///M///-The latch analysed resembles one of those studied previously. It is useful when imitating the calculation of probabilities to return continuously to the ensigns already considered. Chance, or an arrangement of events showing their determination only when they are presented in sufficient numbers, varies in magnitude, since the general tendency can be seen after a variable number of cases. In the present situation in which the major direction is hidden deeply under a cloud of minutiae, we must never neglect any clearly marked lines. Whether good or bad, the ideas which are the subject matter of the text constitute the facts which the commentator could miss. In the midst of this abundance, the best thoughts provoked form the main meaning, that which corresponds to the intention dating back to the origin. Unworthy flights of fancy, on the contrary, are the irregularities which must be excluded [217]. Thus various meanings are considered so as not to miss any intuition allowing the co-ordination of many numerical values attributed to the links between the images. Any opinion of the sonnet which continues to reoccur, remains faithful to neighbouring influences. This enables us to calibrate the measurements and rule out any opinions which can and should be readily dismissed.

237////-There is a profound change when «as...as the», the bulk of the latch (as...as the- μ rb(perfumes²~flesh)), is removed from the text. A collision arrives straight away to supplant the ordinary problem gloss. The rail becomes "There are perfumes cool: flesh of children..." with a claw containing only ":", or "...There are perfumes cool, flesh of children...", this time by means of a claw that is just a comma, or even "...There are perfumes cool flesh of children..." if we refuse to use any claw at all. In these three states of the rail $p'=1$ regarding $\text{rb}(\text{perfumes}^2\sim\text{flesh})$ since all collisions accede to a pole of this type. In the beginning the valid measurement is $p=2$ with a modest problem gloss $\text{rb}(\text{perfumes}^2\sim\text{flesh})$, which moreover does not benefit from any attempt of description which could call attention to the obstacles it puts up to obstruct the path to clear significance. We should then think that the bulk is unfavourable to the jack since $p=2$ changes to $p'=1$ as soon as the terms «as...as the» disappear. However as the yoke is $(-\mu)$, this harmful influence has the aspect we are looking for so that $p^*=1$.-///M///-The pole is enough to relegate the channel of a broad tension, if the latter has not the nature of a collision, to the level of a preparatory result of the calculation, and so it proves essential for access to the gradient.-///B///-The rail imagined above surprises because of the oddity of a "perfume-flesh", while Baudelaire in the original text does no more than approach this parallel. Germaine de Staël wrote [934]: «Each plant, each flower contains the entire system of the universe; an instant of life holds in its heart eternity, the smallest atom is a world and the world perhaps is but an atom. Each portion of the universe seems to be a mirror where all creation is represented, and we do not know what inspires more admiration: the ideas, which are ever the same, or their form, ever different.»

238////-Let us establish the perforators f^* , z^* of (as...as the- μ rb(perfumes²~flesh)). To start we need a peg of 2 because $\text{b}(\text{perfumes}^2\sim\text{flesh})$ and $\text{d}(\text{perfumes}^2\sim\text{flesh})$ are equal. In fact «perfumes» is separated from «flesh» by «as cool as the» which are interpreted in opposite ways. First "...perfumes and flesh must be associated..." and then "...perfumes and flesh must be dissociated..." When we talk about an artificial flower, we say that it looks "like" (as) a flower, with the connection and separation that this supposes. Thus there is no buffer to prevent $\text{d}(\text{perfumes}^2\sim\text{flesh})$ or $\text{b}(\text{perfumes}^2\sim\text{flesh})$ and so it follows that $f=2$. When «as...as the» in the eighth line is taken away, $\text{b}(\text{perfumes}^2\sim\text{flesh})$ is the only possibility which survives this upset, so $f'=1$. We go from $f=2$ to $f'=1$, showing in this way the bulk «as...as the» is capable of damaging $\text{rb}(\text{perfumes}^2\sim\text{flesh})$ because the outlook becomes better for the plausibility of the gloss from the moment it disappears. However the unfavourable aspect of the bulk is exactly what the yoke $(-\mu)$ leads us to examine, and so a starred peg $f^*=1$ must be allowed. The value of 1 is necessary for the interior spacing of $\text{rb}(\text{perfumes}^2\sim\text{flesh})$ as, through the comparison of the two terms, they appear completely fused together. Once the segments «as...as the» have been taken away the $z=1$ of the start is prolonged into $z'=1$, since a sort of merging of ideas replaces the prior state of affairs. The result of this persistence can then only be $z^*=1$.-///M///-Above all when the components do not change greatly, it is useful to speak in brief of the "same" jack with and without bulk, giving $z=1$ and then $z'=1$, but strictly speaking, as the rail has been modified, we should point out that a new gloss should now be described.-///B///-The relationship between

perfumes and colours of the flesh belong to the “synaesthesia” or “horizontal correspondence”, to formulate this idea rather rashly [666]. These are the fusions between sensations taking place here on earth, on a merely human level, while “vertical correspondences” have a higher role to play since they «...turn man towards God...» notes Claude Pichois, summing up a traditional idea for his readers [666]. However, we should add to this the words of Louis Ménéard, one of those who conversed with Baudelaire when very young [624]: «Modern science, [...] which explains mineral life by affinity, as if this word explained a fact, smiles disdainfully at the Greeks who dreamt of a Dryad in each of the Dodona oaks, and an Oceanid in each wave of the sea; however the concepts of antiquity contain a fairer idea of universal life than all our dead abstractions, and furthermore have the advantage of providing types for painting and statuary. Where we see forces and principles, in ancient times they saw gods; we call attraction what they called Venus; it is just a question of words and one is not clearer than the other. According to the difference in form given to the same ideas, physical laws are formulated or works of art created. It is permitted, I think, to agree both with Newton and Phidias.» A similar reflection leads this unusual character to write [625]: «The ideal temple to which my prayers go/Contains all the Gods that the world has known.»

239////-Now we will try to establish the values of g^* , j^* regarding (as...as the- μ rb(perfumes²~flesh)). We must begin with G^* , J^* , the couple of starred pre-slides and then obtain the product of each with t^*s^* . In the text rb(perfumes²~flesh) does not merit the status of a collision, which excludes $((g)(j))=1$. The medium level of difficulty leads $((g)(j))=4$ to bring about a result erroneously undervalued. Finally «flesh» presents a greater obstacle to the intelligence than «perfumes», so $j=1$ is tenable. It therefore follows that $((g)(j))=((2)(1))=2$. Taking the bulk away from the eighth line makes the jack into a collision so that $((g')(j'))=1$ could become necessary. The situation “There are perfumes cool, flesh of children...” is openly shocking and thus the slides have the level of $g'=1=j'$. The opposition $g=2$, $g'=1$ gives the result $G^*=1$ as the yoke ($-\mu$) concerns the unfavourable influence, that which is actually exerted by «as...as the» in view of $g=2$ in contrast to $g'=1$. As for the other starred slide, the measurement of $J^*=1$ is appropriate as $j=1=j'$ is so stable. In this way the quantities acquired by G^* , J^* are kept in g^* , j^* through the corners $t^*=1=s^*$ since $g^*=G^*t^*s^*=((1)(1)(1))=1=J^*t^*s^*=j^*$.-///B///-The image of flesh, which allows a parallel between the senses of smell and sight, also makes possible a secondary link with the sense of touch. The notions «frais» (cool) and «Doux» (Sweet) have words of one syllable so we can easily imagine Baudelaire hesitating whether to put “doux” (sweet) in the ninth line and “Frais” (Cool) in the tenth in order to establish more markedly the succession touch-sound-sight through the relationships sweet-flesh, Cool-oboes, green-meadows.-///M///-The use of t^* , s^* and re-use of the quantities for g^* , j^* have the same effect as employing $1/t^*t^*t^*s^*s^*s^*$ in the freight. This could be justified by the fact that the two groups of forces, one for $t^*t^*t^*$ and the other for $s^*s^*s^*$, would each harbour three power sources always developed identically to increase or diminish the plausibility. It would have to be admitted that, when the influence seemed not to be absurd, $t^*=1$; when not ridiculous, $t^*=1$ and when not dubious, $t^*=1$. Since there is a definite link between the various motives, we would come to $t^*t^*t^*=1$. Their counterparts, absurdity, ridicule and dubiousness, would always exist together and so when they are present $t^*t^*t^*=8$ would have to be recognized. In view of the rough corners now, a latch which appeared to be unbeatable as far as accuracy is concerned would give $s^*=1$; concerning correctness, $s^*=1$ and for clarity, $s^*=1$. The absence of these attributes closely combined would give $s^*s^*s^*=8$.

240////-The freight is worth the inverse of the general product of the values t^* , s^* , q^* , e^* , p^* , f^* , z^* , g^* , j^* , which gives a ratio $(1/t^*s^*q^*e^*p^*f^*z^*g^*j^*)=(1/(1)(1)(1)(1)(1)(1)(1)(1))=1/1$. The gradient (h') of rb(perfumes²~flesh) is based on the components q' , e' , p' , f' , z' , g' , j' which are already known from the discussion of the perforators. They consist of $1=q'=e'=p'=f'=z'=g'=j'$. Their synthesis gives $(q'e'p'f'z'g'j')=((1)(1)(1)(1)(1)(1)(1))=1$ and then a gradient $(1/(1)(1)(1)(1)(1)(1)(1))=1/1$ which leads to an acre $((\text{freight})(\text{gradient}))=((1/1)(1/1))=((1)(1))=1$ for (as...as the- μ rb(perfumes²~flesh)) with this plausibility of 1 shown in the intuition.-///M///-With (h) instead of (h') multiplied by the freight, the result would only have been $((1/1)(1/(1)(1)(2)(2)(1)(2)(1)))=((1/1)(1/(2)(2)(2)))=1/8$ and would have underestimated the creator's obvious will. Therefore, once the necessity of the yoke ($-\mu$) has been admitted, we must appreciate all latches of this type using the procedure $((\text{freight})(\text{gradient obtained without bulk}))$ although the plausibility of the other latches, of ($\#$)

type, are determined through ((freight)(gradient acquired by keeping the bulk)).-///B///-The latch (corrupt-urb(Nature~temple)), the acre for which was calculated in paragraph 214, has a plausibility of ((freight)(gradient of rb(Nature~temple) without the bulk))=1. If on the contrary for this influence we had calculated ((freight)(gradient of rb(Nature~temple) with the bulk)) the result would have been just ((1)($\frac{1}{2}$))= $\frac{1}{2}$.

Part IV: THE PLAUSIBILITY OF ANALOGIES

241////-Since exegetes tend to the view that the title «Correspondences» means “Analogies”, it is easy to see that our approach will lead us to measure the plausibility of those ways of thinking whose function is not principally knowledge but imagination. We analyse them in this study using very free rails. The capitals in Roman letters will represent mental images, in particular traces. In the same way the glosses will give us the necessary flexibility to study many aspects of the ideas that the words convey. Any measurements less than 1/16 will be considered negligible, by extending once again the use of the rivet. Within the texts, the figures of speech which will interest us, such as “old age in life is the evening of a day” constitute a combination of ideas in a particular order vaguely comparable to the equality of fractions such as “10/30=1/3” [38]-[387]-[970].-///M///-Evoking a mathematical idea does not necessarily take us away from the realms of fantasy. Every time the meaning is distorted we are led further away from a rigorous interpretation, as can be seen in the example “some square roots were playing on the grass with several quotients”.-///B///-The bridge between mathematics and poetry, although very fragile, has had an appreciable role to play in speculation [38]-[971]. Diderot wrote [278]: «Analogy, in the most compound cases, is just a rule of three applied in the instrument of the sentiments.» This kind of view combined with a lively thirst for knowledge makes us think of the author of the poem’s occasional curiosity about mathematics. Champfleury’s humour does not spare him [614]: «One day Baudelaire appeared with a volume of Swedenborg under his arm; nothing in any literature could, according to him, match Swedenborg. [...] One would meet the poet with a large tome of algebra; literature was no more, it was algebra that should be studied and the Pole Wronski made him forget Swedenborg.» However Wronski was also a theosophist, resembling in this way the mystic Swedish author who wrote so much in Latin.

242////-Tartans are the analogies we are most interested in here, and they are of four types, symbolized by (E-/F-/H-/R) “old age is to life as the evening is to a day”; (E-/F-/H) “old age, in life, is an evening”; (E-/H) “old age is like an evening”; (E./H) “old age is an evening”. We will then use the symbols (old age-/life-/evening-/day); (old age-/life-/evening); (old age-/evening); (old age./evening).-///M///-These expressions do not generally require any aesthetic purpose nor do they need to contain any knowledge, and yet none of these advantages must be excluded from them.-///B///-In the first line of „Correspondences“ Baudelaire presents the complex image «Nature is a temple», showing us that thought, analogy, splendour and paradox are not mutually exclusive. Conversely, the fact that the poem utilizes such resources at the same time does not prevent them from being dissociated in other circumstances.

243////-Tartans will be designated with the general symbol (-./) and (E-/F-/H-/R) will be called the overlap; (E-/F-/H) the graft; (E-/H) the confrontation and (E./H) the metaphor.-///M///-The last one received its name through tradition, and the other three are named by designations specially diverted for the purposes of our study [411]-[467]-[525].-///B///-Beginning with (Nature-/forests-/temple-/pillars) we can move without difficulty to (Nature-/forests-/temple), (Nature-/temple), (Nature./temple). This celebrated metaphor «Nature is a temple» could very well owe something to movements which appeared almost a century before Baudelaire, opposed to what they considered to be too great an enthusiasm for science. We do not know exactly which works the author had before his eyes but in any case he was aware of the controversies of the previous century. He may have been fortunate enough to have had teachers who told him about Kant’s famous joke [473]-[600]: «I had thus to remove knowledge to make room for belief...» Hume thought his philosophy should be employed otherwise [465]: «If we take in our hand any volume; of divinity or school metaphysics, for instance; let us ask, "Does it contain any abstract reasoning concerning quantity or number?" No. "Does it contain any experimental reasoning concerning matter of fact and existence?" No. Commit it then to the

flames: for it can contain nothing but sophistry and illusion.» Sainte-Beuve notes [889]: «M. de Maistre has a particular and excellent sense enabling him to see through the wily enemies of Christianity (Hume, Gibbon), to unmask them in their tortuous reasoning and disguises.»

244////-Turns of mind can be divided into two contrasting types: abrupt (;/) and ornate (:/). The abrupt (;/) way of thinking concerns figures used in rational argument and those not so employed are ornate (:/). The overlap (E-/F-/H-/R) is shown as (;E-/F-/H-/R) if it is in the first category but (:E-/F-/H-/R) when in the second. The graft (E-/F-/H) gives the situations (;E-/F-/H) and (:E-/F-/H). The confrontation (E-/H) gives (;E-/H) and (:E-/H). The metaphor (E./H) covers the aspects (;E./H) and (:E./H).-///M///-Implication, the intellectual approach symbolized by (\Rightarrow), when used for knowledge, constitutes the highest level of reasoning. With propositions (x) and (y), we read ($x \Rightarrow y$) "never x without y" but it is possible to abbreviate this by saying "implies" for (\Rightarrow). It is accepted that ($2/3=4/6$) should correctly be declared abrupt when it is represented regarding part of " $((1/3)=(2/6)) \Rightarrow ((2/3)=(4/6))$ ". "Old age is the evening of life", on the other hand, far from having this inflexibility, describes a much less ordered sentiment [38]-[387]-[970].-///B///-A judgement such as "the relationship of the pillars to the forests is that of the temple to Nature" is more ornate than abrupt, in spite of being extremely ponderous, since "ornate" means simply "not abrupt". A model is provided by the transcription of the images of sleep, to see the truth through dreams, since up to now this has been difficult to achieve with any rigour. Cicero described how superstition tries to fill this void [202]: «...the interpreters, using as a basis a sort of relation and similarity with nature they call "sympathy", understand which things in dreams are related to such and such a thing...»

245////-Two new types, ductile (/) and brittle (./), further divide the tartans. By virtue of its more ordered contents, any brittle figure (./) is slightly closer to the model " $2/3=4/6$ " than a ductile one (/). An example such as "the evening is to the day that which old age is to life" is classed as brittle since the imagined equation ((evening/day)=(old age/life)) suggests (($2/3=4/6$)). It must be stressed that a grading of ideas on two parallel scales whose echelons can be compared proves useful to grasp how the brittle analogy works: morning, midday, evening; childhood, maturity, old age. Even though the order (evening-/day-/old age-/life) is far from attaining that present with ($2/3=4/6$), it deserves to be written (./E-/F-/H-/R) rather than its opposite (/E-/F-/H-/R). Equally, since the division is of a general nature, the metaphor, confrontation and graft have both aspects, brittle and ductile, with (/E./H), (./E./H); (/E-/H), (./E-/H); (/E-/F-/H), (./E-/F-/H).-///M///-As far as logic is concerned, the model for the tartans is provided by the overlap, while on an aesthetic level, the lightness of the metaphor overrides its rivals [862].-///B///-Let us consider «Nature is a temple where living pillars/Let forth at times confused words;/There man passes through forests of symbols...» In the relationship (Nature-/forests-/temple-/pillars) the order seems to match the evocation of a country enamoured of rigour [8]. Germaine de Staël remarks [558]-[938]: «Novalis has written much about nature in general, he calls himself, rightly, the disciple of Saïs, because it was in that town that the temple of Isis was founded and that the traditions that remain to us of the mysteries of the Egyptians lead us to believe that their priests had a deep understanding of the laws of the universe.»

246////-The plausibility of the tartans is measured by the arch using the numerical quantities ä, ë, ï, ö, ü, ÿ which we call the markers. Their product äëïöüÿ is calculated by multiplication to produce the arch $1/\text{äëïöüÿ}$. The markers are named individually as follows: crenellation (ä), rampart (ë), turret (ï), curtain (ö), moat (ü), and postern (ÿ). With any tartan, the arch measures the proposition "the creator wanted (-./)".-///M///-Whenever all the numerical criteria achieve the value of 1, they provide the conditions necessary for the arch to obtain this same value $1=1/(1)(1)(1)(1)(1)(1)$, the maximum level of plausibility for the most diverse tartans: overlap (E-/F-/H-/R), graft (E-/F-/H), confrontation (E-/H), metaphor (E./H). When one of the numerous requisites for complete plausibility is lacking, the arch is divided by a marker of a value other than 1 and straightaway is weakened.-///B///-A method of appreciation is being developed based on measurements applied to texts written in many respects for purposes other than mathematics. Dante addresses his audience thus [230]: «You of sound mind,/Probe the teaching concealed here/Under the veil woven by mysterious lines of verse.» Baudelaire complicates things by linking to the speculation an appetite that d'Aubigné painted thus [43]: «Of my corrupting desires my eyes have sought/The horror, my

hands the blood, and my heart the vengeance...» However, the warlike note is avoided in "the Flowers of evil" through the amused celebration found there by [[1069]]«...kisses languid or joyous,/Hot as suns, fresh as water melons...»

247////-Any possible affirmative glosses linking E, F, H, R and E, F, H, or even E, H and having terms as traces, are called springboards. They all exist for any tartan with a plausibility of 1, and in this case their interior spacing must remain at the minimum level. As regards (evening./life) and similarly (old age-/evening-/life), the gloss b(evening~life) is a springboard since the text in both cases, but above all in the latter, could be the expression Empedocles remarked on "old age is the evening of life" [38].-///B///-Grammatical evidence means that the interior spacing for the springboard b(perfumes²~flesh) from the confrontation (perfumes²-/flesh) in the ninth line «There are perfumes as cool as the flesh of children...» can only have the value of 1.-///M///-We will not mention here the types of springboard (r), (v) or (o) as they play no part in the measurement of spacings.

248////-For a tartan to be highly plausible, many favourable conditions are necessary: the spacing of each springboard has to be 1; the analogy must have been conceivable by the creator; this analogy must be constituted from terms alone; all those that could be employed must be so; they have to be arranged in the same order as the text; notions from different fields must be mixed; there may or may not be an argumentative side, according to whether the analogy is ornate or abrupt; there must be an order for the images used, the clarity varying according to whether the figure is brittle or ductile.-///M///-Evaluating the presence of these attributes involves the use of numerical criteria, the markers ä, ë, ï, ö, ü, ÿ, by which these points are treated.-///B///-It should be possible in the future to extend the present study to the interplay of sounds, without descending into the realms of mere speculation. The repeated "d-D" in «confondent,/Dans» (mingle./In) in lines five and six, seems impossible to explain. Furthermore, in the first quatrain we already heard «paroles;/L'homme» (words;/Man). Taking the poem as a whole, the sounds of the rhymes recur, giving us reminders, correspondences: "iers...oles...oles...iers...ondent...té...té...ondent...ants...ies...ants...ies...cens...sens". The repetition can also be seen with "an" and "en" in «chantent...sens» (sing...senses) in the last line, as if to express the notion evoked. A very similar case also attracts our attention: «Comme de longs échos qui de loin se confondent...» The series "o...on...o...oin...on...on" seems to represent an echo.

249////-The overlap is written (E-/F-/H-/R) on a very abstract level, without considering the order given in the text for the precise succession of the terms. By further stretching faithfulness, E, F, H, R are replaced by permutable signs I, II, III, IV. In this way it is easier to see there are 24 possibilities provided by the device of the notions [975]: (I-/II-/III-/IV); (I-/II-/IV-/III); (I-/III-/II-/IV); (I-/III-/IV-/II); (I-/IV-/II-/III); (I-/IV-/III-/II); (II-/I-/III-/IV); (II-/I-/IV-/III); (II-/III-/I-/IV); (II-/III-/IV-/I); (II-/IV-/I-/III); (II-/IV-/III-/I); (III-/I-/II-/IV); (III-/I-/IV-/II); (III-/II-/I-/IV); (III-/II-/IV-/I); (III-/IV-/I-/II); (III-/IV-/II-/I); (IV-/I-/II-/III); (IV-/I-/III-/II); (IV-/II-/I-/III); (IV-/II-/III-/I); (IV-/III-/I-/II); (IV-/III-/II-/I).-///M///-There is no problem in listing 24 examples of overlapping (E-/F-/H-/R) with the coding "old age" I, "life" II, "evening" III, "day" IV [38]: "the relationship of old age to life is that of the evening to a day"; "old age, in life, comes in the course of the day of which it is the evening"; "old age and evening respectively bring to an end life and the day"; "old age which is the evening has had the day for life"; "old age has its day, which is a life with an evening"; "old age has had its day, and the evening its life"; "life has, in old age, the evening of its day"; "the relationship of life to old age is that of the day to the evening"; "life has an evening: the old age of its day"; "life has an evening, the day an old age"; "life is a day, old age an evening"; "life is a day, the evening of which is old age"; "the evening that is old age has had life for its day"; "the evening which is old age brings to an end the day of life"; "the evening of life is old age bringing to its end a day"; "the evening of life brings to an end this day in old age"; "the relationship of the evening to the day is that of old age to life"; "the evening in the day is, in life, old age"; "day experiences the old age: of its life, the evening"; "day reaches its old age: the evening of a life"; "the day of life has old age as its evening"; "the day of life has an evening: old age"; "day has for evening the old age of its life"; "the relationship of day to evening is that of life to old age".-///B///-The overlaps are so awkward that Baudelaire seems to fragment them, the better to slip them in the poetic form [[1023]]: «Your look seems shrouded in vapour;/Your

mysterious eye, -is it blue, grey or green?-/By turns tender, soft or cruel,/Reflects the indolence and the pallor of the sky./You call to mind those white, warm, hazy days,/That make bewitched hearts dissolve in tears,/When agitated and twisted by an unknown pain,/Over-sensitive nerves mock the sleeping spirit./Sometimes you resemble those fine horizons/Lit by the suns of the seasons of mists;/-How resplendent you are, watery landscape/Enflamed by the rays falling from a cloudy sky!//Oh dangerous woman, oh seductive climates!/Will I adore so much your snow and frost,/And will I draw from the clutches of implacable winter/Pleasures more keen than those of ice and iron?»

250////-The graft (E-/F-/H), with 3 notions, allows for these three to be chosen from the 4 in the overlap already examined: I, II, III, IV. This gives us 24 dispositions [976]: (I-/II-/III); (I-/II-/IV); (I-/III-/II); (I-/III-/IV); (I-/IV-/II); (I-/IV-/III); (II-/I-/III); (II-/I-/IV); (II-/III-/I); (II-/III-/IV); (II-/IV-/I); (II-/IV-/III); (III-/I-/II); (III-/I-/IV); (III-/II-/I); (III-/II-/IV); (III-/IV-/I); (III-/IV-/II); (IV-/I-/II); (IV-/I-/III); (IV-/II-/I); (IV-/II-/III); (IV-/III-/I); (IV-/III-/II).-///M///-A graft (E-/F-/H) is like a truncated (E-/F-/H-/R) overlap, but with a conservation, surprising for the non-mathematician, of the number of possibilities [975]-[976]. The series of examples below, based on the classification of “old age” I, “life” II, “evening” III and “day” IV, will make the whole more easy to understand [38]: “old age, in life, is an evening”; “old age, with life, has had its day”; “old age is the evening of life”; “old age is the evening of a day”; “old age has had its day of life”; “the old age of day is the evening”; “life has its old age for evening”; “life, for old age, has been a day”; “life has for its evening old age”; “life reaches the evening of its day”; “life closes its day with old age”; “life closes its day with an evening”; “evening, which is old age, closes life”; “evening is the old age of the day”; “the evening of life is old age”; “the evening of life closes its day”; “the evening, for the day, is old age”; “evening closes the day of life”; “the day reaches the old age of its life”; “the day has its old age with the evening”; “the day is a life, which has its old age”; “the day of life has its evening”; “the day has for evening old age”; “the day reaches the evening of its life”.-///B///-The order followed by poetic analogies is not always as clear as in the cases given here. On the subject of the lack of correspondence between the usual proud nature of a woman and the sudden lack of confidence in a particular situation, Baudelaire writes [[1025]]: «Suddenly, mid the liberal intimacy/Born of the pale light,/From you, that rich, resounding instrument/Vibrating only with radiant delight,/From you, as clear and joyous as a fanfare/In the sparkling light of morning,/A plaintive note, a strange note/Slipped away, falteringly...» The construction (you-/note-/falteringly) is not as easy to pick out as (old age-/evening-/life) in “old age is the evening of life” [38].

251////-It seems necessary for 12 confrontations to come to light, with 2 notions selected from 4, since 24, the number of grafts, is divided by 2 [976]. This should give: (I-/II); (I-/III); (I-/IV); (II-/I); (II-/III); (II-/IV); (III-/I); (III-/II); (III-/IV); (IV-/I); (IV-/II); (IV-/III). In the same way the metaphor would appear to have 12 forms: (I./II); (I./III); (I./IV); (II./I); (II./III); (II./IV); (III./I); (III./II); (III./IV); (IV./I); (IV./II); (IV./III). However, our intuition, guided by the overlap “the relationship of old age to life is that of the evening to the day”, (I-/II-/III-/IV), will immediately reject 4 forms: “old age is like life” (I-/II); “life is like old age” (II-/I); “evening is like a day” (III-/IV); “the day is like an evening” (IV-/III). Concerning the metaphor, we also exclude 4 types: “the old age of life” (I./II); “life has its old age” (II./I); “the evening of a day” (III./IV); “a day has its evening” (IV./III).-///M///-We will keep the 8 confrontations: “old age is like an evening” (I-/III); “old age has something like its own day” (I./IV); “life has something like its own evening” (II./III); “life is like a day” (II-/IV); “evening is like old age” (III-/I); “evening ends, like life” (III-/II); “day has something like its own old age” (IV-/I); “the day is like a life” (IV-/II). In the same way we retain 8 metaphors: “old age is an evening” (I./III); “the old age of day” (I./IV); “life has its evening” (II./III); “life is a day” (II./IV); “evening is old age” (III./I); “the evening of life” (III./II); “the day has its old age” (IV./I); “the day is a life” (IV./II).-///B///-The text may or may not facilitate access to the various confrontations. In the first tercet of „Correspondences“, (perfumes²-/oboes) is immediately understood since we mentally construct (perfumes-/sweet-/oboes-cackle) or “the relationship of certain perfumes to sweetness of smell is similar to the relationship between the sound of the oboe and the cackle of the poultry yard”. Let us note, moreover, that this point helps us to understand how the instrument evokes the countryside.

252////-A cottage is an object in which the creator sees different aspects and it little matters here whether

the subject of this intellectual dissection is a buffer or a peak. An espalier is the notion of a cottage and the conception of one aspect of a cottage is a site. The thought «green» gives us a site for the espalier «colours» in „Correspondences“, as green is an aspect of the cottage of colours for Baudelaire.-///M///-Let us return to the classic example “old age is the evening of life” (old age-/evening-/life). The espalier “life” has the site “old age”. Besides this, when the exegete imagines an espalier “day” that is not expressed openly in the text, he can understand that the term “evening” provides the possibility of a site for this idea since for the creator there is nothing opposing this very ordinary situation. With $2/3=4/6$ or $(2-/3-/4-/6)$ it appears that 2 is a part of 3, and 4 of 6. The conceptions of the numbers 2 and 4 are thus two sites related to the espaliers which give the ideas concerning 3 and 6 respectively.-///B///-The modification of an analogical judgement calls for the re-examination of each “site-espalier” unit, as in the passage from (childhood-/morning-/old age-/evening) to (pink-/morning-/purple-/evening). The same applies in the case of unexpected facts, which Baudelaire considered difficult to take in. However many prejudices he may have harboured, he drew from the culture of the day the possibility of changing his assessments when under the impact of new facts. Confronting two attitudes, maybe also within himself, on the one hand that of neo-classical erudition, profound but fixed in its views, and on the other that of the flexible mind which bends when it meets new ideas, the poet declares, on visiting a World Fair [711]: «...what would a modern Winckelmann do or say...when faced with a Chinese product, strange, bizarre, convoluted in form, intense in colour, and at times so delicate as to almost fade away? Yet it is a sample of universal beauty. However, for it to be understood, the critic, the spectator must perform a transformation within himself...These forms of buildings which upset his conventional academic eye...these plants that trouble his mind full of the memories of his place of birth...these scents that are no longer those of his mother’s boudoir, these mysterious flowers whose deep colours force their way in to dominate the vision while their form teases the eye, these fruits whose taste deceives and displaces the senses and reveals to the palate ideas belonging to the sense of smell, all this world of new harmonies will slowly enter him, patiently penetrate him, like the steam from an aromatic steamer; all this unknown vitality will be added to his own vitality...The unrealistic doctrinaire of beauty would no doubt go out of his mind; imprisoned in the blinding fortress of its system, he would blaspheme against life and nature, and his Greek, Italian or Parisian fanaticism would persuade him to bar this insolent people from taking pleasure, from dreaming or from thinking by ways other than his own: barbaric science...which has forgotten the colour of the sky, the form of the plants, the movements and smell of the animals and whose clenched fingers, paralysed by the pen, can no longer run nimbly over the immense keyboard of “correspondences”!»

253////-A creator sometimes attributes three or more aspects to a cottage. Firstly they can be logical; secondly of increasing size or intensity, appreciated as a quantity or quality; thirdly successive, in time or space. From a logical perspective, we have to have at least as stages, the element; the reduced part and the whole. Each time the levels constitute slices of the cottage, and the notion of a slice forms a rung of the espalier. This logical focus gives us zones of significance, for example I inhabitant; II young people; III population. With quantitative variations, we must grasp at least a small state I; a medium stage II; then one of large size III. Thus we go up from I a grain of sand to II a pebble and III a rock. For changes in quality we can distinguish I ugly; II ordinary; III beautiful. The time sequence allows for complementary zones such as I childhood, II maturity and III old age. Similarly we reasonably disassociate for the sea I surface; II depths and III abyss. A phrase such as “the abyss of old age” has meaning for us. The number giving the right place for the slice in the cottage, like that of the rung in the espalier, is called the insert. It belongs to a numerical sequence with, for example, 2 attributed to II within I,II,III. In spite of the great variety of intuitive situations that can be envisaged, in all cases, as soon as two series allow the same possibility of insert, they have a pin.-///M///-With $2/3=4/6$ or $(2-/3-/4-/6)$ the presence of a pin can be upheld since (2), (2.5), (3) on the one hand and (4), (5), (6) on the other give us (2) and (4) as stage I.-///B///-For „Correspondences“, the ideas “corruption” and “coolness” are suited to the espalier “perfumes²” but we should not try to see two rungs in them. No pair of relationships all-part can have a pin since in this way there is only a I-II opposition that is repeated. Concrete links like “church-village”-“cathedral-city” prove hardly more able to give correctly the pin called for at times, except when the religious building is in the middle of the agglomeration, thus giving an order circumference-I; intermediary position-II; centre-III.

254////-When there are parallel meanings, the kiosks are the logical zones used to describe them. For cases of very high plausibility, only terms are placed in them. An overlap possesses 4 kiosks and they accommodate E, F, H, R, each distinct within (E-/F-/H-/R).-///M///-The number of springboards is 6 when each kiosk houses a term. There would be $12=(4(4-1))$ if each of the traces made its round of combinations with the others. But there can never be more than $6=((4/2)(4-1))$ since A-B equals B-A in all the glosses [977]. The 6 springboards of (E-/F-/H-/R) can be described by b(E~F), b(E~H), b(E~R), b(F~H), b(F~R), b(H~R).-///B///-A term "colours sounds" cannot be allowed here as there are two separate ideas present. Thus no springboard b(Nature~colours...sounds) exists because it would not be a gloss. It therefore follows that (words-/temple-/colours...sounds-/Nature), lacking a springboard, is an overlap that cannot have an arch of 1.

255////-The graft is written (E-/F-/H) with E, F and H all being different from each other. This tartan has 3 kiosks housing E, F, H. The classic example "old age is the evening of life" is transcribed (old age-/evening-/life). The springboards b(E~F), b(E~H), b(F~H) show E linking up with F and H, making two cases, and then F uniting with H, giving a further one. For its part, the metaphor (E./H) has two kiosks, needing E, H, and only allows one springboard at the most, b(E~H). It takes the form b(evening~life) in "the evening of life".-///M///-The difference in the number of the kiosks does not aid our intuitive understanding of the overlaps that can be imagined starting from a metaphor or a confrontation. As the graft gives an extra sign, it is easier to use it as the starting point of the investigation.-///B///-The expression (pillars-/temple-/Nature) provides suitable clues to lead us towards (pillars-/temple-/forests-/Nature), while (temple./Nature) is not so clear. Furthermore, other figures may at times appear to be metaphors. When Baudelaire speaks of «...the expansion of infinite things...» it can be remarked that the meaning is "...the infinite expansion of things..."

256////-The confrontation (E-/H) has only 2 kiosks in which E and H, always different from each other, are placed, and at the most can have b(E~H) as sole springboard. The plectrum of a figure is a term openly stating the relationship concerned in the form of an indirect link. Some common examples of these are "like", "same", "similar". In the tartan (E-/H) the plectrum attenuates the contact between images by warning the audience of what could shock them: "old age is like an evening".-///B///-Such a device is often criticised for its unwieldiness: "...there are fruits like children's complexions..." would be more poetic if changed to "...there are fruits with children's complexions..." However the expression has the merit of clearly stating that it is fiction, a considerable advantage if the poet is to avoid having people taking as well-grounded knowledge what is really a charming superstition.-///M///-The plectrum is sometimes found in analogies where it does not seem at all necessary: "old age is like the evening of the day"; but a creator has often very numerous aims and uses a form intuitively able to render his vague intentions. These two points prevent us from too rapidly concluding that the substance has been spoilt by the clumsiness of the form. This is not to say that the distinction between substance and form must be denied. There is some common basis perceptible in the expressions "2+2=4" and «two plus two makes four» [537]. We may also think of the following [541]: «Beautiful Marquise, your lovely eyes make me die of love.» Part of the substance is reused in «Of love make me die, beautiful Marquise, your lovely eyes.»

257////-The presence or absence of a plectrum and the quantity of kiosks separate the tartans into different categories. The metaphor, confrontation, graft and overlap have respectively the reaches 1, 2, 3, 4, according to the criteria mentioned. The difference between reaches 1 and 2 is that there is no plectrum in the metaphor in reach 1 but there is in the confrontation in reach 2. With reaches 2, 3 and 4 the distinction comes from the number of kiosks: 2 for the confrontation, 3 in the graft and 4 in the overlap.-///M///-With the same words, several expressions with unequal reaches can easily be imagined. "The relationship of old age to life is like that of the evening to the day" enables us to note (old age-/life-/evening-/day) with a reach of 4, (old age-/life-/evening) with one of 3, (old age-/evening) one of 2 and finally (old age./evening) with a reach of one. Since the version (old age-/life-/evening-/day) is more faithful to the text than its rivals, it should obtain a higher arch.-///B///-Similarly, as the overlap (echoes-/mingle-/colours-/answer) is

recognisable in the second quatrain, it will have a greater plausibility than the figures with fewer terms taken from the work, in particular (echoes-/colours-/answer) or (echoes-/colours). We seek at times an echo of ourselves in others, playing down our individual faults, in our need for certitudes [[1072]]: «...I want to plunge my trembling fingers for an age/Into the thickness of your heavy mane...//To swallow up my calmed sobbing/Nothing can equal the abyss of your bed;/Powerful oblivion lives on your lips,/And the river Lethe flows in your kisses.»

258////-For a figure to attain maximum plausibility it must be anchored in the text indisputably and the ideas must be closely linked. This gives the content of the crenellation (\ddot{a}). It proves impossible to recognize (old age-/life-/evening-/day) as having a plausibility of 1 for “the evening of life has its responsibilities” since “old age” and “day” are absent. Since the situation prevents $b(\text{old age} \sim \text{day})$ from appearing as a gloss, there is no springboard $b(\text{old age} \sim \text{day})$. However the crenellation $\ddot{a}=1$ requires the existence of all these links and their internal distance to be limited to 1. In the absence of $z=1$ and providing (z) is measurable, the marker (\ddot{a}) takes on the value of the highest interior spacing of those of the springboards, and it is obtained in the form of $2+(1(n/10))$, this number coming from the number (n) of fronts in between the terms and hindering comprehension. It is indispensable to check the overlap (E-/F-/H-/R) meticulously because 6 glosses $b(E \sim F)$, $b(E \sim H)$, $b(E \sim R)$, $b(F \sim H)$, $b(F \sim R)$, $b(H \sim R)$ form the springboards in it. With the graft (E-/F-/H) the same type of appraisal is carried out, this time concerning $b(E \sim F)$ $b(E \sim H)$ $b(F \sim H)$, the greatest interior spacing of which thus serves as a crenellation (\ddot{a}), whether this value is $2+(1(n/10))$ or better still, 1.-//M///-Let us examine an imagined text: “in this long evening in our remote countryside, where the hours are spent listening to a sensational story, pleasant or sad, related by one old farmer or another -apparently dating from old times personally lived through, but most often attached to the experience of others through unconfessed borrowings- we have the completely warped reflection that memory, in turn subjective, collective, exact, forging a legend, finally the result of the multitude of ages preceding or following the spectacular incident narrated, provides of working life”. The graft (evening-/memory-/life) is so little evident that its very existence must be thought about. Moreover it should be recognized that the space between the terms “evening” and “life”, measured using $2+(1(n/10))$ is not unrelated to the suspicion that the exegete runs the risk of inventing the analogy.-//B///-When an overlap unites very distant terms, it has a low plausibility as it is then only by some remote chance that the creator has put the meanings together on purpose. The use of the fronts to measure the distance and spacing has already been shown to be of such importance that the use of the crenellation appears to be based on the three previous parts of this study. Let us consider (Nature-/temple-/perfumes²/infinite) which is the equivalent of the judgement that we consider reasonable “the relationship “Nature-temple” is that of perfumes and infinite things”. This is not completely absurd but still rather dubious. The terms «Nature» and «infinies» in the real poem are 61 fronts apart and so the interior spacing $2+(1(61/10))=8.1$ for the springboard $b(\text{Nature} \sim \text{infinite})$ expresses the weakness of the link. As $(1/8.1)$ is less than $\frac{1}{8}$, double $1/16$, it takes very little to make the plausibility calculated by this measurement negligible for this daring analogy.

259////-For the confrontation (E-/H) and the metaphor (E./H), the springboard $b(E \sim H)$ gives the crenellation. The analogy is only perfect, notably with $\ddot{a}=1$, if each figure, (E-/H), (E./H), has a springboard with an interior spacing $z=1$. In other cases, as (z) is equal to $2+(1(n/10))$ for (n) fronts between the terms, the crenellation (\ddot{a}) takes this value $2+(1(n/10))$.-//M///-When the exegete imagines (E-/H) or (E./H) without the author having wanted such a tartan, the crenellation encourages a very low estimation of the degree of reliability, since there is no reminder of the meaning to give a distance of 1 between E and H.-//B///-In contrast to this, with «There are perfumes as cool as the flesh of children...» (perfumes²/flesh) is found to have a crenellation $\ddot{a}=1$, taking up $z=1$ again which the springboard $b(\text{perfumes}^2 \sim \text{flesh})$ merits. In the desire for freshness acquired in spite of corruption, it is easy to dream of fate providing some extraordinarily protection, and Ovid also mocked this illusion, but more tenderly than Baudelaire [563]: «...revolted by the vices with which nature had filled the hearts of women, Pygmalion lived without any companion, a bachelor; no wife had ever shared his bed. However, being amazingly skilful, he succeeded in sculpting the body of a woman out of ivory as white as snow...The day had come when all Cyprus celebrated in splendour the feast of Venus...incense was burning all around...On returning home, the artist approaches the statue of

the young girl; bending over the bed he gives her a kiss; he thinks the body feels warm. He brings his mouth towards her once more, while his hands feel her breast; at this touch the ivory softens; it loses its hardness, it bends under his fingers; it yields...»

260////-The rampart of an expression has the value $\ddot{e}=1$ under several conditions. In the first place the creator must have envisaged some parallel in the meanings, seen on the scale of the complete series of ideas produced by the tartan but without them being identical or equal. Next the figure has to allow all the notions of the work than can be used in the analogy to play their proper part. Furthermore the abstract places, the kiosks, must be occupied by terms. Finally it is indispensable that whenever these traces occur, their disposition in the figure should be the same as that of the text. If all these conditions are not satisfied, $\ddot{e}=2$. When these rules are applied to (E-/F-/H-/R), the diverse aspects of the rampart can be understood to be complementary. Thus the overlap (old age-/evening-/life-/day) as regards “old age is the evening of life” deserves a rampart of 2 since “day” is not in the expression under consideration. With the graft, the same things can be said concerning the qualitative parallel, the reach, the kiosks and the order, giving $\ddot{e}=1$ for (old age-/evening-/life) in the same situation. Moreover $\ddot{e}=2$ is necessarily the case for (old age-/evening-/life-/day) representing “life has old age for the evening of its day” since the succession of terms has changed. The complete opposite applies when $\ddot{e}=1$ has to be attributed to “old age is the evening of life which itself is a day”. The presentation (morning-/day-/childhood) relating to “childhood in life is for that day the morning” results in $\ddot{e}=1$ being rejected for two reasons: on the one hand a reach of 4 would have better utilized the available notions and on the other, this formula begins with the last term of the expression explained.-///M///-An overlap may be obscured by an overlong phrase as is the case with (childhood-/life-/morning-/day) in “my childhood seems to me, confided to me this good man, compared to my whole life, to be something which has a lot in common with that which I can remember of the early morning when the day has lasted too long”.-///B///-In contrast (Nature-/living-/temple-/pillars) is in tune with the tempo of the text but it cannot give $\ddot{e}=1$ as the first line favours rather (Nature-/temple-/living-/pillars). For a similar reason, the graft (man-/forests-/symbols) is $\ddot{e}=2$ since (forests./symbols) with its reach of 1 would have been more effective in the description. Germaine de Staël wrote [932]: «Nature displays its munificence often without any purpose, often with a luxury that supporters of utility would call extravagant. It seems to be pleased to make more splendid the flowers, the trees of the forest, than the plants which serve to feed man.»

261////-From the perspective of the rampart $\ddot{e}=1$ and for the cases (E-/H), (E./H) the creator must have deliberately provided a parallel meaning embracing in one go all the images in the phrase; the sameness or equality must not be its basis; notions E and H have to be terms; they must be in the same order in the tartan as in the text and finally the reach must be appropriate to the original. Otherwise $\ddot{e}=2$ applies. Such a situation $\ddot{e}=2$ occurs with (Nature-/temple) since the absence of a plectrum in the first line of „Correspondences“ favours (Nature./temple). Similarly (temple./Nature) allows $\ddot{e}=2$ by inversion of the traces.-///M///-When the analogy has ceased to be recognized, a rampart $\ddot{e}=2$ must be deduced, as is the case today with the expression, in many political texts, “Head of State”, the basis of a metaphor (Head./State) which has become barely perceptible. On the other hand “the eyes are so far from the rest of the body that the Head of State does not see the holes in the shoes of his country” restores the energy to the metaphor so that $\ddot{e}=1$ is again justified. As regards (evening./life) in “life has as its own evening” $\ddot{e}=2$ proves necessary since the terms should be in the order life-evening and not evening-life. Furthermore the plectrum promotes a reach of 2. However, the use of “as” must not mislead us by being taken too literally since sometimes the significance is “as much as”.-///B///-In this way the meaning (unity-/night) would be deceptive since “vast as much as the night and the light” gives the correct idea. Saint-Évremond admitted he had changed his mind about “vast”, which could stem from terror in the face of the excessive triumph of an authoritarian French statesman [885]«I used to maintain that a vast mind should be taken as good or bad according to what was added to it: that a vast mind, marvellous and penetrating, was the mark of admirable ability while on the contrary a vast and inordinate mind was one which lost itself in vague thoughts or in beautiful but futile ideas, in over-large designs, out of proportion to the means that produce success. My opinion appeared quite moderate to me. Now, I am inclined to deny that vast can ever be a word of praise and that nothing is capable of rectifying this quality. Greatness is a virtue in the mind, vast

always a vice. An appropriate and well-ordered extent makes for perfection, unrestrained enormity constitutes vastness...vast gardens could not have either the appeal that comes from art or the charms given by Nature; vast forests frighten us...»

262////-The turret $\bar{i}=1$ of the overlap (E-/F-/H-/R) and of the graft (E-/F-/H) requires two successful operations. First, it is necessary for the metaphor (E./H) to have been taken from (E-/F-/H-/R) or (E-/F-/H). Secondly, there must be a combination of ideas in (E./H) that the audience envisaged by the creator would perceive as a disparate mixture with no justifying commentary. Should one of these conditions fail to occur $\bar{i}=2$.-///M///-A metaphor needs a more taxing short-cut than a confrontation for the mixing of images, in that the plectrum disappears.-///B///-The plectrum is, however, at times difficult to identify. «There are perfumes...And others, corrupt...Like amber, musk, benzoin and incense...» cannot be translated by any plectrum, in spite of the presence of «like». This word means “notably” and, far from comparing corrupt fragrances and incense, the poet affirms that incense is one of these perfumes and this favours (corrupt./incense) over (corrupt-/incense). Corruption and triumph have been known to seduce the best of people [[1019]]: «In those marvellous days of old, when Theology/Flourished with the utmost sap and energy,/It is told that one day a great doctor,/Having forced open some indifferent hearts,/And stirred them in their darkest depths,/Crossed into holy ecstasy/Travelling along strange paths unknown to him,/Where perhaps only pure Souls had once come...And cried, transported with satanic pride:"Jesus..., if I had chosen to attack you/Where your armour is weakest, your shame would equal your glory..."//At once his reason departed./The splendour of this once blazing sun was shrouded in crepe;/All chaos rolled in this once-lively intelligence,/A temple in former times, ordered and opulent,/Under whose dome so much pomp had shone forth./The silence and the night settled inside,/Like in a tomb whose key has been lost.»

263////-The turret (\bar{i}) of the metaphor (E./H) is 1 whenever E and H mix ideas that the audience as conceived by the creator find mutually strange, and this with no rational presentation. With the confrontation (E-/H), the metaphor (E./H) must be re-established in the imagination to see if the mixture has taken place, since in (E-/H) the plectrum softens this effect. In each of the figures, the turret becomes $\bar{i}=2$ whenever this non-justified variegation of meaning is not present.-///M///-“Paul is bigger than Peter” will be called here a comparison and so will not be relevant to the present study. Most often the turret (\bar{i}) for any tartan can be checked without difficulty thanks to the well known intense contact between notions in the metaphor [862]. “The evening of the day” or (evening./day) gives $\bar{i}=2$ seeing that there is no mixing of images.-///B///-On the other hand «Nature is a temple where living pillars/Let forth at times confused words;/There man passes through forests of symbols...» leads us to (temple./forests) with a turret of 1. Rather than methodical toil in some temple of science, the lines evoke undergrowth or a clearing. Germaine de Staël refers to the mystery in this way [935]: «"It is necessary", said Fichte, "to understand that which is incomprehensible as such". This strange expression contains a profound meaning: it is necessary to feel and recognize that which must remain inaccessible to analysis and to which only the flights of thought may approach.» Novalis, of whom Baudelaire could obtain indirect knowledge through „Of Germany“, wrote [558]-[938]: «Already among the first peoples, in the infancy of humanity, there existed some serious souls for whom Nature was the face of a divinity, while lighter hearts only concerned themselves with it, in their feasts. The air was an intoxicating potion, the stars were torches for their nocturnal dancing; the plants and the animals were but precious food and Nature appeared to them not as a calm and mysterious temple but as a joyous kitchen and cellar.»

264////-The curtain is measured simply by separating abrupt and ornate expressions. When the creator produces no argument via an ornate figure (:/), the curtain is $\bar{o}=1$, and inversely $\bar{o}=2$. With abrupt figures (;/), the opposite is the case so that $\bar{o}=1$ only becomes necessary for a tartan used rationally to prove a statement. When no such perspective is presented with (;/), we must conclude $\bar{o}=2$. The overlap (;/2-/3-/4-/6) describing the text “2/3=4/6” allows a curtain of 1 while $\bar{o}=2$ is the correct judgement for (:2-/3-/4-/6).-///M///-The extreme simplicity of this type of relationship 2/3=4/6 provides a minor but classic aspect of the analogy [38]-[387]-[970]. These impeccably abrupt tartans cannot merit an arch of 1 as they exceed in precision what is expected of an analogy born in the imagination. They earn $\bar{o}=1$ from the effects of the

rigour they show and immediately lose other markers of 1 as a result of the same demonstrative action. Often being less clear, the argumentation lies in the effort of establishing, even if it may be far from achieving, a deduction leading to knowledge: a demonstration. Deduction consists of an implication or a chain of such ideas with no discontinuities between them [581]. The implication "proposition A=> proposition B" is defined as "proposition A is never true without proposition B being so also". Everyone can see that among the whole numbers, there are never any elements (a), (b) or (c) missing that would make it possible to write $(a=2b) \Rightarrow (a^2=(2b)^2) \Rightarrow (a^2=2^2b^2) \Rightarrow (a^2=4b^2) \Rightarrow (a^2=2(2b^2)) \Rightarrow (a^2=2c)$. The particular situation $(a=6), (b=3), (c=18)$ gives us a basis for understanding $(6=(2)(3)) \Rightarrow (6^2=((2)(3))^2) \Rightarrow (6^2=2^23^2) \Rightarrow (6^2=4(3^2)) \Rightarrow (6^2=2(2(3^2))) \Rightarrow (6^2=2(18))$. In a striking way $(6 \text{ is even}) \Rightarrow (6 \text{ squared is even})$. This can take us further since, if we consider it carefully, it leads us towards the logical if not the historical basis of the experimental method as, concerning tenacious appearances, important judgements can be translated in the following way [807]: "the supposition is acceptable"=>"the series of tests succeeds"=>"the series of test fails"=>"the supposition has to be rejected".-///B///-The overlap (:Nature-/temple-/living-/pillars) cannot be suspected of a demonstrative perspective, inebriation seeming even to give rise to daydreaming in an author who has often sung the praise of wine, at times using popular themes [[991]]: «I know, on the blazing hillside, how much,/Suffering, sweat and burning sun are needed/To engender life in me and give me soul;/But I shall not be ungrateful or wicked,//For I feel a great joy when I fall/Into the throat of a man worn out with work,/And his warm chest is a sweet tomb/Where I take more delight than in my cold burial chambers.» The analogy (man-/chest-/tomb) is in no way a physiological demonstration. In August 1848 Baudelaire wrote to Proudhon, a peaceable anarchist [634]: «The one writing these lines to you has absolute confidence in you, as have many of his friends, who would walk blindfold behind you for the guarantees of knowledge that you have given them.» Four years after the revolution he declares himself to be «depoliticised» but no profound change has taken place in his mind [618]-[635]. In the course of 1852, he published these lines [146]-[1106]: «Certainly, for my part I will go out satisfied/From this world in which action is not the sister of dreams;/Would I might wield the sword and die by the sword!» In 1857 he addresses the Devil [[1073]]: «You who, to console frail man in his suffering,/Taught us to mix saltpetre and sulphur,/Oh Satan, take pity on my enduring misery!» In February 1848 he declares [615]«I have just fired my rifle!» only to add «For the Republic? I should think not!» All in all therefore he has barely modified his ideas about educated power. Plato, imitating a funeral oration, gave the bases used there [740]: «That our predecessors were nourished under good government is important to prove: it is to that government they owe their virtue, like the men of today in whose ranks belong the dead here present. For the regime was the same as that of our time, government by the elite as we are ruled today and which, since that far-off era, remained firm most of the time. Some call it democracy, some by another name that pleases them; but in reality it is the government by the elite with the approval of the masses. Kings we have still: sometimes they have this title by birth, sometimes by election...» Baudelaire's maternal grandfather, Charles Defayis, is thought to have fought with the French troops enlisted by the British against the French Revolution, so that accordingly the writer's mother was born across the Channel, in Saint Pancras to be precise [591]. When her husband, the soldier, died, his widow obtained a few pounds a month from the authorities he had served, or their agents. She brought up, soon with the help of a local servant, the one who would be the mother of the poet [591]-[592].

265///-Three conditions are needed to obtain the moat $\ddot{u}=1$ for the overlap (E-/F-/H-/R). First the creator must understand E-F and H-R to be related in the "site-espalier" or "espalier-site" way. Next at least one must assist in understanding its neighbour. Thirdly, neither E-F nor H-R must concern an exact relationship uniting numbers. If there is a loophole as regards one or other of these conditions, $\ddot{u}=2$.-///M///-The exclusion of numbers enables us to minimize the acceptance among the tartans of relationships such as "2/3=4/6" or (2-/3-/4-/6) which, while representing a model for one aspect of analogy, do not belong in the purely imaginative field.-///B///-The tartan (living-/pillars-/familiar-/eyes) which is very imperfect in other respects, can have a moat 1 since the qualities described in it, «living», «familiar», do refer to the beings named: «pillars», «eyes». According to Claude Pichois, this form of emotional warmth, felt as if coming from the universe, interested Baudelaire very much, even playing its role in the speculation about correspondences, in artistic circles where the social world was judged discordant [612]. A few decades

earlier, Adam Smith had considered such disorder to be largely illusory [919]: «The workmen desire to get as much, the masters to give as little as possible.»

266////-In relation to a graft (E-/F-/H), for the moat (ü) to be 1, E-F must have a “site-espalier” or “espalier-site” relationship that the creator has put in place, but without linking any exact numerical values. Moreover, a second pair, H-R, must be imaginable, with the same properties but without R ever being mentioned in the text. Finally E-F must be clarified by H-R. Any other situation will give $\ddot{u}=2$.-///B///-Starting from (man-/temple-/Nature) let us consider (man-/temple-/God-/Nature). Since Baudelaire declares the natural world to be a temple, in the relationship “man-temple” there is no question of a building constructed by human initiative and therefore the moat for the graft (man-/temple-/Nature) deserves its value of $\ddot{u}=2$, as it leads us away from the effective meaning.-///M///-The sole purpose of the element R is to understand the graft (E-/F-/H). It is like in the construction of a triangle with all three sides strictly equal. The geometrician draws two circles of equal radius, each passing through the centre of the other. This produces the object required with three radii: the one joining the centres and two uniting each centre at an intersecting point. However the triangle remains a triangle and the two circles do not become confused with it [385].

267////-As regards (E-/H) and (E./H), the moat (ü) is 1 when a significance for F not present in the text can be constructed, but which gives E-F or F-E as the “site-espalier” relationship, with no numerical link such as “ $2/3=4/6$ ”. Moreover, the same thing must be repeated for another pair, H-R or R-H, with an invented R. Finally F and R must increase our understanding of E and H. Any breach of these conditions will mean $\ddot{u}=2$. As there are no constraints on our imagining of F and R, they can be chosen with a certain proximity of meaning, as long as the same idea is not merely re-used.-///M///-While the turret judges the tartans using metaphor, the moat employs the overlap to obtain a criterion.-///B///-Regarding “of flesh, perfumes” either (E./H) or (flesh./perfumes), the moat goes up to 2 as the flesh has perfumes of its own, and it is not useful to invent two other notions F, R to understand the rail. The poet, on the other hand, gives a complicated explanation (perfumes²-/smell-/flesh-/sight) referring tacitly to the previous line: «...Perfumes, colours... answer each other.» The delicate scent makes us think of triumph, as in the account in which, in order to show their consideration towards the child represented by a star, the Magi [143]: «...presented unto him gifts; gold, and frankincense, and myrrh.» Normally the two products require the splendour of luxurious mansions or the pomp of recognized temples. As myrrh also flows like tears on the bark of a tree, Baudelaire could rely on an audience which had learned Ovid at school to establish this link in meaning [561]-[564]. The young girl promised to become an aromatic plant is already carried away with emotion [564]: «From all sides the elite of the nobility seek you out; all the young men of the East fight for the honour of sharing your bed; choose one as a husband, Myrrha, as long as among the many one man is excepted. Myrrha knows this full well and fights against her despicable passion, saying to herself: "Where is my passion taking me? What is the aim of my endeavours? O gods, O filial devotion, O sacred parental rights, to you I pray, prevent this incest, oppose this crime, if crime it is, that I am contemplating. But filial devotion, it is said, does not condemn such love and all other animals mate indiscriminately; there is no shame for a heifer to feel the weight of her father on her back; the stallion makes his filly his spouse; the billy-goat impregnates the nanny-goats he has sired and from the very seed from which he was conceived the bird himself conceives. Happy the creatures who are thus privileged! Man's scruples have created wicked laws and jealous rulings forbid that which nature allows. Yet it is said there are peoples where the mother joins with the son, the daughter with her father, and where filial affection is coupled with amorous desire. Am I so unlucky not to have been born there! I am the victim of fate which gave me this place as my homeland."»

268////-The postern enables ductile and brittle tartans to be distinguished from each other. To have a postern $\ddot{y}=1$ with a brittle overlap (,E-/F-/H-/R), the pin linking the pairs E-F and H-R is indispensable. When $\ddot{y}=2$ is necessary, there is no pin. For a ductile overlap (E-/F-/H-/R) the opposite way is followed since $\ddot{y}=1$ is justified when there is no pin while (\ddot{y}) is worth 2 when one is present.-///M///-The form (,old age-/life-/evening-/day), supposing the evening can easily have its place in the day as can old age in life, with the same insert 3 for both, the overlap gives $\ddot{y}=1$.-///B///-On the other hand, for the rail “in the autumn the tree

goes into mourning, badly distressed” the phrase (autumn-/tree-/mourning-/distressed) stands up as a ductile relationship. Baudelaire uses analogies referring to the plant world but avoids preciousness by the biting tone of his verse [[1075]]: «Old monasteries on their great walls/Spread paintings of holy Truth,/Which, warming those pious entrails/Tempered the chill of their cold austerity.//In those times when Christ’s seeds would thrive,/Many a famous monk, now little known,/Taking the graveyard as his studio,/Glorified Death in all simplicity.»

269////-To define the postern (\ddot{y}) of a graft (E-/F-/H) we start by establishing whether it is brittle or ductile: (\ddot{y} ,E-/F-/H) or (\ddot{y} ,E-/F-/H). In the first case, (\ddot{y} ,E-/F-/H), if the pin can be seen, the result is $\ddot{y}=1$ for the relationships E-F and H-R, with R constructed without disturbing the representation considered, through the works of the historians, to be the spirit of the creator. Otherwise $\ddot{y}=2$. Regarding (\ddot{y} ,E-/F-/H), the device works in the opposite way, resulting in $\ddot{y}=1$ if there is no pin; $\ddot{y}=2$ if there is. The perspective of (\ddot{y} ,symbols-/observe-/eyes) makes us think of those souls that faith pictures lying behind every important phenomenon, of those imaginary friends invented by toddlers, or on a higher level, of the dialogues between instruments that a musician hears. However no pin is provided by any graduation at the least tripartite in (looks-/symbols-/observe-/eyes), the equivalent of the expression “as many strange looks, the symbols observe with their eyes”. Therefore the ductile version (\ddot{y} ,symbols-/observe-/eyes) is more faithful to the text that (\ddot{y} ,symbols-/observe-/eyes).-///M///-The role played by the postern in the contrast between the ductile and the brittle and that of the curtain in the distinction between the ornate and the abrupt are analogous.-///B///-The author achieves the graft (rains-/eyes-/idleness) summarizing (ground-/rains-/eyes-/idleness) or “as it rains on the ground, on the eyes falls idleness”, in these lines [[985]]: «In that perfumed land, by the sun caressed,/Under a canopy of crimson-tinged trees/And of palms from which idleness falls on the eyes like rain,/I knew a Creole lady of unrecognised charms.» The order in space, from top to bottom, is clearer than that of (symbols-/observe-/eyes), but it remains on only two levels, thus justifying the postern of 1 for the ductile tartan (\ddot{y} ,rains-/eyes-/idleness). One word, the last, names the Africans: «Her skin is pale and warm, this brown enchantress/Her noble neck is proudly held;/Slender and tall, she walks like a huntress,/Her smile is tranquil and her eyes assured.//If, Madame, you should go to the true land of glory,/On the banks of the Seine or the green Loire,/Your beauty, worthy of adorning those ancient manors,//There in the shelter of those shady retreats, you would start/A thousand sonnets germinating in the hearts of poets/That your large eyes would render more submissive than your black slaves.» His voyage in the Indian Ocean was very short-lived for the future writer, but once home again he loved a coloured girl. He detested his stepfather, a high-ranking officer, at a time when Algeria was at the centre of the colonial debate. Baudelaire notes concerning the painter who had presented the previous year „the Capture of the retinue of Abd el-Kader“ [701]: «M. Horace Vernet is a soldier who paints. -I hate this art improvised at the roll of a drum, these canvases daubed at a gallop, this painting fabricated with pistol shots, just as I hate the army, armed force, and everything that forces arms on peaceful places.» When Bugeaud was appointed Governor General, just before he embarked for Algiers, Hugo declared to him [461]: «...I believe that our new conquest is a good and great thing. It is civilization marching on barbarism. It is an enlightened people going to find a people in darkness. We are the Greeks of the world; it is up to us to illuminate the world. Our mission is accomplished, I can only sing hosanna.» De Tocqueville proposes a strategy [955]-[956]-[957]: «The power of Abd el-Kader can only be destroyed by rendering the position of the tribes who support him so intolerable that they abandon him.»

270////-To guarantee the postern $\ddot{y}=1$ of a confrontation (\ddot{y} ,E-/H) or of a metaphor (\ddot{y} ,E./H), the presence of the pin in the imagined relationship, E-F or H-R, must be confirmed. For this to be established concerning these brittle links, it is necessary for the invented element, F or R, to remain as faithful as possible to the views of the creator. As soon as a difficulty of conception occurs, the postern (\ddot{y}) of the tartan rises to 2. As for metaphors and ductile confrontations, (\ddot{y} ,E-/H) and (\ddot{y} ,E./H), a value of $\ddot{y}=1$ requires the absence of a pin, while $\ddot{y}=2$ when one is present.-///M///-The analogy (2-/3-/4-/6) or “2/3=4/6” is brittle as well as abrupt but “childhood is the morning of existence” units the ornate aspect with the brittle.-///B///-Conversely «Nature is a temple» is a figure as ornate as it is ductile. Finally (4-/2-/2) describing “4=2+2” constitutes an abrupt but not a brittle parallel. We note in passing that the rampart of this link (4-/2-/2) cannot be other than 2 since

equality always gives this result. Similarly, its moat is 2 owing to the precisely used numbers. The brittle confrontation (,living-/pillars) is extremely imperfect as regards «Nature is a temple where living pillars...» since it lacks both the plectrum and the double tripartite order so that (,living-/pillars) has greater plausibility. Let us consider these lines vers [[1055]]: «...The wet suns/Of these misty skies/Have as mysterious charms/For my spirit/As your treacherous eyes,/Shining through their tears.» The poet describes a moist look which is difficult to interpret, neither bitter nor joyous. When the globe of the eye is conceived in its damp setting like the sun in a mist, the parallel only uses two levels for each side. If the phrase «treacherous eyes» is related in some way to “incense-corrupt”, none of the texts allow us to imagine a new level between «corrupt» or «treacherous» and “innocent”, so we must think (,eyes./treacherous) and (,incense./corrupt), justifying $\ddot{y}=1$ in both cases.

271////-Modifying each of the markers for the various tartans makes it possible to test their accuracy and this requires the strongest intuitions to have the highest numerical values. Let us consider the overlap (confuses-/paroles-/forêts-/symboles) (confused-words-forests-symbols) describing «La Nature est un temple où de vivants piliers/Laissent parfois sortir de confuses paroles;/L'homme y passe à travers des forêts de symboles/Qui l'observent...» (Nature is a temple where living pillars/Let forth at times confused words;/There man passes through forests of symbols/Which observe him...) The crenellation measures the implausibility using the interior spacing of the springboard b(confuses~symboles). Owing to the lack of continuity, we have $\ddot{a}=2+(1(6/10))=2,6$ seeing that there are 6 fronts between «confuses» and «symboles». Intuitively the risks involved with (confuses-/paroles-/forêts-/symboles) require at least such a result. Now let us write the portion of the rail “...de confuses paroles, forêts de symboles...” (...confused words, forests of symbols...) Here the springboard b(confuses~symboles) has an interior spacing of 1, giving $\ddot{a}'=1$ by virtue of the increased plausibility of the overlap.-///B///-Since the crenellation greater than 1 comes from barely linked terms, as with the original traces «confused» and «symbols», it is enough for the grammatical bond to be stronger for the crenellation to be 1.-///M///-Since our method is essentially based on keeping a close eye on the distance separating the terms, the crenellation proves useful to avoid believing in links with little basis in the text.

272////-The graft (parfums²-/frais-/homme) (perfumes²-cool-man) can be developed with (parfums²-/frais-/homme-/changeant) (perfumes²-cool-man-changeable) the same way as (E-/F-/H) can be imagined expanded to (E-/F-/H-/R). Now the crenellation is fixed at $\ddot{a}=2+(1(33/10))=5.3$ as the interior spacing of the springboard b(homme~frais) (man-cool) takes this value with 33 fronts between «homme» and «frais». If for a rail we take “...à travers des parfums frais, L'homme passe...” (...through cool perfumes, man passes...) $\ddot{a}=1$ can be justified through the close links between the terms, and intuitively (parfums²-/frais-/homme) (perfumes²-cool-man) in fact becomes more plausible.-///M///-The marker (\ddot{a}) is not alone in weakening when the new relationship uniting the traces is formed, but the reduction in question shows how great the contribution of this value (\ddot{a}) is in the assessment as a whole.-///B///-The intensely fused images of freshness remind us of the words of the bible [125]: «The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid...» Virgil found similar words [965]: «...the flocks will no longer fear the great lions...» Baudelaire, at times sarcastic about these dreams of facile harmony, asks the Nazarene if he was not mistaken in dismissing the sword [146]-[151]-[[1105]]: «Did not remorse/Pierce your side more than the spear?» This constitutes the graft (remorse-/side-/spear) which is made clearer through (spirit-/remorse-/side-/spear).

273////-At present the confrontation (unité-/nuit) (unity-night) gives the crenellation $\ddot{a}=1$ in view of the interior spacing of 1 for the springboard b(unité~nuit), established for «...une ténébreuse et profonde unité,/Vaste comme la nuit...» (...a dark and profound unity,/Vast as the night...) Let us augment this measure using the rail: “...une ténébreuse et profonde unité/////, où volent (des) parfums frais comme (des) chairs (d')enfants, doux comme (les) hautbois, verts comme (les) prairies, -et (un) autre parfum, corrompu, riche (et) triomphant, vaste comme (la)/////nuit...” (...a dark and profound unity where fly perfumes as cool as the flesh of children, sweet as oboes, green as meadows, -and another perfume, corrupt, rich and triumphant, vast as the night...) The interior spacing of b(unité~nuit) (unity-night) which produces the marker (\ddot{a}) gives

$2+(1(21/10))=2+2,1=4.1$. The relationship in meaning (unité-/nuit) seems so weak that the quantity $\ddot{a}=4.1$ fortunately prevents it from achieving a high degree of plausibility.-///M///-The role of the other markers, which will add the finishing touches to the effect produced here, can just be imagined, but it is very important that the burden is shared between all of them.-///B///-The night and the earth are perceived as standing together by virtue of their blackness, but when we consider this further, we can see a link connecting humanity with the humus in the soil [381]. Being deprived of the sun gives us the opportunity of meditating on this baseness [[1122]]: «When the low, heavy sky weighs like a lid/On the spirit groaning with boredom,/And when embracing the whole circle of the horizon/It pours on us a black day sadder than the nights;/When the earth is changed into a dank dungeon,/Where Hope, like a desperate bat,/Batters the walls with her feeble wings,/Striking her head on the rotting ceilings;/When the rain, spreading wide its boundless trail/Imitates the bars of a vast prison,/And a silent population of loathsome spiders/Spins its nets deep in our brains,/All at once bells explode in fury/And throw up to the sky a ghastly howling,/As if they were wandering and homeless spirits/Letting loose their stubborn wailing.-//And ancient hearses, with no drums or music,/Slowly file past in my soul; Hope,/Conquered, weeps and the tyrant Anguish/Plants his black flag on my bowed skull.» In this poem Baudelaire seems very close to the sentiments prevailing in the "Fantastic Symphony".

274////-The crenellation of the metaphor (symboles./observent) (symbols-observe) is $\ddot{a}=1$ at present as the terms are closely connected: «...L'homme y passe à travers des forêts de symboles/Qui l'observent...» (...There man passes through forests of symbols/Which observe him...) For this same tartan (symboles./observent) the crenellation $\ddot{a}=3,5$ becomes accessible with a rail containing these words: "...l'homme y passe à travers des forêts de symboles///// , longs échos (de) loin confondus en (une) ténébreuse (et) profonde unité vaste comme (la) nuit et (comme) (la) clarté, qui l'/////observent avec des regards familiers." (...there man passes through forests of symbols, long echoes from far mingle in a dark and profound unity, vast as the night and as the light, which observe him with familiar eyes.) Between "symboles" and "observent" there is no clear link capable of justifying $\ddot{a}=1$. The springboard b(symboles~observent) has an interior spacing of $2+(1(15/10))=2+1,5=3.5$ and so this value gives the crenellation of (symboles./observent), thus contributing to the examination of the interpretations put forward.-///M///-Looking for plausibility does not stop our final aim from being to find necessity [214]. The spectacle of a boat floating and pushed from underneath by the water gives the first level: that of determination. An overall direction emanating from a mass of apparently unrelated facts gives us the following model [217]. However the main tendency within the muddle is no more than the deciding force in a different guise.-///B///-From the thousands of links between the images in „Correspondences“, after a century and a half of study, a main meaning emerges, emanating from the original intention. Baudelaire likes to suggest that the symbol watches us in the midst of our humble activities, and sometimes he seeks for the same ideas within political conflicts. A deck of playing cards is marked by the discrete imprint of legend, Pallas Athena being the usual Queen of Spades, while La Hire, a relative of Joan of Arc, donates his character to the Jack of Hearts [168]-[169]-[503]-[[1120]]: «The great bell wails, and the smoking log/Wheezing in falsetto tones accompanies the husky clock,/While in a deck reeking of stale perfumes,/Fatal legacy of some dropsied crone,/The handsome Jack of Hearts and the Queen of Spades/Exchange sinister tales of their lost loves.»

275////-It would be risky to affirm, when the remoteness of «expansion» and «symbols» is so great, that the creator was in a position to perceive intuitively the parallel (symbols-/observe-/perfumes²/expansion). Since one of the conditions for a rampart of 1 is missing, $\ddot{e}=2$ must be concluded. The rail containing "...there man passes through forests of symbols which observe him in perfumes of infinite expansion..." would have earned a rampart $\ddot{e}=1$ for (symbols-/observe-/perfumes²/expansion) in that the analogy would show the obvious marks of having been drawn on purpose.-///M///-The crenellation and the rampart often work together but not always and so the existence of these two measurements is justified.-///B///-If the different facets of the world seem to observe the believer, conversely man sees reality in thousands of ways, as Saint Augustin notes [49]: «Seeing is in fact the specific task of the eyes but we use this word even in the case of the other senses when we apply them to understanding. We do not say "Listen to how that sparkles", nor "Feel how that shines", nor "Taste how that gleams", nor "Touch how that blazes". It is

the word "see" which is appropriate for these impressions. And we even say not only "See what light!" (which only the eyes can do) but also "See what sound, see what smell, see what taste, see what hardness!" This is why all experience acquired by the intermediary of the senses is called, as I said, the concupiscence of the eyes: it is that this function of vision, reserved essentially to the eyes, is exercised also by the other senses by analogy, when they explore any object to understand it.»

276////-The graft (expansion-/symbols-/observe) deserves a rampart of 2 because the terms are not in their initial order. Any rail with "...there man passes through the expansion of the symbols which observe him..." will allow $\ddot{e}=1$.-///M///-With ordinary words the order could easily be changed but this in no way prevents the best tartans from respecting the order of the text.-///B///-The images of the poem seem to be ordered like in a story. Once the opulence of the fresh fragrance is felt, the dazzling interior world of sin must reveal itself. Conversely Saint Augustin goes back from the troubles of his youth towards God [46]: «I loved you late, oh Beauty so old and so new, I loved you late! But what! You were inside me and I myself was outside myself! And it is outside that I sought you, I hurled myself, in my ugliness, at the grace of your creatures. You were with me and I was not with you, kept far from you by these things that would not be if they were not in you. You called me and your cry forced my deafness; you shone and your brilliance chased away my blindness; you exhaled your perfume, I breathed it and now I sigh for you; I tasted you and I am hungry for you, thirsty for you; you touched me and I burn with ardour for the peace you give.» However it proves so difficult not to commit the same old sins and errors that the author of antiquity cannot refrain from asking the painful question [47]: «Is human life on earth never more than uninterrupted "temptation"?»

277////-The rampart of (perfumes²-/flesh) is 1 because it is very faithful to the text. On the other hand, $\ddot{e}=2$ if we use a rail with: "There are perfumes fresh as children..." Since "flesh" is no longer a trace but rather a notion invented by the commentator, the risk of going astray is increased.-///M///-It seems necessary for the exegete to stick to authentic ideas. A certain group of people will envisage the world collectively and their vocabulary comes out of this process [907]. It is therefore difficult to unearth from this whole, the author's individual thought processes in order to conceive, hidden beneath the outward appearance of the words employed, an intention superior to that already known.-///B///-A child thinks of a plot of land; he is taught that if it is planted with trees, it is a wood; if there is grass in it, it is a meadow; if crops are grown in it, it is called a field. This process is repeated for every little thing. In very rare cases the contribution of a writer to this immense code can be evaluated. For „Correspondences“, it is more profitable to draw round the work a circle of available works that may have been read, since these will have prepared the text as much as the audience. Saint Augustin admits the strong opposition of the flesh [48]: «You have forbidden any illegitimate carnal union, and, as for marriage, although you permit it, you have shown that there is a state superior to it. And thanks to your gift, I chose this state even before becoming the dispenser of your sacrament. But in my memory, of which I have spoken at such length, the images of these pleasures live on: my past habits established them there. They appear to me, weakly when I am wakeful; but when it is during my sleep, they induce in me not just pleasure, but the consent to pleasure, and the illusion of the act itself. They, although unreal, have such an effect on my soul, on my flesh, that they, these false visions in my sleep, obtain that which the real ones do not obtain from me when I am awake. So am I then other than myself, Lord my God?»

278////-The metaphor (profound./unity) gives us a rampart of 2 as the expression is so worn. As it can barely be considered as an image, the parallel in meaning has no real existence. The use of a rail with the means of reawakening the imagination is sufficient to achieve the level $\ddot{e}=1$: "Like long echoes which mingle in the distance, in this well of dark and profound unity..."-///M///-The presence within the most common vocabulary of figures of speech that are faint but still distinguishable enough to be resuscitated without difficulty, makes the case very ordinary.-///B///-This deep unity may equally hide God or Satan [[1028]]: «Ceaselessly at my side the Devil moves about;/He swims around me, intangible like a breeze;/I swallow him and I feel it burning my lungs;/And fills them with an eternal and guilty desire.//At times, knowing my great love of Art, he assumes/The most seductive of women's forms;/And under most specious and hypocritical pretexts,/Accustom my lips to vile love-potions.//He leads me thus, far from the sight of God,/Panting and broken with

fatigue, into the midst/Of the plains of Ennui, profound and deserted, //And throws before my confused eyes/
Soiled garments, open wounds, /And the bloody engine of Destruction.»

279////-The tartan (Nature-/temple-/words-/symbols) has a turret of 1 since in (Nature./temple) the notions «temple» and «Nature» produce a sort of intellectual mist for the audience. At the point when these terms provide him with the means of producing a shock in significance, Baudelaire cannot be unaware of this. To change the turret, let us use a rail with “Nature, through its woods, is the historical beginning of the temple, and in it living pillars, the trees, let forth at times that which is taken for confused words issuing from forces sensed in advance; there man passes through quantities of beings interpreted as symbols of these powers...” Straightaway (Nature-/temple-/words-/symbols) takes on a turret of 2 since any bold metaphors such as (Nature./temple), (Nature./words), (Nature./symbols) linking ideas within the new text are always compensated for by rationally based caution.-///M///-When the creator shows himself to be aware of any danger to the intelligence, to the point of justifying himself, there is no longer any question of an image.-///B///- For their part the combinations (temple./words), (temple./symbols), (words./symbols) do not give any disparate mixture. Saint Augustin described memory with these words [45]: «Great, oh my God, is the power of memory; oh yes! Very great! It is an immense, an infinite sanctuary. Who has ever penetrated to its depths? It is however but the power of my mind, linked to my nature: but I cannot conceive entirely what I am.»

280////-The graft (perfumes-/expansion-/infinite) becomes the metaphor (perfumes./infinite) in which, as far as the creator is concerned, given the context of the expansion of particles, does not provide any mutually foreign conceptions. The turret obtained, $i=2$ changes to $i=1$ by means of the rail: “There are cool perfumes...and others, by Satan, corrupt, rich and triumphant, having the expansion of extended souls, infinitely corrupting...”-///B///-The malicious expansion of the faculties by the demon would make the artist capable of embracing a great variety of themes [[1116]]: «I have more memories than if I had lived a thousand years.//A huge chest of drawers full of balance sheets,/Of verse, love letters, lawsuits, romances,/With heavy locks of hair rolled up in receipts,/Hides fewer secrets than my forlorn skull...I am an old boudoir full of wilted roses,/Where lies a jumble of out-dated fashions,/Where plaintive pastels and pale Bouchers/Breathe in the perfume of an opened flask.»-///M///-Since a turret requires a mixture of views, the graft (6-/2-/3) commenting on “what is to 6 as 2 is to 3, I ask the question” is limited to $i=2$. With a rampart and a moat of 2, the maximum plausibility is $\frac{1}{8}$.

281////-The confrontation (perfumes-/oboes) has a turret of $i=1$ owing to the mixture of disparate notions. There is nothing to prevent this device being altered as long as a rail is employed containing “There are perfumes...sweet as oboes, to allow the transposition of images that enthusiasm at times facilitates...” The turret becomes $i=2$ because the commentary eliminates the disorder.-///M///-When it is known that for a creator each domain remains distinct in itself while apparent confusion reigns, this removes any risk of undue mixing.-///B///-However, art loses out here as the crossing over from one zone of the mind to another, irrespective of the boundaries dear to reason, brings it so much [[1086]]: «Music sometimes takes me like the sea...Under a ceiling of mist or in pure ether,/I set sail...The fair wind, the storm and its convulsions//...Rock me, and at times, the dead calm, -the great mirror/Of my despair!»

282////-The metaphor (living./pillars) obtains a turret $i=1$ in that the columns must be inert, leading two distant notions to merge together. If we are to exchange this level for $i=2$ we must first apply the following: “Nature is a temple where things distantly similar to living pillars...”-///M///-Such an adjustment warns the intelligence which, ceasing to classify in the domain of myth or literature the coming together of ideas, no longer sees a metaphor.-///B///-Trees, like living pillars, can enclose a space, resembling a temple, in the same way as a church has something of a sudden clearing. Painters have often represented important scenes in the middle of forests or rocks [[1090]]: «...Leonardo da Vinci, a profound and sombre mirror,/Where charming angels, with sweet smiles/Laden with mystery, appear in the shadow/Of glaciers and pines which enclose their land...»

283////-Since the various elements of the text are given without any argumentation, the overlap (:cool-/flesh -/sweet-/oboes) has a curtain $\ddot{o}=1$. Let us envisage on the contrary a rail containing these words: "Our research leads us to deal with the question of the analogy of sensations: there could be the same function of the nerves in the visual perception of coolness, for the colour of the flesh, and in the aural perception of "sweet", relating to the sound of the oboe..." The terms would then seem to fall in the context of a desire for rational explanation, giving $\ddot{o}=2$.-///M///-Elsewhere than in mathematics analogies attain the level of demonstration. The biologist in particular knows [872]«...organisms of analogous form.» In this way marine life allows for certain forms within many species to be favoured, thus bringing convergences which [871] «...make similar the silhouettes of a Shark, a true Fish, a Dolphin, a Cetacean mammal and an Ichthyosaurus, the strange fossil reptile of the Mesozoic era.»-///B///-As the poet of „Correspondences“ lived at a time when the understanding of the phenomenon was imprecise, he could have reflected on Balzac's ideas [58]: «The animal is a principle which takes its external form, or to be more exact, the differences in its form, from the habitat in which it is called upon to develop. The Zoological Species are the result of these differences. The proclamation and the defence of this system, in harmony also with the ideas we have of divine power, will be to the eternal honour of Geoffroy Saint-Hilaire, who vanquished Cuvier on this point of high science and whose triumph was acclaimed in the last article written by the great Goethe. Intuitively convinced by this system well before the debates it provoked, I saw that, in this respect, Society resembled Nature. Does not Society make of man, according to the environment in which he acts, as many different types of man as there are kinds in the animal kingdom? The differences between a soldier, a labourer, an administrator, a lawyer, a man of leisure, a scholar, a statesman, a trader, a sailor, a poet, a pauper and a priest are, although difficult to grasp, as considerable as those that distinguish the wolf, the lion, the donkey, the crow, the shark, the seal, the ewe, etc. Thus there existed and will always exist, Social Species just as there are Zoological Species.»

284////-The curtain of (:perfumes²-/expansion-/infinite) is $\ddot{o}=1$ since there is no attempt in the poem at demonstrative reasoning. The conversion to $\ddot{o}=2$ is achieved by using a rail with terms such as "...the expanding perfume particles at first seemed almost to be infinitely small things, because the means of appreciating them were insufficient..."-///M///-Beginning to use reason to write a work does not rule out consideration of the poetic side of it. Therefore it is necessary to point out that there must be a verbal context for the segment in which the decisive words are found.-///B///-In the new text an implication is attempted, while for the old one only similar cultural experiences, felt by the creator and his audience, back up the meanings [[1040]]: «Here is the heady memory fluttering/In the unsettled air; the eyes close; vertigo/Seizes the vanquished soul and thrusts her with both hands...»

285////-The confrontation (:perfumes²-/meadows) deserves a curtain $\ddot{o}=1$ since there is no doubt about the dreamlike aspect. To obtain $\ddot{o}=2$, recourse can be made to a rail referring to an ambitious rational investigation: "...as regards the physiology of the nerves, it can be asked whether perfumes in relation to the sense of smell are like meadows for that of sight..."-///M///-The measures of plausibility applied to the analogy would have been incomplete if, among the objects studied, there had been no parallels used for demonstration. It should not be suggested that all was just stylistic turns of phrase or figures of rhetoric. Indeed (2-/3-/4-/6), in principle a model, may not be forgotten [38]. It is therefore better to envisage that the tartans also include some precision, even if their field of choice is aesthetic.-///B///-Like Baudelaire later, Pliny saw correspondences in a very open perspective and mentioned [779]: «...the discordances and concordances of the elements, that the Greeks called antipathy and sympathy...»

286////-For a metaphor (:Nature./temple) the curtain is $\ddot{o}=1$ because it appears that no argumentation occurs in the phrase containing these terms. Let us admit, for a rail capable of giving a curtain $\ddot{o}=2$ to the tartan (:E./H), the following words: "...according to vague thought, in many civilizations, Nature is a temple, since temples started with forests. This proves the continuity of human preoccupations..." The form (:Nature./temple) would thus be more appropriate.-///M///-Most often, a literary work cannot achieve any true demonstration. To guarantee an abrupt tartan, we merely require a hint to be given of the implication, with no idea of mockery.-///B///-The image of the natural temple on the contrary suggests views going beyond

those of rigorous thought. Achilles informs us of some extensions of a similar theme, in this invocation [448]: «Your Majesty Zeus, god of Dodona and the Pelasgians, distant god! You who reign over Dodona, the inclement, in the land inhabited by the Selles, your interpreters with ever unwashed feet, who sleep on the ground! You have already heard my prayer, you have paid homage to me...»

287////-The moat (ü) resulting from (forests-/familiar-/Nature-/temple) is 1 because the “espalier-site” relationship of “forests-familiar” is not entirely indefensible. To obtain $\ddot{u}=2$ a rail making the meaning of the third line clearer could be sufficient: “...there man passes through tall forests, paradoxically composed of symbols...”-///M///-When the interpreter thinks he is very close to the real meaning, he tends to confound his interpretation and the text, and then the moat will be measured wrongly. As in the study of history, the worst cases result from sincere feelings.-///B///-Starting from «familiar», we can see in the animal presence that which observes through the symbolic world of the forests, and some lines will be found to back this up since the author wrote many on this theme [[1017]]: «He is the familiar spirit of the house;/He judges, he presides, he inspires/All things in his empire;/Perhaps he is fairy, or god?/When my eyes, towards this cat I love,/Drawn as if by a magnet,/Turn docilely away,/And I look into myself,/I see with astonishment/The fire of his pale pupils,/Clear beacons, living opals,/Contemplating me steadily.»

288////-The moat (ü) allowed by (Correspondences-/Nature-/temple) has the value of 1, because (Correspondences-/Nature-/mystery-/temple), once “mystery” has been added, is seen to rest on two “espalier-site” relationships: “Nature-Correspondences”, and “temple-mystery”. The situation can be changed in order to give $\ddot{u}=2$, using a rail such as “Nature does not give rise to any of the Correspondences: they are invented by us...”-///B///-However, even in this case the audience would have accepted that an idea conceived by men can show things which, in their hidden dimensions, could [[1080]]«One evening full of rose and mystic blue...» surprise by their presence.-///M///-A moat of 1 requires two parallels, and the classic example (old age-/evening-/life) shows the overall thinking in the tartan, examined in the rampart, is not always sufficient to find them. Sometimes it is necessary to link an element to them to obtain the whole. With “evening-life” the terms given suffice, but a construction is needed with “day-evening”.

289////-With (oboes-/perfumes²) the moat (ü) is 1 since “sweet-perfumes²” and “baritone-oboes” make up pairs uniting a site with its espalier each time. The overlap (baritone-/oboes-/sweet-/perfumes) shows an amplification for the confrontation. To obtain $\ddot{u}=2$ we merely need a rail including “There are, opposite to perfumes, beings sweet as oboes...”-///M///-The moat and the postern are decided on regarding the overlap, because it puts forward a detailed interpretation, which unfortunately cannot be proven. The imagined significance remains weak, serving the exegete only in secondary way. A metaphor conserves its obscurity even more since it announces itself without a plectrum.-///B///-In the sound and rhythm of the first tercet, we may feel we hear bells as much as oboes, and hence come to the notion of a corrupt spirit [[1024]]: «Blessed is the bell with the vigorous throat/Which, in spite of its age, is alert and in fine condition,/And faithfully throws out its religious cry.../My spirit though is cracked...»

290////-The moat that can be allowed for (Nature-/night) has the value of $\ddot{u}=1$ as, for the creator, a parallel can easily be envisaged referring back to the tartan (Nature-/confused-/night-/mingle). In order to obtain $\ddot{u}=2$ a rail is called for containing a passage such as “...long echoes which mingle in the distance, in a profound and natural unity, set up against the vast night...”-///B///-The darkness may remind us of long hours of toil or anguish, but also of festivities illuminated by human artifice, and principally of the canopy of heaven which Homer seems to glorify [444]: «Why do you wander, alone, thus from vessel to vessel, by the camp, in the heart of the holy night?» In 1835-36 Baudelaire was kept very much in contact with the Greek epic since his teacher was reproached by the authorities on the 27th August «of having shown his pupils, throughout the whole year, nothing but Homer, for Greek commentaries» [595].-///M///-A turret of 1 requires a mixture of disparate notions and the moat of 1 demands that the creator should have expressly arranged them with care. Going through thousands of different cases laboriously collated, the interpreter seeks all the possible meanings of the author’s images. We can think of that basic physical science, mathematics, and

the circle, the inductive synthesis of our view of the sun, the moon, the cross-section of a tree, the ripples that form when a stone is thrown into the water.

291////-For the overlap (,Nature-/forests-/temple-/pillars) we hesitate to choose a postern of $\ddot{y}=2$ in that two zones in the appearances come to mind, each with three levels: on the one hand “earth”, «forests», “sky”; and on the other “paving”, «pillars» and “roof”. Two elements, «forests» and «pillars», unite the others. To favour $\ddot{y}=2$ more than it is in the original poem, one of the zones can just be modified with “The essential Nature of the temple...” By means of this change, the word “Nature” takes on the meaning of “essence”: “something profound in the inner being”, “object of the definition”. So then the meaning “natural world”, on which rested the illusory “earth-forest-sky” distribution used for $\ddot{y}=1$, disappears from the image we have of the situation.-///M///-The overlap (,loft-/house-/summit-/mountain) provides a parallel of the same type as the one just considered, also with three levels in two pairs.-///B///-Less able to link top and bottom as a go-between, the echo, first and foremost a thing of the mountains or forests, has nevertheless influenced architecture, as noted by Pliny [777]: «Still in Cyzicus, very close to the gate which is called the Thrace Gate, seven towers reflect and multiply the words that strike them. The Greeks gave the name of echo to this marvel. It is the nature of the place which produces this phenomenon, most often in deep valleys; here it is sheer chance; in Olympia it is human ingenuity which, in a remarkable way, produced it in the portico that has received the name of Heptaphone because it sends the same sound back seven times.»

292////-The postern (\ddot{y}) of (,Correspondences-/Nature-/temple) seen as an abbreviation of (,Correspondences-/Nature-/mystery-/temple) can only have the value of $\ddot{y}=2$ because it is impossible to construct a double system with three possible levels starting from the relationships “Nature-Correspondences” and “temple-mystery” imagined for the graft. On the contrary it is possible to obtain $\ddot{y}=1$ with a rail beginning thus: “The Correspondences, intermediaries from heaven within Nature, are the hundred pillars of the temple.” As the top is linked to the bottom, three levels can be seen, the second being the middle one linking the two others.-///M///-In fantasy-based texts, the main contents are peaks and not buffers, justifying $\ddot{y}=1$ by means of the simple mental representation of the hierarchy considered, with no further verification.-///B///-Correspondences do not only have a saintly role to play [[1088]]: «Guided by your fragrance to those charming climes,/I see a harbour filled with masts and sails/Still weary from the seas’ waves,/While the perfume of the green tamarinds,/Circling in the air and swelling my nostrils,/Mingles in my spirit with the mariners’ song.»

293////-The confrontation (,perfumes²-/oboes) requires a postern $\ddot{y}=2$ as tenable relationships like “perfumes²-olfaction” and “oboes-hearing” do not sort the ideas onto three levels. To obtain $\ddot{y}=1$ requires a grading process which can be imagined by adding “...in the medium degree of perfumes, some sweet as oboes...” The new rail implies a definition of the perfumes on three levels: corrupt, neutral and holy.-///M///-Here grading by quality leads us nearly to the limit of our line of thought, to a postern of 1 for the tartan.-///B///-As an attempt nowadays to reconstruct Baudelaire’s way of thinking rapidly becomes a hindrance, one may be inclined at times to use the ambiguity of the sonnet to simplify the ideas of the creator by identifying him with a character in Balzac described thus [86]: «This man, who took mockery to such a degree as to make others believe in the laws and principles he was deriding, went to sleep at night with “perhaps” on his lips!»

294////-Is a postern $\ddot{y}=1$ possible for the tartan (,Nature./temple)? The metaphor seems to allow it to be developed as (,Nature-/forests-/temple-/pillars), which would lead to the relationships “forests-Nature” and “pillars-temple” authorising the three levels “sky-forests-earth” on the one hand and “God-pillars-temple” on the other. However the space between «Nature» and «forests» leads to a preference for $\ddot{y}=2$. To engender a situation reinforcing such a choice, opting for $\ddot{y}=2$, can be achieved by using for example: “...there man passes through forests of symbols or in front of a high number of signs...” This would be prejudicial to the meaning “trees” and make it even more debatable to see the “forests” in our minds as go-betweens for the ground and its opposite, the sky, and further weakening the notion of a tripartite order.-///M///-The conditions of the postern require such attention that if it is changed in detail on purpose, this is done not through

fantasy but by the exact imagination of the engineer.-///B///-The text does not expressly mention trees, so it can be considered legitimate to deny their presence. It is only the memory of the creator's traditional culture, associating the forest spontaneously with all that is human, that goes against this judgment. Hesiod paints two combatants in this way [436]: «Thus, when from the high summit of a great mountain rocks tumble down on top of each other, in their hundreds tall and leafy oaks are caused to topple, in their hundreds wide-rooted poplars and pines are broken, and they themselves roll rapidly down until they reach the plain; thus they threw themselves at each other, yelling out loud...»

295////-Let us now calculate whole arches for each sort of tartan. In the first place, let us examine the overlap (:echoes-/mingle-/colours-/answer). The terms seem very far apart but the strong grammatical link remedies this most effectively: «Like long echoes which mingle in the distance...colours...answer each other.» Thus, the interior spacings of the springboards are 1 and in this way the crenellation takes the value of $\frac{1}{2}$.-///M///-The material distance is not all in this calculation since the constraints of logic overcome any discontinuity between the fronts of a gloss.-///B///-Lending the elements human characteristics did not shock Pliny at all [776]: «There are austere colours, and others that are brilliant.»

296////-The overlap (:echoes-/mingle-/colours-/answer) requires the whole stanza to be developed and so the conclusion of the idea has to be awaited patiently: «Like long echoes which mingle in the distance... Perfumes, colours and sounds answer each other.» Four points must be tackled: a parallel can quite easily be seen on reflection; only terms are taken in by the kiosks; these have in the sonnet the order presented in the overlap; any other reach would neglect at least one of them. The result is that the rampart $\frac{1}{2}$ is indispensable.-///M///-As the terms are the meaning found after, and not during, the reading or hearing of the text, everything false imagined on the basis of half of it, does not harm the significance used here.-///B///-The parallels "echoes-colours" and "mingle-answer" impose themselves in the end, once the obstacle found concerning «...In a dark and profound unity,/Vast as the night and as the light...» has been correctly surmounted. These two lines allow the suggestion, for the conversation between objects, of such a wide field that the feeling of gratuitous fantasy is avoided. Philostratus described a painting in these words [576]: «There stands Truth in a white robe; there also are the doors to dreams. For, to consult the oracle, it is necessary to sleep. Dream itself is represented with a face on which abandon is painted; he wears a white robe over a black one; night and day belong to him.»

297////-The turret of (:echoes-/mingle-/colours-/answer) is $\frac{1}{2}$ because a mixture of ideas comes from (colours./answer).-///M///-As there is no definitive classification of things, it is difficult to characterise absolutely as disparate a series of mental representations. Only a correct appreciation of the relevant historical era gives us the means to make such a decision.-///B///-The impression of fields which have nothing to do with each other, conceived around 1857, can be reconstructed concerning "colours-answer" while trying not to imagine unintentionally that all the audience are such passionate art lovers. According to Heine, aesthetic qualities owe to one and the same principle a sense of fraternity which is present when the external environment acts on inner sensitivities [430]: «Sounds and words, colours and forms, above all that which is visible, are yet but the symbols of an idea, symbols born in the soul of the artist when he is disturbed by the holy spirit of the world...I consider it is of overriding importance that this symbol, leaving aside its hidden significance, should itself charm the senses...Is the artist always entirely free in the choice and the disposition of his mysterious flowers?» The words «echoes», «mingle», «colours», «answer» have a rounded aspect, although their determination is so complicated that the inspiration for the way they are grouped is unknown. The image of the circle is developed in the case of all that is feminine, but also suggests the great eye of the sun which illuminates, loves, governs and surveys mortal men, like a god. Its golden colour at noon, that of copper or of blood at dawn and sunset, reflect earthly goods as for its part does the corrupting silver of that light so familiar to the night owl. Each of the luminaries complements its neighbour to scan the changes of life, the basis of the instruments used to signal the passing of time such as gongs or the pendulums of clocks.

298////-When in the presence of an ornate analogy (:), to acquire a curtain $\frac{1}{2}$, its use must not play any

part in the process of implication. Thus $\ddot{o}=1$ seems necessary for the overlap (:'echoes-/mingle-/colours-/answer) since the textual bases of this tartan are evocative rather than leading to any proof.-///M///-Scientific vocabulary can in no way guarantee an argument, such is the importance of the form. In this way "youth is to life as the epidermis is to the dermis" cannot be the basis for any enlightened conviction.-///B///-If by chance a poet attempts a demonstration, he must consider how the audience will see it, and this will be examined for our calculations. Baudelaire avoided claiming to do this, in spite of his curiosity, conscious as he was that he could only partly apprehend ordinary usage in order to advance in a verifiable way on a notional level. Supremely talented, he accepted the tedious tasks of reason only in order to learn his chosen art, and even here he found the teaching methods of his time somewhat wearisome [[1124]]: «All beardless then, on the old oak benches,/More polished and glossy than the links in a chain,/Day by day burnished by the skin of men,/We sadly dragged out our days of boredom, crouched/And stooping beneath the lonely square of sky,/Where the child, for ten years, drinks the sour milk of his studies.»

299////-A moat of $\ddot{u}=1$ proves indispensable regarding (:'echoes-/mingle-/colours-/answer) in that Baudelaire describes an espalier each time, for «echoes» and «colours», with a proper site: «mingle», «answer».-///M///-It is not likely that two "espalier-site" relationships were placed close to each other unintentionally, in spite of the little logical care needed to respect images from the sensual world of art.-///B///-In a conversation, voices overlap each other, briefly or less so, like the echoes here. This idea suggests that the objects we perceive lack any clear frontier. The last comma of the fifth line, in the 1857 edition, accentuates this commentary of the end of the quatrain by its beginning, but it also removes something from the impression of flowing coming from «confondent/Dans» (mingle-In), at the point of articulation of the fifth and sixth lines. The poet had plenty to think about concerning this maze of notions and sounds. Plotinus remarked [787]: «...everyone wants to be intelligent and boasts of being so; the proof is in the sensations which aspire to the status of knowledge...» Unfortunately we lose on the one hand what we gain on the other. Germaine de Staël writes from her exile [932]: «...beauty reminds us of a divine and immortal life, the memory and the regret of which live together in our hearts.» The slightest beauty-supplying sentiment leads us to find a cause for it. The trouble increases by the model which, at the apparent summit of the chain of sensitive beings, reigns over the inspiration for correspondences, forms, colours, perfumes and sounds [[997]]: «Like the deserts' dreary sands and skies,/Insensitive both to human suffering,/Like the long networks of the oceans' swell,/She unfolds with indifference...And in this strange and symbolic nature/Where the inviolate angle mingles with the ancient sphinx,/Where all is but gold, steel, light and diamonds,/Shines forever, like a useless star,/The cold majesty of the sterile woman.»

300////-The only acceptable postern for (:'echoes-/mingle-/colours-/answer) is $\ddot{y}=1$ since the notions gathered together are not ordered into three or more parts, suiting perfectly (') or a ductile tartan.-///M///-An imaginative interpretation can constantly allow for the existence of a bipartite order in things, but a supplementary division brings it up against an obstacle.-///B///-No layering is implied by echoes and colours. Once the amateur has given up any desire to manipulate the text at will, he must recognize the absence of the wished for disposition. Rather than inventing such an illusory distribution, it is better to throw historical light on the work. Thus a taste for repetition, similar to that found in hymns, the traditional element reminding us of the echo, is found in Baudelaire's poetry [414]-[587].

301////-The plausibility of the ductile ornate overlap (:'echoes-/mingle-/colours-/answer) can be established merely by taking the inverse of the product for the known markers. The resulting 6 data are $\ddot{a}=1$, $\ddot{e}=1$, $\ddot{i}=1$, $\ddot{o}=1$, $\ddot{u}=1$, $\ddot{y}=1$ and the arch is therefore $1/(1)(1)(1)(1)(1)(1)=1$. On the intuitive level, since the analogy is the most obvious one in the poem, among those developed, the present calculation is justified. Now with (;'echoes-/mingle-/colours-/answer), the abrupt, ductile type with the same contents, we have $1/(1)(1)(1)(2)(1)(1)=\frac{1}{2}$, based on $\ddot{a}=1$; $\ddot{e}=1$; $\ddot{i}=1$; $\ddot{o}=2$; $\ddot{u}=1$; $\ddot{y}=1$. The brittle, ornate version (:'echoes-/mingle-/colours-/answer) comes to $1/(1)(1)(1)(1)(1)(2)=\frac{1}{2}$, with the arch thus coming from $\ddot{a}=1$; $\ddot{e}=1$; $\ddot{i}=1$; $\ddot{o}=1$; $\ddot{u}=1$; $\ddot{y}=2$. Finally the brittle, abrupt combination (;'echoes-/mingle-/colours-/answer) would be only $1/(1)(1)(1)(2)(1)(2)=\frac{1}{4}$ from the values $\ddot{a}=1$; $\ddot{e}=1$; $\ddot{i}=1$; $\ddot{o}=2$; $\ddot{u}=1$; $\ddot{y}=2$.-///M///-The exegete, in striving for the greatest plausibility when choosing between the four types, ornate-ductile, abrupt-ductile, ornate-brittle and abrupt-

brittle, is delicately guided closer to the text by following this method.-///B///-The echo is a good symbol for the analogy since it is also a repetition and the author complicates this idea in the last lines in which, in the face of the correspondences, a concern arises, similar to that expressed by Edgar Allan Poe to describe, according to Baudelaire, [681]: «...hallucination, first making way for doubt but soon as firm and rational as a book...the man so out of tune that he expresses his pain in laughter.» Abundance provides no solution [[1089]]: «Rubens, river of oblivion, garden of sloth,/Pillow of sweet young flesh where non-one can make love,/But where life flows and sways without ceasing,/As the air in the sky and the sea in the sea...»

302////-The crenellation of the graft (:,autres-/expansion-/choses) (others-expansion-things) is $\ddot{a}=2+(1(5/10))=2+(5/10)=2+0.5=2.5$ since the springboard b(autres~choses) (others-things) permits an interior spacing of 2.5. It is true that the logical connection eliminates the interruption coming from «...corrompus, riches et triomphants...» (...corrupt, rich and triumphant...) to bring the meaning «...d'autres ...Ayant l'expansion des choses infinies...» (...others...Having the expansion of infinite things...) but since the contact "autres-choses" (others-things) is less obvious than "forêts-observent" (forests-observe), used as a reference in paragraph 34, the relationship is not sufficient to give $z=1$ and so $\ddot{a}=1$ is also insufficient. Then the number of fronts between «autres» (others) and «choses» (things) has to be counted and as this is 5, the result must be 2.5. To make it easier to measure the distance separating the terms, paragraph 36 gave the model "corrompus-infinies" (corrupt-infinite), close to "others-things" and being also 2.5 apart.-///M///-It is inevitably necessary to provide examples when establishing the basis for a type of measurement which is in some part, however slight, a question of convention.-///B///-As products made of minute volatile particles giving rise to empty-headedness, the perverted perfumes have nevertheless the merit of stimulating the sensations to appreciate beauty. These emollient fluids induce lascivious games after triumphs, which a need for compensation turns into outburst of rage. Tacitus condemns this lack of control [950]: «It was ever the anger of the gods, ever the fury of men, ever the need to commit crimes, that spurred them to discord.»

303////-The rampart of (:,others-/expansion-/things) suffers from a deniable parallel. As the poet attributes «expansion» both to the corrupt perfumes and to the «infinite things», we must admit $\ddot{e}=2$.-///M///-By means of the rampart, an evaluation is made of the way the terms are used; of their order; of their contribution to the description of the meaning the author wants; and of the linkage they build between various qualities.-///B///-The relationship "infinite-expansion" dynamizes the end of the sonnet as if Baudelaire wanted to recall, at a time when the holy view of the world was threatened with collapse, the ambitious views initially attested to in the quatrains. To avoid feelings of aversion to any daring thoughts in the face of the intricacy of good and evil, Plotinus recommended further meditation [787]: «The contempt for being and life is a testimony against oneself and one's own feelings, and in our disgust at the mix of life and death, it is the mixture itself which is odious, not real life.»

304////-Since in (:,others-/expansion-/things) the blend of mutually alien notions seems fanciful, the turret is $\ddot{i}=2$. The things dealt with in the graft are in fact linked to the same world, that of extremely subtle vapours.-///M///-Any categorical judgement in the imprecise domain of imaginative texts must be examined many times since frequently the most plausible significance of a passage is interwoven with its rivals.-///B///-The infinity of the heavens could slip, embroiled in confusing reasons, into the corrupt fragrances. Jacques de Voraigue celebrated in this way the miraculous smell of the corpse of Saint Mark [969]: «...some Venetian merchants who had come to Alexandria, by dint of prayers and promises, had managed to persuade the two priests who were guarding his body to let them take it away to Venice, but when the body was taken out of the tomb, such a fragrance spread over Alexandria that the people wondered from where such a sweet perfume came.» Already in Baudelaire's time many an experiment had been carried out by people curious about the sense of smell and Louis Ménard, in whose house the author took hashish, linked the interest in science and theology [257]-[588]-[589]-[860]. A few years previously, Germaine de Staël described the turmoil of disturbed thought in this way [935]: «Intellectual idealism makes of freewill, which is the soul, the centre of everything: the principle of physical idealism is life. Man comes, both through chemistry and through reasoning, to the highest degree of analysis, but life escapes him through chemistry as do feelings through reasoning.» Fragrances obtained in the laboratory will open up this debate again,

but the images that dominate everyday existence remain far from these heights, as shown in the words Murger has expressed by young people [257]-[261]-[412]-[413]-[545]: «...women are flowers, they need watering. Let's water them! Waiter! Waiter!»

305////-The curtain relating to (:,others-/expansion-/things) is $\ddot{o}=1$ because this figure does not play a part, however distant, in any attempt to establish an involvement between two judgements.-///M///-For an abrupt tartan, or (;), to be discredited, the significance has merely to be compromised by a blatant error. In this way " $(2/1=4/2)=>(2=4)$ " gives (;2-/1-/4-/2) the curtain $\ddot{o}=2$.-///B///-The author of „Correspondences“ does not run the risk of this type of reversal since he establishes himself in the world of poetry from the outset. However it seems harmony can be the object of more detailed research. Plato tried to explore it by meditating on Heraclitus' understanding of harmony in music [726]: «Unity, he said..."by opposing itself, composes itself..."» Baudelaire imagines the repercussions of beautiful sound [[1050]]: «The violin trembles like a heart in affliction...Your memory shines in me like a monstern!»

306////-The appropriate moat for (:,others-/expansion-/things) can be established by means of the overlap (:,others-/expansion-/things-/penetration), using as the last idea a significance not explicitly mentioned in the text. The expansion is a quality relating to the «other» perfumes, and the «things» mentioned in the twelfth line have almost certainly penetration as an attribute, for Baudelaire. The two pairs “others-expansion” and “things-penetration” therefore constitute “espallier-site” relationships which are justifiable from the creator's point of view, allowing $\ddot{u}=1$.-///M///-If in the final analysis only the graft is judged, constructing an overlap round it merely serves to scrutinize its content, not to assist in its over-adventurous use by the exegete.-///B///-The expansion of the perfumes spreading abroad their fragrance is compared with harmonies which grip the throat or jewels making us open our eyes wide. Here is the beauty-producing intelligence so prized by Baudelaire, but also the ostentatious triumph erupting into riot. Pliny, solicitous of the good of the State, proscribes all luxury [774]: «The most disastrous crime for humanity was committed by the first person to put gold on his fingers...»

307////-The brittle ornate graft (:,others-/expansion-/things) cannot be far from a postern $\ddot{y}=1$ since the expansion of the «things» as described in the sonnet, can be placed on the third level of reality. We feel first a negligible force, then one of medium strength, and finally an infinite one. Furthermore, with roughly designed products, becoming more finely tuned, and finally infinitely penetrating, the dynamism of the perfumes mentioned here represents the last stage of the arrangement of the qualities in layers. For an insert of 3 in each tier, the pin occurs and a postern $\ddot{y}=1$ is justified.-///M///-The interpreter requires of the context that it should allow the idea that reality is thus divided for the author. “A taste for rivalry is part of human temperament” does not allow for any different levels but “rivalry is the basis of man, the warmth of affection the centre, politeness the surface” allows us to envisage a hierarchy.-///B///-In the sonnet the poet wants to show how good hides evil, by directing the attention from the sweet perfumes towards the others. Baudelaire sees Edgar Allan Poe concerned to understand the same truth [683]: «There is in man, he says, a mysterious force which modern philosophy refuses to take into account; and however, without this unnamed force, without this primeval inclination, a host of human actions would remain unexplained, unexplainable. These actions only appeal to us "because" they are bad, dangerous; they have the attraction of the abyss. This irresistible, primitive force is Natural Perversity, which makes man ever both homicidal and suicidal, assassin and executioner...» The discerning reader takes a look at America [684]: «...it is not without a certain satisfaction that I see a some vestiges of ancient wisdom returning to us from a country from where we were not expecting them.»

308////-The arch for (:,others-/expansion-/things) has a value of $(1/\ddot{a}\ddot{e}\ddot{i}\ddot{o}\ddot{u}\ddot{y})$, the opposite of $(\ddot{a}\ddot{e}\ddot{i}\ddot{o}\ddot{u}\ddot{y})$. Thus the markers are $\ddot{a}=2.5$, $\ddot{e}=2$, $\ddot{i}=2$, $\ddot{o}=1$, $\ddot{u}=1$, $\ddot{y}=1$ which give the result $(1/(2.5)(2)(2)(1)(1)(1))=1/10=0.1$. On the intuitive level, an observation in the form of an evocation rather than an analogy is called for, with a good space between the words and a weak mixture of notions. The «infinite things» seem again to be beings that evaporate like perfumes, and a small effort is needed in the case of the relationship “others-things”.-///M///-Only a considerable displacement of meaning can give a strong tartan and so the intuition

and arch of 0.1 are satisfactorily coordinated.-///B///-The plausibility of 0.1 is hardly surprising since a poetic text allows for many a discreet analogical significance. Baudelaire could compare the «infinite things» to the works of the devil, but, while we imagine at times the creator waiting for the explanation of divine and satanic mysteries in a state of permanent anxiety, he was able to maintain considerable moderation in this respect when he was not using it for artistic effect. His jibes were directed at certain enthusiasts of Edgar Allan Poe [178]-[683]: «The Swedenborgians congratulate him for his "Mesmeric revelation" in a similar way to those naïve Illuminati who used to seek for revelations of mysteries in Cazotte, the author of "the Devil in love"; they thank him for the great truths he has just proclaimed, -for they have discovered (O verifiers of that which cannot be verified!) that all he stated is absolutely true;- although first, admit these good people, they had suspected that it might be sheer fiction.»

309////-The crenellation of the confrontation (:‘perfumes²-/meadows) can only be $\ddot{a}=1$ since the logical tightness of the grammatical form «There are perfumes...green as meadows...» cancels out any gap between the two terms.-///B///-The green is established in opposition to the red of the carnage so often evoked by Homer [450]: «The sword becomes warm with blood, and in the eyes of the man enter as masters red death and imperious destiny.»-///M///-In prose the metaphor suffers from a lack of precision; in poetry the overlap becomes harder the more it is insisted on; confrontations can also be criticized for their plectrums; the graft possesses no special gifts to a high degree but it achieves a sort of balance, making of “old age is the evening of life” an easy example for all the analogies [38].

310////-For (:‘perfumes²-/meadows), the rampart $\ddot{e}=1$ is obtained through four points: a strong parallel, nevertheless avoiding all relations of identity or equality; kiosks containing terms; the presence of the original order of the text in the sequence of these terms; finally the plectrum, «as», which in «There are perfumes as cool as the flesh of children,/Sweet as oboes, green as meadows...» shows more a confrontation “perfumes²-meadows” than a metaphor.-///M///-If for each of the conditions for a rampart of 1 it were necessary to have a different marker, it would also be necessary to have as many markers as springboards in order to re-establish a balance in the calculations. Instead of a single crenellation, with the overlap (E-/F-/H-/R), we would be left with six values relating to the distances: E-F; E-H; E-R; F-H; F-R; H-R.-///B///-The tone of the first tercet will only be found surprising by those who see Baudelaire as someone who hated the country, in spite of the many lines in his poetry that bear witness to his eclectic tastes, in particular when describing Amsterdam or Venice [[1059]]: «The setting suns/Array the fields,/The canals, the whole town,/In hyacinth and gold;/The world falls asleep/In a warm light.//There all is order and beauty,/Luxury, sensual pleasure and calm.»

311////-We are faced with a difficult problem with the turret of (:‘perfumes²-/meadows). As a perfume is given off by the meadows, the mixture of mutually foreign notions is called into question, especially as grass is often green in colour. Nevertheless Baudelaire conceives another idea: “the "green" smell of the perfume is like the luminous tartness within the meadow”. Acidity, in the sense of the taste of unripe apples gives a fragrance which is then compared to the visual impression given by pastures, particularly in spring when they are at their most vigorous. In this case we avoid “the green perfumes are like green meadows” and we are directed towards a more subtle parallel: “the acid perfumes are like the green meadows”. Thus there is no doubt concerning the turret $\ddot{i}=1$ since it depends on the disparate mixture of significances alone.-///M///-Each of us, starting as an exegete with few scruples, will often imagine famous authors as easy to understand through our general knowledge, since they are reputed to be the principle contributors to this knowledge.-///B///-At first we think that «...perfumes...green as meadows...» is not at all on the same level of intellectual daring as «...perfumes...Sweet as oboes...» We only perceive later this has become inevitable once the terms have been constituted, when the text has been taken in in its entirety: “the olfactory stimulus corresponds to a sparkle for the eyes”.

312////-By virtue of the ornate status it possesses, the tartan (:‘perfumes²-/meadows) needs only a context lacking in rationale for the curtain $\ddot{o}=1$ to be guaranteed. Since no implication is provided by „Correspondences“, the result $\ddot{o}=1$ is effectively acquired.-///M///-We would be incapable of showing that all

confrontations are an attempt to prove something. Since the overlap is the logical basis of the other parallels in meaning, everything rests on it. Although very ordered, (old age-/life-/evening-/day) produces no reason for its own content.-///B///-More generally, it would be futile to expect a system created from myths and literary works, as they evoke rather than deal with their objects. Baudelaire, considered the friend exclusively of the town, paints his soul as nostalgic for the opposite world [[1026]]: «...It is a land more naked than the polar wastes;/No beasts, no greenery, no woods, no streams!»

313////-The moat $\ddot{u}=1$ for (E-/H) is justifiable in the case where “espalier-site” links E-F and H-R can be constructed by imagining F and R. With (:'perfumes²-/meadows) “perfumes²-acidity”, “meadows-sparkle” is obtained, so $\ddot{u}=1$ is acceptable.-///M///-Invented notions, not occurring in the text, weaken the estimation made with the moat since there are added elements. It is therefore necessary to verify mentally whether the result obtained remains stable with several different interpretations for F and R, the two extra meanings.-///B///-At first (perfumes²-/acidity-/meadows-/sparkle) gives a foundation, which can be followed by other examples compatible with the author’s genius. Since perfume is linked to various processes for conserving the body hidden in the world after life, we are led immediately, for everything concerning our terrestrial existence, to the idea of prestige of which Ovid spoke in these lines [566]: «...there is one bird only which renews and recreates itself; the Assyrians call it the phoenix; it does not live on grain or herbs, but on small drops of incense and the juices of amomum. Hardly have the five centuries assigned to its existence passed that, perched on the branches or the swaying crest of a palm tree, it builds a nest with its talons and pure, clean beak. There it gathers cassia bark and ears of fragrant spikenard, pieces of cinnamon and tawny myrrh; there it lies down and ends its life among the perfumes. There, from the body of the father bird they say...a new phoenix is born...»

314////-The postern of the ductile ornate confrontation (:'perfumes²-/meadows) is $\ddot{y}=1$ since there is no layering of meaning with three levels or more here. To imagine the overlap (:'perfumes²-/acidity-/meadows-/sparkle) there is no need to see reality on various levels. The colour green belongs as a whole to the meadows and the acidity of smell does not constitute a zone in the perfumes evoked.-///B///-As Homer stresses when describing Hera and Zeus, love and greenery often accompany each other [446]: «...under them, the heavenly land gave birth to a tender lawn, fresh lotus, saffron and hyacinth, a tight, soft carpet whose thickness protects them from the ground.»-///M///-As the overlap, graft, confrontation and metaphor are all analogies, our analysis could be made simpler by studying one form of tartan only. However to do so would be to encourage certain decisive characteristics to be neglected, notably the mention of the plectrum, whether compulsory or not, and the number of the kiosks for each type.

315////-The result for the confrontation (:'perfumes²-/meadows) is $\ddot{a}=1$; $\ddot{e}=1$; $\ddot{i}=1$; $\ddot{o}=1$; $\ddot{u}=1$; $\ddot{y}=1$. This obviously gives $(1/(1)(1)(1)(1)(1))=1$, the arch appearing entirely tenable in the face of the intuition, once the misunderstanding that could briefly make us imagine a cliché in the text has been avoided.-///M///-This calculation is valid at the point when the creator thinks of the terms the audience will receive and so there is no need to make allowances for the hesitations that arise whilst the ending of the poem is not known.-///B///-Uncertainty that is impossible to avoid was a concern of Baudelaire’s, this poet so often represented as no fan of meadows and pastures although many times he celebrates the natural world [[1011]]: «The tribe of prophets with their burning eyes/Yesterday took to the road, carrying their babies/On their backs, or letting them satisfy their proud appetites/From the treasure of their breast ever hanging nearby./The men go on foot with their gleaming weapons/Beside the carts in which their people huddle,/Searching the sky with sorrow-laden eyes/In gloomy yearning for absent chimera./From the depths of his sandy refuge, the cricket,/Watching them pass, redoubles his song;/Cybele, who loves them, augments her greenery,/Turns rocks into streams and makes the desert flower...»

316////-The crenellation of (:'forests./symbols) (forêts-symboles) is obviously $\ddot{a}=1$ because the expression «forests of symbols» (forêts de symboles) places the two terms in intense contact.-///B///-To honour a coppice by imagining divine action in it provides a strong motivation for the humble piety approved of by Cicero [201]: «The "Sacred Woods" in the countryside rest on the same principle; and we must avoid

rejecting this religion bequeathed by our ancestors to master and servant alike, placed in view of all in estates and farms, the religion of the Lares.»-///M///-A metaphor can obtain a crenellation of 1 with the proximity seen above, but also in a situation in which the terms appear at first unrelated, as long as they are firmly cemented by logic. Thus $\ddot{a}=1$ is valid for (love./fell) from “true love, accompanied by long and tender exchanges, acute joys, quarrels on a secondary level, rivalries constantly ignited in work or play, suffering when together -which is prejudicial above all to those who are reluctant to understand the little import, generally speaking of the shortest absences, the slightest delay- all things reserved in each moment of the daily life of people close to us, fell on him”. An overall and undeniable continuity with “love-fell” leads the hiatus between these terms to disappear, making it superfluous to calculate the interior spacing of $b(\text{love}\sim\text{fell})$ by means of the form $2+(1(n/10))$.

317////-The analogy (‘forests./symbols) (forêts-symboles) can only have a rampart of 1. The meaning of the expression «forêts de symboles» (forests of symbols) that we accept at present is «complex and inextricable ensemble» [841]. Since before 1857 this interpretation was rather unusual for this image, as opposed to this other one: «...large quantity of tightly packed, long objects...» the creator was forced to think carefully about this parallel. Furthermore, the terms in the kiosks are in the same order as in the original and none of those that could be useful is set aside. To the marker $\ddot{e}=1$, let us add the turret $\ddot{i}=1$, using the same argument, since the mixture of notions must have been clearly felt for «forests of symbols» [394].-///B///-To give life to pillars or symbols reminds us of a tradition, known of by Pliny, according to which, stone grows again [778]: «And among other marvels in Italy alone, Papirius Fabianus, a very well-informed naturalist, teaches us that the marble grows in the quarries and the quarrymen themselves state that the excavations into the mountains fill up by themselves.»-///M///-Since to have a turret of 1 there must be a mixture of meanings, we must ask ourselves how best to judge when a discovery assembles two parts of hitherto distinct knowledge. This was the case for astronomy meeting physics [251]. However this problem does not appear insurmountable since in such a case, there is evidence for the initial protestation, based on deep-rooted appearances, and thus the reason for the establishment of the link is given and there is no metaphor.

318////-The text does not mention any argumentation using (‘forests./symbols). As this tartan has the status of an ornate ductile metaphor, the absence of any demonstrative ambition works in its favour, with a curtain $\ddot{o}=1$. The value of the moat for (‘forests./symbols) is calculated from the imaginary overlap (‘forests-/tangle-/symbols-/multitude). Although the notions “tangle” and “multitude” are made up, it can be seen that the “espalier-site” relationship for “forests-tangle” and “symbols-multitude” which derive from them, are not so far from the text, giving us $\ddot{u}=1$.-///B///-Chateaubriand, returning from exile, considered the symbolism of the forest in detail, describing how a mission cemetery was linked to the wood of the country [187]-[188]-[593]: «The trunks of these trees, red veined with green, rising without branches to their crests, resembled tall columns, and formed the peristyle of this temple of death; a religious noise pervaded there, like the muffled thunder of the organ beneath the vaults of a church; but when one penetrated into the depths of the sanctuary, one could only hear the hymns of the birds in eternal celebration to the memory of the departed.»-///M///-The difference between «...the hymns of the birds...» and the expression “the songs of the birds are like hymns” would make us think that it is futile to try to distinguish confrontation from metaphor. For “old age is an evening” some people even would not hesitate to declare that “is” constitutes a plectrum, but this reasoning fails since, far from weakening the temerity, “is” reinforces it, while in “old age is like an evening”, “like” obviously attenuates the audacity.

319////-As a postern of 2 for a ductile metaphor requires a hierarchy of notions with three levels or more, (‘forests./symbols) can be no other than $\ddot{y}=1$. The aspects evoked by (‘forests-/tangle-/symbols-/multitude) have, in fact, no tripartite order. The relationship linking «symbols» and “multitude” does not really suggest a similar organization to that of “morning-midday-evening” in the background of (old age-/life-/evening-/day). In the same way the relationship between «forests» and “tangle” cannot belong to such a hierarchical form as “childhood-maturity-old age” which can be guessed at beneath the same overlap.-///B///-The passions generated in nature in the wild interested Baudelaire [641]: «...I have often thought that evil and

disgusting beasts are perhaps nothing more than the vivification, the embodiment, the birth in physical life of man's "bad thoughts". -Thus all "nature" participates in original sin.»-///M///-Within the markers, while the postern supervises the layering of notions, the turret follows how they are mixed. For "the instinct of beast" the mixture of foreign meanings is in no way stated. With "the intellect of the ox" the three planes of imagination are missing. On the contrary in "the childhood of the ox" the various qualities are reunited.

320////-The markers of the ornate ductile metaphor (:‘forests./symbols) give the result ä=1; ë=1; ï=1; ö=1; ü=1; ÿ=1. The arch is therefore worth $1/\ddot{a}\ddot{e}\ddot{i}\ddot{o}\ddot{u}\ddot{y}=(1/(1)(1)(1)(1)(1))=1$ which appears to fit in with our intuition.-///B///-In the places where man has built, we frequently hesitate to recognize many "tree-pillars" [504]. Chateaubriand does not waver, using the occasion provided by the imaginary adventures of a visitor for whom Spain is important [190]: «It occurred to him to go into the temple of the God of Blanca's faith and to ask the advice of the Master of nature. He goes out, he arrives at the door of an old mosque converted into a church by the faithful congregation. His heart touched with sadness and religious feeling, he goes into the temple which was formerly that of his God and his homeland. They had just finished prayers: there was no-one in the church. A holy darkness reigned through a multitude of columns that resembled the tree trunks of a regularly planted forest.»-///M///-Let us note finally that the plectrum «resembled» appears obvious, allowing us to declare the confrontation (columns-/trunks) as more plausible than the metaphor (columns./trunks).

Part V: SHORT FIGURES OF SPEECH

321////-The parvis is a very broad comparison, (I.-II.-III.-IV), having something in common with many other figures of speech, in particular the tartan. Represented diagrammatically it resembles the overlap (E-/F-/H-/R) but its contents can be repeated or multiple, as in (A.-E.-E.-FH). The meaning is still "I is to II as III to IV" but in a loose way in which the elements may be materially but not explicitly present. Similarly it is not necessary for the parvis to mix mutually foreign notions as in the most plausible tartans. This makes (Archimedes.-genius.-you.-talent) possible, from "you are an Archimedes" to express strikingly "as Archimedes was a genius, you have talent" [333].-///M///-The parvis shows the continuity linking the tartans and many distinct turns of phrase, so that once again Leibniz was justified when he wrote [499]: «Nothing is done all at once...» The mind seems to take what it already knows and, by extension, create a sort of metaphor to conceive of the new, based on the old [523]. In certain cases there is no replacement word, as in "the down of planks" which we can use to describe the minuscule excrescences on a newly sawn plank of wood [308]-[803]. The metaphor occurs when there is a substitute word, such as in "the summit of the building" describing "the roof of the building" and this requires a perception of a relationship between different objects [36]-[345]-[804].-///B///-The uncertainty often sought after in art, in particular the mixing up of different sensations, is considered elsewhere as harmful to clear and reasonable thought, leading Descartes to comment on metaphysical things [267]: «...those who want to use their imagination to understand them, do so as if, to hear sounds or smell odours, they were trying to use their eyes...»

322////-There are figures of speech which exclude any heterogeneity of notions, ambiguity and opposition but which nevertheless vaguely resemble tartans. These are the felts and they have two completely distinct terms, the first being clearly decisive, E, and the other, F, of sometimes humble aspect but fundamentally equally important. Each expression of this type can be described using a parvis (E.-F.-H.-R) or (I.-II.-III.-IV), as with (kings.-sceptres.-power.-sign) from "he has visited all the sceptres of Europe" [346]. The felt has the symbol (E-/F), with the significance "the creator wanted it to be possible for a covert meaning to be readily imagined behind E, at the point where E occurs in the text, and depending on F". Various cases, (EH-/R), (AE-/FR) needing many terms, change nothing essential. With "he glimpses a sail", we can easily imagine "he glimpses a boat" [370]. We will analyse these felts using phrases invented for the purpose or taken from „Correspondences“-///M///-On occasion the term judged at times to be the least fundamental is absent from the parvis as shown with (sail/-glimpse) and (boat.-all.-sail.-part). However the opposite may also be obtained, for example (Archimedes/-you), a felt with terms found also in (Archimedes.-genius.-

you-.-talent). If two ideas seem of equal importance, care must be taken not to confuse this figure of speech with a plausible tartan. As regards “a barrel later” with the parvis (barrel-.-empty-.-hands-.-advance), the relationship “barrel-hands” gives mutually foreign notions, suggesting analogies [311].-///B///-Let us consider what Baudelaire wrote [[1065]]: «I have not forgotten, not far from the town,/Our small but tranquil white house;/Its plaster Pomona and old Venus/Hiding their bare limbs in the meagre copse...» Here the felt (Pomona-/plaster) was indeed conceived with the intention which is easily shown in (Pomona-.-statue-.-represented-.-representing). The shortened version represents “...Its statue of Pomona, made of plaster...” The cultural milieu in which intelligence can flourish becomes the source of a way of thinking in which every weakness is underlined.

323////-The term in the felt which is intuitively the most decisive is called the terrain, and it is always present in a parvis. As it can have various compartments, we can quote «...do not...hate» from [211]-[343]«Go, I do not hate you.» In “he has seen all the sceptres of Europe” or (sceptres/-seen), the terrain “scepters” strongly concentrates the attention on it in a similar way [346]. The trope “you are an Archimedes”, i.e. (Archimedes/-you) gives us the terrain “Archimedes” calling the attention of the audience to this term [296]-[333]. Replacing “an” with “the”, we achieve “you are the Archimedes” which gives us undeniably the same type of expression. By taking away “the” we obtain “you are Archimedes” which is still a felt. There is thus no difficulty in stressing the importance of the terrain.-///M///-Removing, restoring, changing, with a view to defining correctly the objects of our study, to establishing a hierarchy, follows the process recommended by Bacon in the study of science [55]-[56].-///B///-This preparation for the efforts of measuring often leads to a greater understanding of the situation of the felts, in particular their relationships with the tartans. Let us look carefully at «There are perfumes as cool as the flesh of children...And others, corrupt, rich and triumphant...Like amber, musk, benzoin and incense...» It is possible to imagine indirectly a series of felts written with a view to abbreviate “There are perfumes as cool as the flesh of children...and others -serving corrupt people who sing of their joy in having riches and triumph- like amber, musk, benzoin and incense...» The name of the object replaces that of the person using it [321]-[347].

324////-With the terrain in the felt there is a second element, the corridor, which may be absent from the parvis. In “he has seen all the sceptres of Europe”, the corridor “seen” is in (sceptres/-seen) but not in (kings-.-sceptres-.-power-.-sign). The use of (E/-F) for the felt gives the terrain and then the corridor in order to remind us of their difference when working with both.-///M///-Defining the terms of a turn of phrase helps us to imagine it better. Certain thinkers come to the conclusion that facts are not objective since considerable intellectual equipment is put into play to show them. The next move would be to say that iron does not exist since it has been worked on by a labourer. Spinoza perceived the common approach which unites craftsmanship to the best abstract works [922]: «Here the same applies with physical instruments for which the present reasoning is valid since, to forge, a hammer is needed and to have a hammer, one has to be made...In the same way comprehension, by its own innate force, forges intellectual tools...» Alain Billecoq explains [163]: «In my opinion, it is more than a parallel; it is two aspects of the same truth.» When the essence of a felt has been established for a figure, we expect to locate the object just as a huntsman, if he hears a noise, will expect to find game in his trap. “Our audacious roofer reaches the summit of the castle” gives a plausible tartan with a parvis (castle-.-roof-.-mountain-.-summit). On the contrary “he has seen all the sceptres of Europe” cannot be defined as an analogy since kings do carry sceptres. However reality is more complicated and “to see a sceptre” in “an expert, he has seen all the sceptres of Europe” may refer to a keen historian observing royal possessions in the glass cases of palaces or museums and this would remove the elementary riddle. The felt can be seen by everyone to appear and then disappear immediately because one or other of its major characteristics is missing. It is based mainly on meaning, it constitutes an implausible tartan and needs to resemble an easy riddle. Ensuring illusion reigns everywhere while the conditions allow for a clear explanation becomes absurd.-///B///-One might as well say that women are purely invented beings [[987]]: «For me, poor poet,/Your sickly young body/Covered in freckles/Has its sweetness;//You wear more gallantly/Than a lover’s deceiver/Wears her velvet buskins/Your heavy clogs.//In place of too-short rags,/Let a superb court dress/Trail its long, rustling folds/Down to your feet;//In place of stockings with holes,/For the eyes of roués alone/Let a gold dagger again/Gleam against your leg;//Let

the unfastened ribbons/Unveil for our sins/Your breast whiter than milk/All fresh and new...»

325////-The rack is in the segment of text containing the felt and is clear enough to be experienced as a particular turn of phrase. It must be redefined if a hitherto unconsidered determination in the sentence affects the meaning. The terrain and the corridor are given in the rack, so we find in «Go, I do not hate you.» the two elements «do not hate» and «you» which give (do not hate/-you) [211].-///M///-The parvis clarifies a large number of expressions. Concerning (hate-.-negative-.-love-.-positive), the relationship of the felt with the tartan can be considered. For the metaphor “the roofer shows considerable ease on the rink”, or (roofer./rink), we obtain (roofer-.-roof-.-skater-.-rink), completing the omissions of the initial notion. -///B///-In the cases of both the felt and the analogy, a lacuna in the way of thinking is filled but the parallel in situation is far superior with the tartan. Regarding (others./corrupt) we come very close to the narrowest sense of (perfumes others-.-corrupt-.-men-.-corrupt). Baudelaire, protected by the apparently traditional manner of his thinking, could thus keep his audience while going slightly further into the images of corruption. Though innovative, the nature of his work was nevertheless in keeping with certain trends of his age [892]-[896]. Understanding there were many facets in the judicial proceedings against him, in August 1857 when he was accused of immorality, before and after many others, the poet must even have imagined that he was the embodiment of truth or goodness [622]-[623]. Maistre wrote [517]: «...the just man, suffering intentionally, does not satisfy only for himself, but for the guilty person who, on his own, could not discharge himself.» The same sombre theosophist also declared, arguing against his opponents within Christianity [519]«They said: "The Man-God has paid for us; so we need have no other merit"; they should have said: "So the merit of the innocent can serve the guilty."» Whatever the flaws in his thinking, the noble scholar from Savoie inspired Baudelaire, in spite of his difficulties in reconciling this with his love of all things English.

326////-Since the felt is like a riddle, we must imagine how to replace any term, in order to understand the text. We will extend the notion of the rail to the result of this useful invention so that we are able to name it. In a similar way a claw must be employed to make good something slightly awkward arising from the alteration.-///M///-“Go, I love you” can be understood in [211]«Go, I do not hate you.»-///B///-Love between equally noble young people, celebrated by Corneille, could not be the sole model for the poet of irony as shown by Louis Ulbach [609]: «I can still see the delicate smile, the mocking look, in its courtesy, [...]. Each one recited his most recent work. It must be admitted that our souls were pure and that angels, vaporous loves, ineffable impressions...were reflected in our verses. Baudelaire, having allowed the crystal-clear stream of our poetry to wash over him, took his turn to speak. He started in a deep, slightly tremulous voice, with an aesthetic air, and recited the poem "Manon la pierreuse". With the first rhyme came the mention of Manon's "muddy shirt" and the rest was in the same vein...The style was in fact superb; but it resembled so little our literary principles that we felt for this excellent, depraved poet, a fearful admiration and that Baudelaire would not return.»

327////-The crypt resembles the rack of the felt, but its clearer language paralyses its stylistic effect, thus debilitating the riddle element which is its driving element. It is given as if it belongs to a replacement rail, using the claw when a slightly violent nature is more convenient. For (sail/-glimpse), "he glimpses a boat" can be substituted for the segment “he glimpses a sail”, at once solving the enigma, without any claw.-///M///-Since the felt has an effect on the audience, they can imagine straight away what the situation would have been if the figure had not existed. When we see a table covered with objects, we can imagine it empty using our mental processes, and the crypt is the result of this same ability to remove intellectually. This, moreover, has given us the notion of “nothing” in everyday thinking and of “nought”, which is at the very centre of knowledge. Poincaré did not hide the importance of the humble and ever renewed bases of his monumental discipline [799]: «...sensory intuition is in Mathematics the most commonplace instrument of invention.»-///B///-In many cases such a seemingly insignificant deletion is enough to change the general meaning of a phenomenon. Concerning the most elementary links, Plotinus wrote [783]: «But what does the soul of the earth give to its own body? -A piece of earth, pulled from the ground, is not the same as when it was part of it; we can see that the rocks grow as long as they are fixed to the ground and cease to

grow as soon as they are pulled apart.»

328////-The idea that has the role of replacing the terrain in the crypt is called the bolt. With “you are an Archimedes”, the “discoverer” bolt explains “Archimedes”, which is the terrain in (Archimedes/-you).-///M///-Certain overly subtle thinkers do not consider it legitimate in this way to suppose the words to have a standard state, from which figures would be elaborated. Indeed, they state that, since the author has presented a certain text, another preceding one should not be invented, and Michel Riffaterre shows himself to be particularly strict on this point [863]: «The result is that for the actual poem a meaning is substituted which is foreign to it and which offends its structures.» However it would be misleading to affirm that “Go, I love you” is of no use in understanding [211]«Go, I do not hate you.» For Bacon, explaining any natural phenomenon required the barely visible internal processes to be sought [55]. Starting also from the supposition that the author intended “I go to the market” we comment on “I go to the bazaar”. This is one of the correct aspects of Saussure’s maxim [908]: «...in language there are only differences.»-///B///-Gautier shows us that the painting of manners, for its part, also involves imagining a situation different from or complementary to that observed [402]: «But it is the fashion now to be virtuous and Christian, it is a demeanour we give ourselves; we pass ourselves off as Saint Jerome, as before we imagined ourselves as Don Juan; we are pale and mortified; we have long hair, we walk with our hands together and our eyes on the ground; we take on an air of being steeped in perfection; a bible is open on our mantelpieces, a crucifix and blessed palm over our beds; we no longer swear, we smoke little and we hardly chew tobacco at all.-So we are Christian, we talk of the holiness of art, of the lofty mission of the artist, of the poetry of Catholicism, of M. de Lamennais, of the painters of the Angelic school, the Council of Trent, of progressive humanity and a thousand other beautiful things.- Some inject a touch of republicanism into their religion; these are not the least curious. They couple together Robespierre and Jesus Christ in the most jovial fashion and combine with a most praiseworthy gravity the Acts of the Apostles and the decrees of the “holy” Convention, this being their sacramental epithet: others add, as the final ingredient, some Saint-Simonian ideas.»

329////-The bolt and the terrain are united in the pod, assisting in the understanding of the inner functioning of the trope. At first it proves informative to examine the focus without the claw, so as to observe the efficacy of the meaning as a whole, even if later we may be less harsh. Thus “the officer will listen to the general” allows the pod “will listen will obey”, in which the first notion is clarified by the second, in relation to the felt (will listen/-officer) [335]. Once sure of the bases, the interpreter notes less tersely “the officer will listen to the general: will obey him” which with the claw has a clearer significance.-///M///-In the pod, the bolt can be placed before or after the terrain, whichever is easier. Sometimes we must hesitate in the face of certain delicate felts. It is not necessarily true that “the officer will second the general” means “the officer will obey the general”. Too fine a distinction in meaning escapes us or is accepted by some and rejected by others, nourishing our doubts over pretensions of objectivity, as in the physical world, concerning which Poincaré observed [800]: «C’est ainsi que nous pouvons discerner facilement un poids de 12 grammes d’un poids de 10 grammes, tandis qu’un poids de 11 grammes ne saurait se distinguer ni de l’un, ni de l’autre.» (It is thus that we are easily able to distinguish between a weight of 12 grams and one of 10, while a weight of 11 grams could not be discerned from either.)-///B///-Often the measurable characteristics in an idea were put in place by means of the imagination, so that we can see the authors, in the same way that Germaine de Staël envisaged physical forces [936]: «When Nature crystallizes in its most regular forms, it does not follow that it knows mathematics, or at least it does not know that it knows them, and it is lacking in consciousness of self.» What is more, the best individual purposes of the text follow the same lines as the overall tendencies, while the creator, absorbed in the impulses of his own soul, at times hardly sees them. Even in works requiring demonstration, the process does not appear inexistent, as shown in these words of Kepler [108]-[109]-[110]-[937]: «...I stole the vases of Egypt to build a temple to my God.»

330////-The projection is a rack reshaped to integrate the pod, but also to reduce any distance from the terrain to the corridor. Together this facilitates our understanding of the felt, as in “he glimpsed the sail of a boat”, a projection of the felt (sail/-glimpsed) with the rack “he glimpsed, from the harbour quay piled high

with exotic goods, mingling with sailors and traders, resounding here with the cries of the people, so vigorous and abundant as to make one feel giddy, there offering sights of lightly-clad young women and officers in richly-coloured uniforms, a sail".-///M///-Often the creator does not imagine the projection very clearly for, even if he plays at high speed with his literary knowledge the practical consequences of which have become habitual, this does not prevent him in any way from thinking of reality in a purely intuitive way.-///B///-The shortcuts between a poet's images are unknown to us and so we have to use outlines and patterns to replace them, with the inevitable accompanying weaknesses. When examining La Rochefoucauld's system, Sainte-Beuve remarked [485]-[890]: «Why translate in all cases as an arid calculation and present only after scrutiny and analysis that which is often the living fruit, as yet un-plucked, of human organization, infinitely varied and bearing its branches up to the very heavens?»

331////-The eyelet can be defined as the independence of the expression as regards its purely exterior appearance. So the eyelet occurs when the meaning dominates the form, and so in speech the latter is quickly forgotten. A first aspect concerns the equipment of language, oral or written, as the eyelet requires a complete absence of relation to the pun so that "see the dragon fly" cannot work [306]. Changing the places of the words provides the second obstacle that the eyelet must pierce, and in this respect "a rabid professor with an absent-minded dog" does not work either. As soon as the form plays a decisive role, the eyelet becomes impossible, but it is present when the meaning dominates the causes of the figure. In this way the felt (desire/-deny) obtains an eyelet in [[1141]]: «...the sad beauty which my desire denies itself.» (...la triste beauté dont mon désir se prive.) The terrain and the corridor here require of the sounds and the letters just the ordinary aid that the symbol provides to images conjured up verbally.-///M///-An ambiguity such as (was.going/-she) in "Martha met Sarah when she was going into town" fails as far as the eyelet is concerned, since the turn of phrase is based on space. One only has to change the presentation to avoid this consequence: "while she was going into town Martha met Sarah".-///B///-We are surprised by the doubling of the "L" sound in French at the transition point between lines 2 and 3: «roles-L'homme». It is conceivable but unlikely that this is designed to suggest the movement of humanity or of the poet in the midst of reality, in particular accompanied as it is by the "R", and so it would be very difficult to decide rapidly, to know whether the following link uses its eyelet or not, for (L'homme/-paroles) (Man-words) [743]-[744]-[745]. On the contrary, in "there passed through their clothes many sweet perfumes, hm", the absence of eyelet for (perfumes/-hm) can clearly be seen since "hm" imitates the sound produced when we breathe in attentively in search of a fragrance.

332////-The ventilation of a felt is its ease of access and a series of conditions have to be met for it to be present. The author must have understood the passage. He must not have expressed himself in any technical or learned way which could later, wrongly, be taken as a felt. In the same way the audience must realize that a particular form of significance exists, and its initial appearance cannot allow this to be destroyed by the context. The bolt cannot be based on any very difficult or secret way of thinking, unique to the creator and a chosen few.-///M///-In this respect a buffer unnoticed by the audience and concerning the presence of the hidden subject would in no way exempt the trope from lacking any ventilation. An open nature of this kind encourages the rejection of many a difficult allusion or play on words.-///B///-«Nature is a temple» could have the meaning "Nature is God", but such an aspect of (Nature/-temple) could not be very plausible since common thinking at that time would not have been prepared to see this. With a rail beginning "Nature resonates with an edifice..." a possible allusion to God is still very obscure because a readership insensitive to the actual meaning, (resonates/-Nature), would also miss the ventilation. The two prongs of a tuning fork are barely perceptible but when placed on the base designed to give the same note, this resonance chamber produces a clear sound [388]. Our poet, curious about science, was not unaware that for certain minds the knowledge of physical laws facilitated an approach to correspondences. Euler explains [388]: «...as soon as an opaque body is lit up, all the smallest particles of its surface are agitated in a certain way that produces rays...» It is that [389]: «The shining bodies should be compared to musical instruments, put into action or actually sounding. It is of no import here whether they sound by some intrinsic force, or they are touched by outside forces: for my purpose it suffices that they sound and make a noise. Now opaque bodies, when not lit up, should be compared to musical instruments not in use, or to

taut strings in repose, which emit no sound. Our question has now moved from light to sound and can be summarized as: Does a taut string at rest, when surrounded by the noise of musical instruments, vibrate or start to make a sound, without actually being touched? In fact experience teaches us that such is the case.» Therefore [390]: «...in relation to sight, colours are the same as different sounds, high or low, as regards hearing.» The mathematician continues [391]: «...the same sound that the string would produce if touched is the most effective in making the string vibrate...When wine spirits are set alight in a room...the blue rays are not capable of exciting or undermining the red colour in a face, only a bluish and very feeble colour is seen; but if someone is wearing a blue costume, this in turn will appear absolutely brilliant.»

333////-The best felts possess a bijection made up of several attributes related to what the audience saw in the particular significance. First the whole rack shows a change from the text that appears to have preceded it. Then the terrain, apart from its reference to the bolt, contains one clear idea and so no notable ambiguity. This same terrain must be symbolized by very few compartments. Fourthly, the turn of phrase must possess a bolt that also is clear, unequivocal and expressed in very few words. Furthermore, the bolt cannot repeat the terrain or the corridor. Finally, the relationship of the bolt with the terrain leads to the understanding of the riddle behind the deformation of style observed.-///M///-Great speed is not everything in the felts. The expression (powder/-supplies) from “She supplies them with powder” does not have a bijection, however short it may be, since the very distinct notions “explosive” and “make-up” can be the meaning of “powder”. On the contrary in «Let us at least rearrange our hair a little, and maintain our reputation. Quick, come tender to us here the counsellor of graces.» the relationship (counselor of graces/-tender) is made and the terrain, which is long but admissible, is revealed by the bolt “mirror” [534]. For «Go, I do not hate you.» or (do not hate/-you), the terrain also appears to be acceptable even if three words are necessary [211].-///B///-Love, even going as far as the facet of sexual interlocking, remains the model of all correspondence. The resemblance of a daughter to her mother is another type of analogy. In this the marked presence of oppositions hampers our intelligence so that we have to resort to mathematics to obtain a definition [401]. The trees in a wood have a one-to-one mapping with the hunters resting in their shade, when for each of the categories, one element in one and one in the other is found, for example with ten birches and as many men [401].

334////-Traditionally an elementary analysis has been made of the felts over a long period. We often admit among them the use of abstraction: “deprived of his virility” [290]. In the same way, frequent antonomasia such as “a Goliath was fighting against him” must be accepted as must deliberate cacology: “all through his life” [296]-[304]. We also have the chleuasmos: “I am mad” [310]. Quotation is also possible: “Let these people eat cake” [312]-[873]. In the field of concretization, we will take as our example: “he was chewing on his liberty” [313]. Enallage requires two fronts with the same value, as shown by “ye are, thou ist a brigand” [322]. With euphemism or understatement, are found “they are going to eliminate him”, [211]-[328]-[343]«Go, I do not hate you.» Hyperbole gives us “your scholar is an Archimedes” [296]-[333]. The injunction is often correct: “the master will listen to the inspector” [335]. Lexicalization is sometimes welcome: “the reason why is difficult to deal with” [341]. Metalepsis “how I love his horse” allows “how I love his person” to be avoided [344]. Only short periphrases are suitable [352]. Metonymy and synecdoche have all the pedagogical advantages: “he visited all the sceptres of Europe”; “I glimpse a sail” [346]-[370].-///M///-Putting all these figures of speech together in one group helps us to synthesize our knowledge. It is founded on one and the same procedure, as is general for units conceived in relation to tenacious appearances.-///B///-Of course, cultural objects have their particularities, but they remain in the continuity of the fundamental being, as shown in the subject of the poet’s meditation, the beauty of the body. Although it plays a natural role in reproduction, Darwin some years later saw certain choices related to this beauty as having modified our species over thousands of years. He wrote [242]: «...it would be an inexplicable circumstance, if the selection of the more attractive women by the more powerful men of each tribe, who would rear on an average a greater number of children, did not after the lapse of many generations somewhat modify the character of the tribe.»

335////-In many tropes, the status of the felt should be acknowledged very sparingly: the figure may prove to

be a tartan, or there is no eyelet, or even a contrast in meaning occurs. Let us give examples of these various turns of phrase and their names. "Dr. Martin found himself deprived of a concert": abbreviation [289]. "Mister...took the train at five o'clock": lexical deletion [320]. "I was going for a walk along the main abenue": imitation of a slip of the tongue [297]-[340]. "The top scarecrow was out standing in his field": a materially based play on words [339]. "Let me never see you again, may you abracadabra": exorcism [329]. "The hypoentelechisation of the obstacle in this naïve verbiage dismayed the assistants": jargon [338]. "A plate of lirotinorini with anchovies": pseudo-language [360]. "The great scientifiers of the world all agree": a word deliberately derived with a mistake [348]. "The growing dangerousification of the profession worried us": neologism [350]. "You are a hapax legomenon of a woman": witticism [357]. "Those are not feet you have, but boots": self-correcting [299]. "The priest bowed before the cross of Yahveh": deliberate mistake [334]. "Ten condemned men later, the executioner was showing some weariness": chronography [311]. "The walls had their say in the matter": personification [354]. "There were some good lads there, five architects, three lawyers, two pharmacists, four industrialists": irony [336]. "In this freezing cold, we will huddlewrap ourselves up": portmanteau word [349].-///M///-Peregrinism harbours so many possibilities, through successive phases of borrowing from other languages, that our judgements of it are very changeable [351].-///B///-The French expression, which includes an English noun, "nous avons le spleen" (we have spleen), to quote a word of which Baudelaire was fond, leads to this type of problem. The sentiment portrayed is that of a life felt in advance to be useless and which can only be saved by such transports of love as depicted by Balzac [72]: «I looked at my neighbour, and was more dazzled by her than ever I had been by the celebration; she became my celebration.» Or we descend to madness through having glimpsed this intricacy of things which reduces to despair our thirst for learning, as with one of the characters of the same novelist [90]: «Old Lefebvre never let me stay anywhere except in his house, where he showed me to his nephew's room..."This young man knew everything, my dear Sir!" he said, placing on a table a volume containing the works of Spinoza. "How could such an organized mind have become so addled...»

336////-The grill $1/\acute{\alpha}\beta\epsilon\acute{\iota}\acute{\omicron}\acute{\upsilon}\acute{\gamma}$, the amount of plausibility, is the opposite of the product ($\acute{\alpha}\beta\epsilon\acute{\iota}\acute{\omicron}\acute{\upsilon}\acute{\gamma}$) of eight measures of implausibility, the nodules $\acute{\alpha}$, β , ϵ , $\acute{\iota}$, $\acute{\omicron}$, $\acute{\upsilon}$, $\acute{\gamma}$. These form two groups of four, the first $\acute{\alpha}$, β , ϵ , $\acute{\iota}$ having a greater impact than the others $\acute{\omicron}$, $\acute{\upsilon}$, $\acute{\gamma}$. Once more the rivet will be extended to obtain a negligible result whenever the value is less than $1/16$. The first of the nodules is the mound ($\acute{\alpha}$) which is 1 when the felt has an eyelet but is worth 2 in all other cases. In "he has used his abracadabra" $\acute{\alpha}=2$ since the idea, represented by an unusual word, owes a lot to the sound.-///M///-The appearance of words rarely passes unnoticed in linguistic communication but an exact or frequent use diminishes its importance as the notion becomes so stable.-///B///-On the other hand, when the poet's thoughts are somewhat unclear, licence is given to the reader to exercise his own imagination. This is seen with «...the expansion of infinite things...» taken to mean "...the infinite expansion of things..." The mound ($\acute{\alpha}$) would be $\acute{\alpha}=2$ because this figure would make us imagine a permutation and would thus rest on an external aspect of language [332]. It has often been observed that once rigour has been buried in sentiment, the form becomes to a large extent the substance [[1077]]: «I have a moist lip, and I well know/How to lose in the depths of a bed, any man's conscience.» Once distracted, our attention, as Gautier wrote, is fixed on things it would previously have ignored [410]: «The senses no longer watched over by the soul, and working on their own account, are at times particularly lucid. Condemned men, heading for their execution, notice a tiny flower between the cracks in the pavement, a number on the button of a uniform, a spelling mistake on a sign, or any other puerile circumstance which for them becomes hugely important.» Philostratus imagined a different distinction [579]: «Immortal is the soul: it is a thing not of yours but of Providence; once the body has been dried out, escaping from its bonds like a swift horse, with ease, it leaps and mingles in the light air, hating its terrible and laborious servitude; but for you, what good is all this? For, when you are no longer there, you will believe yourself so to be; so while you are among the living, why do you worry about these things?»

337////-The regulator (ϵ) is worth 1 if the figure has a ventilation, and if it does not, $\epsilon=2$. When the audience does not realize that a special form exists, it is impossible to come to a definite conclusion that the author intended a trope. In the case of a careless mistake giving something resembling a felt, it is also

risky to guarantee any deliberate intention.-///M///-If the time context makes the form (glimpse/-sail) easily understood, this is not sufficient to obtain a ventilation. The grasp of the felt by the creator and his audience must not be hampered by the conditions of reading. With a sail-maker discovering some interesting material in the middle of a shipyard workshop, “he glimpses a sail” can mean something other than “he glimpses a boat” and a particular formulation cannot here be denoted.-///B///-Similarly, as the vocabulary used in a special milieu is often employed differently from everyday language, what appears to be a felt to the average reader, may not be one in that particular context. Baudelaire surprises the critics sometimes, since he belongs to an intellectual line which is difficult to investigate. Sainte-Beuve described the distant foundations of this type of reflection [891]: «...Louis XIV has two centuries: one is noble, majestic...there is another that runs underneath, so to say, as a river flows under a broad bridge, and which goes from one Regency to the other...the Duchesses of Mazarin, of Bouillon and all their world; Saint-Évremond and the voluptuous members of his school; Ninon and those that formed her entourage, the malcontents, the mockers of all kinds.» In one of our poet’s remarks, we can make out his following of this trend [655]: «It would be sometime before I finished if I wanted to list all the beautiful and good sides of what is called vice and moral ugliness...»

338////-The podium is fixed at $\beta=2$ in several cases. The first comes into existence for a figure with an open repetition of meaning, the terrain possessing practically the same significance as the corridor. Thus “mount up” requires $\beta=2$. The second type contains turns of phrase which place their terms in absolute and precise conflict, such as in “mount down”. Finally $\beta=2$ with tartans of high plausibility which are capable of integrating in themselves the meaning of the felt, as an accessory. On the contrary, everywhere else, $\beta=1$.-///M///-“The boy glimpsed the face of the dress he had noticed”, or rather (face/-dress) for this rack, gives $\beta=1$, in that we remain on the same level of thought: “The boy glimpsed the face of the one who was wearing the dress he had noticed”. Sometimes we find, conversely, the domain of clashes in meaning or collisions, with serious oppositions, but, as seen with problem glosses, some sorting out must be done since in many cases the conflict is merely a façade. It is only useful to measure if comprehension of the objects concerned can be guaranteed. However well we mix dog saliva and human sweat, to treat a cold, it will be futile, being far from any basis in reason, which is both a ratio and the human faculty of seeing ratios, the formula regarding quantitative amounts or mental organization justifying this link. In recalling the most elementary arithmetic, we can follow Rousseau’s clarification [877]: «...between things of a diverse nature, no real relationship can be established.» Comparing several numbers has all the more meaning if their union allows an easily explicable whole to be drawn up. Plato writes [757]: «...it is not possible for two terms alone to make a beautiful composition without a third, for there must be in their midst, some link that brings the two together.» However, for the time being, we may vainly demand the key to the world since later we may manifest some impatience, as did the same author towards experts in geometry [751]: «...we see that their knowledge of being is like a dream, that they are incapable of seeing it in the full light of day...».-///B///-There were any number of thinkers tempted to try to find a marvellous shortcut, instead of undertaking a patient analysis of the objects. This is even more true for a vague idea, like that of correspondences, around which can be built one of these illusory theories which consider fantasy can solve in one go, while underestimating the obstacles to be overcome, problems tackled in reality but with great difficulty by the application of true knowledge. Conversely, Baudelaire limits himself to sketching some parallels, notably that of the flesh with perfume, beyond the bounds of any previously constructed doctrine [667]. Diderot before him had imagined this view [279]: «The English say “a fine flavour, a fine woman”, une belle odeur, une belle femme.» The flesh constitutes for the painter a particular difficulty [280]: «...it is the flesh that is difficult to convey; that white, smooth tone, even without being pale or mat; it is that mixture of red and blue which perspires imperceptibly; it is blood, life that are the despair of the colourist. The one who has acquired the feeling of flesh has made a great stride; the rest is nothing in comparison. A thousand painters have lived and died without feeling flesh; a thousand more will die without feeling it.»

339////-The thinner (α) is limited to 1 if the felt has a bijection but is 2 otherwise. In particular, the suspicion arises that the expression has been imagined wrongly if a difficulty presents itself at the very moment when the bolt has to be described other than by having the same significance as the terrain or the corridor. With

the rack “it is a perfume”, giving (it/-perfume) we cannot find anything other than “smell” as the bolt of “it”. However “smell” and “perfume” resemble each other much too much, and so $\alpha=2$.-///M///-Whilst the podium $\beta=2$ stigmatises the repetition of the terrain by the corridor, the aspect dealt with here by $\alpha=2$ concerns a more hidden reiteration: that of a term by the bolt.-///B///-The rack “There are other perfumes, like adult children...” gives us (adult/-children), which has the thinner $\alpha=1$, as the bolt “grown up too fast” does not in any way render the meaning of “children”. Nevertheless, it is not a highly plausible figure since the opposition of the terrain to the corridor justifies $\beta=2$. The perfumes evoking feminine flesh must provide a setting for their beauty, making it more radiant. Pliny the Younger remarked [780]: «...in the same way that it is an honour for tender and soft wax to obey skilful fingers and produce the work they so ordain, at times representing Mars or the virgin Minerva, at times Venus, or the child of Venus, just as holy springs do not restrict themselves to extinguishing flames, but often also cool the flowers and the green meadows, so the human spirit must know how, in wise mobility, to bend and follow an art with no rigidity.»

340////-The collage is represented as $(\alpha\beta\gamma)$ and its result is reflected in all the nodules that are not part of this whole, that is \acute{e} , \acute{o} , \acute{u} , \acute{y} . The sheaf (\acute{e}) is obtained in two ways: on the one hand by means of $(\alpha\beta\gamma)$, and on the other by generalizing the notion of the springboard, which was previously used in relation to the tartans. The status of springboard is recognized in $b(E\sim F)$ for the felt (E/-F), if the terrain and the corridor only possess one term. With several terms, the most distant from each other are chosen and thus $b(A\sim R)$ forms the springboard of (AE/-FR). In $b(E\sim F)$ or $b(A\sim R)$, the interior spacing (z) is evaluated. It has the value $z=1$ or $z=2+(1(n/10))$, with (n) symbolizing the number of fronts between the two terms E and F in one case and A and R in the other. In these conditions the sheaf is $\acute{e}=((\alpha\beta\gamma)(z))$.-///M///-It happens that we measure in a sentence how far apart the elements are, in order to find the implausibility of a connection between them, and on the other hand we admit that the eyelet may allow the unified significance to be seen, despite the distance between the words. There is no contradiction here: some sentences have a real inner discontinuity, whereas in other situations the author principally retains our attention by developing the same meaning, though he makes a game of the apparent distance separating the places where he formulates the successive ideas.-///B///-When the presence of a felt is imagined in a very broad segment of the work, by using wit to bring together what the creator placed in various places, a large value for (z) is not impossible. Let us consider the rail: “The traveller distinguished, among the effects of alcohol on the images of his thoughts which varied from second to second, as in a dream full of the memories of his recent enthusiasms, experienced in a harbour so full of boats, of tackle, of blocks of marble, of huge timbers, of thick sacks in rough cloth, sails...” There is sufficient ambiguity in the relationship between “distinguished” and “sails” for the distance (z) of $b(\text{distinguished}\sim\text{sails})$ to be of the type $z=2+(1(n/10))$. Since Baudelaire himself placed great emphasis on travel as a source of inspiration, the passage on “...amber, musk, benzoin and incense...” must be considered in this regard, and therefore the corrupt perfumes would be triumphant, as being very spicy; they would cover the milder ones, like leaders dismissing the conquered from power.

341////-The three last nodules, besides their dependency on the collage, owe one element to a character called the path, which we will symbolize by \acute{o}^* , \acute{u}^* , \acute{y}^* , according to whether it affects the bastion (\acute{o}), the pilot (\acute{u}) or the jetty (\acute{y}). The value of \acute{o}^* , for the bastion (\acute{o}), is 2 when there is some slight indication of the bolt, or the actual bolt, near the terrain. The plausibility of the turn of phrase diminishes, since the internal riddle, already known to be fragile, is further weakened. Otherwise we can write $\acute{o}^*=1$ and the path has no influence on the grill. In all situations $\acute{o}=((\alpha\beta\gamma)(\acute{o}^*))$, which becomes $\acute{o}=((\alpha\beta\gamma)(1))$ or $\acute{o}=((\alpha\beta\gamma)(2))$.-///M///-In “drink a vision” the bolt of the terrain “vision” consists of “drug”. With “drink a means of vision” the path $\acute{o}^*=2$ requires $\acute{o}=((\alpha\beta\gamma)(2))$.-///B///-Correspondences could merely merit the status of illusory objects of faith. The huge weight of this intellectual or sentiment force can be seen in the lasting emotion which compels the atheist to follow the religious practices of his childhood. A belief sometimes produces the equivalent effect of a narcotic, particularly when dreaming. Balzac speculates like this while telling a story [62]: «"By what means can these strange apparitions take place?" said Ursule. "What did my godfather think?" "Your godfather, my child, proceeded by hypotheses. He had recognized the possibility of the existence of a spiritual world, a world of ideas. If ideas are created by man himself, if they subsist living

their own life, they must exist in forms that our external senses cannot perceive though our inner senses can experience them in certain conditions...Thus, if ideas move in the spiritual world, your mind could have perceived them by going into that world. These phenomena are no stranger than those of memory, and those of memory are as surprising and inexplicable as those of the fragrance of plants..."»

342////-The path \acute{u}^* of the pilot (\acute{u}) takes the value of $\acute{u}^*=2$ when, once the force of the trope has been set aside in the representation, a group of symbols or a word used strangely in the rack casts doubt on the turn of phrase, whatever the ventilation. In this case we could have slight misgivings about the felt, even if we remain essentially inclined towards a favourable judgement. When there is no risk of implausibility $\acute{u}^*=1$ prevails. In all situations the pilot is $\acute{u}=((\acute{a}\acute{a}\beta\acute{o}) (\acute{u}^*))$.-///M///-Authors have their own habitual ways of imagining and this can remove some of the uncertainty regarding peculiarities of expression since we know their tastes concerning a certain number of words.-///B///-With "Man insinuates himself into the oracles" we can identify (oracles/-insinuates) with the bolt "sanctuaries" and the projection "Man insinuates himself into the sanctuaries where the oracles are delivered". However the form "insinuates into" hinders identification of the meaning, even though there is no lack of cases when it is necessary to surmount obstacles to celebrate an act of worship. In the mountains, or pillars of the world, altars can be found, since, being close to the heavens, they are the recipients of holy honours [131]: «The voice of the Lord is upon the waters: the God of glory thundereth: the Lord is upon many waters.» Arguments between neighbours provide the opportunity for a first-hand account of the people of the Bible [122]: «And the servants of the king of Syria said unto him, Their gods are gods of the hills; therefore they were stronger than we; but let us fight against them in the plain, and surely we shall be stronger than they.» The distance of ancient cultures paralyses the interpreter with little specialist knowledge when he reads these writings, but it is still possible that Baudelaire, with his extreme sensitivity and his excellent teachers, could have had some subtle notions of the "heights" as perceived in traditional thinking.

343////-For the jetty (\acute{y}), with any ventilation, the path \acute{y}^* is 2 if an expert tone is used, making the understanding of the felt more problematic. Elsewhere $\acute{y}^*=1$ and the path has no weight in the calculation. In any case, the jetty must have the value $\acute{y}=((\acute{a}\acute{a}\beta\acute{o}) (\acute{y}^*))$.-///M///-Let us consider a turn of phrase that occurs, rather than being deliberately chosen, but is finally kept by the creator in order to avoid changing the text. It remains conceivable that the grill should be divided by 2 since the author resigned himself to the possibility of a misunderstanding.-///B///-For "physiologically, the bodies stimulate each other in a trance", it could be thought that the bolt "people" from (bodies/-stimulate) is threatened in such a way since in the terrain "bodies" its own inner idea could suffice. The figure (symbolizes/-water) with the rack "water symbolizes with fire" seems to merit the crypt "water, as its opposite, corresponds to fire". However, once $\acute{a}\acute{a}\beta\acute{o}=1$ has been assured, $\acute{y}=2$ fits, since the word "symbolizes" is not used with its habitual meaning and so a misunderstanding of the significance of the whole remains possible [427]-[502].

344////-The annexation results from the fact that a tartan absorbs a felt. More generally, when a single term is found in two tropes, one may be reduced in intensity by the other and so its plausibility may have to be considered as negligible. One means of resisting against such a force is for the turn of phrase to make available a detail necessary for the understanding of the significance. There are even texts in which a couple of felts manage to defend themselves against a tartan, as shown in the passage [[1141]]: «...the sad beauty of which my desire had deprived me.» The extract has two aspects: "...the sad woman of which my desire deprives me" and "...the sad beauty of which I deprive myself". We obtain (beauty/-sad) and (desire/-deprived). The bolt "woman" replaces "beauty" and then "I" provides the key for "desire". The tartan (beauty -/desire-/deprived-/me) would have the meaning "...as beauty exercises its power on desire, deprivation exercises its power on me." We understand that the edge is in no way taken off the felts in the face of the meagre advantages of this laboured construction.-///M///-A meticulous examination would call for us to compare annexation, reinforcement and amalgam since these three phenomena are seen when strong links between powerfully organized images occur close together.-///B///-Let us take the rail "...the town is a church in which the poet, like a priest, celebrates grace..." giving the tartan (town-/church-/poet-/priest) which annexes (grace-/poet). Nevertheless, we must ask whether an indispensable commentary on the

terrain “grace” would not come from “beauty”, which would thus be the bolt of (grace/-poet), justifying the turn of phrase. Its highlight appears in the projection “...the town is a church in which the poet, like a priest, celebrates grace or beauty...” However the bolt “beauty” takes back the terrain “grace”, leaving the felt with little importance, so that finally the annexation is successful. The ambiguity “grace-providence-election-charity-beauty” remains, without managing to determine a highly plausible felt. We must avoid imagining that Baudelaire saw himself as a philosopher of metaphysical or religious correspondences as he notes [712]: «I have tried more than once, like all my friends, to shut myself up in one system and preach there at my ease. But a system is a sort of damnation which drives us to perpetual renunciation; another one has always to be invented, and this fatigue is a cruel punishment.»

345////-Let us see what measurements can be effected for the eight nodules, and first for the mound (á). The felt (stairsed/-climb) with the rack “...we climb the steep stairsed...” has a mound $\acute{a}=2$ because the inversion starting from “...we climbed the steep stairs...” clearly calls on the material resources of the language.-///M///-Comedy is hardly an obstacle to felts but does not introduce them in a reliable way either, the same being true also for the dramatic tone.-///B///-The imitation of something by its sound also gives many mounds of 2 and, furthermore, it is a correspondence, which could be sought even in «forest» which reminds us of the rustling of leaves. We get lost amidst the numerous images which are conjured up at the slightest sound. Jacques de Voraigue speculates as follows [968]: «Either the name Sylvester is derived from “silvas”, “forests”, and “trahens”, “he who attracts”, because this saint attracted to the faith men of the woods, that is to say uneducated, tough men; or, as we can find in glossaries, the name of Sylvester is associated with that which is green, rustic, shady and covered in wood. He finds the colour green in the contemplation of celestial things; he was rustic by working on himself. By avoiding exposing himself to the ardours of desire, he was a creature of the shade. Planted among the trees of heaven, he is truly of the same nature as the woods.»

346////-We will now consider the regulator (æ) of (transports/-glorify), having the rack “...who glorifies the transports...” and invent the projection “...who glorifies the transports of venal ecstasies...” Since the coding is unknown for the audience, $\acute{a}=2$ is justified. The bolt “venal ecstasies” appears too narrow and restrictive, even if the rail mentions perfumes and corruption. The image may develop, but as an aspect of another one, unless it is assumed there is a missing ventilation.-///M///-Provisionally we will reject the notion of many different audiences, one capable of figuring out the felt, the other unaware of its presence, for our analysis remains here at the level of an outline.-///B///-The bolt “tarty chick” and thus “loose woman”, or “demi-mondaine”, would give no evidence for (poultry/-perfumes) with the rack “There are perfumes cool as the flesh of poultry...” Using coding like this to interpret the rail would deprive the felt of the contact necessary to the audience, leading to $\acute{a}=2$ once again since this type of figure of speech hinges on straightforward riddles. Hasty judgments of Baudelaire’s female friends should be avoided, keeping our admiration even for the ones we have most doubts about [[1135]]: «Tonight the moon is dreaming more lazily;/A beauty reposing on many cushions,/Who strokes with a light, distracted hand/The contours of her breasts before sleep;/A satin glaze on her back from the soft avalanche,/Dying, overcome, she swoons/And turns her eyes to visions of white/Mounting in the azure sky like blossom./When at times on this earth, in her idle languor,/She lets fall a furtive tear,/A reverent poet, the enemy of sleep,/Takes in his hollowed palm this pale tear,/Iridescent like a fragment of opal,/And places it in his heart, far from the eyes of the sun.»

347////-For the rack “...and others, corrupt...like benzoin and tears...” we realize that the felt (tears/-benzoin) is threatened by an annexation coming from the graft (corrupt/-benzoin/-tears) with the parvis (corrupted by riches-.-benzoin-.-corrupted by weakness-.-tears). Mixing the notions “benzoin” and “tears” should apparently lead to $\beta=2$, because the tartan is more imperative than the felt, but in fact this is not the case as an educated audience would associate “tears” and “incense”, and so $\beta=1$. From an incision in the trunk of a tree, incense flows like tears. This analogy has become so commonplace that we may forget that “benzoin” and “tears” have their own fields of meaning which are not homogenous. Seeing “tears” in the presence of “benzoin”, we immediately imagine “incense” on the same level and so “tears” takes the bolt

“incense” for (tears/-benzoin), getting a podium $\beta=1$.-///M///-Since felts are bad tartans which frequently mix notions very little and are very brief in their action, the podium hinders any possible confusion of these figures, but each text must be carefully examined if the criterion is to be applied other than in a very unmethodical way.-///B///-With “...the trunk, wounded, sheds tears...” (trunk-/wounded-/tears) would be fully justified, giving $\beta=2$ for (tears/-trunk). Weakness does not exclude triumph [147]: «And one of the Pharisees desired him that he would eat with him. And he went into the Pharisee’s house, and sat down to meat. And, behold, a woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee’s house, brought an alabaster box of ointment, And stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet, and anointed them with the ointment.»

348////-Let us try to measure the thinner (α) which, to have the value of 1, only needs the bijection. The rack “Like long, powerful echoes...” of the felt (powerful/-echoes) is overloaded but as this is more a question of awkwardness than transformation, of necessity $\alpha=2$.-///M///-A very considerable number of cases is required to distinguish an energetic modification from the form habitually employed. We are clearly aware that the figure of speech “he glimpsed a sail” is an elementary change of words since the expression “he glimpsed a boat” is generally used. Within discourse, all the usual models without character or research constitute a linguistic reality from which the felts stand out.-///B///-Many problems remain, in spite of extensive documentation, since individuals can play so much with verbal resources. „Correspondences“ allows us no clear meaning for «...In a dark and profound unity...» The felt (unity/-In) could be envisaged accompanied by the bolt “thought”, which would give the projection “in a dark and profound unity of thought”. If Baudelaire considers the notions innate in Man, or their bases in God, then for him all the relationships that motivate them are echoed within the spectacle the universe offers us. Germaine de Staël wrote [933]: «The conception that strives to find a resemblance between the laws of human understanding and those of nature is a fine one which considers the physical world as the relief of the mental world... These constant metaphors used to compare our feelings with external phenomena, sadness with a cloud-covered sky, tranquillity with the silvery rays of the moon, anger with the waves stirred up by the wind, are not a futile game of the imagination; the same thoughts of the creator are translated into two different languages, and one can serve as the interpreter of the other.»

349////-Let us look at the sheaf (i) of the felt (Baudelaire/-you), with the rack “God or society needs you, resonating chambers, instruments of warning: at an important time in the gradual change in mores, he also played a role, Baudelaire!” It is not entirely certain that this means “you are a Baudelaire”, but this possibility must not be excluded. The interior spacing of $b(\text{Baudelaire} \sim \text{you})$ cannot be fixed at 1 because a clear link is lacking and we must resort to counting the fronts between the terms “you” and “Baudelaire”, of which there are 13. Let us take a collage $\acute{\alpha}\beta\beta\alpha=1$ and note that $z=2+(1(13/10))=2+(1(1.3))=2+1.3=3.3$. The result for $\acute{i}=(\acute{\alpha}\beta\beta\alpha)(z)$ is $\acute{i}=((1)(3.3))=3.3$.-///M///-The grill can now not be greater than $1/3.3$ since the other measurements of risk, in the denominator, will never be able to increase the inverse of the whole product.-///B///-At $1/3.3$, the amount of plausibility seems right because of the vague relationship of the terrain with the corridor. A possible projection using the bolt “prophet” would be: “God or society needs you, a Baudelaire, a prophet!” The greatest missions are only rarely compatible with a humdrum occupation, as seen by Germaine de Staël [918]-[930]: «Knowing of one branch of science only what is peculiar to it, is to apply to liberal studies Smith’s division of labour, which is only suitable for the mechanical arts.» The opposite is the case with a well-prepared mind which can understand correspondences [128]: «Belshazzar the king made a great feast... In the same hour came forth fingers of a man’s hand, and wrote over against the candlestick upon the plaister of the wall of the king’s palace... Daniel answered...the God in whose hand thy breath is, and whose are all thy ways, hast thou not glorified: Then was the part of the hand sent from him; and this writing was written. And this is the writing that was written, "Mene, mene, tekel, upharsin". This is the interpretation of the thing: "Mene"; God hath numbered thy kingdom, and finished it. "Tekel"; Thou art weighed in the balances, and art found wanting. "Peres"; Thy kingdom is divided, and given to the Medes and Persians.»

350////-Let us assume a collage of 1 for the expression (prism/-day) with the rack "...vast as the prism of day and as the night..." We relate the prism to the day as the physicist analyses the sun's rays by passing them through a transparent solid like this [252]-[527]. Here the bolt "light" is almost pointed out by "day" and with the edge taken off the internal riddle, the felt is less energetic. The path $\acute{o}^*=2$ represents this deterioration which reduces the figure's plausibility and this is shown numerically by the bastion $\acute{o}=((\acute{a}\acute{e}\beta\acute{o}) (\acute{o}^*))=((\acute{a}\acute{e}\beta\acute{o})(2))$. We would have gained more power with "...vast as the prism and as the night..."-///M///-As the nodules í, ó, ú, ý are of the form ((collage)(path)), it only needs $\acute{a}\acute{e}\beta\acute{o}=2$ to give a negligible grill. In fact the grill cannot exceed $1/\acute{a}\acute{e}\beta\acute{o}\acute{i}\acute{o}\acute{u}\acute{y}=1/((\acute{a}\acute{e}\beta\acute{o})(\acute{i})(\acute{o})(\acute{u})(\acute{y}))=1/((2)(\acute{i})(\acute{o})(\acute{u})(\acute{y}))=1/((2)(2)(2)(2)(2))=1/32$. On the other hand, with $\acute{a}\acute{e}\beta\acute{o}=1$, the consequence of a single $\acute{o}^*=2$ would have been the grill $\frac{1}{2}$.-///B///-Joseph de Maistre observes the dangers of night [515]: «You well know, my good friends, that night is dangerous for man, and, without realizing it, we all like it a little because it puts us at our ease. Night is a natural accomplice constantly taking orders from all the vices, and this seductive indulgence means that in general we are all worth less by night than by day. Light intimidates vice; night restores all its power and it is virtue that is afraid. Once again, night is not good for man, and yet, or perhaps for this very reason, do we not all to some extent idolize this facile divinity? Who can boast that he has never invoked it for evil?»

351////-Let us consider (infantas/-flesh) with the rack "...on recalling those young girls with the flesh of infantas so long admired, he was carried away..." A path $\acute{u}^*=2$ is admissible because "infantas" is used in a strange way. This value is inevitable when there is an uncertain reference or a doubtful signal, with the resulting pilot $\acute{u}=((\acute{a}\acute{e}\beta\acute{o})(\acute{u}^*))=((\acute{a}\acute{e}\beta\acute{o})(2))$.-///M///-In cases where there is no clear way of sorting them out, awkward expressions, careless mistakes and unclear intellectual signs have to be dealt with together. Even typographic errors will sometimes appear to the audience as obstacles to plausible meaning.-///B///-Since many coding systems are unknown to us, the least tortuous interpretation must serve as a basis for the critics, nonetheless allowing for the fact that a slightly unusual usage may hide a formidable significance. Tenderness, which we take seriously with Baudelaire since he is so cruel elsewhere, must also be questioned [[998]: «...I thought I could breathe the perfume of your blood./How beautiful are the suns in the warm evening...These vows, these perfumes, these never-ending kisses,/Will they be reborn...As rejuvenated suns rise in the skies/Having been bathed in the depths of the oceans?»

352////-Let us look at the felt (mesmerize/-flesh) with the rack "There exists flesh of women that mesmerizes..." The literary device "There exists" seems suited to excluding the possibility of purely physiological discourse. The ventilation is thus assured but the learned tone, for the time, makes it doubtful that the bolt of (mesmerize/-flesh) could be close to "cause to fall in love". A difficulty remains, because of the possibility of well-founded knowledge which is being alluded to. This slight uncertainty gives a path $\acute{y}^*=2$ and so $\acute{y}=((\acute{a}\acute{e}\beta\acute{o})(2))$, a jetty indicating a weakness in the turn of phrase.-///M///-The additional roles played by men of science since antiquity, as artists, philosophers or politicians, must often lead to the use of the path $\acute{y}^*=2$.-///B///-Conversely, with Goethe the novelist became an amateur naturalist and so described natural chemical bodies as adolescents who sometimes love each other cruelly [254]-[418]: «These beings that seem dead but which are always ready to be active within, must be seen in action before our eyes; we must watch sympathetically how they search for each other, attract and seize each other, destroy, absorb and devour each other and then, having been intimately united, show themselves anew in a renewed, unexpected form...»

353////-Let us try to calculate a grill in full, that of (correspondence/-thinkers) with the parvis (correspondence-.-thinkers-.-relationship-.-things) and the rack "...in the correspondence of thinkers the relationship of things is divined..." The mound \acute{a} is worth 1 since the major characteristic of the felt is not found in the contribution of material aspects of language and so the eyelet is successful.-///M///-The reutilization of the initial nodules to establish the last four of them, using the collage, makes it very important to examine the whole process by which the grill is formed for a case in point.-///B///-Since art is related to craft which in turn is related to science, a very wide exchange of views has occurred for a long time. The poet keen on the exact observation of German romanticism described a chemical correspondence thus [254]-[416]: «For example, that which we call limestone is a more or less pure chalky rock, intimately linked

to a weak acid which we have come to know in its aerial form. If we place a piece of this stone in dilute sulphuric acid, the acid seizes the lime and appears with it as gypsum; while the weak, light acid is given off in the air. A separation has occurred, a new combination, and we feel henceforth authorized to use the expression selective affinity because it seems in fact that one relationship has been preferred to another, one chosen rather than the other.»

354////-The regulator of (correspondence/-thinkers) can be given the value $\alpha=1$ as the creator and the audience cannot fail to understand the particular play on the terms of the felt. The opposite would be surprising with the rack "...in the correspondence of thinkers the relationship of things is divined..."-///M///-As the principle of the ventilation lies in the consciousness that a particular figure exists, it will occur even if a turn of phrase other than a felt is seen in the rack.-///B///-The exchange of thoughts between people with very different cultural backgrounds often necessitates abandoning a thoroughly rigorous approach, conjuring up an illusion regarding the correspondence of objects. Goethe put his readers on their guard against making facile rapprochements between love and chemistry [254]-[417]: «These apologues are attractive and recreational, and who does not enjoy playing with analogies? But in the end man is in many degrees above these elements and, if he has shown himself here to be generous enough with these beautiful words of selective affinities and choices, he would do well to look into himself and to take the opportunity to reflect on the value of these expressions.»

355////-The felt (correspondence-/thinkers) shows sufficiently the mix of significances around “correspondence” since the exchange of letters on the one hand, and the metaphysical relationships in the reality of the senses on the other, appear very distinct. The podium (β) of (correspondences-/thinkers) is 2 since the excellent analogy (correspondence-/thinkers-/relationship-/things) can be glimpsed.-///M///-Once (β) is known we can be certain that the grill 1/áæßœíóúý will be less than the threshold of the rivet since the numerical value of the nodules í, ó, ú, ý will be eight times greater than that of (áæßœ). This collage cannot itself be less than 2 as the podium $\beta=2$ is part of it.-///B///-A correspondence links people or substances and our learned German poet described the natural world of chemical bodies as a society [254]-[415]: «However, that which resembles most inanimate beings are those masses which are present in the world, the stations, the professions, the nobles and the Third Estate, the soldier and the civilian. -And yet, continued Edward, in the same way that they can be linked by habits and laws, there exists also in the chemical world, intermediaries to unite those things which repel each other.»

356////-The thinner (œ) of (correspondence/-thinkers) allows œ=1. Within the rack, a reminder of the meaning uniting “correspondence” and “relationship” is easy to see and appears to be constructed on the basis of the ordinary expression. It suffices to read: “...in the correspondence of thinkers the relationship of things is divined...” The terrain contains a simple, yet fertile idea, symbolized by a single compartment. The bolt of this term, “relationship”, consists of one meaning with no room for ambiguity. There is no repetition of the terrain or the corridor in the bolt. Finally, it can be understood that the passage from “correspondence” to “relationship” is that of a restriction of meaning.-///M///-Since in imaginative texts, there are ambiguities everywhere, it is better to save this categorization for clear cases and so also the judgement œ=2, put forward for this reason.-///B///-The ideas “correspondence” and “nature” often mix several domains when they appear in works written with the artistic aim of expressing the power of the link working within things. Goethe uses similar notions to describe fellow-feelings in chemistry [254]-[418]-[915]: «Imagine a certain A closely linked to a certain B, and from which it could not be separated despite the employment of many means and much effort; imagine C behaving in the same way with D; now put both pairs in contact with each other: A will throw itself at D, and C at B, without our being able to tell who left the other first, who united with the other first.»

357////-As regards the felt (correspondence/-thinkers) a nil distance comes to light since the rack assures a close contact between the terms. The springboard b(correspondence~thinkers) requires an interior spacing $z=1$ for the rack "in the correspondence of thinkers the relationship of things is divined". This disposition leads to a sheaf $i=((\acute{a}\ae\textcircled{\text{O}})(1))=((2)(1))=2$ as the bad collage is not cancelled out by the good

spacing.-///M///-Besides the distance, the major obstacles to close relationships of significance are the complication of the form and obscurity.-///B///-Time is needed to understand (forests/-stars) as regards “The forest gives life to stars, men, correspondences, animals and trees.” If the bolt is “reality”, it seems strange, leading to a projection “The forest of reality gives life to stars, men, correspondences, animals and trees.” The distance is only 1 but the meaning of the phrase is difficult to comprehend. Unity in intricacy would come through a sole hidden direction, as seen in the world imagined by the author of „Elective Affinities“ [419]: «We are told of a particular practice in the English Navy. All the ropes of the Royal Navy, from the thickest to the thinnest, are so twisted that a red thread runs through them from end to end which cannot be removed without undoing the whole; this makes it possible for even the shortest pieces to be recognized as belonging to the crown.»

358////-To determine the path \acute{o}^* of (correspondence/-thinkers), we should determine whether the inner riddle of the felt has been weakened by an indication with the same meaning. Within the rack “...in the correspondence of thinkers the relationship of things is divined...” the term “relationship” provides just such an attenuation, giving the significance of the bolt to be found, “relationship”, and that produces $\acute{o}^*=2$. Since the collage, for its part, has the value $\acute{a}\acute{e}\beta\acute{o}\epsilon=2$, the bastion reaches $\acute{o}=((\acute{a}\acute{e}\beta\acute{o}\epsilon)(\acute{o}^*))=((2)(2))=4$.-///M///-The superfluous nature of this clarification means that the present calculation is just a commentary on our measurements, since in any case the grill will be negligible because $\beta=2$. This value (β), integrated in the collage ($\acute{a}\acute{e}\beta\acute{o}\epsilon$), is found in í, ó, ú, ý, besides the weight it already has from its own strength, giving at maximum only a grill of 1/32, for the minimum product between nodules $((\beta)(i)(\acute{o})(\acute{u})(\acute{y}))=((2)(2)(2)(2)(2))=32$. Once it is known that $\acute{o}=4$, the perspective changes, giving $((\beta)(i)(\acute{o})(\acute{u})(\acute{y}))=((2)(2)(4)(2)(2))=64$.-///B///-Correspondences, as oppositions or sympathies, have been seen as mysterious entities with extraordinary power but a consciousness of these powers unfortunately lays open the risk of forgetting their unity. Homer thought of this [442]: «Come, all you gods, take the test and you will learn, all of you. Hang a golden cable in the sky; then hold on to it, all of you, gods and goddesses: you will not drag down from the heavens to the earth Zeus, the supreme master, however hard you may try. But if I wanted to pull hard, I could hoist up both the earth and the sea with you.»

359////-The path \acute{u}^* of (correspondence/-thinkers) remains 1 as there is nothing strange in the style, as we can see from: “...in the correspondence of thinkers the relationship of things is divined...” With a collage $\acute{a}\acute{e}\beta\acute{o}\epsilon=2$, itself caused by $\beta=2$, the pilot can have the value $\acute{u}=((\acute{a}\acute{e}\beta\acute{o}\epsilon)(\acute{u}^*))=((2)(1))=2$.-///M///-The apparently complicated nature of the present calculation may be off-putting at first but it can rapidly be seen merely to follow the main tendency of the time as regards man’s observation, that is, the use or misuse of probabilistic theory.-///B///-It should be possible for thought, as a force, to be a subject of study, if it is accepted that the intuitions of authors must be respected, not in order to commune ineffably with them as that way is a blind alley, but to be able to reconstruct them better through ideas. As a concept can be reached starting from outlines foreign to it, conversely we are capable of understanding what we are far from approving, above all when this forms a past layer of ourselves. In particular it is easy to accept the need for words, images, sculptures to evoke a direction which is fixed but is hidden from the world, bringing us back to everyday experiences. Apuleius succeeded in describing the atmosphere of the ceremonies in question [17]: «When we reached the very threshold of the temple, the high priest, with those who were carrying the holy images before him, and the initiates already admitted into the venerable sanctuary, entered the chamber of the goddess and laid out in the established order the living effigies.»

360////-For the jetty (\acute{y}) of (correspondences/-thinkers), the path \acute{y}^* cannot take the value of 2 since no tone in the rack of the trope seems to upset any judgement on the existence of the felt, through the use of any vocabulary suspected to some extent of reflecting some learned interest, in parallel to that of ordinary intelligence. Since the collage is set at 2, $\acute{y}=((\acute{a}\acute{e}\beta\acute{o}\epsilon)(\acute{y}^*))=((2)(1))=2$ can be accepted, and the grill, being negligible, is worth $1/\acute{a}\acute{e}\beta\acute{o}\epsilon\acute{i}\acute{o}\acute{u}\acute{y}=1/(1)(1)(2)(1)(2)(4)(2)(2)=1/64$.-///M///-The path enables us to refine the rough outline on which the first nodules are founded. Between strict discourse and everyday thought there are interjacent stages, such as in the polularization of science. These could cause a very slight error of appreciation and so the risk they could incur should be excluded.-///B///-A poet only becomes a specialist in

a certain idea if his belonging to a limited movement isolates him from the ordinary population, which also means his audience can be considered differently from that of other artists. Less closely fought struggles take place in the State, giving the exhilaration of triumph to the occasion, so that the correspondence of thinkers sometimes has a vigorous tone, though understood by all. Du Bellay wrote in the midst of the religious conflict [285]: «I know, wicked ones, I know (as I recognize in myself/That which I must also recognize in you),/I know that you will not have (following your old ruses)/For want of fine speeches, and well-turned excuses,/To abuse those, who would move their righteous wrath/To take vengeance on you...» The turmoil of battle can be seen in the giddy world of the tavern, in the midst of the peaceful, civilized world, as Diderot showed [276]: «If the weather is too cold or too wet, I take refuge in the Café de la Régence; there I take pleasure in watching the games of chess...it is at Rey's that Legal the profound, Philidor the subtle, Mayot the sturdy mount the attack; here the most surprising moves are seen and the worst language is heard...»

361////-The grill of (temple/-Nature) is less than the $1/16$ threshold for the rivet, as is that seen in the previous example. No doubt is raised by the mound $\acute{a}=1$ as the play on notions gives the felt. Therefore, the N of «Nature» is in no way an obstacle for the eyelet, even if it should be considered as an unusual element, material in one meaning. Such a situation encourages us to reflect on the relationship between pivots, freestones and lack of eyelets. The regulator $\acute{a}=1$ seems sure since a special turn of phrase, with an intelligible motivation, can be seen here by everyone. On the other hand, $\beta=2$ has to be the case because a tartan, where the notions of «temple» and «Nature» mingle with each other, proves a more explicative expression than a felt. The podium $\beta=2$ is, at best, taken with 2 for í, ó, ú, ý. Consequently the grill $1/\acute{a}\acute{a}\beta\acute{o}\acute{í}\acute{o}\acute{ú}\acute{ý}$ cannot be greater than $1/(1)(1)(2)(1)(2)(2)(2)(2)=1/32$, a value below the threshold of the rivet $1/16$.-///M///-It becomes superfluous to search for details of amounts that have not been calculated exactly, the thinner (\acute{o}) and the paths \acute{o}^* , \acute{u}^* , \acute{y}^* , since the overall result leaves no room for hesitation.-///B///-As the passage under consideration here «Nature is a temple» provides one of the models for the tartan, it is conceivable that the perspective of another figure of speech would not be able to describe the situation so well. The spirit of analogy reigns in this parallel of the temple with the natural world. Herodotus noted a similar idea, as well as the related practices [433]«The Persians have, I know, the following customs: they do not erect statues or temples or altars to the gods, and consider as insane those who do so; it is, I think, because they have never attributed a human form to their gods, as the Greeks do. They are accustomed to offering sacrifices to Zeus at the summit of the highest mountains -they give the name of Zeus to the whole expanse of the canopy of heaven.»

362////-Let us compare the grill of (temple/-Nature) with the arch of the ornate, ductile graft (:Nature-/temple-/pillars). In this latter, the crenellation (\acute{a}) cannot be other than 1 since the terms are strongly linked by the strength of grammar, within «Nature is a temple where living pillars...» The rampart of (:Nature-/temple-/pillars) can be given the level of $\acute{e}=1$ for the following reasons. First the order of the notions respects the order of the text. Only terms belong to this graft. The element «forests», although apparently useful, is far from the other images and shows some ambiguity and would prevent the development of a good tartan, constituting a weak point in (:Nature-/temple-/forests-/pillars). It would therefore be better to keep to the figure (:Nature-/temple-/pillars). In no way do the fronts used prove to have the same meaning or be identical. Finally the parallel certainly comes from the author. The turret (\acute{i}) can be 1 because the mixture of significances is certain and the metaphor (:Nature./temple) can easily be drawn from this graft (:Nature-/temple-/pillars). The curtain $\acute{o}=1$ also appears indubitable as the poet does not justify his words at all. The moat (\acute{u}) must also be 1 because the pillars belong to the temple and various high points in a landscape can be envisaged, giving a relationship «Nature/rises: temple/pillars». A postern (\acute{y}) for (:Nature-/temple-/pillars) with a value of 2 seems acceptable. In fact, imagining three levels of reality would call for a risky interpretation, with «sky-rises-Nature» on the one hand and «God-pillars-temple» on the other. To give «sky» its linkage, enabling it to join «Nature», it would be necessary to have the aid of «forests», a doubtful term, as we have already seen, owing to its great distance from the others. The result is that $\acute{y}=1$ as regards (:Nature-/temple-/pillars). The assessment of the markers gives $\acute{a}=1$, $\acute{e}=1$, $\acute{i}=1$, $\acute{o}=1$, $\acute{u}=1$, $\acute{y}=1$, resulting in the arch $1/\acute{a}\acute{e}\acute{i}\acute{o}\acute{u}\acute{y}=1$.-///M///-The postern of a tartan with the same substance was

already considered in paragraph 294, and it was very difficult to come to a decision on the best representation of this analogy, though there was no doubt about the basis of it.-///B///-On the one hand its presence in the first line of „Correspondences“ highlights it in a special way, on the other a reminder of the traditional debate on the gods makes it particularly interesting. Herodotus thought that in Greece, at the time of its autochthonous inhabitants, ideas were current resembling the one in question here [434]: «Formerly the Pelasges made sacrifices to the gods and prayed to them, as I learnt in Dodona, but they did not give any of them a particular name or agnomem; because they had never heard them named. The general term of "theoi" or gods came from the idea that they had "the"d, placed, all the contents of the universe in order and kept them so.»

363////-Let us determine the grill of (revelation/-deliver) having the rack "...the man who loves Nature will deliver the revelation in his words..." The crypt would be: "...the man who loves Nature will deliver the truth in his words..." We can easily imagine the parvis (man-.-truth-.-prophet-.-revelation). The mound (á) of this figure of speech is equal to 1 since, in the absence of any play on the physical sense of the expression, the eyelet is realized.-///M///-Since with the passing of time the significance of words alters and needs to be constantly reappraised, the task of perpetually changing the references would be tedious indeed. Our choice of keeping to the actual context of „Correspondences“, even for expressions not frequently used in the poem, can be justified for this reason. Some historical knowledge, continually researched, and on a such an agreeable subject that the exercise is made less arduous, allows us to deal with a large number of varied examples.-///B///-In the XIXth century "truth" acquired an increasing autonomy from "revelation". The author suspected that theological poetry would quickly be less well understood and so he should renew its fundamentals. At that time Emerson was writing about England, in a similar situation [380]: «No hope, no sublime augury, cheers the student...A horizon of brass of the diameter of his umbrella shuts down around his senses...The artists say, "Nature puts them out"; the scholars have become un-ideal. They parry earnest speech with banter and levity; they laugh you down, or they change the subject. "The fact is", say they over their wine, "all that about liberty, and so forth, is gone by; it won't do any longer."»

364////-The regulator æ=1 is accessible for the trope (revelation/-deliver), with the rack "...the man who loves Nature will deliver the revelation in his words..." In fact, considering everyday language, there is no intellectual difficulty in understanding the basic meaning. Even so "revelation" appears surprising as regards "Nature" and the verb "to deliver" further increases the general seriousness. In the final analysis some solemnity can be seen in the rail.-///M///-When the audience is unwilling to accept a certain significance which stands out but is comprehensible to all, the regulator æ=1 remains necessary and this guarantees an impartiality which is useful in our understanding. A similar hidden meaning but one which causes no controversy, brings us to the opposite conclusion æ=2 with the same objectivity.-///B///-In the case in which "vanity" is substituted for "revelation" in the rack, giving "...the man who loves Nature will deliver vanity in his words..." with the secret content "...the man who loves Nature will deliver beauty in his words..." we obtain æ=2, because the idea is impossible to understand from an ordinary reading. The beginning of the poem, «Nature is a temple», in a very different way, and as regards the purely literal aspect, conveys itself without any serious hindrances, and we have seen that a regulator æ=1 is applicable in the case of (temple/-Nature). The cultural milieu in which the poem is received has a strong influence here, and not long before Balzac declared [92]: «"The Word" of God was entirely written by pure Correspondences...» For Hugo [460]«Every object from which the wood is composed responds/To some similar object in the forest of the soul.» According to Maistre [155]-[487]-[518]«Everything that we can know about rational philosophy is found in one passage from Saint Paul, and here is that passage: "this world is a system of invisible things manifested visibly"».

365////-The podium ß=1 of (revelation/-deliver) allows no room for doubt. On the one hand the felt does not set its terms against each other since a revelation, in one sense, can be delivered, as an oracle is delivered. Then, we must rule out the possibility of the terrain and the corridor repeating themselves. Finally the rack "...the man who loves Nature will deliver the revelation in his words..." provides no tartan of any meaning.-///M///-In order to use words correctly, we would have to deny that the rack "represents" an

analogy rather than declaring that it does not “provide” one, because it is from the text which itself is constituted of words or symbols, not of significances. We will quote here a remark of Rousseau, made regarding other questions [878]: «But these terms are often confused and mistaken for each other; it suffices to be able to distinguish them when they are used in an accurate way.» We show the same lack of precision when we write “the real” when referring to that which is restricted to tenacious appearances.-///B///-As for the rest, we do not know what man derives from his comparison with natural signs, but as Baudelaire used the term «words» at the beginning of „Correspondences“, we should ask ourselves whether God did not make an appeal which remains without any satisfactory human interpretation [114]: «And ere the lamp of God went out in the temple of the Lord, where the ark of God was, and Samuel was laid down to sleep; That the Lord called Samuel: and he answered, Here am I. And he ran to Eli, and said, Here am I; for thou calledst me. And he said, I called not; lie down again.»

366////-We need $\alpha=2$ as a thinner for the felt seen with “...the man who loves Nature will deliver the revelation in his words...” In spite of the affected or solemn style, no clear deformation seems to have been imposed on a text preceding the one read. It is more the intellectual basis which leads astray those who are unaware of it. We have the possibility of coming to a conclusion regarding the trope (revelation/-deliver), without exploring each nodule in detail, as the thinner $\alpha=2$ gives the collage ($\acute{\alpha}\acute{\alpha}\beta\alpha$) a value of 2, which produces a minimum 2 for í, ó, ú, ý and makes the grill less than 1/16.-///M///-Studying the plausibility of the felts must also enable us to delimit these same figures rather than seeing one whenever the author strays from the commonplace. A special form can exist for a basic reason and so without a stylistic turn of phrase. On the contrary, in “he glimpses a sail” we can guess, often correctly, “he glimpses a boat”.-///B///-In a very different way, the expression (revelation/-deliver) seems to be constructed to deal with the ancient theme of love of natural things uniting us with God, without requiring of “revelation” any meaning other than its usual one. On the other hand we will have $\alpha=1$ with “...the man experimenting with Nature will prove the revelation scientifically in his words...” Sextus, seeking a rational reason for the mystery and motivated as he was by the debate on the gods, observed as a sceptic [917]: «Prodicus for his part said that God is that which befits life, such as the sun, the moon, rivers, lakes, meadows, fruit...And Critias, one of the tyrants of Athens, appears to belong to the company of atheists when he says that the ancient legislators invented God as a sort of overseer of men’s good and bad deeds...»

367////-We will now examine the grill of the felt (Let forth at times/-confused words), using the bolt “pronounce” and situated in the rack «...living pillars/Let forth at times confused words...» The eyelet is made since there is no physical side to the determination of the trope, leading to the mound $\acute{\alpha}=1$.-///M///-Alliteration only constitutes a turn of phrase when it is used entirely on purpose, as language used in its usual way produces many repetitions. A sort of routine also induces a recurrent recourse to the same sound, which occurred by accident at first.-///B///-In the original «Laissent parfois sortir» (Let forth at times) repeating the sound “S”, which can imitate the rustling of leaves or whispering, should not be considered as a sign of a defective eyelet since there is not enough energy for such an effect. The expression is hesitant in the detail as the intervention of Zeus within the trees leads us to think that «Let forth» is more than “pronounce”, while letting a meaning be released only with its perfume would be less than speaking for an incense-producing tree. This strange conception of pillars would have hardly surprised Auguste Comte [208]: «Since all observable bodies are thus immediately personified, and endowed with ordinarily powerful passions, according to the energy of their phenomena, the exterior world shows itself spontaneously to the spectator, in perfect harmony, which it has never thereafter been possible to reencounter to the same extent, and which must produce in him a special feeling of complete satisfaction which we can hardly qualify suitably today since we are not able to experience it sufficiently, even by referring back, through the most intense and well-directed meditation, to the cradle of humanity. It can easily be understood how much this exact, intimate correspondence between the world and man must lead us to be deeply attached to fetishism, which conversely also tends, unavoidably, to prolong particularly such a moral state.»

368////-The regulator (α) of (Let forth at times/-confused words) can be attributed the value of 1, since it would be difficult to ignore the meaning of the bolt “pronounce” and that of the crypt “...living pillars

pronounce at times confused words...” The tone used hardly suggests the scientific or technical. Nothing in the context hampers the passage of significance to the audience. Finally, understanding the words cannot be restricted to any identifiable literary coterie.-///M///-When several artists or political reformers cherish an idea which is more or less limited to their group, this does not prevent the distant bases of the idea from being more widely shared. This explains the sudden publicity that an event can give to a previously little-known doctrine. The founder of positivism notes [207]: «Even the most fanciful of utopians, who believe themselves liberated from any condition of reality, suffer unwittingly from this insurmountable necessity, by always reflecting faithfully in their dreams the contemporary social state.»-///B///-The theme of objects to which an incomprehensible force is attributed interested Lamartine [491]: «Inanimate objects, have you thus a soul/Which attaches itself to ours and forces it to love?» The progressive sociologist, from whom Baudelaire was apparently very far removed, wanted to understand the history of these images [209]: «Up to now, and precisely during the times which must have had most influence on the formation or rather the development of human language, the excessive overabundance of figures of speech must have been due...to the philosophical regime then dominant, which, above all in the state of fetishism, assimilating directly all possible phenomena to human deeds, must have introduced as essentially faithful, expressions which can no longer appear to us as other than metaphorical, since we have progressed entirely beyond the mental state which motivated their literal meaning.»

369////-Since the terms of the felt (Let forth at times/.confused words) contain no play on opposites or repetition, the perspective of $\beta=1$ proves justified. Furthermore, the threatening annexation, coming from (pillars-/let-/confused words) is unsuccessful since this graft is not capable of removing the need for the meaning “pronounce” which explains «Let forth at times»-///M///-For a method which claims to distinguish between the processes studied, it would have been annoying never to be able to examine tartans or felts that were close together or intermingled.-///B///-Above all on imagining trees delivering an oracle, in the sound of their leaves, it seems satisfactory to identify «Let forth at times» with “speak”. Hugo, addressing Dürer with a challenge to history, also imagined natural words [221]-[459]: «In the woods, like you, I have never wandered...Without seeing...Confused thoughts hanging from all the branches.» Plato had a different idea [759]-[760]: «...we are plants but celestial not terrestrial ones. And in fact it is on the top, the place where the soul was originally born, that God hung our heads, which are like our roots, and in this way he gave the whole body its upright stance.»

370////-The thinner for (Let forth at times/-confused words) is $\alpha=1$ since all the necessary conditions assure us of their presence. The bolt “pronounce” aids the imagination as «Let forth at times» gives us a slight riddle which the bolt helps us to resolve. Furthermore, both of them, the terrain and the bolt, are very simply expressed and have no more ambiguity than that which is ordinarily present in imaginative texts. What is more, “pronounce” is not found in the first meaning of «Let forth at times» or of «confused words».-///M///-The union of the tartan with the felt does not change anything but just shows that often turns of phrase that our minds separate form an aggregate in the texts. Kant used an example to underline that distinguishing things clearly intellectually does not make concrete distinction any easier [478]: «We will admit it...it is difficult to find...pure water...»-///B///-The graft (pillars-/let-/confused words) allows a parvis (freewill.-let.-pillars.-confused words) and the developed meaning “as beings of freewill may allow something to be done, the pillars decide to provide words”. For its part the felt (Let forth at times/-confused words) can be described by (Let forth at times-.-sounds-.-pronounce-.-confused words). The one is the adjunct of the other, with in both cases the centre of interest being the theological notion of the word, so solemnized by John [149]: «In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in the darkness; and the darkness comprehended it not.»

371////-The collage $\acute{\alpha}\beta\theta\epsilon=1$ is attributed to (Let forth at times/-confused words), in that the first nodules have the values $\acute{\alpha}=1$, $\beta=1$, $\theta=1$ and $\epsilon=1$. The sheaf thus depends solely on the springboard $b(\text{Let}\sim\text{words})$ which is also worth 1 because of the clear grammatical links between the terms within the rack «...living

pillars/Let forth at times confused words...» With $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$ and $z=1$, the case for $\acute{\iota}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(z))=((1)(1))=1$ has little need of further argument.-///M///-The distance separating the notions determines in part the measurements of plausibility of the whole study, justifying its title.-///B///-The theme of correspondence being constant throughout the essay, it cannot distract our attention, which may therefore be committed to the important part of the calculation. By linking all the various beings with its obscure words, universal sympathy has interested many thinkers. A doctor consulted by Baudelaire had written [611]: «Venereal disease, with homœopathic treatment, in the beginning, and in straightforward way, can be cured promptly and with incredible ease.» Balzac makes us giddy with the parallels he draws [60]: «Towards the end of the eighteenth century, Science was as deeply divided by the appearance of Mesmer as Art by that of Gluck. Having found magnetism, Mesmer came to France...» If homeopathy reaches Paris, it will be saved, said Hahnemann recently. -Go to France, said M. de Metternich to Gall, and if they make fun of your humps, you will be famous."»

372////-To determine the bastion ($\acute{\omicron}$) of the felt (Let forth at times/-confused words), we must start from the collage $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$. Then it can be seen that «...living pillars/Let forth at times confused words...» provides no overt sign as regards "pronounce". The resulting path is $\acute{\omicron}^*=1$ and so the bastion is $\acute{\omicron}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\omicron}^*))=((1)(1))=1$.-///M///-We could have designated (z) a path $\acute{\iota}^*$. In fact the four formulae $\acute{\iota}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(z))$, $\acute{\omicron}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\omicron}^*))$, $\acute{\upsilon}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\upsilon}^*))$ and $\acute{\gamma}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\gamma}^*))$ apparently follow an identical pattern, but with the possibility of (z) being greater than 2, this unity is incomplete.-///B///-Since "let" gives a feeling of liberty, which in turn would require intelligence and only this would allow words, could not the bolt "pronounce" have a hidden double within the rack? In this case the path $\acute{\omicron}^*$ would have to be reconsidered. Nevertheless, this judgement rests on such a long chain of doubtful suppositions, that it becomes futile. It remains that words invade the natural world, as shown in these lines of Horace [457]: «You also will take your place among the celebrated fountains, since I tell of the holm oak set in the caves in the rock from which your babbling waters gush forth.» Conversely, the natural world conquers new domains [[983]]: «These wild robes are the emblem/Of your gaudy spirit...»

373////-Concerning (Let forth at times/-confused words), the pilot ($\acute{\upsilon}$) has the collage $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$. Moreover, except for the significance that comes from the fact that in each term all the words together make their mark, the text does not seem to give us on an ad hoc basis any strangely used word, and so the possibility of a path $\acute{\upsilon}^*=2$ must be excluded. Therefore, the values $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$ and $\acute{\upsilon}^*=1$ give an equal result $\acute{\upsilon}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\upsilon}^*))=((1)(1))=1$.-///M///-When imagination strays from everyday life, it appears inevitable to come to the conclusion, in the works it produces, that all is strange. It is thus necessary to investigate various isolated details in order to apply a sound judgement, regularly using fine-tuned techniques to effect the separation rapidly. Kant encouraged the recognition of this unexplained or intuitive knack in distinguishing «can from know» [480].-///B///-In the rack «...living pillars/Let forth at times confused words...» we are surprised to discover the notation «at times». However this does not constitute a sufficient reason to allow the path $\acute{\upsilon}^*=2$ because the stylistic usage remains common and only one question is raised by the very distant metaphysical background. The reference to time, amidst celestial things, reminds us of these lines of Plato [758]: «Now, it is the substance of the Living-Model that was found to be eternal, as we have seen, and it was impossible to adapt this eternity entirely to a created world. That is why its creator wanted to make a certain mobile imitation of eternity and, whilst organizing the heavens, he made of the one and immobile eternity, this eternal image which progresses following the law of numbers, this thing that we call time...But that which is ever unchanging and unchanged never grows older or younger with time, and never did or has become, or hereafter will be.»

374////-There is no pretension to expert knowledge in the rack of (Let forth at times/-confused words) and so the path is $\acute{\gamma}^*=1$. Moreover, as the collage is already $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$, the result is certain $\acute{\gamma}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{\gamma}^*))=((1)(1))=1$. All together we have thus $\acute{\alpha}=1$, $\acute{\alpha}=1$, $\beta=1$, $\acute{\alpha}=1$, $\acute{\iota}=1$, $\acute{\omicron}=1$, $\acute{\upsilon}=1$ and $\acute{\gamma}=1$. Once these values for the nodules have been inversed to give $1/\acute{\alpha}$, $1/\acute{\alpha}$, $1/\beta$, $1/\acute{\alpha}$, $1/\acute{\iota}$, $1/\acute{\omicron}$, $1/\acute{\upsilon}$, $1/\acute{\gamma}$ and then the product $1/\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}\acute{\iota}\acute{\omicron}\acute{\upsilon}\acute{\gamma}$, they form the measurement of plausibility $1/(1)(1)(1)(1)(1)(1)(1)(1)=1$ of the felt in the context «...living pillars/Let forth at times confused words...»-///M///-The presence of $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$ with $\acute{\iota}=2$, $\acute{\omicron}=2$, $\acute{\upsilon}=2$, $\acute{\gamma}=2$ would

not condemn the grill because it would then be worth $1/(1)(1)(1)(1)(2)(2)(2)(2)=1/16$, a low but effective outcome.-///B///-Non-orthodox theology, or improper preaching, leads us to situate the author not far from Richter [929]: «One summer evening I was lying at the top of a hill and fell asleep, and I dreamt that I had woken up in the middle of the night in a churchyard. The clock struck eleven. All the graves were open...At that moment descended from on high to the altar a radiant figure, noble, lofty, and who bore the mark of eternal suffering; the dead cried out: -Oh Christ! Does God exist? He replied: -There is no God.»

375////-Let us establish the grill of the felt (usage/-guides) for the rack "...the artist advances according to the usage which guides him..." The bolt "tradition" of the terrain "usage" gives the crypt "...the artist advances according to the tradition which guides him..." As far as its elementary operation is concerned, this figure of speech is far from that of a pun, and more generally the physical sides of language become forgotten there, so that a mound $\acute{a}=1$ is appropriate.-///M///-Since the felts are tropes of understanding, their difference from manoeuvres using space, time, sound and visual forms, should be compared to that separating two genres of theatre, one in which speech is essential and the other in which stage effects, lighting, music and sound dominate.-///B///-Morally there is also a risk of gesticulation [[1066]]: «My mistress is no celebrated lioness;/The Beggar in my soul borrows all her lustre./Invisible to the eyes of the mocking universe,/Her beauty only flowers in my sad heart-//She has sold her soul for some shoes;/But the good Lord would laugh if, so close to this vileness/I acted the Tartuffe, and aped haughtiness,/I who sell my thoughts and who would be an author.»

376////-At a time when people remain fondly loyal to tradition, the particular meaning of the figure of speech analysed cannot be a secret. From its rack "...the artist advances according to the usage which guides him..." the regulator of the felt (usage/-guides) thus takes the value of $\acute{a}=1$.-///M///-If we exhaust these nodules through our constant re-examinations of them, this is only because everyone, starting with ourselves, needs reassuring, that no stage has been forgotten, leading to an error being made. Unexpected obstacles can often only be seen by looking into minute details, in what Leibniz called an «...art of estimating plausibilities...» or «...search for degrees of probability...» and here the empirical definition of the criteria should result in failure even more frequently than elsewhere [501].-///B///-Luckily this repetitive and tentative progress is lightened by Eros and a sense of observation which are constantly active in "the Flowers of evil". Plato, in certain respects, could serve as a model since he celebrated also the beautiful and the true [730]: «For that in fact is the right way to accede to the things of love, or to be lead there by another, starting from the beauties of this world and, with this beauty as a goal, to raise oneself continually, using, I would say, rungs, passing from a single beautiful body to two, and from two to all, then from beautiful bodies to beautiful occupations, then from occupations to fine sciences, until, from the sciences, we reach this science that I spoke of, the science that has no other object than, in itself, the beauty of which I am speaking, and until at the end we know what is beauty for beauty's sake alone.»

377////-The podium of (usage/-guides) will only be set at 2 in the case of a repetition, or two opposing terms, or finally a plausible tartan. However there is nothing of this kind in the rack "...the artist advances according to the usage which guides him..." and the result $\beta=1$ is assured. Novices are commonly encouraged to learn the routines of their techniques and so there is no mixture of heterogeneous meanings in "usage" and "guides" as would be necessary in a good analogy.-///M///-It would be futile to affirm that dealing with the usual significance of words, regarding a great author, would be to take a precaution with no substance because the creator, during his research, frequently finds a way of reasoning which is beyond that of the general audience. Of course he may sometimes neglect to follow up the contents, sending far off course easy notions, blind to that which others deem unbearable, but he must, if he takes up his work again, come to meditate on the ordinary point of view, to choose between appeasement and provocation concerning common representations.-///B///-The terrain "usage" and the corridor "guides" here only have a difference with an easily intelligible clear attribution. On the other hand, in «...Vast as the night and as the light...» we find (night/-light) which merits the podium $\beta=2$ through incompatibility. Among the great traditions regarding this contrast, one stands out by making the dark side of life heroic. Marlow has Faust and Mephistopheles talk thus together [522]: «"How comes it then that thou art out of hell?" "Why, this is

hell, nor am I out of it."» Baudelaire can mention this nocturnal theme in the poem in order to show he appreciates exploration which defies anxiety [[1094]]: «...Goya, a nightmare full of things unknown,/Of foetuses cooked for witches' sabbaths,/Of old women at mirrors and completely naked children/Adjusting their stockings to tempt Demons...»

378////-The thinner of the felt (usage/-guide) is fixed at $\alpha=1$ since the rack "...the artist advances according to the usage which guides him..." has the terrain "usage" and the bolt "tradition" which are both very occasional. The terrain "usage" is slightly obscure, not in itself of course, but in relation to the context and this leads to the idea that the vocabulary was originally changed. The riddle whose object is this modification can be solved with "...the artist advances according to the tradition which guides him..."-///M///-An extremely narrow passageway, between the risk of obscurity which encourages the result $\alpha=2$ and total simplicity giving $\alpha=2$, must be the way to take when inventing a felt.-///B///-The powers that direct us in all our actions, and in love in particular, are not properly understood [[1136]]: «Your eyes illuminated like boutiques...Insolently use a borrowed power,/Never having known their beauty's law.» The Song of Songs celebrates this [138]: «How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!»

379////-The sheaf of (usage/-guides) enjoys the collage $\alpha\beta\alpha=1$ and the limited distance preserves this first advantage. The rack "...the artist advances according to the usage which guides him..." places "usage" and "guides" in close contact, reflected in the interior spacing $z=1$ of the springboard $b(\text{usage}\sim\text{guides})$. For a situation of this type, the conclusion $i=((\alpha\beta\alpha)(z))=((1)(1))=1$ will hardly be surprising.-///M///-A brief parenthesis in an article by Michel Foucault on the literary arts, leads us to ask whether he had foreseen how interesting it could be to study how far away a term is from its neighbour [397]: «a sign, at a distance, towards the anterior and ulterior».-///B///-Baudelaire's soul, aware of the importance of spiritual guidance, in turn becomes the initiator of others, who may be more uneasy [[1079]]: «Carry me away, wagon! Frigate, take me!/Far, far away! Here the mud is made of our tears!/Is it true that sometimes Agatha's sad heart/Declares: far from remorse, from crime and pain,/Carry me away, wagon, frigate take me?» In the cities, bodies worn out by prostitution are found and Smith's famous remark remains true [920]: «Many workmen could not subsist a week, few could subsist a month, and scarce any a year without employment.»

380////-As regards the felt (usage/-guides), the path of the bastion can be $\alpha^*=1$ for the rack "...the artist advances according to the usage which guides him..." for there is no clear sign of the bolt "tradition" in the rack. Therefore, with the collage $\alpha\beta\alpha=1$, the bastion will make do with the value $\alpha=((\alpha\beta\alpha)(\alpha^*))=((1)(1))=1$.-///M///-It can easily be envisaged that playing with language will give $\alpha^*=2$. Even if the felt does not include any such verbal acrobatics in itself, they may be sensed in an allusion nearby, with a similar result. "He swam, he departed, finally, oh, oh, oh" would affirm the suspicion of a death by drowning, giving (departed/-swam) with a bastion path of 2.-///B///-"The artisan becomes master in the usage which guides him through the crossing of time where the ideas transmitted transit..." will approach the bolt "tradition", concerning (usage/-guides) because of the means in the vicinity suggesting the idea, which will also lead to $\alpha^*=2$. Humanity is also loaded with mores in the symbolic forest [[1101]]: «I am an author's pipe;/You see, contemplating my look/Of an Abyssinian or a Kaffir,/My master is a great smoker./When he is full of pain,/I smoke like a small cottage/Where the meal is being prepared/For the return of the labourer./I enfold and cradle his soul/Within the moving blue net/Which rises from my fiery mouth,/And I roll a powerful balm/Which charms his heart and heals/His spirit of its weariness.»

381////-Concerning (usage/-guides), the pilot (\acute{u}) enjoys the collage $\alpha\beta\alpha=1$. Moreover, no strangely used word appears in the rack "...the artist advances according to the usage which guides him..." A path $\acute{u}^*=1$ is thus formed, allowing equality in $\acute{u}=((\alpha\beta\alpha)(\acute{u}^*))=((1)(1))=1$.-///M///-The felt studied here is in the style of a brief circumlocution, slightly precious, voiding one word by using another often vaguer one.-///B///-Unlike techniques, sudden transformations in the natural world do not provide reassuring guidance, and many authors, very differently from our poet, try to find correspondences in some mirror of their soul [667]. In pursuit of their clumsily conceived interest, they much resemble the finalists Spinoza described [925]: «But

in their endeavour to show that Nature does nothing in vain (i.e. that is not of use to man), they seem only to have shown that Nature and the Gods are as mad as men.»

382////-The tone of the rack "...the artist advances according to the usage which guides him..." is not that of an expert. The jetty path is therefore $\dot{y}^*=1$. With a collage $\acute{a}\acute{e}\beta\acute{o}=1$, the nodule is $\dot{y}=((\acute{a}\acute{e}\beta\acute{o})(\dot{y}^*))=((1)(1))=1$. Altogether $\acute{a}=1$, $\acute{e}=1$, $\beta=1$, $\acute{o}=1$, $\acute{i}=1$, $\acute{o}=1$, $\acute{u}=1$ and $\dot{y}=1$. The grill or the opposite of the product is thus $1/(\acute{a})(\acute{e})(\beta)(\acute{o})(\acute{i})(\acute{o})(\acute{u})(\dot{y})=1/(1)(1)(1)(1)(1)(1)(1)(1)=1$.-///M///-In this way a felt achieves a high degree of plausibility, without any fuss, showing its difference from a shock in meaning.-///B///-The most eminent guide to the arts, God, as he seems to Baudelaire, was imagined with passions not unlike our own, but in the final analysis the error, that of a child, seems less enormous than at first, and the philosopher from Amsterdam wrote [928]: «The power that allows singular things, and thus man himself, to conserve their being, is the power of God itself, that is the power of Nature...» Baudelaire can be considered to have been using a sensible image with the famous words «Nature is a temple».

383////-The rack "Like long echoes -Oh!- which mingle in the distance..." harbours (Oh/-echoes). The eyelet of this new trope is not successful in that the repetition of sounds in "oes-Oh" gives the idea of an echo, precisely the reality envisaged. The importance of physical effects, which is vital here, leads to a mound $\acute{a}=2$. This point is then taken up all along the line \acute{i} , \acute{o} , \acute{u} , \dot{y} , making it impossible to have a better grill than $1/(\acute{a})(\acute{i})(\acute{o})(\acute{u})(\dot{y})=1/(2)(2)(2)(2)(2)=1/32$, a negligible measure of plausibility. This unfortunate view leads us to abandon the study of the values of \acute{e} , β , \acute{o} , \acute{i}^* , \acute{o}^* , \acute{u}^* , \dot{y}^* because, even with each being 1, the existing failure of the felt cannot be remedied.-///M///-It seems that to place in the same category figures with a physical basis and those based essentially on significance, would have many disadvantages in a methodical analysis. Plato affirmed that the good way to know [734]«Is...to be capable of itemizing by species, observing the natural articulations...»-///B///-He thus made the parallel drawn by Hippocrates more exacting [438]: «Architects build a harmonious whole from different materials, dampening dry material, drying wet materials, cutting out units and putting pieces together. Without this, the construction would not be what it should be. They are imitating man's diet: drying wet food and dampening dry food, men divide up whole units and put pieces together. All that, although different, concords.»

384////-Let us seek more solidity in the segment with a rail "Like inexistent echoes which merge in the distance..." First, in (inexistent/-echoes) there is no physical play on words in the terrain and so no difficulty threatens the eyelet, giving $\acute{a}=1$.-///M///-On the other hand, the felt (inexistent/-tambours) from "the party is enlivened by inexistent tambours" would not give this amount because the repetition "tent-tamb" immediately suggests physically the sound of drumming.-///B///-As far as the word "repetition" is concerned, the doubling of the "E" would have no effect on the mound of (repetition/symbols), in "...there man passes through the repetition of symbols..." An author generally chooses a word for its meaning and does not entirely control the concrete legacy of the vocabulary, inherited from past ages. The main grounds for $\acute{a}=2$ come from deliberate acrobatics in the use of sound, graphics, time and space and not from past usage. Nevertheless, the past determines us to a large extent and the poet often needs a distant echo of this kind to make his concepts or feelings more profound. According to Tabarant, easy friendships are not sufficient for this young gentlemen of private means [947]-[948]-[949]: «But these recreations, these little wanderings, do not fill Baudelaire's days, he who more often than not goes alone. Where to? To reading rooms, museums. To the Louvre, the Luxembourg, Versailles. In the Louvre everything captures his attention, but he stays longer in the English museum recently opened there, collections of paintings, drawings, engravings, bequeathed by Lord Standish to Louis Philippe and which are being housed temporarily in four small rooms over the Navy Museum. Nearly six hundred paintings, including one hundred and fifty from the Spanish School. Not always of proven authenticity, some works by Murillo, Velasquez, Zubaran; catalogued as such, but considered as merely attributed to them. But how fascinating they all are and such a novelty in Paris!»

385////-The regulator of (inexistent/echoes) has the level $\acute{e}=1$ as the felt has a ventilation. A special form is identified without difficulty in "Like inexistent echoes which merge in the distance..." There is no destructive

context to harm this figure and the trick of using “inexistent” to describe the very low level of noise requires no esoteric knowledge to be understood.-///M///-Judging the plausibility of figures that have already been found cannot go without as many indications to elaborate new ones, with similar foundations. Poincaré put forward, in another field of activity, a model for reflection on this union [802]: «If I say, to make hydrogen, make an acid react with zinc, I am formulating a rule which works; I could have said, make distilled water react with gold; this would also have been a rule, but it would not have worked.»-///B///-The use of the epithet “inexistent” and the verb “to merge” appears largely autonomous as regards the subjects in question. “Like inexistent reflections which merge in the distance...” would remain organized in the same way. Ovid’s research, however, was related to the contents [560]: «In those times, Echo had a body and was not simply a voice. Yet her busy mouth served then only, as to this day, to send back the last words of all that was said to her. Such was the will of Juno because, when the goddess might have surprised the nymphs who often, in the mountains, abandoned themselves to her Jupiter’s caresses, Echo knowingly held her in long conversations, to give the nymphs time to run away. The daughter of Saturn noticed this and said: “This tongue which has deceived me will barely serve you any further and you will henceforth use your voice but briefly.”»

386////-The felt (inexistent/-echoes) acquires the podium $\beta=1$ for a series of reasons. The bolt “faint” replacing the terrain “inexistent” would be necessary to understand “Like inexistent echoes which merge in the distance...” Thus, in the rail including the rack, the tartans (echoes-/merge-/perfumes-/answer), (echoes-/merge-/colours-/answer) fail in the annexation of (inexistent/-echoes). Moreover the terrain and the corridor do not repeat themselves at all and their conflict remains imprecise.-///M///-It is possible to speak of inexistence regarding any appearance or being and so the acuteness in the opposition between ideas is lacking here to obtain a podium of 2.-///B///-The echo envisaged by the creator could give something bad, starting from something good, through multiple successive weaknesses, among them being this thirst for meaning demanded by poetry [[994]]: «He is Ennui! An involuntary tear in his eye,/He dreams of scaffolds while smoking his hookah./Reader, you know this delicate monster,/Hypocritical reader, my fellow creature, my brother!» The hope is to fill this harrowing space with heroic deeds, but a pirate appearing before Alexander the Great considered them barely superior to the most lowly chores [199]-[50]: «The king having asked him, “What are you thinking of to keep hostile possession of the seas?” he replied audaciously, “The same thing that you are thinking of when you keep hostile possession of the whole earth! But I, because I use one small ship, am called a robber; and you, because you have a great fleet, are called Emperor!”» Tocqueville noted concerning Algeria [957]: «I believe that the rights of war authorize us to lay waste the country and we must do so either by destroying the crops at harvest time, or at all times by making rapid incursions known as raids in order to capture men or flocks.»

387////-The terrain “inexistent” of the felt (inexistent/-echoes) consists of one idea, expressed in one word. Its bolt “faint” has the same character and allows us to understand the riddle. The rack “Like inexistent echoes which merge in the distance...” attracts the attention, because of the epithet which seems to have been accentuated there to indicate something other than the present idea. Together these properties lead to a thinner $\alpha=1$.-///M///-Bacon wanted to use one type of each phenomena and then bring out a variation of its various aspects, considered one after the other, in order to analyse the overall functioning of the physical object [54]. The nodules in a similar way are charged with giving a broad outline of the tropes studied.-///B///-The mountain-dweller starts at the echo of a sound even though he can identify it, so that the felt (astonishing/-echoes) from “Like astonishing echoes which mingle in the distance...” would have a large doubt to overcome. The thinner $\alpha=2$ would halt it on the way to a high value grill since it would be difficult to point out a deformation of ordinary language. Also, the quest seems difficult with the rack “Like the astonishing reminder of injustices, throughout the centuries, which mingle in the distance...” If Baudelaire imagined such a mental space by way of a forest, he could think of the echoes between the pieces of the great traditional works. It is surprising that a resonance that has become symbolic should make us almost forget its model [130]-[150]: «They part my garments among them, and cast lots upon my vesture.»

388////-On the one hand it is established that $\alpha=1$, $\alpha=1$, $\beta=1$, $\alpha=1$ for (inexistent/-echoes), giving a collage

$\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$, and the spacing of b(inexistent~echoes) is founded on the close relationship in the rack of the corridor with the terrain, therefore giving $z=1$. The result is the value $\acute{\iota}=(\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(z)=((1)(1))=1$.-///M///-The creator and the audience have the same tendency to forget the meaning as it is invented or received. The distance between the terms increases the risk for both of these agents and so it proves more methodical to treat these two weaknesses together.-///B///-Here the rack "Like inexistent echoes which merge in the distance..." places in such close grammatical contact "echoes" and "inexistent" that it prevents the unclear meaning from breaking the link. The imagination causes ideas to intermingle according to the many varied ones in their vicinity, and as long as not so prevented by immediate experiences, it gives us sufficient confidence to fix intuitively the main direction of illustrious works, from among the hundreds of heterogeneous details. A lack of tried and tested bases nevertheless paralyses us when we are elaborating a doctrine on the correspondences of significance, giving guidance for writing. In this regard we resemble the contemporaries of Hippocrates who were seeking a desirable regime for their own constitution [437]: «Men do not know how to observe the invisible starting from the visible; they do not even know that the techniques that they use are similar to human nature. The spirit of the gods has taught them to imitate their own functions, but they know what they are doing without realizing what they are imitating. For all things are alike, though different; compatible, though incompatible; they converse without doing so, they have intelligence without having any. The way of each is contrary, though in harmony: custom and nature, by which we do everything, do not agree, while being in agreement.» Texts and natural beings have motivations that are so well hidden that we hesitate about them and Germaine de Staël judged severely too great a certainty in this respect [935]: «A French writer claimed that thought was no more "than a physical product of the brain". Another scholar said that, when we were more advanced in chemistry, we would come to know "how life is made"; the one insulted nature just as the other insulted the soul.»

389////-For (inexistent/-echoes) the rack "Like inexistent echoes which merge in the distance..." bears, in "merge" the basic essentials of "faint", which is the bolt. The echo mingles with the other noises and so is difficult to distinguish, or it becomes minimal. A duplicate of the meaning to be found exists in the fictitious text, leading to the bastion path $\acute{o}^*=2$. The collage $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$ prevents nothing in this respect since $\acute{o}=(\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{o}^*)=((1)(2))=2$.-///M///-A difficulty in judging the felts arises from the multiple meanings of works of the imagination which, as they favour never-ending quibbling, often lead to illusory significances.-///B///-Starting from the echo, it is possible to go on to the idea of reflection and then to the mirror, and from there as far as that of love, claiming finally that in the rack «Like long echoes which mingle in the distance...» the felt (mingle/-echoes) has the bolt "love". Inversely (echoes/-mingle) would have to take on the bolt "bodies". Without going as far as claiming such a certainty, it is still interesting to play around with the contents of these ideas as often the other person, the one desired, is so like an echo of oneself. According to Plato's ironic fable, we come from more ancient men whom Zeus had punished, and whose halves, after this chastisement, seek union [728]: «It is thus surely since that distant time that in the heart of man was planted love...» Pleasure has torture as its basis [727]: «In these conditions, division had doubled the natural being.»

390////-The verb "merge" brings the pilot path $\acute{u}^*=2$ as its use in the rack appears clumsy or strange. In this way $\acute{u}=(\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{u}^*)=((1)(2))=2$ is justified for (inexistent/-echoes).-///M///-There is no relationship of principle with the bastion $\acute{o}=(\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{o}^*)=((1)(2))=2$, as a disconcerting verbal segment would probably never reuse the significance of the bolt, and conversely a reminder of the hidden meaning would sometimes make use of propositions clear to everyone.-///B///-The bad result $\acute{u}^*=2$ should not be attributed to "inexistent", since the source must be found elsewhere than in the essential motivation that gives the felt its internal riddle. The bolt "faint" can tolerate further explanations, and in this respect, we can point out that a huge sound can produce an illusion in the hearing as if its abundant riches were overflowing into the normal capacity of the ear. In a similar way, it happens that we think we have seen some colours objectively, through a distorted slant, since the optic organs encourage them to overlap onto the neighbouring ones. In the Salon of 1842, a detail, according to Tarabant, had its own particular importance [507]-[947]: «Useful advice posted in the vestibule, where it does not attract sufficient attention: "Three times a week, in the Gobelins amphitheatre, the chemist Chevreul who since 1824 has been in charge of

dyeing and teaches at the carpet Factory, gives a lecture on colour contrasts that all artists could fruitfully follow."»

391////-On account of the collage $\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}=1$, the jetty (\acute{y}) of (inexistent/-echoes) is determined by the path \acute{y}^* . As the rack used does not have the tone of the expert, $\acute{y}^*=1$ and consequently $\acute{y}=((\acute{\alpha}\acute{\alpha}\beta\acute{\alpha})(\acute{y}^*))=((1)(1))=1$. Under these conditions, the grill takes on the value $1/(\acute{\alpha})(\acute{\alpha})(\beta)(\acute{\alpha})(\acute{i})(\acute{o})(\acute{u})(\acute{y})=1/(1)(1)(1)(1)(1)(2)(2)(1)=\frac{1}{4}$.-///M///-A relationship emerges regarding perforators and nodules since, in both circumstances, several quantities incorporate others calculated previously, as here ($\acute{\alpha}\acute{\alpha}\beta\acute{\alpha}$) which we find again in \acute{i} , \acute{o} , \acute{u} , \acute{y} .-///B///-The rack "Like inexistent echoes which merge in the distance..." leaves no room for doubt on the possibility of a felt and so it is reassuring to find that the numerical result does not deviate from our immediate impression. On the other hand "merge" hampers attentive perception with the result that in the end $\frac{1}{4}$ represents an acceptable plausibility. The echo mentioned by Baudelaire in the fifth line could also concern the ways in which the audience receives a work. The impact of certain poems worried the poet, who was well aware of the risks of legal action. So that the severity of the times would not stifle him, he tried to justify himself already in the epigraph. The words are borrowed from the lines Agrippa d'Aubigné wrote in even more dangerous times [3]-[42]-[661]: «It is said that foul things must be poured/Into the well of oblivion and enclosed in the sepulchre,/And that by writings resuscitated evil/Will infect the mores of posterity./But the mother of vice is not science/And virtue is not the daughter of ignorance.»

392////-The bolt "abuse" seems fitting when we want to describe carefully the motivation for the riddle (transports/-senses), having the rack «...Which sing of the transports of the mind and the senses.» To begin measuring, the mound is fixed at $\acute{\alpha}=1$, since the figure does not require any major contribution as regards the physical aspects of the language.-///M///-Before a felt, the idea intuitively obtained must be completed by reflection, even before proceeding to the nodules, because this can change an opinion, reached rapidly after a first passage lacking in length. It is true that a bad initial approach makes our efforts thereafter vain as, when discussing the grill, we will have to reconsider our original over-hasty choices and slowly change our minds.-///B///-The reference to the «mind» leads us to envisage first of all the bolt "intoxication", afterwards widening the search to «corrupt» and «senses», until, to explain the turn of phrase, "abuse" seems preferable, covering in addition ecstasy, exaltation, orgy. Baudelaire barely condemns prostitution [[990]]: «She walks as a goddess and rests as a sultaness...She believes, she knows, this barren virgin/Yet necessary for the world to go on,/That the beauty of the body is a sublime gift/Which drags forgiveness from all infamy.»

393////-Since the felt (transports/senses), which is easily spotted in the last line of „Correspondences“, is identifiable as well as intelligible for the audience, there is no doubt concerning the ventilation, and the regulator is therefore worth $\acute{\alpha}=1$.-///M///-Let us confront on the one hand the criterion of the presence of a particular form, included in ($\acute{\alpha}$), and on the other that of the riddle which modifies a previous text, comprised in ($\acute{\alpha}$). They do not repeat each other at all and one figure does not necessarily integrate a riddle. Thus "the clear tones of the trumpet were heard, sounding something like "to to te to te"" does not contain any.-///B///-The title of Baudelaire's anthology, "the flowers of evil", contains one, the key usually employed belonging to exclusively feminine loves, masculine objects of fascination and symbols of rebellion [[1036]]: «In the pale glow of languid lamps,/Lying on deep cushions soaked in heady scent,/Hippolyta dreamed of potent caresses/That lifted the veil of her youthful innocence...Stretched calmly at her feet, full of joy,/Delphine fixed ardent eyes fondly on her,/Like a strong animal watching over her prey,/First having marked it with her teeth.»

394////-The podium of (transports/-senses) achieves the level of $\beta=2$ as this felt cannot be vindicated in the rack «There are perfumes as cool as the flesh of children...And others...Which sing of the transports of the mind and the senses.» It is annexed by (transports./senses), a metaphor with the parvis (means of transport-.men-.other perfumes-.senses). We are easily convinced that «transports», which in the felt hides the bolt "abuse", is absorbed simply as a detail coming to merge into the analogy. The level obtained, $\beta=2$, is integrated in the collage, giving in this way a grill which cannot exceed $1/(\beta)(\acute{i})(\acute{o})(\acute{u})(\acute{y})=1/(2)(2)(2)(2)$

(2)=1/32.-///M///-Some decisive significance, within the felt but not assumed in the tartan, would have been necessary to avoid the annexation.-///B///-Of course, the notion of “abuse” seems quite wide but it is not entirely necessary. The moral conflict which could not develop regarding „Correspondences“, will find greater strength in the case of less veiled texts in the same anthology. Baudelaire said about his trial [651]: «What is this prim and prudish, teasing moral code which leads to nothing less than the creation of conspirators even in the so tranquil order of the dreamers? Would this morality go so far as to say: "From now on we will only make consoling books, serving to show that man was born good, and that all men are happy"? What abominable hypocrisy!»

395////-Let us now consider the felt with the rack “...which sing of the extremes of the motor senses.” We see the trope (extremes/-senses) take on the bolt “abuse”. Reasons similar to those used regarding (transports/-senses) are also valid for the first values examined above. The material of the language does not play a major role in the construction and so the mound $\acute{a}=1$ is justified. The verb “to sing” rules out a scientific aim, which would otherwise have been possible with “motor”. In this way the turn of phrase is understood intuitively without having recourse to any particular learning, giving us a regulator $\acute{a}=1$. Moreover the elimination of «transports» leads to the disappearance of the metaphor (transports./senses) so that, with the annexation ruled out, a podium $\beta=1$ is obtained.-///M///-By using the various nodules which the analysis comprises, we gradually achieve an articulation of terms, appropriate to the inferences sought.-///B///-As for our author, he was concerned primarily with the harmony between significance and aesthetics. Instead of counting, he used intuitively the knowledge of the highly cultured man he was. A remark was made to him in 1837 by a teacher [597]-[632]: «Study Latin verse; otherwise it is a future string you are breaking.» However meticulous care was also given to prose. In Stendhal’s novel about 1830, the Bishop says to Julien [942]: «Although the gift is not very canonic, I should like to give you a Tacitus.» In similar circumstances but in real life this time and above all as a product of his age, Baudelaire was able to read many a description by this author of the excesses permitted in the social movement engendered by brief military victory [951]: «Would there be a young girl or a young man of remarkable beauty, being torn apart by those fighting violently for them, they would end up by exciting a fight to the death between the abductors themselves. Whilst some are stealing money or the heavy gold offertories in the temples, a stronger group arrives and massacres them.» Or even [952]: «They did not take charge of guard duty, they did not reinforce the weak points in the walls; night and day they gave themselves up to pleasure, they filled the most beautiful parts of the shore with their noisy festivities and, while the soldiers were scattered in the service of their debaucheries, they themselves talked of war only in the midst of their feasts.»

396////-The thinner (\acute{o}) is limited to 1 for (extremes/-senses), because of the overall favourable conditions in the rack “...which sing of the extremes of the motor senses.” With the terrain “extremes”, a significance far from its fullness, which is valid for something else, is easy to perceive, by virtue of some transformation of a similar idea, previously conceived. The terrain and the bolt, so “extremes” and “abuse”, have the benefit of three advantages. They contain no ambiguity, are rapidly formulated and present the riddle which consists of imagining one, starting from the other.-///M///-Kant affirmed [479]: «...the pleasure of beauty is...of simple reflection.» In any case, the felt, in the minute sphere in which it operates, does so in this way, like certain games which stimulate the intelligence.-///B///-Perrault was more interested in the contents of the sensation [571]: «He sniffed to the right and to the left, saying he could smell human flesh. "It must be this Veal I have just prepared that you can smell", said his wife. "I tell you again I can smell flesh", replied the Ogre, giving his wife a funny look, "And there is something going on here which I don’t understand." With these words, he rose from the Table and went straight to the bed. "Ah", he said, "this is how you are trying to deceive me, cursed woman..." He pulled them one by one from under the bed. Those poor children went down on their knees...»

397////-The first four nodules \acute{a} , \acute{a} , β , \acute{o} , all equal to 1, give a collage $\acute{a}\acute{a}\beta\acute{o}=1$, avoiding discrediting the expression (extremes/-senses). Furthermore the contact between the terms is intense in the rack “...which sing of the extremes of the motor senses.” The springboard b(extremes~senses) therefore gives the interior spacing $z=1$ which finally brings the sheaf $\acute{í}=((\acute{a}\acute{a}\beta\acute{o})(z))=1$.-///M///-It was necessary for (i) to reflect the

collage ($\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon$) or otherwise a felt with the advantage of $z=1$ but with the most serious imperfections giving $\acute{a}=2$, $\acute{\epsilon}=2$, $\beta=2$ or $\acute{o}=2$, could have provided a valid grill $1/\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon\acute{i}\acute{o}\acute{u}\acute{y}=1/\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon z\acute{o}\acute{u}\acute{y}=1/((\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon)(1)(\acute{o})(\acute{u})(\acute{y}))=1/(2)(1)(2)(2)(2)=1/16$.-///B///-The perfumes «...Like amber, musk, benzoin and incense...» are not only suitable for war lords. The opulent lifestyle, in which triumph appears independent from the battlefield, has great need of them [[1093]]: «...Watteau, this carnival, where many illustrious hearts,/Like flamboyant butterflies, fluttering about,/Cool and light decors under the chandeliers/That pour down madness on this swirling dance...» The relationships in the vocabulary also serve to reunite as ideas, the material a jeweller is working on, the amber resin, with the perfume, animal matter from cetacea. Baudelaire, who evokes this latter in „Correspondences“, also celebrates the other substance [[1010]]: «And the lamp resigned itself to die,/The fire in the hearth alone lighting the room,/Each time it uttered a blazing sigh/It drowned in blood her amber-coloured skin!»

398////-For (extremes/-senses), the path allows for the quantity $\acute{o}^*=2$ in that the perfumes which sing, designated by the rack, prove to be exactly those called “corrupt” in the same sentence. In this way the bolt “abuse” is already indicated by the context. The device $\acute{o}=((\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon)(\acute{o}^*))$ results in $\acute{o}=((1)(2))=2$.-///M///-This decision is a difficult one, since in the model «Va, je ne te hais point» (Go, I do not hate you), the meaning «te» (N.B. the familiar “you”) does not prevent $\acute{o}^*=1$ at all. But in this example it remains possible to affirm that the content is “Go, the king will decide”, in the same way as two young people who have known each other for a long time may play or spar together [211].-///B///-The two cases, the first one with “corrupt” and the second one with “te” (you) are thus very different. Indeed, when we think of “corrupt”, we inevitably think of the significance “abuse”. Once again, as regards (Let forth at times/-confused words), we must avoid suggesting that «words» or «living» provide the bolt “pronounce” since an open door sometimes lets a noise through that it has not itself emitted and in the same way many living beings are not capable of using the high point of existence that is language. The two other principles of access to the divine would appear to be art and the splendour of the body, in spite of the danger they entail. Let us listen to Pliny [775]: «...at Lanuvium...Atlanta and Helen were painted nude side by side by a unique artist: both are perfectly beautiful, but the former is depicted as a virgin; in spite of the temple being ruined, neither have been damaged at all. The Emperor Caligula, burning with desire for them, tried to remove them and would have done so had the nature of the plaster permitted it. At Caere even older paintings have been preserved and anyone submitting them to a thorough examination would admit that none of the arts reached full perfection as quickly, for it is clear that painting did not exist at the time of the Iliad.»

399////-The estimation of the path relating to the pilot, in the case of (extremes/-senses), leads to $\acute{u}^*=2$ because of “motor”, a word used in a strange way within the rack “...which sing of the extremes of the motor senses.” The ventilation of the expression is preserved by “sing”, which discourages the intention of envisaging “motor” in the perspective of knowledge limited to certain people only. The result is a ridiculous tone for a text of the imagination, and one which offends, encouraging us to write $\acute{u}=((\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon)(\acute{u}^*))=((1)(2))=2$.-///M///-The clear separation between discourse highly thought of for its precision and a facetious remark using the same vocabulary is not always possible.-///B///-Drunkenness, laughter and orgies procure transports which can considerably modify our conduct and so can be a motor or driving force. Nevertheless there are disturbances which are mainly of the interior, as Balzac shows [85]: «Admiring those flowers which seem made for us, I wondered for whom we are made; which beings look at us...When the weather is fine, the flowers smell sweet and I am over there on my bench, under the honeysuckle and jasmine, waves rise up in me which break against my immobility...When in church, the organ plays and the clergy reply, when there are two distinct melodies speaking to each other, the human voices and the music, well, I am happy, this harmony resounds in my breast, I pray with a pleasure which lightens my heart...»

400////-The jetty of (extremes/-senses) has a path $\acute{y}^*=2$ as a result of “motor” which makes us think of a physiological term, although the general tone does not really fit in with this usage. We then suspect an allusion to an unknown field and wonder if “abuse” was chosen as a background by the creator. This doubt weakens the plausibility of the felt, justifying $\acute{y}^*=2$. As the collage ($\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon$) is equal to 1, it follows that the jetty is $\acute{y}=((\acute{a}\acute{\epsilon}\beta\acute{o}\epsilon)(\acute{y}^*))=((1)(2))=2$. Finally the grill has the value $1/(\acute{a})(\acute{\epsilon})(\beta)(\acute{o})(\acute{i})(\acute{o})(\acute{u})(\acute{y}))=1/(1)(1)(1)(1)(1)$

(2)(2)(2)=1/8.-///M///-This approach is easily perfected so as to break each certainty, using expressions in the neighbourhood of better known ones, to avoid the possibility of a straightforward, simplistic reading.-///B///-The most classic bases are used, starting from [211]-[343]«Go, I do not hate you.» Next, a doubt is cast, using some complication, as in “Go, I do not hate you, in feeling.” The last lines of the sonnet themselves produce a disturbance since suddenly rough images appear. The author succeeds in developing the meaning elsewhere [[1123]]: «Hatred is the cask of the pale Danaids;/Distraught Vengeance with its strong, red arms/In vain hurls into the empty darkness/Buckets full of blood and the tears of the dead,//The Devil makes secret holes in these chasms,/From where thousands of years of toil and sweat would fly,/Though Hate would lay out her victims,/And revitalize their bodies to bleed them again.»

Part VI: DELIBERATE INTRUSIONS

401////-As the pivot of the N in «Nature» in the first line of the poem does not obstruct the eyelet, it is impossible to use the notion of the pivot alone to define every figure of speech which occurs in a concrete way within a group of significances, and so many of the relationships linking thought with the material marks used to record it must be re-examined. First of all, meaning and sign should be seen as partially interdependent. We also consider that any elementary significance has a meaning, represented by a word or symbol, for a considerable length of time, within a community [905]-[906]. A text, with its various additions, whether physical or mental, is called a heap, and the notion of the rail must be widened to include the notion of heaps, whether real or invented. Any sign or meaning which is permanently in the heap, whether an idea, a symbol, a word, a support or a freestone, is called a shard. Its existence in no way depends on fugitive circumstances, unlike the unintentional grimace of an actor which will not be present in a later performance of the same play. The shard may or may not break the eyelet. The use of capital letters, A, E, H... is extended to the shards. A crucible is a heap the main significance of which, called the thread, is at least roughly apparent. Such a crude assessment of ideas would become impossible if the flow of the discourse were constantly interrupted by certain decisive but irrational expressions, such as a long series of cries without prior meditation, caused by such great pain that any internalization was impossible. A wad can be summarized as two things found in some crucibles: a shard hindering the eyelet, or a pivot. Any crucible with a thread that can be delivered just by freestones, terms or pivots is called a crib. A verbal example of this is given by the whole sonnet „Correspondences“, since it has this kind of thread. Conversely, if a group of sounds includes a sequence of musical notes of great force, mingling in with the compartments, it could not be described as a crib. A rep in a crib is a wad desired by the creator and not obtained using any common poetic device such as assonance, metre, accent or rhyme. The heap before the intrusion of the rep is its tumulus and the idea of the rep is given the symbol (-||||-).-///M///-In this way “a bang was heard” can be written (bang-||||-explosion) and “she lived in a little \triangle ” enables us to write (\triangle -||||-hut), but the segment “he $\alpha\triangle$ offers \triangle in less $\odot\pm\sqrt{}$ ” does not allow a proper rep.-///B///-The marks of the freestones only constitute this type of object once they are multiplied in a comical way. Baudelaire sent many notes to his editor, enjoining him to take great care with the typography for his works but his usage was not idiosyncratic [646]: «As for my punctuation, remember that it serves not only to note the meaning but also “the declamation”.»

402////-New devices are needed to understand the reps more precisely. First there are a group of twelve functions together called the shed. To define certain ambiguous figures, one of their characteristics in particular is stressed. Then a literary or mythological objective is required of the turn of phrase. Next, any highly elaborate encoding is eliminated and fourthly no contributions to knowledge are allowed. The intellectual forms of pleonasm, as well as ambiguity, opposition and abstract irony are rejected as are numerous puns arising without any material deformation such as “the baker needs his dough”. The oral takes precedence, so that we transcribe as (patience-||||-patients) the sentence “old doctors never die they just lose their patience”. The eighth function turns to a description of the heap relating to the type of language used, as in “it’s tracked her”. For the commentary, unless there is a good reason, any distancing from the concrete as in “its tractor” is to be avoided. Next a statement is preferred to an explanation. In this way “it’s tracked her” counts more than its different meanings. The eleventh function is to place outside the

zone of the objects studied, the play on the place given to signs, once there is any uncertainty involved. This is the case with “Paula met Jay when she was going to the market”. Finally, we call a word anything close to being one in the level of language concerned. The prefix “per” in «perfumes» is thus called a word, since there exists a preposition with this form. The second group of methods used to analyse the figures consists of two descriptive notations, (F-) and (S-), the cog-wheels, used together or singly. The first, (F-), contains an “appearance” or “fact” and the second, (S-), has the meaning “exegesis” or “supposition”.-///M///-The cog-wheels make comprehensible that which would be difficult to understand without them. The silence in the middle of “present...arms” is represented (F-...-||||-S-short moment for the soldier to shoulder his weapon).-///B///-The explanation is less external for (F-w8-||||-S-wait), for “please w8 a minute”. Looking for a rep in «...the expansion of infinite things...» involves examining (F-expansion of infinite things-||||-S-infinite expansion of infinitesimal things). Penetrating the ways to the soul, a feminine scent touches one person and leaves the others indifferent, just as a die only lands on one side. According to Cazotte, the devil worries about such correspondences [179]: «Yes; leaving prudence aside, we learn games of luck that you mistakenly call games of chance. There is no chance in the world; everything has been and will always be a series of necessary combinations that can only be understood by the science of numbers, the principles of which are at the same time both so abstract and so profound that we can only grasp them if led by a master; but one must have been able to find and keep such a master. I can only portray this sublime knowledge to you through an image. The sequence of numbers gives us the rhythm of the universe, regulates so-called fortuitous and predetermined events, forcing them by invisible pendulums to fall each in turn, from the important occurrences in distant spheres to the wretched little strokes of fortune that have deprived you of your money today.»

403///-With the aim of following the reps of a heap, the tenures can be distinguished as being the shards involved in these reps. They constitute the glebe, or the segment of the heap giving the turn of phrase. Often it is the glebe that is mentioned before the symbol (-||||-) of the formula. The commentary on it is called the ceiling. In “we did not see any sign of illegal activity but the labour inspector told me that the lamplighter was concealing the moon”, we can imagine (the lamplighter was concealing the moon-||||-the moonlighter was concealing the lamp) with the disposition (glebe, ceiling) [826]. Sometimes it is impossible to obtain the glebe and so it is just described, as in “a yellow stain on the paper where “gold” is written”. There are three varieties in the analysis of the ceiling: the substitute, which has to replace the glebe in an imaginary rail; the condiment, which remains outside the phenomena so as to describe it; and the agglomerate which combines the two aspects. The substitute “the moonlighter was concealing the lamp” has already been seen. According to the shed, it is the best ceiling. However, in order to remain intelligible regarding “noises of throat clearing close by surprised her: AHem, AHem, Ahem, ahem” the condiment must be chosen from (AHem, AHem, Ahem, ahem-||||-gradual clearing of the voice). The agglomerate “inversion sth-st” is useful for “an astmatic asthronomer”.-///M///-The order (glebe, ceiling) is that of the cog-wheels, giving (F-I’ll-||||-S-aisle) for “in church I’ll process to the altar”. When the trope needs no assistance, the united glebe on the ceiling with no cog-wheel is sufficient. This reminds us of the bourgeois gentleman learning the vowels [540]: «A, E, I, O, I, O. That’s admirable!» No help is needed to think of (A, E, I, O, I, O-||||-articulation).-///B///-Great writers seek out suitable sounds or they restrict themselves to making use of them. Rabelais writes about an abbey with numerous symbols [824]: «Au tour du boys de Theleme estoit un grand corps de maison...» (Around the woods of Theleme there was a large main building...) It is possible to see a play on words in French here but we would hesitate to use a substitute, (F-Thélème-||||-S-tel aime) (F-Theleme-/S-I like such things), or an agglomerate: (F-Thélème-||||-S-il aime cela) (F-Theleme-/S-he likes that) [854]. We can appreciate the use of deep, low sounds “o”, “ou”, “oi”, “e”, “è”, “oi”, “un”, “an”, “o”, “e”, “ai”, “on” which evoke the hunt, an idea which is reinforced by the play on “corps”, a body, main part and “cor” a (hunting) horn. This reminds us of «...de confuses paroles/L’homme y passe à travers des forêts de symboles/Qui l’observent...» (...confused words/There man passes through forests of symbols/Which observe him with familiar eyes.) Baudelaire also uses many “i’s” and is not afraid of repeating the “L’s” as shown in the link «piliers/Laissent» (pillars/Let) in «La Nature est un temple où de vivants piliers/Laissent parfois sortir...» (Nature is a temple where living pillars/Let forth at times...) This could encourage the consideration of intellectual agility, carried as far as a taste for the «Vast» and the free.

A feeling of space comes from blinding light as well as from darkness, and then forms and colours disappear in both cases in the same unity «...Vast as the night and as the light...»

404////-The braids are actions on the tenures within the reps. They are given the symbols: a-, f-, j-, t-, r-. The fining (a-) suppresses something concrete, not linked to anything else, with a missing part we cannot fail to recognize: "liberty, gality, fraternity". Next there is the casting (f-) which acts by interrupting, uniting or selecting, but keeping intact the order imagined for the tumult: "a painintheback", "he fellill". The juggling (j-) is an exchange modifying the original order: "she was surprised by the exhibition". The subsidence (t-) adds, enlarges or invents: "he collapsed, so there, boom". Finally there is the recovery (r-): "She could not bear to see the bear suffer".-///B///-If we imagine that line 11 begins with a cry "a", we can suppose the casting "a nd" with the two sounds "a" and "nd" in their original order.-///M///-In paragraph 17, we stated that word play would be set aside for the time being, but by extending the calculations a quantity of plausibility can now be given to many of these kinds of joke. Far from rejecting a respected usage which has given the various tropes their many erudite names, we will merely regroup them. It is worth mentioning some of the categories already known. The calligram uses typography to represent the form of an object, for example, a text celebrating wine in the shape of a bottle [307]. Obtrusive peregrinism is seen in [351]"well done, you have availed your tablet!" Diaphora is repetition such as [317]-[570]: «The heart has its reasons which reason knows not...» while antanaclasis describes a repetition with a change in meaning such as [294]: "While we live, let us live". "Would you expect it of her, her?" is echolalia; and "in the hall it was hot, it was hot in the hall" is reversion [318]-[362]. Alliteration can be illustrated with "a peck of pickled peppers"; and battology with "He wants my job but he won't get my job" [291]-[300]. Epiphora is seen in "you are rude young fellow, it is unacceptable young fellow"; triplication in "a strange, strange stranger"; and palilogia in "in Aberdeen it was cold, cold, cold, cold" [327]-[361]-[374]. The echo effect is heard in "Go fetch the bread, Mildred"; and harmony in "the rough and rugged rock" [319]-[331]. "Peter paid plenty for piping. Plenty for piping paid Peter" is verbigeration; and "to be given leave on leave", a counter pleonasm [315]-[375]-[376]. Anaphora is such as "just as the stars, just as the sun" [293]. Antepiphora is the repetition of a line at the beginning and end of a stanza [295]. When a strong sign introduces no ambiguity there is underlining: "how stunning -to everyone (yes, really)- she seemed this evening"; insertion: "she finds it difficult, being so exuberant, to stay in her room" [323]-[364]. Tmesis [373]: "think of me what and whenever your mission". Tactism [371]: "fiercely, for hours, to dig, the soil, grey, dry, yes". Apposition [298]-[569]: «Cleopatra's nose, had it been shorter, the whole face of the earth would have been changed.» The flow of words is also broken in the enjambment [324]-[458]: «Is it already he? It is in the secret/stair.» Combinatorial rules apply in the following types: -syntactic interference: "sure the keep mayor you of side right the on make"; -permutation: "visny Letterkenit" [303]-[353]. Spoonerism [314]: "the queer old dean". Cross-over [309]: "a dog's wages and a starvation life". Omission and addition are included in the following cases. Haplography [330]: "your maternal solitude touches me greatly". Spelling [325]: "hello, is that Mary?...No, it's Maria with an "a"". Grammatical syllepsis [367]: "his boat and his riches is sinking". Substitution [365]: "the music teacher left a note to say she had gone Chopin". Deliberate anacoluthon [292]: "sportsmen found guilty of taking drugs -are they to be banned?" Boustrophedon is a type of bi-directional text [301]: "William eraepsekahS". Head-to-tail [372]: "it was her lost purse that made her so angry". Deliberate solecism [363]: "we was surprised". Syncope [369]: "The bo'sun "I'll get the cat o'nine tails"". Crasis [316]: "yes, ma'am". Lexical interference [302]: "Harcules kid nat slip eny moor enspate eff hes tridmess". Brutal symbolism [368]: "PI, the great calculus". Epenthesis [326]: "drawring". Prosthesis [359]: "he has estyle". Over punctuation [358]: "so, that's it, so much for progress!!!!???" Cacophony [305]: "a harsh slap and brutal clang". Excessive links between words [342]: "her sister's-ssssss-apple". Pictogramme [355]: "a new D rose in the night sky". The progressive influence of context on a word seems to require too much time or space, and similarly devices in which the ambiguity is not firmly and physically fixed are not suitable [337]-[366]: "a bottle of cider to himself, that is what makes a nine year-old drunk".

405////-The layers of language within the glebes are called gathers and to define them, the names of sounds or letters, such as "the i" must be excluded. Once this precaution has been taken, three gathers remain: basic (b-), medium (m-), and high (h-). The basic gather (b-) relates to the most elementary things:

emptiness, silence, mark of any freestone, non-linguistic sounds, drawing, onomatopoeia, underlining, distorted letters, accent or tone, unconventional signs, isolated symbols, consonants: thus the “g” removed from “engineer”. The medium gather (m-) appears in rapid diction, agglutinative writing, a vowel or a syllable which does not become a word. The high gather (h-) covers the rest, including even sentences.-///M///-“Upperstanding paintings” is an action of the high gather type since “Upper” replaces “Out”.-///B///-It is often said that Baudelaire was ahead of his time morally but such a diagnosis needs analysing. Any precursor is active within a narrow population band in which very fragile acquired convictions are exchanged and from where the really important advances will come. This in no way condemns Rousseau’s famous statement, which recognized both the eventuality of the requisite driving effect on which any political system must be founded, and the sense of statistical calculation [879]: «It is the people who make up the human race; those who are not of the people are so few they are not worth counting.» A substantial impetus only comes once a historical find has been made, if it contains enough truth for many people to accept it. Those clinging to the previous vague notions form a group in themselves and moreover follow the hitherto accepted moral code. A writer, excluded from his previous circle, institutes a new group which then competes with the old one, and he seems thus to sever all links with his former entourage. However, history shows there have been hundreds of people excluded from societies who have founded new but similar movements of whatever kind. An observer who sees something unusual in one context may be unaware that it is common elsewhere. Something that with a first layer of facts appears to lead to disorder, fits back in with the established order with a second layer. In so far as at first there is a lack of any perfect idea in the field concerned, it is vague, intuitive thoughts, exchanged in a restricted environment, which bring others, and so on, until major discoveries are made. In Europe, at about the time “the Flowers of Evil” anthology was published, a gradual change in social mores had created a climate into which a provocative but grandiose sensuality would soon make its appearance. Among other things, in literature a taste developed for Omar Khayyam, an 11th century Persian poet, some of whose poems remind us of those of Baudelaire [428]: «He who built both earth and heavens,/What sorrow did he pour down on our unhappy souls!/Hair the colour of musk, ardent lips of ruby,/That he buried in the dust of his breast!»

406////-The gather plus the braid together give the log, which helps to define the reps. With several figures of this type based closely together, and with the same level of individual plausibility, a composite figure is formed, with the sign (/ -|||| -/). In certain cases, pieces come from several logs, as in “they were hudcovering up” in which the words were separated into pieces some of which were then reassembled, giving a combination of three castings. The subject of the present calculation is found in the reps and composite figures.-///M///-The five braids, fining, casting, juggling, subsidence and recovery, link up with the 3 gathers, basic, medium and high. Together they give 15 logs, since ((5)(3))=15. They are noted thus: I (a-b-); II (a-m-); III (a-h-); IV (f-b-); V (f-m-); VI (f-h-); VII (j-b-); VIII (j-m-); IX (j-h-); X (t-b-); XI (t-m-); XII (t-h-); XIII (r-b-); XIV (r-m-); XV (r-h-).-///B///-Using cog-wheels, we can write (F-au “Lion d’Or”/-|||| -/S-au lit on dort) (F-at the “Golden Lion”/-/S-in bed one sleeps) in relation to a play on words we can find in the writing of Abbé Prévost [811]: «J’arrivais de Londres à Calais, avec le marquis de..., mon élève. Nous logeâmes, si je m’en souviens bien, au “Lion d’Or”...» (I had come from London, arriving in Calais with the Marquis of..., my pupil. We put up, if I remember rightly, at the “Golden Lion”...) (The name of the inn, “au “Lion d’Or”” [At The Golden Lion], is pronounced in French in the same way as the phrase “au lit on dort” [in bed one sleeps].) Sleep, as well as sickness, disturbs thought sufficiently to be conducive to involuntary verbal changes which then provide an abundance of material for the poet once he has recovered his senses. Old ideas can then enrich the mind, such as that making a dwelling-place of the temple. Ulysses’ companions found asylum in the house of a sorceress [453]: «Let us begin by landing our ship, stow our goods and tackle in the caves; then all of you, prepare yourselves to come to Circe’s house; in her temple, come to see again our companions who, eating and drinking, have everything without measure.»

407////-The log a-b-, with a basic fining, removes from the text, or whatever accompanies it, a linguistic or other element, something less than the syllable or the vowel. It can be seen in “this patient is still offering”.-///M///-The voice can sometimes imitate animal noises and this phenomena can be classed as a basic gather in that it is simply a non-verbal form of expression.-///B///-The poet says of his cat [[1016]]:

«When he mews, one scarcely hears him, // So tender and discreet his tone; / But whether purring or growling, / His voice is ever mellow and deep. // That voice, like drops which filter, / Down into my darkest depths, / Fills me like well-balanced line of verse...» In Paris, the natural forces observing man are just such familiar or household pets [[1020]]: «Fervent lovers and austere scholars / Equally in their mature years love / Powerful and gentle cats, pride of the home, / Seeking, like them, warmth and indolence.»

408////-The medium fining (a-m-) requires at least one syllable or vowel to be removed, as long as it does not constitute a word. Such a figure would be “familiar eys”.-///M///-If the shed is to be respected, the forms (a-b-) and (a-m-) cannot apply to “they used to verload the poor donkey” since the “o” that has been taken from “overload” is pronounced in the same way as “owe” and so must be taken as a full word. There is no difficulty in accepting this artifice since it is in keeping with such riddles as “the best wood to tilize is what is missing”.-///B///-Baudelaire talks of other substances [[1147]]: «Often, in the red glow of a streetlight, / The flame and glass whipped by the wind, / In the muddy labyrinth of some old part of town, / Where humanity swarms in stormy turbulence, / A ragman is seen to come, nodding his head, / Stumbling and bumping against the walls like a poet, / And spurning police informers, his subjects, / Pours out his heart in glorious schemes. // Swearing oaths, dictating sublime laws, / He strikes down the wicked, raises up the victim, / And under the firmament like a canopy suspended / Grows drunk on the splendours of his own virtue. // Yes, these people harassed by domestic strife, / Ground down by labour, tormented by age, / Their backs bent under foul burdens, / Murky vomit of sumptuous Paris, // Return, smelling of the wine cask, / Followed by companions bleached in battle, / Their moustaches drooping like old flags; / Banners, flowers and triumphal arches // Rise before them in solemn magic! / And in this deafening, dazzling orgy / Of bugles, drums, sun and voices raised, / They bring glory to a people drunk with love! // And so throughout frivolous humanity / Wine flows like Pactolus with streams of gold...»

409////-The high fining (a-h-) requires one or more words to be suppressed. For a successful rep, prior knowledge of the expression is at least useful. To understand the meaning of “They have no bread? Let them eat...”, one must call to mind the flippant remark attributed to a certain Queen of France concerning the desires of her people in the throes of revolution, allegedly drunk with their newfound power [312]-[873].-///M///-Another form of insinuation comes when only the beginning of a word is spoken, lingering over it and suggesting the audience should be capable of supplying the rest: “a monarchy expresses a desire for decisions to be made at high speeee...” Saussure also shows that word play is encouraged by a resemblance between terms [902]-[903]: «in the revolutionary court, a woman was asked if she had not said before witnesses that a king was needed; she replied that “she was not talking of a “king” (roi) such as Capet or any other, but of a “spinning wheel” (rouet).”»-///B///-Those with a traditional education regarded with horror the time of the abolition of the monarchy, as certain of the poet’s remarks suggest [704]: «Monkeys are the republicans of Art, and the present state of painting is the result of an anarchic freedom which glorifies the individual, however weak, to the detriment of any groupings, that is, schools.» The idea is completed by a declaration by de Tocqueville [959]: «There are people who have not been afraid of asserting that, in its own affairs, a people can never overstep the boundaries of justice and reason, and that in this way we should not fear giving power to the majority representing them. But this is the language of the slave.» The moral background of this kind of judgement in politics was for the philosopher [958]«...impious and detestable...»

410////-The basic casting (f-b-) operates on an elementary, concrete level, such as in “we surpri sed them”, and does not change the sequence adhered to by the tumulus. In the acrostic, the log (f-b-) works by selection. The first letter of each line is linked to all the others, and for someone following the order of the poem, a verbal segment is formed vertically on the left. If a minority of vowels is used, the shed allows such a log to be seen here. With fewer consonants, there will be a medium casting.-///M///-Since we can add “I did it”, a fining can be seen in this verbal exchange in Molière [482]: «“But I think, Agnes, if my memory holds true, / That I forbade you from seeing anyone.” / “Yes; but when I saw him, you do not know why; / And you would have done, no doubt, as much as I.”» The countless ways of manoeuvring terms enable us to imagine quite easily some sort of code, but all cleverly encrypted messages have been excluded from the

rep because these would involve science and this is not possible in the confines of this study which deals only with work of imagination as such. Secrets can be mistakenly imagined in the abundant internal sounds of language. Saussure, in dialogue with himself, fighting his propensity to find numerous proper nouns hidden in classical poetry, thought also that the probability of this being the case was not high [940] «"Objection": Chance can do it all in three lines. "Reply": that is false, and the best proof of that is that half the anagrams that we think are true cannot often be realized in fewer than six lines or more. "Reply": Then, and if you do not restrict yourself to three lines, the chances accumulate to such a degree that anything becomes possible.»-///B///-In „Correspondences“, a message based on numerical indications has been sought, although the sonnet is vague regarding quantities for many of the objects named: correspondences, pillars, words, forests, symbols, eyes, echoes, perfumes, colours, sounds, flesh, children, oboes, meadows, things, transports. Unity is referred to in the sixth line and applies to Nature, temple, man, night, light, expansion, amber, musk, benzoin, incense, mind. The word «perfumes» is used twice. There are three pairs: dark and profound; night and light; mind and senses; and two groups of three: perfumes, colours, sounds; cool; sweet, green. There are four perfumes: amber, musk, benzoin and incense. «Like» and «as» together occur seven times. Moreover, it is difficult to know whether we should count flesh, oboes, meadows; or flesh, children, oboes, meadows; or perfumes, flesh, children, oboes, meadows. It is difficult to give any credit to claims by numerologists that they have found a meaning hidden in this complex numerical maze.

411////-The medium casting (f-m-) only tackles fusions and conserves the order of the tumulus, as seen in: “he has lostmuch”.-///M///-Imagining figures everywhere is an error similar to that of basing judgements on personal feelings combined with general prejudices. Astrology had already earned this injunction from La Fontaine [484]: «Charlatans, devisers of horoscopes,/Leave the Courts of the Princes of Europe...»-///B///-Even a carefully written text can be open to irrational interpretation and Baudelaire’s poem has been subject to this, in spite of its classical French form. The lines have 12 syllables and, with the caesura at the hemistich, enjoy the traditional 6-6 symmetry. The sonnet is divided into 4 stanzas of 4, 4, 3 and 3 lines, making 14 in total. In the original French, four lines have 10 compartments, three, 9, two each 8 and 7, three 6, and the title is a single word. Of these 116 compartments, there are 8 without a pronounced syllable: “L’, l’, d’, d’, l’, l’, l’, l’”. There are 56 compartments containing one: “La, est, un, temple, où, de, de, homme, y, passe, à, des, de, Qui, des, de, longs, qui, de, loin, se, Dans, et, la, nuit, et, la, Les, les, et, les, sons, se, Il, est, des, frais, des, chairs, Doux, les, verts, les, Et, et, des, le, musc, le, et, Qui, les, de, et, des, sens”. The compartments containing two pronounced syllables number 42: “Nature, vivants, piliers, Laissent, parfois, sortir, paroles, travers, forêts, symboles, avec, regards, Comme, échos, confondent, une, profonde, Vaste, comme, comme, clarté, parfums, couleurs, répondent, parfums, comme, enfants, comme, hautbois, comme, prairies, autres, riches, Ayant, choses, Comme, ambre, benjoin, encens, chantent, transports, esprit”. Those with 3 spoken syllables total 8: “confuses, observent, familiers, ténébreuse, unité, corrompus, triomphants, infinies”. Two words have 4: “Correspondances, expansion”. Once the title has been removed, we have 115 compartments, giving $(8(0))=0$; $(56(1))=56$; $(42(2))=84$; $(8(3))=24$; $(1(4))=4$. The total number of syllables is $0+56+84+24+4=168$, making 12 syllables for 14 lines, that is $(12(14))=168$. The title contains 15 letters and the author could have removed the final “S” to make it correspond to the number of lines. However, just as a superstitious commentator may invent any number of imagined meanings, a magic key can be sought among all the possible combinations of the letters of the poem.

412////-The action of the high casting (f-h-) is at word level, giving the composite “satonawallhadagreatfall”. The ease of recognizing the nursery rhyme does not entirely compensate for the extremely rapid pronunciation of the clump of words, so maintaining the status of intrusion for this play on words.-///M///-The shed plays its role again in “the poet’s owed” if we replace “wed” with “de”, giving “ode”, a high gather: “the poet’s ode”. With “the workhouse of his dreams”, the noun “work” has an adjectival function. Since different idioms are not equally flexible as far as word construction is concerned, it should not be imagined that an independent border exists between tropes of this kind.-///B///-The original correspondence was interrupted [105]: «And the whole earth was of one language, and of one speech. And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there. And they said

one to another, Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar. And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth. And the Lord came down to see the city and the tower, which the children of men builded. And the Lord said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do. Go to, let us go down, and there confound their language, that they may not understand one another's speech.» It was necessary to go beyond this, in order to spread the true faith among the nations [152]: «And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.»

413////-The basic juggling (j-b-) changes the place of letters or sounds that do not contain vowels, such as “the terrible task of lolting the bells was given to that strapping lad”.-///M///-“He went skating at the ink” remains a fining but “he went skating in the link because his skates had no laces” is a juggling as “L” has replaced “R”.-///B///-The rep, which gives much value to substances, opens up the field to many subjective reactions and beliefs, just as with paintings, one person sees a bird of prey in the Mona Lisa's dress while another sees only the folds of the material near the left arm [195]. It may be the skillful signature of an artist who wants to have his genius recognized, but the person interpreting the painting must be careful not to project his or her own imaginings into the image. The risks of error are just as large in the illustrations of poetry. According to Pierre Marillaud, the expression, «la dame de pique» (the Queen of Spades) referred to in one of Baudelaire's poems, means “la dame d'Aupick”, the poet's mother's name after her marriage to Baudelaire's step-father [521]-[[1121]]. In the same way that painting calls for more than games, poetry can incorporate some word games, but acts also on a higher level [[1005]]: «When, by decree from the powers supreme,/The Poet takes his place in this weary world,/His horrified mother, blasphemy on his lips/Raises clenched fists to God who looks down in pity...//But guarded by an invisible angel,/The deprived child grows drunk on the sun,/And in all he drinks and all he eats/He finds ambrosia and rosy nectar.//He plays with the wind, talks to the clouds,/Elated as he sings of the Way of the Cross,/And the spirit following his pilgrimage/Weeps to see him glad as the birds in the field.»

414////-The medium juggling (j-m-) concerns a vowel or syllable that does not constitute a word and changes the accepted order of the tumulus. Thus “he loved listening to the bbishru spoken in the pub” gives us the pattern (F-bbishru-||||-S-rubbish).-///M///-A play on words based on missing elements gives “You'll gu, won't you?” We can also write “she tries not to pay attunition to mech” or (F-u, e-||||-S-e, u). This procedure also relates to the musical side of language, without actually touching fully on versification methods.-///B///-The bases of the rep are so simple that they were easy to discover but their use often remains limited to distractions. In literature as in the pictorial arts, there is a risk of taking for an improvement a loss of technique. Baudelaire gave this warning to his contemporaries [715]: «Anyone visiting the World Fair with the preconceived idea of finding in Italy, the offspring of Da Vinci, Raphaël and Michelangelo, in Germany the spirit of Dürer or in Spain the soul of Zubarán and Velasquez, is destined to be needlessly surprised. I have neither the time nor sufficient knowledge perhaps, to find out which rules displace artistic vitality, and why God dispossesses nations sometimes for a while, sometimes for ever; I will content myself with observing a fact that is very frequent in history. We are living in a century in which certain banalities have to be repeated, in a proud century which believes itself to be above the misfortunes of Greece and Rome.»

415////-The high juggling (j-h-) changes the order of words: “Victor Flaubert and Gustave Hugo”, “the heroic dress of the red soldier”. A marked contrast gives “in his wood, he ate mostly rabbits and √”.-///M///-Many artists saw jokes as barriers to gaining access to the most important significances of their time, or feared that they would be considered crude and vulgar.-///B///-In his major texts, even when dealing with the worst criminal “milieu”, Baudelaire seeks the saving dynamism behind the infamy [[1092]]: «The rages of boxers, the impudence of the faun,/You who could conjure up the beauty of boors,/A great heart puffed up with

pride, a feeble and yellow man,/Puget, melancholy convicts' emperor...» Imagining a conversation, Balzac noted [66]: «There is the legacy of Cain and Abel, as you said at times. Cain, in the great drama of Humanity, is opposition. You are descended from Adam by that line in which the devil has continued to add fuel to the flames, the first sparks of which fell on Eve. Among the demons of this line of descent, are sometimes found terrible ones, combining physical and mental toughness, which symbolize all human forces and which resemble those feverish desert animals who need the vast expanses there to live.» Napoleon thought that his name meant «the lion of the desert» [497]. Baudelaire was also worried about the past [[988]]: «Race of Cain, mount to the skies,/And throw God down to earth.» Heine generalizes his observations on power, to surmount the divide between good and evil [430]: «The art of fencing, says a contemporary author, does not exist for young giants, since they repulse all parries.»

416////-The basic subsidence (t-b-) consists of an addition which does not directly replace anything and concerns any mark of a freestone, sound, consonant, unusual sign or elementary sound. It may seem purely decorative: “she is so overworked, has she any time for us?” A similar effect comes from the trope “the storm caused many cries and * without ceasing”. In this field, it is easy to use onomatopoeia: “she fell in, splosh”. This recourse to the physical often makes people smile, but it is accompanied after a moment's thought by a connotation and in this way the mental exercise embellishes our grasp of the intrusion.-///B///-The hyphen in the eleventh line of the poem leads us to expect a reversal or turnaround, accentuated by the rolling sound of «corrompus» (corrupt) in French. We find this reversal from good to evil in Bronzino's „Judith“. The artist contrasts the sweet face of the heroine, at the top of the painting with the severed head of Holofernes in the lower half. The aesthete may in such cases want to impede the obvious meaning and Musset gives us an example of this [141]-[546]: «...But who can forget that false Judith,/And in the white hand of a faithless mistress/The head that on dying Allori suspended there?»-///M///-As in science, the essential is surrounded by a commentary, which shows sufficiently the links between cultural activities. Desanti insisted on the sharing of the tasks of knowledge, as [264]: «Any awareness of an object refers back to the sequence of motivations, actions that maintain the unity of the object in its field...» The meaning given to the various aspects and the possibility of an overall view should therefore be continually reexamined [265]: «Thus a second discourse unfolds close to the objects concerned...»

417////-The medium subsidence (t-m-) adds to a passage a vowel or syllable not likely to form a word on its own. This gives “the doctor is too takeun up with his gout to treat my cold!”-///M///-The first two gathers inevitably suggest things related to the word, as it is only the word itself which can give a clear picture since linguistic coding is only distinct when the sound makes us think of an object.-///B///-The «forests of symbols» inhabit also the thousands of diffuse hints and insinuations that surround sounds and words, in what Merleau-Ponty has defined as [476]: «...the immense tissue of speech.» Cross-references make up a chain linking the sheets with the cemetery [[1029]]: «Debauch, when will your vile arms come to bury me?/Oh Death, rival of her charms, when will you come,/To graft your cypress on her rotting myrtle boughs?» Venus adores a sacrifice [[1014]]: «Oh Beauty, harsh scourge of souls, you want it so!/With eyes of fire, flashing bright as feasts,/Burn to cinders these scraps spared by the beasts!» The tender pink of flesh is often hated for its result, and the raw green of spring's rebirth corresponds to this [637]: «I have even always thought that in flourishing and rejuvenated "Nature", there was something impudent and appalling.»

418////-The high subsidence, indicated by (t-h-), uses an added word or symbol which appears of no use: “his stated intention of proceeding by stages, 1, 2...13 etc. is designed merely to make us forget his lack of any real goal”.-///M///-The rep, like many figures of speech, is largely a matter of a contrast with the ordinary sequence of words and so it must be asked whether the opposition in question comes from the meaning or the physical representation. In “you must be right castle”, the ending appears to be arbitrary, which makes the result clear. On the other hand, “he found his luggage in the missing room” suggests some abstract play on words as two meanings come from the words used: “lost property” and “waiting room”. As each intrusion is formed from a considerable concrete mass, going off at a tangent into intellectual ambiguity would take us far from the essential meaning. To determine a series of objects, their distinctive outward appearance needs first to be established, as Aristotle succeeds in doing with reasoning made up of three propositions [22']. In

a similar way, it was an advantage for Linnaeus, the Swedish naturalist who established the differences in the sexes of plants as the starting point of a rational classification system, that sexual reproduction cannot be found among minerals, but only in living beings. [910]-[911]-[916].-///B///-Independently of anything concerning distance on the one hand and on the other the classification of intrusions, the reps are described using only the technique intended, even if only vaguely, by the author, so as not to confuse the discussion. Heine emphasized how difficult it is to handle the desire for beauty [429]: «The major mistake arises from the question the critic always asks: what should the artist do? It would be much better to say: what does the artist want? Or even, what inspiration did he feel obliged to obey? This question, what should the artist do, was invented by that sort of philosopher of art who, without any poetry of their own, abstracted for their personal use facts and memories from various masterpieces, used already existent things to draw up rules for the future, divided up the categories and genres and imagined definitions and principles. They did not know that such abstractions can in any case only serve to judge imitation; and that every original artist, each new genius must be judged on his own aesthetics which come into existence at the same time as his work.»

419////-The basic recovery (r-b-) uses a simple repetition of a sound, graph or consonant, such as is seen in “existence has thousands of aspects”.-///M///-A composite can be justified for “life possssssesses a hundred sides” since it would be comical to attempt to distinguish all such figures with the argument that every time a new “S” occurs it should receive special treatment. In the same way, the plausibility for “the crow crroaked” will be the object of a single evaluation.-///B///-A particular diction can renew a heap, as in “Natture is a ttemple...” which suggests a military drumming sound. Something menacing can be imagined in “...corrrupt, rrich and trriumphant...” Great art does not exclude the imitation of reality by the use of sounds, as witnessed by the “Pastoral Symphony”, in particular the storm. However any grotesque deformation of „Correspondences“ will be avoided so as not to risk harming the verse in question permanently. Fanciful musical distortions of great historical achievements show unintentionally that the comical, by leaving a lasting imprint on the memory, can be a long-lasting hindrance to our appreciation of what is best in difficult productions.

420////-The medium recovery (r-m-) uses a vowel or syllable incapable of forming a word. It can be seen in “a hard-fought viictory”.-///M///-The pun “you can tune a guitar but you can’t tuna fish” is not in this category, because “tune” and “a” are pronounced words [226].-///B///-Comparing literature with music, by the interplay of sounds, leads to seeing many details that link the two spheres. In an instant of coexistence, several notes played at the same time make up a chord or produce a harmony [880]-[882]. The melody presents the sound in a changing series [883]. In between the two is the arpeggio, in which the changes are so rapid that the sound appears to be linked [881]. The forest of sounds also resembles a tapestry in which the vertical warp and the horizontal weft threads intertwine with each other. Plato also saw the well-governed city as united by internal correspondences, similar to those in weaving [755]. Furthermore, individuals who deliberately and excessively stand out from the crowd, ruin the community, according to Aristotle [35]. Baudelaire affirms that artistic schools and movements decline as a result of the same fault [704]: «This glorification of the individual has required an infinite division of the territory of art. The absolute and divergent liberty of the individual, the division of effort and the fractioning of human will have led to this weakness, this doubt and this poverty of expression; a few eccentrics, sublime and unhappy, can hardly compensate for this disorder riddled with mediocrity.»

421////-In the high recovery (r-h-), the same word or expression occurs several times. The result may be vagueness, but also ridiculousness, depending on the context.-///M///-Aeschylus uses this procedure to convey apprehension [382]: «I am frightened of obeying,/I am frightened of saying openly/such things one hides from one’s friends.» According to Racine, the same intellectual fixity produces a whole series of emotional reactions [828]: «...I saw him, I flushed, I went pale at the sight of him...»-///B///-Spleen also can be expressed through repetition [[1061]]: «I have sometimes seen, at the back of an ordinary theatre,/Fired up by a noisy orchestra,/A fairy light up in a hellish sky/A miraculous dawn;/I have sometimes seen, at the back of an ordinary theatre//A being made up only of light, gold and gauze,/Lay low the great Satan;/But my heart, never visited by ecstasy/Is a theatre where one waits/For ever -for ever in vain- the Being with wings

of gauze!» Much patience is needed [[1027]]: «I envy the fate of the vilest of animals/Who can plunge into a stupid sleep,/So slowly does the tangled skein of time unwind!»

422////-The connector is a buffer which has the effect of completely invalidating the obstacle of distance. The first kind of connector is seen in a reference of the type “this was mentioned in paragraphs 1 and 28”. The second variety is less easy to see and we call it a hardener. It is limited to uniting two words or symbols and cannot be extended to the immediate context. We see it in action when, without any explicit cross-reference, two declarations with something in common are placed decisively so that the public is lead to link the two notions.-///M///-Marcel Proust’s „In Search of Lost Time“ begins with the phrase «For a long time I went to bed early.» The enormously lengthy narrative ends with «in Time.» As has often been remarked, the particular position of these two expressions gives them a unifying path, since critics can imagine that in spite of the three thousand pages that separate them, their creator must have made a conscious decision to conclude his narrative as he had begun, by evoking a length of time [812]-[813]-[814]-[815]. Although suffering from chronic respiratory disease, the author, a man with a profound aesthetic sense, was sufficiently free from material worries, to spend much of his considerable leisure time elaborating his turns of phrase with great care, and so it must be admitted that a hardener connects «a long time» and «Time».-///B///-Once this remark has been made, we no longer feel the need to reject every rep with a large internal distance, making it easier to approach many poems [[1042]]: «The Living Torch//They walk before me, those eyes full of light,/That a very wise Angel doubtless magnetized;/They walk, those divine brothers who are my brothers,/My gaze suspended from their diamond sparkling flames.//Saving me from all snares and all deadly sins,/They lead my steps in Beauty’s path;/They are my servants and I am their slave;/All my being obeys that living torch.//Charming Eyes, you shine with the mystic light/Of altar candles burning in daylight; the sun/Reddens, but does not put out their fabulous flame;//They celebrate Death, you sing of Awakening;/Singing the awakening of my soul you walk,/Flames of stars the sun cannot cause to fade.»

423////-Cases of illusion could tend to make us imagine the presence of rep even though this figure belongs to coded messages, poetic constructions, mistakes in writing, results of accidents and habitual applications. In the same way, oral accents, which seem intrusive, have nothing in common with the sought-for trope most of the time. A series of criteria to prevent any misunderstanding is therefore necessary to identify the plausibility of the turns of phrase in question.-///M///-A sudden ornament can appear to be an intrusion within the initial character shown by a long page of text, but this is no longer the case when the social imperative of systematically illuminating a famous work exists.-///B///-Baudelaire adores expressions which result in an embarrassed attention, such as “the flowers of evil”, which make the reader hesitate in astonishment, what could be called «bomb-shell titles» [645]. He even invents some neologisms [687]-[688]-[689]: «arriéristes» (behinders), «étudieur» (studier), «articliers» (articlers). For onomatopoeia, he recognizes its price from the moment that the summit of the art is foregone, and he intended to use in a future play the following song [638]: «Nothing is as-z-nice,-/Fonfru-Cancru-Lon-La-Lahira-/Nothing is as-z-nice/As the Pit Sawyer.» Baudelaire saw his «vulgar drama» animated by the ideas in the cantilena [639]: «Sing, Siren, sing,/Fanfru-Cancru-Lon-La-Lahira-/Sing, Siren, Sing,/You’re right to sing,//As you’ve all the sea to drink,/Fanfru-Cancru-Lon-La-Lahira-/ As you’ve all the sea to drink,/And my truelove to eat!»

424////-The size which measures the plausibility of the declaration “the creator wanted a rep or composite here” is called the manse. It has ten leavens in the denominator: $1/(\ddot{o})(\tilde{n})(\tilde{a})(\grave{u})(\grave{o})(\grave{i})(\hat{a})(\hat{u})(\hat{o})(\hat{a})$. These are called (ö), conservatory; (ñ), chest; (ã), dresser; (ù), glaze; (ò), cartage; (ì), boss; (â), varnish; (û), headroom; (ô), surround; (å), combe. For “ö, ñ, ã”, read “o, n, a tilde”; and “å” is pronounced “a circle”. In the calculation, the notion of the rivet is again necessary in order to disregard any quantity below 1/16.-///M///-Historical knowledge is indispensable in evaluating when a misunderstanding risks taking ordinary usage for a trope. “Repetitive” does not contain one, but “la fête à Neuneu” (the party at Neuneu) does because the expression comes from “la fête à Neuilly” (the party at Neuilly) [861]. It also proves important to examine the objectives sought. In this way, “he wearied them with a mournful monologue of monotonous enumerations” gives an impression of somnolence which justifies the suspicion that this was done consciously.-///B///-Unfortunately, the clues are often merely hinted at so they may be erroneously imagined through a lack of

understanding of the text. What is more, one illusion runs the risk of leading to another. If we think we have discovered a play on «hautbois» (oboes) and “haut bois” which means “high woods” in “...doux comme les hauts bois...” (sweet as high woods) we will be inclined to split «prairies» into two also to give “...verts comme les prés rient...” (...green as the meadows laugh...) In small numbers the “ers” of a speaker are hardly noticed and do not compromise the eyelet, but this changes if he or she decides to use them on purpose. It is even more difficult to judge whether an impression is correct, such as that based on the number of “i’s” in French in this aesthetic speech of Baudelaire [690]: «Le "divin" Marat, un bras pendant hors de la baignoire et retenant mollement sa dernière plume, la poitrine percée de la blessure "sacrilège", vient de rendre le dernier soupir. Sur le pupitre vert placé devant lui sa main tient encore la lettre perfide: “Citoyen, il suffit que je sois bien malheureuse pour avoir droit à votre bienveillance.” L'eau de la baignoire est rougie de sang, le papier est sanglant; à terre gît un grand couteau de cuisine trempé de sang; sur un misérable support de planches qui composait le mobilier de travail de l'infatigable journaliste, on lit: “À Marat, David.” Tous ces détails sont historiques et réels, comme un roman de Balzac; le drame est là, vivant dans toute sa lamentable horreur, et par un tour de force étrange qui fait de cette peinture le chef-d'œuvre de David et une des grandes curiosités de l'art moderne, elle n'a rien de trivial ni d'ignoble.» (The "divine" Marat, one arm hanging out of the bath and weakly clutching his last pen, his breast pierced by the "sacrilegious" wound, has just breathed his last. On the green desk placed in front of him his hand still holds the treacherous letter: “Citizen, my great unhappiness gives me a right to your kindness.” The bath water is red with blood, the paper is bloodstained; on the floor lies a large, blood-soaked kitchen knife; on a poor stand of wooden planks on which the indefatigable journalist worked can be read: “To Marat, David”. All these details are historic and real, like a novel by Balzac; the drama is there, living in all its awful horror, and by a strange feat which has made this painting David's masterpiece and one of the curiosities of modern art, it contains nothing trivial or ignoble.)

425////-The conservatory $\tilde{o}=1$ measures the advantage of avoiding some dangers for the glebe. A heap which cannot achieve the level of a crib gives $\tilde{o}=2$. The same goes for an alleged rep which does not reach the fifteen logs and does not provide a recognizable composite. When there is just one trope on its own, $\tilde{o}=2$ is appropriate too. Another situation making $\tilde{o}=1$ impossible is when two speech systems become confused with each other. The amount $\tilde{o}=2$ must be accepted also when there is a risk of taking for an intrusion the importance attached to something in the heap, because of the idea that a very small circle wants to convey. This value of $\tilde{o}=2$ is all the more required if the audience is not prepared to understand the turn of phrase. If the context absorbs the figure, making it imperceptible or seemingly surmountable, $\tilde{o}=2$ is once again justified.-///M///-This case can arise with certain discreet onomatopoeiae. Between the extreme forms of this figure of speech, there are many subtle shades, and in general Saussure notes [904]«...they are only an approximate and already partly conventional imitation of certain noises (compare the French "ouaoua" and the German "wauwau").»-///B///-In the situation of an author combining several coding systems, it becomes risky to indicate what exactly is an intrusion in the midst of the whole. The Latin poem in "the Flowers of evil" is an exception, being the only one not in French, the normal language of the collection, but in turn the old Roman idiom gives an internal norm to this short text [[1046]]. The affection is tangible in it [[1047]]: «Oh captivating femininity/By whom all sins are absolved!//As from an obliging Lethe/I will drink my fill of your kisses...//Add now your potency to mine,/Oh soft-scented bath/Perfumed with sweet smells!» Gilson links these lines with a hymn [414]: «Jesus sweet memory/Who gives the heart true joy:/But whose sweet presence/Surpasses all sweetness.//We can sing of nothing more pleasant/We can hear nothing more charming/We can think of nothing sweeter/Than Jesus the son of God.//Jesus the hope of the penitent/As you are kind to those who pray to you,/As you are good to those who seek you,/But how is it for those who find you?» We see that Baudelaire admits to the pleasure of creating [675]: «It is a rare thing, this joy which breathes and dominates in the works of some famous writers, as Champfleury shrewdly noted with regard to Honoré de Balzac.»

426////-For a conservatory of $\tilde{o}=1$, the internal solidarity of meaning, contained in or suggested by the tenures, gives $\tilde{n}=1$. Equally if $\tilde{o}=1$, $\tilde{n}=1$ applies if the rep is backed by a hardener. Such a buffer should be sought, not only with refrains but also with anything that imitates them. Without unity or connectors, since

the internal distance of the glebe risks damaging the trope, the number (n) of fronts between the extremes of the turn of phrase has to be investigated, with the chest giving a quantity $\tilde{n}=2+(1(n/10))$. Furthermore with $\tilde{o}=2$, $\tilde{n}=2$ can be accepted in a situation of continuity of speech, of a reminder, or when a hardener is present. With the other devices, $\tilde{n}=2+(1(n/10))$ proves to be the means of obtaining the desired leaven. There is no problem in dealing with the composites since (\tilde{n}) is evaluated as if the tenures all came together from a single rep.-///M///-The conservatory overlaps the chest, appearing to be a clumsy construction in view of the simplicity of many of the figures of speech, but we deal constantly with appearances by means of such laborious artifices. Poincaré replied to those who inveighed against the awkwardnesses of reason [801]: «Yet since no painter has been able to create a portrait truly resembling the original, should we conclude that the best painting is to not paint?»-///B///-Sobs and laughter, with their tendency to repeat an elementary motif, provide an easy model for the rep. This level is not far from the instinctive and we find in it spontaneity linked to elaborate forms of wit. Germaine de Staël gives us this advice [931]: «As analysis can only examine by division it can be compared to autopsy with a scalpel, but it is a bad instrument for learning about living things...» The correspondences which link souls prolong this further, as Baudelaire shows when describing a couple he has invented [656]: «...Samuel took great care to return to her her handkerchief and her book which he found on a bench, and which she had not mislaid as she was nearby, watching the sparrows fighting over crumbs or looking as if she were contemplating the inner workings of the vegetation. As often happens between two beings whose destinies are bonded together, tuning their souls to each other, -engaging her in conversation quite abruptly,- he nevertheless had the strange pleasure of finding a person disposed to listen to him and reply to him.»

427////-The dresser (\tilde{a}) equals 2 when the ceiling strongly threatens to be unfaithful to the sense of the glebe, seen after the whole heap. In (F-Correspondances/-!!!!-/S-Corps, responds, danse) (F-Correspondances/-/-/S-Body, respond, dance), the ceiling "Corps, responds, danse" (Body, respond, dance) seems so far from the rest of the poem that there is no difficulty in putting $\tilde{a}=2$. On the other hand, a tenable commentary, especially with a buffer to back it up, justifies $\tilde{a}=1$.-///M///-It is certain that an excess of imagination on the part of the creator must not be excluded in advance, but it is generally accompanied by clues, and often the context makes a turn of phrase clear, as shown by the alliteration expressing Orestes' vision of infernal deities [827]: «Pour qui sont ces serpents qui sifflent sur vos têtes?» (For whom are these snakes that hiss on your heads?)-///B///-To judge such a trope as being entirely inappropriate would be to misunderstand that great art is often accompanied by embarrassment, as Baudelaire carefully formulated [713]: «I would go even further, even if it displeases those over-proud sophists who have drawn all their knowledge from books, and, however delicate and difficult to express my idea may be, I have not given up hope of succeeding. "Beauty is always strange." I do not mean to say that it is deliberately and dispassionately strange, for in that case it would be a monster who had left the rails of life. I say that it always contains a little strangeness, a naïve strangeness, unconscious and unintentional, and it is this strangeness that makes it specifically Beauty. It is its registration, its characteristic. Turn the idea round the other way and try to conceive of "banal beauty!"»

428////-The glaze $\tilde{u}=2$ is necessary when, apart from the intrusion itself, there is some clumsy turn of phrase, according to the criteria of the time, in the external presentation of the ceiling.-///B///-Some awkwardness within the glebe underlines the trope in concrete terms, but a similar awkwardness in the ceiling is detrimental to the seriousness of the commentary. Thus "...verts comme les prés rient..." (...green as the pastures laugh), achieved in French by splitting the word «prairies» (meadows) into two ("prés rient": pastures laugh) assumes an acute accent on "prés" (pastures), while the glebe «prairies» (meadows) is read with a grave accent "près rient", giving $\tilde{u}=2$ since the need to change the accent arouses suspicions.-///M///-Victor Hugo, in „Boaz asleep“, gives a semblance of geographical invention [140]-[462]: «All was peaceful in Ur and Jerimadeth...and Ruth wondered...» (Tout reposait dans Ur et dans Jérimadeth...et Ruth se demandait...) As the Lake of Gennesaret (or Sea of Galilee) has the reputation of having frequent storms, it would have been difficult to write "All was peaceful in Ur and Gennesaret..." The end of the line in French, «Jérimadeth», is often interpreted as "je rime à "dait"" (I rhyme with "dait") as Hugo, for the rhyme, attempts to obtain a sound to go with «demandait» (wondered) which comes

afterwards [463]. Some people have also, less correctly, amused themselves with “je rime à dette” (I rhyme with debt) with the content “I use my imagination to fill in a lacuna on the historical level, becoming thus a debtor to truth”. The final “T” is pronounced in «Génésareth» (Gennesaret) and so «demandait» (demanday) would have to be “demandait” to be pronounced the same way. The author improves the rhyme in any case on a technical level with “Jérimaday-demanday” instead of “Génésareth-demanday”. «Jérimadeth» appears to have been a largely unknown word but it seems it would have been pronounced without sounding the final “T” to rhyme with «demandait» (demanday). It would be less easy to require «Génésareth» (Gennesaret) to be pronounced with a similar ending (Génésaray). Finally the last syllable begins with a “D” in each of Hugo’s lines (deth-dait), and not once with an “R” and once with a “D” (reth-dait). Jacques Truchet completes the documentation by pointing out that for some people «Jérimadeth» could be «...a way of writing "Jerahmeel"» and in this case, Hugo would have been serious and well-informed, a view which destroys the idea of a figure of speech [463]. What is more, for “je rime à "dait"” (I rhyme with "dait") the sound “je” is needed rather than “Jé”, which weakens the perspective plausibility of a potential rep and leads therefore, because of the awkwardness in the ceiling, to a conclusion of $\dot{u}=2$.

429////-The cartage (\dot{o}) can be equal to 2 in several cases. Firstly if a buffer shows that the creator is ignorant of, or hostile to, the supposed play on words. Next if historical information would make the imagined rep suspiciously anachronistic or gratuitous. Also in a situation in which is tenable that the author used certain continuous forms of versification, or even that he used some means to temporarily meet this aim. In the same way, $\dot{o}=2$ appears valid if the critics notice they lack knowledge to grasp the meaning of the glebe. Finally, $\dot{o}=2$ is applicable when a careless mistake or oversight may have occurred. The leaven is worth 1 in all other cases, in particular for a buffer favourable to the trope conceived.-///M///-Let us look at (F-Bobo-|||S-hurts) from the perspective opened up by “having suffered many hurts luckily we arrived at the Bobo’s”. «Bobo» meaning a hurt or wound in baby talk in French but also there being a people of the same name, the geographical context could make those who imagined a figure of speech hesitate as this could be a misinterpretation, encouraging the careful interpreter to $\dot{o}=2$ [805].-///B///-Sometimes a writer signals his intention to use a rep, as Baudelaire did with regard to the painting we have already mentioned, dealing with the assassination of the famous pamphleteer, Marat [691]: «The most surprising thing about this unusual poem, is that it was painted with extreme speed, and when we think of the beauty of the drawing, it is enough to disturb our minds. This is the bread of the strong and the triumph of spiritualism; cruel as nature, this painting has all the perfume of the ideal. What therefore was this ugliness that holy Death has so quickly wiped out with the tip of her wing? Marat can defy Apollo from now on as Death has just kissed him with her amorous lips, and he rests in the peace of his metamorphosis. In this work there is something both tender and poignant; in the cold air of the chamber, on those cold walls, around that cold and funereal bath, a soul flies about. Will you allow us, politicians of all parties, and you, fierce liberals of 1845, to be moved by David’s masterpiece? This painting is a gift to our weeping homeland, and our tears are not dangerous.»

430////-The boss (i) should be analysed based on a series of cases. For a glebe which allows a transition to the abstract, leading to a contradiction, an allusive form, an opposition or a pleonasm, (i) is 2. Equally $\dot{i}=2$ when there is some ambiguity of construction in the words. In all other cases $\dot{i}=1$.-///M///-For “the general said the colonel is a lion” $\dot{i}=2$, while “he conquered his canker” gives $\dot{i}=1$.-///B///-Reps often provoke laughter, an established social custom and behaviour which includes a sort of cry, song or call. Using the differences in the two sexes, the opposition between high and low voices is marked and the pleasure of being in intelligent company is heard. In this way people who have not understood what has provoked the laughter are excluded. Baudelaire notes [706]: «The unanimous agreement of the physiologists of laughter on the main reason for this monstrous phenomenon would suffice to show that comedy is one of man’s clearest satanic signs and one of the numerous pips in the symbolic apple. What is more, their discovery is not very profound and does not go very far. Laughter, they say, comes from superiority.» A difficult case is worth a few words [707]: «The laughter of children is like the blossoming of a flower. It is the joy of receiving, the joy of breathing, the joy of opening up, the joy of contemplating, of living, of growing. It is the joy of a plant. The smile, which seems to be the core of the phenomenon, is generally something akin to the wagging of a

dog's tail, the purring of a cat. However, it should be noted that if there is a difference between the laughter of children and expressions of animal contentment, it is because this laughter is not totally lacking in ambition, as suits little men, that is Satans in the making.»

431////-The varnish $\hat{a}=2$ is appropriate if a lengthy learning process is necessary to change the linguistic code in order to understand the glebe in the sense of the ceiling, or if the operation requires a key that is impossible to reconstitute easily, and which the critics have obtained. The use of a cipher, an obscure idiom, these are all harmful to the quantities measuring the plausibility of the rep. Conversely, if there seems to be no threat of this type, $\hat{a}=1$ applies. A play on words or ornament of some kind are not sufficient to give $\hat{a}=2$ and a system, either on a high or common level, which exceeds the capacities of intuition, is required.-///M///-A secret intended to make a certain message comprehensible and a cipher applicable throughout a long verbal segment come to one and the same thing in the field of reflection on difficult matters.-///B///-A very simple example of slang comes from Balzac [70]: «"Ne fais pas de regoût sur ton dab!" (Don't make out your chief is shady)...» Without any translation, the difference with "the boat was wrecked, glug glug" is eloquent. Furthermore, by putting its number in the alphabet for each letter, "calculation" becomes "31123211212091514" which cannot easily be understood either. The obscurity present in the works of a literary movement does not ordinarily reach such a level. It is true that a slight coding may exist, incurring the wrath of adversaries, as is seen the hostility to the mixing of genres expressed by the advocates of classicism around 1830, but it is often rather limited. A literary coterie promises a great deal more than just a special language, and Baudelaire understood this [704]: «In the schools, which are no more than the organised power of invention, individuals really worthy of the name absorb the weak; and this is only right as a wide-reaching production is just a thought with a thousand arms.»

432////-The headroom $\hat{u}=2$ is acceptable in two cases. If the glebe may appear technical or learned, $\hat{u}=2$ is appropriate. This is because, if the aim is to understand, it seems difficult to meet the aim of the physical intrusion. Then, $\hat{u}=2$ is expected in relation to all marks of freestones, designs, diagrams or symbols used in the breaks between several intellectual stages. However, we exclude from the situations giving $\hat{u}=2$ all those in which learning has an artistic role. There is therefore all the more reason for the other devices to give $\hat{u}=1$.-///M///-As far as the plan of a heap is concerned, it cannot be confused with an intrusion as it is too abstract for that. Nevertheless a horizontal bar intended as a border between paragraphs can leave us with some doubts. A good understanding of the headroom requires therefore some documentation regarding literary customs as the labelling of such material clues varies as the cultural world changes, being flexible in the details in spite of a possible overall rational meaning.-///B///-Seriously or mockingly, Baudelaire envisaged a balance in reality, imitated by certain lines of a hymn to the sun, without requiring any concrete sign of a break [[1115]]: «This foster-father, enemy of chlorosis,/Awakens in the fields the verse as well as the roses;/He makes our cares evaporate in the sky,/And fills our minds and the hives with honey./It is he who returns their youth to the crippled/And makes them gay and gentle as young girls,/And orders the crops to grow and ripen/In the immortal heart that ever wants to bloom!//When, like a poet, he goes into the towns,/He ennobles the destiny of the most vile things,/And enters like a king, without noise or servants,/In all the hospitals and all the palaces.»

433////-The surround (\hat{o}) is 2 if the trope comes from distinct or imperative customs within which a creator is working. In this case, as the author had not definitely decided on the intrusion imagined, $\hat{o}=2$ is applicable. For the writer who is trying to introduce a material contrast in an original way, $\hat{o}=1$ must be the result.-///M///-An old and little-used block letter will give the impression of being a rep, when relevant historical knowledge of the milieu in which it was used is lacking. As customs are sometimes at the limits of individual and collective knowledge, a hesitation on this count may affect the diagnosis of the proper ways to react at the various stages of the cultural chain.-///B///-If a novelist has wanted to transcribe a regional accent, without belonging to a movement in which that was the rule, $\hat{o}=1$ is justified. Balzac liked this type of correspondence [71]«...the two artists became very friendly with Gazonal and made him tell them of his lawsuit. "My-e trrrial-e," he said, rolling the "r's" with the tip of his tongue and accentuating everything in the

Provençal way, "is something-e verrry simple: they want-e my factory. I found-e myself a brrrilliant-e lawyer here-e to whom-e I give-e twenty francs each-e time to open-e his eyes-e, and I always-e find him-e asleep-e..."»

434////-For the combe (å) a value of 2 is acceptable as soon as the critics suspect some accident, falsification or error which has had an effect on the glebe. Even if the creator did not desire a rep, an unintentional stain or a whim of a previous reader can sometimes have damaged a book. Conversely, å=1 in any situation in which such a misadventure appears impossible.-///B///-In 1961, in the otherwise excellent edition of Antoine Adam, an unfortunate printing error deprived the sonnet „Correspondences“ of its final full stop [6]. No reader will suppose that Baudelaire himself rejected the use of this mark of a freestone.-///M///-To determine (å), a piece of bad luck must be distinguished from the result of a stratagem. We can imagine such enormous ruses, on the material level, as that of Lucian relatively deep down. The famous „True History“ ends with the words [510]: «I have now related to you my adventures as far as the other land, on sea at first, then during our course to the islands, and in the air, then in the whale, and once we had escaped from it, with the heroes in the land of dreams, and finally with the Bucephaleans and the Onoscelians. All that befell us on land will be told to you in the following books.» Pierre Grimal notes with regard to this [511]«It has been pointed out that this final affirmation is the biggest lie in the whole novel: the books announced never existed.»

435////-Let us write the rail “Correspondences -Sympathies of the great temple where man passes...There are...beings of the senses who sing of sympathies...” As the words before “homme” (man) do not have an inaccessible meaning, a thread is possible just with pivots, terms and freestones. Thus, as the heap remains a crib, the conservatory of (F-Symphathies...sympathies-||||-S-repetition) is in no way prevented from having the value ð=1 for this reason.-///M///-Repetition is one of the most indisputable types of rep in that it has a striking forcefulness. Starting from such examples gives any investigations a certainty that removes all doubts. Spinoza sums up such an advantage of being aware of clear-cut facts and reasons [163]-[922]: «...there will be no question here of enquiries extending to infinity; by this I mean that, to discover the best ways of seeking the truth, there is no need for a second method to seek the first, and then of a third to find the second, and so on to infinity...»-///B///-In spite of this strong sense of presence, there may sometimes be a problematic case in which the artist may just as well have been unaware of the word play as used it deliberately [[1118]]: «Je suis comme le roi d'un pays pluvieux,/Riche, mais impuissant, jeune et pourtant très-vieux...» (I am like the king of a rainy land,/Rich but powerless, young and yet so old...) In French, there is a possible play on the words «pluvieux» (rainy) and “plus vieux” (older) and it has to be decided whether this is valid or not. There is even more difficulty with word play with a less concrete basis, and which for this reason we have excluded from the cases analysed here. In this way, “my dear drawer” does not contain an intrusion because the intellectual aspect of the different significances of “drawer” dominates the joke, without physically changing anything._

436////-Let us look for the chest (ñ) of (F-Sympathies...sympathies-||||-repetition) for the rail we examined above, with the supposition of a conservatory limited to 1. We will consider the new leaven for itself since it can, based on its own properties, have the value 1 or 2. The repetition of the decisive word at the beginning and the end of the poem is reinforced by the title «Correspondences» so it has to be admitted that there is a hardener which wipes out the internal distance between the two words “Sympathies-sympathies”. Since it therefore becomes pointless to count the series of fronts between the beginning and end of the poem, ñ=1 appears secure.-///M///-As regards each part of the reality or the intelligence of things, we should envisage that all languages do not provide the same number of words for each kind of thing. The lack of suitable or wide-ranging vocabulary could make it necessary, therefore, in such or such a situation, in each language, to use certain words again, regardless of any rep.-///B///-Baudelaire’s cultural richness gave him the means of avoiding this kind of obstacle as he unearthed numerous sources from the past in order better to use the vocabulary in the present. This line from Chénier would have been a suitable motto for him [194]: «...On new thoughts let us write old verse.» This in no way prevented him from appreciating the mockery directed at the hard toil required of adolescents to master traditional notions [709]: «Daumier threw himself on

antiquity, on bogus antiquity, as no-one feels the grandeurs of antiquity better than him, and he spat on it...» The caricaturist's purpose seems to him to run parallel to that of Joseph Berchoux when he said his famous [708]-[962]: «Who will deliver me from the Greeks and the Romans!»

437////-Let us consider the dresser (ã) of (N-||||-importance). The risk of having too extraneous a meaning as regards the sign in the glebe seems inexistent and so $\tilde{a}=1$. On the other hand, (N-||||-divine nature) would obtain a different measurement as a capital letter does not give any certainty of such a quality. Care must therefore be taken to give a minimal commentary, to avoid causing any harm to the idea that everyone can form of the trope.-///M///-A missing capital letter can also have a role to play. In "he asked to visit paris", the rep consists of not providing what is expected at the beginning of the name.-///B///-It seems difficult to grasp the finer meaning of N, as there are so many possibilities. Possibly linking this N and «Vast» relates the poem to the author's taste for the immense [701]: «In the most generally used sense, French means vaudeville writer, and vaudeville writer someone made dizzy by Michelangelo and filled with bestial stupor by Delacroix, in the same way thunder affects some animals. All that is abyss, whether on high or in the depths, makes him prudently run away. The sublime always has the effect of a riot on him and he approaches his Molière trembling with fear and only at all because he has been persuaded that he is a cheerful author.»

438////-The glaze (ù) of (F-Correspondances/-||||-/S-Corps, responds, danse) (F-Correspondances/-/-/S-Body, respond, dance) is worth 2 as the assembly seems over-heavy. We would suspect the interpreter of wanting absolutely to put over an amusing idea at Baudelaire's expense.-///M///-The rep is not always funny and its province is more generally to serve an elementary purpose using exalted means. The symbolic instrument, capable of inciting intellectual exploits, is used well below its possibilities, a little as if we took two calculators, placing them on a desk and commenting "1+1=2". We speak but we may obtain, for example "ouch", reverting to a previous condition. While on the one hand it can be the doorway to great abstractions, the linguistic sign can on the other highlight a kind of cry.-///B///-This idea of the animal in man interested Baudelaire, who speaks as follows of a work given to him by an acquaintance [640]: «For a long time I have rejected all books with disgust. It has also been a long time since I have read anything as "absolutely instructive and amusing." The chapter on the falcon and the birds which hunt for man is a work, in itself... There are plenty of other things which are philosophically moving, and the love of the outdoor life, and the honour rendered to chivalry and to ladies, etc..... What is positive is that you are a poet. I have been saying for a long time that the poet is "supremely" intelligent... But when I want to have such things published, I am told I am mad, -and above all mad on myself,- and that I hate pedants because I was badly educated. What is truly certain, nevertheless, is that I have a philosophical mind which allows me to see clearly what is true, even in zoology, even though I am neither a huntsman nor a naturalist... Now, -since I have committed myself to discussing greater matters with you...- let me tell you everything. What is "Indefinite Progress!" What is a "society" which is not aristocratic! It is not a society at all, it seems to me. What is "naturally" good man? Where have we seen him? A naturally good man would be a "monster", I mean to say a "God"... All the heresies I referred to just now are only, after all, the consequence of the great modern heresy, of the "artificial" doctrine substituted for the natural doctrine, I mean the suppression of the idea of "original sin".»

439////-A rail can be imagined beginning "Nature is a temple where living pillars/Let at times an ample and strong tamarind/Stay in their shade, nursed and protected,/In the dark sun displayed, where slowly dry up/The springs..." The presence of a recovery (F-emple...ample-||||-S-repetition) is suspected, but the whole text shows that it could be a broken rime since afterwards we find the device of internal echo "ade-ayed", with "shade...displayed". The risk of a misunderstanding between the means of versification and the rep oblige us to accept a cartage of $\tilde{o}=2$.-///M///-As the art of poetry belongs to in a particular sphere, its tools should not be confused with the impulses of different productions. Pierre Guiraud wrote [526]: «Thus originally virtually all literature is in verse and it seems that verse assumes the function which will later be entrusted to writing: verse ensures that the form is preserved; it fixes it and allows it to be committed to memory.» The content is thus kept throughout the life of the individual, as well as down through the

generations.-///B///-The intrusion, on the other hand, has a raw quality and so proceeds in the opposite way. Baudelaire, who was so aware of the violence that exists alongside refinement, saw how certain over-energetic figures operated, in an art aimed at something higher than mere distraction. He addressed these reproaches to an artist [641]: «And a man like you! To insult in passing, like a mere contributor to the "Siècle" journal, the great genius of our time, "de Maistre", a visionary! And finally, a conversational style and slang words which always spoil a good book.»

440////-The boss (i) of (F-fragrant perfumes-||||-S-repetition) is 2 for the segment "...fragrant perfumes and colours answer each other." Such a form seems pleonastic using a certain abstraction, which forbids its access to the rep [356]. On the other hand "perfumed perfumes" could be fitted into the necessary frame here, through the actual repetition.-///M///-As a very strong physical content permits the effect of an intrusion, anything that appears intellectual is abandoned outside the recognized limits.-///B///-In his texts, Baudelaire likes exploring the concrete in human existence, rhythm, smell, aspect or pressure. In 1853, Champfleury described Baudelaire as the poet who loved cats and the glimpses we get of the poet's knowledge of the animal world are striking [631]. In writing of Delacroix, and in particular of one of his paintings, he notes [696]: «"Romeo and Juliet", on the balcony, in the cold light of day, are holding each other religiously round the middle. In the violence of this farewell embrace, Juliette, with her hands on her lover's shoulders, is throwing her head back, as if to breathe, or in a movement of pride and joyous passion. This unusual attitude, -unusual because nearly all painters have the lovers' lips pressed together,- is nevertheless very natural; this vigorous movement of the neck is characteristic of dogs or cats who are enjoying being stroked.»

441////-The varnish of (corrompus-||||-corps rompus) (corrompus/-broken bodies), splitting the word «corrompus» (corrupt) to give two words meaning "broken bodies" (corps rompus), produces $\hat{a}=1$ in the context «There are perfumes as cool...and others, corrupt...» The sense "ruined from inside" in the way metal rods are attacked by rust, should be investigated by using the knowledge of the neighbouring words, «triumphant» and «rich», but the business of a secret number is entirely different from this. It is a question of knowing whether the writer is using a special code or, on the contrary, is placing the same ideas before each reader, who will find them more or less accessible according to his or her level of culture. With a mixture of transparent, literal meanings and strange insinuations, the second possibility is acceptable, and because no key is available, $\hat{a}=1$ is justified.-///M///-A very difficult short passage is sufficient proof of the particular language system being used in the case of organized dissimulation and this allows a trope to show, when required, the case in which it is necessary to write $\hat{a}=2$.-///B///-The temptation to split the word «corrompus» because of the double "R" can be justified without any suspicion of a special code. Besides, it is not easy to imagine Baudelaire abandoning the serious tone of the sonnet to use such a joke, without a series of related reflections. If a physical unit depends on its parts and on the internal relations linking them, when being determined in such a way a poem is subjected to the weight of observation which comes from the desire to unify a system deliberately. As a result an aim is established, put together above the level of the immediate reaction, which assumes some images in the mind, representing to the creator, in a hazy but real way, what he wants to achieve before he carries out his project. Let us admit nevertheless that conscious objectives frequently appear to endow a play on words with passionate or collective forces, which the author has hardly noticed as he proceeded to his ends. It is like a political leader deciding on a line to take and which is later found to be identical to that in other similar countries, so that unrecognized tendencies give refuge to energetic resolutions.

442////-Let us examine the headroom of (F-man/temple: corrupt/cool-||||-S-two equal relations) for a rail beginning with "Nature has made it such that man is to its temple what corrupt perfumes are to cool ones..." The scholarly or scientific aspect remains too limited, so $\hat{u}=1$.-///M///-On the other hand, the conservatory is $\hat{o}=2$ since the turn of phrase is not within the fifteen logs describing the reps.-///B///-Analogy, with its aspect of dream ordered by cultural effort, would stand out more if we based our analysis on Gongorism [283]-[420]: "Nature (feminine) is a temple (celebrated in the frame of the face) where living pillars (the teeth) let forth at times confused words (laughter); there man (corrupt and in love) passes through (he places his lips

on it in ignorance of nearly everything) forests of symbols (the hair) which observe him (are in front of him) with familiar eyes (he thinks he recognizes them). Like long echoes...” Plato elaborated on the myth of the capital notions that intelligence would see before entering a body [725]: «Since all nature is homogeneous and the soul has learnt everything, nothing prevents a single recollection (this is what men call knowledge) from allowing all others to be retrieved...» Balzac paints love as coming from a chain of correspondences with the years preceding it [72]: «If you have fully understood my previous life, you will guess the sentiments that welled up in my heart...the sheen of the hair smoothed over a neck silky smooth as that of a little girl, the white lines the comb had drawn through it and where my imagination ran as if along fresh paths. It all made me lose my mind.»

443////-The surround of (long-temps-||||-insistence) (long time-/-insistence), for «J'ai long-temps habité sous de vastes portiques...» (I lived for a long time under vast porticos...) must be set at 2 as the poet is just following the custom of the time by spelling «long-temps» (long time) with a hyphen [[1143]]. In 1861, on the contrary, Baudelaire uses «longtemps» (long time), conforming to changing usage [[1143]].-///M///-A criteria capable of separating material intrusions and habits and routines seems therefore indispensable. When the creator chooses a traditional form but later the meaning of the expression changes, the effect will be that of surprise, which is not the creator's intention at the origin.-///B///-The author was being scrupulously correct when he wrote «long-temps» so that any suggestion that he was rejecting current usage would be completely opposite to his initial intention.

444////-The combe of (F-confondent...répondent-||||-S-répondent...confondent) (F-mingle...answer-/-S-answer...mingle) would seem to have to be 2 if historical research were to reveal an entry in the diary of an absent-minded typographer, to the effect that he inverted the two words in lines 5 and 8. It seems advisable to restrict the manse if any bold play on words is reduced to a careless mistake. However closer examination reveals that such a proposition is untenable since the writer accepted the work after proofreading it, and even conserved it in 1861. This therefore justifies the leaven $\hat{a}=1$.-///M///-The weaknesses in the idea of the genius creating on his own are soon revealed as it is so true that everyone draws from the intertwining environments in which they are immersed. However, in many cases it would be difficult to deny the presence of a main contributor who has the last word, sealing together numerous diverse contributions, and taking the glory or the condemnation.-///B///-Baudelaire's letter to his printer is relevant here [647]: «My Dear Malassis, I ask a thousand pardons of you for drawing your attention once again to the need to correct the proofs.» Pointing out a mistake in a publication not of his own, the writer lets it be known that he could not allow such a mishap to occur in his own anthology. He thinks he must explain his intransigence [648]: «I know, I repeat to you, how one becomes detestable by such teasing; but I took your establishment seriously, and you yourself admitted to me once that you thought, like me, that in all kinds of productions, only perfection is admissible.»

445////-Let us calculate complete manses, with first of all the one obtained for the basic casting (F-Correspondances-/-||||-S-Corps, responds, danse) (F-Correspondences-/-/-S-Body, respond, dance). It would seem unlikely that the public would envisage the relevant significance, authorizing a conservatory $\tilde{o}=2$. A chest $\tilde{n}=2$ follows this first quantity. The dresser deserves to be $\tilde{a}=2$ as the risk of not remaining true to the creator's objectives is high. A division into “Corps, responds” is permissible because of the double “R” of the glebe, but the second one “responds, danse” cannot be justified, as a result of which the glaze is $\hat{u}=2$. A cartage $\tilde{o}=2$ proves of use since the formulation of the theme is not at all suitable to that period, the anachronism betraying the mistaken interpreter [[1110]]. The play on words concerned appears sufficiently concrete to give a boss $\hat{i}=1$. As no previous information is needed to understand the joke, the varnish is $\hat{a}=1$. No contribution to knowledge is given so the headroom has to be $\hat{u}=1$. Custom can have had no influence on the use of the turn of phrase with the result that the surround is $\hat{o}=1$. As we have no knowledge of any accident, the combe $\hat{a}=1$ has to be present. Thus a plausibility is established: $1/(\tilde{o})(\tilde{n})(\tilde{a})(\hat{u})(\tilde{o})(\hat{i})(\hat{a})(\hat{u})(\tilde{o})(\hat{a})=1/((2)(2)(2)(2)(2)(1)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-In his illustrations, the interpreter cannot avoid taking into account the weight of changes that have marked history, since the origin of the text. The power of the instance itself, which incites us to project images of today on yesterday, must be

resisted, in spite of the irrational advice of those who encourage such action. It is true that emotion puts life into research but it is doubtful whether the reduced objectivity accompanying it is really welcome. It would be preferable to keep the dynamism while filtering out such illusions.-///B///-Dance demonstrates the fusion between individual and collective evolution, in the movements of the body, which become spontaneous through much repetition. Human activity unites several levels: first, we physically inherit thousands of functions, reflexes or instincts; then these are joined, through more or less laborious historical construction, by habits we have adopted, such as the simple one of being hungry at quarter past twelve, or the more elaborate one of following complex step patterns; then come our conscience, memory and will. The hierarchy of these faculties explains the discord between classifications. Aristotle indicated the bases [28]: «These powers, we said, are the nutritive, appetitive, sensitive, locomotive, rational faculties.» Balzac noted the integration of these sources of energy into a single one, in relation to the agitation provoked by a bouquet [73]: «No declaration, no vows of uncontrollable passion could convey more than these symphonies of flowers in which my mistaken desire led me to concentrate all my efforts to express that which Beethoven portrayed through his music; profound introversion and amazing impulses of fervour towards the heavens. Mme de Mortsau became my Henriette before them. She kept coming back to them, she drew nourishment from them, she gathered from them all the thoughts I had placed there, when as she received them, she raised her head from her tapestry frame, saying, "Goodness, how beautiful!" You will understand this delightful correspondence from the detail of a bouquet just as from a fragment of poetry you could understand Saadi.» Baudelaire could have read such texts, as a series of accounts reminds us. In 1867, posthumously, a newspaper article described his arrival on the quay at Saint Denis, where on the 19th September 1841 he ended his forced journey in the Indian Ocean [606]. The young man has to hold onto the cables [607]: «...Baudelaire insisted on climbing the ladder with his books under his arm (it was assuredly original, but awkward), and went up the ladder slowly, seriously, pursued by the rising waves. Soon the waves reached him, submerged him and covered him with twelve or fifteen feet of water and dragged him from the ladder. He was fished out of the water with great difficulty; but the incredible thing was that he still had the books under his arm.» Jules Levallois tells us that later the future poet read Balzac during his period of leisure on land [607].

446///-We will now look at the manse of the high recovery (F-Correspondances...répondent-||||-S-repetition) (F-Correspondences...answer-/S-repetition). As the heap stays the same, it remains a crib. No two words damage each other as they cross paths, nor is the thought merely for a very restricted circle of people. This means a conservatory $\tilde{o}=1$ is appropriate. The chest has the value of $\tilde{n}=1$ because a hardener results from the decisive words situated at the head of the sonnet and at the end of the eighth line. No suspicion is possible in the rep because of "respond" being at the heart of «Correspondances» and this radical leads to a dresser $\tilde{a}=1$. Since there is no awkwardness in the commentary, the glaze must be $\tilde{u}=1$. The title does not have a fundamental part to play in the versification. Furthermore it seems that any careless mistakes by the author and omissions on the part of the interpreter can be ruled out. Anachronisms are not possible in this figure of speech as it stays close of public expectations of any work. Thus there can be no room for doubt over a cartage $\tilde{o}=1$. We can write $\tilde{i}=1$ for the boss, because the root "respond-répond", which is used in the words «Correspondances» and «répondent» (Correspondences, answer), makes an undeniable practical basis for the figure of speech. We do not see any change with regard to the language code, so that the varnish $\tilde{a}=1$ is necessary. Since the trope hardly includes high knowledge, we obtain the headroom $\tilde{u}=1$. As the customs are not directly conducive to the turn of expression, we must admit a surround $\tilde{o}=1$. Finally, a combe $\tilde{a}=1$ is justified because the text has been subject to no accidents. Thus the measurement we are looking for becomes $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(\tilde{i})(\tilde{a})(\tilde{u})(\tilde{a})=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)=1/1=1$. In short, the subject being studied appears to be significant and provides at least one means of gaining access to Baudelaire's so strangely-organized mind.-///M///-To avoid underestimating the considerable number of circumstances that may be unfavourable to the rep, we had several times to include in the criteria some related ideas. With this in mind and with the return of (\tilde{o}) in (\tilde{n}), this produces simply the most visible case. However, each leaven addressed remains different from its neighbours, because of its own individual attributes.-///B///-The highest response to appeals from perceived beings is the gift of one's own life. We can imagine freshness sacrificed to corruption, and which saves the equilibrium of the world. An admirer of Maistre could envisage

the possibility of such a thing. The revolution provided many examples of this devotion and so Baudelaire quickly came to respect the artists who were interested in these values [697]-[698]: «Looking at the series of paintings, it seems we are attending the celebration of some painful mystery...It is because of this entirely modern and entirely new quality that Delacroix is the latest expression of progress in art.»

447////-Let us look at (P...A...R...F...U...M...C...O...N...V...E...R...S::E/-||||/-S-acrostic) (P...E...R...F...U...M...E...T...A...L...K...S/-/-acrostic). We will consider the following lines: "Profonde est la nature,/Attirant est son verbe/ Ressurgi de piliers/Fameux par leurs regards.//Un écho inspiré,/Mâché dans le lointain/Correspond aux cinq sens,/Or et boue en dialogue.//Naissant dans la fraîcheur,/Versés dans le hautbois,/Emportés par l'ivresse,//Résolus ils se risquent/Sur la route du chant/Et de la corruption." (Profound is nature/And alluring is its voice/Rising again from pillars/Renowned for their gaze.//An inspired echo,/Broken up in the distance/Corresponds to the five senses,/Gold and mud in dialogue.//Born in freshness,/Poured into the oboe,/Carried away by inebriety.//Resolute they dare to take/The road of song/And of corruption.) The joke made by taking the initials of words in the fourteen lines in the original French, and to be read vertically, although giving a second word, cannot prevent a thread being produced solely from the terms, pivots and freestones since "P...A...R...F...U...M...C...O...N...V...E...R...S...E" (P...E...R...F...U...M...E...T...A...L...K...S) forms a pivot. This amusing device concerns the public as a whole and the turn of phrase is sufficiently remarkable to give a conservatory $\delta=1$. The very obvious acrostic generates its own hardener, thus leading to the chest $\tilde{n}=1$. The ceiling does not hide any misinterpretation of the glebe, so giving a dresser $\tilde{a}=1$. Since it does not contain anything especially awkward, the secondary meaning provides enough to establish $\tilde{u}=1$ as the value of the glaze. The verbal wordplay appears more like parasitical literary behaviour than a means of versification. There is no buffer to point to any hostility to the rep. A careless mistake seems to be ruled out. Taking these three points together gives us total confidence in a cartage $\delta=1$. There is nothing abstract dominating this figure. The way the meaning is constructed is strange but not ambiguous. The boss (i) is therefore set at 1. Since the knowledge of some key or a long period of learning is not necessary to understand it, our intuition goes for a varnish $\hat{a}=1$. Since the verbal acrobatics concerned remain artistic, the value of the headroom must be $\hat{u}=1$. In writing, an acrostic remains an exception, and therefore the surround amounts to $\hat{o}=1$. Since the trope does not arise from any accident or falsification, it has a combe $\hat{a}=1$. Calculation and overall impression come together to produce the manse $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(i)(\hat{a})(\hat{u})(\hat{o})(\hat{a})=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)=1/1=1$.-///M////-We differentiated versification and technique to define the headroom and this is not just an artificial distinction. Poetry is never far removed from wordplay, myths and dreams [283]. Moreover, while understanding what techniques make a heating or transport system work, we are not capable of establishing the criteria that make a work of art successful.-///B////-A letter from Baudelaire shows how sensitivity can organize the material things of everyday life, although no particular effort is made [642]-[643]: «My dear friend, since dreams amuse you, here is one which I am sure will not displease you. As I am writing, it is 5 o'clock in the morning and so this dream is still warm...I considered it a "duty" to give one of my books which had just come out to the mistress of a large brothel...the walls of its vast galleries were decorated with drawings of all kinds...In a remote corner...I found a very peculiar series of drawings...They showed brightly-coloured birds with brilliant plumage, with a "living" eye. Sometimes, "there are just half birds". Sometimes images of strange, monstrous, almost "lifeless" beings, like "meteorites" are depicted. In a corner of each drawing there is a note. "Such and such a girl, aged.... gave birth to this foetus in such and such a year"; -and other notes of this kind.»

448////-The plausibility of the basic subsidence (N-||||-importance) can be established for a conservatory $\delta=1$. The thread is composed just of terms, pivots and freestones. As a detail in the first verse, the N of «Nature» will not be mentioned in the thread, but it does not prevent this thread from existing, and moreover the particular relief of the capital letter contributes to the effectiveness of the figure of speech. An obvious but fleeting character guarantees $\tilde{n}=1$ for the chest. The notion of "importance" in the ceiling sticks closely to the meaning of a capital N, so that the dresser must be $\tilde{a}=1$. As this minimal commentary hardly shows up any clumsy remarks, the glaze is $\tilde{u}=1$. The N cannot have been highlighted as a result of some careless mistake, nor is it a means of versification and so a cartage $\delta=1$ is justified. Since the N is a

material manifestation, the boss (i) must be 1. The fact that this is an isolated capital letter means that there is no justification for the existence of any code parallel to that of normal communication, allowing us to note the value of the varnish to be $\hat{a}=1$. The N sign does not contribute to any high knowledge and this justifies the headroom $\hat{u}=1$. As the custom of writing «Nature» each time has not yet been invented, a surround of $\hat{o}=1$ is favoured. The critics have not shown N to be the result of any accident or falsification and so a level of $\hat{a}=1$ is appropriate for the combe. All in all, our intuitions are backed by the figures: $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(i)(\hat{a})(\hat{u})(\hat{o})(\hat{a})=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)=1$.-///M///-A support which has the benefit of a pivot does not necessarily break the eyelet, in a crib, but insinuates an opposition to the rest of the work. Thus it appears legitimate to include all facts of this kind within the rep, and we must add any idea which is given through them. Otherwise explaining them becomes very tricky.-///B///-Even if the function studied here does not touch only on the pivot but also on the physical nature of printing, fundamentally “importance” is more acute than “nobility”. The poet’s description of the strange dream mentioned above shows that imposing natural productions are not always majestic, even though the Asian figure of the boy elephant seems indirectly concerned here. We can imagine some discussion about the Paris Universal Exhibition. In any case, well-educated people would be aware of this possible character [816]: «While a chief warrior, he is also, and maybe above all, the god who presides over enterprises of all kinds, including esoteric activities; he is invoked at the beginning of literary works on many occasions.» We can also suppose Baudelaire was interested in the malformations recently investigated [870]: «The science of monstrosities, or animal teratology, is a recent science...it was founded by Etienne Geoffroy Saint-Hilaire...» The dream recreated for Asselineau therefore contains many cross-references [644]: «But among all these beings, there is one who has lived. It is a monster born in that building, and who stands all the time on a pedestal. Although he is alive, he belongs to the museum. He is not ugly. His face is even attractive, very dark-skinned, an oriental colour, containing much pink and green. He is crouched but in a bizarre, contorted position. There is even some blackish thing wound round his limbs like a fat snake. I ask what it is and he replies that it is a monstrous appendage which starts at his head, elastic like rubber, and so long, so long, that if he rolled it on his head like a tail, it would be much too heavy and impossible to carry, -and so he is obliged to roll it around its limbs, which moreover makes it look much better. I spoke to the monster for a long time. He told me of his troubles and worries. He had been obliged to stay in that room, standing on the pedestal, to satisfy the curiosity of the public, for several long years.»

449////-Let us look at (F-est un temple/-||||-/S-estt un ttemple) (F-Nature is a temple/-/-/S-Nature is a ttemple). This gives us a way of reciting the first line, creating a solemn, rhythmical sound. This mass in no way limits the thread, which can be achieved with just freestones, pivots and terms as the words do not change. For the same reason there is no interference. The public will have no difficulty envisaging the trope since the phenomenon of a play on sounds has often been evoked. These considerations plead in favour of a conservatory of $\tilde{o}=1$. The second ferment, that of the chest (\tilde{n}), keeps the value of 1 because the meaning of the tenures has an undeniable continuity. A dresser $\tilde{a}=2$ is called for because the commentary is not backed by anything tangible as in French the verb ends with the normal letter (“T” in “est”). The glaze $\tilde{u}=1$ seems to be indicated since no awkward mistake is felt in this ceiling. The energetic sound is not part of some rule of versification, and the absence of knowledge is not a trap for the interpreter who must make a judgement. As a careless mistake on the part of the creator must also be ruled out, the value of the cartage (\tilde{o}) must be 1. The boss $\tilde{i}=1$ easily establishes itself since such a clear-cut procedure remains outside the realms of abstraction and ambiguity. This obvious character also excludes any hidden system, which allows the varnish (\hat{a}) to remain at 1. For the same reason the headroom (\hat{u}) is also 1 because the conventions that assist knowledge seem very far from the hammered-out insistence perceived here. The surround $\hat{o}=1$ is justified by the fact that habitually we do not have recourse to this type of vocal insistence when reciting a sonnet. The critics have not shown the effect analysed as being the result of any accident and so the combe is $\hat{a}=1$. Under these conditions the manse is $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(i)(\hat{a})(\hat{u})(\hat{o})(\hat{a})=1(1)(1)(2)(1)(1)(1)(1)(1)(1)=\frac{1}{2}$.-///M///-The certainty of a figure of speech is in inverse proportion to its weaknesses. In contrast let us consider how a scientist deals with the method of calculation that has been used as a model here [806]: «The measurement of the probability of an event is the ratio of the number of favourable cases to the event, to the total number of cases, favourable or otherwise, all being equally possible, or which have the same

likelihood.» Since counting literary plausibility cannot include the ratio between the number of favourable and unfavourable cases, we have replaced it with (1/weaknesses). Since we cannot add up the cases giving an impression of equal possibility, nor can we establish the number of favourable situations, we must just evaluate the slimness of the obstacles encountered.-///B///-The pompous beating sound used in (F-Nature is a temple/-/S-Nature is a temple) imitates a drum, which we can hear resonating to celebrate the glorious complexity of the world. Balzac asks [76]: «Have you never been launched into the immensity of space and time by reading the works of Cuvier on geology? Transported by his genius, have you soared over the limitless abyss of the past, as if held up by the hand of a sorcerer? Discovering block by block, layer by layer, under the quarries of Montmartre or in the schist of the Urals, these animals whose fossilised remains belong to antediluvian civilizations, the soul takes fright on catching a glimpse of those thousands of millions of years, those millions of people that feeble human memory, indestructible, divine tradition have forgotten and whose ashes, heaped up on the surface of our planet, make up the two feet of soil that provide us with bread and flowers.»

450////-In the first line of the heap, let us insert a diaeresis in the word «piliers» (pillars) in French, giving almost “pi-é” (fee-eet), so we can read “pieds” (feet) instead of «piliers» (pillars). The author would have started from the idea that the deep-seated architecture of the natural world can be compared to verse: “Nature is a poem where living feet...” The difficulty of making this notion understood would have led, via a series of shifts, to the present wording. The artist, passionate about his work, would have hoped the public would guess the original meaning through the resemblance of the words. As regards (F-piliers-||||-S-pieds) (F-pillars-/-S-feet) the conservatory $\tilde{o}=2$ is justified by an unobvious significance. The same applies to the chest $\tilde{n}=2$. A dresser of $\tilde{a}=2$ is useful in these conditions since the interpreter solicits the work to a maximum when venture is doubtful. The considerable clumsiness involved reaches a comic level in this feet business, which gives a glaze $\tilde{u}=2$. On the other hand, the cartage remains $\tilde{o}=1$ since nothing suspicious historically arouses any suspicions. As no physical modification has taken place, the change, although considerable, remains abstract, so a boss $i=2$ is appropriate. The attempted play on words does not count as a secret message since its frame conserves the ordinary type of words, leading straight to the varnish $\hat{a}=1$. We do not know how much knowledge would be gained in the rep and this gives a headroom (\hat{u}) of 1. Since customs play no part in this fantasy, there can be no hesitation over a surround $\hat{o}=1$. The need to exclude any accidental action in this connection leaves us with a combe $\hat{a}=1$. The situation gives the manse $1/(\tilde{o})(\tilde{n})$ $(\tilde{a})(\tilde{u})(\tilde{o})(i)(\hat{a})(\hat{u})(\hat{o})(\hat{a})=1/(2)(2)(2)(2)(1) (2)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-There would no point in making exaggerated efforts to decide how a foot should be defined today without taking into account the historical context. Hatzfeld and Darmesteter wrote in this connection [426]: «Prosodic measurement (unit of verse measurement). "The Greek or Latin hexameter is composed of six feet. A French line of verse of twelve feet, of ten feet."» Alain Rey explains [846]: «...in Ancient Greece and Rome, each group of syllables could be marked by tapping with the foot on the accentuated syllable.»-///B///-At the time of Galileo, mathematics, astronomy and optics were the three pillars of the scientific temple whose officiants explored the true basis of appearances. However, we must add, for the 19th century, the time of Baudelaire, the biological study of correspondences uniting today and yesterday. Balzac expresses his admiration thus [77]: «Is not Cuvier the greatest poet of our century? Lord Byron has indeed reproduced in words some moral agitation; but our immortal naturalist has reconstructed worlds with whitened bones, has, like Cadmus, rebuilt cities with teeth, has replanted a thousand forests with all the mysteries of zoology using a few fragments of coal, has rediscovered populations of giants in the foot of a mammoth. These figures stand, grow and fill regions in keeping with their colossal statures. He is a poet with figures, he is sublime when he places a nought next to a seven. He awakens the void without uttering any artificially magic words, he excavates a plot of gypsum, spots a footprint there and shouts to you, "Look!" Suddenly marbles are animalized, death is brought to life, the world unfolds!»

451////-Let us measure the plausibility of (F-piliers...familiers-||||-S-linking of significance) (F-pillars...familiar-/-S-linking of significance), which is conceivable if the author was thinking of the generative symbol of the columns. In an unchanged text, there is no doubt concerning the crib. A conservatory (\tilde{o}) of 2 is appropriate for a relationship between sounds which lacks the appearance of a figure of style. The

versification gives us a hardener which guarantees a chest $\tilde{n}=2$. We physically associate the two rhyming sounds so that $\tilde{a}=1$ seems correct, but the linking of meaning has been commented on, and this is a very different thing. Thus the ceiling goes too far and the result is a dresser $\tilde{a}=2$. On the other hand, a glaze $\hat{u}=1$ is obviously right as there is nothing clumsy encumbering the commentary. Since one of the usual methods of poetics is used, the cartage can only be $\hat{o}=2$. Because of the concrete nature of the relationship between sounds, the boss (i) is inevitably 1. We have difficulty imagining any key or special code, and so there can be no objection to the varnish $\hat{a}=1$. The turn of phrase brings no extra knowledge and so the headroom is $\hat{u}=1$. As the poet is using rhyme in the usual French fashion, the surround is appropriate at $\hat{o}=2$. We are unaware of any accident that could have caused the idea of a trope, so we have to accept a combe $\hat{a}=1$. To sum up, the turn of phrase gives a manse of $1/(\tilde{o})(\tilde{n})(\hat{u})(\hat{o})(\hat{a})=1/(2)(2)(2)(1)(2)(1)(1)(1)(2)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-Poetry plays with noises, but far from this intruding in the significance, it accompanies the meaning that it is simultaneously promoting.-///B///-The theme of the sexual pillar leads us to Plato, who saw immortality behind reproduction, ensuring man an indefinite duration, close to the divine [729]: «...mortal nature seeks, according to its means, to perpetuate itself and to be immortal...» Goltzius has given us an engraving to which Baudelaire refers [1]-[989]«Love is sitting on the skull/Of Humanity/And, irreverent on this throne,/Laughs shamelessly,//Gaily blowing round bubbles/That float up in the air,/As if to join the worlds/In the depths of the sky.//The frail, luminous globe/Rises up high,/Bursts and spits out its slender soul/Like a dream of gold.//I hear the skull at each bubble/Pray and groan: /-"This vicious and ridiculous game,/When will it end?//For what your cruel mouth/Scatters in the air,/Monstrous assassin, is my brain,/My blood and my flesh!"» The engraver shows a toddler, a cloak over his shoulders, under a few clouds, blowing bubbles. He has a very long straw, to draw the bubbles from a shell full of soap, a little larger than his hand, and he is more or less astride the skull, which is a third of his size. The left-hand side of the picture shows a bouquet while symmetrically on the right, vapours are rising from a second vase, as if incense were burning in it. A caption under the title «Who will escape?» contains a moral that a good Latin scholar can interpret as follows, in spite of a slight hesitation arising from certain block letters being difficult to read [1]: «In one instant, this short life, assuredly subject to death, departs, even when in full bloom, for we are, as it were, a little bubble. Why then do we trust in our fragile years, stupid as we are? Why do we not learn spontaneously to die before our time, while after death, the life that remains to us, detached from the shackles of our flattering flesh, will return us to the stars, at the freer pace of our spirit, to the place already established by the heavenly people and recognized by them as a fellow citizen?» Focusing on this allegory to further dampen bitter vanities, Goltzius produced another engraving, in which the child's face is contorted in a painful grimace and is much more clearly represented, sitting and even resting, with his left elbow leaning on the skull [498].

452////-The basic recovery (F-lars/Let-||||-lightness) is found in the crib of „Correspondences“: «Nature is a temple where living pillars/Let forth at times confused words...» However, the energy coming back into the voice as is usual at the beginning of a new line of verse, removes the repetitive nature of such a form. As a result, the public is not really prepared to see the intrusion and the conservatory goes up to the value of $\tilde{o}=2$, which leads to the presence of a chest of $\tilde{n}=2$. The dresser has to be $\tilde{a}=2$ as there is absolutely no evidence to lead us to declare that the author is evoking a certain lightness. The two arguments, that of the airy “L’s” and that of the heavy repetition can only balance each other out. There is nothing awkward in the ceiling and so the glaze is $\hat{u}=1$. Since some careless mistake could have caused the semblance of a turn of phrase, the cartage $\hat{o}=2$ is acceptable. As the phenomenon is perfectly concrete and provides nothing of an abstract nature, this leads us to a boss $\hat{i}=1$. There is no need to learn a special code or key to grasp the double sound “lars-let” and so $\hat{a}=1$ for the varnish is easy to accept. The aim of acquiring knowledge is foreign to our present trope and so the headroom is set at $\hat{u}=1$. The repetition of the “L” cannot be explained by any customary usage, giving a surround (\hat{o}) of 1. It is impossible to imagine that the figure came about by accident, justifying $\hat{a}=1$ for the combe. The overall result is $1/(\tilde{o})(\tilde{n})(\tilde{a})(\hat{u})(\hat{o})(\hat{i})(\hat{a})(\hat{u})(\hat{o})(\hat{a})=1/(2)(2)(2)(1)(2)(1)(1)(1)(1)(1)=1/(2)(2)(2)(2)=1/16$.-///M///-Our counting method vaguely imitates appearances, but we must not worry about this seeing that the mathematical circle was copied in all likelihood from the great light in the sky. Even today, to avoid establishing false propositions, the technician carries out tests, the physicist experiments and the mathematician tries things out on a piece of rough

paper. We could easily imagine the theory freed from perceptive consultation but this would show pride and over-confidence and Joubert warns us against this [468]: «In demonstrations of geometry, we have the axiom in our mind but the figure before our eyes; and between our eyes and the figure there is all the light of the sun to throw light on any mistakes we might make in the application of the principle to the fact.» Furthermore, the bases themselves, according to Stuart Mill, come from the generalization of experience, as in the tenacious appearance that, moving between two points we will cover the shortest distance by choosing to go in a straight line [7000]-[7001].-///B///-Let us note a second alliteration in the first lines in French: “ol-lo” or «paroles;/L'homme» (words;/Man) The sound evokes abundance. Around 1840, George Sand and Prosper Mérimée understood the importance of some tapestries in a château in the Creuse department in France. Let us read what Edmond Haraucourt wrote in connection with the correspondences that were their theme [424]: «Many fanciful legends have been inspired by these famous hangings in which people believed they recognized a gift from Zim-Zizimi, who was the guest of Pierre d'Aubusson, Lord of Boussac, in 1482. The false clue was the presence of two crescents in the Arms. The coat of arms has now been identified; the presence of two heraldic animals at the same time (the lion, symbol of strength, for the nobility of the sword, and the unicorn, symbol of incorruptibility, for the nobility of the robe) was simply meant to symbolize the union between two families, each of them belonging formerly to just one of those groups. The whole work, probably created for a Mademoiselle Le Viste on the occasion of her marriage, seems to represent an allegory of the five senses, in keeping with the spirit of the time: Sight (the lady is holding a mirror up to the unicorn); Hearing (the lady is playing the organ); Taste (the lady is offering some nuts to a parrot and the monkey is eating a cherry); Smell (the lady is plaiting a garland of flowers and the monkey is sniffing a rose); Touch (the lady is touching the unicorn and the pole). The sixth tapestry, larger than the others, is said to represent, if not a sixth sense, at least a homage to the one who charms all the senses: "My only desire."»

453////-The composite (F-Laissent parfois sortir de confuses paroles/-|||/-S-Laiissent parffois ssortir de confuses paroles) ((F-Let forth at times confused words/-/-S-Let forth at times confussed wordss) allows us to imagine the murmur it describes. There are many basic recoveries, with the sounds “S” and “F”. They cannot prevent the thread being given through the pivots, terms or freestones. Furthermore, the context absorbs alliteration with difficulty. These arguments lead us to suppose the conservatory (õ) is equal to 1. With such a basis, the chest ñ=1 is justified as the verse has a great unity of intention. For the dresser, on the contrary ã=2 must be conceded since a lack of loyalty to the intentions of the creator seems possible, notably because of the sound “R”, in «sortir» (forth), which is prejudicial to the effect. The glaze ù=1 is not in doubt, in view of the amusing and simple nature of the play on sounds. This musical trope is not required by the versification, and in addition, it is hard to imagine Baudelaire as a scatterbrain composing in haste. These points allow us to fix the cartage at ò=1. The concrete nature of the figure means the boss has to be ì=1. There is no need for a different code to have access to the contents, leading to the varnish â=1. The noise effect suspected does not add to our knowledge and so the headroom must be û=1. Since custom has no part to play in the rep, the surround takes the value ô=1. A combe â=1 is justified because this diction has not been caused accidentally. A manse $\frac{1}{\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}} = \frac{1}{(1)(1)(2)(1)(1)(1)(1)(1)(1)} = \frac{1}{2}$ is the result of this examination of values.-///M///-It is logical that a language specialist can focus on consonants. The interpreter must reflect on the leavens as the artist did on their bases in the poem. People of the theatre use the gestures of the actors for their commentary while musicians have the music in mind when they have just the libretto before their eyes.-///B///-The pencils of mathematicians, living pillars, murmur calculations concerning the universe. Copernic, determining the position of the stars in the sky, wrote [210]: «And in the middle of them all is the Sun. Indeed, in this splendid temple, who would place that luminary in any other or better place than that from which it can light everything at once?» Laplace notes [495]: «We must therefore consider the present state of the universe as the result of its previous state, and as the cause of that which will follow. A mind intelligent enough to understand, at a given moment, all the forces that give life to nature and the respective situations of the beings that constitute it, and also extensive enough to submit this data to analysis, would encompass in the same formula the movements of the largest bodies in the universe and those of the lightest atoms: nothing would be uncertain for it, and the future as well as the past would be present before its eyes. In the perfection with which the human mind has been

able to endow astronomy, a faint hint of this intelligence is shown.»

454////-Let us look for the manse of the medium recovery (confuses...confondent-||||-underlining) (confused...mingle-/underlining). Only the “conf” is repeated and this part of many words does not form a full word. The sonnet remains a crib, since nothing in it is changed after the trope has been noticed. As the two tenures are swamped by the context, the figure of speech appears to have been absorbed and so the conservatory $\tilde{o}=2$ follows logically. The many breaks in expression in the course of lines 2, 3, 4 and 5 do not give any means of ensuring a unity of meaning and therefore, for (\tilde{n}), we must count the number of fronts between the two terms: “...de vivants piliers Laissent parfois sortir de confuses////paroles; (L')homme y passe (à) travers (des) forêts (de) symboles Qui l'observent avec (des) regards familiers. Comme (de) longs échos (qui) (de) loin se////confondent, Dans une ténébreuse et profonde unité...” (...living pillars Let forth at times confused words; There man passes through forests of symbols Which observe him with familiar eyes. Like long echoes which mingle in the distance, In a dark and profound unity...) The total of 18 gives a chest $\tilde{n}=2+(1(18/10))=2+(1(1.8))=2+1.8=3.8$. The ceiling cannot contain any errors, which gives a dresser $\tilde{a}=1$. There is no clumsiness in the commentary with a resulting glaze $\tilde{u}=1$. It is impossible for there to be any careless mistakes in the repetition in question here and so the cartage (\tilde{o}) is equal to 1. The common radical prevents any suspicion of abstraction in linking “confuses-confondent” (confused-mingle) and so $\tilde{i}=1$ is the proper score for the boss. It does not appear necessary to learn any key with such a concrete doublet so the varnish has to be $\tilde{a}=1$. No assistance to increased knowledge comes from the turn of phrase, giving a headroom of $\tilde{u}=1$. Customs are not significant here, justifying the surround (\tilde{o}) of 1. As any accident is also impossible, the combe has the value of $\tilde{a}=1$. Our calculation will therefore give us the measurement of plausibility $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{i}\tilde{a}\tilde{o}\tilde{a}=1/(2)(3.8)(1)(1)(1)(1)(1)(1)(1)=1/7.6$ or approximately $\frac{1}{8}$.-///M///-The particular complexity of the rep requires this strict supervision, repeated for each calculation, and such discipline leads us to review many initially vague aspects of the technique. Hadamard wrote, this time regarding science [423]: «But we should add that application is useful and finally essential to theory, due to the very fact, often ignored, that the former raises new questions on the latter.»-///B///-The vagueness of the idea, inseparable from any confusions, reigns over the arts as much as over the correspondences they evoke. Plato had strong suspicions that these activities, highly delicate but in the stranglehold of the emotions, disregarded too many things to reach any true conclusion [739]: «People in the throes of the delirium of the Corybantes have an ear for any one tune, that of the god that possesses them, and to conform to this tune, have no difficulty in finding gestures and words, with no thought to any others.» The public is linked to the author like a chain of little iron rings hanging from a magnetic stone [736]-[737]-[738]: «And the Deity, through all these intermediaries, attracts where he wills the souls of the humans, passing this power from one to another. From her, like from that stone, an immense chain hangs...» However, it is not from a lack of content, as shown by Baudelaire's vivacity when commenting on himself in his thoughts on Delacroix [717]-[[1095]]«"Lake of blood": red; -"haunted by evil angels": supernaturalism; -"a wood always green": green, complementary to red; -"a gloomy sky": the turbulent and stormy backgrounds in his paintings; -"Weber's fanfares": ideas on romantic music which the harmonies of his colours awaken.»

455////-Let us imagine behind «L'homme y passe» (There man passes), the meaning “pille la somme” (pillage the amount), since by simplifying the spelling we can change round the letters of “lomypas” (theremanpasses) to give the sounds “pylasom” (pillagetheamount). The sonnet would then call on poets to create their works using references to nature, each mind storing the marvels available but sharing out the booty strictly evenly, compensating good with evil, or one sensation with another. Since the verbal portion does not give any hint of this play on words (F-L'homme y passe-||||-S-pille la somme) (F-There man passes-/S-pillage the amount), a conservatory of $\tilde{o}=2$ is acceptable. A chest $\tilde{n}=2$ is obliged to follow this first attack on the plausibility. A dresser $\tilde{a}=2$ is also de rigueur since the lack of loyalty to the meaning of the glebe threatens the ceiling. In the same way a glaze $\tilde{u}=2$ results from the clumsiness of “...pille la somme à travers des forêts de symboles...” (...pillage the amount through forests of symbols...) A cartage (\tilde{o}) of 2 is justified by the gratuitous nature of the trope and its concrete nature seems at first to allow $\tilde{i}=1$. However, the physical change never comes about, meaning there has been speculation, giving us the boss $\tilde{i}=2$. The lack of any special cipher permits the varnish $\tilde{a}=1$. No aid to understanding appears to be found in the

imagined modification and so we can conclude the headroom is $\hat{u}=1$. Since any habits or customs that could lead to this type of figure of speech are not known, the surround $\hat{o}=1$ is appropriate. Similarly the heap is not harmed by any chance encounter and so the combe $\hat{a}=1$. The resulting manse is thus $1/(\tilde{o})(\tilde{n})(\tilde{a})(\hat{u})(\hat{o})(\hat{a})=1/(2)(2)(2)(2)(2)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)(2)=1/64$.-///B///-Pillaging immediate appearances is easier than elaborating reality from ideas for men of art [[1082]]: «Some have never known their Idol,/And these sculptors, dammed and marked by disgrace,/Who go beating their breasts and brows,//Have but one hope, strange and sombre Capitol/It is that Death, hovering like a new Sun,/Will bring to bloom the flowers of their minds!»-///M///-Science sometimes suffers from the same type of uncertainty, even if its applications guarantee a certain objectivity for correspondences seen between phenomena. To proclaim certainty, as many great minds have dared to do, that there exists a basis to things which will never be known, would require precisely such knowledge since it would be necessary to show how it is different from the results of strictly learned demonstrations [469]-[472]-[472']. The only point to note is therefore the presence before us of appearances, some tenacious, others fleeting. Using the strongest of them, we build mirrors, deliberately more precise or on the contrary more amusing through their deforming action, than those that had gone before them [219]. It is striking also to remember that old inclination to see our thought as one of those improvable devices [218].

456////-We can guess that the correct plausibility for (F-des forêts de symboles/-||||/-S-des faux rets de saints bols) (F-forests of symbols/-/-S-illusory nets of saint bowls) will be close to that achieved for previous ones. Furthermore (F-There man passes through forests of symbols/-||||/-S-there symbols pass through forests of men) must also obtain a similar result. It would be preferable to look at (F-Which-||||/-S-hesitation between “forests which” and “symbols which”), a rep from «...There man passes through forests of symbols/Which observe him with familiar eyes.» We do not know which log the grammatical game is from and so the conservatory is $\tilde{o}=2$. A chest $\tilde{n}=2$ follows on from this, for this case of a sole tenure. The dresser $\tilde{a}=2$ is justified because of the risk of a mistake, since a primarily evident significance links «symbols» and «which». Since nothing clumsy comes from the ceiling, the glaze $\hat{u}=1$ is appropriate. There is no possibility of any careless mistake so a cartage $\hat{o}=1$ seems necessary. As a result of the ambiguity of the construction, a boss $\hat{i}=2$ is suitable. The equivocal syntax cannot be at all confused with a special code so a varnish of $\hat{a}=1$ seems reasonable. The headroom proves to be $\hat{u}=1$ because of the lack of any contribution to knowledge from the turn of phrase. A surround $\hat{o}=1$ also suffices as customs have not been brought into play to give this figure of speech. A combe $\hat{a}=1$ is also welcome due to a lack of any accident in the process leading to the imagined trope. The manse calculated is thus $1/(\tilde{o})(\tilde{n})(\tilde{a})(\hat{u})(\hat{o})(\hat{a})=1/(2)(2)(2)(1)(1)(2)(1)(1)(1)(1)=2/(2)(2)(2)(2)=1/16$.-///M///-If we notice afterwards that something has been forgotten in the classification of the logs, the application of the conservatory will obviously have to be revised.-///B///-The search for literary effects in „Correspondences“ is backed up by this declaration [[1085]]: «O muse of my heart, lover of palaces...//To earn your bread each evening you must,/Like an altar boy, swing the censer,/ Sing "Te Deums" in which you do not believe,//Or, hungry acrobat, flaunt your charms/And your laugh swimming in unseen tears,/To have the vulgar public split their sides.»

457////-The basic casting (F-symboles-||||/-S-seins bols) (F-symbols/-/-S-breasts bowls) would give the same type of result as others discussed previously, and we see that there are more important things to look at. We choose as a new subject the manipulation of the recovery (F-Comme de longs échos-||||/-S-CComme de longs écchos) (F-Like long echoes/-/-S-Likke long ecchoes). Going through the calculation, an obstacle is added through the supposition that Baudelaire, from his days in secondary school, had become part of the tradition of using the most vigorous spoken language. The heap remains a crib since in appearance nothing strictly has changed. The public has easy access to this trope. The alliteration cannot be absorbed by the context and so a conservatory $\tilde{o}=1$ seems welcome. The chest (\tilde{n}) is 1 since it profits from the unity of meaning. As the commentary appears justified by the repeating of “co”, this gives a dresser $\tilde{a}=1$. Since there is no awkwardness expressed in the ceiling, the glaze is $\hat{u}=1$. Regular poetic usages are not questioned in the glebe and so the cartage can be $\hat{o}=1$. As the material effect has some plausibility, a boss $\hat{i}=1$ is useful. Since the insistent nature of the turn of phrase does not hide any secrets, a varnish $\hat{a}=1$ describes it and as it does not have any part in adding to knowledge, the headroom must be $\hat{u}=1$. A

surround $\delta=2$ is necessary because of the custom invented here, apparently dear to the creator. A combe $\alpha=1$ suffices as the doublet in sound cannot be explained by any accident. The plausibility is $1/\delta\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha=1/(1)(1)(1)(1)(1)(1)(1)(1)(2)(1)=1/2$.-///M///-By removing the strategy related to the poetic customs of the time, we obtain a manse of 1 which is more suitable for the real text. In this way the exercise can be carried out in such a way that our recollection of this famous verse is not damaged since the rectification is immediate once the attempt at variation has been completed.-///B///-We can amuse ourselves by imagining Baudelaire remembering the noise of woodcutters in a mountain landscape with an echo repeating the sound of the axes. It happens that brutal or delicate correspondences, giving life to an object conjured up or painted, hide some unforgettable aspect for the individual. At a very young age, the future writer heard some compliments concerning an artist, praising him for having approached each subject in such a way as to favour inspired passion [710]: «Sometimes, returning home, he found his wife and daughter tearing at their hair, eyes popping out of their heads, in a very Italian style excitement and fury. Pinelli found that superb: "Stop!" he cried to them, "Don't move, stay like that!" And the drama became a drawing. It can be seen that Pinelli was of that race of artists who walk through physical nature so that it can come to the aid of the laziness of their minds, always ready to "seize their paintbrushes". We can see there is more than a link with poor Léopold Robert who also thought to find in nature...ready-made subjects which, for more imaginative artists, would only have had the value of notes.»

458///-We must now study the plausibility of a composite the tenures of which encompass a large part of the poem „Correspondences“: (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²/-|||/-insistence) (Like¹...as¹...as²...as [...as]...as³...as¹...Like²/-/-insistence). As the heap has not been changed, it remains a crib. In a similar way, it seems accessible to the public in general, giving a conservatory $\delta=1$. In the restricted frame of the verse, the repetition gives us a hardener, and it removes the space between the conjunctions with the resulting chest $\tilde{n}=1$. A dresser $\tilde{a}=1$ seems unavoidable, the repetition having such an emphatic nature. The commentary in the ceiling is simply given, leading to a glaze $\tilde{u}=1$. It is true that Baudelaire used identical words for stress in his work, but these are not in regular poetic usage, and so it seems fair to set the cartage at $\delta=1$. The hammering out of «comme» (as) is too far from abstraction to give a value other than 1 to the boss (i). There is no need to decipher any code to reveal the turn of phrase and so a varnish $\hat{a}=1$ is acceptable. The fact that no instruction comes from this figure of speech means that there is no difficulty accepting the headroom $\hat{u}=1$. The surround $\delta=1$ is justified because customs cannot explain these many occurrences of the same word. A combe $\alpha=1$ appears to characterize a form in which accident has had no part to play. The resulting value of the manse is thus $1/\delta\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha\alpha=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)=1/1=1$.-///M///-To those denigrators of the technical approach to knowledge, we would argue that any distinction between the two aspects of truth, the abstract and the empirical, must be partial. Indeed, the most elementary accuracy of today is a summary of the real-life experience and experiment of yesterday. To understand why it is commonly accepted that $5+7=7+5$, we have to imagine a chain of people over hundreds of years and thousands of times over, each putting 5 stones or some such thing in one hand and 7 in the other, and then doing the opposite [6000]-[6001]. As for ideas on nought and infinity, the physical basis can be guessed at using pebbles placed on a table. One, two and so on are taken away, or one or two are added, and this is repeated indefinitely. Memory and intuition of the future allow a mental representation to move from one situation to another. Innate or acquired functions such as “once again” and “partial forgetting” affect our memory of appearances, giving an intellectual result.-///B///-Nevertheless we must remain modest when having recourse to supposition in order to obtain an idea of the world. After speculating in vain on the internal relationships in reality, the theosophist Swedenborg wrote [945]: «I have often been shown by multiple experiments that such a correspondence exists between all that belongs to the heavens and all that belongs to man.» He went on [946]: «This correspondence is not limited to man, it extends even further. There is a correspondence between the heavens themselves: the third heaven or inmost heaven corresponds to the second or middle heaven; the second or middle heaven corresponds to the first or last heaven; and the latter corresponds to man's bodily forms which are called limbs, organs and viscera.»

459///-The high juggling (F-confondent...répondent-|||/-S-répondent...confondent) (F-mingle...answer/-S-

answer...mingle) allows us to imagine the possibility of inverting these very stable words. The context makes our approach to this idea far from urgent as the public has to deal with a considerable number of distinctly audacious views, giving a conservatory $\tilde{o}=2$. As a result of the rhyme linking «confondent» (mingle) and «répondent» (answer) any space between the two words is eliminated by a hardener, giving a chest $\tilde{n}=2$. A dresser $\tilde{a}=2$ is called for, because the play on words risks being illusory. On the other hand, a glaze $\hat{u}=1$ seems justified because of the simple nature of the interpretation. Although the two words have some connection, the strategy of exchange is not a usual method of versification and so the cartage is $\hat{o}=1$. The boss $\hat{i}=2$ proves necessary since the device conceived cannot hide its abstract nature. Since a striking modification is in no way a secret code, a varnish $\hat{a}=1$ appears to be correct. We have difficulty seeing how any knowledge can be gained from the imagined turn of phrase, giving us a headroom $\hat{u}=1$. Since customary usage cannot explain the permutation, the surround (\hat{o}) must have the value of 1. As the poem runs no risk of being subject to an accident, a combe $\hat{a}=1$ is acceptable. In this way the manse can be calculated as $1/\tilde{o}\tilde{n}\tilde{a}\hat{u}\hat{i}\hat{a}\hat{o}\hat{a}=1/(2)(2)(2)(1)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)=1/16$.-///M///-For a strange effect, constituting a bad rep does not allow us to conclude that there is no trope at all, just that the exact nature of the alleged figure of style has not been defined.-///B///-Baudelaire often gives the reader the feeling that he has swapped words round, for example with «vicious» and «curious» in the following lines [[999]]: «In ashy, cindery terrains with no greenery,/As I was complaining one day to nature,/And my thoughts drifted aimlessly,/I was slowly sharpening the dagger on my heart,/I saw at the height of noon coming down on my head/A vast, lowering storm cloud,/Bearing a multitude of vicious demons,/Like cruel and curious dwarves./Coldly they began to observe me/And, as passers-by admire a madman,/I heard them laugh and whisper among themselves,/Exchanging many a sign and many a wink...» We can imagine that inverting the order would have blurred two meanings of «curious», that is “showing curiosity” and “being strange”.

460////-Let us examine the basic recovery (F-confondent/Dans-||||-S-confondD/DDans) (F-mingle/in/-/S-minggl/inn) with a change of historical situation. Let us suppose that a manuscript by the author exists, including this note: “Publish -including the alliterations!” The rep does not achieve certainty since the beginning of the sixth line, stressed by an effort of pronunciation, erases the figure of speech, giving a conservatory $\tilde{o}=2$. The chest then takes the value $\tilde{n}=2$. A dresser $\tilde{a}=1$ is justified by the alleged document. There is no serious argument concerning the dexterity or clumsiness of the pronunciation of “ddDD”, leading us to set the glaze at $\hat{u}=1$. We have to accept the cartage will be $\hat{o}=1$ since the author seems to favour the trope and as this trope appears highly concrete, a boss $\hat{i}=1$ is easily acceptable. The public has no need to look for any special key or change any linguistic code to understand the poem and so a varnish $\hat{a}=1$ seems satisfactory. As this device does not add to our sum of knowledge the headroom $\hat{u}=1$ is appropriate. The creator is acting of his own free will and not following any customs, judging by the note discovered, indicating the surround (\hat{o}) must be 1. A combe $\hat{a}=1$ is the logical conclusion of this evidence of resolution. Overall therefore the manse is $1/\tilde{o}\tilde{n}\tilde{a}\hat{u}\hat{i}\hat{a}\hat{o}\hat{a}=1/(2)(2)(2)(1)(1)(1)(1)(1)(1)(1)=1/(2)(2)=1/4$.-///M///-In the case dealt with here, the document was enough to back up the imagined turn of phrase, although the lack of evidence could not be denied.-///B///-The accent on the “d...D” could, nonetheless, in 1857, have had the appeal of suggesting, softness, abandon, carelessness. Baudelaire, appearing before the court, was accused of harming the weak individually [673]: «The first objection which will be made to me will be this: The book is sad, the name alone tells us that the author wanted to depict evil and its deceptive caresses, to protect against them. Is it not called "The Flowers of Evil"? So then, see in it a lesson rather than an insult. A lesson! This word is soon spoken. But here it is not the truth. Do we believe the heady scent of certain flowers is good to breathe? The poison they bring does not keep us at bay; it goes to our heads, it intoxicates the nerves, it disturbs, it makes us dizzy and it can also kill. I paint evil with its inebriation but also with its poverty and shame, you will say! That may be; but all these many readers for whom you are writing, for you have a circulation of several thousand and you sell cheaply, these numerous readers, of every class, every age, every condition, will they take the antidote of which you speak with as much complacency?»

461////-We will now imagine that the writer implied in the fifth line “Comme des écoles qui de loin se confondent...” [with «long echoes» being replaced by “schools” (des écoles) in «Like long echoes which

mingle in the distance...»]. The conservatory of (F-échos-|||S-écoles) (F-echoes-/schools) has a heap which remains accessible with the literal meaning. Nevertheless it does not seem the public would be prepared for such an alteration, justifying $\tilde{o}=2$. For a trope with only one tenure, a chest $\tilde{n}=2$ is the immediate consequence of the value $\tilde{o}=2$. The uncertainty concerning the intentions of the poet leads to a dresser $\tilde{a}=2$. To go from «de longs échos» (long echoes) to “des écoles” (schools) changes the pronunciation in an awkward way, giving a glaze $\tilde{u}=2$. The cartage $\tilde{o}=1$ appears to be in no doubt as there has been no anachronism. On the other hand, excessive abstraction in the intellectual drift forces us to accept a boss (i) of 2. Changing a word cannot easily be considered to be a sort of secret code and so the varnish is $\hat{a}=1$. The headroom (\tilde{u}) is 1 because of the absence of any assistance to knowledge in the suspected figure of speech. It proves useful to have recourse to a surround $\hat{o}=1$ because we know of no customs relevant to the type of trope imagined. Finally the combe (\hat{a}) is 1 because no accident is involved in causing the rep. The resulting manse is negligible: $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\hat{a}=1/(2)(2)(2)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///B///-These long echoes appear to represent various artistic movements with striking analogies between them, in spite of the sensual diversity of what they were seeking. Around 1630, in the theatre as well as in painting, classical inspiration, including a cross-over of reflections, came to the forefront, uniting different practices and conceptions. Sometimes, we become confused, thinking of Corneille when we were trying to remember a painting by Poussin, and Baudelaire seems to have expressed this phenomenon of correspondences in the image of the second stanza. However, such mental archaeology of the sonnet is only valid in our imagination as it cannot be confirmed by calculation.-///M///-It is true that the numbers appear small for aesthetic matters, but to declare that taste is the only decisive factor when analysing works of the imagination would result in even more serious drawbacks. Plato was severe in his judgement of the attitude which in his time was like that of the partisans of entirely subjective interpretation [741]: «Now let us look at this, Hermogenes. Do you think that this is true for all beings and that their essence varies with each individual? That was the thesis of Protagoras when he declared that man "is the measure of all things", doubtless meaning that things are to me as they appear to me and that as they appear to you, so they are to you. Or do you think they have a certain permanent essence of their own?» If there is nothing to prove either right or wrong, no-one is mad, but as, on the contrary, such madness does exist, we have to come to a different conclusion [742]: «And so I imagine you agree completely, since reason and folly exist, that is impossible for Protagoras to have been right.» Today the notion of the possible leads to a closely related difficulty, because of the bridge between error and its opposite which is laid down for it. On the other hand the numerical scale 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$ provides the means not to ruin true and false while at the same time seeking out intermediary zones between these two extremes. Since the middle rungs of the scale are admitted, the mind is no longer inclined to reject what is above or below because of a lack of finesse, and therefore the notion of the probable is very useful [585].

462////-Let us establish the recovery (F-Vast-|||S-Vaast) which comes down to conceiving the exclamation “Ah!” in the seventh line. Let us also imagine that all the copies of the poem contain hundreds of black marks, all over the place, as if things had been underlined here and there, one line being under the “A” of «Vast». The person interpreting the poem can envisage saying “Vaast” but cannot tell whether the strange presentation comes from the creator or was produced accidentally by a careless printer. As the heap is not a crib as a result of this situation, a conservatory $\tilde{o}=2$ is necessary. The chest (\tilde{n}) is then inevitably equal to 2, for a single tenure, by definition in continuity with itself. A dresser $\tilde{a}=2$ is appropriate as the risk of making a mistake over the meaning dominates. There is no awkwardness to be seen in the ceiling “Vaast” and so the glaze (\tilde{u}) is worth 1. As the critics can see that they lack the necessary knowledge to understand the meaning of the glebe, the cartage $\tilde{o}=2$ is opportune. The marks which physically spoil the paper lead to a boss $\tilde{i}=1$. As there is no indication of any key, we must accept a varnish $\hat{a}=1$. With no increase in knowledge coming from this trope, the headroom must be set at $\tilde{u}=1$. Custom could not have produced this result so the surround (\hat{o}) must have the value of 1. The likely accident justifies the combe $\hat{a}=2$. Thus we have a manse of $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\hat{a}=1/(2)(2)(2)(1)(2)(1)(1)(1)(1)(2)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-As the calculations have to be altered in accordance with the errors committed at the beginning, we are led to use numbers here without any reverence, just as indicators. This attitude is difficult to defend when there is a mysterious connection to the ideal being hinted at by the Pythagoreans [284]: «From the perfect monad and the

indeterminate dyad came numbers; from numbers points; from points lines; from lines surfaces; from surfaces volumes and from volumes all the sensual bodies which come from the four elements: water, fire, earth and air.»-///B///-The need to understand threw Swedenborg even more into vain speculation [944]: «These limbs, organs and viscera mean similar things in the Word, as in the Word everything has a meaning according to correspondences. The head signifies intelligence and wisdom; the breast, charity; the loins, conjugal love; the arms and hands, the power of truth; the feet, natural tendencies; the eyes, understanding; the nostrils, perception; the ears, obedience; the kidneys, the examination of the truth; and so on.»

463////-Let us examine the trope (F-sounds answer each other-||||-S-sounds answer each other). We will change the initial situation to have the opportunity of focusing more clearly on certain leavens, and we will conceive a buffer for this, certifying that the writer was against any stressed way of pronouncing the sonnet. Let us also envisage a letter from the author expressing his regret at having allowed “sounds” to be left instead of “noises”, because of an absent-minded typographer. The imagined figure, based on the accentuated consonants, does not lead to any linguistic blurring, nor does it introduces into the heap a message to which it is difficult to gain access. It does not change the status of the crib at all, which invites us to declare a conservatory of $\tilde{o}=1$. The chest $\tilde{n}=1$ is indispensable since the eighth line benefits from the continuity of significance. As the new document induces us to consider the ceiling as illusory, the dresser has the value $\tilde{a}=2$. Nevertheless, as this commentary contains no awkwardness, a glaze $\tilde{u}=1$ must be accepted. The artist’s confidence leads to a cartage $\tilde{o}=2$. The pronunciation indicates a concrete figure of speech, favouring a boss $\tilde{i}=1$. Articulating in an insistent way cannot be seen as a key and so the varnish (\tilde{a}) is 1. As we do not know of any knowledge benefiting directly from the figure, we can admit the headroom $\tilde{u}=1$. A surround $\tilde{o}=1$ is easily justified, because the buffers do not really promote the idea that the customs are of much importance here. The accident pointed out by the poet directs us to a combe (\tilde{a}) of 2. Overall this play on sounds gives a manse $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(1)(1)(2)(1)(2)(1)(1)(1)(2)=1/(2)(2)(2)=1/8$. -///M///-Artists sometimes change their minds and the kind of stability typical of inferred propositions does not suit imaginative works at all.-///B///-It would be dangerous to overestimate the importance of the forms Baudelaire favoured at any particular time, and Hippolyte Babou wrote [586]: «What I like in him is that he is in command of his verse rather than being dominated by it.» It was this same knowledgeable commentator, attentive to the content, who suggested, during a conversation in a café, the title which the anthology subsequently bore [586]: “the flowers of evil”. Our meditation on „Correspondences“ centres on an affair of the senses, so that we should even reflect on those aspects generally held as secondary in the famous text. We can mention in this connection amber, or rather ambergris, which comes from the intestinal concretions of the sperm whale; musk, secreted from the abdominal gland of a deer; incense, a plant resin [830]-[839]-[843]. Perhaps the cool perfumes come more from the meadows. Carl Linnaeus’ monumental works having been carried out in the previous century, the scientific world knew to characterize flowers as agents of reproduction, uniting at times the male organs, the stamens, with the female ones, the pistils [910]. Thus, if we use the language of the famous botanist, we should say that an iris flower comprises three men and a woman. Another scientist remarked on a mixed correspondence [243]-[911]-[912]: «...“three” unjealous husbands wed the dame.» The fern shows nothing obtrusive in procreating and seems hidden but [244]-[912]: «...the green progeny betrays her loves.»

464////-Let us imagine the following dialogue at the beginning of a piece of writing that appeared to have preceded „Correspondences“ by a few months: ““You address the Perfumes, colours and sounds but do they respond to you?” “Even if they cannot speak, their weights respond to each other, luckily for my nerve...”” A note crosses out the document: “to be altered”. The high recovery (F-respond...respond-||||-S-answer...balance) is part of a rail, the thread of which, by means of pivots, terms and freestones, is certain. Similarly, a clear meaning is expressed in the short exchange of words. These points lead to a conservatory $\tilde{o}=1$. The two parts of the glebe are far apart but a logical connection comes from one reply to the other, leading to a chest $\tilde{n}=1$. As the ceiling is reasonable, the dresser is $\tilde{a}=1$. To accuse the commentary of being clumsy could only be the result of a failure to see clearly and so a glaze $\tilde{u}=1$ is appropriate. A strong suspicion gives a cartage $\tilde{o}=2$ because of the note left by the author. The boss must be $\tilde{i}=2$ as the rep

needs the abstraction to provide a contrast to serve as its basis. Since the alteration of meaning cannot be seen as a special code, the varnish is $\hat{a}=1$. This figure of speech is not backed by any knowledge and so a headroom (\hat{u}) of 1 is sufficient. Custom does not lead directly to this literary game, promoting a surround $\hat{o}=1$. The result is unaffected by any accident, justifying a combe $\hat{a}=1$. Under these conditions the manse is appropriately $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(1)(1)(1)(1)(2)(2)(1)(1)(1)(1)=1/(2)(2)=1/4$.-///M///-Too much weight should not be given to information of uncertain date. Its fragility comes from the vagueness that surrounds well-known circumstances, concerning ideas or actions attributed to individuals. The versatility of human thought forbids us from taking seriously many indications that appear decisive at first sight. Furthermore, this leads historians now to transfer real knowledge to the more reliable domain of the customs people practise [892]-[893]. In this respect archives only provide the initial track of the detailed research [895]. One of the consequences is that, even if it is imperative to have some vague knowledge of the level of great men, this becomes illusory once it is taken as an objective [894].-///B///-As all the airways have a decisive role in life, we can understand how important on a spiritual level the odours of sanctity have long been [159]: «And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.» Hell is also shown animated by troubled breaths, according to Dante who explored it [227]-[695]: «We did not stop walking while he talked; but we were still going through the forest, the deep forest of the spirits, I mean.»

465///-The composite of basic castings (Il est/-||||/-Y lait) (There are/-/-There milk) starts from «Il est» (There are), takes the “L” from the “I” (There) and puts this “L” with «est» (generally “is”, but in this case “are”) to give “Y lait” (There milk). We can easily see that the plausibility will be similar to that obtained with previous cases. A second possibility would be to take the meaning “île est des parfums frais...” (Island is cool perfumes...) This would lead us to consider purity as an island, or as a clearing in a forest, in the midst of a world that had become considerably less primitive and innocent. As the value of plausibility of this rep is of the same type as in previous cases, let us rather examine (Il est/-||||/-Id est) (There are/-/-Id est) [864]. The ninth line would add an element to the meaning of the eighth: “...les parfums¹, les couleurs et les sons se répondent. Id est des parfums² frais...et d'autres, corrompus...” (...Perfumes, colours and sounds answer each other. Id est perfumes as cool...and others, corrupt...) The audience would not be likely to imagine this and so there is no doubt over the value of the conservatory, $\tilde{o}=2$. The chest $\tilde{n}=2$ follows from this. A dresser $\tilde{a}=2$ is justified by the risk of inaccuracy. The passage from “L” to “D” can be seen as awkward and so the glaze is $\tilde{u}=2$. The risk of falling into anachronism, from the use of the Latin expression “Id est” in a French poem in 1857, gives as a cartage $\tilde{o}=2$. The relationship between «Il est» (There is) and “Id est” requires speculation on a high level and thus the boss (i) will be 2. Although the words are Latin, the meaning would be clear and therefore the varnish is $\hat{a}=1$. “Id est” brings no extra knowledge and so the headroom is $\hat{u}=1$. As custom has no part to play in the turn of phrase, the surround is accepted to be $\hat{o}=1$. A combe of $\hat{a}=1$ is inevitable since there are no accidents involved in this figure of speech. All in all the measurement of plausibility is $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(2)(2)(2)(2)(2)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/64$.-///M///-It is true that it seems intolerable to accept any discontinuity and so restoring the lost unity, even by rather unlikely means, attracts a great deal of curiosity at first, but the bases of the literary game are so weak as to be unconvincing.-///B///-Let us reconstruct the supposed manoeuvre to be able to evaluate its importance. The author imagines a cross-reference from the tercets to the quatrains using “Id est”, and then, looking for a less academic link, he chooses «Il est» (There is). In the eighth line, we learn that there is a balance between the strengths of sensitive materials. At the end of the sonnet, the artist suggests that good and evil are balanced. He might say that original sin and youthful sentiment share our dynamism. Neither can eliminate the other for the simple reason that the one comes from the growth of the other, for once we are grown up, we will become ripe for committing excesses. Even though this religious theme came from Greece and had already been powerful in Jerusalem, facilitating the passage from the Hellenic to the Eastern mind, it was not easily accessible in Baudelaire’s time. Thinkers usually believed in the tradition of ethical conceptions travelling the opposite way, taking them from Palestine to Athens [567].

466///-In considering the high juggling (F-cool...Sweet-||||-S-sweet...Cool) we can imagine the underlying theme “There are perfumes as sweet as the flesh of children, Cool as oboes, green as meadows...” The

poet would appear to have avoided the risk of being accused of weakness in his love of children, using the exchange of epithets to this end but letting his intention be guessed at through the logic of “Sweet-touch”. The conservatory $\tilde{o}=2$ is justified in this context which absorbs the figure of speech, erasing it or making it inexistent. With $\tilde{o}=2$ and the continuity of discourse, the chest (\tilde{n}) has the value of 2. A dresser $\tilde{a}=2$ is necessary as the risks of attributing to the creator intentions alien to his point of view seem considerable. Due to a certain surface dexterity in the interpretation, a glaze $\tilde{u}=1$ proves useful. As the aim does not affect the versification, a cartage $\tilde{o}=1$ is sufficient. Unfortunately a boss (\tilde{i}) of 2 threatens to make the result founder in view of the abstract nature of the play on the delicacy of meanings. As the change of places is not elaborate enough to be a key, a varnish $\tilde{a}=1$ is appropriate. Any knowledge gained is insufficient to enable us to accept a headroom other than $\tilde{u}=1$. As custom is not involved, the surround must be $\tilde{o}=1$. No accident is plausible and so the combe (\tilde{a}) will be 1. The result is thus $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(2)(2)(2)(1)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)=1/16$.-///M///-If the critics suspect that the writer has taken up a possible play on words only to leave it aside in the end, the plausibility must remain low. If someone scrawls a letter after a death, indicating the funeral will take place in the town of Saint-Pair-sur-mer (Saint Pair on Sea), and they put “Saint Père sur Mère” (St. Father upon Mother) and then tear the paper up and rewrite the name properly, their intention would be violated if a high plausibility is counted of anything blasphemous in the message finally posted.-///B///-Many illustrations can be made on aspects of great texts, as long as no claim to their being plausible is made. In this way we can imagine a summary: “Man is a space where legs, living pillars, sometimes let forth confused oracles. Through the forest of very ancient symbols, having a bearing on familiar tendencies, original sin passes. Long echoes from the sanctuary of our souls stir up confusedly their opposites in the dark and deep unity of instinct, vast as the night of crime and as the clarity of reason. Perfumes, colours and sounds balancing each other out concentrate the whole of this nature, with all its sides, green like the age-old meadows, cool as the sound of the oboe with its infinite vital breath, sweet as the flesh of children and corrupt as their triumphal consumption, rich as the matter of life, amber, musk, benzoin, and incense crackling in the orgies of the spirit and the senses.”

467////-We will now calculate the plausibility of (F-parfums frais/-||||/-S-parffums ffrais) (F-fresh perfumes/-/-S-ffresh perffumes). To vary a situation which would give results similar to those of the tropes already examined, we will introduce some imaginary circumstances. We will suppose there is a document with the sonnet „Correspondences“ and the note “It is indeed a question of science here and in every line. I have just objected to good old Asselineau who wanted to exclude the use of suggestive sounds.” Equally, we can invent a tradition in which the alliterations were stressed when reading, in Baudelaire’s time, in aesthetic French society. In view of the “F”, the conservatory of $\tilde{o}=1$ is suitable. Since there is continuity at the beginning of the verse, the chest $\tilde{n}=1$ just follows the momentum. As the writer accepts this stressed pronunciation, we may have recourse to a dresser $\tilde{a}=1$. As there is no clumsiness because the way of thinking has taken its strength from the artistic milieu, a glaze $\tilde{u}=1$ is necessary. The fictional character of the document means a cartage $\tilde{o}=1$ must be accepted. Because of the dominant concrete character of the turn of phrase, the boss is $\tilde{i}=1$. The reader of the time needs to be told of no secret to have access to the figure of speech and so a varnish $\tilde{a}=1$ is correct. Owing to the writer’s note on the work’s addition to knowledge, $\tilde{u}=2$ seems desirable at first. However, in this case the author is calling philosophy or poetic art “science”. The effect analysed does not make a contribution to knowledge as it is usually known and so it is better to choose $\tilde{u}=1$ for the headroom. A surround $\tilde{o}=2$ is adapted to the circumstances of the fashion for forced diction. For a text that has not been subject to any physical accident, a combe $\tilde{a}=1$ appears suitable. The rep envisaged thus earns a manse $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(1)(1)(1)(1)(1)(1)(1)(2)(1)=1/(2)=\frac{1}{2}$.-///B///-As the discipline of knowledge is remarkably old, a historical agent who disregards it knows full well what he is doing and this encourages the interpreter, in the context of the present example, to reject the passing fancy of the creator. What is more, Baudelaire loved to shock as regards the competences of poets and so the rail invented to this end does not wrong him at all.-///M///-According to Bachelard, many studies are often hindered by obstacles arising from choices based on strange ideas but that could have enriched the research initially [53]. It seems an illusion to suppose that someone can decide unintentionally to make an idea public, using words requiring a sustained effort. This may have prevented some brilliant minds from realizing that, most of the time, putting forward a figure of speech calls for a serious determination of will.

468////-As «chairs d'enfants» (flesh of children) resembles “chers enfants” (dear children), again we can imagine a trope leading a reader anxious to rediscover an older, less certain version of the poem: “There are perfumes as cool as dear children...” The plausibility to be measured concerns (F-chairs d'enfants-|||S-chers enfants) (F-flesh of children/-dear children). The rest of the heap does not reveal the hidden meaning to any great extent and so absorbs the content, giving a conservatory $\tilde{o}=2$. A chest $\tilde{n}=2$ is required for the same reason. The dresser has the value $\tilde{a}=2$ because of the possibility of misunderstanding the glebe. The substitution notably of the sound “Z” for “D” is awkward and so the glaze (\grave{u}) is 2. The cartage $\grave{o}=1$ is justified by the historically possible nature of the play on words. The concrete aspect of the lines has not been changed and so the resemblance is a question of abstract speculation, meaning a boss $\grave{i}=2$ proves useful. The critic is aware of no special key and so a varnish $\hat{a}=1$ must be accepted. As the figure of speech makes no contribution to knowledge, the headroom is $\hat{u}=1$. No habitual usage encourages the meaning obtained, so the only reasonable level for the surround (\hat{o}) is 1. A combe $\hat{a}=1$ describes well our unawareness of any accident that may have influenced the supposed rep. The manse of (F-chairs d'enfants-|||S-chers enfants) (F-flesh of children/-dear children) is therefore calculated to be $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(2)(2)(2)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-Vague wanderings of thought remain as obscure as the hundreds of connections between memories of words from which a writer creates. Even if we have a hazy awareness of some mental function of this kind, we are unfortunately liable to be mistaken when making any detailed reconstitution.-///B///-Since «children» suggests “little”, it is easy to imagine the author intended from the start to establish in the tercets an opposition between perfumes of minute vigour, reflecting the joy of laughing children, and on the other hand smells with a clear or spicy aroma. It should be noted in this connection that in „the Dancing Serpent“ we find the rhyme “enfant-éléphant” (child-elephant) [[1112]]. However, for „Correspondences“ the writer, trying to avoid causing the reader to smile, seems to have chosen a similar word: «triumphant». Two famous lines in the epic poem declaimed by Turol, unite the theme of the elephant with the forename which Baudelaire would be given later [185]-[186]: «Cumpainz Rollant, sunez vostre olifan,/Si l'orrat Carles, ki est as porz passant.» (Comrade Roland sound your ivory horn,/Thus, Charlemagne will hear it, as he rides through the mountain passes.)

469////-Let us imagine a manuscript by Baudelaire with just: “Doux ☼ 000 verts ☼≈” (Sweet ☼ 000 green ☼≈). We will look for the manse of (F-☼...☼≈/-|||S-comme les hautbois...comme les prairies) (F-☼...☼≈/-/S-as oboes...as meadows). All these obscure signs together prevent it having the status of a crib, giving a conservatory of 2, followed by a chest $\tilde{n}=2+(1(2/10))=2+(1(0.2))=2.2$ because of «verts» (green) in between the tenures. A dresser $\tilde{a}=2$ is needed as well since the ceiling suggests a doubtful parallel with the sonnet „Correspondences“, which was perhaps written after or before the heap and not at the time of its origin. As the commentary is skilful, recourse to a glaze $\grave{u}=1$ is necessary. A cartage $\grave{o}=2$ is welcome as we are lacking in information to interpret the situation. No suspicious element is contributed by the boss $\grave{i}=1$ since the massive visual effect has an undeniably concrete weight. The varnish $\hat{a}=2$ is handy, through the feeling it gives of a special code. As the glebe appears whimsical, not learned, a headroom $\hat{u}=1$ seems required. Since no custom leads to such a comical result, we can also accept a surround $\hat{o}=1$. Since the critics do not mention any falsification, error or accident, the combe (\hat{a}) must be 1. We must therefore conclude for this trope a plausibility of $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(2)(2.2)(2)(1)(2)(1)(2)(1)(1)(1)=1/(2)(2.2)(2)(2)(2)=1/35.2$.-///M///-The material weight is evident here but the formulation has too many serious weaknesses for it to be possible to affirm the presence of a composite. In a similar way, an interjection is immediately remarked upon if the context is accessible, while it is subject to a more cautious approach if the work has many discontinuities.-///B///-The poet does not hesitate in the face of enormity in the anthology “the Flowers of evil”, but includes it in the neutral form of classicism, making it so easy to understand the meaning because the substance is not smothered [[1146]]: «My wife is dead and I am free!/So now I can drink my fill./When I came home without a penny,/Her crying tore my very heart-strings.//I am as happy as a king;/The air is pure, the sky admirable./-We had just such a summer/When I fell in love with her...//I threw her into the depths of a well,/And I even dropped on top of her/All the edge stones from the top./-I will forget her if I can!»

470////-The supposition of a rep "...doux comme les hauts bois..." (...sweet as the high woods...) allows us to measure the plausibility of (F-hautbois-|||S-hauts bois) (F-oboos-/S-high woods). As the heap easily allows the imagined meaning to go unnoticed, the conservatory takes the value $\tilde{o}=2$. The chest conforms to this determination, assuming the level $\tilde{n}=2$. In the same way, the dresser expresses the weakness of the supposition through $\tilde{a}=2$. On the other hand the glaze (\tilde{u}) must be equal to 1 as there is no clumsiness marking the commentary on the ceiling. As nothing anachronistic comes to light, the cartage is appropriate at $\tilde{o}=1$. While the presentation remains the same, obtaining two words from one is an abstract manoeuvre, and so the figure is correctly depicted in a boss of $\tilde{i}=2$. A play on words cannot have the status of a key and so the varnish is $\hat{a}=1$. The headroom is $\hat{u}=1$ for a glebe which is not responsible for any instruction. The surround $\tilde{o}=1$ is justified with a trope which owes nothing to customary usage. The combe $\hat{a}=1$ measures the complete independence of the turn of phrase from any possible accident. From there comes the manse $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(\tilde{i})(\hat{a})(\hat{u})(\tilde{o})(\hat{a})=1/(2)(2)(2)(1)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)=1/16$.-///B///-The high woods often give refuge to other beings whose existence interested Auguste Comte [206]: «Although the moral nature of animals has up to now been very little and very poorly investigated, we can nevertheless recognize, without the slightest uncertainty, mainly among those that live with us in a more or less completely familiar way, and by the same general means of observation that we would use with regard to men whose language and customs were not previously known to us, that not only do they apply their intelligence, essentially in the same way as man, to satisfy the needs of their various organs, using when necessary a certain degree of language corresponding to the nature and extent of their relations; but besides this, they are similarly capable of a more disinterested type of need, consisting in the direct exercise of their animal faculties, just because these faculties exist, and for the unique pleasure of exercising them. This often leads them, like children or savages, to invent new games which at the same time make them, but to a much lesser extent, subject to real "ennui". This state, presented inappropriately as a special privilege of human nature, is sometimes even marked enough in certain animals to push them to commit suicide when their captivity has become intolerable.»-///M///-The ideal of reason based on measurement diverts the forces that drove us to hunt and gather towards new occupations. Starting from an inner motivation for survival, knowledge of a phenomenon is established slowly through intermediate stages, in the same way we come to accept $0+1=1$. The positivist philosopher nevertheless recognizes the danger of misunderstanding the consequences of this elementary gift from the start [205]: «For our daily experience shows, on the contrary and in a most unequivocal way, that affections, inclinations and passions constitute the principle motivations of human life; and that, far from resulting from intelligence, their spontaneous and independent impulsion is indispensable for the first awakening and continued development of various intellectual faculties, by giving them a permanent objective, without which, besides the necessary drift of their general direction, they would remain essentially static in most people.»

471////-We will now suppose that at some future moment only a single page of the anthology "the Flowers of evil" remains in existence but luckily this page contains „Correspondences“. We go on to imagine an unexplained but noticeable green stain on the word "green" in the first tercet. After consulting various works, we doubt that this colour could have been put at this particular place on the paper on purpose and so examine the manse of (F-green stain on "green"-|||S-insistence). The thread requires no reference to a phenomenon that appears to have resulted from some unlucky action and so the conservatory $\tilde{o}=1$ appears favourably. The chest $\tilde{n}=1$ expressed the reduced extent of this problematical stain. A dresser $\tilde{a}=2$ seems welcome as the risk of error in the ceiling is high. A glaze (\tilde{u}) of 1 is admissible because the commentary is skilfully based on appearances. Conversely a cartage $\tilde{o}=2$ is necessary in view of the fact that the critics are hampered by a lack of knowledge. The turn of phrase has the necessary physical aspect to give a boss $\tilde{i}=1$. There is no debate regarding any special code as the trope looks like an ornament or maculation and so the varnish is $\hat{a}=1$. As there is no question of knowledge in the glebe, a headroom $\hat{u}=1$ is justified. Inventing some custom or habit would be unacceptable, meaning the best result for the surround (\tilde{o}) is 1. The accident that may have occurred makes a combe $\hat{a}=2$ appropriate. Under these conditions the plausibility can be measured as $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(\tilde{i})(\hat{a})(\hat{u})(\tilde{o})(\hat{a})=1/(1)(1)(2)(1)(2)(1)(1)(1)(1)(2)=1/(2)(2)(2)=1/8$.-///M///-Any unforeseen turn of events is suspicious and so several criteria are necessary to evaluate this type of incident. In this way, taking them as a whole, any vagaries of interpretation that could arise from insignificant

events become practically futile. When such unity is absent, opinions insufflate numerous flights of fancy linked to dubious interests into the lacunae in our knowledge [909].-///B///-Of the many forms of light, Baudelaire only quotes green in the sonnet. However he considered "green" language which in French has the meaning risqué or raunchy, to be out of place and vulgar in art. It would be appropriate here to consider the spring and the reproductive activities associated with it. In „the Fountain of blood“ the poet names the complementary colour at the moment when he is imagining the content of his veins flooding a whole neighbourhood [[1044]: «Through the city, as in a battlefield,/It flows away, making the pavements into islands,/Assuaging the thirst of every creature,/And everywhere colouring nature red.» Rousseau was also captivated by the idea of the unwitting victim [875]: «...I saw a large Danish dog rush up to me as it bolted in front of a carriage and did not have time to slow down...All at that very moment I could not remember anything; I had no distinct idea of myself, nor the slightest idea of what had just happened to me; I neither knew who I was nor where I was; I felt no pain, no fear, no worry. I saw my blood flow as I would have seen a stream run by, without thinking at all that this blood belonged to me in any way.» Desire is another sacrificer [[1045]: «I sought in love a forgetful slumber,/But love for me is but a bed of nails/Made to quench the thirst of those cruel girls!»

472////-The turn of phrase (F-prairies-||||-S-prés rient) (F-meadows-/S-pastures laugh), with the French word for meadows split to form “pastures laugh”, has a plausibility which has already been shown by other figures of speech. We will therefore look at an imaginary situation in order to refine our calculation methods further. One day in the distant future, a single copy of verses resembling those of „Correspondences“ is found which contains a highly learned, encyclopaedic discourse, but where one syllable is missing. Instead of «...Sweet as oboes, green as meadows...» the tenth line contains the words “...receptive as mirrors and pi...” We assume a trope (F-pi-||||-S-pistils) and on investigating the verses which have resisted the passage of time, we can see the risk if the public is a reduced one of amateurs but skilled in art and science, the phenomenon of the literary coterie, which means the conservatory will be set at $\tilde{o}=2$. The chest $\tilde{n}=2$ conforms to this value. The risks of making a mistake in the meaning of the commentary give a dresser $\tilde{a}=2$. As the ceiling is not clumsy in any way, a glaze $\tilde{u}=1$ seems acceptable. Because the knowledge is fragmentary, it is prudent to count the cartage as $\tilde{o}=2$. As the incomplete word produces a concrete effect, we have to accept a boss $\tilde{i}=1$. No special code seems to have been used and so the varnish must be $\tilde{a}=1$. Owing to the other lines, the headroom has to be $\tilde{u}=2$. We are unaware of any customs that might have produced this figure of speech which gives us a surround $\tilde{o}=1$. The likely accident that has harmed the physical signs of the heap means the combe is $\tilde{a}=2$. The manse gathers these figures together to give $1/(\tilde{o})(\tilde{n})(\tilde{a})(\tilde{u})(\tilde{o})(\tilde{i})(\tilde{a})(\tilde{u})(\tilde{o})(\tilde{a})=1/(2)(2)(2)(1)(2)(1)(1)(2)(1)(2)=1/(2)(2)(2)(2)(2)(2)=1/64$.-///M///-The boss presents a slight difficulty since the interruption is likely to have arisen from some patch of mould rather than from the creator or the interpreter. Fortunately there are sufficient leavens remaining to compensate for this problem. Aristotle wrote [34]: «We will have fulfilled our task sufficiently if we give explanations of the nature of the subject with which we are dealing. The fact is that we should not seek to be equally rigorous in all discussions, in the same way we do not expect all artistic and technical productions to be made with the same exactitude.»-///B///-The meadows accommodate goodness, until such time as knowledge arrives [113]: «Give ear, O ye heavens, and I will speak; and hear, O earth, the words of my mouth. My doctrine shall drop as the rain, my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass: Because I will publish the name of the Lord: ascribe ye greatness unto our God.» Social life is not forgotten [106]: «And the Lord said, I have surely seen the affliction of my people which are in Egypt, and have heard their cry by reason of their taskmasters; for I know their sorrows; And I am come down to deliver them out of the hand of the Egyptians, and to bring them up out of that land unto a good land and a large, unto a land flowing with milk and honey...»

473////-Let us look for the plausibility of (F-hyphen in the eleventh line-||||-S-separation) which delimits the part of the poem in which the main direction of ideas changes: «There are perfumes as cool...-And others, corrupt...» A conservatory of $\tilde{o}=2$ seems to describe the case correctly since this mark of a freestone, belonging to usual ways of writing, is absorbed by the sonnet and so cannot lead to an intrusion. The chest $\tilde{n}=2$ is susceptible to this first limitation. With a ceiling that remains discrete, a dresser $\tilde{a}=1$ suffices. We can

sense no clumsiness in the commentary and so we obtain a glaze $\hat{u}=1$. Since regular poetic methods are not in question, a cartage $\hat{o}=1$ is justified. For such a concrete punctuation mark, a boss of $\hat{i}=1$ is appropriate. Baudelaire uses no special code, necessitating a varnish $\hat{a}=1$. The headroom $\hat{u}=2$ is useful in view of the role of the written symbol in the division of ideas. The surround $\hat{o}=2$ comes from the artist's tendency to use hyphens frequently. The figure of speech appears unaffected by accidents with a resulting combe $\hat{a}=1$. These values give a manse of $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(2)(2)(1)(1)(1)(1)(2)(2)(1)=1/(2)(2)(2)(2)=1/16$.-///M///-Although a writer and a creator are not the same thing, one producing a series of works, the other just the text being analysed, we must admit that one person's habits may remain constant over many years. We only commit an error of reasoning if we claim that they could not have changed beliefs or practices at the moment of creation.-///B///-The author focuses, at the end of the heap, on the formidable perspectives to which he has guided his public. It is true that he sees the danger that his readers will become tired of considerations on bitter subjects, and yet he feels he must elaborate on this expressive side too often neglected by his illustrious contemporaries [[993]]: «If rape, poison, stabbing, fire/Have not as yet adorned with their pleasant designs/The banal canvas of our pitiful fates,/It is just that our souls, alas, are not bold enough.» Homeric poetry has furnished a sombre model [441]: «Oh poor friend! Oh Menelaus! Why show such consideration for these men? Have you so much to congratulate yourself on for having these Trojans in your home? No! Let us make sure none of them escape death, at our hands, not even the boy in his mother's womb, not even the fugitive! May all the men of Ilion disappear together, leaving no trace and without mourning!»

474///-The expression (F-corrompus-||||-S-corps rompus), splitting «corrompus» (corrupt) into two words “corps rompus” meaning “broken bodies” (F-corrupt-/-S-broken bodies), would give a manse similar to those already calculated for other imagined verbal distortions. It is therefore more useful to alter the basic situation. We will invent the situation in which a manuscript of „Correspondences“ exists bearing the words “bodies chemically broken”, thus rearranging the context of the trope. The conservatory $\tilde{o}=2$ transcribes the fact that for the public the literary play on words goes unnoticed as the apparent meaning suffices. This negative effect immediately translates into a chest $\tilde{n}=2$. The note discovered gives a dresser $\tilde{a}=1$ as the risk of disloyalty to the creator's intentions is thus lessened. No awkwardness remains as the doubling of the “R” allows, in this particular case, a slight pause, the equivalent of the one that separates the words as they are spoken, and so this leads to a glaze $\hat{u}=1$. The cartage $\hat{o}=1$ is considerably favoured by the new document. The internal break in “corrompus” seems at first sufficiently concrete to leave no room for doubt over $\hat{i}=1$, but this is just an illusion because the stop in the middle of the word is merely possible, not absolutely necessary. As an abstraction decides that one word must give two, the boss is $\hat{i}=2$. The critics are aware of no special code having been devised here and so the varnish $\hat{a}=1$ is appropriate. The writer's remark, found through erudition, raises the question of a scientific content in the turn of phrase, and so $\hat{u}=2$ becomes the object of discussion. However, nothing really scientific appears here and the fictional author expresses himself sparingly since the rest of the sonnet remains untouched. The result is that a headroom $\hat{u}=1$ best describes the situation. As no custom has any role in the figure, the surround $\hat{o}=1$ is favoured. The word “corrompus” (corrupt) has not come about by accident, justifying a combe $\hat{a}=1$. By these leavens, the plausibility value reaches $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(2)(2)(1)(1)(1)(2)(1)(1)(1)=1/8$.-///M///-The commentaries made by an author on his own book, are subject to the greatest of reservations since it would be necessary, if they were to exist as buffers, for the origin of the text analysed to be identical to that determined for them. As this can take only a matter of seconds, the debate about such and such a rep runs the risk of lasting indefinitely. The creator sometimes ceases to exist through some new motive, and so he becomes just the author who can denounce the initial meaning of the work by saying he has changed his mind.-///B///-The human body is broken in torture or love and we should not be surprised that corruption reaches the land of Aphrodite [547]-[[1138]]: «What is that sad, black island? -It is Cythera/They tell us, a country famed in songs,/Banal Eldorado of all confirmed bachelors./But look, after all, it is a poor land.//Island of sweet secrets and feasts of the heart!/ The superb phantom of the ancient Venus/Glides over your seas like a haunting scent,/And loads the minds with languishing love.//Beautiful island of green myrtle, full of flowers in bloom,/For ever venerated by all nations.//Where the sighs of hearts in adoration/Roll like incense over a garden of roses//Or like the endless cooing of the ringdove!/-Cythera was but the most barren of lands,/A rocky desert troubled

by shrill cries./ But I glimpsed there a curious object://It was not a temple in the shades of the woods,/Where the young priestess, lover of flowers,/Would go, her body burning with secret warmth,/Half-opening her robe to the fleeting breezes;//But as we skirted closely round the shore/To disturb the birds with our white sails/We saw that it was a gibbet with three branches,/Standing out against the sky like a cypress tree.»

475////-Because of the notion of balance which is undeniable in “répondre” (to answer, respond), it would be a good idea to examine (F-Corr...corr-||||-S-insistence). From the title «Correspondences» to line 11, where the word «corrupt» is found, the distance seems too great for the link to be evident. As a result the conservatory should be $\tilde{o}=2$, the context making the turn of phrase invisible. A chest $\tilde{n}=2+(1(56/10))=2+(56/10)=2+5.6=7.6$ is necessary as the poem contains 56 fronts between the two syllables: “Nature, est, temple, où, vivants, piliers, Laissent, parfois, sortir, confuses, paroles, homme, y, passe, travers, forêts, symboles, Qui, l', observent, avec, regards, familiers, Comme, longs, échos, loin, se, confondent, Dans, ténébreuse, profonde, unité, Vaste, comme, nuit, et, clarté, parfums, couleurs, sons, se, répondent, est, parfums, frais, comme, chairs, enfants, Doux, comme, hautbois, verts, comme, prairies, autres” (Nature, is, temple, where, living, pillars, let, times, forth, confused, words, man, there, passes, through, forests, symbols, which, him, observe, with, eyes, familiar, Like, long, echoes, distance, mingle [together], In, dark, profound, unity, Vast, as, night, and, light, Perfumes, colours, sounds, each, other, answer, are, perfumes, cool, as, flesh, children, Sweet, as, oboes, green, as, meadows, others). The dresser, because of the risk of inventing the connection, has a value of $\tilde{a}=2$. On the other hand the glaze $\tilde{u}=1$ is convincing as no clumsiness has been committed. Since the author could have missed this repetition of the “corr” sound, a cartage $\tilde{o}=2$ is appropriate. With such a concrete link, the boss (i) is worth 1. No new code is needed to obtain an idea and so the varnish (\tilde{a}) is 1. Since there is no addition to knowledge from this linking of sounds, a headroom $\tilde{u}=1$ is justified. As habits have no role to play in the glebe, a surround $\tilde{o}=1$ is acceptable. There is no accident related to this repetition and so the combe $\tilde{a}=1$ is not in doubt. Finally the manse has the value $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(2)(7.6)(2)(1)((2)(1)(1)(1)(1)(1)=1/(2)(7.6)(2)(2)=1/60.8$ -//M// -The forms of measurement are not based on any certainty here because the creator could expect many things from a public that is not easily represented, such as establishing links between distant thoughts. Zazzo notes [981]: «When we dream, but also “when we think”, when we reflect, we leap from one place to another...» -//B// -Confronted by a poet grasping the equilibrium of perfumes, colours and sounds, or even possibly that of good and evil, our intelligence needs to make a leap, to seize on an image intractable to common sense, while at the same time meditating on the inner unity of the remark, recomposed with difficulty. The segment «observe him with...eyes» seems close to repetition. In a similar way, the “symbol” houses something mysterious rather than an impression of “familiarity”. It is, according to common usage, from a well and not a “pillar” that truth “comes forth”. Other correspondences result from this too: “Nature is a space in which living wells let obscure truths grow; man passes in these forests which are laden with his faults, with mysterious symbols.” Don Juan is thus described by his valet [543]: «My young lady, here is the catalogue/Of the beauties my master has loved;/A catalogue that I drew up myself;/Look, read it with me.//In Italy, six hundred and forty;/In Germany, two hundred and thirty...But in Spain there are already one thousand and three...And you have women of all ranks...» Zeus apparently served as a model [445]: «Hera, there will be time later to go there. Come! Let us go to bed and taste the pleasures of love. Never has such desire for a goddess or a woman flooded and mastered the heart in my breast, -no, not even when I fell in love with...-nor...-nor...-nor...-nor...-nor...-never as much as I love you at this moment and such sweet desire has me in its hold.»

476////-We can imagine Baudelaire’s poem used to transmit a secret message. The soldier receiving these lines must find in them a word with the symmetry “vowel¹-consonant¹-consonant¹-vowel¹” and then interpret it as an order. The spy finds «corrompus» with “orro” and he rapidly comprehends that his mission is to corrupt the individual he had been following up to then. We must now estimate the plausibility of (F-orro-||||-S-corrupt). The importance attached to “orro” is here the effect of the idea that wants to convey a very small circle of people, those involved in fraudulent political action and this gives us a conservatory $\tilde{o}=2$. For a single tenure, the immediate consequence of a chest $\tilde{n}=2$ is timely. As the significance Baudelaire intended is set aside once the coding is used, there appears to be a total lack of loyalty and so the dresser is $\tilde{a}=2$.

There is no awkwardness, indeed far from it, in this matter, meaning a glaze $\hat{u}=1$ is appropriate in this case. As Baudelaire actually uses the symmetry “orro”, the cartage has a value $\hat{o}=1$. The physical presence of “orro” seems at first glance to require the boss $\hat{i}=1$. But the abstract instruction given to the interpretation of the message eventually forces us to accept $\hat{i}=2$. The existence of a key allowing access to the ceiling gives us the varnish $\hat{a}=2$. As the glebe has nothing technical about it, it justifies the headroom $\hat{u}=1$. In the secret use of the symmetry “orro” no usual habit of the poet is involved, leading to a surround $\hat{o}=1$. A combe of $\hat{a}=1$ is sufficient as the critics know of no accident to which the poem was directly subject. The quantity of the manse resulting from all this is $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(2)(2)(2)(1)(1)(2)(2)(1)(1)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///-The present calculation suffers from the difficulty of reaching agreement on the implausibility criteria, as well as their material notation, since the concrete part of the language is constituted largely of an encoding piece. To overcome this obstacle, we will once again have to use as a basis the habits of technical definitions.-///B///-Perfumes that we burn are sometimes as good as a message full of gratitude or honour [452]: «At the top of the pyre they place the corpse, their hearts in despair. Many a fat sheep, many a horned oxen of crooked gait are slaughtered and skinned by them in front of the fire. From each, magnanimous Achilles takes fat with which to cover the body from head to foot; and then all around he piles the butchered bodies. He also takes jars full of oil and honey, placing them against the funeral pyre. With great moaning, he quickly throws on the fire four proud mares. Lord Patrocles had nine pet dogs: he slits the throats of two of them and throws them on the fire. He does the same for twelve noble sons of the magnanimous Trojans, massacring them with the bronze blade, his thoughts solely on the works of death! At last he lets loose the implacable fire so that it would devour all. And he sobs, calling on his friend: I salute you, Patrocles, even in the depths of Hades! All that I had promised you in the past, I will accomplish right now.» In the Bible we find these words [157]: «Be ye therefore followers of God, as dear children; And walk in love, as Christ also hath loved us, and hath given himself for us an offering and a sacrifice to God for a sweetsmelling savour.» God travels across time [161]: «And another angel came and stood at the altar, having a golden censer; and there was given unto him much incense, that he should offer it with the prayers of all saints upon the golden altar which was before the throne. And the smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hand.»

477////-Breaking down neighbouring words in lines 11 and 12 makes us pay attention and so let us measure (F-triumphant...expansion/-!!!!-/S-tri-umphant...expansi-on). As with poetic licence the heap can integrate the diaeresis, we would have $\hat{o}=2$ as the public would only understand in these analyses of vowels such a device as could be expected in a sonnet. However, the procedure takes place in a persistent way in adjoining lines not just as a result of normal versification, justifying on the contrary a conservatory (\hat{o}) of 1. From this the chest will be $\tilde{n}=1$ since «triumphant» and «expansion» give us a strong impression of solidarity: «Il est des parfums frais...Et d'autres, corrompus, riches et triomphants, //Ayant l'expansion des choses infinies...» (There are perfumes as cool...And others, corrupt, rich and triumphant, //Having the expansion of infinite things...) The dresser will have the value $\tilde{a}=1$ from the obvious interpretation. Apparently $\hat{o}=2$ is appropriate as the creator is seeking to obtain the number of syllables necessary for Alexandrines, but if we consider the affair more closely, he did not need to repeat this in two consecutive lines, and so the cartage has the value 1. The physical break in the words gives a boss $\hat{i}=1$. The varnish (\hat{a}) is 1 as we cannot see any special code that should be learnt here, beyond the artistic codes. As far as knowledge is concerned, the so-called rep does not play a decisive role, even as regards the diphthongs “i-um” and “i-on”, giving a headroom $\hat{u}=1$. Superficially, poetic usage seems to mark the trope, so $\hat{o}=2$ would be necessary. However, custom does not encourage any double separation in vowel pronunciation, meaning the surround should rather be 1. As no accident is known of, a combe $\hat{a}=1$ is justified. The manse assembles these data to give $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\hat{a}\hat{u}\hat{o}\hat{a}=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)=1/1=1$.-///M///-We feared it would be impossible to unify in the same doctrine all that has been put forward, as the counting method has to embrace all the various types of figures of speech, tartans, intrusions, collisions and felts, but the main thing is the phenomenon grasped, not the passing construction which will be followed later by others benefitting from our increased experience. The idea is to bring the facts to mind through the measurements, and a fisherman does not look for beautiful nets but for fish. Newton himself gave priority not to the hypothesis but to the content [557].-///B///-Even if tenacious expansion conquers thought, the correspondence of a

nauseous perfume with triumph must not be forgotten [447]: «Achilles nevertheless goes round the camp to order the Myrmidons to take up arms. They are like hungry wolves, brave at heart, who in the mountains, tear up and then devour a large antlered stag. Their jowls are all red with blood and they go as a pack to lap with their thin tongues the surface of the black water gushing from a dark spring, while spitting out the blood of death, their bellies heavy but their hearts and breasts still intrepid.» Victory gives a corrupt feeling of participating in the foundations of the world [451]: «As a mighty fire rages through the deep valleys of a parched mountain -the thick forest burns and the wind, sending it in all directions, makes the flames eddy and swirl- so leapt Achilles, in all directions, spear in hand, like a god, hurling himself on his victims. The black soil is running in blood. In the same way broad-browed oxen are yoked to crush white barley on the well-laid threshing floor, and the grain is quickly freed from its husks by the bellowing oxen's hooves, under magnanimous Achilles, horses with massive hooves crush the dead and the shields. And the axles underneath and the rails are steeped in blood; it spurts out under the horses' hooves and the rims of the wheels. The son of Peleus burns to conquer in glory and blood-stained dust sullies his redoubtable hands.»

478////-The twelfth line «...Having the expansion of infinite things...» can be interpreted "...having the infinite expansion of infinitesimal things..." In this case we have a near repetition of an identical word with two different significances [823]. The rep would be (F-infinite-||||-S-infinite...infinitesimal). As the context absorbs the figure of speech, $\tilde{o}=2$ is justified for the conservatory. The chest $\tilde{n}=2$ comes from the tightening up of the expression. A dresser $\tilde{a}=2$ is deserved because of the risks of interpretation. There is no clumsiness about the commentary and so the glaze is acceptable at $\tilde{u}=1$. On a historical level, it is hard to contest the possibility of the trope and so a cartage $\tilde{o}=1$ seems reasonable. A change of place along with some abstraction becomes necessary and therefore the boss $\tilde{i}=2$ is appropriate. Since no coding is required, a varnish $\tilde{a}=1$ seems sensible. In spite of the use of a word important for science, a headroom $\tilde{u}=1$ remains suitable as religious or satanic views dominate the sonnet. Some aesthetic habits of the time as regards the literary theme of infinity would have to be known to oppose a surround $\tilde{o}=1$. The level of the combe at $\tilde{a}=1$ is assured because we are aware of no accident involved. The measurement of plausibility is thus $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\tilde{i}\tilde{a}\tilde{u}\tilde{o}\tilde{a}=1/(2)(2)(2)(1)(1)(2)(1)(1)(1)(1)=1/(2)(2)(2)(2)=1/16$.-///M///-The first leavens, or truth filters, serve more than the others as the later ones fill the lacunae left by the early, insufficiently strict sealing off. The imitation of the calculation of probabilities, the limits of which were set by a technique improved on little by little empirically, is not completely incoherent. Spinoza himself, in spite of being in favour of a mathematics-based philosophy, uses iron workers as models [163]-[922]: «...gradually from the most simple tasks to tools, from tools to other jobs and other tools, they managed to execute numerous and very difficult pieces of work, without much effort.»-///B///-We have no difficulty believing that the natural world Baudelaire imagined extends to the whole of reality [844]. Even if the devil is undefined, God is seen as an absolute and fixed marker [107]«And Moses said unto God, Who am I, that I should go unto Pharaoh, and that I should bring forth the children of Israel out of Egypt? And he said, Certainly I will be with thee; and this shall be a token unto thee, that I have sent thee: When thou hast brought forth the people out of Egypt, ye shall serve God upon this mountain. And Moses said unto God, Behold, when I come unto the children of Israel, and shall say unto them, The God of your fathers hath sent me unto you; and they shall say to me, What is his name? what shall I say unto them? And God said unto Moses, "I am that I am": and he said, Thus shalt thou say unto the children of Israel, "I am" hath sent me unto you.»

479////-The trope "...l'ammmbre, le musc, le bennnjoin et l'ennncens..." (...ammmbre, musk, bennnzoin and innncense...) resembles certain other alliterations we have already measured. The play on words in which "en sang" (in blood) is read for «encens» (incense), pronounced the same, seems also likely to be calculated at a similar level as other such turns of phrase. A rep less like problems previously envisaged is found in the use of «which» three times. This is shown as (F-Qui...qui...Qui-||||-S-grouping of things concerned by these three occurrences) (which...which...which-/-grouping of things concerned by these three occurrences). The author's aim would have been to unify his perspective as regards several natural elements considered as symbols. This field covers a large part of the text: «Qui...observent...qui...se confondent...Qui chantent...» (Which observe...which mingle...Which sing...) The conservatory has the value $\tilde{o}=2$ by the context in which the almost imperceptible figure of speech appears. For the chest, the

tenures which are the furthest apart are the two «Qui» (which-es) and the space can be counted as $n=50$, for the fronts: "l', observent, avec, regards, familiers, Comme, longs, échos, loin, se, confondent, Dans, ténébreuse, profonde, unité, Vaste, comme, nuit, et, clarté, parfums, couleurs, sons, se, répondent, est, parfums, frais, comme, chairs, enfants, Doux, comme, hautbois, verts, comme, prairies, autres, corrompus, riches, triomphants, Ayant, expansion, choses, infinies, Comme, ambre, musc, benjoin, encens" (him, observe, with, eyes, familiar, Like, long echoes, distance, together, mingle, In, dark, profound, unity, Vast, as, night, and, light, Perfumes, colours, sounds, other, answer, are, perfumes, cool, as, flesh, children, Sweet, as, oboes, green, as, meadows, others, corrupt, rich, triumphant, Having, expansion, things, infinite, Like, amber, musk, benzoin, incense). The total gives a chest $\tilde{n}=2+(1(50/10))=2+(1(5))=2+5=7$. As the ceiling is more than audacious, the dresser must be $\tilde{a}=2$. Of course, the interpretation is not particularly plausible, but is very clever, giving therefore a glaze $\tilde{u}=1$. The creator may have just not noticed this repetition of «qui» (which) in the poem as the relative pronoun is so common and this justifies the cartage $\tilde{o}=2$. There is considerable abstraction in the supposition of the rep, leading to a boss $\tilde{i}=2$. The ordinary syntax being by definition incapable of any hidden codes, $\hat{a}=1$ is the correct value for the varnish. No knowledge is produced and so the situation is adequately described by a headroom $\hat{u}=1$. Grammatical usage cannot be confused with Baudelaire's usual habits so a surround $\hat{o}=1$ is accepted. Any accident is ruled out and so the combe must be $\hat{a}=1$. The manse is thus $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\tilde{o}\hat{a}=1/(2)(7)(2)(1)(2)(2)(1)(1)(1)(1)=1/(2)(7)(2)(2)(2)=1/112$.-///M///-The multiple functions of several leavens make the reasoning somewhat unclear. Descartes exposed the principles of his methods thus [266]: «The first was never to accept anything as true that I did not know from evidence to be such...The second, to divide each of the problems I examined into as many parts as possible and as required the better to solve them.» The second precept is ideal for analytical comprehension. On the other hand, the mathematician following the first rule would be rather reckless as many questions might be neglected in which hesitant progress could have been made through weak conceptions soon surmounted. Such a judgement reminds us of Wittgenstein's advice [978]: «If one cannot manage to speak about something, one must pass over in silence.» Charlatans will encourage scholars and scientists to obey this rule, because this abandonment would make hucksters, in the field of unsolved questions, the masters.-///B///-"Amber, musk, incense and benzoin sing." This use of images, more modest than an erudite statement, often leads slowly by degrees. The perfumes quoted by Baudelaire have themselves more modest relations. The walker in Paris can smell the scent of the high wood, trees or planks needed on building sites. In each of the buildings under construction, workers specialised in different trades call to each other and reply. Braces, saws, axes, drills each make different noises when they are used. In the urban temple, there are various coloured trunks from different trees: oak, cedar, chestnut, fir, walnut, beech, cherry, pine. The metal worker considers alloys shiny or dull and often bites a sample to establish its lead or copper content. In houses, the smells of tobacco and open fires combine with that of the polish used to preserve furniture and floors. This polish introduces its attributes [269]: «...this sweetness of honey...this pleasant scent of flowers...» The artisan glassmaker, blowing female bulbs, handles changing plastic materials. In a thousand bursts of emotion which hid a personal danger, Baudelaire, meditating on a time after his own death, sees himself in a phial containing the poison of his mistress, described by a word which we would rather expect to hear used for a town [[1041]]: «I shall be your coffin, beloved pestilence! Witness of your force and of your virulence...» Cervantes could have supplied the model, with the character of the scholar deluded into seeing himself as a glass bottle [184]: «The poor thing imagined he was made of glass and when someone approached him, this made him cry out in his anguish and caused him to beg them not to come near for fear they would break him; for, in truth, he was not like other people: from head to foot he was made of glass.»

480////-The end of the sonnet resembles "...qui chantent l'étrange sort de l'esprit et des sens." (...which sings of the strange fate of the spirit and the senses.) However, certain modifications of the text analysed previously, give manses close to what we could expect to get here. Similarly we have made many calculations resembling the one we could use for "...les trances, ports de laits pris et des sangs." (...trances, ports of milk taken and of bloods.) New ideas are now rare concerning "...comme l'ambre, le musc, le benjoin, -et l'encens qui chante les transports de l'esprit et descend." (...like amber, musk, benzoin -and incense, which sings of the transports of the mind and descends.) Here the last two words of the

sonnet, «des sens» (the senses) become one, pronounced the same: “descend”. More attention will be paid to the impropriety tolerated in the last lines, concerning the words «encens» (incense) and «sens» (senses), because the ending of the former should correctly be pronounced without sounding the “S” while in the latter the final “S” is heard [425]. Corneille supplies a model [213]: «Mais j'ai trop fait d'injurer à nos Dieux tout-puissants:/Choisis de leur donner ton sang, ou de l'encens.» (But I have insulted our all-powerful Gods too much:/Choose to give them your blood or incense.) Baudelaire may have wanted to suggest that analogies are never correctly seen by human beings, symbolizing this approximation through an imperfect vocal correspondence. The description (F-encens...sens-|||S-discrepancy) (F-incense...senses-/S-discrepancy) allows a minimum commentary on the rep in question. On top of the poetic license there is the common pronunciation, however incorrect, in which the final “S” of «encens» (incense) is sounded, giving a turn of phrase which does not shock, which deserves a conservatory $\delta=2$. The rhyme provides a hardener as the public goes from one word to the other by this means, as if there existed a continuity uniting the two, and so the chest is $\tilde{n}=2$. The risk of interpreting the glebe badly makes a dresser $\tilde{a}=2$ appropriate. There is no clumsiness in the ceiling, meaning a glaze $\hat{u}=1$ is fair. Since the creator seems to have used a special type of versification, the cartage $\hat{o}=2$ is necessary. The essential element in the presence of the “S” is physical so the boss has to be $\hat{i}=1$. As a key is of no use, we have a varnish $\hat{a}=1$. As there is no knowledge imparted beyond the poetic, the headroom $\hat{u}=1$ suits the case. The custom of men of letters to add a consonant at a decisive point encourages the surround $\hat{o}=2$. No accident has happened so the combe is $\hat{a}=1$. The plausibility is calculated as $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\hat{o}\hat{i}\hat{a}\hat{u}\hat{a}=1/(2)(2)(2)(1)(2)(1)(1)(1)(2)(1)=1/(2)(2)(2)(2)(2)=1/32$.-///M///- Making the story up again in our imagination confronts us with many problems, but we can find in fiction of this kind a better means of feeling the border separating intrusions and aesthetic verbal outlines.-///B///-We will recalculate (F-encens...sens-S-discrepancy) (F-incense...senses-/S-discrepancy) with the supposition that the final “S” of “encens” was not pronounced at Baudelaire’s time in ordinary speech. Furthermore we will suppose that at the time there was no poetic license regarding «encens» (incense). Our conclusion is that the poet could not have played on this word by making it rhyme acceptably with “sens” and so the complete inappropriateness of the two words is clear since the writer would have introduced a new usage in this way. If the public understood that “encens” and “sens” should be taken as rhyming, $\tilde{o}=1$ is justified. The hardener is maintained and thus $\tilde{n}=1$ is proved correct. The trope is better interpreted since scandal is not far away and this gives us $\tilde{a}=1$. As no knowledge comes from the glebe, $\hat{u}=1$ must be accepted. As the author has departed from poetic principles, $\hat{o}=2$ is appropriate. The reality of the “S” is dominated by a concrete aspect and so we must opt for $\hat{i}=1$. As no learned or covert interpretations would be of any use, we can write $\hat{a}=1$. As knowledge remains practically unaffected, with the exception of the art of versification, $\hat{u}=1$ is guaranteed. No customs exert pressure on the artist, giving $\hat{o}=1$ as the best option. Spared any misfortune, the sonnet manages to keep $\hat{a}=1$. Reducing the risk would have given the value $1/\tilde{o}\tilde{n}\tilde{a}\tilde{u}\hat{o}\hat{i}\hat{a}\hat{u}\hat{a}=1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)=1/1=1$ if the usual way of saying «encens» had not included pronouncing the last letter and if there were no poetic license on this point either.

Part VII: COHERENCE

481////-It is often the case that if two ideas are expressed some distance apart, our memory is not sufficiently long-lasting to allow us to make a link between them. Our aim here is to follow a heap in such a gradual way that space and time no longer constitute a significant hindrance to any contact between images. To this end, we will use an approach that transcends the divisions between glosses and reps, and so avoid complicating the calculation. We will therefore extend to the heaps some notions hitherto used for texts contained by them: “critics”, “audience”, “origin”, “creator” and “illustration”. We can also define the pawn as an idea imagined at the origin by the creator to produce a heap. Since an evaluation of the minimal coherence of the pawns would be likely to give an impression of narrowness, we will juxtapose with this view a couple of daring but equally complete illustrations.-///B///-At the beginning of the first quatrain, the relationship must be evaluated between «Nature» and «temple», and then that of «temple» and «is», and so on, as a way of approaching Baudelairean thinking slowly. We trust that this extremely prudent way of proceeding will enable us to detect some significance that had escaped us at first.-///M///-The greatest

difficulty, in attempting to obtain a good view of the plausibility of the associations between images intended by the creator, is to unceasingly maintain the distinction between signs, objects and notions. Many common practices make it hard for us to separate all these clearly in our minds. Firstly, memory is guided by signs to retrieve forgotten things, such as when we place a mark on a particular drawer. Then we use words for objects when words themselves are also objects, vibrations in the air. Furthermore, ideas, which in themselves form a sort of parallel to the objective world, belong at the same time to the field of culture, as things that vary in history.

482////-Any vague sign of a rep, far from really stating an idea, just skirts round it and as such is a sort of evocation, recognized as the act of burdening. We can set “express” with a symbol giving the notion clearly, against “burden”, which occurs in the rep, and so, vaguely. Whatever N burdens, it remains, even for someone who reflects attentively, much more difficult to identify than the significance of «Nature», even though the object is a peak, seeing that this world has straight away been called «a temple».-///M///-It would have been dangerous, when the reps were first examined, to separate the ideas of the meaning, the sign and the thing itself. We had first to underline the presence of the intrusion. For this reason, in paragraphs 401 and 448, we had to accept that the meaning and the sign were seen together in the rep, without mentioning the thing to any extent. It was just stated in paragraph 440, that the meaning thus obtained could never be abstract.-///B///-In the rail “phooey, the improvement of humanity is just hot air”, the pawn of the rep used is burdened, while the term “improvement” is perfectly conspicuous. Any rumours of general progress, in the midst of the suffering perceived by the author, caused him to have doubts. To affirm that the natural world is a temple comes down to not being impressed by any demonstration, because of overly slender principles relative to the absolute foundation of things. Subjectivity can therefore assert its right to exist and the poet can give himself up to it, or to valid, collective thought, in spite of his admiration for science. Industrial production facilitates certain tasks and yet the same moral basis subsists. If a horse is running a race, with a cart in harness, it is not the cart itself that moves forward, although it is pulled along by the movement of the animal. As for progress in art, it consists of uniting the cult of beauty with the genius of the time, but this does not bring with it any kind of absolute superiority compared to other periods. To put it simply, art renews itself within the expression of its epoch [697]-[698]-[715]. It seems that for Baudelaire, human action remains visible through Plautus’ image [684]-[766]: «Man is no man but a wolf, to those he does not know.» Inner desire, which pursues indefinitely its ambitious but cultured quest, plunges us into the abyss of corruption symbolized by the finest particles of perfume. Rousseau wrote [874]: «While we have desires we can dispense with being happy; we are expecting to become so; if happiness does not come, hope persists, and the charm of the illusion lasts as long as the passion which causes it. In this way, this state suffices unto itself, and the anxiety it causes brings a sort of pleasure which reality cannot provide. Which is perhaps as well. Woe betide he who has nothing left to desire! For he loses everything he possesses, so to speak. We derive less pleasure from that which we obtain than from that for which we hope, and we are only happy before we are happy. In fact, greedy and narrow-minded man, made to desire all and obtain little, has received from heaven a consoling force that brings everything he wants close to him, submits it to his imagination, makes him aware of it and sensitive to it, delivers it to him, as it were, and, to make this imagined possession sweeter, alters it according to his passions. But all this prestige disappears in the face of the object itself; nothing embellishes it any more in the eyes of the possessor; we do not conjure up what we can see; the imagination no longer adorns that which we possess, the illusion ends where possession begins.»

483////-A gleam exists whenever for the creator the burdened meaning of a rep might resemble a certain equivalent of one or several terms, produced instantaneously but very vaguely.-///B///-With the diaeresis in “expansi-on” there is a gleam of the meaning of «expansion», since the “i” might suggest to our imagination the active expelling of perfumes.-///M///-For “his exile was sudden, hey presto” the significance “sudden exile” and the burdened meaning of “hey presto” gleam together. It proves to be of the utmost importance to avoid confusing the various logical stages, in order to find a way through this maze. Spinoza underlined the difference between [923]: «...the Dog, the heavenly constellation, and the dog, an animal that barks...» A broad outline of the case can be described, leaving out for the time being the question of the role of thought

relative to so-called things. With this in mind, Spinoza considered first the dog as an animal, an object; the constellation, the Dog, as an object; the word dog as a sign; the word Dog as a sign; the idea of the animal as a pawn and the idea of the constellation as a pawn.

484////-When the creator clearly envisages that one pawn introduces another, the first hitches itself to the second. This can be done equally well through negation or affirmation, also by interrogation, even, and by evocation. In “the earth does not remain fixed”, the notion “earth” hitches onto “fixed”. In the same way, a series of complete illusions can have some very good hitches.-///B///-In „Correspondences“, «long» attaches itself to «echoes» because the noises resounding in the great mountains, forests or architectural constructions, are represented. “Dark” links up to «unity» in that there is incomprehension of various phenomena which become one. However, at the beginning, «Nature» hitches onto «temple», which seems strange. In turn, in his own thoughts, the interpreter links new ideas, borrowing a great deal from the creator without this in any way preventing humanity, his entourage or himself, from envisaging an illustration drawn from several texts. Thus he will think he has understood the echo, from references to the ages of life, or to the union between the mind and the body. Reflecting on the work of an English philosopher, Delacroix wrote [263]: «Paley is right to say that in physical and intellectual decline, as much pleasure can be experienced in an armchair as youth may derive in the pride and exuberance of life.» Wordsworth describes the parallel between the physical and the mental in madness [979]: «Her eyes are wild, her head is bare,/The sun has burnt her coal-black hair...»-///M///-Sometimes there is a significant difficulty in understanding texts distanced from us by great changes in history. On these occasions we have to use the language of our time to describe an object, while referring to something no longer designated spontaneously today by the words of the past. This requires us to adopt a point of view that attempts to follow the lines of the creator’s vision, but this is very tricky to do, hampered as we are by works that have appeared in the meantime.

485////-If the creator determines a meaning held by two others, none of which are found in a rep, an infiltration occurs. In «colours» and «sounds», Baudelaire comprehends the notion “sensitive phenomenon” and this can easily be generalized for more pawns. With “he has told lies ies”, on the other hand, the notion of infiltration must be rejected, as a gleam must be sought from “ies”, because of the rep.-///M///-Mathematics makes no mention of infiltrations because it attempts to deal first of all with objects or with persistent appearances seen by all those with the appropriate level of knowledge, and not principally with meanings. In it we talk of intersecting and thus affirm that 6 is at the intersection of all numbers divisible by 2 with all those divisible by 3.-///B///-Imaginative texts are less rigid because we are unable to check what happens to the peaks. With “answer” instead of «mingle», it would have been impossible to suggest that the poet had made a mistake as far as objectivity was concerned. The only point of debate that remains is over the transformation of images, quite apart from any decision about whether the author is right or wrong. Let us imagine a text predating the actual sonnet with, for the fifth line, “Comme de longs échos qui de loin se répondent...” (Like long echoes which answer each other in the distance...) In such a case, the principle meaning of “de loin” (in the distance) is “far from each other” since, to give the meaning “far from the observer”, “au loin” (in the distance) would have to be used. Furthermore, the poet could have put “Comme de longs échos qui au loin se répondent...” (Like long echoes which answer each other in the distance...) to give the twelve syllables necessary for the Alexandrine. With effectively «Comme de longs échos qui de loin se confondent...» (Like long echoes which mingle in the distance...), “de loin” (in the distance) means “far from the observer”. Ordinary usage calls for such a meaning and, what is more, on a physical as much as a physiological level, the confusion of sounds comes above all from the distance of the hearer from the source of the acoustic vibrations [900]. As sounds spread in all directions, the observer only receives a tiny proportion from one direction. This part is further diminished when he or she is far away and as a result it is difficult to determine the various points from which the vibrations have been emitted, and this phenomenon is equally valid for the echo as for the original sound. In the same way, with a fifth line “Comme de longs échos qui de loin se répondent...” (Like long echoes which answer each other in the distance...), the notion to be understood in “de loin” (in the distance) would be different from the one we understand now. And yet, as “loin” (far) can have two meanings, “far from the observer” and “far from the other echoes”, we are not surprised that the first, sure significance with “confondent” (mingle) in line 5, becomes secondary when

“répondent” (answer) is put in its place.

486////-Gleams, hitches, infiltrations and connectors provide continuity in meaning between two groups of pawns (EFG, JKLM), with sometimes just one couple (E, F). According to the internal circumstances of a passage in the heap, the aspect which best maintains the relationship between the notions must be stressed. Let us examine the heap “many noises, particularly cries, disturbed her”. There is a hitch between “noises” and “cries”, but also “sounds” infiltrates “noises” and “cries”. The most marked aspect is selected whenever there is some doubt over two possibilities with similar legitimacy.-///M///-Besides this, the propositions of the text on which we base our declaration of the presence of any one of these four forms, connector, infiltration, hitch and gleam, may be positive, negative or interrogative. Equally, the true, the false and the possible may also contain them, but this does not matter. Within “the earth turns round the sun”, the ideas “earth” and “sun” share the infiltration “star”, whether the judgement is true or false.-///B///-When Baudelaire speaks of corrupt perfumes, the significance «perfumes» hitches onto to that of «corrupt», even if we do not know the detailed meaning of «corrupt». We can imagine in Molière, a man acting in collusion with others and obtaining information on the patient’s health surreptitiously [539]: «Since the Heavens have given us the blessing that people have remained infatuated with us over so many centuries, let us not disillusion men with our extravagant intrigues, and let us make the most of their foolishness as gently as we can. We are not alone, as you well know, in trying to take advantage of human weakness. Most study so to do, and all try to find a man’s Achilles heel, to profit from it. Flatterers, for example, seek to benefit from man’s love of praise, by giving them the vain incense for which they crave; and it is an art from which, as we have seen, considerable fortunes are made.» Cunningly dissimulated behaviour pertains to an analogous system, as Don Juan explains, when he suddenly becomes devout [538]: «Deception in this art is always respected; and even when it is discovered, no-one dares say anything against it. All man’s other vices are exposed to censure and everyone has the freedom to attack them openly; but hypocrisy is a privileged vice, which, with a firm hand, silences the mouths of everyone, and serenely enjoys absolute impunity. Putting on airs, we seek the close company of all those concerned. If you shock one person, all will turn against you; and even those we know are acting in good faith in this, and that everyone knows are really affected, these ones, I tell you, are always the dupes of the others; they fall openly into the trap of the hypocrites and blindly support those that ape their actions.»

487////-The brew, with the symbol (- - -), has two parts. Between notions E and F, to obtain (E- - -F), the creator must have thought of some infiltration, hitch, gleam or connector. He must also have avoided making it deliberately difficult for the audience to comprehend this relationship. The same applies for the groups of pawns, as in (EFGH- - -IJK). A twill (E- - -F) or (EFGH- - -IJK) is formed when a brew is envisaged uniting only burdened or expressed pawns. When an element from the heap is used twice, such as in (expansion- - -expansi-on), to unite two internal meanings, the most explicit aspect is mentioned first. With less closely related basic images, such as (living- - -pillars), the twills are written in the order the images are mentioned in the heap, though it is possible to omit a pawn separating those used. In any case, (F- - -E) is not correct according to alphabetical order. We read the brew (E- - -F) as “E dotted line F” and propose a similar usage for (EFH- - -RS) and so on.-///M///-In “he ran to the bridge, came back from there, then slept till the following day”, the twill (ran- - -day) is not very plausible. Without a connector, no hitch can be taken seriously for a long distance, even when we can fancy there are links, as these are not certain, being valid in one case but not at all for another, whereas to be plausible a firm basis is required. The interpreter must resist the illusion that everything an illustrious author writes has been thought of using a maximum number of links as if some higher being had ordered it all and thought of each idea in intimate contact with the others, not vaguely but absolutely. Saint Augustine, asking his reader to examine the worrying subjectivity of his conversion to the Christian doctrine of Saint Paul, does not give a basis for us to recognize the substance of a twill (turmoil- - -drunkenness) in his words [44]: «I was saying these things and weeping in all the bitter turmoil of my heart. And suddenly I heard a child’s voice in the neighbouring house, a young girl or boy, I know not which, singing over and over again “Pick it up and read it! Pick it up and read it!” And, immediately ceasing to cry, I tried to recall if this was a common song in a children’s game, but I could not remember ever having heard such a thing...So I hurried back to where Alypius was

sitting as, when I had got up, I had left there the book of the Apostle. I picked it up, opened it and quietly read the first chapter on which my eyes fell: "Do not live in rioting and drunkenness..."»-///B///-In (expansion- - -expansi-on) a gleam is allowed to appear since the sound "i" is like that of a stone flung from a sling, whistling through the air. The image of evaporation is along the same lines as that of ejection, and Cyrano de Bergerac thought of this in his account of a heavenly journey [223]: «I tied all around me many phials of dew, and the warmth of the Sun attracting them, raised me so high that I found myself above the highest clouds.» The spirit, a light and airy entity, can even carry away the body, and this explains, according to the same author, how people could move from one star to another [224]: «Now, at that time, man's imagination was so powerful, not having yet been corrupted by debauchery, coarsened by food or reduced by illness, that, excited by the violent desire to reach that refuge, his whole bulk becoming weightless in the heat of this enthusiasm, he was carried off in the same way as philosophers, their imagination strained to some end, have been seen to be lifted up into the air by those raptures you call ecstasy.» Enoch found the means to travel in this way, making use of sacrificial fires [225]: «One day, when the holy flame was striving relentlessly to devour the victim he was offering to the Eternal, he filled two large vases with the fumes that were being given off, sealed them hermetically and tied them under his arms. The smoke which immediately attempted to rise straight up to God and which only by a miracle could penetrate metal, pushed the vases upwards, and in this way took that holy man up with them.»

488////-A nut is a description, both sustained and simple, of a heap, realized by twills without introducing or hiding any inconsistencies. A nut twill is an eraser, and in such cases it is designated by the symbol $\{\}$, read as "grater". It is used in an abstract way in formulae such as $(E\{F)$ and $(EFGH\{IJK)$.-///M///-When exploring a text in order to measure the plausibility of a particular relation between ideas, we define the general case to which it belongs and interpret it first of all on the basis of supposition, more or less following the trial and error method through a series of tests, in spite of the vague intuitive manoeuvres leading to the development of these tests. Next we begin to pick out useful markers, such as those of the nut, indicating how the relations between the ideas function. These are notions that enable the enquiry to move continuously in the same direction. An abundance of examples also reinforces our thoughts, making them range further, because the unexpected cases turn out to comply with the considerations first put forward, related to well-known examples and thus we are less prone to change our mind when any difficulty occurs. The overall technique used for measuring plausibility remains lacking in a completely solid basis, but is almost always successful when establishing any new plausibility and can be felt as an advance compared to the previous stage.-///B///-The eighth line is so famous that we are led in this way to detect a large number of plausibility criteria, hoping they will bring clarification: «...Perfumes, colours and sounds answer each other.» The poet seems to have taken this from unceasing conversations and the contemplation of many paintings which most sharpened his thinking, when he was painstakingly seeking the special mark or stamp of the great artist [700]: «...for Mr Decamps, colour was the main thing, it was his favourite thought, so to speak. Furthermore, his splendid, radiant colour had a very particular style. It was, to borrow words from the moral order, sanguinary and caustic. The most appetising dishes, the strangest fare cooked with the most thought, the most bitterly seasoned gastronomic ingredients were less savoury and had less spice, exuded less untamed sensual pleasure for the nose and palate of a lover of food than M. Decamps' pictures for a lover of painting.»

489////-The quota of a nut is the proportion of erasers to pawns. It appears appropriate to set it at $(n-1)$ erasers for (n) pawns, so all the various tests can be judged fairly.-///M///-The value $(n-1)/(n)$ is established from the example of a simple commentary. Thus for a heap of $(n=2)$ pawns, such as "he suffers", they are named A, B. As there are two of them, this makes one pair, (AB), so there are $(2-1)=(n-1)=1$ eraser, for $2=(n)$ pawns. Then, if a pawn is added, as with "he suffers terribly", giving us now an element, C, in the series A, B, C, and so 3 pawns. Here just 1 more pair, (BC), is admitted, giving (AB) plus (BC), and so $(1+1)=2$ erasers, for 3 pawns, (A,B,C). This gives us $(3-1)=2$ erasers, leaving us one fewer erasers, $(n-1)$, than pawns. As the procedure can be repeated endlessly for ever more extensive heaps, the proportion $(n-1)$ erasers to (n) pawns always remains unchanged [974].-///B///-The fact that more than two pawns can be contained in an eraser allows considerable freedom of action, while respecting the quota. For «dark and

profound unity», we will select the trio (dark{profound), (dark{unity), (profound{unity); or the duo (dark{profound), (profound{unity); or simply (dark...profound{unity). Darkness has been considered for a long time as an attribute of hell, and Baudelaire was pleased to create for himself a reputation as infernal. In particular, he accused himself of having been protected during an examination, as historians have explained [602]: «Charles Asselineau, after the death of their friend, instructed Théophile Gautier who was preparing a detailed obituary of the poet, but who had not used this picturesque element: "A detail that you are perhaps unaware of is that Baudelaire was awarded his baccalaureat out of kindness, being considered as simple. He was commended to Mr Patin as such by Mademoiselle Céleste who ran a boarding house, rue du Pot de Fer (Iron Jar street), for devout, catholic students, and who was held, it appears, in high esteem by the examiners. He told me this himself." Asselineau may have been taken in by the legend that Baudelaire created about himself.»

490////-The parts E and F of an eraser (E{F), or the zones EFGH and IJK of (EFGH{IJK) are called knots, and the brew of the eraser concerns the relationship between them. The individual pawns of an eraser are called cells, provided they represent the meaning of a front or a rep. When the nut is of high quality, it cannot contain a brew forming an illustration as it would then lack moderation. Also, in a high quality nut, a gap, or the omission of a cell, must not occur, due to the fact that it would, among the elements of the nut, prevent the complete follow-on from one to another.-///B///-There is not always an advantage in uniting many cells since some detail could then be missed. With (symboles{ Qui), (Qui{I'), (symboles{observent), (symboles{avec), (symboles{regards) ((symbols◊Which), (Which◊ him), (symbols◊observe), (symbols◊with), (symbols◊eyes)), we therefore have time to consider the possibility that the author first imagined "...l'homme y passe à travers des forêts de symboles qu'il observe avec des regards familiers" (...there man passes through forests of symbols which he observes with familiar eyes) before remarking the poetic effect of putting «...L'homme y passe à travers des forêts de symboles/ Qui l'observent avec des regards familiers» (...There man passes through forests of symbols/ Which observe him with familiar eyes) [N.B. similar pronunciation of "qu'il observe" (which he observes) and "Qui l'observent" (Which observe him)].-///M///-We have delayed defining the notion of continuity for fear of being misunderstood. Up to now we were highlighting the continuity of the text while using a telegraphic style which is precisely the thing this style neglects. As we are now studying in detail all 14 lines of the sonnet uninterruptedly, it seems we can now be cleared of the charge of neglecting the poem in this way.

491////-A cell using a meaning of a rep, or even a part of it, is designated as recalcitrant. The forms (Nature{N), (expansion{expansi-on) show this, as do, for "we are side-to-side he sighed", the erasers (side{sighed) and (side...side{sighed). Another example is (track ter{closely) related to "who track ter closely".-///B///-To explain the masses of hints that Baudelaire made, we must at times make up ten examples that do not come from him, based on a few images, so as to return to the heap more easily. The author does not describe in the sonnet the corruption he evokes, although he explains it more fully elsewhere [702]: «I heard an ordinary poet of the Comédie Française say that Balzac's novels made his heart sink and disgusted him; that, for him, he could not conceive of lovers living other than in the scent of flowers and the tears of dawn.» Fresh smells, when they remain alone, quickly become insufficient and so Baudelaire's sonnet could suggest that a sort of exploration going from one extreme to the other is necessary for art to develop.-///M///-By adding some contemporary phrases to our debate, we are merely suggesting they provide an interesting insight, as does everything that comes from the time of "Correspondences", and we admit that it would have been possible, with more patient study, to refer only to works published in those days.

492////-In an eraser without a recalcitrant cell, a crisis is a situation in which, when a significance is at first expressed within a heap, the public suspects the creator wanted to be misunderstood, as he himself irremediably hampers the understanding of the heap he has put forward. A questionable brew of knots without reps leads to this crisis.-///M///-Since a rep is an intrusion, it always poses a problem, at least a minor one, but it never reaches the level of a crisis because it expresses nothing explicitly and so remains ambiguous. This vagueness of rep images goes along with the fact that there is no infiltration for them, due

to the lack of precision in every “burdened” meaning.-///B///-Let us invent a crisis that we will easily be able to keep in mind throughout our study, with a rail that is a story beginning: “The prince was a god...” This obliges us to think there is another meaning implied by “god”. If we suppose the underlying idea is “a superior being with great powers”, we obtain from the two pawns, “god” and “prince”, an infiltration “with great powers” which is sufficient to give a brew. As no religious example is given, an illustration is avoided. On the contrary, when we give, for (Nature{ }temple), a hidden meaning such as “building constructed by Dionysos to his own ends”, we are going far too far in terms of detail and ending up with an interpretative example [525].

493////-A door is an idea used when the heap occurs, capable of overcoming a crisis. It must show coherence with similar doors, and respect the views provided by the creator while being as simple as possible.-///M///-We must have here, with only the most negligible risk of error, a minimum meaning that author and public had to add mentally within any cell, in order to establish an infiltration.-///B///-However there are cases where there are doubts over whether an artist’s opinion can be determined since it appears to vary so much. Claude Pichois cites Baudelairean thoughts which are of striking contrast to each other, far distant echoes of the same type of wit which we have difficulty grasping. In places using the words of a Christian socialist, Baudelaire notes [613]-[674]: «It is impossible, whatever party we belong to, on whatever prejudices we have been raised, to fail to be touched by the spectacle of that sickly multitude breathing the dust of workshops, swallowing particles of cotton, soaked in lead, mercury and all the poisons needed to create great masterpieces, sleeping among vermin, in the depths of those quarters where the most humble and the greatest virtues are found dwelling beside the most hardened vices and the prisons’ disgorgements; from these sighing, ailing masses to whom “the earth owes its treasures”; who feel “an impetuous, vermilion blood coursing in their veins”, who cast a long glance full of sadness on the sun and the shade of the great parks, and who, for sufficient consolation and comfort, repeat their redeeming chorus at the top of their voices: “Let us love each other!...”» Some years before, the writer asked [613]-[703]: «Have all those of you whose curiosity when out strolling has often landed you in the middle of a riot, ever experienced the same joy that I do when I see a guardian of the public peace, -a local or town constable, a veritable soldier- beating a republican? And like me, you have said to yourself: “Beat, beat a little harder, beat again, constable of my heart; for in this supreme beating, I adore you, consider you like Jupiter, the great righter of wrongs. The man you are beating is an enemy of roses and perfumes, a fanatical devotee of tools; he is an enemy of Watteau, and enemy of Raphael, a fierce opponent of luxury, of fine art and literature, a sworn iconoclast, oppressor of Venus and Apollo! He no longer wants to work as a humble and anonymous labourer, for public perfume and roses; he wants to be free, the ignoramus, and is incapable of founding a workshop of new perfumes and flowers. Beat the shoulders of the anarchist rigorously!”» It is true that Balzac enlightens us on the world of journalism [64]: «Do you not have a great future ahead of you, if you obey blindly the hatred of social standing, if you attack when Finot tells you to attack, if you praise when he says to praise?» Toubin, who, aided by his brother, financed in 1848 a revolutionary pamphlet, has another point of view [616]: «Baudelaire, in whose head nothing was irreconcilable, scrupulously sent a complimentary copy to the Archbishop and democratically took another to Raspail...»

494////-On the level of the full heap, a door brings inertia, that is, a background meaning in conformity with it. When nothing else likely to hamper our understanding comes to light in the context, despite the persistence of the inertia, the door is only used in relation to the crisis it overcomes. The ordinary meaning of the cells prevails, since this is enough to obtain a brew in each eraser.-///B///-We can easily accept the notion of blurred images accompanying the main meaning. If, for the creator, freshness has something in common with childhood, it also seems to allow for the transition to green.-///M///-We must remember that works of the imagination must first of all be described according to their level of subjectivity, whether individual or collective, even if some buffers remain among the peaks. When Cyrano affirms that some beings from the moon arrived on earth and that a famous mathematician found them in his own house, inevitably the meaning of the words is examined before the matter in question [222]: «I was back in my abode, to relax after my walk and I had hardly gone into my room when I found on my table an open book that I had not put there. It was the works of Cardan; and although I had no intention of reading it, my eyes,

as if compelled by force, fell precisely on a story told by this philosopher: he wrote that one evening as he was studying by candlelight, he saw, through the closed doors of his room, two very old men who, when questioned, replied that they were inhabitants of the moon, and, so saying, disappeared.»

495////-In a situation in which a crisis is feared, after another has been declared and resolved, we turn to the door that has already been invented to see if there is any means of avoiding a similar danger. The poise is the content of a previously occurring door, successfully reused. Once he has been understood, we no longer accuse the creator of wanting to hamper our comprehension of his text. The significance of the assistance is the same in the door and the poise, but in the case of the latter, the declaration of any new crisis is avoided. If we imagine a door “beings which we suspect of having thoughts” concerning “pillars” in the eraser (words{pillars}) with a rail starting with “Words escape from living pillars...” we perceive that the door could also be used for (living{pillars}) and so there would be a poise.-///M///-In face of an author’s ability to place many enigmas in a text in such a way, we realize that a general, immediate intuition cannot cover the whole extent of the possibilities, forcing us to try out hundreds of ideas related to thousands of cases. It is true that having dealt with the abstraction, when it emerges from experience, thanks to reasons uniting the viewpoints, this gives us a more effective way of exploring a subject. However, we can imagine that, once we have arrived at this point in which the notions, embedded next to their neighbours in the whole, docilely carry out their functions when needed, many hours must have previously been spent in suppositions, trials, disappointments, rectifications and new attempts.-///B///-Brought up in an art-loving milieu, Baudelaire was sensitive to the aesthetics of the written word. He places «confused» and then «mingle» in a pattern repeated soon after with «dark», «profound», «Vast» and «corrupt», like a painter who puts red here and there so the spectator experiences a certain feeling, or the composer who devises themes running through a concerto. At the same time, none of this is entirely distinct, and the image comes to us of a perfume spreading over many things in a place, garden, woman, man, workshop, town or country, but appreciated differently by different connoisseurs because of their own experiences or individual, innate ways of thinking.

496////-Only erasers of types (E{F}) will be classified, and there are three kinds: the vice, the arrow and the leap. The first two each have only one form, while the leap can be of three kinds. This gives us five sorts for the (E{F}) type. The vice occurs when a recalcitrant cell is linked to something else. Thus N and «Nature» are united in (Nature{N}). In a slightly different way (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²{échos}) (Like¹...as¹...as²...as [...as]...as³...as¹...Like²{echoes}) suggests that the creator wanted to produce an echo in the text [669].-///B///-A poet’s way of thinking owes a lot to the effects of memory, linked to the use of sounds, and so to resemblances full of meanings. To have sprinkled the word «comme» (Like, as) so many times in the sonnet seems to reflect the creator’s designs twice, with a first idea relating to similarity and then an intuitive idea suggesting the analogy has repercussions throughout.-///M///-In the same way that production on a small scale can only develop through increased organization, our efforts must be guided by our denomination of the categories of erasers, in order to understand the problems posed by each. The model of well-known, successful techniques leads us gradually, within the calculations, to provide a wider coherence to the processes attempted. Often, far from its being huge obstacles that stop us in our tracks, it is minor hindrances that defy previous analyses, and they can be surmounted by conventions. One difficulty is linked to many others we can remember, and an almost systematic order of thought slowly comes to light through a solution grouping all together. By simply coordinating the aims of the process therefore, an indispensable step forward is made in investigative thinking as consciousness of all that has been acquired is sharpened, and, through this, a tentative solution can be found for inconsistencies, albeit one adapted to procedures previously employed.

497////-The arrow is the archetypal eraser, the trusted marker in times of trouble, since it appears elementary. Indeed, within the heap, the two meanings it brings together are united by contact between the cells.-///M///-In “she picks the flower”, (picks{flower}) is easy to justify since “the” does not give the meaning of a front, as shown in the telegraphic style “she picks flower”. Therefore between the cells of the arrow, there is no idea with any decisive value as far as substance is concerned.-///B///-Flowers, through their

beauty or scent, are sometimes the servants of corruption, as shown by Nero's use of them in his «Domus Aurea» -the Golden House, as Suetonius relates [601]-[943]: «...the house was so vast that porticos with three rows of columns ran inside for a thousand paces. A pool, more like a sea, surrounded by houses looking like cities, and even a stretch of countryside with fields of crops, vineyards, pasture and woodland where many domesticated and wild animals of all kinds roamed. In the rest of the building, everything was overlaid with gold, studded with precious stones and mother-of-pearl. The ceilings of the dining rooms were made of sliding panels of ivory with holes through which flowers or perfume could be sprayed from above on the guests below. The main dining room was circular and revolved continuously, day and night, like the world...»

498////-The first type of eraser with a leap is the meander. One or several pawns are passed over, but in very small numbers, going back to them afterwards by means of other links. By using this strategy, the cells that would make the description of the heap less clear-cut are avoided. In “she preferred the more youthful”, we are dealing with (preferred{youthful}), (more{youthful}).-///M///-Since all languages do not express images in the same order, it is so difficult to clarify what is a detour, that each nation is tempted to approach the problem in their own way.-///B///-For the line «Il est des parfums frais comme des chairs d'enfants...» (There are perfumes as cool as the flesh of children...) the meander (frais{chairs}) (cool{flesh}) leaves out «comme» (as) to then hone the analysis with (comme{chairs}) (as{flesh}) or (frais{comme}) (cool{as}). The language of the metaphysician can be remarked on: «Il est» (There are) and not “Il existe” (There exist). The concept aspires to attain the fundamentals of something, as confirmed by the end of the poem in which the transition is made from innocence to corruption. Ronsard seems to have thought that service to his king facilitated the accomplishment of his duties [869]: «Be my beacon and keep from foundering/My vessel sailing in such deep seas.» Baudelaire may have been guided on coolness by this Renaissance poet [868]: «Sweetheart, let us see if the rose/That only this morning unfolded/Its crimson dress in the sun,/Has not lost this eventide/The folds of its crimson dress/And its colour so like yours.» The ninth line of „Correspondences“ where we expect to hear “There are perfumes new as the flesh of children...” reminds us also of a painting by Raphael, “the Madonna of the chair”, which presents us, in the two faces clearly placed side by side, with the fusion of the complexions of a mother and child [963]. We can imagine them accompanied by the mingling of two rustic smells, hay and milk.

499////-The second type of eraser with a leap is the grappler which, through a logical connector, allows a large number of cells to be passed over. For “corruption had slowly spread in that bohemian milieu to such a depth, although it was not yet clearly perceived, that, propelled forward by the inconveniences of winter, it could not but carry the feeblest glimmer of kindness into the abysses of rivalry, hollowed out by relationships with illustrious patrons, and make those who formed this society forget their original friendships”, the grappler (milieu{society}) is justified since “society” is valid for “milieu”.-///M///-Once the main rational reason for union disappears, notably when any clear grammatical indication is lacking, the cells have a certain amount of freedom and so the brew is ruined straight away since there is no intelligible reminder of the meaning that is now distant.-///B///-Corruption extends its empire to very diverse contexts and Saint-Évremond surprises us with his personal testimony to the nobiliary state [886]: «I have passed, Gentlemen, through all conditions; and after an exact reflection on life, I can find only two things with which a wise man may occupy himself: the task of acquiring and that of preserving. Honour is no more than a stubborn ideal of young people: it is by it that one acquires one's reputation when one is a fool, and then one completes it by what is called "corruption", once one is wise.»

500////-The final type of eraser with a leap is the catapult which, through a hardener, authorises many cells to be passed over.-///M///-The logical connector is formed from a reminder such as “as mentioned in the first paragraph”, while the hardener is, for example, a rhyme linking words that contain it, and then the images represented.-///B///-In this way two notions expressed by words which could rhyme with each other immediately, as in (prairies{infinies}) (meadows{infinite}) make up a catapult, in spite of the change in tone of the poem in the eleventh line. The first, sweet fragrances had limited means of travelling but the «others» have the enormous, formidable range of “infinite legwear” drawing on the similarity in French of «choses»

(things) and “chausses” (hose) [572]. Baudelaire could have envisaged the power certain products have over the conscience [657]-[658]-[960]: «Samuel and la Fanfarlo had exactly the same ideas on cookery and the way elite creatures should be fed. Simple meats and bland fish dishes were banished from the siren’s meals...As for the question of sauces, stews and seasonings, a serious question and one that would call for a chapter as weighty as a scientific journal, I can assure you that they were perfectly in agreement, above all on the necessity of calling all of nature’s pharmacy to the aid of cooking. Chilli peppers, English powders, saffron, colonial substances, exotic dustings, everything seemed good to them, even musk and incense. If Cleopatra were still alive, I am sure she would have wanted to season fillet of beef or venison with the perfumes of Arabia. It is certainly to be regretted that present day “cordon bleus” are not obliged by special, voluptuary laws to know the chemical properties of substances, and in the case that they do not know how to discover, for necessary cases such as that of a feast for lovers, some almost inflammable culinary elements, quick to run through the organic system, like prussic acid, to vanish into thin air like ether.»

501////-The module, or plausibility of the eraser, is found in that of the proposition “in the passage of the heap where the eraser is based, the creator wanted the cells to be coherent with each other”. This value is $1/\gamma\epsilon\lambda\xi$ with, in the denominator, the ribbons or numerical criteria of implausibility: γ , gamma; ϵ , epsilon; λ , lambda; ξ , xi.-///B///-When faced with (answer{ }expansion), we understand that this is not a very highly plausible eraser because of the lack of a connector and the large internal distance. The fundamental thought seems less fragile since the notion of response often accompanies images of expansion. Conversely, if minute particles of a product manage to penetrate the nerves, it alters things in the mind and so changes the way questions are answered. Baudelaire noted [718]-[794]: «Edgar Allan Poe said, I do not remember where, that the effect of opium on the senses is to give the whole of nature a supernatural dimension, giving each object a deeper, more self-willed, more despotic meaning.»-///M///-It is understood that calculating using the ribbons is just a straightforward way of making sure the twills used are indeed erasers. More generally, we try, using many guides, to assist our intuitions which are constantly coming up against obstacles that have to be resolved using clauses or details which two days before would have been an impossibility for us. Nevertheless we must understand why the idea that a doctrine, conceived without endless testing, can deal with an experience or an idea that applies to it. The best minds have often benefitted from previous generations who perfected a concept which they later enlarged upon, making them capable of tackling numerous matters in the space of a few lines. Not knowing the hundreds of adjustments to difficult questions or the annoying instances that had already thrown their own light on the question, and not having had the time to encounter further hindrances among the immense numbers in reality, they hastily drew illusory conclusions from their effective success. Others, completely unaware of the need for the enormous number of observations dear to the hearts only of keen testers, and yet informed of the impressive results regarding the concrete obtained by strict reasoning, imagine that success comes merely from the superiority of a well-made mind, discovering straightaway with no mistakes what is hidden from the experience of poor, plodding drudges, in their opinion pitifully occupied with measurable objects.

502////-The first ribbon is the wheel, (γ), which measures the brew, giving $\gamma=2$ when the relationship between the knots leads to a serious difficulty, with no door or poise. Conversely, $\gamma=1$ occurs in two cases. First, with a creator who has envisaged a gleam, hitch, infiltration or connector, without wanting to hide this idea from his audience on this occasion. Secondly, when some kind of serious enigma is established but a door or poise is discovered.-///M///-The poise and the door are not at all like the attenuation gloss as the latter is a much more modest affair, which merely links two terms. In spite of its extreme prudence, the door supposes the existence of images which are no longer taken directly from the heap, but which must be imagined as suggested by it.-///B///-The representation of «symbols» which «observe» prevents us talking of a brew, since we do not know what meaning lies in the idea. A solution must therefore be sought which is the least innovating as possible, so that another text is not substituted for the original and any invention is effective but kept to an absolute minimum. To succeed, we should be guided by the way educated people of the time thought, as it was they who read the author’s work. They speak of analogies in many fields, as shown by Joseph Fourier in his praise of mathematical analysis [398]: «It brings the most diverse phenomena closer to each other, and uncovers the secret analogies that unite them.» He continues [399]:

«...it follows the same steps in the study of all phenomena; it interprets in the same language, as if to attest to the unity and simplicity of the plan of the universe, and to make even more manifest this immutable order that presides over all natural causes.»

503////-The flux (ϵ) is equal to 2 in five situations, all relative to the cells. First, we obtain $\epsilon=2$ if we take another meaning of the heap as a cell. Thus, for (de{longs échos) ({}long echoes) or (Comme de{longs échos) (Like{long echoes), the flux is 2, as only (Comme{longs échos) (Like{long echoes) is necessary since the word «de» in such a case is not a front and would be left out in telegraphic style. The second case giving $\epsilon=2$ occurs when there is an eraser with at least one cell whose meaning is borrowed from a rep with a manse of less than $\frac{1}{2}$. The third case concerns the cells used, within the eraser, in a different order from that of the heap, while the fourth is when two cells, far from each other in the heap and without any connector to justify this fact, are used together in the eraser, with the result that one of them is not the one whose turn it should be in the development of the nut. Finally, we can note $\epsilon=2$ when, in the nut, a cell which deserved to have been considered at a particular stage, is completely passed by.-///M///-We are going against the usual way of thinking with a narrow definition of the cells, and conversely, we appear to be wasting a great deal of time over infrequent combinations, such as the use of reps in the middle of recognized words. However, on the one hand, the process of analysis which is already complicated, needs to be pared down, and on the other, many of the ordinary things in the text become clearer after investigating some unusual device.-///B///-The module of (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²{échos) (Like¹...as¹...as²...as [...as]...as³...as¹...Like²{echoes) does not spring to mind until the rep (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²/-|||/-insistence) (Like¹...as¹...as²...as-as...as³...as¹...Like²/-/-insistence) has been investigated.

504////-The flag (λ) measures the distance of everything found in the eraser. If there is continuity of meaning, we have $\lambda=1$. If the contact is vaguer, the amount for (λ) is calculated otherwise. The ideas may have been put together there to be worked out: this gives one possibility: 1. The link may have been likely to be hazy from the outset: this gives another situation: 1. Thus we already have two eventualities: 2. A third case should be added, when the illusion is complete. The certainty, in this regard, is reinforced particularly as the tens (10) of fronts (n) separate the cells, since the risk of forgetting makes the plausibility of the creative link diminish. Taking all this together, $\lambda=2+(1(n/10))$ is therefore the quantity sought.-///M///-A similar line of argument was used in paragraph 36, with similar difficulties. If perchance one day it were possible, using mathematics, to move beyond such justifications, the measurements put forward here would have to be revised, since they were reached in a tentative way.-///B///-Let us look at the eraser (familiers{échos) (familiar{echoes). The familiar has a feeling of echo, since it recurs, but this does not take away the 2 fronts, «Comme» (Like) and «longs» (long), between the cells: "...L'homme y passe à travers des forêts de symboles Qui l'observent avec des regards familiers.////Comme (de) longs/////échos qui de loin se confondent..." (...There man passes through forests of symbols Which observe him with familiar eyes. Like long echoes which mingle in the distance...) From there it follows that $\lambda=2+(1(2/10))=2+(2/10)=2.2$. Baudelaire aspired to a familiarity with Delacroix, whose genius he considered similar to his own. He even defended his interests by refusing to compromise him in a controversy that could have proved dangerous for his orderbook [716]: «Never has an artist been more attacked, ridiculed, hampered. But what do we care for the hesitations of governments (I speak of the past), the recriminations of some bourgeois salons, the hate-ridden speeches of some learned societies in bars and the pedantry of domino players?»

505////-The train (ξ) is set at 1 when no crisis or poise affects the eraser under consideration. When the opposite occurs, seven cases will give $\xi=2$. The first arises in any situation where an obstacle has been defined but no door is present, while the second comes about when there is a door which proves contrary to the context, or incapable of being linked to the preceding meaning. The third occurs as a result of a solution incompatible with another used in the nut, and the fourth exists in a situation when, elsewhere in the nut and in a similar case, both crisis and poise had been ruled out. In the fifth case a meaning is put forward that is an illustration rather than the safeguard it appears to be, while in the sixth, poise and crisis are excluded, but there are two cells with different knots, which are also the terms of the same collision with

a channel of 1 or $\frac{1}{2}$. The seventh instance, a crisis or poise have been declared although no pair of cells, occurring in different knots, form the terms of the same collision with a channel of 1 or $\frac{1}{2}$.-///M///-Since a collision with a channel of 1 harbours a paradox, intuitively we expect to see it give rise to a crisis or poise, even if the instances measured vary in detail. As far as other collisions are concerned, logical deduction has fewer constraints, since already for a conflict with a channel of $\frac{1}{2}$, there is only a one in two chance that there will be a real clash of meaning.-///B///-It would be hard to imagine (corrupt{ }incense) being incapable of leading to a crisis. The attenuation vb(incense~meaning) vb(meaning~corrupt) does not provide a solution, but merely a careful clarification obtained from the context. The surprise remains identical, and is still as remarkable, as we have the image of the perfumes of church taking on the guise of evil. It is true, since Baudelaire referred to meadows, we are faced with the traditional opposition between the first world inhabited by humans, and its subsequent urbanization, but this does not furnish an adequate explanation. Many passages of the Bible spring to mind, in both senses. On the one hand [137]: «I am the rose of Sharon, and the lily of the valleys.» and on the other [127]: «...the land is full of blood, and the city full of perverseness...» In contrast, we are reminded of the greens used by Poussin in his "Landscape with two nymphs" [954]. Women selling their charms in a city of dubious morals, conjures up images of the paraphernalia of seduction [746]-[[1140]]: «Surrounded by flasks, by spangled fabrics/And voluptuous furniture,/Marbles, paintings, perfumed robes/Trailing in lazy folds,//In a room like a greenhouse, warm, and where/The air is dangerous, mortal,/Where bouquets dying in their glass coffins/Exhale their last breath,//A headless corpse pours out, like a river,/On the pillow, assuaged by the blood,/Red, flowing, from which the linen drinks/With the voracity of the meadow.//Like the pale visions born in the dark/And that chain our eyes,/The head, with the pile of its dark mane/And its precious jewels,//On the night table, like a buttercup,/Rests; and, empty of all thoughts,/A vague look, white as the dawn/Escapes from the whites of the eyes.//On the bed, the naked torso displays shamelessly,/In the most complete abandon,/The secret splendour and fatal beauty,/A gift endowed by nature;//A pinkish stocking, patterned with gold, on the leg/Remains like a souvenir;/The garter, a watchful eye, burns bright/ And shoots a diamond-glinted look.// The singular aspect of this solitude/And of a great, languishing painting,/With eyes as provocative as the pose,/Reveals a dark love,//Guilty pleasures and strange celebrations/Full of devilish embraces,/Which delight the swarm of evil angels/Swimming in the folds of the draperies;//And yet, to see the elegant contours/Of the thin shoulder, well-defined/The hip a little pointed and the spry turn of the waist/Like a reptile aroused,//She is still so young! -Did her exasperated soul/And her senses gnawed by ennui/Open the way to the corrupt pack/Of roving depraved desires?//The vindictive man who in life you could not,/In spite of so much love, satisfy,/Did he there on your inert and amenable flesh/Appease his immense appetite?//Answer me, impure corpse! And by your stiff tresses/Raising with a feverish arm,/Tell me, terrible head, did he on your cold teeth/Paste a supreme goodbye?// -Far from the mocking world, far from the unclean mob,/Far from the prying prosecutors,/Sleep in peace, sleep in peace, strange creature,/In your mysterious tomb;//Your bridegroom roams at large, and your immortal form/Guards over him as he sleeps;/ He will doubtless be as true as you,/And faithful even till death.»

506///-The profile of a nut is the product of the modules of its erasers, or in the plausibility of the proposition "the creator wanted the cells of the heap to be coherent". In view of this, the notion of riveting is widened further to exclude any profile less than $\frac{1}{16}$.-///M///-An illustration which has no buffer is precisely of negligible plausibility, since too many risks would have to be taken for the critics to approve it unreservedly. Here, any illustration without a buffer is out of the question, because we have previously, in paragraph 490, excluded all illustrations from the cells, in order to avoid lacking moderation.-///B///-Already in the following paragraph, a couple of material interpretations of the heap can be added to the minimum meaning, taking them to their limits, in spite of their extreme fragility. They have no value that can be calculated, showing only the flexibility of the poem, which can be seen in several ways, not only in each line, but also from beginning to end, through different and prolonged images. This shows on the one hand that using numbers in no way implies an aversion to imagination, and what is more, taking all aspects of the text, the notion that one illustration without a buffer is better than all the others is avoided. Unfortunately, it can be seen that a good deal of repetition is necessary, since, as well as the basic meaning, two points of view, difficult to comprehend and distinguish, must be borne in mind through fifty-two paragraphs. Furthermore, there is no

guarantee of being faithful to the author's ideas, since, once the minimum meaning has been set aside, the idea of rigour can be seen to have been abandoned in many respects.

507////-We may hesitate between (Correspondances{}répondent) (Correspondances◇answer) and (Correspondances{}Nature) (Correspondances◇Nature), as to the beginning of the nut. «Nature» follows «Correspondances» in the fronts, but this eraser would condemn us to a flag of the type $\lambda=2+(1(n/10))$, because there is a break between the first line and the title. Even if the separation is small and so gives $\lambda=2+(1(0/10))=2$, the module $1/\gamma\epsilon\lambda\xi$ cannot, with $\lambda=2$, exceed $\frac{1}{2}$, which is the opposite of 2. In its turn, the profile of the nut will be a maximum of $\frac{1}{2}$ since one of its modules will fall to this level. Fortunately, it is possible to choose a different nut, starting with the eraser (Correspondances{}Nature) (Correspondances◇answer). The wheel $\gamma=1$ is justified since the infiltration “réponse” (reply), which is valid for «Correspondances» (Correspondances) and «répondent» (answer), is easy to understand through the marks within the words: “respond” and “répond”. The common root, which is a hardener, rules out any risk of a wide gap and so the flux is surely $\epsilon=1$. The same shared root ensures the flag (λ) is 1 as the distance is annulled by the coupling “respond-répond”. With such solidarity, no crisis appears and therefore the train is $\xi=1$, with the resulting formation of a module $1/\gamma\epsilon\lambda\xi=1/(1)(1)(1)(1)=1$ for the eraser (Correspondances{}répondent) (Correspondances◇answer).-///M///-As many nuts are possible for the same heap, we can seek one with a maximum profile, without misinterpreting the original meaning. The whole notion of interpretation, concerning statements that do not belong to science, lies in our perception of any partial silences, intended by groups of signs authorizing each time several options. We are being more rigorous if we confront the profiles of many nuts arising from this, due to the fact that the advantages of certain choices are shown by means of numerical quantities.-///B///-We will put forward the idea that the great productions in various arts are closely linked and that all of the most prolific geniuses, through their aesthetic feats, respond to the exploits of the others. -Or alternatively: in the abstract and universal beauty of the female body, the sanctuary of ideal love, all the objects respond to each other to form a whole, woven from correspondences.

508////-The wheel $\gamma=1$ of the vice (Nature{}N) is evident since the meaning of N relates to importance of «Nature», guaranteeing the presence of a gleam. For the flux, $\epsilon=1$ due to the fact that the rep (N-||||-importance) has a manse equal to 1. There can be no doubt that the flag (λ) is equal to 1, in view of the strong contact between the cells. The absence of crisis allows the train to be $\xi=1$. This gives us a module $1/\gamma\epsilon\lambda\xi=1/(1)(1)(1)(1)=1/1=1$.-///M///-Paragraph 448 provided the manse of the rep to which we refer here in order to obtain the flux of the eraser under analysis.-///B///-Any artistic production is achieved by making intelligent choices of beauty from within concrete “nature”. This process, the product of a certain time, context and individual, obtains a second reality: “Nature” and this brings the satisfaction demanded by the imagination. -Or alternatively: «Nature» can be seen as the universal and perfect female form, the sanctuary of ideal love, the subject of so many aesthetic dreams.

509////-Let us see what module the meander (Nature{}temple) possesses. There is a serious obstacle to understanding it and so a crisis occurs here. The door is found in the addition “divine-like edifice” which prolongs the notion of «Nature». This gives for the creator and his audience “Nature, a divine-like edifice, is a temple.” The infiltration “edifice” is henceforth valid for the two cells, «Nature» and «temple», which gives a wheel $\gamma=1$. As no gap occurs, a flux $\epsilon=1$ seems justified. The effect of the attribution results in a flag $\lambda=1$. The presence of the collision $rb(\text{Nature-temple})$ with a channel of 1 gives us the train $\xi=1$. This collision deserves the rank $t=1$ because the text clearly connects the notions «Nature» and «temple». The interior remoteness is $s=1$ thanks to the strong grammatical link between the ideas. The oscillations come to $m=1=w$ since there is no way of escaping this conflict of ideas. Altogether this gives $1/tsmw=1/(1)(1)(1)(1)=1/1=1$. Moreover, mention of any particular building is avoided, illustrating the heap, whether it is the sanctuary of Zeus at Dodona or the temple in Dendera, Egypt [273]-[487]. From the ribbons $\xi=\lambda=\epsilon=\gamma=1$ come, for the eraser (Nature{}temple), a module $1/\gamma\epsilon\lambda\xi=1$.-///M///-The illustration is achieved when the historic minimum meaning needed to avoid the crisis is passed. Such misuses appear as soon as we have recourse to an example, concerning the origin of the heap, without a buffer.-///B///-Constructed over the

ages, dedicated to the eternal celebration of beauty, «Nature» is an ideal temple which brings together all existing libraries, museums, conservatoires, academies, palaces, churches, collections, gatherings of distant or antique curiosities, exhibitions, theatres, operas, art schools, cities, luxury shops, fortresses. «Nature» is born when two sources are united: the object and the subject. On the one hand divine reality exists, meaning that the temple of beauty refers to more than just itself. Furthermore, art emanates from exceptional, inspired individuals who, with the treasures of their thoughts, discover their image of reality. -Or alternatively: bursting with the glory symbolized by N, the female body, in its universal splendour and abstract form, constitutes a sanctuary as if the face of an angel were forming a marvellous pediment and space for the celebration of the god love.

510////-We must now examine (Nature{}is) and (temple{}where...pillars). In the first eraser, (Nature{}is), the hitch is easy to pick up as the author is just declaring his intention to attribute certain characteristics to the natural world, and so the wheel has the value $\gamma=1$. The flux (ϵ) is worth 1 since there is no gap. The value $\lambda=1$ is sure for the flag because the contact between the cells is intense. The lack of a crisis makes the train $\xi=1$, resulting in a module $1/\gamma\epsilon\lambda\xi=1$. The eraser (temple{}where...pillars) rests only on the common notion of a space in which an architect has had several columns placed, justifying a wheel $\gamma'=1$. The flux appears at first to be in danger as «living» has been left out, but because of the fact that (living{}pillars) will be investigated, there is no gap and so $\epsilon'=1$ is the appropriate value. The flag takes the level of $\lambda'=1$ from the close contact between the cells in the text. The figure $\xi'=1$ is allotted to the train because no crisis can affect (temple{}where...pillars). These reasons together give the module $1/\gamma'\epsilon'\lambda'\xi'=1$.-///M///-Apparently, there is little point in examining a series of terms from the same proposition since it can be seen in advance that the hitch will make itself felt from one to another. However, it is important not to allow oneself to be carried away by the facile indulgence of this certainty, against which the general method devised rightly holds out. We would end up by judging everything by intuition alone, in spite of the accepted code, as if we placed the essence of a written discourse in brackets.-///B///-The universal museum that is the temple of beauty, houses all the great styles or columns. The expression “hypostyle room”, supported by pillars, reminds us that initially a style is a pillar [859]. As a stylus is in the form of a small column held in the hand, the stylus and the column have become confused, giving the word “style” a rather vague meaning used also for a type of expression [852]. A great style, installed before the visitors of the abstract building, rises up like a pillar which assembles in one move the congregation, with the aim of writing, painting or playing music better. This column serves as a frontier, providing a benchmark for new talents. -Or alternatively: the idealized legs of the ideal woman, sanctuary of perfect physical love, resemble long, polished columns.

511////-The brew of the arrow (living{}pillars) is not easy to understand since pillars, in general, are made of hard, inert stone, metal or wood, in spite of the example of Ulysses [454]: «The way this bed was made was my great secret! I made it entirely alone with my own hands. In the middle of the cloister, a young olive tree was growing; it was vigorous and its trunk was as thick as a pillar: I built round it...the walls of our bedroom...and once I had fitted it with a strong, well-fitting, wooden door, only then did I cut the foliage off, I carefully squared off the stump down to the roots and having polished it well and straightened it using a guideline, I used it as a prop on which to fix the rest; on this first support I set the whole bed, the frame of which I had finished...» The public has difficulty understanding all that is presented in the first line of „Correspondences“ and is therefore ready to suspect the creator of having done irreversible damage to his own text. The crisis of (Nature{}temple) used the door “divine-like edifice”, but this can provide little assistance here because the image of a construction contains no notion of anything living. Thus a new crisis is declared, and then we have no trouble in finding the door “animated as if by divine will” which continues the meaning of «pillars». The passage becomes: “Nature is a temple where living pillars, animated as if by divine will...” With the infiltration “animated” which applies to the two cells “living” and “pillars”, the public is no longer tempted to accuse the creator of having hidden his thoughts and so the value of the wheel is $\gamma=1$ in spite of the crisis. A flux of $\epsilon=1$ is justified because the cells stay in the same order as they were in the heap. Furthermore their very close contact is sufficient to give a flag $\lambda=1$. When there is a door, the train $\xi=1$ is decided according to the existence of a collision with a channel of 1 or $\frac{1}{2}$ using as terms cells from the eraser but in different knots. Let us check the plausibility of rb(living–pillars).

Since there is no doubt in the affirmation in the text, the rank of this shock is $t=1$. The interior remoteness is $s=1$ since the grammatical relationship is very powerful. The oscillation of the term on the left in the formula, «living», has a value of $m=2$ because of the possibility of a literary figure weakening the paradox. The pillars would be living in the sense that their decoration would make them lively, animated. The oscillation of the term on the right, «pillars», is restricted to $w=1$, as there is no means to be seen of escaping from the problematic meaning. The result of $1/tmw=1/(1)(1)(2)(1)=\frac{1}{2}$ gives $\xi=1$ for the train of this module, which is thus $1/\gamma\epsilon\lambda\xi=1/(1)(1)(1)(1)=1$.-///M///-In a crisis, the train $\xi=1$ does not necessarily require that all the cells belong to a collision of 1 and this allows us to underline the difference between collisions and crises, however close they are intuitively.-///B///-In the subjectivity of the visitor, each style or pillar of the universal temple of beauty is addressed to him, as if he were the genius who had invented the skill admired, and this, seen through the most intensely fertile imagination, can be called life. Moreover, the effect of this animation is spread further when a new artist in turn becomes productive. -Or alternatively: in the ideal sanctuary of the abstract female body, immaculate legs form the columns from which life springs forth.

512///-The problem of the brew, within the eraser (piliers{ }Laissent...sortir) (pillars◇Let forth) is resolved by the figurative meaning. In the same way slatted shutters allow some daylight through so, with the intervention of a hitch, a wheel $\gamma=1$ is acceptable. As we know that we will soon use «parfois» (at times), no gap occurs to spoil the commentary, which authorizes the flux $\epsilon=1$. The flag is worth $\lambda=1$ since the contact between the knots is strong. The lack of a crisis gives us $\xi=1$ as the value of the train in this relationship, and all together this results in a module $1/\gamma\epsilon\lambda\xi=1$.-///M///-The danger threatening the interpreter in recognizing a crisis, when the supposition of a figure of style enables a tricky passage to be explained, is that the underlying and surface meanings could be confused. It may even be the case that something the creator did as an amusement is taken seriously, resulting in a misinterpretation, even with the best will in the world. It would therefore be better to reserve the denomination of crisis or collision for only those cases seen immediately by the public as difficult, rather than dwelling on those which can be understood straightaway.-///B///-The visitor to the temple imagines that within each great style or column of beauty, a previous artist is addressing him and that the product of his inspiration is flowing forth freely. According to this idea, developed by the novice, the genius of the past, having invented some special skill, does not give a regular lesson, but leaves various images prey to their own force, with a confidence born of the lucky encounter. -Or alternatively: in the ideal female body, sanctuary of physical love, the perfect columns, the legs, express desire.

513///-By considering the wheel that contains the arrow (forth{ }at times), we quickly establish a hitch, giving $\gamma=1$ since there is no misunderstanding the idea that sometimes something comes forth from a set point. The flux is then $\epsilon=1$ since no gap appears. The clear grammatical connection gives the flag $\lambda=1$ while the lack of crisis makes it possible to count the train as $\xi=1$, from where we obtain a module $1/\gamma\epsilon\lambda\xi=1$. Conversely, if we imagine an eraser (once{ }still) and the impossibility of finding a door, we will obtain $\gamma=\xi=2$ with a module that cannot exceed $1/\gamma\epsilon\lambda\xi=1/(2)(1)(1)(2)=\frac{1}{4}$.-///M///-It seems acceptable to think that at any time, a learned difficulty is rooted in a problem of objects, as in the expression “the effective rotation of the sun round the earth”, while a crisis is based on a question of understanding cells, and a stylistic device concerns a play on a well-understood meaning. There are therefore three levels: that of controllable physical appearances; that of discordant images; and that in which the form is of overriding importance.-///B///-The visitor to the universal temple, dedicated to all beauty, is subject to chance which proves lucky when his spirit feels subjectively that precious inspiration comes to him from a grand style. An unexpected event draws the thought towards a particular way of writing a stanza. A ray of sun falls on a detail, revealing some surprising practice of the painter. The noises in the road show up a hitherto unknown way of combining several instruments and voices in a cantata. From unexpected circumstances emerge certain effects. Ideas, sometimes caught on the wing by the collector, interpreter, amateur or artist, allow him to experience the results of the great skills. -Or alternatively: in the sanctuary of the ideal, abstract female body, celebration calls for much patience, and «at times» only desire soars forth.

514///-The arrow (confuses{ }paroles) (confused◇words) deserves a wheel $\gamma=1$ because the image of

confusion ties in with that of the words, without any local problems of understanding. The flux $\varepsilon=1$ since no gap remains. The value for the flag is $\lambda=1$, through the grammatical connection which is as close as possible. The lack of a crisis gives a train $\xi=1$ and from that we obtain the module $1/\gamma\varepsilon\lambda\xi=1$. Conversely, if we suppose (paroles{}confondent) (words \diamond mingle), the flag would be $\lambda'=2+(1(17/10))=2+(1.7)=3.7$ since there are 17 fronts blocking the memory, between «paroles» (words) and «confondent» (mingle): “...de vivants piliers Laissent parfois sortir de confuses paroles;////(L')homme y passe (à) travers (des) forêts (de) symboles Qui l'observent avec (des) regards familiers. Comme (de) longs échos (qui) (de) loin se////confondent...Les parfums, les couleurs et les sons se répondent.” (...living pillars Let forth at times confused words; There man passes through forests of symbols Which observe him with familiar eyes. Like long echoes which mingle in the distance...Perfumes, colours and sounds answer each other.) Of course we can look for a hardener between «confuses» (confused) and «confondent» (mingle), but to go as far as thinking it effective enough to link «paroles» (words) to «confondent» (mingle) seems rather rash.-///M///-Our thoughts glean such observations, whilst perfecting a technique: putting together pieces of certain knowledge about the appearance of an object, obtained otherwise than from demonstration. Influenced by circumstances and models, rough reference markers are established and then after hundreds of failures and rectifications, a step is taken towards achieving a vaguely unified system. In such a situation, very many partial reasons can be glimpsed, completing each other in a floating panorama, where the economy of means necessary for easy application and instruction is lacking.-///B///-The words constitute precious intuitions that the visitor to the universal sanctuary sees subjectively as belonging to a great style. These words are not simple, since art works through ideas of imaginative rather than rigorous sort. First, the pillar leads towards beauty, but it addresses only the best, and mistakes could be made, the order is so lacking in clarity. Secondly, instead of a meaning for each piece of skill, there are many, which remain to be unravelled. Thirdly, each of the images seemingly produced by the columns is confused. -Or alternatively: in the ideal temple of perfect physical love, abstract marvel of the female body, desire expressed in celebration conserves an undecipherable element.

515////-The meander (sortir{}paroles) (forth \diamond words), in the simplicity of its constituent image, gives a guarantee for the wheel $\gamma=1$. The supplementary eraser (confuses{}paroles) (confused \diamond words), which has already been dealt with, gives the flux $\varepsilon=1$, since no gap has been introduced. A strong grammatical connection confers the flag $\lambda=1$. The absence of a crisis allows the train $\xi=1$, and so the module is constituted as $1/\gamma\varepsilon\lambda\xi=1$. With “...de vivants piliers laissent parfois des paroles sortir...” (...living pillars let forth at times words...) we would have an inversion of cells in (paroles{}sortir) (words \diamond forth), with nevertheless a greater contact between the notions.-///M///-Nearly every time the original text is modified to explore the meaning, some ideas that were not directly concerned by this research are lost.-///B///-The prolific visitor to the temple of universal beauty imagines words poured on him by the columns, and the new artist's inspiration drawn from his contact with the great styles, directs his efforts. He develops, reciting by heart the verses he admires, copying the paintings, noting the themes heard during a concert. -Or alternatively: in the sanctuary of the perfect, ideal, abstract female body, in the course of the celebration of physical love, desire is expressed.

516////-When we are faced with the eraser (pillars{}words), it is tempting to accuse the creator of having simultaneously produced a series of notions and damaged their intelligence. The significance “animated as if by divine will” contained in the door used for (living{}pillars) is not sufficient here, since the words are not limited to one bringing to life and call for some intelligence to be applied. Thus since the poise envisaged is too vague, a new crisis can be declared regarding (pillars{}words). The door “giving the impression of thought as if by divine will” solves the crisis straightaway. Once in the prolongation of «pillars», we obtain “...living pillars, giving the impression of thought, as if by divine will, let forth at times confused words...” This door, which proves to be in conformity with the heap and in harmony with the other doors already used, allows the infiltration “giving the impression of thought” within each of the eraser cells: «words» and «pillars». As the author is no longer suspected of having hidden his idea, the wheel $\gamma=1$ is henceforth necessary. The separation of the cells does not produce any gap, because of the logical connector, and so the value of the flux is $\varepsilon=1$. The same grammatical virtues give a flag $\lambda=1$. For the eraser of a crisis, the

train is fixed based on the channel of the related collision, it being here $rb(\text{pillars} - \text{words})$. As the syntax allows the distance between the terms to be overcome, the interior remoteness is $s=1$. The rank comes to $t=1$ because the text links the notion of words to that of columns in a clear affirmation. The oscillation of the term found on the left of the formula is $m=1$ due to the fact that, in a context where there is mention of a temple, with the image of «pillars», there is no way of avoiding the shocking meaning of the expression used by the poet. The oscillation of the term on the right, comes out as $w=1$ because «words» underlines the fact that thought is severely hampered. The channel proves therefore to be $1/tsmw=1/(1)(1)(1)(1)=1$, leading to the train $\xi=1$. In turn, this last point in the module allows us to write $1/\gamma\epsilon\lambda\xi=1/(1)(1)(1)(1)=1/1=1$.-///M///-The disposition of the heap plays an important part in the differences that separate a door from a poise, since, although the bases of the images may be close, it is only the order of the heap that separates the two. As far as the inertia is concerned, the heap is completely swamped by it, but as a background to mental representations.-///B///-A style seems to say something to the prolific novice, because the excitement of his fantasies represents to him a genius intensely revered for his skill, as if providing him directly with inspiration. The new artist, collector or interpreter will turn near the celebrated column, then slowly see forming in himself some ideas and feelings of his own, the fruit of intensive subjective energy, as well as of a long acquaintance with other ways of fashioning splendour. If the vocation or profession is accompanied by a true gift, illusory dialogue, a thousand times interrupted and resumed, ends in going beyond any simple imitation, and an original creation results. -Or alternatively: in the temple of carnal union, ideal and abstract female body, the legs, perfect columns, are witnesses for desire.

517////-With the arrow ($\text{homme}\{y\}$) ($\text{man}\triangle\text{there}$), a hitch gives the wheel $\gamma=1$, since imagining that man is somewhere cannot be an obstacle to clearer notions. The flux $\epsilon=1$ is guaranteed by the strong logical link between the cells. This same close link gives the flag the value of $\lambda=1$. The train $\xi=1$ can be in no doubt since no crisis can be possible. A module $1/\gamma\epsilon\lambda\xi=1$ emerges from this scene. Conversely, “La Nature est un temple////où (de) vivants piliers laissent parfois sortir (de) confuses paroles; (L')////homme passe à travers des forêts...” (Nature is a temple where living pillars let forth at times confused words; man passes through forests...) would have given a flag $\lambda=2+(1(8/10))=2.8$ for ($\text{temple}\{y\}\text{homme}$) ($\text{temple}\triangle\text{man}$), since there are 8 fronts between the cells: «où», «vivants», «piliers», «laissent», «parfois», «sortir», «confuses», «paroles» (where, living, pillars, let, times, forth, confused, words).-///M///-The general objective of the nut demands that we follow closely an imaginative text, to determine how coherent it is. Because consistency requires that explicit contacts or reminders of the meaning occur everywhere, this consistency seems incompatible with obtaining many erasers with large interior distances, and so the ribbons (ϵ) and (λ) must remind the clumsy interpreter how lapses of memory favour discontinuity.-///B///-The man Baudelaire refers to is the artist, the interpreter, the collector, one of the faithful of the temple of splendour. He advances to the limits of the age-old building, not just to admire a detail, but also to leave his offering: a poem, painting, symphony, an article composed after a reading, visit or concert. The religion of beauty takes on a thousand aspects of all those already seen in the world, but the worshippers, passionate to an extreme, belong to those who correctly recognize the aesthetic values of all the nations. -Or alternatively: man acts in the universal sanctuary of physical love, the ideal and abstract female body.

518////-Concerning ($\text{homme}\{y\}\text{passe...travers}$) ($\text{man}\triangle\text{passes through}$), the wheel is worth $\gamma=1$ since «homme» (man) ties up with «passe...travers» (passes through) in a hitch that is easy to understand. The flux takes the value of $\epsilon=1$ since «à», the idea omitted, is not the meaning of a front, and so no cell is forgotten in the nut. The flag has the level $\lambda=1$ because of the grammatical connection which is clear in spite of the omission mentioned previously. Since no threat of a crisis appears on the horizon, the train has the value $\xi=1$. In this way, the plausibility of the eraser is set at $1/\gamma\epsilon\lambda\xi=1$. Conversely, if the plausibility of ($\text{homme}\{y\}\text{esprit}$) ($\text{man}\triangle\text{mind}$) were measured, even if this relationship is of interest, the flux $\epsilon'=2$ would have to be accepted, as there is no connector to link its distant cells. As a result it would be impossible to reach the level of 1 in the module, because of the relationship $1/\gamma'\epsilon'\lambda'\xi'=1/(\gamma')(2)\lambda'\xi'$ with the ensuing prospect of never being able to go beyond $\frac{1}{2}$. To this drawback, can be added a flag with a high value, because of the distance between the notions.-///M///-In the case of cells, on the one hand very distant, and on the other hand without a connector binding their meaning together, their considerable separation makes memory very

fragile and, with it, makes the possibility of a link equally delicate. A means of reflecting this concrete basis must therefore be invented in the calculation.-///B///-The amateur, interpreter, collector, patron or artist, searching for the best place to make a sacrifice, passes through the temple of splendour emotionally with a worshipful gesture. He also sees many offerings that have accumulated over the centuries. We can imagine this apprentice choosing in what style, near which pillar, in the midst of which other offerings, he will place the fruit of so much personal effort. This brilliant evidence of his faith will swell the immense reflection on higher things, in the receptacles of earthly marvels: cenacle, library, academy, palace, church, conservatoire, city, opera, exhibition, museum, throughout the world. -Or alternatively: the visitor to the sanctuary of universal physical love passes into the abstract female body of ideal beauty.

519////-Concerning the arrow (travers{}forêts) (through◇forests), a wheel $\gamma=1$ is easy to defend since in the notion of «travers» (through), we have no difficulty in finding a hitch as regards «forêts» (forests). To determine the flux, we can write "... (L')homme y passe (à) travers (des) forêts (de) symboles..." (...There man passes through forests of symbols...) As we understand the basic essentials of the text, the series "à", "des", "de" does not need to take anything from the meaning of the fronts, and thus no cell has been forgotten in (travers{}forêts), which justifies $\varepsilon=1$. The flag $\lambda=1$ is proven correct through the close grammatical relationship between the cells. The train has the value $\xi=1$ because no crisis jeopardises a clear understanding of the heap. It follows from these values, $\gamma=\varepsilon=\lambda=\xi=1$, that the module is $1/\gamma\varepsilon\lambda\xi=1$. Conversely, for (à{}forêts) and (à travers{}forêts) (through◇forests) we would have $\varepsilon=2$, and this value would give a plausibility $1/\gamma\varepsilon\lambda\xi=1/\gamma(2)\lambda\xi$, condemning any nut to being unable to exceed $1/2$.-///M///-Fixing the distance using telegraphic style means only the indispensable words are conserved so the images can be pictured mentally and thus comprehension is easy. Isolating the fronts was made possible by filtering out notions that were less decisive on an abstract level. Because of the many obstacles to telecommunication, the need to stick to the essential, and thus transmit this better, meant choosing from the messages to keep only those marks of judgement belonging to systems invented for informing distant people that would lead to serious errors if taken out.-///B///-The artist or connoisseur moves through or around the temple, looking for those things that appeal to him. Worship takes place in several places, with people therefore moving from one to another, so that crossing the building is a comprehensible action. Each time he arrives, the visitor does not ask for exactly the same thing, but the forest of offerings placed there meets all requirements. The member of the congregation of a cathedral has his preferences when he seeks out a particularly welcoming seat, according to the paintings on the walls nearby, the acoustics for the sound of the hymns, the nuances of the stained glass windows, the disposition of the columns. The same applies in the service to the splendour of «Nature». The most prolific poets, designers or musicians want to take their offerings back to the place from where their inspiration came, to honour the style that sparked the blossoming of their talent, the modification of their faculties, or those things that made them really intelligent, as intimate understanding turned then or later into talent observable from the exterior. -Or alternatively: the worshipper of the ideal, abstract female body, sanctuary of universal physical union, passes through the forest of beloved organs, seeking for the absolute pleasure of his deepest dreams.

520////-The eraser (forêts{}symboles) (forests◇symbols) gives the impression of a figurative meaning describing a tightly-packed group of symbols, that is numerous evocative objects gathered closely together. In this way there is no complete incoherence in the content nor any dissimulation of it and the wheel $\gamma=1$ is valid. The flux is $\varepsilon=1$ since the word "de" (of) which is omitted here, cannot have the status of a front, meaning that no cell can have been forgotten. The value of the flag is $\lambda=1$ as a result of the clear contact between the images cited. To fix the train, the channel of rb(forests-symbols) has to be investigated, because the expression «forests of symbols» may have a paradoxical meaning, prompting us to declare a collision or a crisis. The rank $t=1$ is justified by the strong grammatical connection. The interior remoteness $s=1$ benefits from the same close link. The stylistic device relating to «...numerous long, closely-packed objects...» weakens the overall notion and so $m=2$ prevails [841]. The second oscillation takes the level $w=1$, because it does not allow for this kind of saving ambiguity. All together, a channel $1/tsmw=1/(1)(1)(2)(1)=1/2$ comes to light, so that the train reaches $\xi=1$ and as a consequence the complete module comes up to $1/\gamma\varepsilon\lambda\xi=1/(1)(1)(1)(1)=1/1=1$.-///M///-Literary turns of phrase in constant use make judging the brew easier

since their surprising nature is attenuated by the effect of common use. Nevertheless, it should be remarked that the accompanying thought is vague, though luckily this is fitting for imaginative texts.-///B///- The offerings brought by the various aesthetes during their visits over so many centuries, in honour of beauty, constitute the «forests of symbols» of «Nature», the temple to this beauty. For the novice, the objects together make up a forum, observing what the new worshipper on his first attempt will bring [841]. Each gift or sacrifice, poem, painting or symphony links the thoughts of its author with future geniuses to be inspired. The symbol takes its activity from there: when the physical refers back to the spiritual [853]. -Or alternatively: the visitor to the sanctuary of ideal love walks among the fifty universal symbols of the female body, some of which have been much celebrated: hair like a garden with its marvellous pathways, huge, liquid eyes, round cheeks, burning lips, sparkling teeth, inviting shoulders, waist contrasting with hips, delicate curves and the harbour of pleasure.

521////-The relationship (symbols{}Which observe him) threatens a crisis, since man should observe the rich symbolism present around him, rather than the opposite. Fortunately, the poise “giving the impression of thought as if by divine will” allows the public to prolong the meaning of «symbols» just enough to establish an infiltration “giving the impression of thought” which is present simultaneously within the knots «symbols» and «Which observe him». This makes it possible to rule out the suspicion that the creator caused lasting damage to the comprehension of the heap, thus justifying a wheel $\gamma=1$. The cells, which respect the order of the text, produce a flux $\varepsilon=1$. The flag $\lambda=1$ is imperative because «symbols» and «observe» are clearly linked for two reasons. First, the intuitive meaning «symbols/Which observe him» is more obvious than the other, “forests that observe him” Then, when we imagine that it is the “forests” that “observe”, it must be accepted that these woods are inhabited by “symbols”, and so we return to the first idea. The eraser of a poise must have a collision with a similar meaning, with a channel of 1 or $\frac{1}{2}$ to obtain the best possible train. Regarding $rb(\text{symboles} - \text{observent})$, the rank reaches the level $t=1$, through the link that has just been discussed. The interior remoteness is $s=1$, because of the connection which surmounts the mutual distance between the notions, which was already slight on first appearance. The oscillation of the term expressed in the left-hand side of the formula, is $m=1$ as the literal meaning is necessary. The oscillation of the term expressed in the right-hand part, is $w=1$ for the same reason. Thus the channel is $1/tsmw=1/(1)(1)(1)(1)=1$, and so a train $\xi=1$ is certain, giving a plausibility for the poise eraser of $1/\gamma\varepsilon\lambda\xi=1$.-///M///-The character of the doors is much more general than that of the illustrations below. At first, we seek a minimal meaning and then give two very doubtful versions, which have only one point in common with the first, the prospect of commenting on the whole heap instead of just seizing on the example of a few lines.-///B///-The offerings, procured by the previous artists are as many effective images. The service to aesthetics is found in the inspiration given to the talented novice, who is thus protected from the danger of barrenness, thanks to the treasures of the temple [845]. Inspired by illustrious models, the apprentice, his fertile imagination henceforth bursting, feels the souls of the geniuses of the past observing and helping him, anxious for the future of beauty, giving him the starting point for the composition of a tune, painting or poem. -Or alternatively: the visitor conceives, in the sanctuary of universal physical love, each of the aspects of the ideal, abstract female body, as if watching him closely in order to see if he is capable of proving the promised tenderness or the desired physical exploits.

522////-When investigating the wheel of (symboles{}avec...regards familiers) (symbols◊with familiar eyes), we suspect a clear desire to hide the meaning. However once the poise “giving the impression of thought as if by divine will” is added to the meaning of «symbols», an infiltration “giving the impression of thought” soon unites the knots «symbols» and «with familiar eyes». A feeling of understanding the heap is produced, which rules out any vague impulse to accuse the creator of having irremediably damaged the intelligibility of his own text. Once complete confidence in the coherence of the passage in question has been re-established, the value of the wheel must be $\gamma=1$. The flux $\varepsilon=1$ is achieved by two means. First (symboles{}Qui l'observent) (symbols◊Which observe him) prevents any gap within the nut, using «Qui» (Which), “I” (him), and “observent” (observe), three cells which otherwise would seem to have been overlooked. Furthermore «des» (of), which is also missing, is not at all a front. As for the flag, it can easily be seen that it is $\lambda=1$ because of the strong continuity in meaning uniting the knots. The train of the eraser

of a poise is fixed according to the channel of the collision that resembles it. Here $rb(\text{symboles}=\text{regards})$ (symbols \diamond eyes) has the level $t=1$ if the looks are attributed to the symbols. Supposing that it is also the forests that look, the first impression remains valid, since the forests are composed of symbols. As the expression «Qui l'observent avec» (Which observe him with) does not obstruct the relationship of attribution currently under examination, the interior remoteness is $s=1$. The oscillation of the term situated on the left of the formula takes the level $m=1$ since «symbols» provides no way of escaping the collision in meaning. The oscillation of the term shown on the right is $w=1$, because the image of the «eyes» seems not to avoid the collision, taken as it is in its literal meaning. It follows from this that the channel is $1/tsmw=1/(1)(1)(1)(1)=1$. We therefore have for the poise eraser, the train $\xi=1$, with overall the module $1/\gamma\epsilon\lambda\xi=1$.-///M///-If we manage to find a poise with the advantage of simplifying the explanation, but deviating slightly from the heap, we must be circumspect in that the effort at analysis would be quickly damaged, even if the principle of economy remains extremely useful when applied without loss of substance.-///B///-The faithful worshipper at the temple conceives, faced with the offering left there by another, that the soul of this interpreter, artist or patron of the arts, is watching him or her, protecting and offering advice [847]. The successful symbol, considered glorious throughout the ages, is felt subjectively to be familiar, because the admirer has mixed with numerous souls of this type for a long time, in the poems, paintings and music of the same artistic movement. This effect comes from the fact that the various geniuses belong to families of the spirit, whose participants share certain forms of intelligence. -Or alternatively: the lover imagines each of the attributes of universal splendour as signs addressed to him. Gazing at his mistress, he dreams of ideal beauty, seeing in her mouth a garden of roses, and in her breasts the interior of the sanctuary [[1001]]: «Your bosom, jutting out and stretching the moiré,/Triumphant bosom, is a fine wardrobe/Whose bright and swelling panels/Catch the flashing light like shields;///Provocative shields, armed with rosy tips!/Wardrobe of sweet secrets, full of good things,/Wines and perfumes and liqueurs/Which would turn hearts and minds delirious!»

523////-A reminder of the meaning is lacking when passing from one quatrain to the next and so a break in the continuity of meaning of the poem is to be feared. A wheel $\gamma=1$ for (familiar eyes){}Like long echoes) is valid because no crisis occurs, since «Like» weakens the significance. There is a very slight relationship between the contents of the images, since any familiarity links people who are close to each other, members of the same family or good friends, and so each one is “like” the others. In the order of the text, with no gap, the cells give a flux $\epsilon=1$. The final full stop at the end of the first verse destroys any hope of an easily accessible coherence, thus leading to a flag of the type $\lambda=(2+(1(n/10)))$. Fortunately, the lack of fronts between the cells allows us to obtain merely $\lambda=(2+(1(0/10)))=2$. As there is no crisis, the train is $\xi=1$, and so the module is $1/\gamma\epsilon\lambda\xi=1/(1)(1)(2)(1)=\frac{1}{2}$.-///M///-It follows from $\lambda=2$ that the profile will be $\frac{1}{2}$ at the most, rather than 1, since this profile is the inverse $1/\gamma\epsilon\lambda\xi=1/\gamma\epsilon2\xi$ of the product $\gamma\epsilon\lambda\xi=\gamma\epsilon2\xi$.-///B///-The worshiper of beauty has a strange feeling when he goes round the pillars on his way to place the offering he has acquired through so many ordeals and trials. He has the impression that the eyes of the other objects given to «Nature», the universal temple, are resting on him. Around him, in the conservatoires, literary coteries or museums all over the world, the imaginary eyes are known to him, and they are preoccupied with the same things as he: obtaining, through a major aesthetic creation, popular glory, a resounding echo [838]-[845]. The noise of the crowd is similar to the looks from all the artistic feats, because it comes from the same source. -Or alternatively: the soul of the aesthete feels eyes watching over him in the sanctuary of physical union with the ideal, abstract, female body, surrounded by screams and sighs at the moment of celebration, like many echoes mingling together.

524////-Let us look at (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²{})échos) (Like¹...as¹...as²...as [...as]...as³...as¹...Like² \diamond echoes). The meaning of «échos» (echoes) reflects the insistence on the words «comme» (as) and «Comme» (Like), so it is not unreasonable to talk of a gleam, leading the wheel (γ) to be equal to 1. The flux $\epsilon=1$ is justified for three reasons. First, «Comme» (Like) is linked to “échos” in the fifth line: «Comme de longs échos qui de loin se confondent...» (Like long echoes which mingle in the distance...) Secondly, the rep contains various elements which are joined internally by the hardener constituted by the vocal resemblance. Thirdly, the eraser shows a meaning that is already

represented by the following rep, which has a manse of 1: (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²/-||||-/-insistence) (Like¹...as¹...as²...as [...as]...as³...as¹...Like²/-/-insistence). The flag, as a result of the preceding arguments, is worth $\lambda=1$. As there is no crisis, the train is $\xi=1$. Overall, the module that arises has the value $1/(\gamma\epsilon\lambda\xi)=1$.-///M///-It is in paragraph 458 that we obtained the rep manse used here for reference. It should be mentioned also that all the rep meaning does not come from front meaning, but within a rep meaning it is possible to have some front meaning and this is sufficient to maintain the solidarity between content and form assumed in remark 37M concerning objects that were less difficult to observe. We therefore accept the presence of a minimum of one front in all the signs forming a rep.-///B///-The visitor to the temple «Nature», where beauty is worshipped, must see correspondences everywhere, experienced according to the significance of «comme» (Like, as). The passage through the building, going close by all the pillars, takes place to the accompaniment of a rhythm constituted by the repetition of the words “Comme” and “comme”, a popular rumour of glory, which echoes back physically the offerings of the spirit [838]: “Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²...” (Like¹...as¹...as²...as [...as]...as³...as¹...Like²...) -Or alternatively: the music sung by the sanctuary of universal female beauty, an abstract body in which ideal love is played, is that of the cries and sighs released at the moment of celebration. The same sonority throughout the poem symbolizes this repetition of ecstasies although each is unique.

525///-With the eraser (échos{ }loin) (echoes◊in the distance) we are faced with an arrow since the words «qui» (which) and «de» (in the) are not at all fronts. The wheel $\gamma=1$ is achieved through a hitch that is easy to understand. The flux $\epsilon=1$ benefits from the fact that not a single cell has been omitted. The flag $\lambda=1$ cannot really be questioned in view of the fact that the notion «loin» (in the distance) applies to «échos» grammatically. The train $\xi=1$ seems obvious since there is no threat of a crisis. All in all, the module $1/\gamma\epsilon\lambda\xi=1$ is easy to justify. On the contrary, if we took (echoes{ }with no reflection in sound), there would be a crisis which, with no door available, would give $\gamma=\xi=2$, and so $1/(2)(2)=1/4$ as the maximum possible local plausibility.-///M///-It appears certain that the nut of a poem, as it does not touch on the artifices of versification, remains insufficiently profound, but it is already important to settle lesser matters, leaving the problems often judged inaccessible to be dealt with later.-///B///-The many echoes represent the clamour of the crowds, in honour of the artists or connoisseurs [834]-[835]. Even if the people, distanced by their everyday activities, do not recognize immediately the great artistic achievements, little time will pass before glory, born originally in a restricted milieu, will spread widely, becoming linked into a major and largely indistinct movement, in the ages that follow. -Or alternatively: the general sigh of joy, expressed in the celebration in the ideal, universal, female sanctuary, unites all the cries of women of great physical beauty, even in other, very different, and therefore distant, circumstances.

526///-A hitch guarantees a wheel $\gamma=1$ for the eraser (échos{ }se confondent) (echoes◊mingle) since the phenomenon of the echo is commonly heard and so the idea is understood. The flux $\epsilon=1$ is sure because no gap exists, thanks to the link (échos{ }loin) (echoes◊in the distance) examined above, and owing to the fact that the words «qui» and «de» are not at all fronts. The powerful grammatical relationship gives a flag $\lambda=1$. As a crisis is impossible to define for such circumstances, the train $\xi=1$ is the only possibility for the last ribbon, and so the module is $1/\gamma\epsilon\lambda\xi=1$. On the contrary (echoes{ }noiseless) would have introduced a paradox and so the threat of a crisis, with the possibility of an absence of door and these two elements together would have given an overall result that could not have been more than $1/\gamma\epsilon\lambda\xi=1/(2)\epsilon\lambda(2)=1/4$.-///M///-It appears that in spite of the diversity of the type of calculations selected, for collisions and crises, the same group of intuitive problems remains constantly present in the mind and each of them have a noteworthy numerical plausibility tally.-///B///-The clamours of the crowd, in the immensity of time, around the offerings of the great aesthetes in the temple of beauty, only vaguely represent the essentials of artistic activity. These confused sounds, mixing everything together, is far from the individual merit of each one, but nevertheless give some idea of it [835]-[838]. -Or alternatively, the cries of joy from the ideal female body, universal and abstract, that are repeated in spite of the differences between great beauties, mingle together to form a single cry.

527////-The wheel $\gamma=1$ of (Comme...longs échos...loin se confondent{}parfums...couleurs...sons) (Like long echoes...mingle...distance◊Perfumes, colours...sounds) is not under any threat since the author deliberately connected the end of the second stanza to the beginning, and because the strange meaning is attenuated by «Comme» (Like). Thus the public feels the creator had no desire to lead astray nor any really odd meaning in mind. The flux $\varepsilon=1$ comes from the connector which allows a leap in the text. As for the flag $\lambda=1$, it is protected from any questioning by the same grammatical function, which entirely suppresses the distance between the knots. The train is $\xi=1$ because there is no fear of any crisis here. Thus a module of $1/\gamma\varepsilon\lambda\xi=1$ is obtained with no hindrance. With (longs échos...loin se confondent{}chantent...transports...esprit...sens) (long echoes...mingle in the distance◊sing...transports...mind...senses) we would have to jump 47 fronts between the most distantly separated cells, «longs» (long) and «sens» (senses). A flag $\lambda=2+(1(47/10))=2+4.7=6.7$ would be the result, from the 47 fronts that can be counted in “Comme de longs/////échos (qui) (de) loin se confondent, Dans (une) ténébreuse (et) profonde unité, Vaste comme (la) nuit et (comme) (la) clarté, (Les) parfums, (les) couleurs (et) (les) sons se répondent. (Il) est (des) parfums frais comme (des) chairs (d')enfants, Doux comme (les) hautbois, verts comme (les) prairies, -(Et) (d')autres, corrompus, riches (et) triomphants, Ayant (l')expansion (des) choses infinies, Comme (l')ambre, (le) musc, (le) benjoin (et) (l')encens, Qui chantent (les) transports (de) (l')esprit (et) (des)/////sens.” (Like long echoes which mingle in the distance, In a dark and profound unity, Vast as the night and as the light, Perfumes, colours and sounds answer each other. There are perfumes as cool as the flesh of children, Sweet as oboes, green as meadows, -And others, corrupt, rich and triumphant, Having the expansion of infinite things, Like amber, musk, benzoin and incense, Which sing of the transports of the mind and the senses.)-///M///-The same distance would be abruptly suppressed in the case of an explicit reminder of a meaning. The fundamental idea remains that the omission that prevents the relationship coming about, for both the creator and the public, goes with the distance between images not linked by a logical connecting artifice.-///B///-Painting has the means of seeing colour just as music demands hearing to register sounds. As for perfume, no doubt for Baudelaire's taste, it symbolizes versified expression since all great poets benefit from words, they are dedicated more than other artists to the mind, which itself is identified to some breath, inspiration or odorous vapour [840]. -Or alternatively: the cries of pleasure, playing on their last, unique echo, to glorify carnal love in general, in the sanctuary of the perfect female body, resemble the unity in which other characteristics of ideal beauty come together: the scent of flowers, cosmetics, hair; the colours of skin like fabrics; or the clinking of jewellery.

528////-With the distinct hitch in the heap between the two cells of the arrow (profound{}unity), a wheel of $\gamma=1$ is quickly justified. The notion of depth leads to that of unity. In fact, depth is set against the superficial and unity often requires a system, and thus the opposite of fleeting appearances. The flux proves to be $\varepsilon=1$ for its part, because it benefits from a grammatical link. For this same reason the flag (λ) also has the value 1. Since there is no threat of a crisis, the train must be $\xi=1$, giving us a module $1/\gamma\varepsilon\lambda\xi=1$. On the contrary, (profound{}surface), by using a paradox, would constitute a challenge to finding a minimal solution as accorded to the rest of the heap.-///M///-Understanding something simple from a historically marked out text does not imply the author's thought has been understood in depth, because of the implied meanings that can underlie everything, but it protects us from the misinterpretations of those who want merely to show themselves in a good light, lacking any scruples towards the creator and his followers.-///B///-The unity of popular rumours, from different times and different countries, incites, from outside the temple, a similar cohesion in the new offering deposited inside or at the entrance, by the artists and connoisseurs [838]. The honours conferred by the people form the indispensable school of thought which reaches the depths of meaning, once all the inaccuracies have been filtered out over time. If «Nature» constitutes a single immense library, concert or exhibition hall, the gifts given in this temple take advantage of the background of clamours for glory, in spite of their weaknesses. -Or alternatively: the cries of pleasure from the universal, ideal, abstract female body, the sanctuary of physical love, become a single sigh, evidence of profound intensity.

529////-Since a hitch is easy to envisage, from Baudelaire's apparent point of view, the wheel of (dark{}unity) is $\gamma=1$. The creator sees the unity of the echo as «dark», considering that some unknown structure

exists there, in that several phenomena together give a single one. Immediately preceded by the arrow (profound{unity}), the meander dealt with here cannot produce a gap within the nut, justifying a flux $\varepsilon=1$. A flag $\lambda=1$ is guaranteed by the unequivocal grammatical link. The vagueness and obscurity of the link, making any crisis impossible, give a train $\xi=1$, so the complete module is $1/\gamma\varepsilon\lambda\xi=1$.-///M///-This device of the indefinite which prevents any crisis occurring should not be found surprising. On the one hand, in mathematical reasoning, an unclear meaning would provoke protest, but here the texts studied have many peaks, or hazy objects and so vagueness becomes the habitual domain of analysis. Furthermore, a very marked lack of precision leads us to neglect the details of what is put forward, although we understand more or less the idea. Thus, it proves tricky to speak of the incomprehensibility of the words.-///B///-We have difficulty understanding how various reputations as regards artistic offerings appear practically to melt away into a generally recognized appreciation. This method of forging glory through history throws a veil on many a place in the intellectual landscape which surrounds the universal temple of beauty [838]. -Or alternatively: in memory, the fusion into a single cry of numerous amorous sighs parting from the abstract female body, sanctuary of ideal love, remains obscure. The exclamations are the result of such different reasons that a study of the science of pleasure would be necessary to clarify the bases and even more so, the union.

530////-The arrow (dark{profound}) obtains a wheel $\gamma=1$ because the two ideas contain the infiltration “not easily allowing the content to be seen”. The flux $\varepsilon=1$ gains its advantage from the contact between the cells. The same observation applies to the flag $\lambda=1$. The only possible value for the train is $\xi=1$ since even the strongest imagination could not distinguish, a crisis in the eraser. All together, these observations lead to $1/\gamma\varepsilon\lambda\xi=1$ for the module. With (dark{expansion}) the number of cells neglected in the report would prevent the nut in which this eraser would be found, from being taken seriously, and so a disastrous flux and flag would be entirely justified.-///M///-The attention drawn to two notions found side by side in the text seems to lack much force because it would appear that the study was already over before it had really started, the certainty being so evident everywhere. However, careful and minute examination cannot concern itself with these quibbles since the failure of immediate intuition in thousands of fields is well known by all.-///B///-The fusion of rumours of glory, running through the crowds, contains an element of obscurity because certain associations provoke surprise [838]. First, we remark that each of the arts should produce a particular sort of enthusiasm, instead of people mixing all together the reputations of poetry, paintings and music. Nevertheless there is at basis some accuracy in this unity, since it forms a frame which generally favours the plan of further enriching the offerings, whether verses, images or symphonies. While reflecting, we see that inspiration comes from this crossing over between the arts which delves into our sensibilities to a level that would not otherwise be reached. -Or alternatively: the cries arising from the celebration of physical love are expressed in the universal, ideal temple, fusing in an incomprehensible manner into a single sigh, in witness of the depths possessed by the abstract female body.

531////-Let us consider (Dans{unité}) (In{unity}) with (unité{Vaste}) (unity{Vast}). For the case of (Dans{unité}) (In{unity}), a wheel $\gamma=1$ is acceptable because the hitch is easy to grasp. The flux suffers apparently from the cells that are not mentioned, but the eraser (ténébreuse{profonde}) (dark{profound}) that has just been looked at, plus the advantage of the connector in the syntax, allows $\varepsilon=1$. We use the same grammatical link to obtain a flag $\lambda=1$. As far as the risk of a crisis is concerned, nothing of the kind is evident, leading to a train $\xi=1$, from which the module $1/\gamma\varepsilon\lambda\xi=1$ ensues. The second eraser, (unité{Vaste}) (unity{Vast}), gives us a wheel $\gamma=1$ from an understandable hitch, since unity, gathering together very different things, requires the necessary dimension to move from one to another [858]. The flux is $\varepsilon=1$ because no gap appears. The flag is $\lambda=1$ since there are no obstacles between the images. As for the train, the lack of a crisis gives it a value $\xi=1$, allowing the module to be $1/\gamma\varepsilon\lambda\xi=1/(1)(1)(1)=1/1=1$. On the contrary, the flag $\lambda=2+(1(30/10))=2+3=5$, for (Dans{expansion}) (In{expansion}) warns the interpreter of his temerity if he tries to see a key to the text here. The brackets make the 30 fronts easy to be counted: “Comme de longs échos qui de loin se confondent, Dans///(une) ténébreuse (et) profonde unité, Vaste comme (la) nuit et (comme) (la) clarté, (Les) parfums, (les) couleurs (et) (les) sons se répondent. (Il) est (des) parfums frais comme (des) chairs (d')enfants, Doux comme (les) hautbois, verts comme (les) prairies, -(Et) (d')autres, corrompus, riches (et) triomphants, Ayant (l')///expansion des choses infinies...” (Like long

echoes which mingle in the distance, In a dark and profound unity, Vast as the night and as the light, Perfumes, colours and sounds answer each other. There are perfumes as cool as the flesh of children, Sweet as oboes, green as meadows, -And others, corrupt, rich and triumphant, Having the expansion of infinite things...)-///M///-Many people are highly critical of the idea of using measurement for things of the mind and spirit, but when studying a book, they are capable of comparing the number of pages the author devotes to any of the various subjects dealt with. There is nothing scandalous in our treatment here, so long as the application is justified.-///B///-Concerning the offerings brought to the temple, the voices of the people are raised in vague but powerful rumours, with many currents, some partly in opposition with others, and which form the landscape of opinions, turbulent but finally brought together as one [838]-[858]. Praising such and such offerings, the people's viewpoints incite the artist, the ardent servant of beauty, to be inspired not just by the masters of his own discipline but by those of other arts. In this way, all the great artists carry on a conversation soliciting talents that may appear foreign, whether literary, pictorial or symphonic. We are reminded of the painting by Titian, "Pope Paul III and his nephews" in which Ottavio is shown bending towards the Pope in an attitude similar to that of Myron's "Diskobolos" [961]. -Or alternatively: the unity of all the cries of pleasure expressed by the ideal, universal and abstract female body, constitute a whole mixture, a loud noise, impossible to define, with which the sanctuary of physical love resounds.

532////-From (Vast{as}) we obtain a wheel $\gamma=1$, in that the first idea links up with the second. As soon as the image «Vast» appears, many references can be imagined through the notion «as». Thus the one initial thought leads to the other. The flux can only be $\varepsilon=1$ because no gap is produced. A flag $\lambda=1$ is justified by the syntactical connection. As there is no threat of a crisis, the train $\xi=1$ is indispensable and from that we obtain the module $1/\gamma\varepsilon\lambda\xi=1$.-///M///-On the contrary, an incoherent text is easily produced by cells placed in a continuous chain with no significant link, and as a minimum, there has to be a slight intrusion to begin to eliminate the arbitrary. With "Don Gomez, Low Mass", the play on sounds can be perceived, forming a rep which, by a beginning of aesthetic meaning, together with its indefinite nature, rules out any consideration that a crisis has occurred.-///B///-Rumour always remains insufficient, vague, imprecise, with many unfortunate errors, even when it contains an interesting appreciation [835]-[838]-[858]. Its function is nevertheless indispensable since only the people have the power to attribute glory to the most remarkable offerings made in worship of beauty. The new artist, encouraged by the great public outcry, cannot leave it at that and, if he has any talent at all, he must meditate further on the great accomplishments of the past. -Or alternatively: the universal sigh, made up from all the cries of intense pleasure, resounds in the ideal, abstract female body, conserving the vagueness of intention although the temple of physical union gives a unity to this confusion of expressions emanating from all the great beauties.

533////-Let us study (Vast{as}...night and...light) and (night{light}). In the first eraser, (Vast{as}...night and...light), the wheel is $\gamma=1$ because the hitch comes from the following idea: night and blinding light both remove the perception of obstacles, and so the space afforded to sight appears immense. It is as if it is subjectively freed from the limits hindering it once an honest light has been shed on it. The flux $\varepsilon=1$ is justified by means of (Vast{as}) which we have already dealt with and which prevents a gap forming. The syntax gives a flag $\lambda=1$. As «as» allows a crisis to be avoided, the train is $\xi=1$ and this, with the other ribbons, gives a module $1/\gamma\varepsilon\lambda\xi=1$. The eraser (night{light}) has a problematic wheel, because of the opposition it contains, but a crisis does not arise because the conjunction «as» weakens the conflict in meaning and allows the infiltration "aspects of the day", giving a value of $\gamma=1$. The flux $\varepsilon=1$ comes from the repetition linking «...as...as...» and the flag is $\lambda=1$ for the same reason. The train $\xi=1$ depends closely on the channel $1/tsmw$ achieved by the shock in meaning $rb(\text{night} \text{--} \text{light})$, in view of the fact that, since no crisis has occurred, a plausibility different from $1/tsmw=1$ and $1/tsmw=1/2$ would be needed. The rank $t=2$ is based on the vagueness in the expression which results in indecision over whether «night» and «light» should be associated or opposed. An interior remoteness $s=1$ is guaranteed by the effectiveness of the grammatical link. From the hesitation between the complementary and opposing views of the relationship between «night» and «light», we obtain the values $m=w=2$. The channel $1/tsmw=1/(2)(1)(2)(2)=1/8$ of $rb(\text{night} \text{--} \text{light})$ hints at the possibility we have of denying any crisis exists for (night{light}). Thus the train is $\xi=1$ and the

module reaches the level of $1/\gamma\epsilon\lambda\xi=1$.-///M///-Since the relations in the eraser remain hazy, the reference to a collision proves indispensable when we consider the plausibility of a relationship having a crisis or poise. The relationship (sun}{earth) can be applied to “the sun turns round the earth” and to “does the sun turn round the earth?” There is no equivalent of the rank (t) in the calculation of the module, while (λ) gives an equivalent of the (s) which operates within the channel. This makes it easier to obtain a module of 1 than a channel of 1.-///B///-Public opinion on the effective values of the offerings contributed to the general treasury of art proves partially blind, making accusations founded on the hateful night of base feelings and praising without limits on the principle of the clarity of thought of a good mind courageously proclaiming his opinion, but which without the necessary education, lapses into the enthusiasm of the dazzled [835]. These rumours together nevertheless constitute the glorification of the objects although for each a “dark legend” accompanies the “golden” one. -Or alternatively: the cries of pleasure from the ideal, abstract, female body are like the day and the night, but this does not prevent them from mingling in one vast sigh, born of the numerous experiences gathered in this universal sanctuary. This vague unity has a dark side as well as a light one. The night represents the haze of evil deeds committed, in deceit, seduction, lies or prostitution. The day symbolizes love experienced in spite of all that. Uncertain markers efface the boundaries sufficiently for opposites not to hamper each other.

534///-We will analyse (Perfumes}{colours) and (colours}{sounds). The knots of the initial eraser, (Perfumes}{colours), have an infiltration “objects of sensibility”, giving the wheel $\gamma=1$. The flux $\epsilon=1$ follows on rapidly from this since no gap develops. The grammatical solidarity between the cells explains the flag $\lambda=1$. The train $\xi=1$ is justified since the mention of the federated images does not in itself produce a crisis. A module $1/\gamma\epsilon\lambda\xi=1$ immediately results from this data. Exactly the same reflections are valid for the relationship (colours}{sounds).-///M///-As establishing the exact spot in the heap where the crisis arises is not at all easy, we have to present the object in diagrammatic form to understand it in an elementary way. Each time we avoid stating that an obstacle exists, as long as the fundamental idea has not yet occurred. Unfortunately we are aware that it will be necessary to examine at a later stage, the finer details that have been put to one side for the moment, since the meaning of each image is spread over the whole text.-///B///-In the sanctuary of marvellous beauty, poems are found alongside paintings. The inspiration from any one gives the others, and since antiquity works of great literature, such as that by Philostratus, describe pictures. In a similar way, paintings and music go side by side, as Abraham Bosse has shown. Within the art of poetry, the appellation of the sonnet shows this union. More generally, traditionally the personal nature of a style is called its colour and anything surprising it expresses, its sound [836]-[851]. -Or alternatively: in the sacred feminine universe to which ideal abstract love gives access, the objects of sensibility mingle together. The perfumes in this special environment, inscribed in the body, temple of physical union, are found alongside the colours of the dresses and of the domestic interiors [[1056]]: «There, all is order and beauty,/Luxury, calm and pleasure.//Polished furniture,/With the lustre of years,/Would decorate our room...» The hues dear to the beloved one accompany the clanging of the metal chains and the shimmering stones, mingling with the sounds of voices.

535///-The wheel of (parfums¹...couleurs...sons}{se répondent) (Perfumes...colours...sounds◇answer each other) causes the interpreter to face a crisis since he suspects Baudelaire of concealing what he meant. Nevertheless it is certain that $\gamma=1$ because the poise “giving the impression of thought as by divine will” makes this relationship comprehensible. From then on the infiltration “giving the impression of thought” binds together the eraser knots “parfums...couleurs...sons” (Perfumes...colours...sounds) and «se répondent» (answer each other). In this way the suspicion that the creator definitively and deliberately made his text less easy to understand disappears. A flux $\epsilon=1$ proves useful as no gap in the heap arises. The flag is established as $\lambda=1$ because of the continuity of the line of verse which assures us the distances between the cells are of no importance. The train with a value of 1, for the eraser of a poise, requires a collision of similar meaning, with a channel of 1 or $\frac{1}{2}$. Here we have rb(parfums-répondent) (perfumes-answer). The rank is $t=1$ in that in the eighth line the tone is categorical. The interior remoteness is $s=1$ because the discrepancy between the beginning and end of the line is diminished by the strong link in the syntax: «...Les parfums, les couleurs et les sons se répondent.» (...Perfumes, colours and sounds answer each other.)

The oscillation of the term expressed on the left in the formula can be quantified as $m=1$ because of the dominant literal meaning. Whether the perfumes answer each other or respond to the colours and sounds, in any case they are carrying out something suspicious. The same observation is not valid for the term on the right, “répondent” (answer), since as it has a possible meaning “balance”, an oscillation $w=2$ is justified. Overall, the result is a channel of $1/\text{tsmw}=1/(1)(1)(1)(2)=\frac{1}{2}$, and this value allows the train to be $\xi=1$ for the eraser (parfums...couleurs...sons}{se répondent) (Perfumes...colours...sounds \diamond answer each other), leading to the module $1/\gamma\epsilon\lambda\xi=1$. We would fail to obtain the same channel of $\frac{1}{2}$ with $\text{rb}(\text{sounds} - \text{answer})$ as there, «sounds» makes us think of “voices” and this in turn to «answer» so that any conflict in meaning would be avoided. An intermediary situation would occur with $\text{rb}(\text{colours} - \text{answer})$. Now, taking the whole, «colours» and «sounds» are both dominated by the influence of «Perfumes», are led towards a risky situation. -///M///-As a collision, or the absence of one, depends at times on a minute nuance in the ideas, it is not surprising that this uncertainty also concerns the crises. -///B///-“Répondre” (to answer) also signifies “to live up to one’s religious commitments” in the temple of beauty [848]. The greatest literary, plastic or symphonic artists, in their gestures of offering, know how to respect the correspondences between the arts as, if they venture outside this environment, all their development is in jeopardy. The inspiration of one requires productions by others, as images continually intersect with each other. -Or alternatively, the visitor passes through the abstract, universal female sanctuary in which a dialogue is taking place between three aspects of love: perfumes, colours and sounds. During the physical celebration, many features, harmonious and fine faces, willowy bodies, perfumes, jewels and high voices complement each other in this sacred exchange of words.

536///-The eraser (Perfumes}{perfumes) allows the second quatrain to be linked to the tercets, thus avoiding a punctuation break and allowing the continuity of the heap to be recognized. We obtain a wheel $\gamma=1$ since it would be unimaginable for the two cells not to contain any infiltration. The flux $\epsilon=1$ seems guaranteed by the hardener that comes from the identity of the word expressing the two cells. On the other hand, the same connector benefits the flag by eliminating the apparent distance between the images in the heap, giving a measurement $\lambda=1$. The train, taking advantage of the impossibility of a crisis, will be $\xi=1$. In this way we can be sure of a module $1/\gamma\epsilon\lambda\xi=1$. -///M///-An author can have profound reasons for wanting his words to be coherent or not. Afterwards we can evaluate the spirit of them without advocating anything. It is merely a case of knowing whether the creator wanted this coherence in his text. Proceeding any other way would go against our overriding and essential aim of objectivity. Although, as opposed to deceptive facts, claims of subjectivity, which some not entirely honest persons try to use to their advantage, must have a full role to play, nothing will be gained by leaving it up to our own subjectivity to guarantee passing or constant truth. -///B///-Poetry, in the ideal temple of beauty, forms part of each of the rooms. As the building provides a series of stages suitable for the development of the soul, the visitor, writer, painter or musician, chooses the place to deposit his offering because, in so doing, the character of his production is reflected. -Or alternatively: in the sanctuary of universal love, there is a long series of rooms, each reserved, in the ideal, abstract body, for a stage in the development of the perfect girl. The author, having described the holy building generally, uses the end of the sonnet to place a particular stress on the scents of the female body.

537///-The wheel of (are){perfumes) has the value $\gamma=1$ in that notions of existence open the way to almost any other idea. The only one that might be debatable is that of nothingness, but the perfumes, although their particles may be very slight, cannot be mentally characterized in this way. The flux is worth $\epsilon=1$ because of the contact between the cells which leaves no room for any gaps. The same argument also applies for the flag, so $\lambda=1$, from the highly logical contact. With no crisis present, there can be no doubt that the train (ξ) is 1, and therefore we can accept the module $1/\gamma\epsilon\lambda\xi=1$. -///M///-On the one hand the notion of nothingness has some form of being, even if the thing itself has none [753]. Furthermore, the illusory objects themselves, and those whose unreal nature is impossible to monitor, have a second sort of reality, that of the appearances which give them, as, behind the blue water of a mirage before the desert explorer, the reflection of the blue sky above this traveller, in the overheated layers of the air in contact with the hot sand [753]. -///B///-Among the capital forms of service to the temple of beauty, there is the offering of poetry, but there are many categories of verse, which Baudelaire will go on to list. -Or alternatively: the perfumes of

the ideal, abstract, universal girl, sanctuary of physical love, contain several aspects. The poet wants to approach them in an organized manner, rather than endlessly mixing them up.

538////-For the eraser (perfumes{cool}), the wheel has a level $\gamma=1$ because the first cell has an easily understandable hitch as regards the second. A flux $\varepsilon=2$ appears necessary since no cell has been omitted. Irreproachable syntax gives a flag $\lambda=1$. As there is no reason to fear a crisis will arise, the train is obviously $\xi=1$, with the result that the module is $1/\gamma\varepsilon\lambda\xi=1$. With (temple{cool}), the distance between the images would have been harmful to the description, even if we have the impression that it would be very interesting to draw the ideas together, to explain the beginning of the first tercet.-///M///-Intuition remains the foundation of all judgement, but this does not prevent us from trying to find a method to improve it. Plato's method, leaving aside its final points, provides an excellent guide [764]: «The first element is the name; the second, the definition; the third, the image...» He understands by the latter, a perceptible means of getting used to certain material aspects of the problem being faced. For instance, a circle drawn on the ground with two radii gives us an example of what is expressed as "the two sides of equal length in an isosceles triangle", to use Kant's famous example, also slightly displaced [470]-[471].-///B///-Certain authors bring to the temple of beauty, poems of great innocence, which they offer by placing them carefully by a pillar, or style, joyous and fresh, suited to the forming of taste in the best possible way. Or alternatively: in the ideal, abstract female temple, there exists first of all a sort of antechamber constituted by the young girl who is already learning to protect and care for her fresh, bright young body according to special traditions passed down by women from one generation to the next, in a notional world which is in some ways parallel to that of young boys, and envisages love on a distant horizon. Each girl is educated in fine odours, like that of the iris, and soon comes to know their importance.

539////-We will now examine (comme{chairs...enfants) (as{flesh...children) and (parfums²{comme...chairs...enfants) (perfumes{as...flesh...children). For the first link, (comme{chairs...enfants) (as{flesh...children), the wheel is worth $\gamma=1$ in that the initial cell leads onto the others. After «comme» (as), examples can be quoted, and the notion «chairs d'enfants» (flesh of children) is one of these. The flux $\varepsilon=1$ is also a certainty due to the fact that «des» (indefinite plural article) and «d'» (of) are no fronts, these being only admitted in telegraphic style, the yardstick for the measurement of the distance of the cells. The minimum flag $\lambda=1$ is guaranteed by the grammatical unity between the words which cancels the apparent distance between the images. The train $\xi=1$ must be true since there is no fear of a crisis, and this leads us firmly to the module $1/\gamma\varepsilon\lambda\xi=1$. With the other eraser, (parfums²{comme...chairs...enfants) (perfumes{as...flesh...children), we obtain a wheel $\gamma=1$, as the moderate rapprochement introduced by «comme» (as), makes the idea easy to accept in poetry of the romantic period. The flux $\varepsilon=1$ is also a certainty due to the fact that «des» (indefinite plural article) and «d'» (of) are not fronts, these being only admitted in telegraphic style, the yardstick for the measurement of the distance of the cells. A flag $\lambda=1$ is suitable in the circumstances as a result of the link in the syntax. The lack of crisis gives a train $\xi=1$, so once again the situation gives us a module of $1/\gamma\varepsilon\lambda\xi=1$.-///M///-The interpreter who must provide a minimum meaning, and then a daring illustration, followed finally by a second more adventurous version, is sorely divided between these three different thoughts, but the difficulties involved in the tasks of explain are thus correctly represented.-///B///-Sacrificial literary creations left by some poets in the first room of the temple of beauty represent the freshness of childhood. According to the principle of correspondences, the same applies to the exploits of painters in their attempts to represent the detail of the flesh of the infant Jesus. Secular inspiration, expressing games, laughter and fits of the giggles, make us think more of the nursery rhymes and songs used by many artists. -Or alternatively: the ideal sanctuary of the universal female body exalts from the first room an angelic newness of skin, or absence of wrinkles. For this place, fragrant flowers such as roses and lily-of-the-valley have been chosen, underlining the effects of the bright, young flesh, at each children's party when the first furtive signs of preferences start to manifest themselves, amid much teasing and mockery, among beings rarely in contact one with another.

540////-The eraser (cool{flesh...children) initially presents us with some difficulties since a minimum meaning must be interpreted for it, that is, without choosing the fact that it is constituted within an allusion to

the sense of touch, or that the basis of the meaning evokes, on the contrary, colour. On the one hand, a child often runs out in the biting morning air, if she is allowed the freedom so to do, making her cheeks red with cold. Furthermore, skin without wrinkles gives an impression of newness that is difficult to represent in a painting. This dual meaning assures in any case the second knot is hitched to the other and so gives a wheel $\gamma=1$. As the eraser discussed previously (comme{}chairs...enfants) (as{}flesh...children) prevents any mention of a gap, the only flux possible is $\varepsilon=1$. The «comme» (as...as) which links the knots present here gives us a flag $\lambda=1$. As for the train $\xi=1$, it is made certain by the fact that there is no crisis because the parallel, with the use of «comme» (as...as), remains a simple confrontation. The result of this is that the module is no higher than $1/\gamma\varepsilon\lambda\xi=1$. On the other hand, if we suppose (cool{}oboes) in spite of the correctness of the remark, the result would be too inaccurate as regards the heap, and so the plausibility of the nut would plummet, through the considerable power coming from the ribbons (ε) and (λ).-///M///-Even if we imagine a buffer provided by a historian concerning the equivalence for the author of cells distanced from each other in the heap and having the benefit of no connector, this information does not change anything in the calculations. While the slightest reminder of the meaning would be enough to establish the union between the two mental pictures, the creator used none, and this point is more powerful than any other argument.-///B///-Within «Nature», the temple of beauty, the first room is for the worship of the appearances of spontaneity, freshness and grace that painters have been able to depict through their close study of infant complexions. Comedians, poets or storytellers have managed to respond to this, in particular La Fontaine, Molière, Perrault, who have made many sacrifices in this holy place. Others have approached perfection in one flash, such as Malherbe, on the death of a young girl of five [520]: «And rose she lived as roses live,/The space of a morning.» -Or alternatively: the first chamber, sanctuary of abstract, universal, physical love in the female body, organizes its marvels well in advance, by taking care of its sparkling, ideal flesh, or the bright hair of youth, when ablutions and rest have removed from the cheeks the red marks of rough play and the violet has left its contribution on the skin.

541////-The wheel of the flag (perfumes{}sweet) is $\gamma=1$ from the hitch that is evident because it conforms to what is usually thought. The flux $\varepsilon=1$ appears justified because no gap arises, thanks to the grammatical connector of logical attribution. The flag $\lambda=1$ is unavoidable for the same reason of grammar. As there is no threat of a crisis, the train $\xi=1$ is indispensable, leading us to the module $1/\gamma\varepsilon\lambda\xi=1$. It should not be argued that the title «Correspondences» produces the long series of links between meanings of the same kind and, just before, the crisis in the eighth line where «answer» occurs. If this type of hypothesis were followed, a one-thousand-page novel would have to be considered entirely paradoxical if just the title was so. To split the poem into different stages and avoid being misled in this way, we had to make numerous distinctions.-///M///-The difficulty of accepting the terminology of an essay often comes from a mistrust of such codes, or of abstraction. Resisting this prejudice proves so conclusive that at times, by gently encouraging opinions on the way towards making correct judgements, we come to exaggerate the importance of the general treatment of facts in understanding. While realizing the extent of the tentative efforts that have gone before, we are also aware that if we make too much of this, we run the risk of no longer encouraging people of talent to find unique new ways of viewing many facts.-///B///-The poems placed near the second chamber in the temple of perfect beauty, describe early adolescence with its love of dance music, inciting a heady excitement and helping to overcome restraint. In the throes of their first desire, the authors of pastorals evoke the tenderness which soon sparks in solitude as a couple. -Or alternatively: the perfect girl, sanctuary of universal physical love, soon comes to decorate the abstract room of the young person with new ornaments. Her physical beauty, promised to the aesthete, is accompanied by roses, hyacinths and costly perfumes which underline her ideal sweetness.

542////-As far as (perfumes{}as oboes) is concerned, the hitch is a grammatical certainty and justifies a wheel $\gamma=1$. The flux $\varepsilon=1$ raises no doubts, because of the connector. In the same way the flag $\lambda=1$ rests on the elimination of distance. By preventing any crises from occurring, the confrontation gives a train $\xi=1$, and so the module can only be $1/\gamma\varepsilon\lambda\xi=1$ under these conditions.-///M///-It is true that it remains impossible to use this analysis to understand why, in the same heap, a creator wanted a crisis at such and such a place and not somewhere else. We come to the conclusion that if he did not want any, he would have avoided the

device in all cases, but here we are dealing with an issue of artistic balance, it seems.-///B///-Beside the poet placing his offerings near a particular style in the temple, in order to worship beauty in the second room, the musician with his oboe reminds us of the shepherds and shepherdesses guarding their flocks, while seizing any opportunity for the tender games of love. -Or alternatively: the very young girl, chattering about love, is the divine figure of the second chamber in the sanctuary of the ideal body. In the series of rooms, the early adolescence of the universal, abstract, female body, brings to the transformed body, fragrant creams and exotic balms, with scents of spring which conjure up the image of a goddess like a shepherdess in an opera, playing on a rustic flute.

543////-Regarding (parfums²{verts comme...prairies}) (perfumes⁰green as meadows) there is a new problem of interpretation. The meaning is “perfumes of a green colour like that of meadows” or, “perfumes that smell acidic, just as the green colour of meadows is intense, when the new season begins, to the sight”. Since the nut has to make do with the minimal notion, it is impossible for us to bring together the two images. Moreover none of them completely cancels the competing idea. The first interpretation easily shows the fact that a hitch exists. The second uses «comme» (as) to adopt also the principle of the hitch. In any case, as a result of this, the level of the wheel is $\gamma=1$. In view of the fact that the grammatical relationship «Il est des parfums...verts comme des prairies...» (There are perfumes...green as meadows...) could not be more sure, the flux can be set at $\varepsilon=1$. The flag benefits from the same logical connector, making it equally $\lambda=1$. The threat of a crisis cannot hold out against the plectrum «comme» (as) and so there is nothing to prevent a train of $\xi=1$. Overall a module $1/\gamma\varepsilon\lambda\xi=1$ thus appears the most suitable. By opting for “meadow-green perfumes” only, the discussion would move forward more quickly but the eighth line would no longer have as much weight, given that the combination “perfumes, colours, sounds” can hardly be justified for “perfumes the same colour as the meadows”.-///M///-Several cells in the same knot, as in the present case, form a hitch which is often easier to see, but give an infiltration that is more difficult to grasp since the small words aid the concatenation of the images represented by them. The cells grouped together disperse the overall understanding given to them as a whole and therefore weaken the attention given to each one.-///B///-Authors make their offerings, in a third chamber of the temple of «Nature», that of universal beauty, in the form of poetry inspired by young adults soon to blossom fully. These verse are like the paintings of Catlin, the painter of the American plains, who evoked the tender green shoots of grass on the prairies, at the beginnings of the growing season. -Or alternatively: the last moment of extreme youth, in the marvellous series of rooms within the corporal sanctuary of perfect, ideal, physical love, is the splendid young woman, approaching adulthood, who resembles a green meadow in spring.

544////-The wheel of (green{meadows}) is $\gamma=1$ because of the already much-discussed hitch. Having previously examined the eraser (perfumes{green as meadows}), we have a guarantee that no gap can appear so the flux $\varepsilon=1$ is justified. The close logical contact ensures the flag is $\lambda=1$ and, with the lack of a crisis giving us a train $\xi=1$, the module must be $1/\gamma\varepsilon\lambda\xi=1$. On the other hand, if we had taken (oboes{green}), we would have had to circumvent a crisis or accept a train and a wheel of 2, which would have meant that the profile would never have exceeded the level of $\frac{1}{4}$.-///M///-We admit that (γ) and (ξ) are reinforced when a doorless crisis arises, due to the fact that such a defect leads to the conclusion that the heap is seriously lacking in consistency.-///B///-In the temple of beauty, the great poet, offering the fruits of his labours, has managed to capture an extremely precious point, thanks to the dynamism of the young shoots, thus satisfying the souls with the green of his verses. -Or alternatively: within the ideal sanctuary of universal physical love constituted by the abstract body of the ideal girl, the last chamber of new flesh is the blossoming young girl, with lips of an acidic fragrance, that of the apple, fallen in the orchard grass.

545////-For the eraser (perfumes{others}) the wheel has a level of $\gamma=1$ since the hitch is evident in view of the number of categories of pleasant smells: jasmine, resin from conifers, for example. The flux is $\varepsilon=1$ since the logical connector allows many cells to be skipped over. For the same reason, this grammatical relationship eliminates the fading of memory resulting from the distance between the cells, giving us a flag $\lambda=1$: «There are perfumes as cool as...And others...» The train $\xi=1$ merely follows from the necessary absence of a crisis, so that there is no difficulty in the module amounting to $1/\gamma\varepsilon\lambda\xi=1$.-///M///-It has to be

granted that we depend to a great extent on the context in such an eraser, while elsewhere we try to limit as far as possible the immediate zone of each of the relationships, in order to avoid confusing them. This shows that many points have not yet been fully understood in the relationships between meanings within the heap, and that numerous decisions in the course of the analysis of plausibility remain merely intuitive.-///B///-The temple of splendour requires many types of offering since the forms of worship vary from one room to another. The visitor, writer, painter or musician moves to whichever suits his creation. There are places for gifts with the freshness of childhood, adolescence or youth, but after these are reached inside the building, a major difference is seen as there is a chamber for receiving much more serious tributes than those previously mentioned, those inspired by disquieting adults. -Or alternatively: in the sanctuary of universal physical love which is the ideal, abstract female body, there is a room reserved for perfectly young, but adult, splendour. Much more than green, sweet, tender perfumes, this flesh demands a fragrance calling for reflection on the strange depths of humanity revealed, while at first these are often unknown, invisible to superficial eyes, hidden by the brightness of extreme youth. Suddenly, there is a delighted transition from carelessness to sin, and the sacrifice prepared so well will finally be made with evil in mind and in a pagan atmosphere [[1002]]: «Your noble legs brushing away the flounces/Torment and excite obscure desires,/Like two witches stirring/A black potion in deep vessel.»

546////-Let us study (perfumes{corrupt}), (perfumes{rich}) and (perfumes{triumphant}). The wheel of (perfumes{corrupt}) appears difficult to grasp since the notion of chemical corruption is difficult to apply in the context. Fortunately we can understand “perfumes used by corrupt people” and so no crisis arises for the moment, and the eraser is understandable, giving us a wheel $\gamma=1$. The flux is $\varepsilon=1$ since the logical connector allows several cells to be skipped, to follow the meaning of the text «There are perfumes as cool...And others, corrupt, rich and triumphant...» The same reflection appears correct as regards the flag, which therefore has the value $\lambda=1$. The train cannot exceed $\xi=1$ with no crisis or poise occurring and so the module must be noted as $1/\gamma\varepsilon\lambda\xi=1$. It is true, as we have a collision with a channel of 1, $rb(\text{corrupt-incense})$, and incense is a perfume, we sense there is a difficulty for the rest of the nut. Nevertheless, having opted to abstain from declaring a crisis, in case it should prove possible to delimit the problem area in some way, it would be advisable to wait till the delicate passage before indicating such an event has occurred. The plausibility of (perfumes{rich}) and (perfumes{triumphant}) is $1/\gamma\varepsilon\lambda\xi=1$ in both cases since it would be strange to encumber these erasers with a crisis, whereas (perfumes{corrupt}) is able to avoid this encumbrance.-///M///-With such quibbles we are far from deducing anything, and it would be better, in our calculation of plausibility, to speak of mathematics diverted into empiricism. This is not the same as the techniques used prior to the invention of demonstration, like those of ancient Egypt, where the scribe found out how to calculate the circumference of a circle from its diameter, but resembles rather a tentative method which reroutes an existing science into a domain too little known to allow for it to be used correctly and under which it must be accepted that it will be provisionally degraded, intellectually speaking [248].-///B///-In the temple there is a final room, around which authors, painters and musicians leave their offerings. These are intensely different from the preceding ones as the artistic feeling comes from formidable sources: corruption, wealth, the enjoyment of triumph. Here the much-dreaded depths of the human soul are examined, those parts which often we would prefer not to see. Only artists capable of passing through the other rooms, from the fresh, sweet and green, and adoring such things sincerely, gain an intelligence full of sensitivity when they come to the final stage, as the finest art is to show the ideal in the depths of spleen, horror under admirable innocence, or evil in well-loved flowers. Talent can even allow a glimpse, in the man who terrorises his surroundings, inspiring fear in the multitude, of a character deserving to be pitied, when he suffers unjustly [37]. -Or alternatively: in the female sanctuary of universal, abstract physical love, another chamber must be seen, that of hardened, inveterate sin. In the stunningly beautiful body, a portion of night can be glimpsed. Young but entirely adult flesh demands sensuous perfumes to accompany the final celebration in the building, in which intense emotions develop.

547////-The wheel of (others{Having...expansion...infinite things}) turns out to be $\gamma=1$ in that the hitch is easy to see, «others» making it so easy to see what is wanted from it. With the erasers (perfumes{corrupt}), (perfumes{rich}) and (perfumes{triumphant}), previously examined, each of the cells skipped over in

(others{}having...expansion...infinite things) is supplied: "... (And) others, corrupt, rich (and) triumphant, Having (the) expansion (of) infinite things..." From there it follows that the flux is $\varepsilon=1$. Thanks to the grammatical link, there is no risk in setting the flag at $\lambda=1$. Since it is possible to take the knot mentioned on the right as a literary figure of exaggeration with the meaning "which have infinitesimal particles", there is no need to declare a crisis and so the train is $\xi=1$. The total for the ribbons is $(\gamma)(\varepsilon)(\lambda)(\xi)=(1)(1)(1)(1)=1$ and therefore the module is $1/\gamma\varepsilon\lambda\xi=1/(1)(1)(1)(1)=1$. It would be possible to find the same result with (perfumes...others{}Having...expansion...infinite things) since «others» means "other perfumes", through the logical connector.-///M///-The very low plausibility of the result must not discourage in any way from continuing these secondary investigations using many testimonies to the authors' possession of a powerful stock of wordplay and historical references. According to an intuitive distribution of evocative forces, making use of the very flimsiest feelings, they wielded them like musicians or painters use their themes, which exert a miniscule part of influences poorly perceived for the time being.-///B///-Within the temple for the worship of the splendours of «Nature», the last room contains the offerings that stimulate the indefinite pursuit of desire. The devil is interested in such things which are usually hidden by the proprieties that prop up conventional society. Artists, purveyors of the dreams necessary to so many anxious people, have waited a long time to no longer find themselves isolated exceptions in this chamber [676]: «Beethoven began to stir up the world of incurable despair and melancholy massed like clouds in man's inner sky. Maturin in the novel, Byron in poetry, Poe in poetry and the analytical novel... have expressed admirably the blasphemous side of passion; they have shone a bright, blinding light on the latent Lucifer who is found in every human heart. I mean that modern art has an essentially demonic tendency.» -Or alternatively: the visitor goes right to the end of the sanctuary of universal physical love which is the ideal or abstract female body. There he meets at times never-ending desires, taking him close to madness. Amidst the heady perfumes surrounding the dream being, he brings the celebration to its height, half-drunk and moving towards the ultimate danger [[1131]]: «The Devil, in my attic room,/Came to me this morning,/And trying to catch me out,/Said, "I would like to know,//Among all the beautiful things/Which so enchant you,/Among all the objects, black or pink/Which make up her charming body,//Which is the sweetest." -Oh my soul,/You answered the Tempter:"Since all in her is solace,/Nothing can be preferred.//When all is ravishing,/I cannot say if one thing seduces me.(")»

548///-Let us look at the erasers (infinite things{}Like amber), (infinite things{}Like...musk), (infinite things{}Like...benzoin) and (infinite things{}Like...incense). The first of these has a wheel $\gamma=1$ because the hitch is comprehensible since «infinite» could constitute a literary extravagance for "with infinitesimal particles". We also have a flux $\varepsilon=1$ because of the uninterrupted nature of the series of cells: "...Having (the) expansion (of) infinite things, Like amber..." The same reason justifies a flag set at $\lambda=1$ and lastly, the train is worth $\xi=1$ because the threatened crises are eliminated by the highly plausible stylistic device just referred to. The ribbons $\gamma=\varepsilon=\lambda=\xi=1$ lead to a module $1/\gamma\varepsilon\lambda\xi=1$. We can easily extend the former result to the final three erasers: (infinite things{}Like...musk), (infinite things{}Like...benzoin) and (infinite things{}Like...incense).-///M///-As a creator may play on the nerves of his contemporaries and this game is part of his art, we cannot ignore the fact that our judgements must remain extremely modest, only approaching feebly the thousands of procedures used by an author to finalize his artistic creation.-///B///-In the final part of the temple of beauty, certain poets have left literary offerings of a worrying type. In contrast, the content of the poetry deposited around the rooms previously passed through came from the evocation of lighter things. Here the reflection reaches the almost impenetrable depths of the human soul, heavy with serious problems. -Or alternatively: in the sanctuary of physical love, a variety of sensuous perfumes exists, with innumerable functional sources, emanating from the female body. Other fragrances, from plants or the animal kingdom, surround so perfectly the ideal flesh, that they have been sought since antiquity, to add to the sumptuousness of the final celebration: «...amber, musk, benzoin and incense...»

549///-Let us examine the erasers (triumphant{}tri-umphant) and (expansion{}expansi-on). The creator, in what we call (triumphant{}tri-umphant), uses the "i" to stress the evocation of shrillness. It can suggest the sound of the sword penetrating flesh, the swish as it passes through the air, the victim's cry of pain, or on the contrary, that of the pleasure of the victor. In any case, the imagination immediately conjures up a

fantasy related to the senses, giving a gleam and therefore a wheel $\gamma=1$. The flux $\varepsilon=1$ is easily acquired through the rep (F-triumphant...expansion/-||||-/S-tri-umphant...expansi-on) with a manse of 1. The simple fact of staying in one place in the poem gives a flag of $\lambda=1$, from a perfect continuity in the words. There is no crisis since the meaning of a rep cannot produce one. Thus the train is $\xi=1$ and it follows that the module is $1/\gamma\varepsilon\lambda\xi=1$. The eraser (expansion{}expansi-on) has the same plausibility since the wheel has a value of $\gamma'=1$ because of the same "i" sound which can evoke an emission of steam, thus guaranteeing the necessary gleam. The flux $\varepsilon'=1$ comes, as in the case just seen, from the manse of 1 obtained by the rep (F-triumphant...expansion/-||||-/S-tri-umphant...expansi-on). The immobility observed also provides the argument for the flag with a value of $\lambda'=1$. Similarly, for the train, there being no crisis, the basis for $\xi'=1$ is assured.-///M///-It is in paragraph 477 that we obtained the manse of the rep referred back to and which we used to determine the flux of the eraser discussed here.-///B///-Sacrificial offerings in the temple of beauty, placed around the last room in which the religious service takes place, daring poems are spread throughout the world and their immense expansion ensures their triumph. -Or alternatively: in the radiant female body, ideal and abstract, sanctuary of universal physical love, a final room is dedicated to celebration, accepting the sacrifices amidst heavy perfumes of perspiration and hair, exercising their powers of indefinite expansion on the soul of the visitor, in the presence of the most luxurious perfumes.

550////-A crisis occurs for (corrupt{}incense) due to the fact that incense is the traditional perfume of temples. If we use the significance "There are perfumes...cool...and others, corrupt...like...the persons who burn incense..." we are stating that people of the Church are corrupt and this does not accord with Baudelaire's thinking, as shown elsewhere. Thus the difficulty, which had spared (perfumes{}corrupt), (perfumes{}rich) and (perfumes{}triumphant) threatens to affect (corrupt{}incense) for a specific reason. The notion "animated as if by divine will", used to surmount the crisis in (living{}pillars) cannot suffice here as it does not deal with the problem of vice compromising the incense. The meaning "giving the impression of thought as if by divine will" used for (pillars{}words) is not effective either in this regard. Therefore there is a new crisis for (corrupt{}incense). The door "which seems active simultaneously for good and evil" solves the problem since it provides a way of approaching the question of vice. The result can be shown thus: "There are perfumes...cool...and others, corrupt...like...the incense that seems active simultaneously for good and evil". This prolongation of the idea within «incense» gains an infiltration "participating in evil" and benefits the cells «corrupt» and «incense». We can stop suspecting the author of having deliberately and irremediably made his text more difficult to comprehend, and so a wheel with a value of $\gamma=1$ is obtained in spite of the crisis. The flux is worth $\varepsilon=1$, from the certainty of the logical connector, which reinforces the idea of incense as an example of a corrupt perfume, thus preventing any gap between one idea and another. The flag can be set at $\lambda=1$ as the same grammatical connector eliminates the distance within the two images. In a crisis situation, the train is linked to the fate of a neighbouring collision with a channel of 1 or $\frac{1}{2}$. In $rb(\text{corrupt-incense})$, the rank has a value of $t=1$ because the text places the incense strongly on the side of corruption. The interior remoteness is $s=1$ because the syntax unites the terms. The oscillation of the term on the left of the formula is $m=1$. This adjective cannot be valid in the first place for "chemically corrupt" and so the moral sense must stand out in a shocking way if we think of the religious use of incense. The oscillation of the term on the right of the formula is limited to $w=1$, saved as it is by the context, with «perfumes» which make the meaning "praise" unconvincing. From there it follows that the channel is $1/tmw=1/(1)(1)(1)(1)$ which has to be equal to 1, permitting the train $\xi=1$ as already discussed. In turn, this value leads to $1/\gamma\varepsilon\lambda\xi=1$ for the module, even though a crisis occurred.-///M///-It remains possible that a more skilful definition of the doors could one day lead to a single one for all the examples of those seen in the heap, but the fear is that such a simplification could take place by playing with the words and thus substituting the abstruseness of the interpreter for that of the creator.-///B///-In the temple of beauty, there is a room far distant from the pediment, and where only authors expert in the human soul can penetrate. There they place those offerings called corrupt by some people who have failed to understand that these gifts bring a deeper understanding of thought on sweetness. Poetry written by audacious explorers makes the novice souls dizzy, lacking as they do the indispensable preparation of the previous rooms where the ceremonies are less trying on the nerves. If they reached the climax all at once, they would become incapable even of feeling any freshness. -Or alternatively: in the ideal, abstract, female body,

sanctuary of universal physical love, a place far distant from the porch shelters the final celebration, in a corrupting depth, heavy with incense and secret perfumes.

551////-Let us examine the erasers (corrupt{amber}), (corrupt{musk}) and (corrupt{benzoin}). The wheel of (corrupt{amber}) is $\gamma=1$ because the hitch remains comprehensible in view of the relationship between the high price of perfume, the possession of immense riches and the possibility of corrupting the words of others by buying off their consciences. The religious question which will have to be examined in the case of (corrupt{incense}) does not apply here. As this reference cannot have the force of law, we can envisage (corrupt{amber}) in the same way as we analysed (perfumes{corrupt}) above. The flux is $\varepsilon=1$ because of the evident logical connector in «There are perfumes...cool...And others, corrupt...Like amber...» The flag, using the same reasoning, has a level of $\lambda=1$. In the absence of crisis, it is quite consistent for the train to be $\xi=1$, and so the total for the ribbons is $(1)(1)(1)(1)$ and the module is $1/\gamma\varepsilon\lambda\xi=1$. The two other erasers (corrupt{musk}) and (corrupt{benzoin}) must necessarily follow this model, as we find the same values applicable in their cases.-///M///-In remark 36B we explained this question of continuity, referred to again in the case of the eraser just discussed.-///B///-Celebrating beauty in the last room of the temple dedicated to its worship, the poet produces some delightful verses, but ones that could easily corrupt the naïve. Ever inspired by arts other than his own, in his gift of poetry offered up to the god, he manages to create lines comparable in depth to what is produced by mus(i)c (mus[i]que), musk (musc); paint-ing (peinture), benzoin (benjoin); drawing which makes such use of shadow (ombre); amber (ambre); the novel which is incendiary in everyday life, incense (encens) [839]. -Or alternatively: the building of the abstract, ideal, female body, perfect sanctuary of universal physical love, requires for its final celebration, at its extremity, that of the prime of young adulthood, the perfumes that malcontents call corrupt. They come from interior organic sources, hair, sweat; but also from the riches of other beings full of life, and this is the case for «...amber, musk, benzoin and incense...»

552////-The wheel of (rich{incense}) does not pose the same problem as (corrupt{incense}) since opulence seems compatible to Baudelaire with the ecclesiastic vocation. The door opened for (corrupt{incense}) remains inert and so is only felt as a background accompaniment to thought and does not lead to a poise. From this it follows that there is an infiltration "opulence" in the two cells «rich» and «incense» and so the wheel is $\gamma=1$. The flux is $\varepsilon=1$ since the logical connector allows many intermediary cells to be skipped over: «rich...Like...incense». The same argument can be applied for the flag $\lambda=1$. For the train, the lack of a crisis makes it $\xi=1$, which completes the series of ribbons or levels of implausibility at $\gamma\varepsilon\lambda\xi=(1)(1)(1)(1)=1$, which in turn allows the module to be $1/\gamma\varepsilon\lambda\xi=1/1=1$.-///M///-If we did not simplify diagrammatically the main active meaning in the passage analysed, we would become lost in vain quibbles. Recourse to a simple diagram should in no way rule out the supposition that other ideas can be of use, but it is appropriate to separate the minimum meaning and all of the others that can be the basis of an illustration.-///B///-In the last room of the temple to the glory of beauty, literature rich with significance evokes practices which endanger ordinary customs. The meaning of the conflagration feared by society's masters attracts only artists at their peak, who have worshipped in the chambers of freshness, before turning to those of fire, deepening their imagination. -Or alternatively: in the abstract, ideal, female body, sanctuary of universal physical love, a final room is found, that of perfect youth, entirely adult, where the celebration takes place. There the opulence of heady perspiration is needed, with the vapours of incense, for a holy or perilous initiation [[1037]]: «(")I feel heavy dread pouncing on me/And black battalions of scattered ghosts,/Who want to lead me over shifting roads/That a blood-stained horizon closes on all sides.//So have we committed some strange act?/Explain, if you can, my trouble and my fear:/I tremble with fright when you say 'my angel!'/And yet I feel my mouth yearning for you.//Do not look at me so, you, mistress of my thoughts,/You, my chosen sister, my love for ever,/Even if you were a trap set for me/And the first steps on my journey to perdition!"//Delphine, shaking her tragic mane,/And as if stamping her feet on the tripod of iron,/With a look from her fatal eye, replied in a despotic voice:-"Who dares, in the face of love, speak of Hell?//An eternal curse on the useless dreamer,/Who in his stupidity, was the first to seek,/In his passion for a sterile and insoluble problem/To mix honesty and virtue with love!//Anyone who would try to unite in a mystic bond/Shadow with heat or night with day,/Will never warm his paralytic body/In this red sun that is

called love!(")»

553////-The erasers (rich{amber), (rich{musk) and (rich{benzoin) must now be examined. The wheel of (rich{amber) can be fixed without difficulty at $\gamma=1$ because the infiltration "opulence" belongs to «rich» as well as to «amber». The flux is $\varepsilon=1$ from the grammatical connector of the heap: «rich...Like...amber». A flag of the same value, $\lambda=1$, can be justified by the same argument, by the contact between the cells, in spite of the apparent distance. The train acquires the level of $\xi=1$ since no crisis can be seen. In this way, the series of ribbons leads to the module $1/\gamma\varepsilon\lambda\xi=1$. The other plausibilities, with regard to the erasers (rich{musk) and (rich{benzoin) have an identical value for the same reasons.-///M///-Nevertheless, the creator's choice of examples cannot be entirely open to us. Behind every great piece of writing, the interpreter seeks to have a vague idea of the content of numerous readings or conversations, in reality unknown to him, according to the changes in the objects considered within the heap, and this shows that there is no really complete explanation. In everyday life, remembered images come to mind endlessly and the same process, or an even more intense one, must have taken place in the author's mind, leaving us incapable of determining it in all its detail.-///B///-When he passes through the temple of beauty, the worshipper seeks to leave his offering in the most suitable place for his sacrifice. Having gone through all the universal building for the celebration of splendour, his steps lead him to the place in which the most serious acts are carried out. His verses, dangerous but full of meaning, have been inspired by some other discipline: drawing, music, painting. -Or alternatively: nestling in the depths of the sanctuary of physical love, is a last place of worship. In this ideal, abstract, female body, perfumes accompany the lavish ceremony: amber, musk and benzoin. Here fully adult youth is bedecked in the fullness of its opulent nature, with abundant, flowing hair; studied mimicry; the harmonious sound of penetrating song issuing from the lips; the unreal face of perfection; a long silhouette; and the changing sheen of skin or dress.

554////-We must now seek the values for the plausibility of (triumphant{amber), (triumphant{musk), (triumphant{benzoin) and (triumphant{incense). For this last eraser, (triumphant{incense), the wheel is worth $\gamma=1$ because the two cells have an infiltration "victory", since dignitaries used to burn incense on an altar to victory in Ancient Rome. The flux is worth $\varepsilon=1$ because the grammatical connection «triumphant... Like...incense» seems clear and this same point makes the flag $\lambda=1$. Since there is no threat of a crisis, the train is $\xi=1$. From all these measurements, we obtain a module $1/\gamma\varepsilon\lambda\xi=1$. The difficulty related to the religious use of incense remains in the back of our minds, with the inertia of the door from (corrupt{incense). The other erasers, (triumphant{amber), (triumphant{musk) and (triumphant{benzoin) can be treated in a similar way to (triumphant{incense), even more easily.-///M///-The poise only comes into operation when a serious alarm is raised, while the inertia, like all the many innuendos in general, continues to be felt only in a discreet way. It would be erroneous to declare a crisis had occurred every time our thought was slightly troubled, since the author of an imaginative text, far from dealing with a subject as would a scholar, conjures it up sometimes only very vaguely, and we would be distorting the meaning of the examination, by misunderstanding the object of the analysis.-///B///-The great poet, at the far end of the temple, brings his daring verses, which prove more than equal to the passing of time, and this triumph, like that of the best musicians and painters, is brought to the performance of an act of worship to beauty, thus delivering inspiration to the whole artistic world. Beethoven and David both shocked with their audacity but their celebrity has lasted for a long time after their deaths. Pindar, long before, wrote [721]: «They will see us land, radiant, uncontested victors over our enemies. Others, envy in their eyes, roll in the darkness of their vain desires, until they fall down on the ground! For me, the talent given to me by Destiny, our King, I know full well that time as it advances will realize its promises.» -Or alternatively: in the last room where the religious service to universal physical love takes place, in the furthest reaches of the sanctuary of the ideal, abstract female body, incense is burned for the ceremony, marked by the signs of triumph of young adulthood: proud breasts, huge eyes, a well-defined waist, elegant arms and neck, with the mingled fragrances of amber, musk and benzoin, shooting instruments of vivacity in undulating forms.

555////-Let us study the plausibility of (Comme{ambre...musc...benjoin...encens), (ambre{musc), (musc{benjoin) and (benjoin{encens) [(Like◊amber, musk, benzoin...incense), (amber◊musk), (musk◊benjoin)

and (benzoin \diamond incense)]. The wheel of (Comme{ambre...musc...benjoin...encens) (Like \diamond amber, musk, benzoin...incense) is worth $\gamma=1$ because of a hitch. Indeed, "Comme" (Like) can be the opening to any series or list. The flux $\varepsilon=1$ proves necessary as «l¹», «le¹», «le²», «et» and «l²» (one conjunction and four articles) are no fronts and so there is no gap. The flag $\lambda=1$ is appropriate, due to the type of grammatical link between the cells. The lack of a crisis makes the train of this eraser $\xi=1$, leading to the module $1/\gamma\varepsilon\lambda\xi=1$. We will now consider (ambre{musc) (amber \diamond musk). Its wheel is $\gamma'=1$ from the infiltration "costly perfume" which works without any problem. Since the cells are just mentioned in a row, the flux $\varepsilon'=1$ is indispensable. For the flag, a value of $\lambda'=1$ is appropriate because of the close syntax. No crisis arises from the brew and so it is fair to accept a train $\xi'=1$. In this way we reach a module of $1/\gamma'\varepsilon'\lambda'\xi'=1$. The other erasers, (musc{benjoin) (musk \diamond benzoin) and (benjoin{encens) (benzoin \diamond incense) have the same plausibility for similar reasons.-///M///-It would have been dangerous to reproduce every word of little importance, such as the article before the noun, in the formula of the eraser, in order to make the formula easier to read. It is true we could have taken the risk of placing all such words in brackets, as is (A{B)C(D)E(F)G(H)(I)J). Using them would, however, have seemed contradictory since we would have had to continue to rule them out when counting the distances apart which are always based on the telegraphic style.-///B///-The final reaches of the temple harbours offerings from all the great writers, prepared to risk the success of their careers in the glorification of beauty. Their sources of inspiration come first of all from the hundreds of realisations of other bold artists: designers, musicians and painters. -Or alternatively: for the sanctuary of universal physical love, the surprising building of the ideal, abstract, female body, the last place of worship is situated at the summit of entrancing graces, in the celebration which takes place within the beautiful adult girl with the marvellous gifts: heavy cascades of hair, affectations carefully learnt since childhood, a radiant bust, wide hips, slender waist, and a taste for the luxurious perfumes of amber, musk, benzoin and incense.

556///-The eraser (Which{sing...transports) supposes that the corrupt perfumes sing. This therefore replaces (perfumes...others, corrupt, rich...triumphant{sing...transports). As the figurative meaning is a possibility, no crisis arises and we can understand the sense: "Which are used to celebrate the transports of the mind and the senses" [833]. In this way we say that the stained glass windows of a cathedral sing to the Lord. The wheel of (Which{sing...transports) is therefore worth $\gamma=1$. The flux is set at $\varepsilon=1$ because of the contact between the cells, preventing any gap forming. In a similar way, the grammatical link leads to a flag $\lambda=1$. The train is $\xi=1$ because no apparent crisis occurs and so the module is $1/\gamma\varepsilon\lambda\xi=1$. For the rail "...which sing with their voices really produced and heard..." we would have had to conclude that a crisis had occurred, and so risk the lack of a door, with the problem of seeing $\gamma=\xi=2$ justified.-///M///-The weight of ordinary expressions often allows a collision in meaning to be avoided, and so to provide a shock with certainty while remaining elegant, the creator must often go beyond them.-///B///-All around the last chamber of the temple of beauty, exhilarating but thoughtful poems, offered to the god, celebrate the agitation that is born in love, orgy, the tumult of self-realisation in any domain. Inspiration is gathered from drawings, music or paintings, as symphonies and pictures also give access to immoderation, by extreme concentration, fatigue, thirst for glory, drunkenness. -Or alternatively: the universal, beautiful, young woman, which is the final room in the ideal, abstract sanctuary of physical love, develops the perfumes of her hair and of her skin, and captures others, all mingling in her perspiration and lingering in her clothes to make up the holy feast to the glorification of mental and physical vertigo.

557///-The wheel of (chantent{transports) (sing \diamond transports) is worth $\gamma=1$ because the figurative meaning allows us to avoid a crisis. The flux has the value $\varepsilon=1$ since "les" (the) is not a front and so no gap arises from its not being present in the eraser. Thanks to the grammatical link, the flag reaches the level $\lambda=1$. Preventing a crisis, the figurative meaning of «sing of the transports» allows this relationship to have a train of $\xi=1$. It is true that in the case of a better idea, concerning the context, giving then a collision with a channel of 1 or $\frac{1}{2}$, with rb(chantent-transports) (sing-transports), we would immediately have to change our minds on the above. As it is, for the rank, $t=1$ is justified by the affirmation in the link between the terms «chantent» (sing) and «transports». The interior remoteness $s=1$ benefits from the same close link. The left oscillation is $m=2$ because of the literary figure of speech which avoids the shock in meaning. The right

oscillation reaches the level of $w=2$ in that the figurative sense of «transports» makes it easy to imagine how fragrances could «sing» of various feelings. Thus the channel is $\frac{1}{4}=1/\text{tsmw}=1/(1)(1)(2)(2)$ and it does not matter that there is no crisis here given that there is only a one-in-four chance that the objective deep-rootedness of the collision really exists in the creator's mind.-///M///-In nearly all of the sections of this treatise, we have been obliged to modify our calculation methods when applying them to the last paragraphs. This makes us suspect that it would be sufficient to continue the analysis to find new mistakes, and in this way the research remains very fragile.-///B///-The site for offerings of verses exalting the trances, dizziness or spasms born in emotional overexcitement, whether sensual or mental, is found in the furthest reaches of the temple, the ideal conservatory, the universal library, Versailles and the Louvre on a global scale [247]. To offer his gifts in the appropriate place in the edifice, a poet bold enough to take risks morally or aesthetically must go, within this museum of all things, from the room where fresh, new beauty is worshipped, to the place dedicated to the worship of corruption, so-called by those malcontents seeing only its risks. Nevertheless, the whole equally as each transitory form has a true magnificence, and it is the same thing that changes, just as when reality is reworked through intelligent artistic subjectivity. Aristotle declared [25]-[25']: «All those, in fact, who affirm the universe is a whole and would have it that all is born from a single element, are obliged to identify generation with change and to say that all that is born, strictly speaking, does nothing but change.» -Or alternatively: as a sanctuary to physical love, the ideal female body has a last chamber, dedicated to the divine offices, the stage of the fully-developed, abstract, young girl. This woman is the perfect adult medium where perspiration and hair combine with rare and costly perfumes, extracted from animals and plants, to praise all that is physical or mental impulse, inciting the basic functions to reach new heights.

558////-Let us examine the erasers (transports{esprit...sens) (transports◇mind...senses) and (esprit{sens) (mind◇senses). As the first knot hitches up with the second, based on a time-honoured image, the wheel of (transports{esprit...sens) is worth $\gamma=1$ [857]. The flux takes the value $\varepsilon=1$ since «de» (of), «l'» (the), «et» (and), «des» (of the) are no fronts, and so no gap appears in the series of cells. The flag is $\lambda=1$, thanks to the grammatical link. The figurative meaning of «transports» shows us there is no threat of a crisis, giving a train $\xi=1$ and thus a module $1/\gamma\varepsilon\lambda\xi=1$. The relations of meaning “transports-esprit” (transports-mind) and “transports-sens” (transports-senses) do not give any problem, because «transports» may easily be linked to the images of man's faculties. As for (esprit{sens) (mind◇senses), the wheel of its module is $\gamma'=1$ from the infiltration “major aspect of the human being”. The flux is $\varepsilon'=1$ thanks to the insignificance of the notions separating the cells. Regarding the flag, the grammatical link gives us $\lambda'=1$. The complementarity of the images prevents their conflicting nature from provoking a crisis, leading to $\xi'=1$ and therefore to a module of $1/\gamma'\varepsilon'\lambda'\xi'=1$.-///M///-The possibility of putting several cells in the same knot makes the heap quicker to examine as it reduces any scruples in very difficult cases in which the meaning of a term risks having an effect on two others at the same time, making it impossible to divide them properly.-///B///-The poet who feels that the last chamber for religious services to take place, in honour of beauty in its temple, is the appropriate place for his artistic production, offers up his verse in praise of the dizziness that leads to the loss of the distinctions of conscience, as regards «...the mind and the senses», such close neighbours in pleasure [849]-[850]. -Or alternatively: in full possession of her capacities, with physiological perfumes and many acquired fragrances, the universal woman of beauty lends herself to the ultimate tribute, in the furthest parts of the abstract sanctuary of physical love, her own ideal body, and there the impression that the mind and the senses should be distinguished from each other disappears fleetingly.

559////-We will now review the quota to determine whether the selected nut conforms to its constituent requirements. We should obtain (n-1) erasers for (n) cells. First we have the 74 front meanings: Correspondances (Correspondences), 1; Nature (Nature), 2; est (is), 3; temple (temple), 4; où (where), 5; vivants (living), 6; piliers (pillars), 7; Laissent (Let), 8; parfois (at times), 9; sortir (forth), 10; confuses (confused), 11; paroles (words), 12; homme (man), 13; y (There), 14; passe (passes), 15; travers (through), 16; forêts (forests), 17; symboles (symbols), 18; Qui¹ (Which¹), 19; l' (him), 20; observent (observe), 21; avec (with), 22; regards (eyes), 23; familiers (familiar), 24; Comme¹ (Like¹), 25; longs (long), 26; échos (echoes), 27; loin (in the distance), 28; se (), 29; confondent (mingle), 30; Dans (In), 31; ténébreuse (dark),

32; profonde (profound), 33; unité (unity), 34; Vaste (Vast), 35; comme¹ (as¹), 36; nuit (night), 37; et (and), 38; clarté (light), 39; parfums¹ (Perfumes), 40; couleurs (colours), 41; sons (sounds), 42; se (each other), 43; répondent (answer), 44; est (are), 45; parfums² (perfumes), 46; frais (cool), 47; comme³ (as [...as]), 48; chairs (flesh), 49; enfants (children), 50; Doux (Sweet), 51; comme¹ (as³), 52; hautbois (oboes), 53; verts (green), 54; comme² (as¹), 55; prairies (meadows), 56; autres (others), 57; corrompus (corrupt), 58; riches (rich), 59; triomphants (triumphant), 60; Ayant (Having), 61; expansion (expansion), 62; choses (things), 63; infinies (infinite), 64; Comme² (Like²), 65; ambre (amber), 66; musc (musk), 67; benjoin (benzoin), 68; encens (incense), 69; Qui² (Which²), 70; chantent (sing), 71; transports (transports), 72; esprit (mind), 73; sens (senses), 74. We will add to these terms of arbitration the meaning of the N of «Nature», making 74+1=75 cells. As for the erasers of the nut, these are: (Correspondances{répondent) (Correspondences{answer), 1; (Nature{N), 2; (Nature{temple) 3; (Nature{est) (Nature{is), 4; (temple{où...piliers) (temple{where...pillars), 5; (vivants{piliers) (living{pillars), 6; (piliers{Laissent...sortir) (pillars{Let forth), 7; (parfois{sortir) (forth{at times), 8; (confuses{paroles) (confused{words), 9; (sortir{paroles) (forth{words), 10; (piliers{paroles) (pillars{words), 11; (homme{y) (There{man), 12; (homme{passe...travers) (man{passes through), 13; (travers{forêts) (through{forests), 14; (forêts{symboles) (forests{symbols), 15; (symboles{Qui¹ l' observent) (symbols{Which¹ observe him), 16; (symboles{avec...regards familiers) (symbols{with familiar eyes), 17; (regards familiers{Comme¹...longs échos) (familiar eyes{Like¹ long echoes), 18; (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²{échos) (Like¹...as¹...as²...as [...as]...as³...as¹...Like²{echoes), 19; (échos{loin) (echoes{in the distance), 20; (échos{se confondent) (echoes{mingle), 21; (Comme¹...longs échos...loin se confondent{parfums...couleurs...sons) (Like¹...long echoes...mingle...distance{Perfumes, colours...sounds), 22; (profonde{unité) (profound{unity), 23; (ténébreuse{unité) (dark{unity), 24; (ténébreuse{profonde) (dark{profound), 25; (Dans{unité) (In{unity), 26; (unité{Vaste) (unity{Vast), 27; (Vaste{comme¹) (Vast{as¹), 28; (Vaste{comme¹...nuit et...clarté) (Vast{as¹...night and...light), 29; (nuit{clarté) (night{light), 30; (parfums¹{couleurs) (Perfumes{colours), 31; (couleurs{sons) (colours{sounds), 32; (parfums¹...couleurs...sons{se répondent) (Perfumes...colours...sounds{answer each other), 33; (parfums¹{parfums²) (Perfumes{perfumes), 34; (est{parfums²) (are{perfumes), 35; (parfums²{frais) (perfumes{cool), 36; (comme³{chairs...enfants) (as [...as]{flesh...children), 37; (parfums²{comme³...chairs...enfants) (perfumes{as [as...] flesh...children), 38; (frais{chairs...enfants) (cool{flesh...children), 39; (parfums²{Doux) (perfumes{Sweet), 40; (parfums²{comme¹...hautbois) (perfumes{as³ oboes), 41; (parfums²{verts comme²...prairies) (perfumes{green as¹ meadows), 42; (verts{prairies) (green{meadows), 43; (parfums²{autres) (perfumes{others), 44; (parfums²{corrompus) (perfumes{corrupt), 45; (parfums²{riches) (perfumes{rich), 46; (parfums²{triomphants) (perfumes{triumphant), 47; (autres{Ayant...expansion...choses infinies) (others{Having...expansion...infinite things), 48; (choses infinies{Comme²...ambre) (infinite things{Like² amber), 49; (choses infinies{Comme²...musc) (infinite things{Like²...musk), 50; (choses infinies{Comme²...benjoin) (infinite things{Like²...benzoin), 51; (choses infinies{Comme²...encens) (infinite things{Like²...incense), 52; (triomphants{tri-omphants) (triumphant{tri-umphant), 53; (expansion{expansi-on) (expansion{expansi-on), 54; (corrompus{encens) (corrupt{incense), 55; (corrompus{ambre) (corrupt{amber), 56; (corrompus{musc) (corrupt{musk), 57; (corrompus{benjoin) (corrupt{benzoin), 58; (riches{encens) (rich{incense), 59; (riches{ambre) (rich{amber), 60; (riches{musc) (rich{musk), 61; (riches{benjoin) (rich{benzoin), 62; (triomphants{ambre) (triumphant{amber), 63; (triomphants{musc) (triumphant{musk), 64; (triomphants{benjoin) (triumphant{benzoin), 65; (triomphants{encens) (triumphant{incense), 66; (Comme²{ambre...musc...benjoin...encens) (Like²{amber, musk, benzoin...incense), 67; (ambre{musc) (amber{musk), 68; (musc{benjoin) (musk{benzoin), 69; (benjoin{encens) (benzoin{incense), 70; (Qui²{chantent...transports) (Which²{sing...transports), 71; (chantent{transports) (sing{transports), 72; (transports{esprit...sens) (transports{mind...senses), 73; (esprit{sens) (mind{senses), 74. Thus we reach the quota of the nut, that is, for 75 cells, 74 erasers, or for (n) cells, (n-1) erasers. -///M///-We would like to be able to leave aside certain relationships that are very easy to grasp, but they have to be taken into consideration because, by omitting them, we would run the risk of not looking scrupulously at everything and so destroying, for the sake of gaining a few minutes, the meaning of the calculation of plausibility. -///B///-When the word «comme» (as) appears, it is not considered in the same way each time through all the paragraphs of this treatise, since one of its occurrences -although in a rep- is not a front. This comes from the fact that the rep of the 7

times «Comme» or «comme» ("Like" or "as") seems like a large-scale repetition in the context of the whole text, while the only occurrence among these numerous uses which is not a front, "comme²" (as²), is determined locally: "...(une) ténébreuse (et) profonde unité, Vaste comme¹ (la) nuit et (comme²) (la) clarté..." [...(a) dark (and) profound unity, Vast as¹ (the) night and (as²) (the) light...] Being preceded by "comme¹" (as¹), it does not prove indispensable and so does not need to be mentioned in telegraphic style. Furthermore this makes it possible to understand, with an intuitive example of great simplicity, why the overall effects are impossible to imagine at the purely particular or individual level.

[illegible]

made, although it had been announced in the freshness of youth, requires heady fragrances of bezoin, amber, musk and incense, accompanying with their general tone the words placed in ingenious verse forms with deep meanings, in the breath of evil.”

Part eight: PAIRS OF IMAGES ONE OF WHICH PREPARES FOR THE OTHER

561////-Now that we have studied Baudelaire’s poem carefully, it is possible to examine whether the poet prepared the ground for one image through the use of another, even if only rapidly or semi-consciously. To establish this, we will differentiate two levels within any imaginative text: the gameboard and the bench. The former is the plan of the meaning the creator intended to be seen within the work. The bench occurs when the creator wanted, at least for a brief moment or semi-consciously, to avoid impeding the interpretation that would allow one of two meanings to prepare for the other. The bench can use some of the meaning of the gameboard in order to venture further forward but, like the gameboard itself, it does not contain any illustration that does not have a buffer. As the nature of the bench is difficult to grasp, this leads us to the idea that the author perhaps did not intend all his audience to understand its meaning, but just some of them. We will attempt to measure the degree of plausibility of the bench level judgements we attribute to the author, and we will thus have to be capable of giving a more subtle idea of the text than in the previous paragraphs of this essay since hitherto we were following the principle, pointed out in note 346M, that it is impossible to see the audience as a divided entity.-///M///-The creator, as a human being, may have wanted to prepare one idea through another. Men pursue their own ends and, conversely, whatever vain images may result from the thinking of those convinced of a final cause, heedless things, even taken as a whole, have no specific purpose [30]-[102]-[171]-[172]-[481]-[925]-[926]-[927]. A contrary prejudice impairs an accurate grasp of the mechanics of the universe, as Spinoza explains [926]: «...this doctrine of final causes reverses the order of Nature. For that which in reality is a cause, is considered as an effect, and vice versa.» The philosopher from Amsterdam seeks to show how misguided thinkers, in their futile claim to know, distort the best reflections we have of the world [927]: «If, for example, a stone fell from a roof onto someone’s head and killed him, they show that the stone fell in order to kill the man...” The only reservation to make concerning the purposes that men propose is that they sometimes appear subjective, so that historically the result differs significantly from the one intended. This arises from the fact that the individual thinker does not know his peers sufficiently, neither does he have full knowledge of the context in which he applies his skill [892]-[893]-[894]-[895]-[896]-[897]-[898].-///B///-For the gameboard, it is certain that Baudelaire wanted to suggest the idea of worship, since «Nature is a temple...» includes this meaning. Conversely, recourse to the bench is needed to affirm that «Nature is a temple...» prepares for «There are perfumes...Which sing of the transports of the mind and the senses.»

562////-A burrow can be defined as an imaginative text with a maximum of 100 fronts, limited by a series of ordinary opening and closing signs, that no-one in the audience can ignore because they mark the intention of the creator to deliver some words with a certain unity of meaning, at least in a context of reflection or musings. Two things can constitute a den. First, it is a burrow with a profile of 1. Secondly, it can be a burrow with a profile of only ½, but with the weakness compensated for by its possession of a generally well-known form.-///M///-We expect the dream-like thoughts of the creator easily to combine all the images of a den since its limited scope is accompanied by a line of thought that is continuous, or is at least in a well-known form, thus as if providing the mind beforehand with guide marks.-///B///-In this way „Correspondences“, with its profile of ½, is a sonnet and so follows in an illustrious tradition. With just 74 fronts, the poem gives little hint that it might contain some wildly diverging images, with the result that we are assured that the dream-like thoughts of the creator were able to drift freely to effect a rapprochement even between notions relatively distant from each other within it.

563////-If, in their description of such and such a passage in a den, two gameboard propositions are united with a link making the whole a bench statement, the overall proposition forms a harrow. «Nature is a temple...» is one affirmation in the poem which belongs at the level of the gameboard. In a less literal

way "...forests of symbols observe man with familiar eyes" is a roughly faithful description, classifying this also as part of the gameboard. But the coordination of the statements, "'Nature is a temple" prepares the way for "...forests of symbols observe man with familiar eyes"', thus produces a bench remark.-///M///-It is thus acceptable to consider that any copy or paraphrase of the text remains on the level of the gameboard, which is the field of each proposition taken separately, whereas the supposition that one is preparing for the other belongs to the bench, which is quite a different domain.-///B///-Images of the mind, relating to deep-rooted tendencies or objects, are not always in tune with each other, as Colonna noted [203]: «...the war is internal and the enemies familiar and domestic...»

564////-Whenever, within a harrow, a gameboard proposition is made up of three combined images (T, J, Z), it is called a septum. If two images define a proposition, such as in "noblesse oblige", we have the possibility, in order to obtain a septum, of employing the artifice ((, Z, J) or (J, Z, ()): ((, oblige, noblesse) or (noblesse, oblige, ()). To delineate within one formula of a septum, the statement of the choice establishing the unity of this proposition, we employ twice the symbol ((.)), named the stud: (T(.))J(.))Z). The pair of signs ((.)...(.)) forms the studding. We will also adopt the notation ((.)exists(.))God), or (God(.))exists(.)), for "God exists" [924].-///M///-The combination of the images of the text in a septum often demands the reworking of the original words, or of the order in which they occur.-///B///-By starting from the sequence "...man... symbols...observe...", we can write (symbols(.))observe(.))man).

565////-When a harrow contains two septa, they are expressed (E(.))H(.))F) and (R(.))L(.))S). The ensuing harrow is called a gamba, which we write "(E(.))H(.))F) and the creator wanted, at least for a brief moment or in his musings, to avoid hampering the interpretation by which this prepares for (R(.))L(.))S)". In order to depict the gamba, we use the collar, with the general symbol ([[][]]), read as "cardboard". It is a logical link, synthesising the left septum (E(.))H(.))F) and the right (R(.))L(.))S), so that when the gamba is written, ([[][]]) is placed between (E(.))H(.))F) and (R(.))L(.))S). Once this form has been produced, it is emphasized with two signs (\) and (/) marking the opening and closing of the formula: \ (E(.))H(.))F[[][]] (R(.))L(.))S) /. Thus noted, the content of the gamba is as follows: "(F(.))H(.))E) and the creator wanted, at least for a brief moment or in his musings, to avoid hampering the interpretation by which this prepares for (R(.))L(.))S)". To demarcate the sign of the collar, the marks (""), the buoys, are placed before and after it: \ (E(.))H(.))F""[[][]]""(R(.))L(.))S) /. When the same thing is described in an ordinary style, it is also possible to place the buoys on either side of the collar.-///M///-We must not forget that the septa (E(.))H(.))F) and (R(.))L(.))S) belong only to the gameboard, while all the gamba is part of the bench. In this way we obtain two propositions which are based in the gameboard, the septa, and an overall proposition, which combines them, but this time with respect to the bench, the gamba. In addition, everything in the gamba depends in the first instance not on buffers but on peaks. Admittedly, behind the images, there may be objects, but they are not directly concerned because in imaginative texts, the creator is not obliged to make any objective verifications.-///B///-When we write «perfumes», we think first of describing buffers, since perfumes exist as objects which give rise to research into the sense of smell, or on the chemical mechanism of their origin, within notably an animal or plant. But with «There are perfumes...corrupt», we are faced with imagining peaks, since Baudelaire seems to attribute a moral value to the objects in question. If we know a man called "Ulysses", we use the perspective of the buffers, but when we find ourselves within the realms of a tradition which perhaps brings together under the name of Ulysses in our fancy, memories of many shrewd and tenacious combatants, our perspective is very different, being that of the peaks [400]. There can be no doubt of their importance when a legend is being told, but the same is not true when objects are perceived as having a verifiable presence for anyone with the necessary knowledge to approach them [400]-[884].

566////-Now we must describe the quantity of plausibility of a gamba: its gauge. As this new method of counting is similar to the way the ells, gradients, arches, manses, channels, acres, grills and modules are counted, with the help of riveting, for very low values, we extend the rivet to the gauge, with the result that levels of plausibility below 1/16 should not be taken into account. As it is also possible, in addition to a one-off gauge, to find the plausibility of a set of gambas, we can extend the use of the rivet to groups such as this, constituted for the same den.-///M///-The numerical criteria of plausibility which act here as measuring

instruments, result from our mind returning to the most ordinary acts of exegesis, that we have formalised slightly.-///B///-In this way, critics can see the distance between the title, «Correspondences», and the last word, «senses», and can make a judgement on both ideas, based on this distance, both to appreciate the creator's clearly defined wishes and to imagine to what his musings or fleeting thoughts could lead. Starting from this point, we merely elaborate on the notion of interior remoteness, which serves to measure the plausibility of the ideas the author clearly wanted to express, and the notion of the den, in order to be able to grasp the possibilities of the creator's dreaming or extremely rapid thought, within a very compact work.

567////-A particular element of knowledge relating to a gamba, even when there is a total lack of buffer, constitutes a sprinkler or a strap. When the item of knowledge relates to the creator, it forms a strap, whereas when it deals with the common attitudes or opinions of the time, it is called a sprinkler.-///B///-Familiarity with Baudelaire's taste for mystification gives a strap. Awareness that in his day there was a love of the image "trees-pillars" procures a sprinkler.-///M///-The documentation relating to a genius often concentrates on the years when his works were created, and there is no lack of people who see the true author as the historical period, but the distinction between the individual and the century remains useful since at any moment diverse currents subsist and the creator could not follow them all.

568////-Sometimes, when the exegete studies a den, he may recognize, without any anachronisms, a theme, which we will call a lid. It must be present throughout, so that no-one in the audience could be unaware of it. As many themes are possible, the choice of lid is very wide. We choose here to calculate the plausibility of the gambas from the following lid: "imagination in all the arts is sustained by the influences of all these disciplines".-///M///-Knowledge of history plays an important role whenever it is necessary to identify a theme, since the situation of the creator often determines the spirit of his works, even if frequently it is the result of biased fabrication.-///B///-Agents with diverse interests express in it echoes of events which they reorganize using their imagination, responding themselves to other inventions. In a similar way, in some popular songs, two voices create a dialogue, sparring together artistically as one view of things is prolonged or modified by the other [818]. Teachers also, when educating the young in terms of morals, aim for them to pass on soon something of their teaching to the next generation. On the theme of a nobleman fleeing the Revolution, taken from „The Genius of Christianity“ by Chateaubriand, here translated by Jules Mouquet, is the composition for which in 1837 Baudelaire was awarded first prize in Latin verse at his school Collège Louis-le-Grand [191]-[652]: «When the grim Reign of Terror weighed down from all sides/On its horrified citizens, and France grew pale from its anxious vigils,/It is told that, to save his neck from the axe of the mob,/One of the unfortunates fled the country of his fathers/And sought an uncertain salvation in the midst of the waves./Indeed, the last of his money barely managed to procure/A small boat: to the more sympathetic waters of the Rhine/He entrusted his sole riches, his wife and two children,/Placing them together in this fragile place of refuge./The river yielded a meagre sustenance of a few fish,/And the pitying waters preserved the life that the land refused them./Quite often, driven from one bank to another, he rowed/To the opposite side: more often again/He kept his small boat away from malicious designs by stopping it in the middle of the river./He is rejected from the shores of his homeland, as if he were not a Frenchman./France banished this condemned man; like a barbaric mother,/She refuses to recognize her children, and drives them from her breast./But, once the night had restored calm to the land,/He returned, devoutly fraudulent, to his homeland, under cover of darkness:/Reaching the well-known shores, -those once so happy shores!-/He flooded his native soil with his bitter tears;/And using sticks to pull up the grasses, and gathering together/This dry foliage, he struck a match and set it alight/To cook his fish, the river's gift./A small consolation is left to them in their great misfortune:/It is that, carried near to their homeland, along the well-known river,/These exiles see afar the dark hills and the cherished castles/Of their fathers, and they breathe an air which has perhaps caressed the flowers in the gardens of their native land.»

569////-When two images in a lid can serve to identify a theme attributable without difficulty to a second text, prior or contemporaneous to the den being analysed, this pair of notions is designated as the protector of each of these two works, as well as of the lid from which it was taken. It is of little importance here if the

same thing occurs with more than two works. In any case, the pair or larger group of texts forms a gear.-///M///-In order to avoid any subjective judgement on the theme of a text, it is useful to look for another text with a similar meaning. The exegete who does not manage to be critical when contemplating a work of art which is too moving to allow him to remain objective, may often be made aware of his failing when faced with a new aesthetic achievement with a meaning similar to that of the first. It suffices that the second work be anchored less firmly in the intellectual or emotional life of the interpreter than the first.-///B///-In „Correspondences“, the protector “the imagination”, “the arts” is conceivable, according to the lid already seen: “imagination in all the arts is sustained by the influences of all these disciplines”. Admittedly, we should apparently reject this form “the imagination”, “the arts”, since by definition all poems must contain this protector since verse has necessarily a strong relationship with the imagination and art. Thus the words we have written there would give no decisive indication. However, one art is not all art, and though Baudelaire may have been constantly attending to his work, he would not have asked himself specifically and principally on every occasion in his comments what role the other arts may have played in the imagination inspiring his pen.

570///-A den with a lid giving a protector which works well for a gear, is called a lair. Every text in the gear other than the lair constitutes an acolyte for it. This means „Correspondences“ is a lair. Firstly, it is possible for the poem to follow the theme “imagination in all the arts is sustained by the influences of all these disciplines”, which can thus serve as a lid. Next, the protector “the imagination”, “the arts” can be recognized as the theme of another poem, „the Beacons“, which is therefore an acolyte of „Correspondences“-///B///-Within this poem, Baudelaire mentions a series of realisations of the visual arts, perceiving in them «a repeated echo», part of a tradition [[1099]]. Furthermore, he refers to [[1097]]-[[1098]]-[1100]: «...a stifled sigh from Weber...» and to some «Te Deum's», and even to «...a call from huntsmen lost in the great woods!» It is also remarkable that, in the 1857 edition, the two poems were numbered IV and VI.-///M///-We have borrowed the idea from archaeology that a series must be constituted including the object being studied at the beginning. We have just taken it upon ourselves to restrict the minimum number of texts forming a gear to two. Gehrard wrote [896]: «He who has seen one monument has seen none; he who has seen a thousand has seen one». Louis Robert also puts forward the idea [896]: «The series is in fact a fundamental principle. A single inscription can only deliver part of its teaching; it takes on its full meaning only as part of a series, and the more abundant and varied the series, the more interesting the inscription becomes.» Things that are accomplished by individuals, or by small groups, are only shown objectively when realised on a much larger scale. The first major prejudice that prevents the scholar from making progress is to see things with no thought behind them as having an aim, and the second is to attribute exclusively to one individual something which essentially comes via the movement to which he belongs [896]-[897]-[898].

571///-As far as the gameboard is concerned, any contact between ideas depends to a great extent on the distance between the images, or on the presence of a connector, but in the case of the meaning of the bench within a den, we regularly assume that the creator was capable of linking together all the content with intensity, without there being any need to verify the distance or any possible connectors in order to justify such an intuition. Firstly the brevity of the den, secondly its clear demarcation and finally the easily imaginable nature of its meaning, which is simply a musing that some link in meaning cannot be excluded, all these things drive home this facility of contact, even when the ideas in question come from different areas within the text. It follows from this that, as regards a gamba, in order to dispense entirely with counting the distance between the images front by front, we merely have to see if they belong to the same den.-///M///-The distance between the notions in the gameboard was not often clearly understood by the creator in the past by means of the number of fronts between the views. Yet for the exegete, it is useful to bear in mind the author's lack of concern regarding distances, as the analysis is thus protected from any idea of a deliberate trick on the part of the author. In fact, it is hardly likely that the artist separated intentionally two words whose meaning he secretly wished to bring together, with the purpose of misleading the commentator, because this determination by distance of contacts in the meaning was not completely clear at the time. Thus, the interpreter benefits from this lack of deception when looking for some particular

meaning in the gameboard. When establishing the gambas, two new points are of assistance. On the one hand, instead of pursuing the thought the author clearly desired to convey, the exegete merely needs to determine the creator's musings when confronted by an image he refuses to resist. On the other hand, the distances between the words lose their importance, since the den, in its entirety, has been conceived as being traversed in all directions and without limitation by this creative dream.-///B///-The shortness of the form must facilitate the crossing of many ideas, scattered through a text, such that it is easy to understand that for Asselineau, Baudelaire's method [40]«...explains both the small number and the excellence of his works.»

572////-To understand a gamba properly, we need to have recourse to the making of some very slight adjustments to the text. The tools used for this transformation constitute the jacket. None of them need necessarily be used, it is just a question of convenience of expression. The three parts of the jacket are called the "terrace", the "flue" and the "hoof"; and we call the "bar" the absence of modification obtained by using the jacket, as well as any application of it. The hoof is all the conditions of use relating to the changes applied to the work by the flue or terrace. First and foremost, any modification must have been possible at the time the work was published and in the milieu in which the creator lived. Next, critics must not be able to reject the change effected as involving a misinterpretation.-///M///-It is often easy for critics to point out the use of words that were unknown at the time of the creator, when attempting to give more clarity, albeit illusory, to phrases in a false presentation of a text.-///B///-However, before accusing the interpreter of using an inadequate method, it would be advisable to verify whether the author had not himself, at the time the work came into being, invented the supposedly suspect word. Baudelaire, speaking of «chercherie» (searchery), provides his exegetes with the opportunity of investigating his interest in all forms of curiosity of the intellect or the senses, even when nourished by false conceptions [677].

573////-Within the same general septum (T(.)J(.)Z), any of the three ideas T, J or Z can constitute a duct, on the sole condition that they refer at the very least to a front in the text analysed. The duct comes into existence even when within it, through the jacket, some minor transformation concerning for example a front in the text, proves to be a practical way of avoiding any clumsiness in the the description of the meaning, which is of necessity accomplished outside the work in question. In order to identify precisely the ducts mentioned at various points when writing down the septum, they are given different names: the pike is written on the left, the shack in the middle and the wick on the right.-///M///-Each reference to the fronts within the gamba, makes it possible constantly to call to mind the main images of this gamba, as in this situation there is a not insignificant risk of losing one's way among the diverse overall meanings of the text and the formalism of its analysis.-///B///-The representation within the gamba of the words used by Baudelaire, in spite of the profusion of conventions used to write them down, is useful when interpreting a work in the same way as the areas on a map showing the parts of an ocean are of use to the navigator, or the staves on a musical score to an orchestral conductor. From one point to another in the transposition, each of them, the exegete, the ship's captain or the musician, comes to the intended notion «...through forests of symbols...» If, for Baudelaire «Correspondences» can be analogies inspiring the world of the artist, or as many divine signs addressed to man, or types of replies sent to God, we must not be too quick to rule out absolutely the possibility of their containing many relationships between human agents, or even relationships between the means used for such dealings.

574////-A front in a den, or its possible reworking using the jacket, within a septum, forms a beam. However, the front ceases to be a beam when it is completely removed from the work in question. In a gamba, there must be at least one beam per septum, in order for the interpreter to be sure that he is not imagining a text other than the one he is actually analysing. The consequence of this is that there are at least two beams in any reliable gamba.-///M///-The concept of the beam thus simultaneously covers the front of the text, which is reused in a septum, and the result of any potential modification of this front by means of the jacket.-///B///-As regards (lively pillars(.)Let(.)forth confused words), the change of «living» to "lively" using the jacket in no way prevents both of them, «living» and "lively" from being the same beam.

575////-It is possible, by means of the flue, the symbol for which (-[]) is called the thumbtack, to adapt any point in a gamba grammatically, if so desired. The details of the device may vary as a result of linguistic variations, but most frequently, for each work in a text there is a way of making it more fitting for commentary, while indicating how it has been changed. In this way, by reorganising a sentence, the substance of which is preserved, all elements such as nature, genre, number, tense or external accompaniment can be adapted.-///M///-Sometimes it is necessary to comment on certain types of jacket, rather than just pointing out their existence in passing, because if several means are used at the same time, this simultaneous use is likely to impede clear understanding.-///B///-When «man» becomes “Man” a single change has been made, but when «symbols» becomes “symbolization”, two have occurred. First, one noun has become another, and then a plural has become a singular. Such contrivances make it possible to conceive “temple(.)symbolizes(.)nature”, starting from «Nature...temple...symbols».

576////-When we use the thumbtack (-[]), it is written at the end of the septum, and just once for all the changes made. Even if there is a modification in each duct, we must write (T(.)J(.)Z-[]). In (Nature(.)is(.) symbolized by a temple-[]), we use the flue because the word “symbols” is modified in order to give the form “symbolized”.-///M///-The jacket maximises the differences between the septum on the one hand and the arbitration, gloss, rep, tartan and felt on the other because the fronts had not been changed up to now in this study.-///B///-However, the septa often remind us of the glosses. In this way rb(Nature-temple) is not incompatible with (Nature(.)est(.)temple), and such a closeness of meaning gives the exegete the advantage of being able to use links between significances for new purposes even though their importance was realized a long time previously.

577////-The first feature of the terrace is the tunnel which is defined by the fact that, to imagine more vividly than usual the situation described in a text, on occasion we allow ourselves to envisage it for a brief moment as if we were dealing solely with objects independent of the creator, but we do this while knowing underneath that, on the contrary, for an imaginative text, only the meaning is crucial, not the objects. Indeed, it is not a question of scientific things for which some objectivity can be proven, using buffers.-///B///-„Correspondences“ is much too far from being a statement for any talk of objective analysis of the facts in these lines to be anything other than provocative.-///M///-However, even as far as the peaks are concerned, behind the meaning within a thought, we must recognize the importance of objects in relation to contents of meaning, as a thing must exist for us to have the idea of it. This is so true that even for a misrepresentation an object needs to be represented [753].

578////-A second element of the terrace is the dock, which consists of the addition of some meaning or signs not in the text, but having the aim of making it easier to explain the images in the septum.-///M///-There exists therefore the possibility of adding punctuation, articles or vocabulary, to back up a commentary on a detail of the text under analysis which would otherwise be difficult to understand.-///B///-In “...via a response from colours to sounds...” “via” in particular has been added as it is not in „Correspondences“. The use of one or more capital letters in Latin is used to symbolize the dock. As the letters of the dock are the same as those used for ducts, fronts or compartments, we must be very attentive to the text and to the details of those elements that have been added, in order to understand fully the operation that has been carried out in a gamba, using the jacket.

579////-A third facet of the terrace comes into action when we replace one idea by another which is close to it but which is represented by a radically different word. In this way “sacred” could replace «temple», or “from” replace «in» to form “from the distance”. This kind of commentary is called a pinion. With the expression “\in the temple, man is initiated through forests of symbols” and the creator wanted, at least for a brief moment, or in his musings, to avoid hampering the interpretation by which this prepares for “There are perfumes...as the flesh of children...as oboes...as meadows, -And others...Like amber, musk, benzoin and incense”/, we have written “is initiated” instead of “passes”, and thus we have used a pinion. In this, “passes” constitutes a beam, since this front has merely been altered by applying the jacket so it could be presented in the form “is initiated”. We often speak of “successfully passing an initiation test”, so the

replacement of one idea by the other may be accompanied by the claim of elucidating Baudelaire's words. Even if afterwards our thoughts move on, we are reminded for a fleeting moment of Mozart's "The Magic Flute".-///M///-The height of abstraction is avoided in the jacket as, if the transformation leads to the obliteration of the idea contained in the front, we no longer classify this front in any way as a beam.-///B///-When we admit that words constitute symbols, and then we use these words to comment on a set of more concrete symbols -perfumes and colours, in particular- we run the risk of losing ourselves in this accumulation of layers of logic, however distinct they were in the beginning, and this is another way of ending up at «...long echoes which mingle in the distance...»

580////-We will allow ourselves a fourth form of terrace, the banister, which will provide us with further assistance in our commentary and which consists of changing the order of words in a text, taking out some segments, or borrowing an idea from a place within it, whether near to the beams in the gamba in question or not, in order to bring it into much closer contact with the decisive zone for the significance concerned. However, any major distortion of the meaning first present should be avoided when so doing. Using just "...as the night and light..." instead of «...as the night and as the light...» is a secure banister.-///M///-On the other hand, it is too risky to venture into any illustrations that cannot be backed up by the least buffer, even with the support of the most basic strap or sprinkler, given that the explanation would become more difficult and not more straightforward. Illustrations are fitting in fictional cases when artistically celebrated, or in real cases, based on historical, archaeological or geographical research.-///B///-In this way, "temple" cannot be referred to as "International Exhibition of 1855" for the sake of a strap the exegete wants to create by misusing effective knowledge of Baudelaire's article on the subject of this famous episode in the life of the Arts [714].

581////-The promontory is a fifth form of terrace. Like the others, it is a means of interpreting the beam, but in this case by playing on two different meanings of the same word.-///M///-As the verb "to be" means both "to show oneself as" and "to exist", it lends itself easily to the construction of a promontory. "Mars is a planet" means "Mars shows itself to be a planet". "There is no planet larger than the sun" means "no planet exists that is larger than the sun".-///B///-We could obtain "Nature exists" by starting from the segment «Nature is», from the first line, as all we need to do is to transfer here the meaning of the verb "to be" that is "to exist", which is used by Baudelaire in the ninth line, in «There are perfumes as cool...»

582////-The use of any of the five forms of the terrace, with or without the others, in the same duct, can be shown by the symbol ([]-), called the trigger, which is written in this case at the end of the septum so that it does not interfere with our understanding of the gamba. For example, putting (T(.)J(.)Z[]-), even if the terrace only affects the pike T, is quite clear. When (-[]) and ([]-) are used in the same septum, we may write (-[]-) instead of (-[][]-), as this is more concise but still as explicit.-///M///-Any distortion of one or more elements in a text when producing the gambas must remain minimal, in order not to misrepresent the creator's will in any way. However, in spite of this modest use, many readers may be shocked by this manipulation, and a warning should be given on this point.-///B///-With the aim of going from «Vaste comme» (Vast as) to «qui est vaste comme» (which is vast as), in (une ténébreuse et profonde unité qui(.)est(.))vaste comme la nuit et comme la clarté-[]-) (×(a dark and profound unity which(.))is(.))vast as the night and as the light)), we have added "qui est" (which is) using the banister, as well as the trigger which, at the end of the septum, warns the reader of the fact that the exegete is aware of the way he has distorted the second quatrain.

583////-In a gamba, there are two septa and a collar. Within each septum, two studs, (.) and (.) separate three ideas or ducts which come together to form a single image. Several possibilities arise from this since in each duct we may sometimes find just one pawn, sometimes several. The left-hand stud is called the gem, the right-hand one the cabochon. The pike of the septum (living pillars(.))Let(.))forth confused words) is made up of two pawns: «living» and «pillars». This duct «living pillars» occurs before the gem, while the shack «Let» is written between the studs and before the wick «forth confused words». -///M///-Within the gamba, a trio of syntheses are active: one operated by the collar ([][]) for the whole of the gamba and so

concerning simultaneously the two septa, plus the two syntheses produced in each of the septa by the shack, uniting the pike with the wick. Just one general form, (T(.)J(.)Z) occurs in septa the content of which is different, and they interlock through the collar ([[]]) which shows that the creator wanted, at least for a brief moment or in his musings, to avoid hampering the interpretation by which one septum is preparing for the other.-///B///-In each of the septa, we limit ourselves to an interpretation which does not include any link between two propositions which the text clearly points out. Furthermore, each septum prevents changing the meaning of the gameboard, in spite of the possibility of using the jacket. In this way, (symbols(.)observe(.)man), although allowing a partial rearrangement of the initial order of ideas, conserves the basic meaning. Conversely, (Nature(.)is(.)an amber) clearly changes the meaning perceived at the outset, and so can only lead to an illusion of providing a commentary. The exegete, being misled from the start, moves away from the sonnet, unsuccessfully trying to reinvent it, becomes a creator and abandons his initial task, even though he may indulge in the pretence that he is still an interpreter.

584////-A hoe is a gamba that has been made complex through the presence within it of features that are initially difficult to understand. First, we are presented in the gamba with a clarification of the rather nebulous aspiration of the creator to be as disciplined as possible, in spite of the work in question belong to the domaine of imaginative texts. Next, we present in it two different forms within the same overall interpretation: one version involving the tunnel and one not. These two versions are called avatars. The first avatar appears thus: “the creator, at least for a brief moment or in his musings, endeavouring to be consistent with the whole of the commented text, wanted to avoid hampering the idea that the proposition... prepares for the proposition...” The second avatar is as follows: “the creator, at least for a brief moment or in his musings, endeavouring to be consistent with the whole of the commented text, wanted to avoid hampering the idea that the situation described in...causes the one described in...” Both avatars are abbreviated using the symbol (°...""prepares for""...) and the sign (~*...""causes""...). On this occasion, (°) is referred to as a “hatch” and (*) as “crystal”.-///M///-We must emphasize a point of vocabulary: “causing” is a way of “preparing”, and so the second avatar remains within the general frame given in paragraph 565 for the gamba: “F(.)H(.)E(.) and the creator wanted, at least for a brief moment or in his musings, to avoid hampering the interpretation by which this prepares for (R(.)L(.)S)”. There is no lack of real cases commonly seen in which the two verbs amount to the same thing, even if on close examination, “causes” appears particularly well suited to descriptions of facts which are not immediately due to an individual. In the end it is up to the exegete to choose, in the cases he is led to deal with, the version which is the most suited to the meaning of the passage in the text at whatever precise moment of his interpretive study it comes under examination.-///B///-Let us consider two relationships between parts of the poem „Correspondences“ which at first sight, that is, without any detailed explanation, seem to go in two different directions, in spite of their affinity. With \(\circ \text{Nature(.)is(.)a temple""prepares for""Perfumes, colours and sounds(.)answer(.)each other})\), it is easy to think of the significance as arising from the fact that the creator thought of the objects that touch our sensitivity as the congregation of worshippers singing the series of versicles and responses of the liturgy. Conversely, let us look at \(\sim^* \text{There man(.)passes(.) through forests of symbols""causes""Perfumes, colours and sounds(.)answer(.)each other})\). Here the idea comes to mind that the artist, the ultimate «Man», as a result of the artistic education he has received, causes this delicacy of thought which allows us to perceive the relation of correspondence between the perfumes, colours and sounds. The difference between the two versions is as slight as it is important.

585////-A clearance consists of several hoes, gathered together by an exegete in order to construct an interpretation of the text. On the one hand, the creator’s musings appear much too vague to be able to supply him with the finer details of a synthesis of this kind. However, on the other hand, such musings will inevitably have been subject to the common propensity of the human mind to encourage thoughts to assemble, even though this may often be very vague. It is only when the thinker is deeply hostile to certain ideas that he may reject any stray impulse to bring them together. However, such a thing would be surprising, in the case of a long process of elaboration which has been largely effected on purpose and is also rather personal. Establishing the plausibility of a clearance comes down to establishing if the panorama the interpreter has in view, composed of many musings that may have been incited by the den,

really has the characteristics of a synthesis. In order to sort out these accumulated mental images initially, we require as a permanent basis for each clearance, the supposition that it has both the same lid and a sole protector.-///M///-As we choose one lid rather than any other, which may sometimes be equally valid, this image, even if it already has a slightly synthetic meaning, is limited to representing a particular interpretation of the den being analysed, without being the result of a profound understanding of the meaning of the text.-///B///-If we choose the lid described above for „Correspondences“, “imagination in all the arts is sustained by the influences of all these disciplines”, we will avoid to an even greater extent any identification of it as the core of the author’s conceptions, taken in their entirety.

586///-Two questions called “rogations” allow us to test the depth of the link between the hoe and the clearance. The first, the stunt, relates to a beam in the first septum, while the second, the request, refers to a beam in the septum on the right. The stunt occurs without the tunnel while the request uses it. The answer to each of these questions is also different. The reply to the stunt is based on the lid, while in the case of the request, the protector is involved.-///B///-An example of a statement using a tunnel is “there exists, among the objects, a forest of symbols”. It appears easier to understand than the notion given in the tunnel, proposing that “the creator conceives a certain symbolism from the impression he has of forests”.-///M///-Using a logical device like this to move from the idea to the object in an imaginative text, for a moment the exegete can cast off many of the complications that risk cluttering up his comments, and he can imitate someone relying on direct intuition. He considers the creator as describing the world rather than accepting that this author provides the image he has of the world. In a similar way, in a drama lesson, tired of specifying endlessly that “Molière’s idea of Alcestis implies bad temper”, the teacher ends up by naming the character as if he existed: “Alcestis is in a bad mood”. It seems simple to move on to objects. Kant even criticised Plato for having underestimated the importance of such a thought process and of having lost himself amongst a mass of unreliable assumptions [474¹]-[474²]. However, Kant himself made the same kind of mistake when he envisaged a way of thinking which showed no signs of pressure from substantive facts [470]-[471]. We should instead learn to adjust our thoughts deliberately according to the contours of natural appearances more ably than our predecessors were able to do, and without imagining that any knowledge exists which is absolutely devoid of empirical support. Apart from those foundations derived from historical developments and so necessarily recent, the bases of intelligence allowing us common experience do not come from any abstractions that may have preceded this experience, but from our species itself and so through the pressure of the natural environment. In this natural world lived the beings from whom we descend, and the force of the physical objects surrounding them, as far as their impact is concerned, in no way ceased with our ancestors. Many reproductive accidents have always occurred since life began; the filtering of offspring in the world is modified when the filter medium changes and over the vast stretches of time, populations are renewed, but each time only partially and so by stages [232]-[233]-[234]-[235]-[236]-[237]-[238]-[239]-[240]. From here are born in particular the faculties of those who survive. Nowadays, the illusion of a mind that would order things mentally, without being shaped itself biologically in any way by things, stems from the ignorance of the considerable time it took for us to be formed through evolution. This serious lack of knowledge, even though today the facts are widely available, leads certain people to continue to imagine a high level of abstraction as the first principle of the way we think, when in fact our thinking is a largely involuntary result of biology, accompanied by more deliberate, historical modifications [19]-[20]-[21]-[268]-[270]-[470]-[471]-[476]-[500]-[722].

587///-The stunt includes, essentially, the words: “how can we attain the lid...starting from the idea represented by the beam...?” It is sometimes necessary, to make this question clear, to slightly alter the beam, or even to add a clarification of the meaning it expresses, by using the jacket. The initial idea, or that obtained by the slight transformation, is called the trapeze. It can be noted as (.\.), which is read as “cane”. Thus, the substance of the stunt is: “how can we attain the lid...starting from the trapeze...?” The reply to the stunt also is sometimes given with help from the jacket. It starts “the thing is that...” and ends by giving the lid, either exactly or nearly so regarding the form, but exactly as far as the substance is concerned.-///M///-For any text, the lid provides some certainty of the unity which it needs, at least in the calculation of plausibility of a clearance.-///B///-“Imagination in all the arts is sustained by the influences of

all these disciplines", the lid chosen for „Correspondences“, should thus be able to play its part regarding a possible stunt of the avatar with no tunnel \(\circ de vivants piliers.\(.)laissent(.)parfois sortir de confuses paroles-[]""prépare""l'homme y(.)passe(.)à travers des forêts de symboles-[])/ (×(\circ living pillars.\(.)let(.)forth at times confused words""prepares for""there man(.)passes(.)through forests of symbols)). The stunt is outlined as such: “how can we attain the theme defined in paragraph 570 “imagination in all the arts is sustained by the influences of all these disciplines”?” Then we become aware that the term «pillars», conceived with the meaning “the pillars of the arts, its most illustrious representatives” would make a good trapeze, or a reasonable basis for a stunt. We now have the whole question: “how to come to the theme “imagination in all the arts is sustained by the influences of all these disciplines”, starting from the trapeze “pillars”?” It is easy to find the reply to this: “It is that the living pillars of art provide “man”, the great new artist on the aesthetic stage, with an imagination developed in all disciplines, by means of which he will be able to work as if he had been marked by a voyage through the forests of symbolism.”

588////-The request concerns the contribution of one object to another. The form of the question uses the tunnel and so mentions the two objects, the meaning of which is indicated by an ellipsis: “how to summarize, according to the context, all that...receives from...” A first beam has a meaning called the lure, and its object is the beneficiary of the relationship. The lure is not always used in the hoe. What is more, when we do find one there, it is only in one septum or the other, and it may be that its beam is fashioned using the jacket. The lure may be indicated by the symbol (<>), called the whistle. The last suspension points accommodate the festoon, which is the meaning the object of which is the thing from which the object of the lure benefits. A beam expresses the festoon within the right septum, but at times employing means of presentation provided by the jacket. Sometimes it is practical to use [.] , the symbol of the festoon, read as “puck”, at one point in the second septum. We will complete the description of the request by this declaration using the tunnel: the object of the lure receives something from that of the festoon. Let us now move on to the response, which refers largely to the protector, uses the tunnel and is shown using the words “everything comes down to something like...” Regarding the details of the request, we often have a wide choice of ideas at our disposal, the main thing being that it should make clear the role assumed by the protector.-///B///-Let us examine the avatar without a tunnel, \(\circ de vivants piliers(.)laissent(.)parfois sortir de confuses paroles-[]""prépare""l'homme<> y(.)passe(.)à travers des forêts[.]de symboles-[])/ (×(\circ living pillars(.)let(.)forth at times confused words""prepares for""there man<>(.)passes(.)through forests[.]of symbols)). We start from «forests», in the septum read on the right and then we issue the request: “how to summarize, according to the context, all that “man” receives from the “forests”?” We can reply by referring to the protector: “everything comes down to something like ““the imagination”, “the arts”” since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality.”-///M///-By means of the stunt and then of the request, we can put the essence of the meaning of the hoe to the test, so that its content can be rejected if, in the end, our examination makes us realize that it contains many weaknesses. Standardising commentary procedures in this way is certainly somewhat tedious, but without such simplification we are obliged to judge the plausibility of any interpretations sometimes with one criterion, sometimes with another. Once again, therefore, it is appropriate to act empirically like a mathematician, in a completely different field, by providing an adaptation of his flawless approach for the unclear objects seen in imaginative texts. On the one hand the scholar axiomatizes because he sets out the important rules governing his activity, with the aim of being able to formulate them without repeating or contradicting them, while giving the reasoning for them. On the other hand, he formalizes since he uses a single word to name all the things which in a certain respect resemble each other from among the objects of differing appearance, in order to arrive at a single proof of an idea relating to many different arrangements of objects. These two ways have the same objective: the simplification of the evaluation of everything that comes to our ever overflowing imagination when it is in contact with the thousands of reflections of reality that we receive, inspired by pressure from objects.

589////-We can imagine, for each hoe, two intuitive patterns the function of which is to go further into some important aspect which is thus easy to recognize. These patterns are called the andiron and the casing and

together they form the wedges. Even though a thousand ways of approaching the hoe are possible, we will limit ourselves to two, one of each sort, since we must not hamper our thinking but rather assist it, through some intuitive application, to grasp the meaning. The andiron is simply a commentary on the supposed point of view of the creator, at least for a fleeting moment of thought or in his musings, when he envisages a meaning within his text, without a tunnel, which gives the impression of preparing for another. For $\backslash(\circ\text{des symboles}(\cdot)\text{correspondent}(\cdot)\text{se-}[\]\text{"prepares for"}\text{"les parfums, les couleurs et les sons}(\cdot)\text{répondent}(\cdot)\text{se-}[\]\text{)}/(\times(\circ\text{symbols}(\cdot)\text{correspond}(\cdot)\text{each other"}\text{"prepares for"}\text{"Perfumes, colours and sounds}(\cdot)\text{answer}(\cdot)\text{each other}))$, we have the following andiron: “the creator could not but have envisaged, at least fleetingly or in his musings, that the representation of an identical form, within the domains of the five senses, will give the feeling of preparing the notion that sensitive beings, or the impressions they give rise to within us, use the same series of equally possible moral characteristics”. The congregation of the all the andirons for the hoes of the same clearance constitute the bundle. On the other hand, the casing consists of a very short intuitive outline of the hoe with a tunnel. When all the casings for the hoes of one clearance are gathered together, a mill is formed. As an example, using the avatar given just now, $\backslash(\circ\text{des symboles}(\cdot)\text{correspondent}(\cdot)\text{se-}[\]\text{"prepares for"}\text{"les parfums, les couleurs et les sons}(\cdot)\text{répondent}(\cdot)\text{se-}[\]\text{)}/(\times(\circ\text{symbols}(\cdot)\text{correspond}(\cdot)\text{each other"}\text{"prepares for"}\text{"Perfumes, colours and sounds}(\cdot)\text{answer}(\cdot)\text{each other}))$, we have a casing “the correspondence of the symbols causes the various responses of the perfumes, colours and sounds”.-///M///-Even though the hoe must not contain any illustrations without a buffer, the andiron or the casing allow this, since the applications of the hoe are not subject to such strong discipline as that imposed on the hoe itself. This can prove to be very useful as, by means of the andiron on the one hand and of the casing on the other, we should be able to provide certain hoes with examples that could assist the search for various ideas, as yet unknown but which will later be identifiable as approaching the idea conceived by the author at the origin.-///B///-However, one difficulty arises. Regardless of whether we take an illustration from fiction, borrowed from a book, or an example that can be situated archeologically, we still need to show its reliability. If we wish thus to refer to Swedenborg, to understand the avatar $\backslash(\sim\text{des symboles}(\cdot)\text{correspondent}(\cdot)\text{se-}[\]\text{"causes"}\text{"les parfums, les couleurs et les sons}(\cdot)\text{répondent}(\cdot)\text{se-}[\]\text{)}/(\times(\sim\text{symbols}(\cdot)\text{correspond}(\cdot)\text{each other-}[\]\text{"causes"}\text{"Perfumes, colours and sounds}(\cdot)\text{answer}(\cdot)\text{each other}))$, it is necessary to have knowledge of a passage from the work of this theosophical thinker that is consistent in detail with the meaning employed there. Furthermore, it is true that, even though we have already included a large number of quotations from books that may have been somewhat surprising, in order for everyone to be able to apprehend all the beliefs and convictions that nourished Baudelaire’s aesthetics, we are incapable of specifying what exactly he himself took seriously and which he used simply to charm all his audience. If we consider things from an even wider viewpoint, we should stress that if we often give insights regarding the ideas that may have come to the poet’s ears, in the spheres with which he was familiar, we rely on the reader not to confuse such glimpses with the comments as to method given also in these paragraphs from time to time, but with a very different perspective.

590///-The pulley of any concrete avatar of a hoe is a set of fourteen determinations, each given in a single copy: text, remainder of the gear, the whole bar, clearance, lid, protector, bundle, mill, stunt, request, festoon, lure, trapeze, with lastly, the object of choice of the collar ($[\][\][\]$), “prepares for” or “causes”. The avatar so determined is thus closely connected to its pulley, since the latter defines many aspects of it. Such a concrete avatar, in which we have recognized the pulley, is noted using the sign at the end (“), pronounced “intel”, and called a flap. A nursery is that which is left in a clearance when we keep only one flap per hoe.-///M///-There is no means of providing a flap $\backslash(E(\cdot)H(\cdot)F''[\][\][\]''R(\cdot)L(\cdot)S/$ with any pulley other than the one attached to it, given that every flap possesses a single pulley. Such solidarity has the consequence that, in the gradual search for the flaps most able to throw light on the flights of creative imagination at work in the text, we must modify the notion of a pulley with nearly every notion in a flap.-///B///-In the course of the construction of the flaps, even if we keep the gear previously defined for „Correspondences“, the most minute change of the pulley, which the rest of the fine tuning will render useful, will modify the flap concerned by it.

591///-Two flaps from the same nursery are commensal. In a similar way, each andiron forms a conscript

for the other andirons in the same bundle, and each casing in the same mill is a colleague of the other casings. It is necessary, to check if a nursery is reliable, to ensure that the commensals are mutually compatible. Furthermore, regarding the flaps of the same nursery, there must be no opposition between conscripts or between colleagues, for this same reason that the defect concerned would threaten the whole.-///M///-We gain much by limiting ourselves from the start to a relatively small nursery as in this case, we are able better to perceive the difficulties in it. The liberty afforded by the text to form many nurseries is supported by the potentials of meaning. Thus, some choice is left to the interpreter, reminding us of the play of a moving part in a machine, arising from certain of its movements which do not prevent the whole from working and which in no way constitute its most visible aspect.-///B///-We would like to be able spontaneously to grasp the relationship between «night» and «transports» in „Correspondences“, and our new approach, that we have outlined, gives a glimpse in particular of how Baudelaire was able to prepare for the idea, through his words concerning night linked with day, that the transports of the mind and the senses mix our thoughts to the utmost.

592///-We have recourse to an artifice, in order to arrive at the three fronts that give the trapeze, the festoon and the lure, in spite of the possibility of applying the jacket, this artifice being the elastic. By formulating it we obtain the beams responsible for these three ideas, plus the symbol for each: (...(\.);...[.];...<>). For each flap, the trapeze, festoon and lure form its “ropes”. Any elastic is thus limited to recalling the beams concerning the three ropes, which the use of the jacket could have caused to be forgotten.-///M///-Given the need to use the triad “festoon-lure-trapeze” to calculate the gauge, it is useful to remember it in all its vitality. Furthermore, once in place again in the memory of the exegete, the ropes soon conjure up for him the notion of each of the other beams, the images of which he calls to mind almost immediately, thanks to the overall meaning of the flap.-///B///-Regarding the elastic (paroles.\.;chantent[.];homme<>) (words.\.;sing[.];man<>), we can write the flap as \(\°de vivants piliers(.)laissent(.)parfois sortir de confuses paroles.\.-[.]“prepares for”des parfums² frais...doux...verts...corrompus, riches et triomphants(.)chantent(.)[.]les transports de l'esprit et des sens-[.]” (×(\°living pillars(.)let(.)forth at times confused words.\.“prepares for”Perfumes...cool...sweet...green...corrupt, rich and triumphant(.)sing(.)[.]of the transports of the mind and the senses)). Here, «man» is the lure and «sing» the festoon. Man profits from the song of the perfumes, and the substance of this benefit is indicated by the brief response to the request: “everything comes down to something like “the imagination”, “the arts”, since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality.” According to the poet, song contains, by a sort of analogy, the essence of the arts, which are largely the product of the imagination. The cultural community, attracted by a great new artist, «man», is interested in something more important than this person, surprising though he is in himself. Among the principles of beauty as perceived in things that the «pillars», or great artists, present to sharp minds, the Correspondences which bring opposites into contact with each other will be one of the most important. The glorification of the first awakening to feelings of love would be offset by the praise of orgiastic physical intensity. The «Which» of the last line, far from referring solely to corrupt perfumes, could thus have a wider meaning including all pleasant odours. Grammatically, there is no reason to believe this is not possible: «There are perfumes...cool...Sweet...green...And others corrupt, rich and triumphant...Which sing of the transports of the mind and the senses.» We would have a weak song, sweet and cool, for the birth of the feeling, and then another paroxysmal one, celebrating its excesses. In both cases, there would be «... transports of the mind and the senses.» This view seems slightly inferior to the other, logically speaking, but only just.

593///-The pylon, for a nursery obtained by a flap, is the whole set of pairs made up of septa; commensals; conscripts; colleagues; units consisting of a stunt with the reply to it; units consisting of a request with the reply to it. In the description of a pair of this type, it is only a mistake to allow a repetition or a lack of consistency if it does not reflect the existing content of the text under consideration. Finally, we call a “housing” any area in a text comprising anything approaching a repetition or contradiction.-///M///-A plain and simple inconsistency is difficult to show in an imaginative text, but there are cases in which it can be felt that such a defect is not far off. At the same time, we keep intact in our minds the simple idea of balance in

the division of tasks of the intellect, by which scientific methods lack charm and artistic fancy lacks discipline.-///B///-We are reminded of the lines in „Correspondences“ regarding the temple of Nature which could contain corrupt incense.

594////-Apart from anything related to any housings there may be in a text, it sometimes happens that within the nursery of a flap, the exegete experiences some awkwardness, which we will describe as shadiness. When this occurs, we must suppose that some unease is felt by the creator in the face of his text. This impression arises from the remains of his sense of logic when he is thinking rapidly or musing. All cases of shadiness come from elements of the pylon. Consequently, it is a question of the relations between two septa; commensals; conscripts; colleagues; “stunt-reply” units; “request-reply” units. The first case concerns a complete repetition, both as regards the form and the substance. The other case occurs when something like a lack of consistency is felt. In both cases, it is only one of the relevant flaps which suffers from the shadiness, which is always unique wherever it arises. As a result of this, it is impossible to count the same defect twice, and we only assign the awkwardness to the flap in which the trapeze comes in second place in the text.-///M///-We do not know how to determine the shadiness for beings of very different forms, such as a flap and a casing. There can be little strength in any idea we may have of logical thought on the part of the creator when he is thinking rapidly or musing. Therefore, we must restrict ourselves to relations within the pairings of things which are very easy to compare-///B///-The housing does not suffer from any shadiness, since the creator cannot have been discomforted by it, having placed it openly within his text. We can see this in the two passages that express the fact that “the world forms a temple” and that “incense is corrupt”. If it was possible that the author wanted to play with repetition or contradiction, for artistic reasons, how could we reproach any exegetes who concern themselves with just such a possibility?

595////-The gauge measures the plausibility of the proposition “the image of the flap...passed through the creator’s mind”. We call “boreholes” the numerical criteria $a', b', c', d', e', f', g', h', j', k', m', p', w'$ which allow such calculations. The gauge consists of the inverse of the mathematical product: $1/a'b'c'd'e'f'g'h'j'k'm'p'w'$. The thirteen boreholes each have a name, and the letter distinguishing them a, b, c, d, e, f, g, h, j, k, m, p, w is followed by a symbol ('), called a “lenticil”. To be more specific, we have given them names: (a') bight, (b') mallet, (c') basket, (d') hook, (e') hub, (f') nick, (g') pendant, (h') stool, (j') rod, (k') trimmer, (m') viaduct, (p') gibbet and finally (w') swell.-///M///-Aspiring vaguely to show some rigour, but lost in rapid thought or musings, the creator cannot control the meaning of the flap in detail and so an exegete is needed to describe what was felt originally.-///B///-The model for counting the plausibility will be, as in the other parts of this study, the measurements calculated for „Correspondences“, but with the prospect of making them as general as possible so that the procedures established here are of interest for any imaginative text.

596///-The bight (a') has a value of 1 on two conditions. The first is that each of the septa must have at least one beam, and the second is that no beam is repeated in the whole flap. The first requirement guarantees the flap is well anchored in the text, and the second that it is protected from any duplication. Thus we obtain $a'=2$ if there is a septum without a beam on the one hand, and, on the other, if a beam that has already been mentioned appears again in the flap. If two repeats occur, the bight remains $a'=2$ -///M///-Conversely, since the beam constitutes a front, it is impossible for an identical beam to be repeated at two different points in the same work. Since a front is a compartment, any front is established at one single point. Otherwise there would never be any distance separating two uses of the same word. However, the opposite can be seen with all necessary clarity, since in a long work, we have often forgotten that a word has been used a first time when it is used again. But when we examine the dens, there is no distance between them, as a result of the few words and because the thought consists of some musings about those things the creator does not wish to oppose, rather than a positive choice. For each of the particular numerical criteria $a', b', c', d', e', f', g', h', j', k', m', p', w'$, our thoughts appear to us to be based on good qualities contrasting with bad ones in such a way that there is no need to count any intermediate degrees of quality. In this way, repeating a beam in a flap constitutes an absolute fault, and it little matters whether there are one or ten repeats. On the scale of the whole gauge, things are different again. Our thoughts distinguish several bases of implausibility and so we have to count a different borehole for every point. In this way the gauge varies a

great deal, according to whether a single borehole is worth 2, or all thirteen are worth 2. In the first case, the level will be $\frac{1}{2}=0,5$ and in the second, the level will be negligible with $1/(2)(2)(2)(2)(2)(2)(2)(2)(2)(2)(2)(2)(2)=1/8192$.-///B///-In the flap \(\circ des correspondances(.)laissent(.)parfois sortir de longs échos-[]-"prepares for""des parfums²...corrompus, riches et triomphants(.)chantent(.)les correspondances de l'esprit et des sens-[]-)/" (\(\circ correspondances(.)let(.)forth at times long echoes""prepares for""perfumes corrupt, rich and triumphant(.)sing(.)of the correspondences of the mind and the senses)/", the repetition of the beam «Correspondences» leads to the bight $a'=2$.

597////-The mallet (b') equals 1 when in the text being analysed, all the beams of the second septum follow those used in the first. Since the notion of foundation or basis is the essence of the collar, it is right to respect what this implies. In principle, something which prepares precedes something based on it, or that which causes precedes that which is caused, and thus there must be a sort of precedence for the images E, H and F as regards R, L and S. Conversely, an implausibility value of $b'=2$ is written whenever a beam from the second septum precedes one from the first within the text. If the same thing occurs several times, we keep the same value of 2, and thus $b'=2$ for the flap \(\circ des forêts de symboles(.)observent(.)avec des regards familiers l'homme-[]-"prepares for""de vivants piliers(.)laissent(.)parfois sortir de confuses paroles-[])/" (\(\circ forests of symbols(.)observe(.)with familiar eyes man""prepares for""living pillars(.)let(.)forth at times confused words)). The fact that the words «living», «pillars», «Let», «forth», «times», «confused» and «words» come in the poem before «forests», «symbols», «observe», «with», «familiar», «eyes», «man», does little to promote the idea that an image of the kind painted by "...forest of symbols observe man with the familiar eyes..." can introduce "...living pillars let forth at times confused words..."-///M///-The analytical method enables the formal bases of an unsuccessful thought to be sufficiently separated, in a description of appearances, for ill-conceived subjective or collective appreciation, which may at times be indefinitely debatable, to be essentially excluded from the best ideas, thanks to the meticulous observation of compulsory structures.-///B///-Often, the forest is a difficult place, but this is necessary so the incapable can be excluded, by means of an evaluation revealing its lack of value. At one point, Colonna's Poliphilo fears in his dream that he will fail [204]: «...I walked so far I found myself in a great, dark forest...The trees were so close together and the branches so thick that the rays of the sun could not penetrate them...I went... forward, then turned sharply back...from one side...to another, my hands and face torn by brambles, nettles and thorns...at each step, I was held back by my robe which caught on the bushes and thickets...and in myself I could no longer think logically and did not know what to do, except complain aloud. But this was all in vain as no one could hear me, except beautiful Echo, who answered me from the depths of the forest...»

598////-The basket (c') equals 1 if there is no suspicion that the text analysed has suffered any accident or falsification as far as anything important for the flap in question is concerned. In fact, in the case of any such modification, the meaning of the septa could be totally different from that which the creator desired. If this does occur, we have to count the value of implausibility as $c'=2$. Since the flap describes the creator's musings or rapidly conceived thoughts, the danger, for measuring the plausibility, lies in the interpreter musing about the supposed musings of the author, thus depriving him of some of his objectivity when analysing the text. The basket (c') enables us to monitor this point, just as the combe (\hat{a}), when we measure the plausibility of a rep, gives us the means of taking into account the possibility that the interpreter, with his thirst for strangeness arising from his investigations, may imagine as a significant intrusion the simple result of an accident in the history of the text.-///M///-As the measurement of error is limited to 2 when determining the aforementioned boreholes, the same must be the case here, for an obvious reason of balance in the treatment of all the weaknesses in the flaps. Thus, if there is both an accident and falsification in the passage defining the meanings of the beams relative to the flap, the basket remains $c'=2$.-///B///-Let us imagine the title „Correspondences“ is replaced by “Beliefs”, as a result of a simple accident, or an accident exploited at a later stage by a forger. In any case, the poem will thus immediately be marked ostensibly by irony, above all as regards the beginning: «Nature is a temple...”

599////-The value for the hook (d') is 2 when a highly rational usage is present in the part of the text which provides the beams for the flap. We must nevertheless disregard any feats of artistic composition, for

example, if we are studying a poem, the reasoning behind the versification. When calculating the plausibility, as this concerns only imaginative texts, a figure of $d^*=2$ for the level of implausibility must be counted in recognition of the mistaken application of this method to works of extreme rationality. In all other cases, (d^*) equals 1.-///M///-Yet it is not the same thing to evoke, or even to use, on the one hand certain things which were rigorously pursued, and on the other, to treat them as a subject.-///B///-Baudelaire doubtless uses the arousal of the olfactory capacities, as studied by physiologists, yet he himself does not make any direct observations through the nose, with the result that his activity, in the conception of perfumes, cannot be called physiology.

600///-The hub (e^*) equals 1 when the flap meets a series of four conditions. First, the construction of the flap must not include any anachronism or clumsiness. Furthermore, it is not permitted to substitute anything else for any beam, or to provide an interpretation which would give a new meaning to the gameboard. In all cases, it is necessary to guarantee that the creator could have understood the meaning of the individual beams and the preparation of one septum by the other, which can be supposed to have taken place. If any of these requirements are not met, we can write $e^*=2$.-///M///-In particular, care must be taken to see that the bar, which was conceived at the beginning to facilitate the integration of the meaning of the beams in the septa, does not spoil everything, by claiming to clarify the meaning at the very moment it completely changes its content. We are constantly at risk of making such a mistake since we are using the bar today whereas the text dates from yesterday.-///B///-This error affects the expression $\backslash(\text{° de vivants piliers(.)laissent (.)parfois sortir de confuses paroles-[]\text{"prepares for"}\text{les symboles mathématiques(.)observent(.)l'homme avec des regards familiers-[]-})\text{' }(\times(\text{° living pillars(.)let(.)forth at times confused words"}\text{"prepares for"}\text{mathematical symbols(.)observe(.)man with familiar eyes}))$. The reference to mathematics encourages us to envisage some doubtful manipulation of the text, carried out with the intention of advancing a vision of „Correspondences“ which seems to have no basis, so that we can consider the measurement of implausibility to be $e^*=2$.

601///-The nick (f^*) does not concern the collar ([[]]). To obtain $f^*=1$, three conditions have to be met, all relating to the two septa, and neither to the flap as a whole. First, in each of the septa, there must be no illustration that is not supported by a buffer of some sort, and no opposition to any valid link in meaning in the gameboard. Next, each relation between the ideas contained in the beams must start from a sort of sketch, which is present within the gameboard. As soon as one of the conditions is not met, the result is inevitably $f^*=2$.-///M///-In the septa, we only have content taken from the gameboard. It is only later, when it comes to the whole flap, that the thought reaches the bench, and so invents a relationship of “preparation”, which was not present in the gameboard. The aim of the nick is to monitor the reliability of that which is put forward as far as the value of the gameboard is concerned, so that the interpreter does not set off describing the bench starting from a false premise as a result of the misuse of studding (...(.)...(.)...).-///B///-In $\backslash(\text{°correspondances(.)laissent(.)répondre de confus symboles-[]-[[]]...})\text{' }(\times(\text{°correspondences(.)let(.)answer confused symbols[[]]...}))$, the initial meaning is highly distorted, giving $f^*=2$ because «answer» is not sufficiently linked within the text either to «confused» or to «symbols».

602///-The pendant (g^*) concerns the collar, the role of which is to consider the septa together and thus on the level of the bench. To obtain $g^*=1$, three requirements must be met. The first is that the text, taken with the meaning of the gameboard, does not immediately justify the idea that one septum prepares for the other. In fact, the collar symbolizes the musings leading to the notion of “preparation”, beyond those things that are clearly indicated by the gameboard, in accordance with the unambiguous will of the creator. Conversely, as soon as the latter has made known any “preparation” within the gameboard, the frame necessary for the collar cannot be obtained and so it loses its justification, giving $g^*=2$ for the whole of the flap. The second condition that must be met, in order to obtain $g^*=1$, is the absence of any rejection by the creator of the idea that what we call here the first septum introduces the other one. It would be inconsistent to have a flap that was contrary to the creator’s thinking since it must clarify certain ideas that the author does not reject, at least at the level of fleeting thoughts or musings. Finally, to achieve $g^*=1$, the third requirement is that the affirmation that the first septum confers some “preparation” for the second can in no

way be rejected by the critics. It follows from these rules that, as soon as one of these three conditions is not met by the flap, we note a value of implausibility $g^*=2$. There is even more reason to do the same when the weakness is more marked.-///M///-The notions of bench, gameboard, septum and collar were put forward in paragraphs 561, 564 and 565.-///B///-In any confrontation or comparison made by the author himself, he is careful to provide all the audience openly with a basis for reflection, followed by an extension of this, leading straight to $g^*=2$. This is exactly the case in lines 6 and 8 with the preparation «Like long echoes which mingle...» culminating in «Perfumes, colours and sounds answer each other.»

603///-The eighth borehole is the stool (h^*) and this criterion concerns shadiness. Writing $h^*=1$ means no shadiness has occurred as regards the flap in question. On the contrary, $h^*=2$ must be written whenever any shadiness impairs this flap.-///M///-This value of 2 cannot be any higher since the shadiness for a flap either does not exist or is unique. It is therefore not necessary, when establishing the stool of a flap, once it has become clear that this latter is affected by shadiness, to look for any other cases of repetition or incompatibility in which this flap would be implicated in some way or another.-///B///-In lines 8 and 9 the repetition linking «Perfumes» and «perfumes» is likely to provoke the comment “there are perfumes in general, and, what is more, several sorts”. The interpreter considers his role is to tackle first of all the stylistic importance of the repetition, since no fundamental problem is present.

604///-The rod is $j^*=1$ when several conditions are met. First, all the beams of the flap must belong to the same den, and one which has a well-formulated lid. Next, it must be sure that the flap is never in opposition to any door or poise. If one of these conditions, at least, is not met, we must concede a value of $j^*=2$.-///M///-According to paragraph 6, all parts of the same text have been seen by the same creator but the intensity of the links between the notions used varies a great deal and a den is such a restricted and confined space that it is a guarantee of the strength of these links.-///B///-It is easy to represent what happens when we put forward a flap with reference to two different texts, for example with images from „Correspondences“ for some, and for the others from the poem [[1062]] „I love the memory of those naked times...“ Even if the two poems come from the same collection “the Flowers of evil”, and the one follows directly after the other, the fronts do not come from the same work, with the result that there is no longer the close contact which made it possible to think that the distance between the ideas in the text in no way hampers the “snapshots” or musings on the meaning of this artistic creation.

605///-The trimmer (k^*) is equal to 2 whenever the rod is the same, i.e. $j^*=2$. Conversely, when $j^*=1$, meaning there is a den with a lid, we are putting the ability of the text to provide a lair to the test. We must find a minimum of one acolyte of the text being analysed to justify the status of the den as a lair. If one is found, we can write $k^*=1$, if not $k^*=2$.-///M///-The lid supplying the protector is not necessarily accompanied by any other major ideas common both to the acolytes and to the text being analysed. When an archaeologist forms a series, far from claiming close proximity each time between the articles discovered, he often is content just with some common characteristics.-///B///-There is no doubt that poems inspired by women dominate a collection whose very title mentions them: “the flowers of evil”. It would thus be very useful for historians if we studied in detail a series of portraits of women from these many Baudelairean creations. However, nothing absolute can be put forward concerning the title of the work, since the meaning could be more general: “cases in which beauty links up with evil”. Finally, a play on words leads us to accept “flowers-women”, since “mal” (“evil” in French) is pronounced almost the same as “mâle” (male) and so “the flowers of male” or “the flowers of evil” are women.

606///-As far as the eleventh borehole (m^*) or the viaduct is concerned, we find $m^*=2$ if the rod is equal to 2. Conversely, if the rod is 1, the viaduct is also 1 when it is easy to define both the relationship “stunt-trapeze” and that of “request-festoon-lure”. Whenever a major obstacle arises concerning the trapeze, the festoon or the lure, the implausibility can be written as $m^*=2$, and when an impairment to the three ropes occurs simultaneously, $m^*=2$ is also necessary. We might have made a mistake, clumsily imagining the stunt or the request, but also misunderstanding the text.-///M///-The potential content of the frame “how can we attain the lid...starting from the trapeze...?” chosen for the stunt, as well as that of the form taken for the request,

“how to summarize, according to the context, all that...receives from...?” is extremely large. The testing of the significance must have been envisaged in an extremely inadequate way if any difficulty is thus experienced, all the more so since the figurative meaning makes it possible to adapt all of the questions to many situations in the text.-///B///-The lid defined above, “imagination in all the arts is sustained by the influences of all these disciplines”, concerns the artist, therefore, if he is «man» “par excellence”, it becomes easy to establish a list of meanings grouping together many points in „Correspondences“ with the problem “how to summarize, according to the context, all that man receives?”

607////-The gibbet (p') is equal to 2 if the rod is not 1. If the rod equals 1, then the gibbet is 1 as long as the andiron gives depth to the flap. If the andiron cannot be thought of as a refined interpretation of the flap, we have to take it that $p'=2$.-///M///-Derived from the gameboard through the two septa, the flap exists as an audacious application of the initial meaning, or as a deviation from it. Then, in accordance with the flap, we try to formulate the possible commentary of the creator on the text: the andiron. The gibbet $p'=1$ is accepted if fundamentally some of the content of the gameboard can be used to approach the andiron. We can see how the formal organisation of the analyses provides the opportunity of exploring the inner meaning of the particular work. The movement is twofold. On the one hand the abstract construction requires a physical application if it is to be understood, and also to relieve it of any suspicion of vanity. On the other, the homology of the flap and the andiron incites a more persistent examination of the text than usual, leading to the discovery of new resources within it.-///B///-Let us consider first $\backslash(\circ\text{les parfums}^1, \text{les couleurs et les sons}(\cdot)\text{répondent}(\cdot)\text{se-}[\cdot]\text{"prepares for"}\text{il}(\cdot)\text{est}(\cdot)\text{des parfums}^2 \text{ frais...doux...verts...corrompus, riches et triomphants-}[\cdot]\text{'})$ ($\times(\circ\text{Perfumes, colours and sounds}(\cdot)\text{answer}(\cdot)\text{each other"}\text{"prepares for"}\text{there}(\cdot)\text{are}(\cdot)\text{perfumes...cool...sweet...green...corrupt, rich and triumphant})$). Although the flap here is slightly different, the andiron already chosen in paragraph 589 is appropriate here again: “the creator could not but have envisaged, at least fleetingly or in his musings, that the representation of an identical form, within the domains of the five senses, will give the feeling of preparing the notion that sensitive beings, or the impressions they give rise to within us, use the same series of equally possible moral characteristics”. We start from the property of “correspondence” to arrive at the same possibility of morality or immorality, which, moreover, gives us a glimpse of an interesting basis for synaesthesia. The essence of several distinct beings with the same internal structure leads to their correspondence, and if one of these beings can be cool, they all can. If one of them can be admired as being triumphant, they all can. Thus, we do not hesitate to write $m'=1$. We are reminded here of the gracious hosts in Thélème Abbey who -being of a happy nature, which afterwards, thanks to good teaching, never went astray- have the strength to attune to each other without hindrance [825]: «Under their rule, there was only this clause "Do as you like", since men who are free, well born, well educated, conversant with honest company, have by nature an instinct that spurs them to act virtuously and avoid vice...By this freedom they were all moved by laudable emulation to do what one alone liked. If one said "let us drink", they all drank. If one said "let us play", they all played. If one said "let us amuse ourselves in the fields", they all went there.» However, Baudelaire complicates the idea in a strange way, by celebrating malaise, which makes more brilliant an area of taste that is less easy to justify than those of the political splendours of châteaux hosting a pleasant court [[1130]]: «...I have perfected/The cruel art that an evil spirit gave me at birth.../To drench my wound in blood and to scratch at the sore.»

608///-The thirteenth borehole is called the swell (w') and if the rod is worth 2, the swell is also $w'=2$, but if the rod equals 1, the swell is only 1 when the casing constitutes an application of the flap. If conversely the casing cannot be thought of as an acceptable interpretation of the flap, we have to put $w'=2$.-///B///-If we take the flap $\backslash(\sim^*\text{les parfums, les couleurs et les sons}(\cdot)\text{répondent}(\cdot)\text{se-}[\cdot]\text{"causes"}\text{il}(\cdot)\text{est}(\cdot)\text{des parfums frais...doux...verts... corrompus, riches et triomphants})$ ($\times(\sim^*\text{Perfumes, colours and sounds}(\cdot)\text{answer}(\cdot)\text{each other"}\text{"causes"}\text{there}(\cdot)\text{are}(\cdot)\text{perfumes...sweet...green...corrupt, rich and triumphant})$), we will read, with this in mind, the following casing: “the answers, uniting the material things accessible to the senses, cause the impressions of the perfumes marked by coolness, sweetness, greenness, corruption, richness, triumph”. A certain proximity between flap and casing cannot be denied, so that we can accept that $w'=1$. On the contrary, if such a compatibility is lacking, $w'=2$ will be a more suitable conclusion.-///M///-With two applications of the flap, the andiron on the one hand and the casing on the other, we should be able to

provide certain flaps with examples to facilitate an approach to the work allowing for these two perspectives. The scholar would then be able to take up these ideas to see if some less well-known text dating from the same period could be considered to be in the same vein.

609////-The degree of plausibility of a nursery forms its tonnage. It is the plausibility of the proposition: "the creator was keen, at least fleetingly or in his musings, to conceive as a whole the flaps of the nursery without harming the coherence of the thoughts he has about the text". For all the flaps which are elements of the nursery, the tonnage comes from the gauges, which are each of the type $(1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$, and it is the numerical product of all these values. Thus, for two flaps, its value is $((1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w) \cdot (1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w))$.-///M///-As regards a flap, its gauge reflects any possible shadiness in which it could be implicated, with the result that at the level of the nursery, there is no need for any complement in this respect when the tonnage is judged. The gauge $(1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$ can only be 1 in the case of a flap which is not subject to any shadiness. If the opposite is the case, a stool $h \neq 1$ is immediately justified, increasing the product $(a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$ and thus lowering the gauge $(1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$, and therefore, in its turn, the tonnage, being the product of the gauges. Ideally, once every point has been taken into account, the analysis will be able to reach an understanding of everything, merely through the synthesis of these points. It is true that some great minds have imagined, on the contrary, that it is impossible to separate the different parts of superior knowledge. Indeed, many have often tried to take as a model the effects on the individual parts of a living being, which perish if they are separated from the whole [30]. But such a judgement seems misplaced, on the one hand because of the observations referring to the surprising regeneration of worms when cut into sections, and on the other, when we consider the lessons of master horticulturalists in respect of grafting [26]-[27].-///B///-The flaps $\backslash^{\circ} \text{de vivants piliers}(\cdot) \text{ sortent}(\cdot) \text{ de confuses paroles} \text{---} \text{"prepares for"} \text{"l'homme, le nouvel artiste, prêtre du beau}(\cdot) \text{est}(\cdot) \text{observé, surveillé, conseillé par des regards, venus de sa propre famille de pensée, occupés de symboles} \text{---} \text{)"} \text{"} \times (\circ \text{from living pillars}(\cdot) \text{come}(\cdot) \text{forth confused words"} \text{"prepares for"} \text{"man, the new artist, priest of beauty}(\cdot) \text{is}(\cdot) \text{observed, monitored, advised by looks, coming from his own family of thought, occupied with symbols}) \text{ and } \backslash^{\circ} \text{la nature}(\cdot) \text{correspond}(\cdot) \text{à un temple} \text{---} \text{"prepares for"} \text{"les parfums, les couleurs et les sons}(\cdot) \text{répondent}(\cdot) \text{se} \text{---} \text{)"} \text{"} \times (\circ \text{Nature}(\cdot) \text{corresponds}(\cdot) \text{to a temple"} \text{"prepares for"} \text{"Perfumes, colours and sounds}(\cdot) \text{answer}(\cdot) \text{each other})$ are in no way in mutual opposition. This makes us more confident when it comes to constructing larger units which remain coherent.

610////-Before forming a nursery, we will indicate some weaknesses from which such groups of interpretations may suffer. Let us look first at the flap \("des images(.)combinent(.)leurs effets[]-"prepares for" les parfums¹, les couleurs et les sons(.)répondent(.)se-[]-)" (×("images(.)combine(.)their effects" "prepares for"Perfumes, colours and sounds(.)answer(.)each other)). Since the first septum, "some images combine their effects", has not got any beams, we may conclude that the bight (a') equals 2, and thus the whole gauge cannot exceed ½.-///B///-The presence, within the septa, of «Correspondences», «Nature», «temple», «perfumes», «corrupt»... -the main images desired by the author- guarantees the flaps against any risk of missing the essence of the text in the commentary.-///M///-It is ironic to observe that the images in the present calculation amount to facts, since we are interested primarily in the meaning, not the objects.

611///-Let us take the flap \(\circ\)'homme, l'artiste, prêtre du beau(.)est(.)observé, surveillé, conseillé par des regards, venus de sa propre famille de pensée, occupés de symboles-[]-"prepares for"'la Nature(.)est(.)un temple-[])/" (\(\circ\)'man, the new artist, priest of beauty(.)is(.)observed, monitored, advised by looks, coming from his own family of thought, occupied with symbols"'prepares for"'Nature(.)is(.)a temple)). Theallet (b') is equal to 2 due to the fact that the beams «Nature», «is» and «temple», from the second septum, come in the text before the beam «man» of the first septum.-///M///-The flap being studied contains the bold assumption that the combination of pawns that appears towards the end of the first stanza introduces that of the pawns used previously. It is true that it is in no way impossible that things followed this course during the genesis of the poem, i.e. in Baudelaire's mind. The author may have put a former beginning a few lines after the current one, but here we will base our judgement solely on the final product of the artist.-///B///-«Nature», «is» and «temple» are not only written before «man», as mentioned above, but also

before «symbols», «observe», «familiar» and «eyes», without any possibility of changing theallet which, if it is not 1, can only be 2.

612////-Now we will suppose that, in several thousand years' time, Baudelaire's sonnet is tampered with in some way that is imperceptible to many scholars in this future period. The following text would be known by nearly all: "Analogies//The world is a museum in which great scholars..." with the rest of the lines of the poem unaltered from the original. This will bring to mind the flap \(*~dans le musée l'homme(.)passe(.) victorieusement son initiation à travers des forêts de symboles-[]-"causes"il(.)est(.)des parfums...comme des chairs d'enfants...les hautbois...les prairies, -et d'autres...comme l'ambre, le musc, le benjoin et l'encens-[]-)/" (*~in the museum man(.)passes(.)with flying colours his initiation, through forests of symbols""causes""there(.)are(.)perfumes...as the flesh of children...oboes...meadows, -and others...like amber, musk, benzoin and incense)). Referring to an original volume of the collection "the Flowers of evil", unearthed with great difficulty during some archaeological excavations, a scholar would be able to cast doubt on the commonly held interpretations, and the result would be, for the flap imagined with respect to this rail, a basket $c=2$.-///M///-Celebrated texts are often copied or reprinted, thus limiting the success of any spurious imitations. There are also cases in which unknown people have managed to pass off a book they have forged as the text of a famous author. But the words and expressions would have had time to change between the epoch of the author and that of the imitator, since any great fame giving rise to ambitions on the part of counterfeiters is often long in coming, allowing scholars the opportunity to find a series of anachronisms in a forgery.-///B///-It is true that such implausibility can only be seen when comparing a text with a range of reliably dated works. From this, the importance of the constitution of a corpus of texts recognized as being written by Baudelaire becomes clear.

613////-Let us suppose that a poet describes the correspondence between the contraction of the pupil and the force of rays of light, by putting into verse part of a text that Descartes wrote on this subject [271]: "Le changement dans la grandeur de la prunelle/Modère à propos la force de la vision/Car l'ouverture de l'œil prend moins de rayons/Quand tous offenseraient du nerf une parcelle./Et la mécanique apaise souvent nos sens/Par suppression du péril qui se fait sentir." (Changes in the size of the pupil/Moderate appropriately the strength of perception/As the opening of the eye takes in fewer rays/When they would all injure part of the nerve,/And mechanics often appease our senses/By suppressing the danger that is apparent.) Let us write a flap: \('le changement dans la grandeur de la prunelle(.)modère(.)la force de la vision-[]-"prepares for""la mécanique(.)apaise(.)souvent nos sens)/" (*('changes in the size of the pupil(.)moderate(.)the strength of perception""prepares for""mechanics often(.)appease(.)our senses)). Although the significance of the flap combines science and metaphysics, the argument reveals that it is strongly based on a sophisticated level of knowledge, which justifies a hook of $d=2$.-///M///-As there is no distinct boundary between imaginative and scientific texts, the exegete cannot see entirely clearly in cases in which the calculation of plausibility comes up against a flap the bases of which are found in the genesis of some exact knowledge. A means of orientation left to us is the fact that, in spite of the many features different historically significant human activities have in common, art lies closer to subjective dreaming while science displays above all the control by others of actions each has realized.-///B///-The prospect that one day the sonnet „Correspondences“ will be modified in order to improve it, is unacceptable, while it is common for a scientific result to be fine-tuned by people other than the original discoverer, and often long after he or she is no longer with us. Thus, the homogeneity of all chemically identified bodies, a sort of basis of the physical correspondences in this particular scientific domain, has only been understood by stages [255]-[256]-[259]-[260].

614////-Let us see what happens when we put “desires” in place of «words» in a flap, for example in: \(*~désirs(.)sortent(.)confus-[]-"causes"échos(.)confondent(.)se[]-)/" (*~desires(.)come(.)forth confused ""causes""echoes(.)mingle(.)). The substitution results in moving away from the gameboard since it is necessary to considerably revamp the original meaning of the passage from which the beams of the flap, «forth», «confused», «echoes» and «mingle» were taken. We must therefore rate the hub $e=2$.-///M///-The result can only be obvious to any connoisseur of the actual text, which means it is impossible for the

exegete to make the frequent mistake of many interpreters, consisting of inventing an illusory work by dint of imagining many subtleties that did not occur in the original.-///B///-The hub $e=2$ is also justified by this idea: $\backslash(\circ \text{la nature}(.)\text{est}(.)\text{un temple-}[\text{"prepares for"}]\text{des morts}(.)\text{révèlent}(.)\text{des paroles}[\text{"-"}])$ ($\times(\circ \text{Nature}(.)\text{is}(.)\text{a temple}\text{"prepares for"}]\text{dead persons}(.)\text{reveal}(.)\text{word})$). Of course, such a commentary has some kind of justification, but before considering them, we must admit that frankly the second septum is not true to the content of the gameboard. In addition, many people in Baudelaire's time, could consider Delacroix, for example, among their "pillars": many saw him as a genius when he was at the height of his career. André Ferran carefully notes this point [393]: «On the 6th April 1845, in the journal "l'Artiste", Arsène Houssaye seemed to have predicted the dominant chord of Delacroix, at the same time as Baudelaire...» Ferran even quotes this early admirer of the painter [393]: «"He is a great painter", he wrote, "seeking the poetry in human suffering..." He described him as an "anxious painter", speaking the language of posterity in advance.»

615////-Let $\backslash(\circ \text{la nature}(.)\text{est}(.)\text{l'opposé d'un temple-}[\text{"prepares for"}]\text{l'encens}(.)\text{est}(.)\text{corrompu-}[\text{"-"}])$ ($\times(\circ \text{Nature}(.)\text{is}(.)\text{the opposite of a temple}\text{"prepares for"}]\text{incense}(.)\text{is}(.)\text{corrupt})$). This flap supposes that we reverse the meaning of the first proposition of the poem, using as a guide the declaration regarding incense made afterwards, in lines 11 and 13. We can imagine that «Nature is a temple...» can be treated as an antiphrasis, with the underlying meaning "Nature is the opposite of a temple..." A few moments later, the reader who has done this would judge that he was right to do so, when he comes across the statement regarding the incense. Given this interpretation, the beam «is», from «Nature is a temple...» is complemented with the dock "the opposite of", which obviously contravenes a link in the meaning of the gameboard, thus justifying the nick $f=2$.-///M///-There is a relationship linking the hub with the nick, as in both cases, a misinterpretation is sanctioned from the outset. But the examination of the hub goes as far as the plan of the whole flap, while the nick concerns one septum and then the other, that is, both of them but in a more limited way.-///B///-The religious feeling inspiring the first words of «Nature is a temple...» could be interpreted as "Nature is God" by means of a felt suggesting "God" instead of "temple" [928]. But the meaning "the whole of Nature is the most beautiful thing that can be thought of..." also works well [15]. The artist would declare that reality is his object. The beginning of the sonnet could therefore be understood as a faith in that which the artist of the period often saw as the truth, based on the testimony of Charles Rivet who, in an amusing way, turned to Plato with the pool of knowledge gained very recently [258]-[394]-[736]-[737]-[738]-[739]: «Delacroix had no penchant for those pointless attempts at imitation which offer to create an illusion for the spectator which would have to be deplored were it possible. His constant, unrelenting endeavour was to try to penetrate by reflection, by memory, by feelings, by the strongest possible veneration of the truth, the very heart of nature. In the workings of his imagination, the form sometimes became distorted; the regularity of the proportions and the contours was lost. But if he managed to speak of the soul, to make us feel that vague thrill that is like an electrical chain...if he left in our memory one of those impressions that cannot be hushed, it did not matter to him that the critics held him in contempt; he believed he had reached the highest limits of art, to have reached the ideal, to have spoken the same language as poets, as great musicians.»

616////-Let $\backslash(\circ \text{comme de longs échos qui de loin}(.)\text{confondent}(.)\text{se-}[\text{"prepares for"}]\text{les parfums}^1, \text{ les couleurs et les sons}(.)\text{répondent}(.)\text{se-}[\text{"-"}])$ ($\times(\circ \text{like long echoes which}(.)\text{mingle}(.)\text{in the distance}\text{"prepares for"}]\text{Perfumes, colours and sounds}(.)\text{answer}(.)\text{each other})$). It is evident that in the gameboard, or explicit meaning, Baudelaire has prepared something we call here the second septum, by means of the one preceding it. For this reason, we can express the pendant as $g=2$ since instead of introducing a thought of the bench, the flap returns to that of the gameboard when the septa are synthesized. As Baudelaire himself prepared one idea by another, any idea of affecting to leave the gameboard by linking up the two expressions is out of the question.-///M///-On the contrary, it would have been necessary to have written "the creator explicitly wanted, within the gameboard, as we have called it, to provide the groundwork for one image by using another". Here we are far from the form "the creator, at least for a brief moment or in his musings, endeavouring to be consistent with the whole of the commented text, wanted to avoid hampering the idea that the proposition...prepares for the proposition..." The mistake introduced into the commentary

incites us to put the pendant at $g'=2$ for the above-mentioned flap, since the text immediately justifies the idea that the first septum prepares for the second.-///B///-Besides the preparation of images desired by an author, this legacy exists: that inherited from the previous pillars, which can therefore be enjoyed by the latest one to arrive on the art scene, before the amateurs. Baudelaire must have been aware that many of his verses echoed those of Petrus Borel [164]: «This long torment gnaws and tears at me,/Bruising my whole body! How cruel to me is fate!/Even today, laughing at my frenzy,/Steeping once again my soul in gall,/It shows me a young angel from heaven.»

617////-At the level of a single nursery, the shadiness arises when there is an exact repetition or a lack of harmonisation between two septa, commensals, conscripts, colleagues, “stunt-reply” units, “request-reply” units, when there is no housing for the passage from which the beams of the flaps have been taken. Let us take the Either a first flap $\backslash(^{\circ}la\ nature(.)correspond(.)au\ temple-[]-''pre pares\ for''l'homme, l'artiste, (.)est(.)observé, surveillé, conseillé\ par\ des\ regards, de\ sa\ propre\ famille\ de\ pensée, occupés\ de\ symboles-[]-)/''$ ($\times(^{\circ}Nature(.)corresponds(.)to\ the\ temple''pre pares\ for''man, the\ artist, (.)is(.)\ observed, monitored, advised\ by\ looks, of\ his\ own\ family\ of\ thought, occupied\ with\ symbols)$). Here is another from the same nursery: $\backslash(^{\circ}de\ confuses\ paroles(.)sortent(.)du\ temple-[]-''prépare''l'encens(.)est(.)corrompu-[]-)/''$ ($\times(^{\circ}confused\ words\ (.)come(.)from\ the\ temple''pre pares\ for''incense(.)is(.)corrupt)$). The septa (Nature(.)corresponds(.)to the temple) and (incense(.)is(.)corrupt) appear very largely incompatible, making us think that one of the flaps is suffering from shadiness, with the result that the stool would need to be $h'=2$. But this is not the case, fundamentally, and we must write $h'=1$ because in reality no flap is suffering from shadiness. Indeed, it is a case of a housing, since the creator himself slipped a sort of enigma into the poem, taking two affirmations in a relationship that is difficult to understand: one relating to the existence of the “temple-Nature” and the other concerning the corruption of incense.-///M///-A flap does not “benefit” from shadiness, rather it “suffers” from it. This convention of language is not important since the presentation of knowledge is in no way confused with it. Plato wrote as follows [735]: «...someone who possesses nothing more valuable than what he has composed or written, turning it over this way and that for hours, sticking things together and taking them apart, will you not be allowed to call him a poet, a writer of speeches or laws?»-///B///-If the poet cannot be regarded as a scholar, he can sing what is happening [719]: «Yes, the crowns encircling their hair order me to fulfil my divine mission...»

618////-Still regarding the text of „Correspondences“, let us write the flap $\backslash(^{\circ}mon\ esprit\ tu(.)meus(.)te-[]-''pre pares\ for''les\ parfums, les\ couleurs\ et\ les\ sons(.)répondent(.)se-[]-)/''$ ($\times(^{\circ}my\ spirit, you(.)move(.)yourself''pre pares\ for''Perfumes, colours\ and\ sounds(.)answer(.)each\ other)$). We can then envisage that exercising our imagination considerably may give a quantity of synaesthesias. This appears conceivable but the first septum comes from the poem „Elevation“ and refers precisely to the fifth line, which is also the first line of the second quatrain [[1032]]: «...My spirit, you move with agility...» Under these conditions, there can be no single and unique burrow since in both poems, „Elevation“ and „Correspondences“, the wording is delineated with markers, but which, and this is the important point, are not the same. As a single, complete den must be a whole, unique burrow, the pieces present here do not together belong to any den. The result of this is necessarily a rod (j') of 2. According to their definition, the last four boreholes, (k'), (m'), (p'), (w'), trimmer, viaduct, gibbet and swell, reach the level of 2, as soon as the rod itself has a value of 2. Thus, with $j'=2$, we obtain $((2)(2)(2)(2)(2))=32$ for the product ($j'k'm'p'w'$) and its inverse has to be $1/32$, a value below the threshold $1/16$ of the rivet, which has already been described in paragraph 566. Therefore, we already know that with the rod (j') taking this value of 2, the gauge will be negligible for the flap under consideration: $\backslash(^{\circ}mon\ esprit\ tu(.)meus(.)te-[]-''pre pares\ for''les\ parfums, les\ couleurs\ et\ les\ sons(.)répondent(.)se-[]-)/''$ ($\times(^{\circ}my\ spirit, you(.)move(.)yourself''pre pares\ for''Perfumes, colours\ and\ sounds(.)answer(.)each\ other)$).-///M///-The first septum is made up solely of beams extraneous to the authoritative text we have chosen for our putative flap and this of course prevents it from being taken seriously.-///B///-It is in „Elevation“ and not in „Correspondences“ that the author writes the fronts: «My», «spirit», «you» and «move» [[1032]]. It is certainly possible to consider the two poems in sequence, but this does not allow them to form a single den when they are considered together. Baudelaire seems to have composed them separately and then placed them side-by-side in the same collection, perceiving in both

cases, but with a very different perspective, the indirect formulation of the necessary conditions for becoming a great poet.

619////-Let \backslash° des paroles(.)sortent(.)confuses-[]-"prepares for"échos(.)confondent(.)se[]-)/" (\times° words(.)come(.)forth confused"prepares for"echoes(.)mingle(.)). The rod (j') has the value of 1 and the flap seems just as perfect, on the intuitive level, but we can deliberately upset it by means of the entirely fictitious supposition according to which Baudelaire only placed „Correspondences“ in the anthology "the Flowers of evil" as a text on the theme of inspiration given to him from arts other than his own. It is then impossible to form a gear for the protector ""the imagination", "the arts"", and so the sonnet we are concerned with no longer appears to be a lair. It follows from this point that the trimmer has to be $k'=2$ for the above-mentioned flap in the imaginary circumstances just described.-///M///-If a text is not a den, it cannot in any way become a lair, but it does not suffice to be a den to gain the status of a lair.-///B///-Many relationships, which we can understand to be as many echoes, are not only fundamental, and some authors or traditions with very different goals can even take on the same form, creating a further obstacle for historians to overcome in order to grasp the continuities in the arts. Petrus Botrel perceived something aural and visual sparking the senses which is also found in numerous texts by Baudelaire [165]: «Des qui vive lointains, des cliquetis, écoute,/Entends-tu ces clameurs du fort à la redoute?/Là, des casques mouvans, des forêts de mousquets,/La herse qui gémit, le bruit des huisseries,/On dirait le donjon semé de pierreries,/À ces feux plus nombreux qu'en de royaux banquets.» (Distant calls of "Who goes there?", clinking sounds, listen,/Can you hear the clamour from the fort to the redoubt?/Over there, moving helmets, forests of muskets,/The portcullis groaning, the noise of the door frames/The keep appears scattered over with gemstones,/From these fires more numerous than at any royal banquet.)

620////-Let us consider \backslash° la nature(.)est(.)pleine de vivants.\.-[]-"prepares for"l'homme<>(.)passe(.)à travers des forêts[.] -[]-)/" (\times° Nature(.)is(.)full of living things.\."prepares for"man<>(.)passes(.)through forests[.]), giving us this stunt: "how can we attain the statement "imagination in all the arts is sustained by the influences of all these disciplines", starting from "living (things)"?" The meaning of the flap could concern human survival in the plant world, while the stunt shows the universe of the arts and the imagination, with therefore a contrast which presents a problem to the exegete. A difficulty arises, and to reflect this, we write the viaduct as $m'=2$. The request will be: "how to summarize, according to the context, all that "man" receives from the "forests"?" The reply that is needed is not "his means of subsistence", but rather "everything comes down to something like ""the imagination", "the arts"", since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." Once again here the interpreter has the impression that the expectations which motivate his research do not fit in well with the flap.-///M///-As the viaduct (m') is valid for both rogations, we could easily imagine that it could be worth $((2)(2))=4$, but it obeys the same rules as the other boreholes, and so has a maximum value of 2.-///B///-The «forests» prepare for us to imagine good and evil intermingling, a common theme towards the end of the Middle Ages and which incited the curiosity of Baudelaire's century with the renewal of the mixture of the serious and the comic in literature [865]-[866]-[867]: «Since kings are liars/And the powerful flatterers,/As prelates are full of vain coquetry/And the nobility hates the Church,/As clergymen are an example of vice/And clerics wallow in pleasure,/As the powerful lack any charity,/Merchants fail to speak the truth/Workers show no loyalty/Hosts are full of cruelty,/Bailiffs and judges without pity/And our kinsmen lacking in true friendship,/Neighbours are slanderous and full of envy,/Young children are full of mischief,/And are no more than a false and dishonest mob,/As lords are full of trickery,/And fortune smiles on cheats,/As scoundrels govern the community,/As the body is better loved than the soul,/As women are the mistresses of their husbands,/As the Holy Church is rarely honoured...I conclude as logic dictates/That we are close to the moment/At which the end of the world must come upon us...»

621////-It is interesting to compare the flap and the andiron. First we will examine on its own the flap $\backslash^{\sim*}$ des paroles(.)sortent(.)confuses-[]-"causes"enfants(.)confondent(.)se[]-)/" ($\times^{\sim*}$ words(.)come(.)forth confused"causes"children(.)mingle(.)together)). Then we will turn to the andiron "the creator wanted, at

least fleetingly or in his musings, the image of confused words to provide the feelings of introducing the notion of intermingled children's voices". We know that this interpretation is not correct because, in the second septum, the theme of children has been combined with that of confusion, without any basis in the gameboard, leading us to the gibbet $p=2$.-///M///-It is not completely inconceivable that the deep meaning the creator secretly held back for really imaginative people could be overlooked, but it is unlikely.-///B///-Baudelaire's love of mystification has been the subject of many testimonies. Pierre Veber fell into the trap, imagining that Baudelaire detested Balzac, based on this surprising declaration the poet delivered when making fun of a fellow man of letters [617]: «Let me tell you, sir, that Balzac's admirers can sniff each other out, like dogs!» By taking this kind of facetious remark seriously, we reach the point of negating the value of the poet's judgement of the novelist's genius. It is possible that Baudelaire is imitating without saying so, insults he has received, so as to understand their meaning better. We often see him, like all great thinkers, varying his approach to appearances in order to gain a better understanding of any truth that may lie in them.

622////-Let us see which swell would suit the flap $\backslash(\sim^{\sim}\text{les parfums}^1, \text{les couleurs et les sons}(.)\text{répondent}(.).\text{à se-}[\text{]}-\text{"causes"}\text{"choses infinies}(.)\text{ont}(.)\text{expansion}[\text{.}]\text{-})/\text{"}(\times(\sim^{\sim}\text{Perfumes, colours and sounds}(.)\text{answer}(.).\text{each other"}\text{"causes"}\text{"infinite things}(.)\text{have}(.)\text{expansion}[\text{.]})$ accompanied by the casing "the infinite, with its unceasing and vigorous development, causes the fact that perfumes, colours and sounds answer each other". A swell $w=2$ can immediately be written because the course of the casing reverses the logical course of the swell by putting the image of the infinite at the start. It would be sufficient to follow the thinking of the flap more closely, in the same casing, to obtain $w=1$, for the benefit of this flap.-///M///-As usual, the calculation serves as a guide to the interpreter seeking to obtain a highly plausible flap. This formalism appears at first sight to be unnecessary, but it does both eliminate ideas of little basic value, and encourage the reformulation of those whose defects lie solely in their form. Many opponents of measurement claim that it spoils our appreciation of things, when it is doing no more than giving the precise details of any aspects that our intuition fails to pick up. When the flower-lover learns, thanks to the chemist, how much iron roses contain, his pleasure when holding a bouquet of these flowers is not hindered by knowing this.-///B///-We would also be led astray with a casing such as: "the fact that perfumes, colours and sounds answer each other causes the unceasing development of mathematical infinity". This time, it is the excessive abstraction of the casing that would make it an incorrect application of the gameboard.

623////-In the next paragraphs we will attempt to establish a nursery that can serve as an example. The aim is not to include in it the best or the most easily defensible flaps, since many groups of flaps could no doubt, regarding fitness and strength, vie with the series we have chosen to put forward. Our aim is rather to obtain from among the many equally possible perspectives, a meaning of particular interest, deserving a strong tonnage thanks to the boreholes, and covering wide areas within „Correspondences“. We will use here the trapezes «Correspondences», «Nature», «temple», «pillars», «distance», «Vast» and «answer». The flaps in question, in the form of the first avatar, are as follows: 1°) $\backslash(\text{°la nature}(.)\text{correspond}(.).\text{à un temple-}[\text{]}-\text{"prepares for"}\text{"l'homme}<>, \text{le nouvel artiste, prêtre du beau, }(.)\text{est}(.)\text{observé, surveillé, conseillé par des regards, venus de sa propre famille}[\text{.}]\text{de pensée, occupés de symboles-}[\text{]}-\text{"}(\times(\text{°Nature}(.)\text{corresponds}(.).\text{to a temple"}\text{"prepares for"}\text{"man}<>, \text{the new artist, priest of beauty, }(.)\text{is}(.)\text{observed, monitored, advised by looks, coming from his own family}[\text{.}]\text{of thought, occupied with symbols}))$; 2°) $\backslash(\text{°la nature}.\text{.}(.)\text{est}(.)\text{un temple-}[\text{]}-\text{"prepares for"}\text{"l'encens}(.)\text{chante}(.)\text{les transports}[\text{.}]\text{de l'esprit et des sens-}[\text{]}-\text{"}(\times(\text{°Nature}.\text{.}(.)\text{is}(.)\text{a temple"}\text{"prepares for"}\text{"the incense}(.)\text{sings}(.)\text{of the transports}[\text{.}]\text{of the mind and the senses}))$; 3°) $\backslash(\text{°dans le temple}.\text{.}, \text{l'homme}<>, \text{le nouvel artiste, prêtre du beau, }(.)\text{est}(.)\text{initié aux arts en passant à travers des forêts de symboles-}[\text{]}-\text{"prepares for"}\text{"il}(.)\text{est}(.)\text{maintenant, pour lui, un usage plus facile des nuances du sensible pouvant l'inspirer, car il éprouve sans mal, notamment, les gradations des parfums}^2[\text{.}]\text{trouvés au long de son itinéraire, sachant reconnaître ceux comme des chairs d'enfants... comme les hautbois...comme les prairies, ainsi que d'autres comptant parmi eux l'ambre, le musc, le benjoin et l'encens-}[\text{]}-\text{"}(\times(\text{°in the temple}.\text{.}, \text{man}<>, \text{the new artist, priest of beauty, }(.)\text{is}(.)\text{initiated into the arts by passing through forests of symbols"}\text{"prepares for"}\text{"there}(.)\text{is}(.)\text{now, for him, an easier usage of the nuances of sensitivity capable of inspiring him, since he experiences with ease, in particular, the gradations$

of perfumes[.]found along his route, able to recognize them like the flesh of children...like oboes...like meadows; and the others, counting among them amber, musk, benzoin and incense)); 4°) \(\circ de vivants piliers.\.de l'art, esthètes reconnus, (.)laissent(.)parfois sortir de confuses paroles inspiratrices-[.]-"prepares for""l'homme<>, le nouvel artiste, prêtre du beau, (.)passe(.)haut la main son initiation, à travers des forêts[.]de symboles-[.]-/\" (x(\circ living pillars.\.of art, recognized aesthetes, (.)let (.)forth at times confused inspiring words""prepares for""man<>, the new artist, priest of beauty, (.)passes (.)with flying colours his initiation, through forests[.]of symbols)); 5°) \(\circ de longs échos entendus au loin.\.(.)confondent(.)se-[.]-"prepares for""une ténébreuse et profonde unité[.] comme la nuit et...la clarté(.)est(.)à ce point vaste que le clair-obscur l'emporte-[.]-/\" (x(\circ long echoes heard in the distance.\.(.)mingle(.)together""prepares for""a dark and profound unity[.], like the night and the light(.)is (.)so vast that the chiaroscuro takes over)); 6°) \(\circ de par leur essence incompréhensiblement vaste.\....nuit et...clarté(.)unissent(.)s'-[.]-"prepares for""des parfums²... corrompus[.], riches et triomphants, ayant l'expansion des choses infinies...(.)transportent(.)... l'esprit et les sens)) (x(\circ by their essence incomprehensibly vast.\....night and...light(.)unite(.)together ""prepares for""corrupt[.]perfumes, rich and triumphant, having the expansion of infinite things... (.)transport(.)...the mind and the senses)); 7°) \(\circ les parfums¹[.], les couleurs et les sons(.)répondent(.)\se-[.]-"prepares for""il(.)est(.)des parfums² frais...doux...verts...et d'autres, corrompus, riches et triomphants-[.]-/\" (x(\circ Perfumes[.], colours and sounds (.)answer(.)\each other""prepares for""there(.)are(.)perfumes... cool...sweet...green...and others, corrupt, rich and triumphant)). We can perceive no shadiness arising from this nursery.-///M///-When a single part of a septum is common to both flaps, there is no shadiness since only a complete repetition would have such a consequence.-///B///-In the flaps just mentioned, we speak of “night” and “light” in two septa, but this is not enough to establish any shadiness since it is not a whole septum that is repeated. We just have the themes to which we need to refer several times if we are to understand the rather substantial meaning that Baudelaire has left to us. The same thing can be seen in the idea common to «confused» and «mingle», and also in that of the title itself «Correspondences» with «answer».

624///-The andirons, relating to the seven flaps we have just defined, can be written thus: 1°) “the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of physical Nature united with that of a temple, by mutual correspondence, would convey the feeling of preparing the notion that man, new artist, priest of beauty, was observed, monitored, advised by looks, coming from his own family of thought, occupied with symbols”; 2°) “the creator cannot but have envisaged, at least fleetingly or in his musings that the image of physical Nature, united with that of a temple, would convey the feeling of preparing the impression that things which appear merely material, such as incense, provide a basis for the intense expression of the whole being, spiritual and physical”; 3°) “the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of man passing through forests of symbols would convey the feeling of preparing the image of the aesthete who manages to find his direction in the material profusion of children’s flesh, oboes, meadows, amber, musk, benzoin and incense”; 4°) “the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of the living pillars of art, recognized aesthetes, who let forth at times confused words, would convey the feeling of preparing for the notion of the man, the new artist, priest of beauty, who sees in his own imagination, this legacy useful to him”; 5°) “the creator cannot but have envisaged at least fleetingly or in his musings, that the image of the long echoes of beauty, heard in the distance, and mingling together, would give the impression of preparing this thought that good and evil are vast to such an extent, in the dark and profound unity of the world, that the two adjoin each other”; 6°) “the creator cannot but have envisaged at least fleetingly or in his musings, that the representation of the incomprehensible immensity of the world around us, good and evil in particular, would convey the feeling of preparing the thought that corruption is a source of intoxication”; 7°) “the creator envisaged, at least fleetingly or in his musings, that the image with the same form within the domains of the five senses, would convey the feeling of preparing for the notion that for beings of sensitivity, or the impressions they give rise to within us, the same series of moral characters are equally possible”. We can see that it would be a challenge to look for shadiness in these andirons, even if they interpret the meaning of the gameboard more than the flaps do.-///B///-The correspondences would lie in that, through their very closely related qualities, deep down in beings of the sensitive world, many equivalences exist on certain

sides of them which are accessible to us, in spite of the very different appearances.-///M///-The average of 1 flap for 2 lines, i.e. 7 elements within the nursery for the 14 lines of the text from which they come, gives a conscientious way of following the work, without unnecessarily multiplying the examples studied, regardless of any belief in the imaginary virtues of the number 7.

625////-Let us examine the mill of the nursery we have just described, in general terms, in order to see if a minimum of two of the casings show any shadiness. We can list them as follows: 1°) “both together, Nature and temple, corresponding with each other, cause the observation of the man, the priest of beauty, by people with minds close to his, and occupied with symbols”; 2°) “physical Nature, having the essence of a construction attributed to the mind, causes the fact that a material product lifts up in an intense manner towards the whole of reality, both spiritual and physical”; 3°) “the initiation of the new artist causes him to grasp the abundant diversity of sensitivity, which he sees as going in successive stages from the tender or childlike level to the intensity of adulthood”; 4°) “the heritage of the pillars of art cause, in the acts of the new artist, the use of symbols drafted beforehand”; 5°) “the many echoes mixed with beauty, in their remoteness, length and plurality, cause confusion in a dark and profound unity, vast as good and evil juxtaposed”; and finally, 7°) “the correspondence between perfumes, colours and sounds causes the resemblance of their moral possibilities”. Anyone can see how pointless it is to look for shadiness in the whole unit formed by these various expressions.-///M///-The choice of trapezes and festoons ensures that the focus is placed on many of the images of the text one after the other, in the process of evaluating the plausibility of a nursery. The exegete, keen to help everyone follow the den, at the moment of linking together the comprehension of the flaps, indicates by means of the signs ([]-) and (-[]), the use of the jacket. In this way, cross-checking the information on such subjects submitted to him, the spectator of the kaleidoscope of the analysis can see, without falling victim to any ambiguity, thousands of facets originating from the same initial figure, which is the work that serves as an example for calculating the plausibility.-///B///-One of the aspects concerns the fate of the «perfumes» and of their “song”, which comes in particular from human activity. The commentator will then wonder what contribution in such a song comes from the technical production of perfumes. But the poem does not distinguish natural perfumes at all from those produced by craftsmen or manufacturers.

626////-The first flap, the gauge of which remains to be established, is written \(\circ la nature(.)correspond(.).\à un temple-[]-"prepares for""l'homme<>, le nouvel artiste, prêtre du beau, (.)est(.)observé, surveillé, conseillé par des regards, venus de sa propre famille[.]de pensée, occupés de symboles-[]-/" (\(\circ Nature(.)correspond(.).\to a temple""prepares for""man<>, the new artist, priest of beauty, (.)is(.)observed, monitored, advised by looks, coming from his own family[.]of thought, occupied with symbols)). The elastic is as follows: (Correspondences.\.;familiar[.]man<>). The stunt appears as: “how can we attain the lid “imagination in all the arts is sustained by the influences of all these disciplines”, starting from the trapeze “Correspondences?” We obtain this answer: “as the arts are linked by correspondences, each of them receives a contribution from the others.” At the same time as this, we can allow the request: “how to summarize, according to the context, all that man receives from the familiar looks?” The reply comes immediately: “everything comes down to something like “the imagination”, “the arts”, since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality.” The first wedge, the andiron, is described in these words seen not so long ago: “the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of physical Nature united with that of a temple, by mutual correspondence, would convey the feeling of preparing for the notion that the man, new artist, priest of beauty, was observed, monitored, advised by the looks, coming from his own family of thought, occupied with symbols”. This is an interpretation of «Correspondences//Nature is a temple...» linked to «...There man passes through forests of symbols/Which observe him with familiar eyes.» If there is a temple, it is possible to think of a priest. Where can he be found? In the man who is interested in a certain symbolism. The second wedge, the casing, is written: “both together, Nature and temple, corresponding with each other, cause the observation of the man, priest of beauty, by people, with similar minds to his, and occupied with symbols”. This indeed constitutes a possible way of understanding the first lines.-///M///-It makes sense to start a nursery by the

beginning of the work.-///B///-In the present case, we have an advantage and one that is not required for every nursery: it is constantly the man who is seen as obtaining something, in the relationship quoted in all the requests. Thus, seeing the man as the absolute centre of consideration, an attitude that is perceived in academic circles as the major defect of vain pretensions to knowledge, becomes a perfectly acceptable basis in certain areas of art. If we look closely at the first three lines of the poem, we see that «man» is not clearly defined as belonging to the natural world: he passes through it. It could thus be that the image, admittedly defensible although presented in an extremely subjective way, of his perfectly exceptional nature, can already be seen. Once this has been envisaged, it becomes easy to think that Baudelaire is interested first of all in those things among all others in the world that serve man. Next, when we imagine the man represented here is the artist, we can modify the interpretation that has just been given, to accord with the particular meaning at which we have just arrived.

627////-Let us look at the gauge of 1 of \(\circ la nature(.)corresponds(.).\à un temple-[]-"prepares for" l'homme<>, le nouvel artiste, prêtre du beau, (.)est(.).observé, surveillé, conseillé par des regards, venus de sa propre famille[.]de pensée, occupés de symboles-[]-/)\' (\(\circ Nature(.) corresponds(.).\to a temple"prepares for"man<>, the new artist, priest of beauty, (.)is(.).observed, monitored, advised by looks, coming from his own family[.]of thought, occupied with symbols)).The bight is $a^*=1$ for two reasons. The first is its septa, "Nature corresponds to a temple" and "man, the new artist, priest of beauty, is observed, monitored, advised by looks, coming from his own family of thought, occupied with symbols": each display at least one beam. Then, none of the beams used in these septa are repeated. The mallet (b^*) is also worth 1, since «man», «observe», «eyes», «familiar», «symbols» are placed in the text after «Nature», «Correspondences» and «temple». For the order of the fronts within each of the septa but not for them as a whole, it is of no importance when it is a question of finding this value of 1 for the mallet. There can be no doubt that the basket $c^*=1$ since no falsification of the work is noted, as far as the determination of the meaning of the beams is concerned. Leaving aside his methods of versification, the concept of being highly rational is alien in Baudelaire's verses, and so we can feel sure that the hook is $d^*=1$. Throughout its enunciation, the flap is easily accessible and no awkwardness or anachronisms appears present, giving the value of $e^*=1$ to the hub. It is true that any aesthete needs an education, whatever natural talents he may bring into play. Moreover, each modification of the beams, by means of the jacket, is useful in our understanding of the text, as one meaning of the gameboard is never replaced with anything else. The nick $f^*=1$ is indispensable because the flap avoids illustrating any point and interprets the relations between the images taken from the work without making up a fictitious text in order to do so. On the one hand, «Correspondences//Nature is a temple...» becomes (Nature(.)corresponds(.).\to a temple), and moreover «...There man passes through forests of symbols/Which observe him with familiar eyes» becomes (man<>, the new artist, priest of beauty, (.)is(.).observed, monitored, advised by looks, coming from his own family[.]of thought, occupied with symbols). In this case, the pendant $g^*=1$ can be noted with no difficulty, since the work, in the sense of its gameboard, confines itself to juxtaposing two statements, remaining silent concerning the basis of the second on the first. Furthermore, the critics have no immediate means of denying that the content of the first septum prepares for that of the second. The stool $h^*=1$ is noted without much surprise, thanks to paragraphs 623, 624 and 625 which showed that for the nursery being analysed, no shadiness is produced. Let us turn our attention now to (j^*), the rod. The flap does not prevent any use of the doors or poises: for «Nature is a temple», "divine-like edifice"; for «living pillars», "animated as if by divine will"; for the pillars able to speak, the symbols looking at man, as well as for the perfumes, colours and sounds answering each other, "giving the impression of thought as if by divine will"; and regarding the "corrupt incense", the phrase "which seems active simultaneously for good and evil". Moreover, the beams come from the same text, which has a profile of $\frac{1}{2}$ and is a sonnet. What can we say of the lid? It turns out to be easily picked out: "imagination in all the arts is sustained by the influences of all these disciplines". The rod (j^*) is therefore 1 here. We can see that a trimmer of $k^*=1$ is easy to justify as the rod is equal to 1 and as the poem „the Beacons“ is like an acolyte of „Correspondences“, as it shares the theme ""the imagination", "the arts"", which is the protector belonging to the lid mentioned above. The viaduct $m^*=1$ must be accepted, due to the rod of 1 and also to the satisfactory nature of both the trapeze and the festoon, both of which were examined in the previous paragraph. The gibbet $p^*=1$ is guaranteed by the rod

of 1, and in so far as the andiron gives depth to the flap. Finally, the flap studied allows for the swell $w=1$ because the rod is equal to 1, and since the casing constitutes an application of the flap. To sum up, the gauge $1=(1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$ seems to be justified according to the sequence of the boreholes: the bight, mallet, basket, hook, hub, nick, pendant, stool, rod, trimmer, viaduct, gibbet and swell. Their values in fact are $a=1$, $b=1$, $c=1$, $d=1$, $e=1$, $f=1$, $g=1$, $h=1$, $j=1$, $k=1$, $m=1$, $p=1$ and $w=1$.-///M///-It is certain that the creator is to be found behind his lines, and in this way, "E prepares for F" means more radically "the creator, with E is preparing for F".-///B///-Regarding the theme of artistic imagination, research in Romantic and Symbolist works would be of great interest. It would be a question of finding the series of poems containing this theme, even in a tenuous way. This would possibly help us to determine if there is a deep-seated link between this theme and the idea that the inclination to evil, not in one man in particular but in all, is necessary [683]-[[1119]].

628////-Let the expression \(\circ la nature.\backslash(.)est(.)un temple-\square\)"prepares for""l'encens(.) chante(.)les transports [.]de l'esprit et des sens-\square\)" (\(\circ Nature.\backslash(.)is(.)a temple\)"prepares for""the incense(.)sings(.)of the transports [.]of the mind and the senses)). The elastic can be read as follows: (Nature.\backslash; transports[.]; man<>). The stunt can be read as "how can we attain the lid "imagination in all the arts is sustained by the influences of all these disciplines", starting from the trapeze that is "Nature"? We obtain this reply: "at the heart of Nature, the fields of sensitivity supply the five sense organs and, likewise, the beings that we understand through them. It is from here that the internal diversity of art comes, authorising parallels to be drawn between derived disciplines, by development from the initial source, painting and music in particular for vision and hearing. This means that, when practising one discipline, the artist benefits from all that his imagination weaves around the many elements coming from the other arts." The request, furthermore, is this: "how to summarize, according to the context, all that man receives from the transports of the mind and the senses?" The reply follows swiftly: "everything comes down to something like ""the imagination", "the arts""', since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." The andiron is formulated in these words: "the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of physical Nature, which is nonetheless also a temple, will convey the feeling of preparing for the notion that things that appear merely material, such as the incense, provide the basis of an intense expression of the whole being, spiritual and physical". We can therefore interpret the beginning of the poem as preparing for its end. The casing is as follows: "physical Nature, having the essence of a construction attributed to the mind, causes the fact that a material product engenders considerable activity, both spiritual and physical".-///M///-It is a basic literary procedure to link the beginning and the end of the same work, which brings us back to the talents of the poet.-///B///-It has already been seen, in 592B, that if we relate the last «Which» not just to the four perfumes, «...amber, musk, benzoin and incense...», or even to all the «...perfumes...corrupt, rich and triumphant...», but rather to all the perfumes mentioned, including the coolest ones, we reach the idea that they all sing the transports, and that there is just a distinction between the more violent transports and those that are less so. Natural forces, through their synthesis, give us the various perfumes, but this in no way prevents the attentive observer from grouping them together in two classes, on second analysis, i.e. that of weakness and that of excess. The energy of natural forces, which seem infinite to the spectator, was the subject of a composition in Latin verse by the young Baudelaire for the "Concours Général" academic competition of 1837, a translation of the beginning of which by Jules Mouquet is given here [653]: «In this Italian land where the most voluptuous waters/Ever lick the shores of the Bays so loved by poets,/Barely three hundred years ago, nature was suddenly changed/And its happy repose was troubled by awful phenomena.//The soothing night had spread its tranquillity, bathing all: a coolness/Blew softly over the land and, along the coast,/People, so close to death, enjoyed their peaceful slumber./The sea made a great noise, the long waves rolled/Their threat swollen, gathering in strength, a violent storm/Swept over the country; as if aware of it, the land responded/To this signal, and shaken by a secret force,/The whole shore howled in its shattered caves./Now the ground splits and bursts open in blazing fires./From the fissures a flame leaks out, illuminating in its swift path/The shadows that appear; the rocks cleave, an impatient fire/Spills out and, their bonds broken, waves of fire/Spread and flow over the distant countryside.» Such forces invest human beings and, at any rate, some years later, Baudelaire will think that the idea of bad

health provides a basis for understanding some of them, while for others the key is to be sought in the desire for evil [683]-[[1130]].

629////-Let us evaluate the gauge of $\backslash(\circ \text{ la nature.} \backslash(.) \text{ est}(.) \text{ un temple-}[\text{"prepares for"} \text{"l'encens}(.) \text{ chante}(.) \text{ les transports}[.] \text{ de l'esprit et des sens-}[\text{"} \times(\circ \text{ Nature.} \backslash(.) \text{ is}(.) \text{ a temple"} \text{"prepares for"} \text{"the incense}(.) \text{ sings}(.) \text{ of the transports}[.] \text{ of the mind and the senses}))$. The correct value of the bight is $a^*=1$, warranted for two reasons. Each of the septa of the flap, «Nature is a temple...» and “the incense sings of the transports of the mind and the senses”, contains at least one beam. None of these fronts occurs more than once in the flap. The mallet $b^*=1$ seems inevitable since «Nature», «is», «temple» are written before «incense», «sing», «transports», «mind» and «senses». We can accept $c^*=1$ for the basket since there would be no reason to fear the poem has been falsified or altered in any serious way. The hook (d^*) is 1 because, once the idea of versification has been set aside, it seems obvious that there is nothing of a strictly rigorous scientific or technical nature in the poem. A hub $e^*=1$ is necessary, since it seems possible that the creator could easily have understood the relationship studied. The nick $f^*=1$ is based on three facts: the flap contains no illustration; it does not take a stance opposing to any liaison in the gameboard, and finally, each link in meaning offered in the septa remains at the level of the development of an initial connection in the gameboard. We can see clearly that «Nature is a temple...» and «There are perfumes cool...And others... Like amber, musk, benzoin and incense,/Which sing of the transports of the mind and the senses» provide material to contribute to the momentum of the flap. The pendant $g^*=1$ results from three of the text's characteristics. First, as understood from the gameboard, the poem does not very openly portray the idea that “the incense sings the transports of the mind and the senses” is prepared for by means of «Nature is a temple». Secondly, the creator does not reject this notion either. Finally, critics do not have the means of completely ruling out the image of such a foundation. The stool $h^*=1$ is not in doubt because we are assured by the content of paragraphs 623, 624 and 625, concerning the nursery, that the flap is not affected by any shadiness. In particular, in the first septum of the flap studied above, we had “corresponds”, whereas in the new form of flap we have «is», which prevents the repetition from being complete. The rod being $j^*=1$ can be argued for several reasons. First, Baudelaire's poem is an independent work, with a title and typographic blanks before and after it; it respects a recognized form, that of the sonnet; there are fewer than a hundred fronts; the profile is $\frac{1}{2}$. Next, the lid “imagination in all the arts is sustained by the influences of all these disciplines” summarises faithfully an important aspect of the overall significance of these lines. What is more, all the beams of the flap appear in these lines: «Nature», «is», «temple», «incense», «sing», «transports», “mind» and «senses». Fourthly, nothing in the doors or poises opposes the idea contained in the flap. With “temple-Nature”, we have the door “divine-like edifice”. For the «living pillars», we obtain “animated as if by divine will”. For the pillars able to speak, the symbols looking at man, as well as for the perfumes, colours and sounds answering each other, “giving the impression of thought as if by divine will”. As regards the “corrupt incense”, we can add to the text, in our minds, “which seems active simultaneously for good and evil”. The trimmer is $k^*=1$ because the rod is worth 1 and because the poem „the Beacons“ acts as an acolyte of „Correspondences“, allowing the sonnet to take on the status of a lair. We can accept a viaduct $m^*=1$ as a result of the rod being 1 and because the stunt and the request are capable of obtaining a reply, as justified in paragraph 628. The gibbet $p^*=1$ is assured thanks to the rod of 1 and because 628 shows that the andiron is limited to giving a development of the meaning of the flap. The swell is $w^*=1$, through the rod being 1 and since 628 shows us, in the casing, a kind of reflection developing the ideas conveyed by the flap. Thus, the product for the boreholes $a^*, b^*, c^*, d^*, e^*, f^*, g^*, h^*, j^*, k^*, m^*, p^*, w^*$ gives $((1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1))=1$, which gives the gauge $1/a^*b^*c^*d^*e^*f^*g^*h^*j^*k^*m^*p^*w^*=1$.-///M///-Since the den contains only a few words and its limits are clearly marked, the creator can be considered to have been capable of having a mastery of the text enabling him to eliminate the distance separating the beginning from the end, in order to link without hindrance the images taken from these two extremities.-///B///-From this it follows that «Nature is a temple...» is rightfully imagined capable of preparing for “the incense sings of the transports of the mind and the senses.” Turned towards the divine, Nature or reality constitutes the only possible model, to which furthermore, man belongs, with all that he has done. And in particular, integrated in this universe is all that the great artists and highquality craftsmen have created over the ages, starting from what already existed at their time.

630////-We will turn our reflections at present to another flap: \(\odot dans le temple.\., l'homme<>, le nouvel artiste, prêtre du beau, (.)est(.)initié aux arts en passant à travers des forêts de symboles-[]-"prepares for""il(.)est(.) maintenant, pour lui, un usage plus facile des nuances du sensible pouvant l'inspirer, car il éprouve sans mal, notamment, les gradations des parfums²[.]trouvés au long de son itinéraire, sachant reconnaître ceux comme des chairs d'enfants...comme les hautbois...comme les prairies, ainsi que d'autres comptant parmi eux l'ambre, le musc, le benjoin et l'encens-[]-)" (x(\odot in the temple.\., man<>, the new artist, priest of beauty, (.)is(.)initiated into the arts by passing through forests of symbols""prepares for""there(.)is(.)now, for him, an easier usage of the nuances of sensitivity capable of inspiring him, since he experiences with ease, in particular, the gradations of perfumes[.]found along his route, able to recognize them like the flesh of children...like oboes...like meadows; and the others, counting among them amber, musk, benzoin and incense)). An elastic seems appropriate: (temple.\.;perfumes[.]; man<>). The stunt can be written as follows: "how can we attain the lid "imagination in all the arts is sustained by the influences of all these disciplines", starting from the idea represented by the beam "temple"?" A reply is given in these words: "it is the initiation in the temple of beauty that teaches us precisely to cross in one art, ideas from other disciplines." Furthermore, the request is: "how to summarize, according to the context, all that man receives from perfumes, when some appear as the flesh of children, as oboes, as meadows, when others are of the type of amber, musk, benzoin and incense?" The reply is easy to formulate: "everything comes down to something like ""the imagination", "the arts""", since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." The andiron conforms to a description such as: "the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of the man passing through forests of symbols will convey the feeling of preparing that of the aesthete who manages to find his way among the material profusion of the flesh of children, oboes, meadows, amber, musk, benzoin and incense". It is a way of linking, by interpretation, the third line and the end of the sonnet. The casing can be written thus: "the initiation of the new artist causes him to grasp the abundant diversity of sensitivity, which he sees as going in various stages, from the level of the tender or childlike to the intensity of adulthood".-///M///-In the quest for meaning, we must remain attentive to trends over the course of the millennia, which have made their way from superstition to art and then to the sciences.-///B///-It would not be easy to find a case of a temple in which various perfumes were in use, in separate rooms, dedicated to different values. For the general organisation, we are reminded of certain churches which have many separate chapels, each one consecrated to a certain personage recognized as important in their doctrine. Finally, the beautiful temple, celebrating major qualities, would also have the possibility of representing worrying things; and this is exactly what the incense shows, according to the last lines. The substance of the fascination for the animal brings out all that is cursed in man, as is so frequently shown in initiations and in a considerable part of Egyptian statuary; the love of Baudelaire for cats, and the idea involving the continuity uniting living beings [272]-[626]. As beauty bears combinations parallel to those with goodness, the poet, admirer of women, was able to rain very harsh words on them [[1137]].

631////Let us ask what would be the gauge for the flap \(\odot dans le temple.\., l'homme<>, le nouvel artiste, prêtre du beau, (.)est(.)initié aux arts en passant à travers des forêts de symboles-[]-"prepares for""il(.)est(.) maintenant, pour lui, un usage plus facile des nuances du sensible pouvant l'inspirer, car il éprouve sans mal, notamment, les gradations des parfums²[.]trouvés au long de son itinéraire, sachant reconnaître ceux comme des chairs d'enfants...comme les hautbois...comme les prairies, ainsi que d'autres comptant parmi eux l'ambre, le musc, le benjoin et l'encens-[]-)" (x(\odot in the temple.\., man<>, the new artist, priest of beauty, (.)is(.)initiated into the arts by passing through forests of symbols""prepares for""there(.)is(.)now, for him, an easier usage of the nuances of sensitivity capable of inspiring him, since he experiences with ease, in particular, the gradations of perfumes[.]found along his route, able to recognize them like the flesh of children...like oboes...like meadows; and the others, counting among them amber, musk, benzoin and incense)). We have here a bight $a^*=1$ since the septa have at least one beam, and as none of the fronts is repeated. The mallet $b^*=1$ seems assured, seeing that, in the poem, «temple», «man», «passes», «through», «forests» and «symbols» precede «are», «perfumes», «flesh», «children», «oboes»,

«meadows», «others», «amber», «musk», «benzoin» and «incense». We can write the basket as $c'=1$ due to the fact that we are not aware of any accident or falsification of the poem. We should also note the hook as $d'=1$, since the verse, apart from anything related to rhyme and metre, is not of the field of science nor any technical field. The hub $e'=1$ is warranted owing to the fact that the idea that an initiation makes it possible to see things which were previously difficult to identify, is nothing out of the ordinary for a mind familiar with the theological principle of the revelation. The nick $f'=1$ is assured because, firstly no illustration is harboured in the flap; next it is careful never to oppose any link in the meaning of the gameboard and, finally each of the links in meaning proposed in the septa is duly preceded, within the text, with a link from the gameboard. Indeed, “in the temple, man, the new artist” accompanies «Nature is a temple...There man...» Furthermore, “is initiated into the arts, by passing through forest of symbols” interprets «...(There man) passes through forests of symbols...» Moreover, the segment “there is now, for him, an easier usage of the nuances of sensitivity capable of inspiring him, since he experiences with ease, in particular, the gradations of perfumes found along his route, able to recognize them like the flesh of children...like oboes...like meadows; and the others, counting among them amber, musk, benzoin and incense” repeats «Nature is a temple...There man passes...There are perfumes...as the flesh of children...as oboes...as meadows,-And others...Like amber musk, benzoin and incense...» The pendant $g'=1$ cannot be refused, for three reasons. For one thing, the creator is not seeking openly to introduce some meaning relating to «There are perfumes...as the flesh of children...as oboes...as meadows, -And others...Like amber, musk, benzoin and incense...» by means of «Nature is a temple...There man passes through forests of symbols...» What is more, the same author does not reject this possibility. Equally, the critics cannot find a way of dismissing absolutely this idea that what we call here the first septum, provides a basis for the content of the second. The stool $h'=1$ is assured by the content of paragraphs 623, 624 and 625, attesting that the flap being discussed will tolerate no shadiness in the whole of the nursery. A rod of $j'=1$ is achieved for the following five reasons. The clear determination of the sonnet, with its profile of $\frac{1}{2}$ and the series of 74 fronts is not in doubt. The lid “imagination in all the arts is sustained by the influences of all these disciplines” summarizes faithfully an important aspect of the significance of the poem. Let us add that such a lid is easy to formulate. Among the compartments of the poem, we can see all the beams of the flap being studied here: «temple», «man», «passes», «through», «forests», «symbols», «are», «perfumes», «flesh», «children», «oboes», «meadows», «others», «amber», «musk», «benzoin» and «incense». Now, let us consider the doors and poises. With the aim of grasping the notion of “temple-Nature”, we will use the expression “divine-like edifice”. To accept the image of the «living pillars», it is useful to take the expression “animated as if by divine will”. In order to understand the three images of pillars delivering words, of symbols observing man and of perfumes, colours and sounds answering each other, the door “giving the impression of thought as if by divine will” proves invaluable. The door “which seems active simultaneously for good and evil” serves to envisage the “corrupt incense”. Nothing in the flap being studied here is contrary to these images, and this is the last of the series of five reasons which show the existence of a rod $j'=1$. The trimmer $k'=1$ is assured by $j'=1$ and also by the presence, beside „Correspondences“ of an acolyte „the Beacons“, which makes it possible to constitute a lair. The viaduct $m'=1$ is acquired for us by $j'=1$ and by means of the rogations, stunt and request, with both seeing a reply appear, as we remarked in the previous paragraph. We obtain a gibbet $p'=1$, through $j'=1$ and thanks to the andiron interpreting the flap in a reasonable way. The swell $w'=1$ is necessary because $j'=1$ and through a casing that applies the meaning of the flap in an acceptable way. Overall, $a'=1$, $b'=1$, $c'=1$, $d'=1$, $e'=1$, $f'=1$, $g'=1$, $h'=1$, $j'=1$, $k'=1$, $m'=1$, $p'=1$ and $w'=1$ give, as a numerical product $(a'b'c'd'e'f'g'h'j'k'm'p'w')=((1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1))=1$ and its inverse $(1/a'b'c'd'e'f'g'h'j'k'm'p'w')=(1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1))=1$, which is the gauge sought.-///M///-Frequently, the blinkered opponents of measurement detest as much as the measurements themselves, the long enumeration of the conditions involved, because, with this, they reject any methodical process, which may, it is true, be tedious but which is available to all people with any skill, in order to extol what is no more than laziness, but which seems to them the prerogative of that rare intuitive mind, capable of immediately grasping the essence without even having to look for it.-///B///-In art, it is common to name this purported force, intuition, and the obscurity of its initial momentum makes us think of the «forests of symbols», of which Baudelaire speaks. But an apprenticeship accomplished without much difficulty, being undertaken by a subject with an agile mind, amid the «familiar eyes», in childhood, remains a question of

absorbing the results of some teaching.

632////-Let the flap be $\backslash(\circ$ de vivants piliers.\.de l'art, esthètes reconnus, (.)laissent(.)parfois sortir de confuses paroles inspiratrices-[]-"prepares for""l'homme<>, le nouvel artiste, prêtre du beau, (.)passe(.)haut la main son initiation, à travers des forêts[.]de symboles-[]-)" ($\times(\circ$ living pillars.\.of art, recognized aesthetes, (.)let (.)forth at times confused inspiring words""prepares for""man<>, the new artist, priest of beauty, (.)passes (.)with flying colours his initiation, through forests[.]of symbols)). Noted thus, the elastic (pillars.\.;forests[.];man<>) is correct. The stunt looks like this: "how can we attain the lid "imagination in all the arts is sustained by the influences of all these disciplines", starting from the trapeze "pillars"?" The reply is swift: "the pillars, great aesthetes which together support all the arts, not only influence artists in their own discipline, but such and such, appearing in another art." Moreover, the request is as follows: "how to summarize, according to the context, all that "man" receives from the "forests of symbols"?" and the answer to this is: "everything comes down to something like ""the imagination", "the arts"", since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." The andiron calls for a description of this kind: "the creator cannot but have imagined, at least fleetingly or in his musings, that the image of the living pillars of art, recognized aesthetes who let forth at times confused words, will convey the feeling of preparing for the notion of man, the new artist, priest of beauty, who sees this legacy as serving his own imagination". The dominant perspective is that «...living pillars/Let forth at times confused words...» is linked to the affirmation: «...There man...passes through forests of symbols...» The casing can be noted: "the legacy of the pillars of art causes the use of previously drafted symbols, within what the new artist has done".-///M///-The content proves identical to that of the andiron, but the form with a tunnel makes it easier to grasp intuitively, because no explicit detour by a reference to the thoughts of the creator occurs.-///B///-In the major productions achieved by them, the pillars of beauty would leave the new artist enough to retain and then combine a wealth of images. If in this way inspiration is supported by the many arts, the beacons on the shores of the oceans of the world or the pillars thrusting into the sky and indicating beauty, all facilitate, although independently, the crossing of influences within every design, canvas, piece of music, poem, building, sculpture, play or opera.

633////-We can determine the gauge for $\backslash(\circ$ de vivants piliers.\.de l'art, esthètes reconnus, (.)laissent(.)parfois sortir de confuses paroles inspiratrices-[]-"prepares for""l'homme<>, le nouvel artiste, prêtre du beau, (.)passe(.)haut la main son initiation, à travers des forêts[.]de symboles-[]-)" ($\times(\circ$ living pillars.\.of art, recognized aesthetes, (.)let (.)forth at times confused inspiring words""prepares for""man<>, the new artist, priest of beauty, (.)passes (.)with flying colours his initiation, through forests[.]of symbols)). The bight is $a^*=1$ because the septa, "living pillars of art, recognized aesthetes, let forth at times confused inspiring words" and "man, the new artist, priest of beauty, passes with flying colours his initiation, through forests of symbols", each possess at least one beam that the other does not; and because no fronts are repeated in the flap. It is necessary to note a mallet $b^*=1$ since, in Baudelaire's poem, «man», «passes», «through», «forests» and «symbols» are preceded by «living», «pillars», «Let», «forth», «times», «confused» and «words». The basket can be recorded as $c^*=1$ given that there is no reason to fear any falsification or serious alteration of „Correspondences“. The hook (d') has the value of 1, thanks to some ideas in the text not being particularly learned but being full of imagination, setting aside the rational device of versification. There can be no doubt that the hub is $e^*=1$ since, for an artist in the XIXth century, the preparation of the theme of the initiation of the new great artist by that of previous masters poses no problem. The nick $f^*=1$ is guaranteed to be error-free for three reasons: the flap contains no illustrations; it does not oppose any link in the gameboard and finally each of the links in meaning offered in either of the septa, but not on the level of the whole flap, is duly preceded within the lines of verse, with some gameboard connection. Indeed, «... living pillars/Let forth at times confused words...» and «...There man...passes through forests of symbols...» come from the text. The pendant $g^*=1$ proves necessary, also, for three reasons. First, the creator does not provide entirely explicitly the meaning according to which «...living pillars/Let forth at times confused words...» prepares for «...There man...passes through forests of symbols...» Secondly, no denial of this is mentioned by the author. What is more, the critics have detected no misinterpretation of the text in the supposition of this link uniting the images. The stool $h^*=1$ can be justified thanks to the fact that the flap,

in the chosen nursery, is affected by no shadiness, as has been seen in 623, 624 and 625. The rod ($j=1$) is 1, for three reasons. First, because all the beams of the flap come from the same den: «living», «pillars», «Let», «forth», «times», «confused», «words», «man», «passes», «through», «forests» and «symbols». Secondly, since the lid is not lacking in clarity: “imagination in all the arts is sustained by the influences of all these disciplines”. Thirdly, the flap under analysis here does not conflict in any way with the doors or the poises: “divine-like edifice” for “temple-Nature”; “animated as if by divine will”, as regards «living pillars»; “giving the impression of thought as if by divine will”, for the pillars delivering words and for the symbols observing man, as well as relative to the perfumes, colours and sounds answering each other; and finally “which seems active simultaneously for good and evil” regarding the “corrupt incense”. The trimmer is $k=1$, since $j=1$ and the poem „the Beacons“ constitutes an acolyte of „Correspondences“. The viaduct is $m=1$, justified by the rod $j=1$ and by the successful rogations, giving satisfactory relations in “stunt-trapeze” and “request-festoon”. The gibbet $p=1$ is based on the rod $j=1$ and on an andiron which is a deepening of the flap. The swell $w=1$ owes much to the rod $j=1$ and to a casing consisting of a development of the flap. The various contributors to the gauge, namely the bight, mallet, basket, hook, hub, nick, pendant, stool, rod, trimmer, viaduct, gibbet and finally the swell, are $a=1$, $b=1$, $c=1$, $d=1$, $e=1$, $f=1$, $g=1$, $h=1$, $j=1$, $k=1$, $m=1$, $p=1$ et $w=1$, and the plausibility thus obtained is $1=1/a'b'c'd'e'f'g'h'j'k'm'p'w'$.-///B///-For the case in which Baudelaire might have taken to extremes the adhesion to the values of faith, in his view of art, we should take the precaution of asking ourselves whether the «pillars» mentioned in the first line are not crosses. Alain Rey notes that originally a cross was just a post, that could be constructed in many different forms [837].-///M///-However, in order to follow a view of this kind, it would be necessary to be able to define value criteria, applicable to the suppositions made concerning the importance of the meaning represented discretely in the creator’s vocabulary, which sends us back to the problem of measuring the intentions of the author.

634///-Let us look now at \(\circ de longs échos entendus au loin.\.().confondent().se[]-"prepares for"une ténébreuse et profonde unité[.] comme la nuit et...la clarté().est().à ce point vaste que le clair-obscur l'emporte-[]-)/" (×(\circ long echoes heard in the distance.\.().mingle().together"prepares for"a dark and profound unity[.], like the night and the light().is ().so vast that the chiaroscuro takes over)). The elastic is as follows: (distance.\.;unity[.];man<>). The stunt is: “how can we attain the lid “imagination in all the arts is sustained by the influences of all these disciplines”, starting from the trapeze “distance”?” We obtain this reply: “in appearance, the characteristics of one art take it far from the others, and yet sensitivity unites them, allowing them all to strengthen the imagination to work in them all.” The request, furthermore, is as follows: “how to summarize, according to the context, all that man receives from the dark and profound unity?” The reply comes straightaway: “everything comes down to something like “the imagination” “the arts””, since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality.” The andiron calls for a description of this type: “the creator cannot but have envisaged, at least fleetingly or in his musings, that the image of the long echoes mixed with beauty, heard in the distance, and mingling with each other, will give the impression of preparing the thought that good and evil are vast to such an extent, in the dark and profound unity of the world, that they are juxtaposed”. We will start from the intuition given in the fifth line, uniting it with that of the two lines immediately following, by interpreting “night and light” by using a common symbolism, that of “evil and good”. The casing is written as: “the many echoes mixed with beauty, in their remoteness, length and plurality, cause confusion in a dark and profound unity, vast as good and evil juxtaposed”.-///M///-The preparation that relieves one illness but causes another, for the doctor aware of the fact, enters the domain in which good lies side by side with evil.-///B///-In the lines which follow, Baudelaire was able to evoke this parallel uniting dark and light, chiaroscuro with “good and evil” [1091]: «Rembrandt, -sad hospital full of whisperings,/And of a large crucifix simply decorated,/Where tearful prayer exhales from the dirt,/And a wintry ray suddenly passes over...»

635///-We will now seek the gauge appropriate to this same flap: \(\circ de longs échos entendus au loin.\.().confondent().se[]-"prepares for"une ténébreuse et profonde unité[.] comme la nuit et...la clarté().est().à ce point vaste que le clair-obscur l'emporte-[]-)/" (×(\circ long echoes heard in the distance.\.

(.)mingle(.)together""prepares for""a dark and profound unity[.], like the night and the light(.)is (.)so vast that the chiaroscuro takes over)). The bight is $a^*=1$, given that the septa, essentially "long echoes heard in the distance mingle together" and "a dark and profound unity like the night and the light is so vast that the chiaroscuro takes over", have at least one beam, and no repetition occurs in their use. The mallet $b^*=1$ is necessary, because in the poem, «dark», «profound», «unity», «Vast», «as», «night», «light», and «are» are written after «long», «echoes», «distance» and «mingle». We must accept a basket $c^*=1$, since no fear of falsification or serious alteration of the poem under analysis is justified. The hook (d^*) is set at 1 as, by putting aside the rational device of versification, the notions in the text are not particularly learned ones but are full of imagination. The hub $e^*=1$ can not be in doubt, the ease of grasping the preparation of the relation "light-dark" by that of the echoes not being really open to discussion. The nick $f^*=1$ is guaranteed error-free, for three reasons: the flap contains no illustrations; it does not conflict with any link in the gameboard; and finally all the links in meaning proposed in the septa, but never on the scale of the whole flap, are duly preceded within the text by a gameboard relation established among the ideas. In fact, we can use lines 5, 6 and 7 as a basis. The pendant $g^*=1$ is necessary, also for three reasons. First, the creator does not himself explicitly mention the idea according to which «...long echoes which mingle in the distance...» could prepare for «...in a dark and profound unity,/Vast as the night and as the light...» Secondly, the author does not reject such a basis. Thirdly, it is hard to see how the critics could find any proof that this supposition should be ruled out. The stool $h^*=1$ proves correct because the flap is not affected by any shadiness, as has been seen in paragraphs 623, 624 and 625. Three points give us a rod (j^*) of 1. First, all the fronts of the flap, «long», «echoes», «mingle», «distance», «dark», «profound», «unity», «Vast», «as», «night», «light», «are» belong to the same den. Secondly, the lid of this den is not impenetrable to logic: "imagination in all the arts is sustained by the influences of all these disciplines". Thirdly, the same flap does not support any opposition to the doors or poises: "divine-like edifice", regarding the "temple-Nature"; "animated as if by divine will" relating to the image of the «living pillars»; "giving the impression of thought as if by divine will" for the pillars delivering words, the symbols observing man, as well as for the perfumes, colours and sounds which answer each other; and finally "which seems active simultaneously for good and evil" as regards the "corrupt incense". The trimmer is worth $k^*=1$, thanks to the rod $j^*=1$ and to the fact that the poem appears to be a lair. The viaduct confines itself to a level of $m^*=1$, as a result of the rod equalling 1 and of the easily understood relationships linking both the trapeze with the stunt, and the festoon with the request. The gibbet cannot be greater than $p^*=1$, benefiting as it does from the rod $j^*=1$ and from the andiron in the form of a deepening of the flap. The value of the swell is $w^*=1$, from the rod (j^*) being equal to 1 and from the casing which limits itself to giving a development of the meaning of the flap.-///M///-We make a small detour when reflecting by means of the boreholes, but fundamentally, this is just to facilitate a rational commentary. In other fields, this type of process is often called "formal" or "artificial". These classifications, which raise a smile, suppose that as opposed to this, the "natural" is seen as something acquired from the outset, whereas even the action of walking requires some training. An identical error seems to be committed when talking about "natural languages" or "natural numbers", since using their particularly simple logic also requires some assistance in the first place [241]-[384]-[973].-///B///-We chose to use "is", as a terrace-modification of «are», taken from the ninth line, because if we had chosen «is» from the first line, we would have had to write $b^*=2$ and not $b^*=1$, since «is» precedes «long», in particular, so that the gauge could not have finally equalled 1. Each possibility, the displacement of «is» or of «are», respects the tenets of the present calculation, since both result from a usage of the ramp, indicated in paragraph 580 as permissible, but one of the choices matches the shrewd intuition that the reference to the "echoes in the relation to fusion" prepares for the image of the chiaroscuro.

636////-Let us describe the flap \(\text{°de par leur essence incompréhensiblement vaste.\....nuit et...clarté(.)unissent(.)s'[-]""prepares for""des parfums²... corrompus[.], riches et triomphants, ayant l'expansion des choses infinies...(.)transportent(.)...l'esprit et les sens)) (\(\text{°by their essence incomprehensibly vast.\....night and...light(.)unite(.)together ""prepares for""corrupt[.]perfumes, rich and triumphant, having the expansion of infinite things...(.)transport(.)...the mind and the senses)). The elastic can be defined as: (Vast.\.;corrupt[.];man<>). The stunt looks as follows: "how can we attain the lid "imagination in all the arts is sustained by the influences of all these disciplines", starting from the trapeze which is "Vast"?" We can give

this reply: "the vast artistic domain connects by internal correspondences the disciplines, the closest to and the furthest from each other, such that in each, the imagination is sustained by the influences of all." Moreover, the request is: "how to summarize, according to the context, all that man receives from the corrupt perfumes?" This reply is appropriate: "everything comes down to something like "the imagination", "the arts", since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." The andiron will be: "the creator cannot but have envisaged, at least fleetingly or in his musings, that the representation of the incomprehensible immensity that surrounds us, notably good and evil, would convey the feeling of preparing the thought that corruption is a source of inebriation". We base all of this on the words: «Vast as the night and as the light...» and then «...Perfumes...others, corrupt, rich and triumphant, Having the expansion of infinite things...Which sing of the transports of the mind and the senses.» The casing has the following form: "the immensity, in the dark and the light, the evil and the good, causes the transport of inebriation".-///B///-Declaring that the poet would have been capable of implying such a judgement, in order to conceive his own text in depth, supposes no more than that he manipulated common notions of his day.-///M///-Individual will is part of a much wider movement, dependent on forces present within the local culture, which in turn is embedded in history in general. When we reason regarding such generalities, the way of forming poetic images differs little from that which is valid for notions evolving within any science, as Duhem described them [286]: «The formation of all physical theory has always proceeded by a series of touch-ups which, from the first almost formless drafts have gradually led the system to more finished states; and, within each of these alterations, the initiative of the physician has been counselled, supported, guided, at times imperiously ordered by the most diverse circumstances, by the opinions of men and by the lessons of facts. A theory of physics is not the sudden product of a creation; it is the slow and progressive result of an evolution. When with a few pecks, a chick breaks the eggshell and escapes from its prison, a child can imagine this rigid, immobile mass, resembling the white pebbles he may gather from the edge of a stream, has suddenly come alive and produced the scurrying, chirping little bird; but, where his childish imagination sees a sudden creation, the naturalist recognizes the final phase in a long development; he thinks back over the first fusion of two microscopic nuclei, the series of divisions, differentiations, resorptions which, cell by cell, have built the body of the young chicken.» The inventions by the great artistic geniuses, whether their names are known to us today or not, the successive acts of skill on which history, in this field, has been built, respect these same principles. It was necessary to learn how to whistle, to sing in canon, to draw with hatching, to paint using the sfumato technique, to employ flying buttresses, to write a sonnet, to use a cornerstone. In the same way, the development of the line in charcoal, of the mixture of coloured soils, of the drum and the flute must have demanded considerable ingenuity. Furthermore, as the idea is stimulated by the means of formulating it, we must be careful to avoid making a complete distinction between the themes and the existence of physical or intellectual tools, such as perspective with a single vanishing point, or musical theory.

637////-We will now seek to establish the gauge of the same flap: \°de par leur essence incompréhensiblement vaste.\....nuit et...clarté(.)unissent(.)s'-[]-"prepares for""des parfums²...corrompus [.] , riches et triomphants, ayant l'expansion des choses infinies...(.)transportent...(.)l'esprit et les sens)) (×(°by their essence incomprehensibly vast.\....night and...light(.)unite(.)together""prepares for""corrupt[.] perfumes, rich and triumphant, having the expansion of infinite things...(.)transport...(.)the mind and the senses)). The value of 1 can be attributed to the bight (a') because the septa contain at least one beam and no repetition occurs in their use: "by their essence incomprehensibly vast, night and light unite together"; then "corrupt perfumes, rich and triumphant, having the expansion of infinite things, transport the mind and the senses." The mallet b'=1 is necessary since the beams of the first septum, «unity», «Vast», «night», «and», «light» occur in the lines of the poem, before those of the other: «Perfumes», «corrupt», «rich», «triumphant», «Having», «expansion», «things», «infinite», «transports», «mind» and «senses». We must note the basket as c'=1, given that any major alteration or falsification of Baudelaire's sonnet as it is in our possession at present appears impossible. The hook (d') is equal to 1, thanks to the poetical images of questionable precision. The hub e'=1 is inevitable, since the juxtaposition of opposites, «night and...light», as well as the mixture of images of evil and of the infinite blend well with the notion of transport. Finally,

among these poetic views, some appear to announce the others. Three points lead to a nick $f=1$: the absence of illustration; the flap's absence of opposition to any link from the gameboard whatsoever; and finally the possibility, starting with the original sense, to formulate each link in meaning within the septa. Indeed, «...Vast as the night and as the light...» belongs to the lines studied, as does «unity», and «There are perfumes...corrupt, rich and triumphant, // Having the expansion of infinite things...Which sing of the transports of the mind and the senses.» The pendant $g=1$ is inescapable for three reasons. We have the fact that the creator does not really declare openly that in his eyes, something like the passage «...Vast as the night and as the light...» prepares for this other one: «There are perfumes...corrupt, rich and triumphant, // Having the expansion of infinite things...Which sing of the transports of the mind and the senses.» What is more, the author does not reject this notion either. Finally, we do not see how the critics could affirm that this link is entirely illusory. The stool must be noted as $h=1$ because the nursery is not affected by any shadiness, as has been seen in paragraphs 623, 624 and 625. The rod (j) is 1 as a result of the following three points. Firstly, all the beams of the flap, «unity», «Vast», «night», «light», «perfumes», «corrupt», «rich», «triumphant», «Having», «expansion», «infinite», «things», «transports», «mind» and «senses», belong to the same den. Secondly, the text itself possesses a lid of great simplicity: "imagination in all the arts is sustained by the influences of all these disciplines". Thirdly, the flap does not prevent the employment of any doors or poises: "divine-like edifice", of use to more easily grasp "temple-Nature"; "animated as if by divine will", employed to throw light on the image of the «living pillars»; "giving the impression of thought as if by divine will" concerning the pillars delivering words, the observation made by the symbols, as well as regarding the exchange of words between perfumes, colours and sounds; and finally the door "which seems active simultaneously for good and evil", as regards the theme of the "corrupt incense". The trimmer is $k=1$ because the rod is of the same value, $j=1$, and because the text belongs to the category of works called lairs. The viaduct $m=1$ is assured thanks to the rod $j=1$ and to the easy-to-understand rogations, with the relations "stunt-trapeze" and "request-festoon" formulated with no difficulty. The gibbet is $p=1$, by the rod $j=1$ and the andiron that is available, forming a deepening of the flap. There can be no doubt that the swell is $w=1$, with the rod being $j=1$ and with the casing bringing us to a faithful interpretation of the flap. The inverse of the numerical product of the boreholes seen here, or the gauge $(1/a \cdot b \cdot c \cdot d \cdot e \cdot f \cdot g \cdot h \cdot j \cdot k \cdot m \cdot p \cdot w)$, gives us a value of $(1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1))=1$.-///M///-We can hope that all this counting will come down to observing in detail and openly the processes the creator himself followed through intuition.-///B///-The lively movement of images in the mind seems capable of inciting attachment to the loved one like that of the drunkard for his beverage [[1142]]: «You who, like a knife wound,/Entered my plaintive heart...Curses, curses be upon you!//I prayed the swift sword/To conquer my liberty,/And I told the perfidious poison/To come to the aid of my cowardice.//Alas! The poison and the sword/Have scorned me and told me:"You are not worthy to be removed/From your accursed slavery, //Imbecile! -From her empire/Were our efforts able to deliver you,/Your kisses would resuscitate/The corpse of your vampire!"»

638///-Let us describe \(\circ les parfums^1[.], les couleurs et les sons(.)répondent(.).\se-[]-"prepares for" il(.)est(.)des parfums^2 frais...doux...verts...et d'autres, corrompus, riches et triomphants-[]-)/" (\(\circ Perfumes [.] , colours and sounds (.)answer(.).\each other""prepares for""there(.)are(.)perfumes...cool...sweet...green ...and others, corrupt, rich and triumphant)). The elastic can be written thus: (answer.\.;Perfumes[.];man<>). The stunt looks as follows: "how can we attain the lid "imagination in all the arts is sustained by the influences of all these disciplines", starting from the trapeze "answer"?" The following reply seems appropriate: "as the arts correspond, or answer each other, every artist feeds his imagination on all masterpieces." Let us consider now the request of the flap: "how to summarize, according to the context, all that man, the new artist, receives in general from perfumes, while we learn that in their particularities, they take on different, and even in certain cases opposite, moral qualities?" The reply is swift: "everything comes down to something like ""the imagination", "the arts""", since the intellect and the senses turn to active musings which produce, over time, the arts, starting from an intense relationship with certain areas of reality." The andiron can be noted thus: "the creator could not but have envisaged, at least fleetingly or in his musings, that the representation of an identical form, within the domains of the five senses, will give the feeling of preparing the notion that sensitive beings, or the impressions they give rise to within us, use the

same series of equally possible moral characteristics". In the eighth line, and then in the two tercets, we have the two passages commented on in this way. By the tunnel, a more expeditious means, a similar content can be noted in the casing: "the correspondence of perfumes, colours and sounds causes the resemblance in their moral potentialities".-///M///-In paragraph 589, and in 607B, we have already used, at least in substance, this andiron. In 630, the festoon is made up of the same significance as here, but not with the same compartment.-///B///-Our thoughts can feel, with things from our sense of smell, the characteristics which meet together through some other sense, sight, touch, hearing, taste, so that there seems to be a correspondence linking all beings of sensitivity. These domains give us the images of freshness, sweetness, greenness, corruption, riches, triumph, duration or infinite expansion, transport. If we experience a feeling of something, this arises no doubt from our capacity to perceive objects, on the physiological, social, cultural and historical level, but the phenomenon must also concern the being that affects us. In the same way that a musical phrase, perceived for a fleeting moment, comes back to us some days later, unexpectedly, surprising us, while we were looking at a landscape, the small glass of a thirty-year-old liqueur, tasted so briefly, comes back on our tongue suddenly, many times. The common organisation within objects or the same pattern of our sensitivity, whether natural or acquired, gives us access to different material beings and engenders horizontal correspondences. Various impressions conceal similar attributes, as a result of the same general functioning of beings, or of our bodies, and the resemblance appears to come from the same sources, uniting the physical feeling with the moral perspectives. A colour in the details of a painting behaves in the same way as a musical chord that seems not to want to let us ignore it for a whole week. Both of them, fixed in our souls, seem to possess «...the expansion of infinite things...»

639////-We now need to determine the gauge of $\backslash(\circ \text{les parfums}^1[.], \text{les couleurs et les sons}(.))\text{répondent}(.).\backslash\text{se-}[\text{-}]\text{"prepares for"}\text{"il}(.)\text{est}(.)\text{des parfums}^2 \text{ frais...doux...verts...et d'autres, corrompus, riches et triomphants-}[\text{-}]/\text{"}(\times(\circ \text{Perfumes}[.], \text{colours and sounds}(.))\text{answer}(.).\backslash\text{each other"}\text{"prepares for"}\text{"there}(.))\text{are}(.))\text{perfumes...cool...sweet...green...and others, corrupt, rich and triumphant})$. The value $a^*=1$ is appropriate for the bight because the septa, essentially «Perfumes, colours and sounds answer each other» and «There are perfumes...cool...Sweet...green...And others, corrupt, rich and triumphant», have at least one beam and it is not the same one. The mallet $b^*=1$ is obligatory, given that the words «are», «perfumes», «cool», «Sweet», «green», «others», «corrupt», «rich», «triumphant» are preceded by «Perfumes», «colours», «sounds», «answer» and «each». We must write the basket as $c^*=1$, due to the fact that nothing such as a falsification or any serious alteration of the sonnet in question has occurred. The hook (d^*) is set at 1, as a result of the poetic images in the text. The hub $e^*=1$ cannot be in doubt as we attribute to many authors of the XIXth century views on the communication between the facets of our impressions at the moral and sensory levels, allowing us to provide a foundation for «There are perfumes cool...Sweet...green...And others, corrupt, rich and triumphant» by means of «...Perfumes, colours and sounds answer each other.» The nick $f^*=1$ seems reasonable, for three reasons, the first being that the flap does not contain any sort of illustration. The second is that not a single passage opposes a link in the gameboard, and the third, that each connection in meaning within the two septa, taken separately, does no more than interpret a gameboard relationship that is already present. Effectively, «...Perfumes, colours and sounds answer each other» and «There are perfumes cool...Sweet...green...And others, corrupt, rich and triumphant...» are essentially taken from the poem. There can be no doubt about the pendant $g^*=1$, on three grounds. Firstly, nothing in the poem explicitly details anything like a judgement according to which «There are perfumes...cool...Sweet...green...And others, corrupt, rich and triumphant...» would have a basis provided by "...Perfumes, colours and sounds answer each other." Secondly, no rejection of this idea occurs. Finally, no remark among all those made by the critics allows us to reject this link in meaning. We find a stool of $h^*=1$ because paragraphs 623, 624 and 625 have shown that the nursery is not affected by any shadiness. The rod (j^*) is 1, thanks to the following considerations. Firstly, the lid is easy to describe. Next, the whole series of beams from the flap «Perfumes», «colours», «sounds», «answer», «each», «are», «perfumes», «cool», «Sweet», «green», «others», «corrupt», «rich» and «triumphant» are present in the same den. Moreover, the flap cannot oppose the doors or poises given here: "divine-like edifice", for the notion of "temple-Nature"; then "animated as if by divine will", regarding the «living pillars»; "giving the impression of thought

as if by divine will”, concerning pillars which emit words, the observations made by the symbols and the exchange of words between perfumes, colours and sounds; finally, “which seems active simultaneously for good and evil” as regards the “corrupt incense”. The trimmer is $k'=1$ because the rod is also $j'=1$ and because the text proves to be a lair. The viaduct $m'=1$ is justified since the rod (j') is 1 and each of the rogations give rise without difficulty to the relationships “stunt-trapeze” and “request-festoon”. The gibbet is $p'=1$, thanks to the rod (j') being 1 and to the andiron forming a deepening of the flap. The swell remains $w'=1$, since the rod is $j'=1$ and the casing consists of a development which does not radically change the meaning of the flap. The inverse of the numerical product of the boreholes seen here, or the gauge $(1/a'b'c'd'e'f'g'h'j'k'm'p'w')$ will thus amount to $(1/(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1))=1$.-///M///-Of course, repetition facilitates the preparation of a segment of the text by another, but it does not do everything.-///B///-Within (\times (°Perfumes[.], colours and sounds(.).answer(.).each other""prepares for""there(.)) are(.))perfumes...cool...sweet...green...and others, corrupt, rich and triumphant), the repetition linking «Perfumes» and «perfumes» is accompanied in particular by «green», inciting all the audience to extend the scope of reflection, in order to include the aspects of sensitivity other than smell, starting from there. And going even further, the vocabulary of triumph, of richness, but also of corruption, widens the references to the senses, by referring to morality, which moves towards a deepening of the image which accompanies «answer», since the notion of “responsibility” is indirectly evoked by this word.

640///-The tonnage of the reference nursery comes from the numerical product of the gauges that we have just calculated. Since all the measurements came to 1, the tonnage is also $((1)(1)(1)(1)(1)(1)(1))=1$.-///M///-The interpreter who presents a nursery, and all the more obviously if it has a plausibility of 1, must be able to provide an intuitive vision of it. The doubt concerning this logical construction will seem comprehensible, in fact, as soon as the exegete fails in an attempt to find an application for it.-///B///-Starting from the idea that Baudelaire described in „Correspondences“, the means of achieving an artistic production, let us unite, in a very vague intuition, like those that occur rapidly or when dreaming, the images to which he has left a certain independence [5000]: “the beautiful natural order, which its internal difficulties raise to the sublime, with many human contributions to it, assists the great new artist in the initiation which should enlighten him regarding the apparently confused symbols. His reflection travels thus through successive stages, and at first his inspiration is sensitive to all the solemnity that the world gives, dominating man. It uses fresh and sweet themes, with the aim of painting life, but the key is in the excessive feelings of the adult. Inheriting from the great aesthetes, pillars of all the arts, forming a single unit of mixed echoes, numerous and prolonged, the great artist bases himself in the immense chiaroscuro of the arts, objects and sentiments. Since their correspondences endow them with the same moral aspects, which mutually enhance each other, the great new artist learns to make his way in them, and this leads, by means of cross-referencing, to his aesthetic production, from fresh naivety to the horizon of corrupt sensitivity which induces intoxication as much as degradation, success as much as humiliation. In this way, goodness and error come to mingle in his garden, in order for beauty to emerge from simplicity. Thereby, he becomes himself, for future ages, a pillar of inspiration, beside which the incense, vine, poppy, acanthus, nettle, thistle and bramble can grow together.”

The analysis conducted in the preceding paragraphs, while reflecting in a limited way on previous works, should allow an increased mastery of the expressions sought or feared for texts not yet completed. It remains for us to ask both poetry lovers and calculation experts to forgive us for any pain we have inflicted on them. To bring this work to a close let us salute those authors, whether or not they have been quoted by name, whose ideas have enabled us to study „Correspondences“ as well as certain aspects of poetic imagination.

The indexes themselves are not indexed.

As previously, we have made slight modifications to the rules of punctuation in order to be more concise.

INDEX I: Bibliography

Only the beginning of the passages quoted is given, and the references seldom go beyond the page, margin or paragraph numbers explicitly provided by the authors or editors. In addition, for “edition” and “publication”, or the like, “edition and notes” should always be understood. Numbers written in brackets are used for indirect references. The names of the publishing companies and those of their collections have frequently been abridged. We refer to those who helped us by the initials of their names. In our work the three dots suspending the various quotations, wherever they occur, except where specifically stated to the contrary in this index, were not so placed by the author mentioned but as a means on our part of marking the interruption of his text (See Index IV for (...), (:), ([...]) and ((...))). Generally, we omit the punctuation beforehand. Publishing constraints have often made it impossible to include detailed presentations of the passages quoted. Conventions bring us to include “l” or “d” in the inverted commas with the substantive they refer to. Finally, we should like to stress that care should be taken in the case of artistic works not to imagine that the creators always speak for themselves, since often they put the words considered into the mouths of characters lent to them by fiction, legend or history.

Translator’s note-/Except for the Bible and „De natura deorum“ (Of the nature of the gods) the translations into English are our own and are always based on the French text, or on translations into French as indicated.

Adam-/See all Index II.->

Adam-/Edition/Baudelaire-/“les Fleurs du mal”-/Garnier-/‘Classiques’-/1961-/Abbreviated here to FMA

[1]Adam: 451B-/Acknowledgements to Y.M. who deciphered and translated the text.->/Page (XLII)

[2]Adam-/Edition/Baudelaire: 213B-/Page (1)

[3]Adam-/Edition/Baudelaire: 104B/391B-/“Epigraph”-/See note on d'Aubigné.->/Page (2)

[4]Adam-/Edition/Baudelaire: 183B-/“Dedication”-/Page (3)

[5]Adam-/Edition/Baudelaire: 183B-/“Note on the dedication”-/Page (4)

[6]Adam-/Edition/Baudelaire: 434B-/„Correspondances“-/Page 13

[7]Adam-/Edition/Baudelaire: 19B/110B-/“Notes (a) and (b)”-/Page 13

[8]Adam-/Edition/Baudelaire: 18B/19B/245B-/Page 271

[9]Adam-/Edition/Baudelaire: 19B/35B/40B-/Page 272

[10]Adam-/Edition/Baudelaire: 19B-/Page 273

[11]Adam-/Edition/Baudelaire: 107B-/Page 275

[12]Adam-/Edition/Baudelaire: 19B/89B-/Page 276

[13]Adam-/Edition/Baudelaire: 138B-/“Note 6”-/Page 283

[14]Adam-/Edition/Baudelaire: 134B-/“Note 8”-/Page 404

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Æsop: [383]

[15](Saint)Anselm: 615B-/„Proslogion“-/Edition and translation A.Koyré-/1967-/Vrin-/XV-/Page 35

[16]Apollonius Rhodius: 80B-/„Argonautiques“-/Belles Lettres-/‘Universités’-/Volume II-/1980-93-/Edition F.Vian-/Translation E.Delage-/III-/290-/Page 62

[17]Apuleius: 359B-/„les Métamorphoses“-/Edition D.S.Robertson-/Translation P.Vallette-/Belles Lettres -/‘Universités’-/1945-85-/Volume III-/XI/XVII-/Page 153

[18]Archimedes: 223M-/„La Méthode“-/Edition and translation C.Mugler-/Belles Lettres-/‘Universités’-/1971-/Volume III-/Page 83

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[19]Aristotle: 586M-/„les Catégories“-/4-/25-/Page 5

[20]Aristotle: 586M-/„les Catégories“-/4-/Page 6

[21]Aristotle: 586M-/„les Catégories“-/4-/2-/a-/Page 6

[22]Aristotle: 13M-/„De l'interprétation“-/17-/a-/4-/Page 84

[22']Aristotle: 418M/-/1971/-/„les Premiers Analytiques“/-I/-4/-35/-Page 13

[23]Aristotle: 199M/-/1970/-/„les Seconds Analytiques“/-II/-13/-97/-b/-5/-Page 222

[23']Aristotle: 199M/-/„les Seconds Analytiques“/-II/-13/-97/-b/-10/-Page 222

[24]Aristotle: 185B/-/„Physique“/-1926-73/-Tome I/-Edition and translation H.Carteron/-Belles Lettres/-'Universités'/-IV/-11/-218/-b/-21/-Page 149

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[25]Aristotle: 557B/-/„De la génération et de la corruption“/-I/I/-314/-a/-5/-Page (1)

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[27]Aristotle: 609M/-/„De l'âme“/-I/-5/-411/-b/-Page 27

[28]Aristotle: 445B/-/„De l'âme“/-II/-3/-414/-a/-Page 36

[29]Aristotle: 210M/-/„De l'âme“/-III/-8/-431/-b/-Page 87

[30]Aristotle: 561M/609M/-/„les Parties des animaux“/-1956-57/-Edition and translation P.Louis/-Belles Lettres/-641/-a/-Page 7

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[31]Aristotle: 199M/-/Tome I/-/„la Métaphysique“/-A/1/-981/-b/-10/-Page 8

[32]Aristotle: 199M/-/„la Métaphysique“/-A/2/-982/-b/-15/-Page 17

[32']Aristotle: 199M/-/„la Métaphysique“/-A/2/-982/-b/-20/-Page 17

[32'']Aristotle: 199M/-/„la Métaphysique“/-A/2/-982/-b/-20/-Page 18

[33]Aristotle: 8M/-/Tome II/-/„la Métaphysique“/-K/5/-1062/-a/-<-As a consequence of K/5/-1061/-b/-35, K/5/-1062/-a, pages 594 et 595->-Page 595

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[34 hij]Aristotle: 472M/667B/-/„Éthique à Nicomaque“/-I/-1/-1094/-b/-10/-Page 36

[73' hij]//667B//Aristotle/-/„Éthique à Nicomaque“/-1959-72/-Edition and translation J.Tricot/-Vrin/-I/-1/-1094/-b/-15/-Page 37

[74' hij]//667B//Aristotle/-/„Éthique à Nicomaque“/-1959-72/-Edition and translation J.Tricot/-Vrin/-I/-1/-1094/-b/-25/-Page 38

[35]Aristotle: 420B/-/„Politique“/-Belles Lettres/-1960-68/-'Universités'/-Volume I/-Edition and translation J.Aubonnet/-I/-14/-1253/-a/-25/-Page 15

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[39]Asselineau: 153B/-/„Charles Baudelaire“/-I/-Page 28

[40]Asselineau: 571B/-/„Charles Baudelaire“/-IV/-Page 57

[41]Asselineau: 153B/-/„Charles Baudelaire“/-IV/-<-The word originally in italics is written here in inverted commas->-Page 58

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[46](Saint)Augustin: 276B/-/„Confessions“/-X/III/XXVII/-38/-Page 268

- [47](Saint)Augustin: 276B/-„Confessions“/-X/III/XXVIII/-39/20/-Page 269
- [48](Saint)Augustin: 277B/-„Confessions“/-X/III/XXX/-41/-Page 270
- [49](Saint)Augustin: 275B/-„Confessions“/-<-The word “see” was originally in italics.->-X/III/XXXV/-54/10
/-Page 280
- [50](Saint)Augustin: 386B/-‘Œuvres’/-Desclée de Brouwer/-1928-1929 edition B.Dombart and A.Kalb/-
Notes G.Bardy/-Translation G.Combès/-„la Cité de Dieu“/-1959/-<-The anecdote has passed from author
to author.->-IV/IV/-Page 541
- [51](Saint)Augustin: 83B/-„la Cité de Dieu“/-Edition and translation J.Perret/-Garnier/-‘Classiques’/-
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- [53]Bachelard: 467M/-„la Formation de l'esprit scientifique“/-Vrin/-1977/- I/-Page (13)
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- [54]Bacon: 387M/-„the New Organon“/-Page 22
- [55]Bacon: 323M/328M/-„the New Organon“/-II/VII/-Page 107
- [56]Bacon: 323M/-„the New Organon“/-II/XII/-Page 112
- Balzac/-„la Comédie humaine“/-Collection published under the direction of P.-G.Castex/-
Gallimard/-‘Pléiade’
- [57]Balzac: 215B/-<-Introduction P.-G.Castex: „l'Univers de “la Comédie humaine”“->-1976/-Volume I/-
Page LX
- [58]Balzac: 283B/-„Avant-propos“/-Edition M.Fargeaud/-1976/-Volume I
<-Without going into any details, we put forward in a simplified but enlightening way, that Geoffroy Saint-
Hilaire often challenged Cuvier regarding the rapprochements and oppositions that can be made between
living organisms.->-Page 8
- [59]Balzac: 228B/-„le Père Goriot“/-Edition R.Fortassier/-1976/-Volume III/-Page 158
- [60]Balzac: 371B/-„Ursule Mirouët“/-Edition M.Fargeaud/-1976/-Volume III/-<-Mesmer, claiming he was
exploiting the properties of magnetism, in relation to the human body, captivated high society with promises
of healing.->/<-Hahnemann thought that a product retained all its properties in the treatment of a disease,
when indefinitely diluted.->/<-Gall sought links between the external shape of skulls and intellectual or
sentimental failings and gifts.->-I/-Page 821
- [61]Balzac: 19B/-„Ursule Mirouët“/-Edition M.Fargeaud/-1976/-Volume III/-<-The words originally in
italics are written here in inverted commas.->- I/-Page 827
- [62]Balzac: 341B/-„Ursule Mirouët“/-<-It is the beginning of a long passage written in inverted commas.->-/
II/-Page 961
- [63]Balzac: 170B/-„le Cabinet des antiques“/-Edition N.Mozet/-1976/-Volume IV/-Page 1020
- [64]Balzac: 493B/-„Illusions perdues“/-1977/-Volume V/-Edition R.Chollet/-II/-Page 384
- [65]Balzac: 64B/-„la Duchesse de Langeais“/-Edition R.Fortassier/-1977/-Volume V/-Page 912
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- [66]Balzac: 415B/-„Splendeurs et misères des courtisanes“/-III/-Page 789
- [67]Balzac: 204B/-„Splendeurs et misères des courtisanes“/-III/-Page 790
- [68]Balzac: 189B/-„Splendeurs et misères des courtisanes“/-IV/-Page 811
- [69]Balzac: 189B/-„Splendeurs et misères des courtisanes“/-<-The author included inverted commas in the
original text.->/<-The whole passage is in italics.->-IV/-Page 821
- [70]Balzac: 431B/-„Splendeurs et misères des courtisanes“/-<-The words originally in italics are written
here in inverted commas.->-IV/-Page 841
- [71]Balzac: 433B/-„les Comédiens sans le savoir“/-A.-M.Meininger/-Volume VII/-1977/-<-The last
suspension points were in the text.->/<-The curved inverted commas refer to the internal quotation.->/<-It is
unfinished.->/<-The typographic character “r” originally in italic is written here in straight inverted
commas.->-Page 1156
- Balzac: „le Lys dans la vallée“/-Edition J.-H.Donnard/-1978/-Volume IX
- [72]Balzac: 335B/442B/-„le Lys dans la vallée“/-Page 984

- [73]Balzac: 18B/445B-/-„le Lys dans la vallée“-/-<-See note 1 page 1711.->/<-The texts of Saadi, a Persian poet, date back to the XIIIth century.->/<-In 1834 a new translation made them famous in France.->/-Page 1055
- [74]Balzac: 45B-/-„le Lys dans la vallée“-/-Page 1057
- [75]Balzac: 185B-/-„la Peau de chagrin“-/-Volume X/-Edition P.Citron/-1979
- [76]Balzac: 449B-/-„la Peau de chagrin“-/-Page 74
- [77]Balzac: 450B-/-„la Peau de chagrin“-/-<-According to Greek mythology, Cadmus killed a dragon and sowed its teeth.->/-Page 75
- [78]Balzac: 215B-/-„la Peau de chagrin“-/-Page 84
- [79]Balzac: 72B-/-„la Peau de chagrin“-/-Page 107
- [80]Balzac: 64B-/-„Jésus Christ en Flandre“-/-Edition M.Fargeaud/-1979/-Volume X/-Page 323
- [81]Balzac: 175B-/-„Gambara“-/-Edition R.Guise/-1979/-Volume X/-Page 496
- [82]Balzac: 175B-/-„Gambara“-/-Page 497
- [83]Balzac: 175B-/-„Gambara“-/-Page 582
- [84]Balzac: 89B-/-„Massimilla Doni“-/-Edition R.Guise/-1979/-Volume X/-Page 608
- [85]Balzac: 399B-/-„l'Enfant maudit“-/-Edition H.Gauthier/-Volume X/-<-The last suspension points were in the text.->/-Page 934
- [86]Balzac: 293B-/-„l'Élixir de longue vie“-Edition R.Guise/-1980/-Volume XI/-<-The words originally in italics are written here in inverted commas.->/-Page 489
- [87]Balzac: 49B-/-„les Proscrits“-/-Edition R.Guise/-1980/-Volume XI/-<-The words originally in italics are written here in inverted commas.->/-Page 540
- [88]Balzac: 72B-/-„Louis Lambert“-/-Edition M.Lichtlé/-1980/-Volume XI/-<-The author included inverted commas in the original text.->/-Page 593
- [89]Balzac: 49B/77B-/-„Louis Lambert“-/-Page 632
- [90]Balzac: 121B/335B-/-„Louis Lambert“-/-Page 679
- [91]Balzac: 49B/215B-/-<-The whole passage is in italics.->/-„Louis Lambert“-/-Page 685
- Balzac-/-„Séraphîta“-/-Edition H.Gauthier/-Volume XI
- [92]Balzac: 364B-/-„Séraphîta“-/-<-The words originally in capital letters are written here in inverted commas.->/-III/-Page 778
- [93]Balzac: 94B-/-„Séraphîta“-/-Edition H.Gauthier/-IV/-Page 812
- [94]Balzac: 64B-/-„Séraphîta“-/-V/-Page 831
- Barbey d'Aurevilly-/-Œuvres romanesques complètes'-/-Edition J.Petit/-Gallimard/-‘Pléiade’/-1964-91/-Volume I-/-„l'Enfer“-/-Page 136
- [95]Barbey d'Aurevilly: 230B-/-„l'Enfer“-/-1/-Page (555)
- [96]Barbey d'Aurevilly: 178B-/-„l'Enfer“-/-1/-Page 556
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- [102]Bergson: 561M-/-„l'Évolution créatrice“-/-I/-22/-Page 513
- [103]Bernardin de Saint-Pierre: 93B-/-„Paul et Virginie“-/-1974/-Presentation J.van den Heuvel/-L.G.F.-/-‘Poche’/-Page 333
- "Holy Bible"-/-'Old Testament'-/-<-The word "Lord" was originally in capital letters.->/<-The proper nouns have not been split up as in the original.->/-Nelson/-1977-87
- [104]Bible: 207B-/-„Genesis“-/-2/9/-<-The words "was" and "one" were in italics.->/-Page (1)
- [105]Bible: 412B-/-„Genesis“-/-11/-1/-<-The words "may reach" and "is" were originally in italics.->/-Page

- [106]Bible: 472B/-/“Exodus”/-3/7/-/-The word "are" was originally in italics.->-/-Page 27
- [107]Bible: 478B/-/“Exodus”/-3/11/-/-The words "I am that I am" and "I am" were originally in capital letters.->-/-The words "am", "shall be", "when" and "is" were in italics.->-/-Page 27
- [108]Bible: 329B/-/“Exode”/-3/21/-/-Page 27
- [109]Bible: 329B/-/“Exode”/-11/2/-/-Page 31
- [110]Bible: 329B/-/“Exode”/-12/35/-/-Page 32
- [111]Bible: 119B/-/“Exodus”/-20/18/-/-The word "it" was originally in italics.->-/-Page 36
- [112]Bible: 100B/-/“Exodus”/-30/-/(1)-/-Page 41
- [113]Bible: 472B/-/“Deuteronomy”/-32/-/(1)-/-Page 102
- [114]Bible: 365B/-/“1/Samuel”/-3/3/-/-The words "was", "to sleep" and "am" were originally in italics.->-/-Page 131
- [115]Bible: 181B/-/“1/Kings”/-1/(1)-/-On its first occurrence, the word "and" was in italics.->-/-Page 160
- [116]Bible: 18B/-/“1/Kings”/-5/6/-/-Page 163
- [117]Bible: 18B/-/“1/Kings”/-5/10/-/-The word "according" was originally in italics.->-/-Page 163
- [118]Bible: 18B/-/“1/Kings”/-6/9/-/-The word "then" was originally in italics.->-/-Page 163
- [119]Bible: 18B/-/“1/Kings”/-6/21/-/-Page 164
- [120]Bible: 18B/-/“1/Kings”/-6/36/-/-Page 164
- [121]Bible: 25B/-/“1/Kings”/-11/4/-/-The words "that", "was", "did" and "is" were originally in italics.->-/-Page 167
- [122]Bible: 342B/-/“1/Kings”/-20/23/-/-The word "are" was originally in italics.->-/-Page 174
- [123]Bible: 18B/-/“1/Chronicles”/-16/33/-/-Page 199
- [124]Bible: 100B/-/“Isaiah”/-1/13/-/-Page 302
- [125]Bible: 272B/-/“Isaiah”/-11/6/-/-Page 306
- [126]Bible: 25B/-/“Jeremiah”/-7/11/-/-Page 329
- [127]Bible: 505B/-/“Ezequiel”/-9/9/-/-Page 359
- [128]Bible: 349B/-/“Daniel”/-5/-/(1)-/-The words originally in capital letters are written here in inverted commas.->-/-The words "is" and "are" were in italics.->-/-Page 384
- [129]Bible: 200B/-/“Psalms”/-14/(1)-/(Vulgate 13)-/-The first word of the sentence was written in capital letters and "There is" in italics.->-/-Page 255
- [130]Bible: 387B/-/“Psalms”/-22/18/-/(Vulgate 21)-/-Page 257
- [131]Bible: 342B/-/“Psalms”/-29/3/-/(Vulgate 28)-/-The word "is" was originally in italics.->-/-Page 258
- [132]Bible: 200B/-/“Psalms”/-53/-/(1)-/(Vulgate 52)-/-The first word was originally in capital letters and "There is" in italics.->-/-Page 263
- [133]Bible: 18B/-/“Psalms”/-96/12/-/(Vulgate 95)-/-Page 274
- [134]Bible: 100B/-/“Psalms”/-141/-/(1)-/(Vulgate 140)-/-The words "as", "and" were originally in italics.->-/-Page 284
- [135]Bible: 97B/-/“Proverbs”/-9/(1)-/-Page 288
- [136]Bible: 200B/-/“Proverbs”/-22/22/-/-Page 293
- [137]Bible: 505B/-/“Song of Solomon”/-2/(1)-/-Sharon (Sha’-ron) is a coastal plain to the west of the hills of Samaria.->-/-The words "am" and "and" were originally in italics.->-/-Page 300
- [138]Bible: 378B/-/“Song of Solomon”/-4/10/-/-On its second occurrence, the word "my" was in italics.->-/-Page 301
- [139]Bible: 145B/-/“Song of Solomon”/-5/15/-/-Page 301
- [140]Bible: 428M/-/“Ruth”/-3/7/-/-Page 130
- "la Bible"/-Gallimard/-‘Pléiade’/-‘Ancien Testament’/-Volume II/-Edition É.Dhorme/-1959-72
- [141]"la Bible": 416B/-/“Judith”/-XIII/-8/-Translation and notes A.Guillaumont/-Page 1625
- [142]"la Bible": 111B/-/“Lettre de Jérémie”/-7/-Translation and notes J.Hadot/-Page 1649
- "Holy Bible"/-‘New Testament’/-/-We use only black letters.->-/-Nelson/-1977-87
- [143]Bible: 267B/-/“Matthew”/-2/11/-/-Page (413)
- [144]Bible: 37B/-/“Matthew”/-2/16/-/-Page (413)
- [145]Bible: 25B/-/“Matthew”/-21/13/-/-Page 423

- [146]Bible: 264B/-/“Matthew”-/26/52-/Page 427
- [147]Bible: 347B/-/“Luke”-/7/36/-<-The words "Jesus", "him" and "them" were originally in italics.->-/Page 444
- [148]Bible: 200B/-/“Luke”-/12/2-/Page 448
- [149]Bible: 370B/-/“John”-/1/(1)-/Page 457
- [150]Bible: 387B/-/“John”-/19/24-/Page 468
- [151]Bible: 272B/-/“Jean”-/19/34-/Page 469
- [152]Bible: 412B/-/“Acts”-/2/(1)-/Page 470
- [153]Bible: 111B/-/“Acts”-/17/22/-<-The words originally in capital letters are written here in inverted commas.->-<-The word "Ye" was originally in italics.->-/Page 480
- [154]Bible: 111B/-/“Acts”-/17/28-/Page 480
- [155]Bible: 364B/-/“Romans”-/1/20-/Page 487
- [156]Bible: 116B/-/“2/Corinthians”-/6/16-/Page 501
- [157]Bible: 476B/-/“Ephesians”-/5/-/(1)-/Page 507
- [158]Bible: 200B/-/“James”-/1/9-/Page (523)
- [159]Bible: 464B/-/“Revelation”-/5/8/-<-The word "and" was originally in italics.->-/Page 532
- [160]Bible: 143B/-/“Revelation”-/6/2-/Page 532
- [161]Bible: 476B/-/“Revelation”-/8/3/-<-The words "it" and "which came" were originally in italics.->-/Page 532
- [162]Bible: 143B/-/“Revelation”-/19/11-/Page 536
- [163]Billecoq: 324M/435M/478M/-/„les Combats de Spinoza“-/Ellipses-/‘Polis’-/1997/-<-See II page 50.->-/note 111-/Page 120
- Borel/-/“Rhapsodies”-/Presentation and notes J.Carrier-/Fougerouse-/2009
- [164]Borel: 616B/-/“Rhapsodies”-/„Désespoir“-/Stanza III-/Page 52
- [165]Borel: 619B/-/“Rhapsodies”-/„le Rempart“-/Stanza II-/Page 72
- [166]Bortolatto: 122B/-/“Delacroix”/-<-Introduction P.Georgel.->-/(1972-Rizzoli)/-/“la Mort de Sardanapale”-/XXIII/XXIV/XXV/XXVI-/158-/Translation S.Darses-/1975-/Flammarion-/‘Classiques’-/Pages (39),(40), (41), (42)
- [167]Brochard: 182M/-/„les Sceptiques grecs“-/-(1884-1887)/-Vrin-/1969-/IV/III-/Page 363
- Caillois/-/In overall charge of the complete volume "Jeux et sports"-/Gallimard-/‘Pléiade’-/1967
- [168]Caillois: 274B/-/Article by Roger Caillois/-/„les Cartes“-/Page 957
- [169]Caillois: 274B/-/Article by Roger Caillois/-/„les Cartes“-/Page 958
- [170]Calvin: 104B/-/„Institution de la religion chrestienne“-/1961-/Volume I-/Edition J.Pannier-/Belles Lettres-/‘Universités’-/III-/Page 226
- Canguilhem/-/„le Normal et le pathologique“-/PUF-/1966-75
- [171]Canguilhem: 561M/-/„le Normal et le pathologique“-/II/II-/Page 77
- [172]Canguilhem: 561M/-/„le Normal et le pathologique“-/II/II-/Page 91
- Casanova/-/„Mémoires“-/Edition R.Abirached-/Gallimard-/‘Pléiade’-/Volume II-/1959
- [173]Casanova: 145B/-/„Mémoires“-/XI-/Page 263
- [174]Casanova: 145B/-/„Mémoires“-/XII-/Page 291
- Cavaillès/-/„Sur la logique“-/Edition G.Canguilhem and C.Ehresmann-/P.U.F./-‘Philosophie’-/1947-60
- [175]Cavaillès: 196M/-/„Sur la logique“-/I-/Page 5
- [176]Cavaillès: 196M/-/„Sur la logique“-/I-/Page 6
- [177]Cavaillès: 199M/-/„Sur la logique“-/III-/Page 68
- [178]Cazotte: 308B/-/„le Diable amoureux“-/Edition M.Milner-/Garnier-Flammarion-/‘G-F’-/1979-1980-1995
- [179]Cazotte: 402B/-/„le Diable amoureux“-/Page 79
- Cellier/-/„Baudelaire et Hugo“-/Corti-/II-/1970
- [180]Cellier: 19B/-/„Baudelaire et Hugo“/-<-Quotation from Sainte-Beuve.->-/Page 56
- [181]Cellier: 80B/-/„Baudelaire et Hugo“-/Page 65
- [182]Cellier: 39B/-/“Cahiers internationaux de symbolisme”-/1965/8/-/„D'une rhétorique profonde“
- [183]Celsus: 151B/-<-Reconstituted from Origen's "Against Celsus" following T.Keim, B.Aubé, S.Reinach,

in "Celse" by L.Rougier/-Siècle-/1925-/<-See also Pauvert.-'Libertés'-1965-Page 116-/<-See finally "Contre Celse" by Origen.-1969-Cerf-'Sources'-VI/34-Volume III-Page 263-Edition and translation M.Borret-/>-/,Discours vrai"/-1997-/Labyrinthe-/III-/73-/Page 220

[184]Cervantes: 479B-/-"Nouvelles exemplaires"/-/,le Licencié de verre"/-Edition and translation under the direction of J.Canavaggio-/2001-/Gallimard-/-'Pléiade'-/Page 216

„la Chanson de Roland"/-Edition J.Bédier-/Piazza-/1938-44

[185]„la Chanson de Roland“: 468B-/LXXXV/1070-/Page 92

[186]„la Chanson de Roland“: 468B-/CCXCI/4000-/Page 332

Chateaubriand-/Edition M.Regard-/Gallimard-/-'Pléiade'

Chateaubriand-/-"Œuvres romanesques et voyages"/-1969-88-/Volume I

[187]Chateaubriand: 318B-/Volume I-/<-See chronology, page XXXVII./-30th August 1796-/>-Foreword-/Page 4

[188]Chateaubriand: 318B-/„Atala"/-«les Laboureurs»-/Page 70

[189]Chateaubriand: 233B-/„René"/-Page 124

[190]Chateaubriand: 320B-/-'Œuvres romanesques et voyages'/-1969-87-/Volume II-/„les Aventures du dernier Abencérage"/-Page 1389

Chateaubriand-/-"Essai sur les révolutions-/Génie du christianisme"/-1978

[191]Chateaubriand: 568B-/„Génie du christianisme"/-I-/V-/XIV-/Page 600

[192]Chateaubriand: 18B-/„Génie du christianisme"/-III/I/VIII-/Page 801

[193]Chateaubriand: 18B/227B-/„Génie du christianisme"/-III/I/VIII-/Page 802

[194]Chénier: 138B/436B-/-'Œuvres complètes'/-/,l'Invention"/-(End of the fifth stanza)/-Edition G.Walter-/Gallimard-/-'Pléiade'-/1958-89-/Page 127

[195](della)Chiesa: 413B-/-"Léonard de Vinci"/-Introduction A.Chastel/-(1967-Rizzoli)/-1968 Translation S.Darses-/Flammarion-/-'Classiques'/-<-See note page 103./>-/"la Joconde"/-XLVII-/31-/Page (63)

[196]Chomsky: 173B-/„Structures syntaxiques"/-Edition and translation M.Braudeau/-(Mouton/1957)/-1969-/Seuil-/-'Ordre'/-5/4-/Page 48

[197]Chomsky: 173B-/-"la Linguistique cartésienne-/la Nature formelle du langage"/-Edition and translation E.Delannoe and D.Sperber-/Seuil-/-'Ordre'/-1969-/„la Nature formelle du langage"/-420-/Page 156

[198]Cicero: 94B-/„De natura deorum"/-Edition and translation H.Rackham-/1933-94-/Harvard-/-'Loeb'/-II/VI-/17-/Page 139

[199]Cicero: 386B-/-"De la république-/Des lois"/-(Edition Ziegler-/1922-/Teubner)/-„De la république"/-Translation C.Appuhn-/1965-/Garnier-Flammarion-/-'GF'/-III/XIV-/Page 82

Cicero-/„Traité des lois"/-Edition and translation G.(de)Plinval-/Belles Lettres-/-'Universités'/-1959-68

[200]Cicero: 83B-/„Traité des lois"/-I/X-/26-/Page 53

[201]Cicero: 316B-/„Traité des lois"/-<-Lares: gods protecting homes and fields/>-I/X-/26-/Page 54

[202]Cicero: 244B-/„De la divination"/-Edition and translation J.Kany-Turpin-/2004-/Flammarion-/-'G-F'/-II/LX-/124-/Page 301

Colonna-/„le Songe de Poliphile"/-Translation J.Martin/-(1546/Kerver)/-Edition G.Polizzi-/1994-2004-/Imprimerie nationale

[203]Colonna: 563B-/„le Songe de Poliphile"/-I/I-/Page (17)

[204]Colonna: 597B-/„le Songe de Poliphile"/-I/I-/Page 18

Comte-/-"Cours de philosophie positive"/-1975-/Hermann

Comte-/-"Cours de philosophie positive"/-„Philosophie première"/-Edition M.Serres, F.Dagognet and A.Sinaceur

[205]Comte: 470M-/„Philosophie première"/-45-/Page 856

[206]Comte: 470B-/„Philosophie première"/-45-/Page 859

Comte-/-"Cours de philosophie positive"/-„Physique sociale"/-Edition J.-P.Enthoven

[207]Comte: 368M-/„Physique sociale"/-46-/Page 24

[208]Comte: 367B-/„Physique sociale"/-52-/Page 248

[209]Comte: 368B-/„Physique sociale"/-52-/Page 249

[210]Copernic: 453B-/„Des révolutions des orbes célestes"/-(Beginning-/Edition E.Rosen)/-Translation

A.Koyré-/-(Alcan-/1934)-/1970-/Blanchard-/ I/X-/Page 115
 Corneille-/-'Œuvres complètes'-/Edition G.Couton-/Gallimard-/‘Pléiade’-/1980-96-/Volume I-/„le Cid“
 [211]Corneille: 323/325/326M/328M/333M/334/398M/400B-/„le Cid“-/III/IV-/970-/Page 747
 [212]Corneille: 83B-/„le Cid“-/IV/III-/1280-/Page 758
 [213]Corneille: 480-/„Polyeucte“-/V/II-/1575-/Page 1042
 Cournot-/-'Œuvres complètes'-/Vrin
 [214]Cournot: 274M-/„Exposition de la théorie des chances et des probabilités“-/Volume I-/1984-/Edition B.Bru-/XVII-/226-/Page (275)
 Cournot-/„Essai sur les fondements de nos connaissances“-/Volume II-/Edition J.-C.Pariente-/1975
 [215]Cournot: 197M-/„Essai sur les fondements de nos connaissances“-/<-The words originally in italics are written here in inverted commas.->/-III-/35-/Page 40
 [216]Cournot: 197M-/„Essai sur les fondements de nos connaissances“-/III-/35-/Page 41
 [217]Cournot: 236M/274M-/„Traité de l'enchaînement des idées fondamentales“-/Volume III-/1982-/Edition N.Bruyère-/I/VII-/63-/Page 67
 Cournot-/Volume V-/„Matérialisme, vitalisme, rationalisme“-/Edition C.Salomon-Bayet-/1987
 [218]Cournot: 455M-/„Matérialisme, vitalisme, rationalisme“-/IV-/7-/Page 199
 [219]Cournot: 455M-/„Matérialisme, vitalisme, rationalisme“-/IV-/8-/Page 204
 [220]Crébillon: 78B-/„les Egarements du cœur et de l'esprit“-/Edition Étiemble-/Gallimard-/‘Folio’-/1977-2005
 [221]Crépet and Blin-/Edition/Baudelaire: 369B-/„les Fleurs du mal“-/Corti-/1942-/<-Reference to Jean Pommier->/-Page 299
 Cyrano-/Pléiade-/‘Libertins du XVII^e siècle’-/Volume I-/Edition J.Prévot-/1998-2004-/„l'Autre monde“-/„les Etats et empires de la lune“
 [222]Cyrano: 494M-/<-See note 1, page 1565.-/J.Prévot was careful to verify that the great man of science, who in this case is talking about his father, in no way states that the characters come from the moon.->/-Page 904
 [223]Cyrano: 487B-/Page 905
 [224]Cyrano: 487B-/Page 916
 [225]Cyrano: 487B-/Page 917
 [226]Dac: 420M-/„l'Os à moelle“-/‘Anthologie’-/Place-/2007/-(club-2008)/-Edition J.Pessis-/3-/Friday 27 May 1938-/‘Omnibus’-/Page 47
 Dante-/„la Divine Comédie“-/„l'Enfer“-/Edition and translation H.Longnon-/Garnier-/‘Classiques’-/1966-70
 [227]Dante: 464B-/„l'Enfer“-/IV-/Page 28
 [228]Dante: 205B-/„l'Enfer“-/V-/Page 34
 [229]Dante: 205B-/„l'Enfer“-/VII-/Page 41
 [230]Dante: 246B-/„l'Enfer“-/IX-/Page 50
 [231]Dante: 205B-/„l'Enfer“-/X-/<-See note 98, page 544.->/-Page 55
 Darwin (Charles)/-„the Origin of species“-/Edition J.W.Burrow-/Pelican-/‘Classics’-/1968-70-72-74
 [232]Darwin (Charles): 586M-/„the Origin of species“-/«An historical sketch»-/Page 55
 [233]Darwin (Charles): 586M-/„the Origin of species“-/I-/Page 72
 [234]Darwin (Charles): 586M-/„the Origin of species“-/I-/Page 73
 [235]Darwin (Charles): 586M-/„the Origin of species“-/I-/Page 98
 [236]Darwin (Charles): 586M-/„the Origin of species“-/II-/Page 107
 [237]Darwin (Charles): 586M-/„the Origin of species“-/XIV-/Page 458
 Darwin (Charles)/-„the Descent of man“-/Edition J.Moore and A.Desmond-/Penguin-/‘Classics’-/2004
 [238]Darwin (Charles): 586M-/„the Descent of man“-/I-/2-/Page 46
 [239]Darwin (Charles): 586M-/„the Descent of man“-/I-/2-/Page 48
 [240]Darwin (Charles): 586M-/„the Descent of man“-/I-/2-/Page 67
 [241]Darwin (Charles): 635M-/„the Descent of man“-/I-/5-/Page 170
 [242]Darwin (Charles): 334B-/„the Descent of man“-/III-/20-/Page 664
 Darwin (Erasmus)/-„the Botanic Garden“-/II-/„the Loves of the plants“-/Echo-/2007

[243]Darwin (Erasmus): 463B-/-„the Loves of the plants“-/-<-The word originally in italics is written here in inverted commas.->-/-70-/-Page 12

[244]Darwin (Erasmus): 463B-/-„the Loves of the plants“-/-95-/-Page 15

[245]Darwin (Erasmus): 172B-/-„the Temple of nature“-/-<-Reproduced from a copy in Glasgow University Library->-/-Scholar Press-/-‘Facsimile’-/-1973

Daumas-/-In overall charge of the complete volume "Histoire de la science"-/-Gallimard-/-‘Pléiade’-/-1957-63

[246]Daumas: 199M-/-Article by M.Daumas-/-„Esquisse d'une histoire de la vie scientifique“-/-Page 12

[247]Daumas: 557B-/-„Esquisse d'une histoire de la vie scientifique“-/-Page 14

[248]Daumas: 86M/199M/546M-/-Article by P.Brunet-/-„la Science dans l'antiquité et le moyen âge“-/-<-Acknowledgements to J.-M.D. who suggested to us this inversion of perspective.->-/-Page 201

[249]Daumas: 196M-/-Article by P.Brunet-/-„la Science dans l'antiquité et le moyen âge“-/-Page 244

[250]Daumas: 30M/86M-/-Article by P.Humbert-/-„les Mathématiques de la renaissance à la fin du XVIII^e siècle“-/-Page 568

[251]Daumas: 202M/317M-/-Article by P.Humbert-/-„l'Astronomie de la renaissance à nos jours“-/-Page 757

[252]Daumas: 350-/-Article by M.Daumas-/-„les Sciences physiques aux XVI^e et XVII^e siècles“-/-Page 862

[253]Daumas: 189B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-<-In the field of modern medicine, Galvani is credited with the discovery of bioelectricity.->-/-Page 929

[254]Daumas: 352B/353B/354B/355B/356B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 941

[255]Daumas: 194B/613B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 954

[256]Daumas: 194B/613B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 962

[257]Daumas: 304B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 964

[258]Daumas: 615B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 970

[259]Daumas: 613B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 1010

[260]Daumas: 613B-/-Article by R.Viallard and M.Daumas-/-„l'Édification de la science classique“-/-Page 1011

[261]Daumas: 304B-/-Article by M.Caullery-/-„la Biologie contemporaine“-/-Page 1310

[262]Daumas: 202M-/-Article by L.Daumas-/-„la Psychologie de la fin du moyen âge au début du XX^e siècle“-/-Page 1637

[263]Delacroix: 484B-/-'Journal'-/-Volume III-/-1857-63-/-Edition A.Joubin-/-1932-/-Plon-/-<-The painter took this image from the magazine "Revue britannique".-1850-Volume 3-/-«Scènes de la dernière heure»->-/-April 22nd 1857-/-Page 92

[264]Desanti: 416M-/-„les Idéalités mathématiques“-/-1968-/-Seuil-/-III-/-1/1-/-Page 80

[265]Desanti: 416M-/-„les Idéalités mathématiques“-/-1968-/-Seuil-/-III-/-1/1-/-Page 81

Descartes-/-'Œuvres et lettres'-/-Edition A.Bridoux-/-Gallimard-/-‘Pléiade’-/-1953-66

Descartes-/-„Discours de la méthode“

[266]Descartes: 479M-/-„Discours de la méthode“-/-II-/-Page 137

[267]Descartes: 321B-/-„Discours de la méthode“-/-IV-/-Page 151

Descartes-/-„Méditations métaphysiques“

[268]Descartes: 586M-/-„Méditations métaphysiques“-/-II-/-Page 278

[269]Descartes: 479B-/-„Méditations métaphysiques“-/-II-/-Page 280

[270]Descartes: 586M-/-„Méditations métaphysiques“-/-III-/-Page 287

[271]Descartes: 613-/-„Traité de l'homme“-/-Page 834

„Description de l'Égypte“-/-Taschen-/-1994

[272]„Description de l'Égypte“: 630B-/-III-/-56-/-Page 354

[273]„Description de l'Égypte“: 509-/-IV-/-7-/-Page 380

Diderot: 'Œuvres' -/-Edition A.Billy -/-Gallimard -/-'Pléiade' -/-1951-69

Diderot: „les Bijoux indiscrets“

[274]Diderot: 203B -/-„les Bijoux indiscrets“ -/-<-Brahmin: a member of the priest caste, the highest in the hierarchy of India-> -/-XIX -/-Page 62

[275]Diderot: 203B -/-„les Bijoux indiscrets“ -/-<-The author included inverted commas in the original text. -> -/-XIX -/-Page 65

[276]Diderot: 230B/360B -/-„le Neveu de Rameau“ -/-Page (395)

[277]Diderot: 203B -/-„Lettre sur les aveugles“ -/-<-The words originally in italics are written here in inverted commas. -> -/“Addition” -/-VIII -/-Page 865

[278]Diderot: 241B -/-„Entretien entre d'Alembert et Diderot“ -/-Page 884

[279]Diderot: 338B -/-„Traité du beau“ -/-<-The words originally in italics are written here in inverted commas. -> -/-Page 1103

[280]Diderot: 338B -/-„Essai sur la peinture“ -/-II -/-Page 1122

Dilthey -/-"le Monde de l'esprit" -/-Translation M.Remy -/-Aubier -/-'Montaigne' -/-1947

Dilthey -/-"le Monde de l'esprit" -/-Volume I

[281]Dilthey: 96M/184M -/-„Idées concernant une psychologie descriptive et analytique“ -/-I -/-Page 149

[282]: Dilthey: 96M/184M -/-„Idées concernant une psychologie descriptive et analytique“ -/-I -/-Page 150

Dilthey -/-"le Monde de l'esprit" -/-Volume II

[283]: Dilthey: 442B/447M -/-„l'Imagination poétique“ -/-II/IV -/-Page 141

[284]: Diogène Laërce: 462M -/-"Vie, doctrines et sentences des philosophes illustres" -/-Volume II -/-Edition R.Genaille -/-1965 -/-Garnier-Flammarion -/-'GF' -/-„Pythagore“ -/-<-The monad is the complete unity of principle, and the dyad the principle of duality. -> -/-Page 133

[285]: Du Bellay: 360B -/-"Poésies françaises et latines" -/-Garnier -/-'Classiques' -/-1919 -/-Edition E.Courbet -/-Volume I -/-"les Furies" -/-„Contre les infracteurs de foy“ -/-Page 261

[286]Duhem: 636M -/-„la Théorie physique“ -/-Vrin -/-2007 -/-Introduction P.Brouzeng -/-II -/-VII -/-II -/-337 -/-Page 306

Dumont -/-„le Scepticisme et le phénomène“ -/-1971-72 -/-Vrin

[287]Dumont: 182M -/-„le Scepticisme et le phénomène“ -/-<-Quotation from Aulus Gellius-> -/-(See also "Nuits Attiques" by Aulus Gellius.-XI/V-Page 7-Edition and translation R.Marache-Volume III -/-1989-/Belles Lettres-'Universités') -/-„le Scepticisme et le phénomène“ -/-II/II -/-3 -/-Page 157

[288]Dumont: 182M -/-„le Scepticisme et le phénomène“ -/-Conclusion -/-Page 238

Dupriez -/-„Gradus“ -/-<-Dictionary-> -/-1984-2006 -/-Univers Poche -/-'10/18'

[289]Dupriez: 335 -/-Article: "Abréviation" -/-Page 16

[290]Dupriez: 334 -/-Article: "Abstraction" -/-Page 17

[291]Dupriez: 404M -/-Article: "Allitération" -/-Page 33

[292]Dupriez: 404M -/-Article: "Anacoluthie" -/-Page 42

[293]Dupriez: 404M -/-Article: "Anaphore" -/-Page 46

[294]Dupriez: 404M -/-Article: "Antanaclase" -/-Page 50

[295]Dupriez: 404M -/-Article: "Antépiphere" -/-Page 51

[296]Dupriez: 323/334 -/-Article: "Antonomase" -/-Page 58

[297]Dupriez: 335 -/-Article: "A-peu-près" -/-Page 59

[298]Dupriez: 404M -/-Article: "Apposition" -/-Page 68

[299]Dupriez: 335 -/-Article: "Autocorrection" -/-Page 86

[300]Dupriez: 404M -/-Article: "Battologie" -/-Page 92

[301]Dupriez: 404M -/-Article: "Boustrophédon" -/-Page 95

[302]Dupriez: 404M -/-Article: "Brouillage lexical" -/-Page 96

[303]Dupriez: 404M -/-Article: "Brouillage syntaxique" -/-Page 96

[304]Dupriez: 334 -/-Article: "Cacologie" -/-Page 100

[305]Dupriez: 404M -/-Article: "Cacophonie" -/-Page 100

[306]Dupriez: 331 -/-Article: "Calembour" -/-Page 101

[307]Dupriez: 404M -/-Article: "Calligramme" -/-Page 102

[308]Dupriez: 321M -/-Article: "Catachrèse" -/-Page 104

[309]Dupriez: 404M-/-Article: "Chassé-croisé"-/-Page 110

[310]Dupriez: 334-/-Article: "Chleuasme"-/-Page 111

[311]Dupriez: 322M/335-/-Article: "Chronographie"-/-Page 112

[312]Dupriez: 334/409-/-Article: "Citation"-/-<-The ordinary version is "Let them eat cake".->-/-Page 115

[313]Dupriez: 334-/-Article: "Concrétisation"-/-Page 128

[314]Dupriez: 404M-/-Article: "Contrepèterie"-/-Page 131

[315]Dupriez: 404M-/-Article: "Contre-pléonasme"-/-Page 131

[316]Dupriez: 404M-/-Article: "Crase"-/-Page 139

[317]Dupriez: 404M-/-Article: "Diaphore"-/-Page 155

[318]Dupriez: 404M-/-Article: "Echolalie"-/-Page 169

[319]Dupriez: 404M-/-Article: "Echo sonore"-/-Page 170

[320]Dupriez: 335-/-Article: "Effacement lexical"-/-Page 172

[321]Dupriez: 323B-/-Article: "Ellipse"-/-"Note 6"-/-Page 175

[322]Dupriez: 334-/-Article: "Enallage"-/-Page 175

[323]Dupriez: 404M-/-Article: "Enchâssement"-/-Page 177

[324]Dupriez: 404M-/-Article: "Enjambement"-/-"Notes 1, 2"-/-Page 180

[325]Dupriez: 404M-/-Article: "Epellation"-/-Page 190

[326]Dupriez: 404M-/-Article: "Epenthèse"-/-Page 191

[327]Dupriez: 404M-/-Article: "Epiphore"-/-Page 194

[328]Dupriez: 334-/-Article: "Euphémisme"-/-Page 204

[329]Dupriez: 335-/-Article: "Exorcisme"-/-Page 209

[330]Dupriez: 404M-/-Article: "Haplographie"-/-Page 228

[331]Dupriez: 404M-/-Article: "Harmonie imitative"-/-Page 230

[332]Dupriez: 336B-/-Article: "Hypallage"-/-Page 235

[333]Dupriez: 321/323/334-/-Article: "Hyperbole"-/-Page 237

[334]Dupriez: 335-/-Article: "Impropropriété"-/-Page 251

[335]Dupriez: 329/334-/-Article: "Injonction"-/-Page 254

[336]Dupriez: 335-/-Article: "Ironie"-/-Page 264

[337]Dupriez: 404M-/-Article: "Irradiation"-/-Page 265

[338]Dupriez: 335-/-Article: "Jargon"-/-Page 268

[339]Dupriez: 335-/-Article: "Jeu de mots"-/-Page 269

[340]Dupriez: 335-/-Article: "Lapsus"-/-Page 274

[341]Dupriez: 334-/-Article: "Lexicalisation"-/-Page 275

[342]Dupriez: 404M-/-Article: "Liaison"-/-Page 276

[343]Dupriez: 323/334/400B-/-Article: "Litote"-/-Page 277

[344]Dupriez: 334-/-Article: "Métalepse"-/-Page 284

[345]Dupriez: 321M-/-Article: "Métaphore"-/-Page 286

[346]Dupriez: 322/323/334-/-Article: "Métonymie"-/-Page 290

[347]Dupriez: 323B-/-Article: "Métonymie"-/-"Note 2"-/-Page 291

[348]Dupriez: 335-/-Article: "Mot dérivé"-/-Page 299

[349]Dupriez: 335-/-Article: "Mot-valise"-/-Page 303

[350]Dupriez: 335-/-Article: "Néologisme"-/-Page 310

[351]Dupriez: 335M/404M-/-Article: "Pérégrinisme"-/-Page 336

[352]Dupriez: 334-/-Article: "Périphrase"-/-Page 340

[353]Dupriez: 404M-/-Article: "Permutation"-/-Page 342

[354]Dupriez: 335-/-Article: "Personnification"-/-Page 344

[355]Dupriez: 404M-/-Article: "Pictogramme"-/-Page 349

[356]Dupriez: 440-/-Article: "Pléonasme"-/-"Note 1"-/-Page 351

[357]Dupriez: 335-/-Article: "Pointe"-/-<-A hapax legomenon is an expression used only once in a wide collection of texts.->-/-Page 353

[358]Dupriez: 404M-/-Article: "Ponctuation expressive"-/-Page 356

[359]Dupriez: 404M-/-Article: "Prosthèse"-/-Page 366

[360]Dupriez: 335-/-Article: "Pseudo-langage"-/-Page 367

[361]Dupriez: 404M-/-Article: "Ressassement"-/-Page 399

[362]Dupriez: 404M-/-Article: "Réversion"-/-Page 401

[363]Dupriez: 404M-/-Article: "Solécisme"-/-Page 419

[364]Dupriez: 404M-/-Article: "Soulignement"-/-Page 423

[365]Dupriez: 404M-/-Article: "Substitution"-/-Page 426

[366]Dupriez: 404M-/-Article: "Syllepse de sens"-/-Page 434

[367]Dupriez: 404M-/-Article: "Syllepse grammaticale"-/-Page 435

[368]Dupriez: 404M-/-Article: "Symbole"-/-Page 436

[369]Dupriez: 404M-/-Article: "Syncope"-/-Page 440

[370]Dupriez: 322/334-/-Article: "Synecdoque"-/-Page 440

[371]Dupriez: 404M-/-Article: "Tactisme"-/-Page 445

[372]Dupriez: 404M-/-Article: "Tête à queue"-/-Page 449

[373]Dupriez: 404M-/-Article: "Tmèse"-/-Page 454

[374]Dupriez: 404M-/-Article: "Triplification"-/-Page 459

[375]Dupriez: 404M-/-Article: "Verbiage"-/-"Note 1"-/-Page 463

[376]Dupriez: 404M-/-Article: "Verbigération"-/-Page 464

Eigeldinger-/-"Etudes baudelairiennes"-/-II-/-Baconnière-/-1971

[377]Eigeldinger: 19B-/-„Baudelaire et l'alchimie verbale“-/-Page 81

[378]Eigeldinger: 19B-/-<-The words originally in italics are written here in inverted commas.->-/-„Baudelaire et l'alchimie verbale“-/-Page 82

[379]Eigeldinger: 19B-/-<-The words originally in italics are written here in inverted commas.->-/-„Baudelaire et l'alchimie verbale“-/-Page 93

[380]Emerson: 363B-/-„English traits“-/-Edition M.Lebretton-/-1934-/-Aubier-/-‘Montaigne’-/-<-English and French->-/-Only the second series of suspension points is in the text.->-/-XIV-/-Page 159

[381]Ernout and Meillet: 273B-/-'Dictionnaire étymologique de la langue latine'-/-Klincksieck-/-1960-67-/-Article: "Homo"-/-Page 297

[382]Æschylus: 421M-/-'Tragiques grecs'-/-"Eschyle-/-Sophocle"-/-Translation J.Grosjean-/-1967-/-Edition R.Dreyfus-/-Gallimard-/-‘Pléiade’-/-Æschylus-/-„les Perses“-/-700-/-Page 40

[383]Æsop: 20B-/-"Fables"-/-Edition and translation É.Chambry-/-Belles Lettres-/-‘Universités’-/-1927-85-/-<-Note->-/-Page XIX

[384]"'Espace et le temps aujourd'hui": 635M-/-Seuil-/-1983-/-‘Points’-/-20-/-‘Entretien avec A.Itéanu’ (Interview with A.Itéanu)-/-Page 277

Euclid-/-'les Œuvres d'Euclide'-/-"Eléments"-/-1819 Translation F.Peyrard-/-1966-/-Blanchard

[385]Euclid: 266M-/-"Eléments"-/-I/I-/-Page 3

[386]Euclid: 8M-/-"Eléments"-/-I/XX-/-Page 16

[387]Euclid: 241/244M/264M-/-"Eléments"-/-VII-/-21-/-Page 181

Euler-/-„Lettres à une Princesse d'Allemagne“-/-Edition S.D.Chatterji-/-Presses romandes-/-2003

[388]Euler: 332B-/-„Lettres à une Princesse d'Allemagne“-/-<-Acknowledgements to S.P. for his exactness->-/-XXV-/-Page 48

[389]Euler: 332B-/-„Lettres à une Princesse d'Allemagne“-/-XXVI-/-Page 49

[390]Euler: 332B-/-„Lettres à une Princesse d'Allemagne“-/-XXVII-/-Page 52

[391]Euler: 332B-/-„Lettres à une Princesse d'Allemagne“-/-<-Wine spirit is alcohol.->-/-Euler compares the visual and the sonorous. It is often observed that an unplayed "A" string vibrates when close to a "B" which is played. The phenomenon is only remarkable if both notes have the same character. In a similar way, a body 'a', with a distinct colour, only becomes clearly luminous when near a highly luminous body 'b', providing 'b' is of a similar shade to 'a'.->-/-With its blue glow, the alcohol when set alight reinforces the blue colour of the suit, making it strikingly vivid.->-/-Acknowledgements to A.C. and S.P. for their exactness->-/-XXVIII-/-Page 54

Ferran-/-„l'Esthétique de Baudelaire“-/-(Hachette-/-1933)-/-Nizet-/-1968

[392]Ferran: 122B-/-„l'Esthétique de Baudelaire“-/-I/IV-/-Page 124

[393]Ferran: 614B-/-„l'Esthétique de Baudelaire“-/-<-The title of the journal, originally in italics, is written here

in inverted commas.->-/I/IV-/Page 137

[394]Ferran: 615B-/„l'Esthétique de Baudelaire“-/I/IV-/Page 148

[395]Ferran: 80B-/„l'Esthétique de Baudelaire“-/II/II-/Page 253

[396]Foucault: 19B-/„les Mots et les choses“-/1966-/Gallimard-/‘n.r.f.’-/II/I-/Page 36

[397]Foucault: 379M-/<-Tel quel->-/"Théorie d'ensemble"/-Seuil-/‘Points’-/1968-80-/„Distance, aspect, origine“-/Page 22

Joseph Fourier-/„Théorie analytique de la chaleur“-/1988-/Gabay-/«Discours préliminaire»

[398]Joseph Fourier: 502B-/«Discours préliminaire»-/Page XIV

[399]Joseph Fourier: 502B-/«Discours préliminaire»-/Page XV

[400]Frege: 10M/565B-/‘Ecrits logiques et philosophiques’-/Edition and translation C.Imbert-/1971-/Seuil-/‘Ordre’-/„Sens et dénotation“-/<-The author’s remark, without in any way compromising art, provides a convenient way to distinguish between two fields of thought: fiction and science.->-/In addition, although fiction can never be scientific, the description of it can be.->-/Acknowledgements to F.R. and P.E. for their exactness->-/Page 108

[401]Frege: 333B-/„les Fondements de l'arithmétique“-/Edition and translation C.Imbert-/1969-70-/Seuil-/‘Ordre’-/84-/4/3/72-/Page 198

[402]Gautier: 328B-/‘Romans, contes et nouvelles’-/Collection published under the direction of P.Laubriet-/Volume I-/2002-/Gallimard-/‘Pléiade’-/„Mademoiselle de Maupin“-/Edition C.Lacoste-Veysseyre-/<-The word originally in italics is written here in inverted commas.->-/"Convention": National Assembly from the French Revolution->-/Saint-Simon was a French utopian socialist of the XIXth century.->-/Page 213

Gautier-/„Mademoiselle de Maupin“-/Edition G.van den Bogaert-/Garnier-Flammarion-/‘GF’-/1966-73

[403]Gautier: 211B-/„Mademoiselle de Maupin“-/Foreword-/Page 45

[404]Gautier: 19B-/„Mademoiselle de Maupin“-/IX-/Page 214

[405]Gautier: 37B-/„Mademoiselle de Maupin“-/XI-/Page 265

Gautier-/‘Voyage en Espagne suivi de España’-/Edition P.Berthier-/Gallimard-/‘Folio’-/1981

[406]Gautier: 183B-/"España"/-/„Ribeira“-/<-See note 18, page 589, on the name «Ribera.»->-/Page 472

[407]Gautier: 183B-/„Deux tableaux de Valdes Léal“-/<-A translation into French of Young’s great poem was available as early as 1812.->-/Page 492

[408]Gautier: 183B-/„A Zurbaran“-/Page 498

[409]Gautier: 19B-/“Récits fantastiques”-/Edition M.Eigeldinger-/Flammarion-/‘GF’-/1981-/„le Club des hachichins“-/VI-/Page 225

[410]Gautier: 336B-/‘Romans, contes et nouvelles’-/Collection published under the direction of P.Laubriet-/Volume II-/2002-/Gallimard-/‘Pléiade’-/„Jettatura“-/Edition C.Lacoste-Veysseyre-/XIII-/Page 468

[411]Genette: 243M-/“Figures”-/III-/Seuil-/‘Poétique’-/1972-/„la Rhétorique restreinte“-/Page 30

Gille-/In overall charge of the complete volume "Histoire des techniques"/-Gallimard-/‘Pléiade’-/1978

[412]Gille: 304B-/Article by B.Gille-/„le Moyen Âge“-/Page 570

[413]Gille: 304B-/Article by B.Gille-/„Vers un système technique contemporain“-/Page 866

[414]Gilson: 300B/425B-/„la Philosophie au moyen âge“/-(1922-44-86)/-Payot-/1999-/Rivages-/V/VII-/Page 341

Goethe-/‘Romans’-/Introduction B.Grøethuysen-/„les Affinités électives“-/Edition and translation P.(du) Colombier-/Gallimard-/‘Pléiade’-/1954-66

[415]Goethe: 355B-/„les Affinités électives“-/I/IV-/Page 153

[416]Goethe: 353B-/„les Affinités électives“/-<-Experts now call limestone “calcium carbonate” or “CaCO₃”. For sulfuric acid, they write “H₂SO₄”. Gypsum is also called “calcium sulfate” or “CaSO₄”. Goethe describes this in a more formal and logical way later on in the text.->-/Acknowledgements to S.P. and A.C. for their exactness->-/I/IV-/Page 155

[417]Goethe: 354B-/„les Affinités électives“-/I/IV-/Page 156

[418]Goethe: 352B/356B-/„les Affinités électives“/-<-356B: When we simplify the ideas, concerning the beginning and the outcome of the reaction, the following description, using current symbols, is acceptable,

according to the specialists, for what the novelist suggests here and two pages previously: «AB» or "CaCO₃", with "Ca" as «A» and "CO₃" as «B», plus «CD» or "H₂SO₄", with "H₂" as «C» and "SO₄" as «D», give «AD» or "CaSO₄" and «CB» or "H₂CO₃", today called "carbonic acid".->/<-Acknowledgements to A.C. and S.P. for their exactness->/<-I/IV-/Page 157

[419]Goethe: 357B-/<-„les Affinités électives“-/II-/II-/Page 246

[420]Gongora: 442B-/<-‘Sonnets’-/Edition and translation M.Host-/2002-/Dumerchez-/<-‘Hache’-/<-It is often said that the subject of the poem is a ring.->/<-II-/Page 31

[421]Gray: 139B-/<-‘the Poetical Works of Gray and Collins’-/Edition A.L.Poole-/Oxford-/1917-/<-See [[1048]]-/<-„Elegy written in a country church-yard“-/(Stanza XIV)-/Page 94

[422]Greimas: 13M-/<-“Du sens”-/II-/Seuil-/1983-/<-„Pour une théorie des modalités“-/1/3-/Page 70

[423]Hadamard: 454M-/<-‘Hadamard et Poincaré’-/<-Hadamard-/<-‘(Princeton-/1945)-/Gabay-/1993-2007-/<-„Essai sur la psychologie de l’invention“-/Page 116

[424]Haraucourt: 452B-/<-Larousse-/1922-/<-‘Cluny’-/<-Élisabeth Delahaye, however, links the unicorn, famous for its speed ("vitesse" in french) to the surname “Le Viste” (speedy), just as she relates the lion to the home of this same family: the city of Lyon.-/Zim-Zizimi was an Ottoman leader.-/Élisabeth Delahaye-/<-‘la Dame à la licorne’-/<-“Réunion des musées nationaux-Grand Palais”-/2007-2014-/V-/Page 71-/VI-/Page 87->/<-II-/Page 128

Hatzfeld and Darmesteter-/<-‘Dictionnaire général de la langue française’-/<-Delagrave-/<-Reprint->/<-1964

[425]Hatzfeld and Darmesteter: 480-/<-Volume I-/<-Article: "Encens"-/Page 882

[426]Hatzfeld and Darmesteter: 450M-/<-Volume II-/<-Article: "Pied"-/Page 1736

[427]Hatzfeld and Darmesteter: 343B-/<-Volume II-/<-Article: "Symboliser"-/Page 2110

[428]Hedayat: 405B-/<-„les Chants d'Omar Khayam“-/Corti-/<-Translation M.F.Farzaneh and J.Malaplate-/1993-2005-/<-Musk is darker than amber, has a similar smell and varies in colour from bronze to chestnut.->/<-24-/Page 69

Heine-/<-“De la France”-/<-‘Salon de 1831’-/<-„Decamps“-/Foreword E.Harpaz-/Slatkine-/<-‘Ressources’-/1980

[429]Heine: 418B-/<-„Decamps“-/Page 345

[430]Heine: 297B/415B-/<-„Decamps“-/Page 346

[431]Heine: 69B-/<-„Decamps“-/<-The word originally in italics is written here in inverted commas.->/<-Page 349

[432]Heliodorus: 83B-/<-„les Ethiopiques“-/Edition and translation R.Rattenbury, T.Lumb, J.Maillon-/<-Belles Lettres-/<-‘Universités’-/1960-/<-Volume I-/I/XXIX-/2-/Page 40

Herodotus-/<-‘Hérodote’-/Thucydide-/<-Edition and translation A.Barguet-/Gallimard-/<-‘Pléiade’-/1964-71

[433]Herodotus: 361B-/<-„l'Enquête“-/I-/<-‘(131)’-/Page 106

[434]Herodotus: 362B-/<-„l'Enquête“-/II-/<-‘(52)’-/<-The Pelasges were an ancient people, real or legendary.->/<-The words originally in italics are written here in inverted commas.->/<-Page 163

Hesiod-/<-“Théogonie”-/<-les Travaux et les jours-/<-le Bouclier“-/Edition and translation P.Mazon-/<-Belles Lettres-/<-‘Universités’-/1928-72

[435]Hesiod: 229B-/<-„Théogonie“-/<-Zeus is a son of Cronus.->/<-The eyes of Athene are dark blue.->/<-Hephaestus walks with a limp.->/<-570-/Page 52

[436]Hesiod: 294B-/<-„le Bouclier“-/370-/Page 146

Hippocrates-/<-„Du régime“-/Edition and translation R.Joly-/<-Belles Lettres-/<-‘Universités’-/1967

[437]Hippocrates: 388B-/<-„Du régime“-/I/XI-/1-/Page 13

[438]Hippocrates: 383B-/<-„Du régime“-/I/XVII-/1-/Page 16

[439]Hoffmann: 19B-/<-According to the translation used by Baudelaire->/<-Compare with 'Fantaisies dans la Manière de Callot’-/1891 Translation H.(de)Curzon-/<-Phébus-/1979-90-/<-‘Pocket’-/<-“Pensées très détachées”-/Page 78->/<-See also the translation by A.Béguin-/Page 908-/<-“Romantiques allemands”-/Gallimard-/<-‘Pléiade’-/1963-76-/<-Volume I-/Published under the direction of M.Alexandre-/I/V-«Kreisleriana»->/<-“les Fleurs du mal”-/A.Adam Edition-/<-Quotation from Hoffmann page 272

Homer-/<-„Iliade“-/Edition and translation P.Mazon-/<-Belles Lettres-/<-‘Universités’

[440]Homer: 7M-/<-«Introduction à l'Iliade»-/1943-67-/Page 121

[441]Homer: 473B-/<-„Iliade“-/Volume I-/1937-72-/VI-/55-/Page 155

Homer-/<-„Iliade“-/Volume II-/1937-72

[442]Homer: 358B-/„Iliade“-/VIII-/15-/Page 26
 [443]Homer: 215B-/„Iliade“-/IX-/410-/Page 67
 [444]Homer: 290B-/„Iliade“-/X-/140-/Page 88
 Homer-/„Iliade“-/Volume III-/1937-/67
 [445]Homer: 475B-/„Iliade“-/XIV-/310/-<-Acknowledgements to Y.M. who suggested to us this parallel.->-/Page 53
 [446]Homer: 314B-/„Iliade“-/XIV-/345-/Page 54
 [447]Homer: 477B-/„Iliade“-/XVI-/155-/Page 105
 [448]Homer: 286B-/„Iliade“/-<-The Pelasges were an ancient people, real or legendary.->-/XVI-/230-/Page 108
 Homer-/„Iliade“-/Volume IV-/1938-1982
 [449]Homer: 134B-/„Iliade“-/XIX-/10-/Page (3)
 [450]Homer: 309B-/„Iliade“-/XX-/475-/Page 41
 [451]Homer: 477B-/„Iliade“-/XX-/490-/Page 42
 [452]Homer: 476B-/„Iliade“/-<-The segment "I salute you" is the beginning of a long passage written in inverted commas.->-/XXIII-/160-/Page 104
 Homer-/„Odyssée“-/Edition and translation V.Bérard-/Belles Lettres-/‘Universités’
 [453]Homer: 406B-/„Odyssée“-/1924-74-/Volume II-/X-/420-/Page 73
 Homer-/„Odyssée“-/Volume III-/1924-63-67
 [454]Homer: 511-/„Odyssée“-/Volume III-/XXIII-/185-/Page 157
 [455]Homer: 143B-/„Odyssée“/-<-Asphodel: large star-shaped flower.->-/XXIV-/1-/Page (171)
 [456]Homer: 143B-/„Odyssée“-/XXIV-/180-/Page 177
 [457]Horace: 372B-/Volume I-/‘Odes et épodes’-/Edition and translation F.Villeneuve-/Belles Lettres-/‘Universités’-/1929-90-/„Odes“/-<-Holm oak is also called "ilex".->-/III/XIII-/10-/Page 123
 [458]Hugo: 404M-/‘Théâtre complet’-/„Hernani“-/Edition J.-J.Thierry and J.Mélèze-/Volume I-/1963-/Gallimard-/‘Pléiade’-/I-/1-/Page (1155)
 Hugo-/‘Œuvres poétiques’-/Edition P.Albouy-/Gallimard-/‘Pléiade’-/Volume I-/1964-86-/„les Voix intérieures“
 [459]Hugo: 369B-/„les Voix intérieures“-/X-/Page 964
 [460]Hugo: 364B-/„les Voix intérieures“-/XIX-/Page 979
 [461]Hugo: 269B-/„Choses vues“-/Edition H.Juin-/Gallimard-/‘Quarto’-/1972-2002/-<-In Christian hymns, the exclamation «hosanna» expresses joy.->-/1841-/Page 113
 Hugo-/“la Légende des siècles”-/Booz endormi“-/Edition J.Truchet-/Gallimard-/‘Pléiade’-/1950-67
 [462]Hugo: 428M-/„Booz endormi“-/Page 36
 [463]Hugo: 428M-/„Booz endormi“/-<-Acknowledgements to G.M. who suggested to us this inversion of perspective.->-/Note 5-/Page 1150
 Hume-/„An enquiry concerning human understanding“-/Edition L.A.Selby-Bigge-/Oxford-/1902-72
 [464]Hume: 202M-/„An enquiry concerning human understanding“-/V/II-/42-/Page 52
 [465]Hume: 202M/243B-/„An enquiry concerning human understanding“/-<-The words originally in italics are written here in inverted commas.->-/XII/III-/132-/Page 165
 Jakobson-/“Essais de linguistique générale”-/Edition and translation N.Ruwet-/Minuit-/‘Arguments’-/1963-68
 [466]Jakobson: 12M-/„l'Aspect phonologique et l'aspect grammatical du langage dans leurs interrelations“-/III/VIII-/Page 163
 [467]Jakobson: 243M-/„Linguistique et poétique“-/IV/XI-/Page 248
 Jean Paul: [929]
 [468]Joubert: 452M/-<-les Carnets.->-/Volume II-/1938-55-/Edition A.Beaunier-/Gallimard-/‘nrf’-/Tuesday 1st april 1806-/Page 544
 [469]Kant: 455M-/„Prolegomena“-/Edition K.Vorländer-/1913-69-/Meiner-/‘PhB’/-<-It is true that for Kant, in spite of what he sees as the metaphysical limits of science, it can be practised in such a way as to provide us with useful applications.->-/III-/Conclusion-/§57-/354-/Page 120
 Kant-/„Kritik der reinen Vernunft“-/Edition R.Schmidt-/Meiner-/‘PhB’-/1956-71
 [470]Kant: 538M/586M-/„Kritik der reinen Vernunft“-/Foreword/-<-The whole passage is in italics.->/<-See

note 1.->-B/XI/-Page 17

[471]Kant: 538M/586M/-„Kritik der reinen Vernunft“-Foreword/-<-The whole passage is in italics.->-B/XII/-Page 17

[472]Kant: 455M/-„Kritik der reinen Vernunft“-Foreword/-<-It is true that for Kant, in spite of what he sees as the metaphysical limits of science, it can be practised in such a way as to provide us with useful applications.->-The whole passage is in italics.->-B/XXV/-Page 25

[472']Kant: 455M/-„Kritik der reinen Vernunft“-Foreword/-<-It is true that for Kant, in spite of what he sees as the metaphysical limits of science, it can be practised in such a way as to provide us with useful applications.->-The whole passage is in italics.->-The whole passage is in italics.->-B/XXVI/-Page 25

[473]Kant: 243B/-„Kritik der reinen Vernunft“-Foreword/-<-The whole passage is in italics.->-B/XXX/-Page 28

[473]Kant: 243B/-Foreword/-<-The whole passage is in italics.->-B/XXX/-Page 28

[474']Kant: 586M/-„Kritik der reinen Vernunft“-Introduction/-A/5/-Page 43

[474'']Kant: 586M/-„Kritik der reinen Vernunft“-Introduction/-A/5/-Page 44

[476]Kant: 586M/-I/-II/-I/-I/-3/-A/-79/-B/-105, A/-80/-B/-105, A/-80-118/-10/-B/-106, A/-80/-118/-20/-B/-106/-118/-20, A/-80/-118/-20/-B/-106/-118/-20, A/-80/-118/-30/-B/-106/-118/-30/-Page 118

[478]Kant: 370M/-A/646/-B/674/-I/II/II/3/7/-Page 607

Kant/-„Kritik der Urteilkraft“-Edition K.Vorländer/-Meiner/-‘PhB’/-1924-74

[479]Kant: 396M/-I/II/-B/-§39/-155/-Page 143

[480]Kant: 373M/-I/II/-B/-§43/-2/175/-Page 156

[481]Kant: 561M/-II/I/-§65/-292/-Page 237

[482]Kopp: 188B/-"Cahiers de l'association internationale des études françaises"-May 1989/-„Où en sont les études sur Baudelaire?“-III/I/-Page 201

La Fontaine/-'Œuvres complètes'/"Fables choisies mises en vers"-Edition J.-P.Collinet/-Gallimard/-'Pléiade'/-Volume I/-1991-93

[483]La Fontaine: 20B/-"Fables choisies mises en vers"-"la Vie d'Ésope le Phrygien"->-Translated by La Fontaine->-See note, page 1053.->-Traditional text, possibly by Planudes; or perhaps just amended by him->-Page 24

[484]La Fontaine: 411M/-"Fables choisies mises en vers"-II/XIII/-35/-Page 88

[485]La Rochefoucauld: 330B/-'Œuvres complètes'/"Réflexions ou sentences et maximes morales"-Edition L.Martin-Chauffier/-1964-73/-Gallimard/-'Pléiade'/-Page (403)

Lagarde and Michard/-"XIX^e Siècle"-Bordas/-<-Textbook->-1950-85-87

[486]Lagarde and Michard: 18B/19B/-"XIX^e Siècle"-Presentation/-Page 431

[487]Lagarde and Michard: 18B/101B/364B/509/-"XIX^e Siècle"-Notes/-Page 431

Lamartine/-"Œuvres Poétiques"-Edition M.-F.Guyard/-Gallimard/-'Pléiade'/-1963-91

[488]Lamartine: 107B/-„Méditations poétiques“-V/-/(Tenth stanza)-Page 17

[489]Lamartine: 107B/-„Méditations poétiques“-XXVIII/-/(Fifth stanza)-Page 72

[490]Lamartine: 93B/-„Harmonies poétiques et religieuses“-I/V/-/(Sixth stanza)-Page 310

[491]Lamartine: 368B/-„Harmonies poétiques et religieuses“-III/II/-/(Fourth stanza)-Page 392

[492]Lamartine: 107B/-„Harmonies poétiques et religieuses“-II/VII/-/(Third stanza)-Page 420

[493]Lamartine: 107B/-„la Chute d'un ange“-VII/-/(Sixth stanza)-Page 926

[494]Lamartine: 71B/-„la Chute d'un ange“-<-An infusion of dittany has beneficial properties.->-X/-Page 998

[495]Laplace: 453B/-"Théorie analytique des probabilités"-I/-„Essai philosophique sur les probabilités“-Gabay/-1995/-Page VI

'Petit Larousse'/-1959-67/-<-Dictionary->

[5000]'Petit Larousse': 640B/-Article „Acanthe“-<-Acknowledgements to A.P. for her exactness->-Page 7

[27' hij]Larousse: 652M/-Article „Art“-Page 68

[496]'Petit Larousse': 19B/180B/-Article: "Badelaire/-Baudelaire"-Page 95

[200' hij]Larousse: 683B/-Article „Génie“-Page 471

[223' hij]Larousse: 688/-Article „Labyrinthe“-Page (584)

[224' hij]Larousse: 688-/Page 585

[497]Las Cases: 415B-/„le Mémorial de Sainte-Hélène“-/Edition G.Walter-/Volume I-/1956-99-/Gallimard-/‘Pléiade’-/VII/Sunday 21st July 1816-/Page 915

[498]Le Scanff: 451B-/Edition/Baudelaire-/«See Index II.»-/“les Fleurs du mal”-/1857 text-/Hachette-/‘Classiques’-/2002-/«Engraving by Goltzius»-/Page 222

Leibniz-/„Nouveaux Essais sur l'entendement humain“-/Garnier-Flammarion-/‘GF’-/Introduction J.Brunschwig-/1966

[499]Leibniz: 321M-/„Nouveaux Essais sur l'entendement humain“-/Foreword-/Page 40

[500]Leibniz: 586M-/„Nouveaux Essais sur l'entendement humain“-/II-/I-/§2-/Page 92

[501]Leibniz: 376M-/„Nouveaux Essais sur l'entendement humain“-/«Both expressions are in italics.»-/IV/II-/Page 327

[502]Leibniz: 343B-/“Principes de la nature et de la grâce-/Monadologie”-/Edition A.Robinet-/PUF-/1954-/„Monadologie“/-(61)/-Page 107

[503]Léonard and Grousset: 274B-/“Histoire universelle”-/Gallimard-/‘Pléiade’-/1957-/Volume II-/Article by E.G.Léonard-/„les Premiers Valois“-/Page 1007

[504]Lévi-Strauss: 320B-/„la Voie des masques“-/1975-/Volume I/-(Flammarion)/-Skira-/‘Sentiers’-/I-/Page 20

[505]Locke: 176B-/„An essay concerning human understanding“-/Edition J.W.Yolton-/Dent-Everyman-/‘Paperback’-/1961-74-/Volume I/“the Epistle to the reader”-/Page xxxi

Loilier-/„Histoire de l'art“-/V/16-/Ellipses-/1994/-(Ecole polytechnique-1995)

[506]Loilier: 98B-/„Histoire de l'art“-/V/16/«Quotation from Chevreul»-/Page 347

[507]Loilier: 98B/390B-/„Histoire de l'art“/«Chevreul was specially interested in complementary colours. Without going into all the confusing possibilities, we follow here the experts in their minimal definitions. They call "complementary" shades that appear white when placed on two halves of a same disc and rapidly rotated. On the other hand, they call "primary colours" those of viscous matter from which, when mixed in various ways, all others can be obtained, whereas they themselves cannot be obtained by mixing. They call the remaining colours "secondary".»/«Acknowledgements to S.P. and A.C. for their exactness»-/Page 348

Lucan-/“La Guerre Civile”-/Edition and translation M.Ponchont and A.Bourgery-/Belles Lettres-/‘Universités’-/Volume II-/1993

[508]Lucan: 199B-/“La Guerre Civile”-/X/105-/Page 187

[509]Lucan: 199B-/“La Guerre Civile”-/X/165-/Page 190

Lucian-/“Romans grecs et latins”-/„Histoire véritable“-/Edition A.M.Harmon (‘Loeb’)/-Translation P.Grimal-/Gallimard-/‘Pléiade’-/1958-93

[510]Lucian: 434M-/„Histoire véritable“-/Page 1384

[511]Lucian: 434M-/„Histoire véritable“-/Note»-/Page 1534

Lucretius-/„De la nature“-/Edition and translation A.Ernout-/Belles Lettres-/‘Universités’-/Volume I: 1966-72-/Volume II: 1964-71

[512]Lucretius: 152B-/Volume I/„De la nature“-/I/250-/Page 10

[513]Lucretius: 152B-/Volume II/„De la nature“-/IV/1130-/Page 45

(de)Maistre-/„les Soirées de Saint-Pétersbourg“-/Edition G.Trédaniel-/‘Maisnie’-/Volume I : -/1980-91-/Volume II-/1991

[514](de)Maistre: 176B-/Volume I/„les Soirées de Saint-Pétersbourg“-/VI-/Page 325

[515](de)Maistre: 350B-/Volume II/„les Soirées de Saint-Pétersbourg“-/VII-/Page 55

[516](de)Maistre: 192B-/„les Soirées de Saint-Pétersbourg“/«The word originally in italics is written here in inverted commas.»-/VIII-/Page 103

[517](de)Maistre: 325B-/„les Soirées de Saint-Pétersbourg“/«The whole passage is in italics.»-/IX-/Page 117

[518](de)Maistre: 364B-/„les Soirées de Saint-Pétersbourg“/«The words originally in capital letters are written here in inverted commas.»-/X-/Page 177

[519](de)Maistre: 325B-/„les Soirées de Saint-Pétersbourg“/«The words originally in italics are written here in inverted commas.»-/X-/Page 208

[520]Malherbe: 540B-/“Œuvres”-/Edition A.Adam-/1971/«See note page 794.»-/Gallimard-/‘Pléiade’/-

„Consolation“/-/Page 41

[521]Marillaud: 413B/-/‘Bulletin’/-/2007-08/-/«Ecoles normales supérieures/-/Association des élèves et anciens élèves/-/Lyon-Fontenay-aux-Roses, Saint-Cloud»/-/2007/2/-/„le XXIX^e Colloque international d’Albi“/-/Page 46

[522]Marlow: 377B/-/„Doctor Faustus“/-/Edition and translation F.Laroque and J.-P.Villquin/-/«English and French»/-/«Internal inverted commas have been added to separate the cues.»/-/1997/-/Flammarion/-/‘GF’/-/I/3/-/Page 72

Martinet/-/In overall charge of the complete volume "le Langage"/-/Gallimard/-/‘Pléiade’/-/1968-73

[523]Martinet: 321M/-/Article by F.François/-/„Caractères généraux du langage“/-/Page (20)

[524]Martinet: 96M Article by B.Mandelbrot/-/„les Constantes chiffrées du discours“/-/Page 48

[525]Martinet: 243M/-/Article by P.Guiraud/-/„les Fonctions secondaires du langage“/-/Page 439

[526]Martinet: 439M/-/Article by P.Guiraud/-/„les Fonctions secondaires du langage“/-/Page 488

[527]Massain: 350/-/„Physique et physiciens“/-/1966/-/Magnard/-/XXXV/-/Page (265)

[528]Maturin: 201B/-/„Melmoth“/-/Edition V.Sage/-/Penguin/-/‘Classics’/-/2000/-/«Thanks to F.G. for her help»/-/«The tamarisk is a tree of southern climes with clusters of flowers.»/-/The words "tamarisk" and "tamarind" lead to confusion.»/-/Two different plants are concerned: "Tamarix" and "Tamarindus indica"»/-/Only the tamarisk has a pleasant odour.»/-/Acknowledgements to A.M. for his exactness»/-/«Histoire des indiens»/-/XIV/-/Page 307

[529]Merleau-Ponty: 417B/-/„Signes“/-/1960-69/-/Gallimard/-/‘nrf’/-/I/-/Page 53

Mill/-/„Système de logique“/-/Translation L.Peisse/-/‘Ladgrange’-1866/-/‘Mardaga’/-/1988/-/Introduction M.Dominicy

[6000]Mill: 458M-////-I/-II/-IV/-5/-/Page 249

[7000]Mill: 452M-////-I/-II/-V/-4/-/Page 262

[6001]Mill: 458M-////-I/-II/-VI/-2/-/Page 294

[7001]Mill: 452M-////-I/-III/-III/-3/-/Page 355

Molière/-/„Œuvres complètes“/-/Edition G.Couton/-/Gallimard/-/‘Pléiade’/-/1971-76

Molière/-/„Œuvres complètes“/-/Volume I

[534]Molière: 333M/-/„les Précieuses ridicules“/-/VI/-/Page 271

[535]Molière: 410M/-/„l'Ecole des femmes“/-/«Internal inverted commas have been added to separate the cues.»/-/II/V/-/Page 569

Molière/-/„Œuvres complètes“/-/Volume II

[536]Molière: 196B/-/„Dom Juan“/-/I/II/-/Page 35

[537]Molière: 256M/-/„Dom Juan“/-/III/I/-/Page 57

[538]Molière: 486B/-/„Dom Juan“/-/V/II/-/Page 80

[539]Molière: 486B/-/„l'Amour médecin“/-/III/I/-/Page 112

[540]Molière: 403M/-/„le Bourgeois gentilhomme“/-/II/IV/-/Page 728

[541]Molière: 256M/-/„le Bourgeois gentilhomme“/-/«The whole passage is in italics.»/-/II/IV/-/Page 730

[542]Montaigne: 153B/-/„Œuvres complètes“/-/Edition A.Thibaudet and M.Rat/-/1962-76/-/Gallimard/-/‘Pléiade’/-/„Essais“/-/I/XXVI/-/Page 150

[543]Mozart and (da)Ponte: 475B/-/„Don Giovanni“/-/I/5/-/«Collection of texts»/-/„Don Juan“/-/Foreword and translation J.Massin 1979/-/Stock/-/„Musique“/-/«Acknowledgements to Y.M. who suggested to us this parallel.»/-/Page 437

Murger/-/„Scènes de la vie de bohème“/-/Edition L.Chotard/-/Gallimard/-/‘Folio’/-/1988

[544]Murger: 231B/-/„Scènes de la vie de bohème“/-/«See Appendix I, page 408.»/-/«The words originally in italics are written here in inverted commas.»/-/V/-/Page 110

[545]Murger: 304B/-/„Scènes de la vie de bohème“/-/XI/-/Page 177

[546]Musset: 416B/-/„Poésies“/-/„le Saule“/-/Edition M.Allem/-/Gallimard/-/‘Pléiade’/-/1933-57-86/-/«See note 32, page 658.»/-/II/-/Line 44/-/Page 136

Nerval/-/„Œuvres complètes“/-/Collection published under the direction of J.Guillaume and C.Pichois/-/Gallimard/-/‘Pléiade’

[547]Nerval: 474B/-/Volume II/-/1984/-/„Voyage en Orient“/-/Introduction/-/XV/-/Page 240

[548]Nerval: 18B/-/Volume III/-/1993/-/„Petits châteaux de Bohême“/-/„le Christ aux Oliviers“/-/Edition J.-

L.Steinmetz/-/III/-/«The suspension points are in the text.»/-/«The author used inverted commas for the words he attributed to Christ.»/-/«(Thirteenth line)»/-/Page 439

[549]Nerval: 18B/-/„Daphné“/-/«(Fifth line of the sonnet)»/-/Page 442

[550]Nerval: 72B/-/„Daphné“/-/«(Last line of first tercet)»/-/Page 442

[551]Nerval: 17B/-/„Les Filles du Feu“/-/„Isis“/-/Edition M.Brix/-/IV/-/Page 622

[552]Nerval: 222B/-/„les Chimères“/-/„El desdichado“/-/Notes J.-L.Steinmetz/-/«Perhaps with the meaning «the deprived» in Nerval's mind»/-/«The souls cross the river Acheron to enter the Kingdom of Death, according to the Ancients.»/-/«The last four lines»/-/Page (645)

[553]Nerval: 19B/193B/-/„Aurélia“/-/Edition J.Guillaume and M.Brix/-/II/VI/-/Page 740

[554]Nerval: 18B/-/„Aurélia“/-/II/VI/-/Page 743

Newton„Principes mathématiques de la philosophie naturelle“/-/Edition and translation E.du Chastellet/-/Gabay/-/1990

Version anglaise : «Thanks to F.G. for her help»

[555]Newton: 202M/-/Volume I/-/Principes mathématiques de la philosophie naturelle“/-/«Définition I»/-/Page (1)

[556]Newton: 202M/-/Volume II/-/„Principes mathématiques de la philosophie naturelle“/-/«Scholie général»/-/Page 178

[557]Newton: 477M/-/Volume II/-/„Principes mathématiques de la philosophie naturelle“/-/«Scholie général»/-/Page 179

[558]Novalis: 245B/263B/-/„Romantiques allemands“/-/„les Disciples à Saïs“/-/Translation by Maeterlinck -/«See [938].»/-/Publication under the direction of M.Alexandre/-/Volume I/-/1963-76/-/Gallimard/-/‘Pléiade’/-/II/-/Page 355

Ovid/-/„les Métamorphoses“/-/Edition and translation G.Lafaye/-/Belles Lettres/-/‘Universités’

Ovid/-/„les Métamorphoses“/-/Volume I/-/1925-85

[559]Ovid: 131B/-/„les Métamorphoses“/-/„Lycaon“/-/«See note 2.»/-/«Atrium: inner courtyard of house»/-/«The Palatine: hill of Rome where Augustus had his residence.»/-/«Milky Way: white strip visible in the night sky-empyrean»/-/II/165/-/Page 13

[560]Ovid: 385B/-/„les Métamorphoses“/-/„Echo“/-/III/355/-/Page 81

[561]Ovid: 267B/-/„les Métamorphoses“/-/„Leucothoé et Clytie“/-/IV/250/-/Page 104

Ovid/-/„les Métamorphoses“/-/Volume II/-/1928-89

[562]Ovid: 96B/-/„les Métamorphoses“/-/„Philémon et Baucis“/-/VIII/710/-/Page 84

[563]Ovid: 259B/-/„les Métamorphoses“/-/„Pygmalion“/-/X/240/-/Page 130

[564]Ovid: 267B/-/„les Métamorphoses“/-/„Myrrha“/-/X/315/-/Page 132

Ovid/-/„les Métamorphoses“/-/Volume III/-/1930-91

[565]Ovid: 18B/-/„les Métamorphoses“/-/„les Filles d'Orion“/-/XIII/715/-/Page 78

[566]Ovid: 313B/-/„les Métamorphoses“/-/„Pythagore“/-/«Ovid refers to spices coming from tree seeds or bark.»/-/«Myrrha: perfume dripping, like incense, in the form of droplets, from an incision in the bark of a tree trunk»/-/XV/390/-/Page 134

[567]Parain: 465B/-/In overall charge of the complete volume "Histoire de la philosophie"/-/Volume I/-/1969/-/Article by A.Neher/-/„la Philosophie hébraïque et juive dans l'antiquité“/-/Gallimard/-/‘Pléiade’/-/Page 51

[568]Pascal: 30M/86M/-/„Œuvres complètes“/-/Edition M.LeGuern/-/Gallimard/-/‘Pléiade’/-/1998/-/Volume I/-/„Letter to Fermat dated 29th July 1654“/-/Page 151

Pascal„Pensées“/-/Edition L.Brunschvicg/-/Hachette/-/1967

[569]Pascal: 404M/-/„Pensées“/-/487/II/162/-/Page 405

[570]Pascal: 404M/-/„Pensées“/-/8/IV/277/-/Page 458

Perrault/-/„Contes“/-/„Histoires“/-/Edition J.-P.Collinet/-/Gallimard/-/‘Folio’/-/1981

[571]Perrault: 396B/-/„le Petit Poucet“/-/Page 195

[572]Perrault: 500B/-/„le Petit Poucet“/-/Page 199

[573]Phædrus: 87B/-/„Fables“/-/„le Parfum de l'amphore vide“/-/1924-89/-/Edition and translation A.Brenot/-/Belles Lettres/-/‘Universités’/-/45/-/Page 34

Philo of Alexandria: "les Œuvres"/-/Collection published under the direction of R.Arnaldez, J.Pouillon,

C.Mondésert/-Cerf

[574]Philo of Alexandria: 107B/-„De Abrahamo“/-1966/-Edition and translation J.Gorez/-69/-Page 53

[575]Philo of Alexandria: 107B/-„De specialibus legibus“/-1975/-Edition and translation S.Daniel/-I/II/I/66/-Page 49

Philostratus of Lemnos/-"la Galerie des tableaux"/-1881 translation A.Bougot/-Notes F.Lissarrague/-Preface P.Hadot/-Belles Lettres/-'Roue'/-1991

[576]Philostratus of Lemnos: 296B/-„Amphiaraios“/-I/27/-Page 53

[577]Philostratus of Lemnos: 101B/-„Dodone“/-<-The «tripod of Pytho»: at Delphi where the prophetess says the words of Apollo.->-II/33/-Page 115

Philostratus the Athenian: 102B/-"Romans grecs et latins"/-„Vie d'Apollonios de Tyane“/-Edition C.L.Kayser/-Translation P.Grimal/-Gallimard/-'Pléiade'/-1958-93

[578]Philostratus the Athenian: 102B/-„Vie d'Apollonios de Tyane“/-II/8/-Page 1074

[579]Philostratus the Athenian: 336B/-„Vie d'Apollonios de Tyane“/-<-This passage is in inverted commas.->-VIII/31/-Page 1338

Piaget/-In overall charge of the complete volume "Logique et connaissance scientifique"/-Gallimard/-'Pléiade'/-1967

[580]Piaget: 210M/-Article by J.Piaget/-„l'Epistémologie et ses variétés“/-Page 19

[581]Piaget: 264M/-Article by J.-B.Grize/-„la Logique des propositions“/-<-Acknowledgements to E.B. and S.L.-C. for their exactness.->-Page 201

[582]Piaget: 216M/-Article by J.B.Grize/-„les Logiques modales“/-Page 263

[583]Piaget: 196M/-Article by J.T.Desanti/-„Une crise de développement exemplaire“/-Page 442

[584]Piaget: 216M/-Article by B.Matalon/-„Epistémologie des probabilités“/-Page 528

[585]Piaget: 461M/-Article by B.Matalon/-„Epistémologie des probabilités“/-Page 529

Pichois/-<-See all Index II.->

Pichois and Avice/-'Dictionnaire Baudelaire'/-Lérot/-2002

[586]Pichois and Avice: 463B/-Article: "Babou"/-Page 39

[587]Pichois and Avice: 300B/-Article: "Latin"/-Page 260

[588]Pichois and Avice: 174B/304B/-Article: "Ménard"/-Page 300

[589]Pichois and Avice: 189B/304B/-Article: "Ménard"/-Page 301

Pichois and Ziegler/-"Baudelaire"/-Julliard/-'Vivants'/-1987

[590]Pichois and Ziegler: 19B/180B/-"Baudelaire"/-I/I/-Page 22

[591]Pichois and Ziegler: 264B/-"Baudelaire"/-I/II/-Page 36

[592]Pichois and Ziegler: 264B/-"Baudelaire"/-I/II/-Page 37

[593]Pichois and Ziegler: 318B/-"Baudelaire"/-I/II/-Page 38

[594]Pichois and Ziegler: 188B/-"Baudelaire"/-II/V/-Page 83

[595]Pichois and Ziegler: 143B/290B/-"Baudelaire"/-<-The name originally in italics is written here in inverted commas.->-II/V/-Page 94

[596]Pichois and Ziegler: 134B/188B/-"Baudelaire"/-II/VI/-Page 96

[597]Pichois and Ziegler: 188B/395B/-"Baudelaire"/-II/VI/-Page 97

[598]Pichois and Ziegler: 120B/-"Baudelaire"/-II/VI/-Page 98

[599]Pichois and Ziegler: 146B/-"Baudelaire"/-II/VI/-Page 104

[600]Pichois and Ziegler: 243B/-"Baudelaire"/-II/VII/-Page 107

[601]Pichois and Ziegler: 144B/497B/-"Baudelaire"/-II/VII/-Page 108

[602]Pichois and Ziegler: 489B/-"Baudelaire"/-II/VII/-Page 118

[603]Pichois and Ziegler: 201B/-"Baudelaire"/-III/VIII/-Page 126

[604]Pichois and Ziegler: 189B/-"Baudelaire"/-III/VIII/-Page 127

[605]Pichois and Ziegler: 174B/-"Baudelaire"/-III/VIII/-Page 135

[606]Pichois and Ziegler: 445B/-"Baudelaire"/-III/IX/-Page (144)

[607]Pichois and Ziegler: 445B/-"Baudelaire"/-III/IX/-Page 147

[608]Pichois and Ziegler: 93B/-"Baudelaire"/-III/IX/-Page 150

[609]Pichois and Ziegler: 171B/326B/-"Baudelaire"/-<-Quotation from Louis Ulbach.->-<-326B: The break shown by the square brackets is from the original text.->-<-The words originally in italics are written here in

inverted commas.->/<-A prostitute whose clients are building workers is a "pierreuse".->/<-III/XI/-/Page 171

[610]Pichois and Ziegler: 92B/125B-/-"Baudelaire"/-III/XI/-/Page 176

[611]Pichois and Ziegler: 371B-/-"Baudelaire"/-<-The quotation from Oroszko, a doctor of the time, is in italics.->/<-IV/XII/-/Page 230

[612]Pichois and Ziegler: 19B/265B-/-"Baudelaire"/-IV/XIII/-/Page 234

[613]Pichois and Ziegler: 493B-/-"Baudelaire"/-IV/XIII/-/Page 235

[614]Pichois and Ziegler: 241B-/-"Baudelaire"/-<-Quotation from Champfleury->/<-See note 4, page 635.->/<-The authors of the biography have shortened Champfleury's text.->/<-IV/XIII/-/Page 236

[615]Pichois and Ziegler: 264B-/-"Baudelaire"/-IV/XIV/-/Page 257

[616]Pichois and Ziegler: 493B-/-"Baudelaire"/-IV/XIV/-/Page 258

[617]Pichois and Ziegler: 621B-/-"Baudelaire"/-IV/XIV/-/Page 275

[618]Pichois and Ziegler: 264B-/-"Baudelaire"/-IV/XIV/-/Page 285

[619]Pichois and Ziegler: 236B-/-"Baudelaire"/-V/XVI/-/Page 313

[620]Pichois and Ziegler: 130B-/-"Baudelaire"/-V/XVI/-/Page 335

[621]Pichois and Ziegler: 155B-/-"Baudelaire"/-<-See note 5, page 647.->/<-V/XVII/-/Page 337

[622]Pichois and Ziegler: 325B-/-"Baudelaire"/-V/XVII/-/Page 342

[623]Pichois and Ziegler: 325B-/-"Baudelaire"/-V/XVII/-/Page 352

Pichois-/-"Le Romantisme"/-II/-/Arthaud/-/"Littérature"/-1979/-/Volume 13/-/VIII/-/"Poèmes" by Ménard

[624]Pichois: 238B-/-"Poèmes" by Ménard/-<-The historian shortens the quotation he himself gives.->/<-Page 334

[625]Pichois: 238B-/-"Poèmes" by Ménard/-,"Panthéon"/-Page 335

Pichois/-Presses Universitaires de Namur/-P.U.F./-M.Delcroix and W.Geerts/-In overall charge of the complete volume "les Chats de Baudelaire"/-1980

[626]Pichois: 630B/-,"Simples remarques d'histoire littéraire"/-Page 332

[627]Pichois: 230B/-/"Etudes baudelairiennes"/-IX/-/Baconnière/-1981/-,"Baudelaire devant la sociocritique ouest-allemande"/-Page 231

Pichois/-/"Baudelaire-Etudes et témoignages"/-Baconnière/-"Langages"/-1967-76

[628]Pichois: 18B/-<-See presentation just before, page 12.->/<-,"Sur la jeunesse de Baudelaire"/-Page 14

[629]Pichois: 71B/-,"Sur la jeunesse de Baudelaire"/-Page 19

[630]Pichois: 7B/-,"Baudelaire, Alexandre Dumas et le haschisch"/-Page 147

Pichois/-Edition/Baudelaire/-"Correspondance"/-<-Baudelaire's letters->/<-(Grasset/-1966)/-Gallimard/-"Pléiade"/-Volume I/-1973

[631]Pichois/-Edition/Baudelaire: 440B/-"Correspondance"/-<-Baudelaire's letters->/-Chronology by Claude Pichois/-February 19th 1853/-Page XXXIX

[632]Pichois/-Edition/Baudelaire: 395B/-"Letter to Mrs Aupick, most likely dated April 23rd 1837->/<-The teacher's remark is in inverted commas->/<-Page 39

[633]Pichois/-Edition/Baudelaire: 120B/-"Letter to Colonel Aupick, February 26th 1839"/-Page 67

[634]Pichois/-Edition/Baudelaire: 264B/-"Letter to Pierre Joseph Proudhon, August 21th or 22nd 1848"/-Page 152

[635]Pichois/-Edition/Baudelaire: 264B/-"Letter to Narcisse Ancelle, March 5th 1852"/-<-The word originally in italics is written here in inverted commas->/<-Page 188

[636]Pichois/-Edition/Baudelaire: 236B/-"Letter to Mrs Aupick, Saturday 26th March 1853"/-Page 211

[637]Pichois/-Edition/Baudelaire: 18B/417B/-"Letter to Fernand Desnoyers, 1853-54"/-<-The words originally in italics are written here in inverted commas.->/<-Page 248

[638]Pichois/-Edition/Baudelaire: 423B/-"Letter to Hippolyte Tisserant, Saturday 28th January 1854"/-<-The whole passage is in italics.->/<-Page 257

[639]Pichois/-Edition/Baudelaire: 423B/-"Letter to Hippolyte Tisserant, Saturday 28th January 1854"/-<-The whole passage is in italics.->/<-We will imagine that the loved one is the piece of wood and the sea the water poured on the large blade which sings as it warms up.->/<-Page 258

[640]Pichois/-Edition/Baudelaire: 19B/234B/438B/-"Letter to Alphonse Toussenel, January 21st 1856"/-<-The words originally in italics are written here in inverted commas.->/<-438B: Only the second series of suspension points belongs to the original.->/<-Page 336

[641]Pichois-/Edition/Baudelaire: 19B/319B/439B/-"Letter to Alphonse Toussenel, January 21st 1856"-/The words originally in italics are written here in inverted commas.->/-439B: „le Siècle“ (the Century) was an influential newspaper of the time.->/-Page 337

[642]Pichois-/Edition/Baudelaire: 447B/-"Letter to Asselineau, March 13th 1856"-/The word originally in italics is written here in inverted commas.->/-Page 338

[643]Pichois-/Edition/Baudelaire: 447B/-"Letter to Asselineau, March 13th 1856"-/The words originally in italics are written here in inverted commas.->/The last four suspension points were in the text.->/-Page 339

[644]Pichois-/Edition/Baudelaire: 448B/-"Letter to Asselineau, March 13th 1856"-/Page 340

[645]Pichois-/Edition/Baudelaire: 423B/-"Letter to Auguste Poulet-Malassis, Saturday 7th March 1857"-/Page 378

[646]Pichois-/Edition/Baudelaire: 401B/-"Letter (I) to Auguste Poulet-Malassis, Wednesday 18th March 1857"-/The passage, which is in italics at the beginning, is in capital letters at the end and we have put these last words in inverted commas.->/-Page 384

[647]Pichois-/Edition/Baudelaire: 444B/-"Letter (II) for Auguste Poulet-Malassis, April 4th 1857"-/Proofs are test prints.->/-Page 392

[648]Pichois-/Edition/Baudelaire: 444B/-"Letter (II) for Auguste Poulet-Malassis, April 4th 1857"-/Page 393

Pichois-/Edition/Baudelaire-/Œuvres complètes'-/Volume I-/Gallimard-/Pléiade'-/1975

[649]Pichois-/Edition/Baudelaire: 236B/-Foreword->/-Page XV

[650]Pichois-/Edition/Baudelaire: 236B/-Foreword->/-Page XVII

[651]Pichois-/Edition/Baudelaire: 394B/-"Notes pour mon avocat"-/The words originally in capital letters are written here in inverted commas.->/-Page 196

Pichois-/Edition/Baudelaire-/Poésies de Jeunesse'-/Poésies diverses'-/Vers latins'-/Translation Jules Mouquet

[652]Pichois-/Edition/Baudelaire: 568B/-,l'Exilé“ (the Exile)-/Vers latins'-/See notes, page 1271.->/The whole passage is in italics.->/-Page 228

[653]Pichois-/Edition/Baudelaire: 628B/-,Éruption volcanique à Baïes“ (Volcanic eruption in Baiae)-/Vers latins'-/See notes, page 1272.->/The whole passage is in italics.->/-Page 230

[654]Pichois-/Edition/Baudelaire: 185B/-,Du vin et du hachisch“-/The words originally in italics are written here in inverted commas.->/-IV-/Page 393

[655]Pichois-/Edition/Baudelaire: 337B/-,Choix de maximes consolantes sur l'amour“-/Page 550

Pichois-/Edition/Baudelaire/-,la Fanfarlo“

[656]Pichois-/Edition/Baudelaire: 426B/-,la Fanfarlo“-/Page 556

[657]Pichois-/Edition/Baudelaire: 500B/-,la Fanfarlo“-/Page 574

[658]Pichois-/Edition/Baudelaire: 500B/-,la Fanfarlo“-/Using the vocabulary of the present day, Prussian blue has the chemical formula $\text{Fe}_7(\text{CN})_{18}(\text{H}_2\text{O})_{14}$ to 18. It appears to have been synthesized for the first time in Berlin, between 1704 and 1709, by the painter Diesbach and the chemist Dippel. So-called "Prussic acid" was another substance, HCN in solution in a small amount of water, which was extracted from Prussian blue. The Swedish chemist Scheele showed in 1780 that it was possible to obtain it in a systematic way. Since on the level of normal intuition, what appears to be a minute quantity has an immediate effect, Baudelaire could compare Prussic acid with a spice used by a talented cook to aid the work of Venus. We can just suppose the writer knew what is often associated with Prussic acid, which is its special taste. However it is a result of the fact that hydrogen cyanide, HCN, is accompanied by benzaldehyde, $\text{C}_7\text{H}_6\text{O}$, which really has a particular flavour and is used nowadays in the production of imitation kirsch. The agreeable smell of children's glue also comes from this. In Baudelaire's time, both HCN and $\text{C}_7\text{H}_6\text{O}$ were commonly found in some fruit stones, and it is in bitter almond essence that Wöhler and Liebig discovered $\text{C}_7\text{H}_6\text{O}$ in 1832. As HCN completely vaporizes at a temperature of 25.7 degrees Celsius, it is very volatile in the ordinary conditions of everyday life and so the vapours it gives off are common. Within a few minutes, severe damage to the lungs and the brain are fatal to anyone breathing air containing a third of HCN, and more generally, if a victim takes by mouth a quantity of 50 milligrammes, death occurs equally rapidly. This phenomenon is a result of the fact that HCN combines with the iron in the blood, preventing the oxygen from combining with it and so entering the body -the very reason for

respiration.->/<-Acknowledgements to B.L. and S.P. for their exactness->/<-The words originally in italics are written here in inverted commas.->/<-Page 575

[659]Pichois-/<-Edition/Baudelaire: 89B-/<-„la Fanfarlo“-/<-Page 577

[660]Pichois-/<-Edition/Baudelaire: 213B-/<-„les Fleurs du mal“-/<-Note->/<-Page 792

[661]Pichois-/<-Edition/Baudelaire: 391B-/<-„les Fleurs du mal“-/<-Note->/<-Page 809

[662]Pichois-/<-Edition/Baudelaire: 5B/19B/110B-/<-„les Fleurs du mal“-/<-Page 839

[663]Pichois-/<-Edition/Baudelaire: 18B/19B-/<-„les Fleurs du mal“-/<-Page 840

[664]Pichois-/<-Edition/Baudelaire: 19B/35B/40B/193B-/<-„les Fleurs du mal“-/<-Page 841

[665]Pichois-/<-Edition/Baudelaire: 19B-/<-„les Fleurs du mal“-/<-Page 842

[666]Pichois-/<-Edition/Baudelaire: 19B/194B/238B-/<-„les Fleurs du mal“-/<-Page 843

[667]Pichois-/<-Edition/Baudelaire: 6B/19B/43B/54B/64B/95B/129B/338B/381B-/<-„les Fleurs du mal“-/<-Page 844

[668]Pichois-/<-Edition/Baudelaire: 18B/19B-/<-„les Fleurs du mal“-/<-Page 845

[669]Pichois-/<-Edition/Baudelaire: 17B/33B/69B/78B/87B/125B/496-/<-„les Fleurs du mal“-/<-Page 846

[670]Pichois-/<-Edition/Baudelaire: 33B/46B/115B-/<-„les Fleurs du mal“-/<-Page 847

[671]Pichois-/<-Edition/Baudelaire: 133B-/<-„les Fleurs du mal“-/<-Page 906

[672]Pichois-/<-Edition/Baudelaire: 134B-/<-„les Fleurs du mal“-/<-Page 1048

[673]Pichois-/<-Edition/Baudelaire: 460B-/<-„Ernest Pinard's indictment“-/<-The words originally in italics are written here in inverted commas.->/<-Page 1207

Pichois-/<-Edition/Baudelaire-/<-„Œuvres complètes“-/<-Volume II-/<-1976

[674]Pichois-/<-Edition/Baudelaire: 493B-/<-„Pierre Dupont“-/<-Ceruse gives artists bright whites, and mercury, golden yellows.->/<-The words originally in italics are written here in inverted commas.->/<-The last suspension points were in the text.->/<-Page 31

[675]Pichois-/<-Edition/Baudelaire: 425B-/<-„Pierre Dupont“-/<-Page 34

[676]Pichois-/<-Edition/Baudelaire: 547B-/<-„Réflexions sur quelques-uns de mes contemporains“-/<-VII-/<-Page 168

[677]Pichois-/<-Edition/Baudelaire: 68B/572B-/<-Presentation of "Mesmeric revelation" by Edgar Allan Poe->/<-Page 248

[678]Pichois-/<-Edition/Baudelaire: 212B-/<-„Edgar Allan Poe -Sa vie et ses ouvrages“-/<-The word "vertueux" (virtuous) was originally in italics.->/<-IV-/<-Page 288

[679]Pichois-/<-Edition/Baudelaire: 176B-/<-„Edgar Poe, sa vie et ses œuvres“-/<-I-/<-Page 298

[680]Pichois-/<-Edition/Baudelaire: 55B/125B-/<-„Edgar Poe, sa vie et ses œuvres“-/<-III-/<-Page 315

[681]Pichois-/<-Edition/Baudelaire: 301B-/<-„Edgar Poe, sa vie et ses œuvres“-/<-IV-/<-Page 317

[682]Pichois-/<-Edition/Baudelaire: 125B-/<-„Notes nouvelles sur Edgar Poe“-/<-I-/<-Page 320

[683]Pichois-/<-Edition/Baudelaire: 307B/308B/627B/628B-/<-„Notes nouvelles sur Edgar Poe“-/<-307B-308B: The words originally in italics are written here in inverted commas.->/<-308B: Swedenborg, one of the illuminati of the XVIIIth century, had still disciples in Baudelaire's time.->/<-II-/<-Page 322

[684]Pichois-/<-Edition/Baudelaire: 307B/482B-/<-„Notes nouvelles sur Edgar Poe“-/<-II-/<-Page 323

[685]Pichois-/<-Edition/Baudelaire: 19B-/<-„Notes nouvelles sur Edgar Poe“-/<-III-/<-Page 329

[686]Pichois-/<-Edition/Baudelaire: 19B-/<-„Notes nouvelles sur Edgar Poe“-/<-IV-/<-Page 334

[687]Pichois-/<-Edition/Baudelaire: 423B-/<-„Salon de 1845“-/<-The word "arriéristes" (behindists) was originally in italics.->/<-II-/<-„Delacroix“-/<-Page 353

[688]Pichois-/<-Edition/Baudelaire: 423B-/<-„Salon de 1845“-/<-The word "étudieur" (studier) was originally in italics.->/<-II-/<-„Decamps“-/<-Page 361

[689]Pichois-/<-Edition/Baudelaire: 423B-/<-„Salon de 1845“-/<-II-/<-„articliers": "articlers"->/<-See note 368-2, page 1272.->/<-„Victor Robert“-/<-Page 368

[690]Pichois-/<-Edition/Baudelaire: 424B-/<-„le Musée classique du bazar Bonne-Nouvelle“-/<-The words in straight inverted commas are originally in italics.->/<-The curved inverted commas belong to the few words of the young admirer of the Girondins, and to the dedication addressed by the painter to his hero.->/<-Page 409

[691]Pichois-/<-Edition/Baudelaire: 429B-/<-„le Musée classique du bazar Bonne-Nouvelle“-/<-Winckelmann considered the Apollo Belvedere as the outstanding model of beauty.->/<-Page 410

- [692]Pichois-/Edition/Baudelaire: 98B-/-'Salon de 1846'-/III-/Page 422
- [693]Pichois-/Edition/Baudelaire: 19B/80B-/-'Salon de 1846'-/See notes, page 1297.-/III-/Page 425
- [694]Pichois-/Edition/Baudelaire: 69B-/-'Salon de 1846'-/IV-/Page 432
- [695]Pichois-/Edition/Baudelaire: 464B-/-'Salon de 1846'-/Quotation from Dante, as it is in P.A.Fiorentino's version.-/See page 1300: a valuable note by Claude Pichois tells us that Baudelaire knew the translator.-/IV-/Page 437
- [696]Pichois-/Edition/Baudelaire: 440B-/-'Salon de 1846'-/The words originally in italics are written here in inverted commas.-/IV-/Page 439
- [697]Pichois-/Edition/Baudelaire: 446B/482B-/-'Salon de 1846'-/IV-/Page 440
- [698]Pichois-/Edition/Baudelaire: 446B/482B-/-'Salon de 1846'-/IV-/Page 441
- [699]Pichois-/Edition/Baudelaire: 98B-/-'Salon de 1846'-/VI-/Page 446
- [700]Pichois-/Edition/Baudelaire: 488B-/-'Salon de 1846'-/VI-/Page 449
- [701]Pichois-/Edition/Baudelaire: 269B/437B-/-'Salon de 1846'-/XI-/Page 469
- [702]Pichois-/Edition/Baudelaire: 491B-/-'Salon de 1846'-/XV-/Page 481
- [703]Pichois-/Edition/Baudelaire: 493B-/-'Salon de 1846'-/XVII-/Page 490
- [704]Pichois-/Edition/Baudelaire: 409B/420B/431B-/-'Salon de 1846'-/XVII-/Page 492
- [705]Pichois-/Edition/Baudelaire: 110B-/„De l'essence du rire“-/The words originally in italics are written here in inverted commas.-/See note 3, page 1346, concerning Bossuet read by James Patty.-/II-/Page 526
- [706]Pichois-/Edition/Baudelaire: 430B-/„De l'essence du rire“-/III-/Page 530
- [707]Pichois-/Edition/Baudelaire: 430B-/„De l'essence du rire“-/V-/Page 534
- [708]Pichois-/Edition/Baudelaire: 436B-/„Quelques caricaturistes français“-/See note 3, page 1356.-/Berchoux's work is a satire, dating back to 1797.-/Page 555
- [709]Pichois-/Edition/Baudelaire: 436B-/„Quelques caricaturistes français“-/Page 556
- [710]Pichois-/Edition/Baudelaire: 457B-/„Quelques caricaturistes étrangers“-/See notes (a), (b), (1), page 1365.-/The words in straight inverted commas are originally in italics.-/The curved inverted commas refer to the internal quotation.-/Bartolomeo Pinelli was born in Rome in 1781.-/Léopold Robert committed suicide.-/III-/Page 571
- [711]Pichois-/Edition/Baudelaire: 252B-/-'Exposition universelle'-/The word originally in italics is written here in inverted commas.-/Winckelmann's works date back to the XVIIIth century.-/See note 2, page 1368.-/I-/Page 576
- [712]Pichois-/Edition/Baudelaire: 344B-/-'Exposition universelle'-/I-/Page 577
- [713]Pichois-/Edition/Baudelaire: 427B-/-'Exposition universelle'-/The words originally in italics are written here in inverted commas.-/I-/Page 578
- [714]Pichois-/Edition/Baudelaire: 123B/580B-/-'Exposition universelle'-/I-/Page 579
- [715]Pichois-/Edition/Baudelaire: 414B/482B-/-'Exposition universelle'-/I-/Page 582
- [716]Pichois-/Edition/Baudelaire: 504B-/-'Exposition universelle'-/III-/Page 591
- [717]Pichois-/Edition/Baudelaire: 40B/454B-/-'Exposition universelle'-/454B: The words originally in italics are written here in inverted commas.-/III-/Page 595
- [718]Pichois-/Edition/Baudelaire: 35B/501B-/-'Exposition universelle'-/III-/Page 596
- Pindar-/Edition and translation A.Puech-/Belles Lettres-/‘Universités’
- Pindar-/Volume I-/„Olympiques“-/1922-70
- [719]Pindar: 617B-/„Olympiques“-/III-/5-/Page (54)
- [720]Pindar: 83-/„Olympiques“-/See note 3.-/XIII/II/35-/Page 149
- [721]Pindar: 554B-/Tome III-/1923-67-/„Néméennes“-/V/VI/35-/Page 56
- Plato-/„Œuvres complètes“-/Belles Lettres-/‘Universités’
- [722]Plato: 586M-/Volume IV¹/1926-70-/„Phédon“-/Edition and translation L.Robin-/74-/Page 28
- Plato-/-'Hippias majeur-Charimide-Lachès-Lysis'-/Edition and translation A.Croiset-/Volume II-/1921-72
- [723]Plato: 179M-/„Charimide“-/166-/c-/Page 69
- [723¹]Plato: 179M-/166-/d-/Page 69
- Plato-/-'Gorgias-/Ménon'-/Volume III-/Edition and translation A.Croiset-/1923-68
- [724]Plato: 143B-/See note 1, page 220.-/„Gorgias“-/524/(a)/-/Page 219

[725]Plato: 442B-/-„Ménon“-/-81/c/-/Page 250
Plato-/-Volume IV²-/-„le Banquet“-/-Edition and translation L.Robin-/-1929-70

[726]Plato: 305B-/-„le Banquet“-/-<-The words originally in italics are written here in inverted commas.->-/-187-/-Page 25

[727]Plato: 389B-/-„le Banquet“-/-191/(a)-/-Page 32

[728]Plato: 389B-/-„le Banquet“-/-191/d/-/Page 33

[729]Plato: 451B-/-„le Banquet“-/-207/d/-/Page 63

[730]Plato: 376B-/-„le Banquet“-/-211/c/-/Page 70
Plato-/-„Phèdre“-/-Edition and translation L.Robin-/-Volume IV³-/-1933-70

[731]Plato: 143B-/-„Phèdre“-/-230/c/-/Page 7

[732]Plato: 18B-/-„Phèdre“-/-247/b/-/Page 38

[733]Plato: 143B-/-„Phèdre“-/-248/b/-/Page 40

[734]Plato: 171M/383M-/-„Phèdre“-/-265/e/-/Page 72

[735]Plato: 617M-/-„Phèdre“-/-278/d/-/Page 95
Plato-/-'Ion-/-Ménexène-/-Euthydème'-/-Volume V¹-/-Edition and translation L.Méridier-/-1931-70

[736]Plato: 109B/454B/615B-/-„Ion“-/-533/d/-/Page 35

[737]Plato: 109B/454B/615B-/-„Ion“-/-535/e/-/Page 38

[738]Plato: 109B/454B/615B-/-„Ion“-/-536/a/-/Page 38

[739]Plato: 109B/454B/615B-/-„Ion“-/-536/c/-/<-Corybantes: priests who used to dance in armour frenetically.->-/-Page 39

[740]Plato: 264B-/-„Ménexène“-/-238/c/-/Page 89
Plato-/-„Cratyle“-/-Volume V²-/-Edition and translation L.Méridier-/-1931-69

[741]Plato: 461M-/-„Cratyle“-/-385/e/-/Page 53

[742]Plato: 461M-/-„Cratyle“-/-386/c/-/Page 54

[743]Plato: 331B-/-„Cratyle“-/-421/c/-/Page 107

[744]Plato: 331B-/-„Cratyle“-/-426/d/-/Page 115

[745]Plato: 331B-/-„Cratyle“-/-427/b/-/Page 116
Plato-/-„la République“-/-Volume VII¹-/-Edition and translation É.Chambry-/-1933-75

[746]Plato: 505B-/-VII-/-„la République“-/-I/514/a/-/Page (145)

[747]Plato: 186B-/-VII-/-„la République“-/-<-Acknowledgements to G.S. who suggested to us this inversion of perspective.->-/-I/514/b/-/Page (145)

[748]Plato: 182M-/-VII-/-„la République“-/-I/515/b/-/Page 146

[749]Plato: 186B-/-VII-/-„la République“-/-III/517/b/-/Page 149

[750]Plato: 207M-/-VII-/-„la République“-/-IX/527/a/-/Page 164

[751]Plato: 338M-/-VII-/-„la République“-/-XIII/533/b/-/Page 174

[752]Plato: 209B-/-X-/-„la République“-/-Volume VII²-/-1934-73-/-<-«Lachesis» means «Destiny».->-/-XV/617/d/-/Page 119

[753]Plato: 10M/537M/577M-/-Volume VIII³-/-1925-69-/-Edition and translation A.Diès-/-„le Sophiste“-/-241/d/-/Page 344
Plato-/-„le Politique“-/-Volume IX¹-/-Edition and translation A.Diès-/-1935-70

[754]Plato: 171M-/-„le Politique“-/-287/c/-/Page 49

[755]Plato: 420B-/-„le Politique“-/-308/c/-/Page 83
Plato-/-„Timée“-/-Edition and translation A.Rivaud-/-Volume X-/-1925-70

[756]Plato: 19B-/-„Timée“-/-30/d/-/Page 143

[757]Plato: 338M-/-„Timée“-/-31/b/-/Page 144

[758]Plato: 373B-/-„Timée“-/-37/d/-/Page 150

[759]Plato: 369B-/-„Timée“-/-41/e/-/Page 157

[760]Plato: 369B-/-„Timée“-/-90/(a)-/-Page 225

[761]Plato: 19B-/-„Timée“-/-92/c/-/Page 228

[762]Plato: 119B-/-Volume XI¹-/-1951-68-/-Edition and translation E.(des)Places-/-„les Lois“-/-II/655/a/-/Page 41
Plato-/-Volume XIII¹-/-Edition and translation J.Souilhé-/-'Lettres'-/-1960

[763]Plato: 225B/-"Lettre II"/-312/d/-Page 8

[764]Plato: 538M/-"Lettre VII"/-342/b/-Page 51

[765]Plato: 223M/-"Lettre VII"/-342/c/-Page 52

[766]Plautus: 482B/-"Plaute/-Térence"/-Edition and translation P.Grimal/-Gallimard/-"Pléiade"/-1971/-"la Comédie des ânes"/-II-IV/-Page 85

Pliny the Elder/-"Histoire Naturelle"/-Belles Lettres/-"Universités"

Pliny the Elder/-"Histoire naturelle"/-Edition and translation A.Ernout/-XII: 1949/-XIII: 1956

[767]Pliny the Elder: 113B/-"Histoire naturelle"/-<-Rise of the Canicula: period of the year when the star Sirius, or small dog, can first be seen on the horizon.->/-XII/(13)/XXX/51/-Page 35

[768]Pliny the Elder: 188B/-"Histoire naturelle"/-XIII/(1)/1/-Page (18)

[769]Pliny the Elder: 210B/-"Histoire naturelle"/-XIII/(3)/V/25/-Page 26

Pliny the Elder/-"Histoire naturelle"/-Edition and translation J.André/-XVI: 1962/-XVII: 1964/-XXI: 1969

[770]Pliny the Elder: 112B/-"Histoire naturelle"/-XVI/(2)/II/6/-Page 24

[771]Pliny the Elder: 115B/-"Histoire naturelle"/-XVII/(5)/III/38/-Page 32

[772]Pliny the Elder: 188B/-"Histoire naturelle"/-XXI/(3)/VII/11/-Page 29

[773]Pliny the Elder: 188B/-"Histoire naturelle"/-XXI/(8)/XXII/45/-Page 41

[774]Pliny the Elder: 306B/-Edition and translation H.Zehnacker/-1983-2003/-"Histoire naturelle"/-XXXIII/IV/8/-Page 49

Pliny the Elder/-"Histoire naturelle"/-XXXV/-Edition and translation J.-M.Croisille/-1985-2003

[775]Pliny the Elder: 398B/-"Histoire naturelle"/-XXXV/(3)/VI/17/-Page 43

[776]Pliny the Elder: 295B/-"Histoire naturelle"/-XXXV/(6)/XII/30/-Page 49

Pliny the Elder/-"Histoire naturelle"/-XXXVI/-Edition J.André/-Translation R.Bloch/-Notes A.Rouveret/-1981-2003

[777]Pliny the Elder: 291B/-"Histoire naturelle"/-XXXVII/(15)/XXIII/99/-Page 84

[778]Pliny the Elder: 317B/-"Histoire naturelle"/-XXXVII/(15)/XXIV/125/-Page 93

[779]Pliny the Elder: 285B/-Edition and translation E.(de)Saint-Denis/-1972-2003/-"Histoire naturelle"/-XXXVIII/(15)/IV/59/-Page 59

[780]Pliny the Younger: 339B/-"Correspondance"/-Edition and translation A.M.Guillemain/-1928-2003/-Belles Lettres/-VII-VIII-IX/-"Universités"/-VII/9/11/-Page 18

Plotinus/-"Ennéades"/-Edition and translation E.Bréhier/-Belles Lettres/-"Universités"

[781]Plotinus: 19B/35B/40B/193B/-1925-63/-"Ennéades"/-III/3/6/25/-Page 57

[782]Plotinus: 19B/-"Ennéades"/-III/5/6/15/-Page 81

[783]Plotinus: 327B/-"Ennéades"/-IV/IV/II/27/-Page 129

[784]Plotinus: 19B/-1931-67/-"Ennéades"/-V/5/3/-Page 94

[785]Plotinus: 19B/-1936-63/-"Ennéades"/-VI¹/2/22/10/-Page 123

[786]Plotinus: 152B/-1938-89/-"Ennéades"/-VI²/7/12/15/-Page 83

[787]Plotinus: 299B/303B/-"Ennéades"/-VI²/7/29/20/-Page 102

[788]Plotinus: 225B/-"Ennéades"/-VI²/9/8/-Page 182

[789]Plotinus: 225B/-"Ennéades"/-VI²/9/8/40/-Page 184

[790]Plutarch: 134B/188B/-"Vies parallèles"/-Edition and translation B.Latzarus/-Garnier/-"Classiques"/-1950/-Volume IV/-"Philopœmen"/-Page 10

[791]Plutarch: 148B/-"Œuvres morales"/-Edition and translation R.Flacelière/-Belles Lettres/-"Universités"/-/"Dialogues pythiques"/-1974/-Volume VI/-"Pourquoi la pythie ne rend plus ses oracles en vers"/-<-See note 3.->/<-Glauke of Chios lived in the IIIrd century BC.->/<-Ladanum: resin produced, similarly to incense, by trees.->/-396/F/6/-Page 53

[792]Poe: 19B/-"Great short works of Edgar Allan Poe"/-Edition G.R.Thompson/-Harper and Row/-"Perennial"/-1970/-"the Purloined letter"/-Page 446

[793]Poe: 19B/-"the Science fiction of Edgar Allan Poe"/-Edition H.Beaver/-Penguin/-"Classics"/-1976/-"Mesmeric Revelation"/-Page 127

[794]Poe: 501B/-"Œuvres en prose"/-Translated by Baudelaire/-Edition Y.-G.LeDantec/-Gallimard/-"Pléiade"/-1951/-"les Souvenirs de M. Auguste Bedloe"/-Page 226

Poe: -/"Great short works of Edgar Allan Poe"/-Edition G.R.Thompson/-Harper and Row/-"Perennial"/-

1970

- [795]Poe: 19B-/-"Great short works of Edgar Allan Poe"-/-,the Colloquy of Monos and Una"-/-<-The word originally in italics is written here in inverted commas.->-/-Page 335
- [796]Poe: 18B-/-"Great short works of Edgar Allan Poe"-/-,Silence-a Fable"-/-Page 174
- Poggenburg-/-,Charles Baudelaire"-/-Corti-/-1987
- [797]Poggenburg: 106B-/-,Charles Baudelaire"-/-30-XI-s-45-/- (Saturday 30th November 1845)-/-Page 75
- [798]Poggenburg: 96B-/-,Charles Baudelaire"-/-VI-53-/- (June 1853)-/-Page 138
- Poincaré-/-,la Valeur de la science"-/-Flammarion-/-'Science'-/-Foreword J.Vuillemin-/-1970
- [799]Poincaré: 327M-/-,la Valeur de la science"-/-I/VI-/-Page 40
- [800]Poincaré: 329M-/-,la Valeur de la science"-/-I/III/3-/-Page 61
- [801]Poincaré: 426M-/-,la Valeur de la science"-/-III/X/1-/-Page 153
- [802]Poincaré: 385M-/-,la Valeur de la science"-/-<-An exchange takes place between the zinc and one of the components of the acid, enabling the other component to be given off in the form of hydrogen.->-/-Acknowledgements to A.C. and S.P. for their exactness->-/-III/X/2-/-Page 154
- Poirier-/-In overall charge of the complete volume "Ethnologie générale"-/-Gallimard-/-'Pléiade'-/-1968
- [803]Poirier: 321M-/-Article by M.Houis-/-,Langage et culture"-/-Page 1412
- [804]Poirier: 321M-/-Article by R.Bastide-/-,Psychologie et ethnologie"-/-Page 1653
- [805]Poirier: 429M-/-In overall charge of the complete volume "Ethnologie régionale-/-I"-/-Gallimard-/-'Pléiade'-/-Article by J.-C.Froelich-/-1972-/-,Les populations de l'intérieur de l'Afrique de l'ouest"-/-Page 378
- [806]Poisson: 449M-/-,Recherches sur la probabilité des jugements"-/-2003-/-Gabay-/-I-/-2-/-Page 31
- Popper-/-,la Logique de la découverte scientifique"-/-Translation N.Thyssen-Rutten and P.Devaux-/-1973-/-Payot-/-'Scientifique'-/-1978
- [807]Popper: 264M-/-,la Logique de la découverte scientifique"-/-II/III/18-/-Page 74
- [808]Popper: 199M-/-,la Logique de la découverte scientifique"-/-II/IV/20-/-Page 80
- [809]Porphyry: 116B-/-,Lettre à Marcella"-/-Edition and translation E.(des)Places-/-1982-97-/-Belles Lettres -/-Universités'-/-11/20-/-Page 111
- [810]Poupard: 18B-/-In overall charge of the complete volume "Dictionnaire des religions"-/-P.U.F.-/-1984-93-/-Article by D.Bénazeth-/-"the Temple of Egypt in its décor"-/-Page 1990
- [811]Prévost: 406B-/-,Manon Lescaut"-/-Edition F.Deloffre and R.Picard-/-1965-80-/-Garnier-/-'Classiques'-/-<-It seems that the author wants to suggest, by this play on words, that the two young men are more interested in girls than boys.->-/-<-The words originally in italics are written here in inverted commas.->-/-I-/-Page 15
- Proust-/-,A la recherche du temps perdu"-/-Edition P.Clarac and A.Ferré-/-Gallimard-/-'Pléiade'
- Proust-/-,A la recherche du temps perdu"-/-Volume I-/-1954-64
- [812]Proust: 422M-/-,A la recherche du temps perdu"-/-Page (V)
- [813]Proust: 422M-/-,A la recherche du temps perdu"-/-,Du côté de chez Swann"-/-Page (3)
- [814]Proust: 422M-/-,A la recherche du temps perdu"-/-Volume II-/-1954-64
- [815]Proust: 422M-/-,A la recherche du temps perdu"-/-Volume III-/-1954-65-/-,le Temps retrouvé"-/-Page 1048
- [816]Puech: 448B-/-In overall charge of the complete volume „Histoire des religions“-/-Volume I-/-1970-/-Article by A.-M.Esnoul-/-,l'Hindouisme"-/-Page 1025
- [817]Queneau: 5M-/-,Cent Mille Milliards de poèmes"-/-Gallimard-/-'n.r.f.'-/-Postscript by F.LeLionnais-/-1961-2001
- [818]Queneau: 568B-/-In overall charge of the complete volume "Histoire des littératures"-/-Gallimard-/-'Pléiade'-/-Volume I-/-1955-56-/-'Domaine oriental'-/-(II)-/-R.Schwab-/-Page 145
- Quesnel-/-,Baudelaire solaire et clandestin"-/-P.U.F.-/- 'Ecrivains'-/-1987
- [819]Quesnel: 64B-/-,Baudelaire solaire et clandestin"-/-II-/-Page 169
- [820]Quesnel: 17B-/-,Baudelaire solaire et clandestin"-/-V-/-Page 251
- [821]Quesnel: 54B-/-,Baudelaire solaire et clandestin"-/-V-/-Page 252
- [822]Quine: 13M-/-"Relativité de l'ontologie et autres essais"-/-Edition and translation J.Largeault-/-Aubier-/-'Analyses'-/-1977-/-,Objets propositionnels"-/-6-/-Page 157
- [823]Quintilien: 478-/-,Institution oratoire"-/-Edition and translation J.Cousin-/-Volume V-/-1978-2003-/-

Belles Lettres-/-IX/III/68-/-Page 221
 Rabelais-/-'Œuvres complètes'-/-Edition M.Huchon-/-Gallimard-/-'Pléiade'-/-1994-2005
 Rabelais-/-'Œuvres complètes'-/-„Gargantua“
 [824]Rabelais: 403B-/-<-See note, page 1044.->-/-„Gargantua“-/-LVI-/-Page 148
 [825]Rabelais: 607B-/-„Gargantua“-/-LVII-/-<-The words in straight inverted commas are originally in italics.->-/-The curved inverted commas refer to the internal quotations.->-/-Page 149
 [826]Rabelais: 403-/-„Pantagruel“-/-XVI-/-Page 274
 Racine-/-'Œuvres complètes'-/-Edition R.Picard-/-Volume I-/-Gallimard-/-'Pléiade'-/-1950-76
 [827]Racine: 427M-/-„Andromaque“-/-V/(5)-/-Page 300
 [828]Racine: 421M-/-„Phèdre“-/-I/3-/-Page 758
 [829]Régnier: 138B-/-"Discours"-/-Edition G.Raibaud-/-Société des textes français modernes-/-1958-95-/-"Satyre I"-/-„Au roy“-/-(Fourth stanza)-/-65-/-Page 11
 Rey-/-In overall charge of the complete volume 'Dictionnaire historique de la langue française'-/-Robert-/-1992-/- (Club-/-1994)
 [830]Rey: 463B-/-Article: "Ambre"-/-Page 58
 [831]Rey: 82B-/-Article: "Anth(o)"-/-Page 84
 [832]Rey: 86M-/-Article: "Calcul"-/-Page 327
 [833]Rey: 556-/-Article: "Chanter"-/-Page 388
 [834]Rey: 525B-/-Article: "Clair"-/-Page 428
 [835]Rey: 525B/526B/532B/533B-/-Article: "Confondre"-/-Page 471
 [836]Rey: 534B-/-Article: "Couleur"-/-Page 511
 [837]Rey: 633B-/-Article: "Croix"-/-Page 534
 [838]Rey: 523B/524B/526B/528B/529B/530B/531B/532B-/-Article: "Echo"-/-Page 650
 [839]Rey: 463B/551B-/-Article: "Encens"-/-Page 687
 [840]Rey: 527B-/-Article: "Esprit"-/-Page 727
 [841]Rey: 131B/317/520/520B-/-Article: "Forêt"-/-<-317: The content of the first quotation is itself in inverted commas.->-/-Page 813
 [842]Rey: 86M-/-Article: "Géométrie"-/-Page 884
 [843]Rey: 463B-/-Article: "Musc"-/-Page 1293
 [844]Rey: 478B-/-Article: "Nature"-/-Page 1308
 [845]Rey: 521B/523B-/-Article: "Observer"-/-Page 1347
 [846]Rey: 450M-/-Article: "Pied"-/-Page 1514
 [847]Rey: 522B-/-Article: "Regarder"-/-Page 1746
 [848]Rey: 535B-/-Article: "Répondre"-/-Page 1772
 [849]Rey: 558B-/-Article: "Sens"-/-Page 1918
 [850]Rey: 558B-/-Article: "Sens"-/-Page 1919
 [851]Rey: 534B-/-Article: "Son"-/-Page 1973
 [852]Rey: 510B-/-Article: "Style"-/-Page 2028
 [853][Rey: 520B-/-Article: "Symbole"-/-Page 2062
 [854][Rey: 403B-/-Article: "Tel"-/-Page 2093
 [855]Rey: 116B-/-Article: "Tempe"-/-Page 2095
 [856]Rey: 131B-/-Article: "Temple"-/-Page 2097
 [857]Rey: 558-/-Article: "Transporter"-/-Page 2157
 [858]Rey: 531/531B/532B-/-Article: "Vaste"-/-Page 2218
 [859]Rey: 510B-/-'Dictionnaire culturel'-/-Robert-/-2005-/-Volume II-/-Article: "Hypostyle"-/-Page 1772
 [860]Rey: 304B-/-'le Petit Robert des noms propres'-/-<-Dictionary->-/-Robert-/-1974-1994-2000-/-Article: "Ménard"-/-Page 1359
 [861]Rey and Chantreau:424M-/-'Expressions et locutions'-/-<-Dictionary->-/-Robert-/-'Poche'-/-1991-/-Article: "Fête"-/-Page 528
 [862]Ricœur: 245M/263M-/-„la Métaphore vive“-/-1975-/-Seuil-/-'Ordre'-/-I/3-/-Page 38
 [863]Riffaterre: 328M-/-„la Production du texte“-/-1979-/-Seuil-/-'Poétique'-/-1/2-/-Page 30
 [864]'le Robert et Nathan': 465-/-Nathan-/-1995-/-<-‘Vocabulaire’->-/-Article: "id est"-/-Page 25

„le Roman de Fauvel“: -/Édition par A.Strubel-/L.G.F.-/‘Poche’-/2011
 [865]„le Roman de Fauvel“: 620B-/Page 113
 [866]„le Roman de Fauvel“: 620B-/Page 251
 [867]„le Roman de Fauvel“: 620B-/Page 253
 Ronsard-/Édition de G.Cohen-/Gallimard-/‘Pléiade’-/Volume I-/1950-78
 Ronsard-/Edition G.Cohen-/Gallimard-/‘Pléiade’-/Volume I-/1950-78
 [868]Ronsard: 498B-/„les Odes“-/I-/XVII-/Page 419
 [869]Ronsard: 498B-/„la Franciade“-/I-/Page (652)
 Rostand and Tétry-/In overall charge of the complete volume "Biologie"-/Gallimard-/‘Pléiade’-/1965
 [870]Rostand and Tétry: 448B-/Article by E.Wolff-/„la Genèse des monstres“-/Page (563)
 [871]Rostand and Tétry: 283M-/Article by R.Hovasse-/„Problèmes de l'évolution“-/Page 1578
 [872]Rostand and Tétry: 283M-/Article by R.Hovasse-/„Problèmes de l'évolution“-/Page 1579
 Rousseau-/‘Œuvres complètes’-/Collection published under the direction of B.Gagnebin and M.Raymond
 -/Gallimard-/‘Pléiade’
 Rousseau-/Volume I-/1959-76
 [873]Rousseau: 334/409-/„les Confessions“-/I/VI-/Page 269
 [874]Rousseau: 482B-/Volume II-/1964-69-/„la Nouvelle Héloïse“-/Edition H.Coulet-/Notes B.Guyon-/VI-/VIII-/Page 693
 [875]Rousseau: 471B-/„les Rêveries du promeneur solitaire“-/II-/Page 1004
 [876]Rousseau: 217B-/Volume II-/1964-69-/“Fragment of an epistle to M.B.”-/Edition C.Guyot-/Page 1144
 Rousseau-/Volume III-/„Du contract social“-/Edition R.Derathé-/1964-75
 [877]Rousseau: 338M-/„Du contract social“-/I/IV-/Page 357
 [878]Rousseau: 365M-/„Du contract social“-/I/VI-/Page 362
 [879]Rousseau: 405B-/Volume IV-/1969-/„Emile“-/Edition C.Wirz and P.Burgelin-/IV/(3)-/Page 509
 Rousseau-/Volume V-/‘Dictionnaire de musique’-/Edition J.-J.Eigeldinger-/1995
 [880]Rousseau: 420B-/Article: "Accord"-/Page 627
 [881]Rousseau: 420B-/Article: "Arpeggio"-/Page 646
 [882]Rousseau: 420B-/Article: "Harmonie"-/Page 845
 [883]Rousseau: 420B-/Article: "Mélodie"-/Page 884
 [884]Russell: 10M/565B-/“Introduction à la philosophie mathématique”-/Edition and translation G.Moreau-/Payot-/‘Scientifique’-/1970-/„Des descriptions“-/XVI-/“The author’s remark, without in any way compromising art, provides a convenient way to distinguish between two fields of thought: fiction and science.”-/In addition, although fiction can never be scientific, the description of it can be.”-/Acknowledgements to P.E. and F.R. for their exactness-/Page 202
 [885]Saint-Évremond: 261B-/“Entretiens sur toutes choses”-/Edition D.Bensoussan-/Desjonquères-/1998-/„Dissertation sur le mot de vaste“-/Page 123
 [886]Saint-Évremond: 499B-/Pléiade-/‘Libertins du XVIIe siècle’-/Volume II-/Edition J.Prévot-/2004-/„l'Intérêt dans les personnes tout à fait corrompues“-/“The word originally in italics is written here in inverted commas”-/Page (686)
 Sainte-Beuve-/“Œuvres”-/Edition M.Leroy-/Gallimard-/‘Pléiade’
 [887]Sainte-Beuve: 169B-/Volume I-/1949-/„Premiers lundis“-/“Account of "Voyage historique et littéraire en Angleterre et en France" by A.Pichot”-/III-/Page 137
 [888]Sainte-Beuve: 219B-/Volume I-/1949-/„Premiers lundis“-/“Account of "Contes nocturnes" by Hoffmann”-/Page 382
 [889]Sainte-Beuve: 243B-/Volume II-/1951-/„Portraits littéraires“-/“Joseph de Maistre”-/Page 444
 [890]Sainte-Beuve: 330B-/“Lundis”-/‘Portraits’-/“les Maximes de La Rochefoucauld”-/Edition M.Allem-/1928-/Garnier-/‘Ecrivains’-/Page 72
 [891]Sainte-Beuve: 337B-/“Lundis”-/‘Portraits’-/“l'Abbé de Chaulieu”-/Garnier-/‘Originaux’-/“There was a "regency" before the reigns of Louis XIV and Louis XV, as in both cases the king was too young to govern France.”-/Ninon de Lenclos was an influential courtesan in ruling circles.”-/Page 246
 Samaran-/In overall charge of the complete volume "l'Histoire et ses méthodes”-/Gallimard-/‘Pléiade’-/

- 1961-67
- [892]Samaran: 325B/464M/561M/-/Article by G.Beaujouan/-/„le Temps historique“/-/Page (52)
- [893]Samaran: 464M/561M/-/Article by G.Beaujouan/-/„le Temps historique“/-/Page 53
- [894]Samaran: 464M/561M/-/Article by G.Beaujouan/-/„le Temps historique“/-/Page 62
- [895]Samaran: 464M/561M/-/Article by G.Beaujouan/-/„le Temps historique“/-/Page 66
- [896]Samaran: 325B/561M/570M/-/Article by L.Robert/-/„Epigraphie“/-/«-Quotation from Gehrard-»/-/Page 473
- [897]Samaran: 561M/570M/-/Article by J.Meuvret/-/„les Données démographiques et statistiques en histoire moderne et contemporaine“/-/Page 925
- [898]Samaran: 561M/570M/-/Article by G.Duby/-/„Histoire des mentalités“/-/Page 940
- [899]Sapho: 213B/-/Alcée/-/Sapho/-/Edition and translation T.Reinach/-/1937-66/-/Belles Lettres/-/‘Universités’/-/Sapho/-/I/2/-/Page 194
- [900]Sarmant: 485B/-/‘Dictionnaire de physique’/-/Hachette/-/1981-88/-/Article: "Son"/-/«-Acknowledgements to S.P. for his exactness-»/-/Page 274
- [901]Sartre: 126B/-/“Baudelaire”/-/1947-66/-/Gallimard/-/‘Idées’/-/Page 175
- Saussure/-/„Cours de linguistique générale“/-/Edition C.Bally and A.Sechehaye/-/Payot/-/‘Etudes’/-/1969
- [902]Saussure: 409M/-/„Cours de linguistique générale“/-/Introduction/-/VI/4/-/Page 49
- [903]Saussure: 409M/-/„Cours de linguistique générale“/-/«-The author quoted Nyrop.-»/«-It seems that in many parts of France, the pronunciation of "roi" (king) was similar to that of "rouet" (spinning wheel).-»/«-Capet: Louis XVI-»/«-The words in straight inverted commas are originally in italics.-»/«-The curved inverted commas refer to the internal quotation.-»/-/Introduction/-/VII/3/-/Page 61
- [904]Saussure: 425M/-/„Cours de linguistique générale“/-/«-The words originally in italics are written here in inverted commas.-»/«-Of course Saussure’s example refers to barking.-»/-/I/II/2/-/Page 102
- [905]Saussure: 401/-/„Cours de linguistique générale“/-/I/II/1/-/Page 105
- [906]Saussure: 401/-/„Cours de linguistique générale“/-/I/II/1/3/-/Page 107
- [907]Saussure: 173B/277M/-/„Cours de linguistique générale“/-/II/IV/1/-/Page 157
- [908]Saussure: 328M/-/„Cours de linguistique générale“/-/«-The whole passage is in italics.-»/-/II/IV/4/-/Page 166
- [909]Schatzman: 471M/-/„Origine et évolution des mondes“/-/1957/-/Albin Michel/-/Foreword/-/Page 10
- Schmitz, Uttenberg, Östensson/-/“Linné”/-/Belin/-/2007
- [910]Schmitz, Uttenberg, Östensson: 418M/463B/-/“Linné”/-/II/-/Page 82
- [911]Schmitz, Uttenberg, Östensson: 418M/463B/-/“Linné”/-/II/-/Page 83
- [912]Schmitz, Uttenberg, Östensson: 463B/-/“Linné”/-/IV/-/Page 197
- [913]Seillière: 230B/-/“Baudelaire”/-/Colin/-/‘Ames’/-/1931/-/«-Quotation from Charles Cousin-»/-/III/I/-/Page 143
- [914]Seneca: 187B/-/«-Lettres à Lucilius-»/-/Edition F.Préchac/-/Translation H.Noblot/-/Belles Lettres/-/‘Universités’/-/1959/-/Volume I/-/IV/41/3/-/Page 167
- Serres and Farouki/-/‘le Trésor’/-/«-Dictionary-»/-/Flammarion/-/1997-98
- [915]Serres and Farouki: 356B/-/‘le Trésor’/-/Article: "Affinité chimique"/-/Page 21
- [916]Serres and Farouki: 418M/-/‘le Trésor’/-/Article: "Classification"/-/Page 160
- [917]Sextus Empiricus: 366B/-/‘Œuvres choisies’/-/Edition and translation J.Grenier and G.Goron/-/1948/-/Aubier/-/‘Montaigne’/-/„Contre les physiciens“/-/Edition and translation J.Grenier/-/«-When Sparta ceased to put Athens under pressure, a renewal of democracy took place and Critias, who belonged to the same noble family as Plato, died in the civil conflict.-»/-/I/52/-/Page 65
- Smith/-/„the Wealth of nations“/-/Edition E.Cannan/-/ (Methuen/-/1904)/-/Chicago/-/1976
- [918]Smith: 349B/-/„the Wealth of nations“/-/I/I/I/-/Page (7)
- [919]Smith: 265B/-/„the Wealth of nations“/-/I/I/VIII/-/Page 74
- [920]Smith: 379B/-/„the Wealth of nations“/-/I/I/VIII/-/Page 75
- [921]Sophocles: 190B/-/‘Tragiques grecs’/-/“Eschyle/-/Sophocle”/-/1967/-/Edition R.Dreyfus/-/Translation J.Grosjean/-/Gallimard/-/‘Pléiade’/-/Sophocles/-/„Œdipe Roi“/-/«-The paean is a song.-»/-/Page (643)
- Spinoza/-/‘Œuvres complètes’/-/Edition and translation Roland Caillois/-/Gallimard/-/‘Pléiade’/-/1954-67
- [922]Spinoza: 324M/435M/478M/-/„Traité de la réforme de l’entendement“/-/ (30)/-/Page 111

[923]Spinoza: 483M/-, „l'Éthique“ -/I/XVII/-Page 330

[924]Spinoza: 564/-, „l'Éthique“ -/I/XX/-Page 332

[925]Spinoza: 381B/561M/-, „l'Éthique“ -/I/-«Appendice»/-Page 348

[926]Spinoza: 561M/-, „l'Éthique“ -/I/-«Appendice»/-Page 349

[927]Spinoza: 561M/-, „l'Éthique“ -/I/-«Appendice»/-Page 350

[928]Spinoza: 382B/615B/-, „l'Éthique“ -/IV/IV/-Page 494

Staël/-, „De l'Allemagne“ -/Edition S.Balayé/-Garnier-Flammarion/-‘GF’/-Volume II/-1967-68

[929]Staël: 374B/-, „De l'Allemagne“ -/II/XXVIII/-«Un songe»/-«Quotation from Johann Paul Friedrich Richter»/-Page 54

[930]Staël: 349B/-, „De l'Allemagne“ -/III/II/-Page 96

[931]Staël: 426B/-, „De l'Allemagne“ -/III/II/-Page 97

[932]Staël: 260B/299B/-, „De l'Allemagne“ -/III/IX/-Page 161

[933]Staël: 348B/-, „De l'Allemagne“ -/III/X/-Page 167

[934]Staël: 19B/237B/-, „De l'Allemagne“ -/III/X/-Page 168

[935]Staël: 263B/304B/388B/-, „De l'Allemagne“ -/«-263B and 388B: The words originally in italics are written here in inverted commas.»/-III/X/-Page 169

[936]Staël: 329B/-, „De l'Allemagne“ -/III/X/-Page 171

[937]Staël: 329B/-, „De l'Allemagne“ -/«-Kepler had to struggle against ordinary usage to establish the laws that bear his name.»/-«-We quote here only part of Kepler's declaration.»/-III/X/-Page 174

[938]Staël: 245B/263B/-, „De l'Allemagne“ -/«-See [558].»/-IV/IX/-Page 293

[939]Staël: 234B/-, „De l'Allemagne“ -/IV/IX/-Page 296

[940]Starobinski: 410M/-, „les Anagrammes de Ferdinand de Saussure“ -/1968/-Paulet/-«-The words originally in italics are written here in inverted commas.»/-Page 259

Stendhal/-, „Romans et nouvelles“ -/Edition H.Martineau/-Volume I/-Gallimard/-‘Pléiade’/-1952-72

[941]Stendhal: 231B/-, „Armance“ -/«-The words originally in italics are written here in inverted commas.»/-V/-Page 61

[942]Stendhal: 395B/-, „le Rouge et le noir“ -/I/XXIX/-Page 412

[943]Suétone: 144B/497B/-, „Vies des douze Césars“ -/Edition and translation H.Ailloud/-Belles Lettres/-Volume II/-1961/-H.Ailloud/-VI/-XXXI/-Page 175

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[944]Swedenborg: 462B/-, „le Ciel“ -/97/-Page 76

[945]Swedenborg: 458B/-, „le Ciel“ -/98/-Page 77

[946]Swedenborg: 458B/-, „le Ciel“ -/100/-Page 78

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[947]Tabarant: 384B/390B/-, „la Vie artistique au temps de Baudelaire“ -/I/V/-Page 56

[948]Tabarant: 384B/-, „la Vie artistique au temps de Baudelaire“ -/I/V/-Page 57

[949]Tabarant: 384B/-, „la Vie artistique au temps de Baudelaire“ -/I/V/-Page 58

Tacitus/-, „Histoires“ -/Edition and translation H.Bornecque/-«-(After Burnouf)»/-Garnier/-‘Classiques’/-1954

[950]Tacitus: 302B/-, „Histoires“ -/II/XXXVIII/-Page 177

[951]Tacitus: 395B/-, „Histoires“ -/III/XXXIII/-Page 303

[952]Tacitus: 395B/-, „Histoires“ -/III/LXXVI/-Page 361

[953]Tertullian: 151B/-, „la Chair du Christ“ -/Edition and translation J.-P.Mahé/-Cerf/-‘Sources’/-1975/-Volume I/-V/4/-Page 229

[954]Thuillier: 505B/-, „Poussin“ -/«-(1974-Rizzoli)»/-1974/-Flammarion/-‘Classiques’/-“Paysage aux deux nymphes”/-LV/-Page (71)

Tocqueville/-, „Œuvres“ -/Collection published under the direction of A.Jardin/-Gallimard/-‘Pléiade’

Tocqueville -/Volume I/-, „Travail sur l'Algérie“ -/1991

[955]Tocqueville: 269B/-, „Travail sur l'Algérie“ -/I/-Page 704

[956]Tocqueville: 269B/-, „Travail sur l'Algérie“ -/I/-Page 705

[957]Tocqueville: 269B/386B/-, „Travail sur l'Algérie“ -/I/-Page 706

Tocqueville/-, „De la démocratie en Amérique“ -/I/II/VII/-«Tyrannie de la majorité»/-1992-2001

[958]Tocqueville: 409B/-, „De la démocratie en Amérique“ -/Page 287

- [959]Tocqueville: 409B-/-„De la démocratie en Amérique“-/-Page 288
- [960]Uvarov and Chapman: 500B-/-'Dictionnaire des sciences'-/-PUF-/-Translation J.d'Hermies-/-1956-/-Article: "Cyanhydrique"-/-Page 69
- [961]Valcanover: 531B-/-"Titien"-/-Introduction S.Béguin-/- (1969-Rizzoli)-/-Translation S.Darses-/-1970-/-Flammarion-/-'Classiques'-/-"Ritratto di Papa Paolo III con i nipoti"-/-XXXV-/-268-/-Page (51)
- [962]Van Tieghem: 436B-/-In overall charge of the complete volume 'Dictionnaire des littératures'-/-1968-/-P.U.F.-/-Volume I-/- Article: "Berchoux"-/-Page 420
- [963](de)Vecchi: 498B-/-"Raphaël"-/-Introduction H.Zerner-/- (1966-Rizzoli)-/-Translation S.Darses-/-1969-/-Flammarion-/-'Classiques'-/-"Virgen de la silla"-/-LII-/-109-/-Page (68)
- [964]Vigny: 18B-/-'Œuvres complètes'-/-Edition F.Germain and A.Jarry-/-Gallimard-/-'Pléiade'-/-Volume I-/-"les Destinées"-/-„la Maison du berger“-/-30-/-Page 120
- [965]Virgil: 272B-/-„Bucoliques“-/-Edition and translation E.(de)Saint-Denis-/-Belles Lettres-/-'Universités'-/-IV/20-/-Page 60
- Virgil-/-„Géorgiques“-/-Edition and translation E.(de)Saint-Denis-/-Belles Lettres-/-'Universités'-/-1957-82
- [966]Virgil: 22B-/-„Géorgiques“-/-<-The robur is an oak which is distinguished by its trunk, slenderer than those of other oaks->-/-II/15-/-Page (20)
- [967]Virgil: 120B-/-„Géorgiques“-/-III/240-/-Page 47
- Voraigne-/-"la Légende dorée"-/-Edition and translation under the direction of A.Boureau-/-Gallimard-/-'Pléiade'-/-2004
- [968]Voraigne: 345B-/-„Saint Sylvestre“-/-<-The words kept in latin in the text are in italics in the original.->-/-12-/-Page 86
- [969]Voraigne: 304B-/-„Saint Marc, Evangéliste“-/-57-/-Page 322
- Vuillemin-/-"De la logique à la théologie"-/-„l'Analogie“-/-Flammarion-/-'Scientifique'-/-1967
- [970]Vuillemin: 241/244M/264M-/-„l'Analogie“-/-I/1-/-Page (13)
- [971]Vuillemin: 241B-/-„l'Analogie“-/-I/3-/-Page 19
- [972]Vuillemin: 50M-/-„l'Analogie“-/-I/4-/-Page 30
- Warusfel-/-'Dictionnaire raisonné de mathématiques'-/-Seuil-/-1966
- [973]: Warusfel: 635M-/-Article: "Nombre"-/-1-/-Page 285
- [974]Warusfel: 489M-/-Article: "Récurrence"-/-1-/-Page 344
- [975]Warusfel: 249/250M-/-Article: "Substitution"-/-1-/-Page 387
- [976]Warusfel: 250/250M/251-/-Article: "Substitution"-/-2-/-Page 387
- [977]Warusfel: 80M/254M-/-Article: "Substitution"-/-3-/-Page 387
- [978]Wittgenstein: 479M-/-„Tractatus logico-philosophicus“-/-(Blackwell 1959)-/-1961-68-73-/-Suhrkamp-/-7-/-Page (115)
- [979]Wordsworth: 484B-/-"Ballades lyriques"-/-Edition D.Peyrache-Leborgne and S.Vige-/-„the Mad Mother“-/-Corti-/-1997-/-Romantique'-/-Page 224
- [980]Xénophon: 210B-/-"Œuvres complètes"-/-Edition and translation P.Chambry-/-Garnier-Flammarion-/-'GF'-/-1967-/-Volume II-/-„le Banquet“-/-II/3-/-Page (262)
- [981]Zazzo: 475M-/-„Conduites et conscience“-/-Volume II-/-Delachaux et Niestlé-/-'Actualités'-/-<-Acknowledgements to G.A. for providing the opportunity for observation->-/-VI/28-/-Page 382

INDEX II: Poems of Baudelaire-1857

The reference editions have already been mentioned in Index I. That of Antoine Adam is abbreviated here to FMA; and that of Claude Pichois to OCP. It should be understood that only Volume I is involved. The Arabic numerals with a capital "B" refer to this study. Numbers written in brackets are used for indirect references. The text of „Correspondences“ itself has not been included in this index with the others. It is noted on page 11 in OCP and page 13 in FMA. Intending to follow Baudelaire's thought before he could be affected by the publication of "the Flowers of Evil", we have also relied on Yvon Le Scanff's edition, abbreviated here to LS-/-This version admits, for „Correspondences“, the presence of a comma at the end of line 5.

Translator's note--In the translation of Baudelaire's texts, our own version was made, close to the original for the purposes of the study, but acknowledgements are due in particular to two previous translations, that of James McGowan in "Charles Baudelaire-the Flowers of Evil" (Oxford--Classics--1993) and Wallace Fowlie in "Flowers of evil and other works" (Dover--1992).

„À celle qui est trop gaie“(To a too cheerful lady)--FMA: page 165--OCP: text page 156--Date page 1131--LS: page 108

[[982]]„À celle qui est trop gaie“: 191B--The second stanza

[[983]]„À celle qui est trop gaie“: 372B--Lines 13 and 14

[[984]]„À celle qui est trop gaie“: 236B--Stanzas VI and VII

[[985]]„À une dame créole“(To a Creole lady): 269B--FMA: page 68--OCP: text page 62--Date page 942--LS: page 155--The entire poem

„À une mendiante rousse“(To a red-haired beggar girl)--FMA: page 92--OCP: text page 83--Date page 997--LS: page 177

[[986]]„À une mendiante rousse“: 208B--The first stanza minus the first two words

[[987]]„À une mendiante rousse“: 324B--Stanzas II, III, IV, V and VI

[[988]]„Abel et Caïn“(Abel and Cain): 415B--FMA: page 144--OCP: text page 122--Date page 1080--LS: page 227--Lines 31 and 32

[[989]]„l'Amour et le crâne“(Love and the skull): 451B--FMA: page 138--OCP: text page 119--Date page 1074--LS: page 221--The entire poem

[[990]]„Allégorie“(Allegory): 392B--FMA: page 134--OCP: text page 116--Date page 1064--A view common in Baudelaire's time was that prostitutes could not have children.--LS: page 213--Lines 9, 13, 14, 15 and 16

[[991]]„l'Âme du vin“(the Soul of wine): 264B--FMA: page 119--OCP: text page (105)--Date page 1045--LS: page 232--Stanzas II and III

„Au lecteur“(To the reader)--FMA: page 5--OCP: text page 5--Date page 830--LS: page 26

[[992]]„Au lecteur“: 122B--See note 2 page 831.--Trismegistus: thrice great; like Hermes (Trismegistus) revealer of secrets according to the magician-thinkers of Alexandria, authors of texts justly referred to as hermetic--Third stanza

[[993]]„Au lecteur“: 473B--Stanza VII

[[994]]„Au lecteur“: 386B--The hookah is an oriental pipe with which the smoke is cooled before reaching the mouth.--Last stanza

[[995]]„l'Aube spirituelle“(the Spiritual Dawn): 155B--FMA: page 51--OCP: text page 46--Date page 918--LS: page 125--First stanza

„Avec ses vêtements ondoyants et nacrés...” (With the pearly shimmer of her rippling garments...)--FMA: page 32--OCP: text page 29--Date page 887--LS: page 82

[[996]]„Avec ses vêtements ondoyants et nacrés...“: 224B--First stanza

[[997]]„Avec ses vêtements ondoyants et nacrés...“: 299B--The «sterile woman» is the prostitute.--A view common in Baudelaire's time was that prostitutes could not have children.--Sphinx: pharaoh-lion or lion-woman--The last three stanzas minus line 9

[[998]]„le Balcon“(the Balcony): 351B--FMA: page 40--OCP: text page 36--Date page 898--LS: page 103 --Lines 14, 15, 26, then the beginning of line 27 and finally lines 28, 29

[[999]]„la Béatrice“(the Beatrice): 459B--FMA: page 135--OCP: text page 116--Date page 1066--LS: page 214--First stanza

„le Beau Navire“(the Beautiful Ship)--FMA: page 57--OCP: text page 51--Date page 926--LS: page 142

[[1000]]„le Beau Navire“: 220B--First stanza

[[1001]]„le Beau Navire“: 522B--Moire or watered fabric is made by compressing the fabric with special rollers, giving it its watery, shimmering aspect.--Stanzas V and VI

[[1002]]„le Beau Navire“: 545B--Stanza VIII

[[1003]]„le Beau Navire“: 234B--The passage refers to Heracles who, as a toddler, suffocated two enormous serpents.--Ninth stanza

[[1004]], „la Beauté“ (Beauty): 213B--FMA: page 24--OCP: text page 21--Date page 870--LS: page 63--First quatrain

„Bénédiction“ (Benediction)--FMA: page 9--OCP: text page (7)--Date page 833--LS: page 28

[[1005]], „Bénédiction“: 413B--Stanzas I, VI and VII

[[1006]], „Bénédiction“: 71B--Internal inverted commas indicate the declaration of the poet's partner.--Line 41

[[1007]], „Bénédiction“: 110B--Internal inverted commas indicate the poet is speaking.--Stanza XV

[[1008]], „Bénédiction“: 142B--Internal inverted commas indicate the poet is speaking.--Final stanzas: XVII, XVIII, XIX

„les Bijoux“ (the Jewels)--FMA: page 163--OCP: text page 158--Date page 1133--LS: page 66

[[1009]], „les Bijoux“: 220B--Lines 2 to 6 and the beginning of line 7

[[1010]], „les Bijoux“: 397B--Last stanza

„Bohémien en voyage“ (Travelling Gypsies)--FMA: page 21--OCP: text page 18--Date page 864--LS: page 56

[[1011]], „Bohémien en voyage“: 315B--The cricket is a Mediterranean insect, the noise of which is well known to the local inhabitants.--Cybele: ancient Greek divinity--Only the end of the poem has been omitted.

[[1012]], „Bohémien en voyage“: 209B--The last two lines

„Causerie“ (Talk)--FMA: page 61--OCP: text page 56--Date page 933--LS: page 149

[[1013]], „Causerie“: 171B--First stanza

[[1014]], „Causerie“: 417B--Second tercet

„le Chat“ (the Cat--In my mind walks...)--FMA: page 55--OCP: text page 50--Date page 925--LS: page 140

[[1015]], „le Chat“: 195B--First three lines

[[1016]], „le Chat“: 407B--Lines 4, 5, 6, 7, 9, 10, 11

[[1017]], „le Chat“: 287B--Stanzas VIII, IX, X

[[1018]], „le Chat“ (the Cat--Come, my fine cat...): 195B--FMA: page 39--OCP: text page 35--Date page 895--LS: page 102--Stanza I and II, then, in stanza III, the beginning of the first line

[[1019]], „Châtiment de l'orgueil“ (Chastisement of pride): 262B--FMA: page 23--OCP: text page 20--Date page 869--LS: page 61--Lines 1 to 8, tenth line, one word in the eleventh, lines 12 and 13, then 15 to 21

„les Chats“ (Cats)--FMA: page 72--OCP: text page 66--Date page 950--LS: page 158

[[1020]], „les Chats“: 407B--First quatrain

[[1021]], „les Chats“: 195B--Second tercet

[[1022]], „Ci-gît qui, pour avoir par trop aimé les gaupes...“ (Here lies one who for loving bawds too much...): 92B--FMA: text page 226--Date page 465--OCP: text page 204--Date page 1234--Baudelaire pretends to compose his own epitaph.--If he was infected with syphilis, it would explain these lines.--In FMA the comma is after «Ci-gît» and in OCP after «qui».--This distich does not appear in "les Fleurs du mal".--Both lines

[[1023]], „Ciel brouillé“ (Blurred Sky): 249B--FMA: page 54--OCP: text page 49--Date page 924--LS: page 139--The entire poem

[[1024]], „la Cloche fêlée“ (the Cracked Bell): 289B--FMA: page 77--OCP: text page 71--Date page 972--LS: page 160--The first three lines from stanza II and the beginning of stanza III

[[1025]], „Confession“: 250B--FMA: page 49--OCP: text page 45--Date page 916--LS: page 123--Stanzas IV and V

„De profundis clamavi“ (In the abyss I cried)--FMA: page 36--OCP: text page 32--Date page 891--LS: page 96

[[1026]], „De profundis clamavi“: 312B--The end of the second quatrain

[[1027]], „De profundis clamavi“: 421B--Second tercet

[[1028]], „la Destruction“ (Destruction): 278B--FMA: page 129--OCP: text page (111)--Date page 1057--LS: page 195--The entire poem

[[1029]], „les Deux Bonnes Sœurs“ (Two Nuns): 417B--FMA: page 132--OCP: text page 114--Date page 1062--LS: page 211--Second tercet

[[1030]], „Don Juan aux enfers“ (Don Juan in hell): 126B/205B--FMA: page 22--OCP: text page 19--Date

page 867-/-LS: page 59-/-Stanzas III, IV and V
 „Élévation“(Elevation): -/-FMA: page 12-/-OCP: text page 10-/-Date page 838-/-LS: page 33
 [[1031]]„Élévation“: 18B-/-The entire poem
 [[1032]]„Élévation“: 618/618B-/-Line 5
 [[1033]]„Élévation“: 136B-/-The first stanza, the first line from the second one, then lines 15 and 16 from the penultimate, followed by the last stanza minus the last line
 [[1034]]„Élévation“: 19B-/-Last line
 [[1035]]„l'Ennemi“(the Enemy): 141B-/-FMA: page 18-/-OCP: text page 16-/-Date page 858-/-LS: page 53-/-Second quatrain and first tercet
 „Femmes damnées“(Doomed Women-/-In the glow...)-/-FMA: page 169-/-OCP: text page 152-/-Date page 1126-/-LS: page 204
 [[1036]]„Femmes damnées“: 393B-/-Stanzas I and IV
 [[1037]]„Femmes damnées“: 552B-/-<-The three-legged stool is that on which the Pythia stood: a young person breathing inebriating vapours rising from the earth, then delivering oracles, in the temple of Apollo, in Delphi.->-/-Stanzas XII to XVII
 „le Flacon“(the Flask)-/-FMA: page 52-/-OCP: text page 47-/-Date page 920-/-LS: page 136
 [[1038]]„le Flacon“: 194B-/-First two lines
 [[1039]]„le Flacon“: 87B-/-Lines 3 and 4 from stanza I and stanza II
 [[1040]]„le Flacon“: 284B-/-The fourth stanza minus the last line
 [[1041]]„le Flacon“: 479B-/-The first two lines from the last stanza
 [[1042]]„le Flambeau vivant“(A living torch): 422B-/-FMA: page 48-/-OCP: text page 43-/-Date page 912-/-LS: page 107-/-The entire poem
 „la Fontaine de sang“(the Blood Fountain)-/-FMA: page 133-/-OCP: text page 115-/-Date page 1063-/-LS: page 212
 [[1043]]„la Fontaine de sang“: 145B-/-First stanza
 [[1044]]„la Fontaine de sang“: 471B-/-Second quatrain
 [[1045]]„la Fontaine de sang“: 471B-/-Second tercet
 „Franciscæ meæ laudes“(Praise for my Françoise)-/-FMA: page 66-/-OCP: text page 61-/-Date page 1063-/-LS: page 152
 [[1046]]„Franciscæ meæ laudes“: 425B-/-The entire poem
 [[1047]]„Franciscæ meæ laudes“: 425B-/-Translation G.Balitrant-/-LS: page 154-/-Lines 5, 6, 7, 8, 25, 26, 27
 [[1048]]„le Guignon“(Ill Fortune): 139B-/-FMA: page 19-/-OCP: text page 17-/-Date page 859-/-LS: page 54-/-Antoine Adam and Claude Pichois quote Thomas Gray for his "Elegy written in a country church-yard" [421].-/-Baudelaire gives a free translation of stanza XIV [421].-/-According to [421]«Full many a gem of purest ray serene,/The dark unfathom'd caves of Ocean bear:/Full many a flower is born to blush unseen,/And waste its sweetness on the desert air.»-/-The two tercets
 „Harmonie du soir“(Evening Harmony)-/-FMA page 52-/-OCP: text page 47-/-Date page 918-/-LS: page 126
 [[1049]]„Harmonie du soir“: 27B-/-First stanza
 [[1050]]„Harmonie du soir“: 305B-/-The monstrance is the cup of precious metal used for the Blessed Sacrament.-/-Lines 9 and 16
 „l'Héautontimôrouménos“(One's own executioner)-/-FMA: page 84-/-OCP: text page 78-/-Date page 984-/-LS: page 150
 [[1051]]„l'Héautontimôrouménos“: 132B-/-Lines 7 and 8 from stanza II and stanza III
 [[1052]]„l'Héautontimôrouménos“: 132B-/-Stanzas IV and VI
 [[1053]]„l'Idéal“(the Ideal): 221B-/-FMA: page 25-/-OCP: text page 22-/-Date page 872-/-LS: page 64-/-The two tercets
 „l'Invitation au voyage“(Invitation to voyage)-/-FMA: page 58-/-OCP: text page 53-/-Date page 928-/-LS: page 144
 [[1054]]„l'Invitation au voyage“: 37B-/-The first three lines
 [[1055]]„l'Invitation au voyage“: 270B-/-Lines 7 to 12

[[1056]], "l'Invitation au voyage": 534B--/-Lines 13 to 17

[[1057]], "l'Invitation au voyage": 75B--/-There is an accent on the first word of line 25 in OCP; not in FMA.--/-Lines 18 to 26

[[1058]], "l'Invitation au voyage": 145B--/-Lines 29 to 34

[[1059]], "l'Invitation au voyage": 310B--/-The last lines

[[1060]], "l'Irremédiable"-(the Irremediable-2): 104B--/-FMA: page 85--/-OCP: text page 79--/-Date page 988--/-LS: page 175--/-There is a comma in OCP and not in FMA at the end of the penultimate line.--/-The first two lines from the ninth stanza and stanza X

[[1061]], "l'Irréparable"(the Irreparable): 421B--/-FMA: page 59--/-OCP: text page 54--/-Date page 931--/-LS: page 146--/-The last two stanzas

„J'aime le souvenir de ces époques nues..." (I love the memory of those naked times...)--/-FMA: page 13--/-OCP: text page 11--/-Date page 847--/-LS: page 45

[[1062]], "J'aime le souvenir de ces époques nues...": 604B--/-The entire poem

[[1063]], "J'aime le souvenir de ces époques nues...": 18B--/-The first two lines

[[1064]], "J'aime le souvenir de ces époques nues...": 110B--/-Cybele: ancient Greek divinity--/-The passage from the third to the tenth line of the first stanza, then the last stanza

[[1065]], "Je n'ai pas oublié..." (I have not forgotten...): 322B--/-FMA: page 111--/-OCP: text page 99--/-Date page 1036--/-LS: page 187--/-In Rome, Pomona was the goddess of fruit, "pomus" being the latin for a fruit tree.--/-The first four lines

[[1066]], "Je n'ai pas pour maîtresse..." (My mistress is no...): 375B--/-FMA: texte page 224--/-Date page 464--/-OCP: texte page 203--/-Date page 1231--/-OCP gives a semicolon at the end of the first line, while FMA gives a colon.--/-There is a capital G in «Gueuse» only in OCP.--/-FMA puts two commas in the next line, before «de» and «emprunte».--/-OCP ends the second line with a full stop, while FMA uses a semicolon.--/-The first stanza ends with a full stop in FMA and with a dash in OCP.--/-The fifth line has a full stop in FMA and a semicolon in OCP.--/-In the sixth line there are two commas, after «si» and at the end, only in FMA.--/-Only OCP uses a comma before «et» in each of the last lines of the quotation.--/-A «lioness», according to the vocabulary of the time, was a brilliant but dangerous woman.--/-This poem, written in Baudelaire's youth is not included in "les Fleurs du mal".--/-Stanzas I and II

[[1067]], "Je te donne ces vers afin que si mon nom..." (I give you these verses so that if my name...): 109B--/-FMA: page 45--/-OCP: text page 40--/-Date page 904--/-LS: page 104--/-The first two lines and the second stanza

„Lesbos"(Lesbos)--/-FMA: page 166--/-OCP: text page 150--/-Date page 1123--/-LS: page 200--/-Lesbos is a Greek island

[[1068]], "Lesbos": 213B--/-The entire poem

[[1069]], "Lesbos": 246B--/-Part of line 2 and line 3

[[1070]], "Lesbos": 146B--/-Lines 21 and 22 from stanza V

[[1071]], "Lesbos": 218B--/-Line 36

[[1072]], "le Léthé"(the Lethe): 257B--/-FMA: page 164--/-OCP: texte page 155--/-Date page 1130--/-LS: page 98--/-According to Greek mythology, the Lethe is a river of oblivion in the Kingdom of Death.--/-Lines 3, 4 and stanza IV

„les Litanies de Satan"(Satan's litanies)--/-FMA: page 146--/-OCP: text page 123--/-Date page 1083--/-LS: page 229

[[1073]], "les Litanies de Satan": 264B--/-A circumflex accent on the first word of line 33 is given by OCP.--/-Gunpowder was made by mixing sulphur, charcoal and saltpetre.--/-Lines 31-33

[[1074]], "les Litanies de Satan": 126B--/-A circumflex accent on the first word of line 39 is given by OCP.--/-Lines 37, 38, 39 and 49, 50, 51 at the end of the poem

„le Mauvais Moine"(the Bad Monk)--/-FMA: page 18--/-OCP: text page 15--/-Date page 856--/-LS: page 52

[[1075]], "le Mauvais Moine": 268B--/-The two quatrains

[[1076]], "le Mauvais Moine": 206B--/-A circumflex accent on the first word of line 12 is given by OCP.--/-Last tercet

[[1077]], "les Métamorphoses du vampire"(the Vampire's metamorphoses): 336B--/-FMA: page 172--/-OCP: text page 159--/-Date page 1135--/-LS: page 216--/-It is the beginning of a long passage written in inverted

commas.-//Lines 5 and 6

„Mœsta et errabunda“(Sorrowful and Wandering)-//FMA: page 69-//OCP: text page 63-//Date page 943-//LS: page 156

[[1078]]„Mœsta et errabunda“: 88B-//The first four lines, then lines 21 to 24 from the fifth stanza, and the first four lines, 26 to 29, from the last stanza

[[1079]]„Mœsta et errabunda“: 379B-//Stanza III

[[1080]]„la Mort des amants“(the Death of the lovers): 288B-//FMA: page 151-//OCP: text page (126)-//Date page 1086-//LS: page 241-//Line 9

„la Mort des artistes“(the Death of artists)-//FMA: page 152-//OCP: text page 127-//Date page 1090-//LS: page 244

[[1081]]„la Mort des artistes“: 179B-//Stanzas I and II

[[1082]]„la Mort des artistes“: 455B-//Capitol: hill of Rome where the celebration of military triumphs took place after a victorious campaign.-//The two tercets

[[1083]]„le Mort joyeux“(the Happy Corpse): 197B-//FMA: page 76-//OCP: text page 70-//Date page 970-//LS: page 190-//First three lines

[[1084]]„la Muse malade“(the Sick Muse): 138B-//FMA: page 16-//OCP: text page 14-//Date page 855-//LS: page 50-//Phœbus: The Bright-//The two tercets

[[1085]]„la Muse vénale“(the Venal Muse): 456B-//FMA: page 17-//OCP: text page 15-//Date page 856-//LS: page 51-//The words originally in italics are written here in inverted commas.-//The first line and the two tercets

[[1086]]„la Musique“(Music): 281B-//FMA: page 74-//OCP: text page 68-//Date page 964-//LS: page 193-//Lines 1, 3, 4, 11, 13, 14

„Parfum exotique“(Exotic Perfume)-//FMA: page 29-//OCP: text page 25-//Date page 878-//LS: page 68

[[1087]]„Parfum exotique“: 135B-//First stanza

[[1088]]„Parfum exotique“: 292B-//The tamarisk is a tree of southern climes with clusters of flowers.-//The French words "tamaris", "tamarin", "tamarinier" lead to confusion.-//Two different plants are concerned: "Tamarix" and "Tamarindus indica".-//Only the tamarisk has a pleasant odour.-//Acknowledgements to A.M. for his exactness-//The two tercets

„les Phares“(the Beacons)-//FMA: page 15-//OCP: text page 13-//Date page 850-//LS: page 47

[[1089]]„les Phares“: 301B-//Stanza I

[[1090]]„les Phares“: 282B-//Stanza II

[[1091]]„les Phares“: 634B-//Strophe III

[[1092]]„les Phares“: 415B-//Stanza V

[[1093]]„les Phares“: 397B-//Stanza VI

[[1094]]„les Phares“: 377B-//Stanza VII

[[1095]]„les Phares“: 454B-//Stanza VIII

[[1096]]„les Phares“: 93B-//The words originally in italics are written here in inverted commas.-//Stanzas VIII and IX, line 39 and stanza XI

[[1097]]„les Phares“: 570B-//Line 32 from stanza VIII

[[1098]]„les Phares“: 570B-//Line 34 from stanza IX

[[1099]]„les Phares“: 570B-//Line 35 from stanza IX

[[1100]]„les Phares“: 570B-//Line 40 from stanza X

[[1101]]„la Pipe“(the Pipe): 380B-//FMA: page 73-//OCP: text page 67-//Date page 963-//LS: page 194-//An infusion of dittany has beneficial properties.-//The entire poem

„Que diras-tu ce soir...“(What will you say tonight...)-//FMA: page 47-//OCP: text page 43-//Date page 909-//LS: page 106

[[1102]]„Que diras-tu ce soir...“: 145B-//Second quatrain

[[1103]]„Que diras-tu ce soir...“: 167B-//First tercet

„le Reniement de Saint Pierre“(Saint Peter’s denial)-//FMA: page 143-//OCP: text page (121)-//Date page 1076-//LS: page 225

[[1104]]„le Reniement de Saint Pierre“: 132B-//Second stanza

[[1105]]„le Reniement de Saint Pierre“: 272B-//The second hemistich of line 27 and line 28

[[1106]] „le Reniement de Saint Pierre“: 264B--/-Lines 29, 30, 31
 „Réversibilité“(Reversibility)--/-FMA: page 48--/-OCP: text page 44--/-Date page 914--/-LS: page 121

[[1107]] „Réversibilité“: 228B--/-First four lines

[[1108]] „Réversibilité“: 181B--/-Lines 22 and 23

[[1109]] „Sed non satiata“(But not satisfied): 155B--/-FMA: page 32--/-OCP: text page 28--/-Date page 884--/-LS: page 81--/-Obi: magician--/-See note 4 in OCP page 884.--/-The first quatrain and the end of the second

„le Serpent qui danse“(the Dancing Serpent)--/-FMA: page 33--/-OCP: text page 29--/-Date page 888--/-LS: page 83

[[1110]] „le Serpent qui danse“: 224B/445--/-First stanza

[[1111]] „le Serpent qui danse“: 234B--/-Sixth stanza

[[1112]] „le Serpent qui danse“: 468B--/-Lines 22 and 24

[[1113]] „La servante au grand cœur...” (The kind-hearted servant...): 226B--/-FMA: page 112--/-OCP: text page 100--/-Date page 1037--/-LS: page 186--/-Eighth first lines

„le Soleil“(the Sun)--/-FMA: page 92--/-OCP: text page 83--/-Date page 996--/-LS: page 32

[[1114]] „le Soleil“: 19B/180B--/-The second half of the first stanza

[[1115]] „le Soleil“: 432B--/-Various anæmias were called «chlorosis».--/-Stanzas II and III

[[1116]] „Spleen“(I have more recollections than if I had lived a thousand years...): 280B--/-FMA: page 79--/-OCP: text page 73--/-Date page 975--/-LS: page 162--/-The works of Boucher, a painter, date back to the XVIIIth century.--/-Lines 1, 2, 3, 4, 5, then 11, 12, 13, 14

„Spleen“(I am like the king of a rainy land...)--/-FMA: page 80--/-OCP: text page 74--/-Date page 976--/-LS: page 164

[[1117]] „Spleen“: 226B--/-First line

[[1118]] „Spleen“: 435B--/-First two lines

[[1119]] „Spleen“: 71B/627B--/-Lines 13 and 14

„Spleen“(Pluviôse, in its grudge against the whole city...)--/-FMA: page 78--/-OCP: text page 72--/-Date page 973--/-LS: page 161--/-Under the French Revolution, new names were given to the months, among them "pluviôse".

[[1120]] „Spleen“: 274B--/-The two tercets

[[1121]] „Spleen“: 413B--/-Line 13

[[1122]] „Spleen“(When the low, heavy sky...): 273B--/-FMA: page 80--/-OCP: text page 74--/-Date page 977--/-LS: page 165--/-The entire poem

[[1123]] „le Tonneau de la haine“(the Jar of hatred): 400B--/-FMA: page 77--/-OCP: text page 71--/-Date page 971--/-LS: page 188--/-According to Greek mythology, Danaos's daughters take revenge for their father by killing the sons of Egyptos, his brother, the cause of his exile. Later on, to expiate their act they must fill with water a jar with holes in the bottom.--/-Stanzas I and II

„Tous imberbes alors, sur les vieux bancs de chêne...” (All of us beardless then, on the old oak benches...)--/-FMA: text page 227--/-Notes page 465--/-OCP: text page 206--/-Date and circumstances discussed page 1236--/-This poem does not appear in "les Fleurs du mal".--/-It is addressed to Sainte-Beuve.--/-The interruption after line 40 is unexplained according to Claude Pichois.

[[1124]] „Tous imberbes alors, sur les vieux bancs de chêne...“: 298B--/-Contrary to FMA, OCP gives a comma at the end of line 1, a dash at the beginning of line 4 and no comma, neither before nor after «jour à jour» in line 3.--/-The six first lines

[[1125]] „Tous imberbes alors, sur les vieux bancs de chêne...“: 78B--/-A dash after the full stop is found in FMA but not in OCP.--/-Lines 39 and 40

[[1126]] „Tous imberbes alors, sur les vieux bancs de chêne...“: 18B--/-«Any mystic abyss is two steps away from Doubt.»--/-The last word has a capital only in OCP--/-It is followed by a dash in FMA--/-Line 45 according to FMA; 46 in OCP

[[1127]] „Tous imberbes alors, sur les vieux bancs de chêne...“: 18B--/-«-The potion filtered slowly into me drop by drop,/As from the age of fifteen I was dragged down into the abyss,/I fluently deciphered the sighs of René...»--/-There are slight differences between the editions for this passage.--/-The dash is at the end of the previous line in FMA.--/-Also according to that edition two commas, after «qui» and «ans», are justified; but the one after «infiltré» is not necessary.--/-Lines 46-48 in FMA; 47-49 in OCP

[[1128]],Tous imberbes alors, sur les vieux bancs de chêne...“: 18B--/The author is speaking of his meditations, and it is the end of the line that interests us: «...deep in a close sanctuary...»--/Line 56 in FMA; 57 in OCP

[[1129]],Tous imberbes alors, sur les vieux bancs de chêne...“: 18B--/The author's reflections are framed by another landscape and other circumstances: «...suns of different zones...»--/--/«...eternal lulling of intoxicating billows...»--/--/«...renascent aspect of endless horizons...»--/Lines 57 to 59 in FMA; 58 to 60 in OCP

[[1130]],Tous imberbes alors, sur les vieux bancs de chêne...“: 607B/628B--/FMA writes «démon» (demon) and «un mal» (a wound); not «Démon» (Demon) and «son mal» (his wound).--/Lines 67, 68 and 70 according to FMA; 68, 69 and 71 in OCP

„Tout entière“(the Whole of her)--/FMA: page 46--/OCP: text page 42--/Date page 905--/LS: page 105--/Inverted commas in the text show the poet is answering the Devil.

[[1131]],Tout entière“: 547B--/The Abhorrent: the Detested one, Satan--/An infusion of dittany has beneficial properties.--/Seduce: lead away from the straight and narrow.--/The fourteen first lines

[[1132]],Tout entière“: 17B--/A circumflex accent on the first word of line 21 is given by OCP.--/Lines 15 and 16; then 21 to 24: the last stanza

[[1133]],Tout entière“: 109B--/The penultimate stanza

[[1134]],Tout là-haut...“ (Far up there...): 146B--/FMA: text page (221)--/Notes page 463--/OCP: text page (199); date and circumstances discussed page 1225--/There are dashes for «par-delà» and «Par-delà» in OCP which are not in FMA.--/See also [[1031]].--/FMA gives the title «Incompatibilité» (Incompatibility) which is not given in OCP.--/This poem is not in "les Fleurs du mal".--/The first stanza and the two following lines

[[1135]],Tristesses de la lune“(Sadness of the moon): 346B--/FMA: page 71--/OCP: text page 65--/Date page 948--/LS: page 192--/The entire poem

„Tu mettrais l'univers entier dans ta ruelle...“ (You could attract the world to your ruelle...)--/FMA: page 31--/OCP: text page 27--/Date page 882--/LS: page 80

[[1136]],Tu mettrais l'univers entier dans ta ruelle...“: 378B--/Lines 5, 7, 8

[[1137]],Tu mettrais l'univers entier dans ta ruelle...“: 630B--/Lines 13 to 18

[[1138]],Un voyage à Cythère“(A voyage to Cythera): 474B--/FMA: page 136--/OCP: text page 117--/Date page 1069--/LS: page 218--/A few lines of Nerval's "Journey to the Orient" have influenced Baudelaire.--/Stanzas II, III, IV, V and VI

[[1139]],Une charogne“(A carcass): 197B--/FMA: page 34--/OCP: text page 31--/Date page 888--/LS: page 85--/First stanza

[[1140]],Une martyre“: 505B--/FMA: page 129--/OCP: text page (111)--/Date page 1058--/LS: page 197--/Baudelaire describes a drawing depicting a murdered woman.--/The subtitle of this poem is «Drawing by an unknown master».--/Lines 13, 14 and 57 contain platonic references.--/The entire poem

[[1141]],Une nuit...“ (One night...): 331/344--/FMA: page 38--/OCP: text page 34--/Date page 893--/LS: page 100--/The fourth line minus the first word

[[1142]],le Vampire“(the Vampire): 637B--/FMA: page 37--/OCP: text page 33--/Date page 892--/LS: page 97

„la Vie antérieure“(A former life)--/FMA: page 20--/OCP: text page 17--/Date page 862--/LS: page 55

„la Vie antérieure“--/FMA: page 20--/OCP: text page 17--/Date page 862--/LS: page 55

[[1143]],la Vie antérieure“: 443--/First line

[[1144]],la Vie antérieure“: 55B--/The two quatrains

[[1145]],la Vie antérieure“: 209B--/The two tercets

[[1146]],le Vin de l'assassin“(the Murderer's wine): 469B--/FMA: page 123--/OCP: text page 107--/Date page 1053--/LS: page 236--/LS: page 236--/Stanzas I, II and IV

[[1147]],le Vin des chiffonniers“(the Ragmen's wine): 134B/408B--/FMA: page 120--/OCP: text page 106--/Date page 1047--/LS: page 234--/Lines 1 to 26

INDEX III: Words of „Correspondences“

If a word from the poem is found elsewhere, in a context in which no interesting parallel with Baudelaire's verse can be drawn, it is not mentioned here.

We do not refer here to anything that is more relevant in Index IV.

Indirect indications are given in brackets.

These are words from the poem and also words identical to them from other sources.

«Correspondances//La Nature est un temple où de vivants piliers/Laissent parfois sortir de confuses paroles;/L'homme y passe à travers des forêts de symboles/Qui l'observent avec des regards familiers.//Comme de longs échos qui de loin se confondent,/Dans une ténébreuse et profonde unité,/Vaste comme la nuit et comme la clarté,/Les parfums, les couleurs et les sons se répondent.//Il est des parfums frais comme des chairs d'enfants,/Doux comme les hautbois, verts comme les prairies,/-Et d'autres, corrompus, riches et triomphants,//Ayant l'expansion des choses infinies,/Comme l'ambre, le musc, le benjoin et l'encens,/Qui chantent les transports de l'esprit et des sens.»

Correspondences

Nature is a temple where living pillars/Let forth at times confused words;/There man passes through forests of symbols/Which observe him with familiar eyes.//Like long echoes which mingle in the distance,/In a dark and profound unity,/Vast as the night and as the light,/Perfumes, colours and sounds answer each other.// There are perfumes as cool as the flesh of children,/Sweet as oboes, green as meadows,/-And others, corrupt, rich and triumphant,//Having the expansion of infinite things,/Like amber, musk, benzoin and incense,/ Which sing of the transports of the mind and the senses.

«-ambre-»(amber)-/-(strictly “ambergris”-/-poetically “amber”): 1B-17B-42B-45B-75B-79-120-131-131B-132-134-140-148-150-156-157-157B-158-262B-323B-340B-397B-410B-411B-463B-466B-479-479B-480-527-548-548B-551-551B-553-553B-554-554B-555-555B-559-560B-579-583B-612-623-624-628B-629-630-631

«-autres-»(others): See mainly 46B-96-117B-148-153-167-174-183B-198-199-206-225-225B-226-227-228-323B-325B-394-411B-441-465-473-475-477-479-527-531-545-546-547-550-551-556-559-592B-634.

«-benjoin-»(benzoin): 1B-17B-42B-79-131-131B-132-134-140-150-156-157-157B-158-262B-323B-340B-347-397B-410B-411B-466B-479-479B-480-527-548-548B-551-551B-553-553B-554-554B-555-555B-559-560B-579-612-623-624-628B-629-630-631

«-chairs-»(flesh): (17B)-28B-37B-67B-85-128B-144-(145B)-(151B)-178-181B-(183B)-196B-(197B)-(204)-(204B)-205B-208-208B-236-237-(237B)-238-238B-239-239B-240-247B-259B-267B-273-277-(277B)-283-(301B)-(309B)-310-323B-(325B)-(338B)-339B-(346B)-351-352-394-(396B)-(397B)-410B-411B-(417B)-(451B)-466-466B-468-475-(477B)-479-(487B)-(493B)-498B-(505B)-(516B)-(523B)-527-(527B)-531-538B-539-539B-540-540B-544B-545B-546B-(547B)-(548B)-(549)-559-579-612-623-624-630-631

-chantent-»(sing): (9B)-17B-18B-42B-(45B)-(64B)-72B-(89B)-94B-(98B)-104B-(112B)-113-(120B)-(122B)-130B-131-131B-132-134-140-142-142B-(145B)-(148B)-150-152-152B-158-160-(181B)-(189B)-(203B)-(213B)-(220B)-248B-(264B)-(269B)-(292B)-323B-392-394-395-396-397-398-399-(399B)-(408B)-411B-(413B)-(422B)-(423B)-(425B)-(430B)-435-(449B)-(456B)-479-479B-480-(524B)-527-(547B)-(553B)-556-557-558-559-(560B)-561B-592B-596B-623-625B-628-628B-629-629B-636-637-/-See «paroles», «échos» and «sons».

«-choses-»(things): See mainly 18B-19B-42B-70-156-189-194B-255B-282-302-303-304-305-306-307-308-336B-377B-391B-402B-410B-411B-438B-478-479-495B-527-547-547B-548-551-552B-559-622-623-636-637-638B-640B.

«-clarté-»(light): (18B)-45B-54B-56B-65-66-69-69B-73-73B-83B-(88B)-(100B)-(110B)-(123B)-138-141-(142B)-143-145B-146-146B-147-(171B)-183B-184-(186B)-191B-(208B)-217B-(224B)-(238B)-250B-255B-261B-(263B)-(269B)-274-(282B)-(287B)-296B-(297B)-(332B)-350-377B-393B-(397B)-(403)-403B-408B-410B-411B-422B-(430B)-(438B)-(440B)-(453B)-(465)-466B-475-479-(493B)-(522B)-527-(529B)-531-533-533B-(540B)-559-559B-580-582B-591B-623-623B-625-634-(634B)-635-(635B)-636-637-(640B)-/-See

«nuit».

«Comme» and «comme»-(«Like», «as» and «like»): without further consideration 66B-78B-153B-178-236-237-238-239-240-262B-407B-410B-411B-458-496-496B-498B-503-503B-522B-523-523B-524-524B-527-527B-540-540B-542-542B-543-544-545B-547B-548-550-551-552-552B-553-554-554B-555-556B-557B-559-559B-560-560B-579-580-582B-/-See «Correspondances», «échos» and «répondent».

«confondent»(mingle): (12B)-(35B)-63B-65-66-(101)-138-141-143-147-153B-168-(185B)-203-248B-257B-(274)-278-290-295-296-296B-297-297B-298-299-299B-300-301-383-387B-389B-411B-(414B)-(429B)-444-454-459-460-461-475-479-485B-495B-504B-514-524-526-527-531-534B-559-579B-602B-614-616-619-621-623-623B-624-634-635-/-See «Correspondances», confuses», «comme» and «répondent».

«confuses»(confused): 8B-(9B)-18B-43B-(60B)-63-64-65-66-67-70-72-74-78B-80-106-133-140-146-(147)-151-155B-168-(176B)-(192B)-203-207B-245B-263B-271-271B-(278B)-279-290-(321B)-367-368-369B-371-372-373B-374-403B-411B-442B-452-453-454-(454B)-(466B)-475-(485B)-495B-514-(514B)-515-516-517-(526B)-(532B)-559-574B-583-587B-588B-592B-597-600B-601B-614-617-619-621-623-623B-624-(625)-632-633-(640B)

«Correspondances»(Correspondences): 16B-19B-40B-82B-111-178-(178B)-(194B)-203-(238B)-241-(248B)-(250B)-(252B)-(265B)-(283B)-(285B)-288-292-(292B)-(299B)-(301B)-(311B)-(332B)-(333B)-(338B)-(341B)-(343B)-(344B)-(345B)-(349B)-(353)-(353B)-(354)-(354B)-(355)-(355B)-(356)-(356B)-(357)-(357B)-(358)-(358B)-(359)-(360)-(360B)-364B-(367B)-(371B)-(381B)-(388B)-(402B)-(410B)-411B-(412B)-(417B)-(420B)-(426B)-427-(433B)-435-436-438-(442B)-445-(445B)-446-(450B)-(452B)-(454B)-(457B)-(458B)-(461B)-(462B)-(463B)-(470B)-475-(475B)-(477B)-(479B)-507-(507B)-(524B)-(535B)-(539B)-541-559-(560B)-566B-573B-584B-589-589B-592B-596B-598B-(601B)-609B-610B-613B-617-623-623B-624-624B-625-626-627-629-636-638-638B-639-640B-/-See «comme», «échos» and «répondent».

«corrompus»(corrupt): (2B)-(9B)-14B-15B-24B-(25B)-(27B)-29B-32B-33B-35B-36B-(41B)-42B-45B-(46B)-47B-48B-50B-51B-52B-53B-54B-56B-57B-61B-63-68-69-69B-71-71B-73-73B-76-(78B)-79-79B-82B-84B-86B-(88B)-92B-93B-94B-100B-104B-108B-110-110B-113-113B-117B-126-127-130-131-132-132B-134-(134B)-140-142-148-148B-150-(151B)-152-152B-153-156-156B-157-157B-158-160-162B-(163)-164-164B-165B-(166)-166B-167-168-168B-170B-(171B)-174-176-176B-177B-183B-185B-190B-194B-195B-198-198B-199-(199B)-200-201-201B-205-205B-206-206B-210-210B-(212B)-(213)-(213B)-214-215-216-217-218-218B-219-(219B)-220-220B-221-222-222B-223-223B-224-225-225B-226-227-228-(228B)-229-230-(230B)-231-232-233-234-235-(240B)-(246B)-(253B)-(259B)-262B-270B-(273)-280-(289B)-293-(297B)-302-(304B)-323B-325B-(326B)-340B-(346)-347-(375B)-392B-398-398B-411B-416B-(419B)-441-441B-442-442B-(446B)-(452B)-465-466B-473-474-(474B)-475-476-477-(477B)-479-(482B)-486B-(487B)-(491B)-494B-495B-(497B)-(498B)-(499)-(499B)-505B-527-531-545B-546-(546B)-547-550-(550B)-551-551B-552-554-556-(557B)-559-560-(560B)-565B-592B-594B-596B-607B-608B-610B-615-617-623-(624)-627-628B-(631)-(633)-(635)-636-637-638-(638B)-639-639B-(640B)

«couleurs»(colours): 9B-10B-(18B)-19B-26B-28B-35B-37B-40B-43B-45B-48B-49B-55B-65-(65B)-66-67B-72B-75-78-78B-80-(80B)-84B-85B-89B-98B-111-119-119B-(120B)-121B-122-122B-123-124-124B-125-128-128B-136-136B-138-141-142-143-147-151-152-152B-153B-154-155-158-159-160-173-173B-(175B)-183B-188B-(193)-193B-(203)-203B-204B-205B-208-208B-214B-252-(252B)-254B-257B-267B-(283)-295-295B-296-296B-297-297B-298-299-299B-300-300B-301-(311)-(314)-332B-(338B)-386-390B-403B-405B-410B-411B-440-(447B)-(448B)-464-465-466B-(471)-(471B)-475-475B-479-(479B)-485-488B-514-527-527B-531-534-534B-535-535B-(540)-543-559-560-578B-579B-584B-589-589B-602B-607B-608B-609B-610-616-618-622-622B-623-625-627-629-631-633-635-637-638-(638B)-639-639B

«Dans»(in): See mainly 248B-299B.

«Doux»(Sweet): 48B-49B-(65B)-84B-(110B)-119-121B-125-128-128B-159-160-178-(189B)-(195B)-(197B)-205B-227-(234B)-239B-(249B)-273-(280B)-281-(282)-283-289-293-(307B)-310-311B-(314B)-(331B)-(340B)-(407B)-410B-411B-424B-(425B)-(432B)-466-(466B)-469-470-472-(474B)-475-(475B)-479-(522B)-527-531-541-(545B)-(546B)-(547B)-559-592B-607B-608B-623-628B-638-638B-639-639B-(640B)

«échos»(echoes): 8B-21B-45B-65-82B-85-(93B)-101-137B-138-141-143-146B-147-147B-153B-169-(186B)-248B-257B-274-278-290-(291B)-295-296-296B-297-297B-298-299-299B-300-(300B)-301-(301B)-348-383-384-(384B)-385-(385B)-386-(386B)-387-387B-388-388B-389-389B-390-391-391B-410B-411B-(439)-442B-454-457-(457B)-461-461B-466B-475-479-484B-485B-493B-496-503-503B-504B-514-523-

523B-524-(524B)-525-525B-526-527-(527B)-(529)-531-559-560-(560B)-579B-596B-(597B)-602B-614-616-619-619B-623-624-625-634-635-635B-640B-//-See «Correspondances», «répondent», «Comme» and «comme».

<-encens->(incense): 1B-2B-9B-17B-(18B)-24B-25B-27B-42B-45B-47B-50B-51B-52B-53B-54B-56B-57B-61B-63-64B-68-69-69B-71-71B-73-73B-76-79-79B-82B-84B-86B-92B-93B-94B-100B-101B-104B-108B-110-113-113B-127-128-130-131-131B-132-134-140-142-148B-150-156-157-157B-158-160-162B-164-164B-165B-166B-167-170B-177B-185B-188B-190B-194B-195B-200-200B-201-201B-205-205B-210-210B-215-216-217-218-218B-219-219B-220-220B-221-221B-222-222B-223-223B-224-227-259B-262B-267B-270B-313B-323B-340B-347-367B-397B-410B-411B-451B-(456B)-463B-466B-474B-479-479B-480-480B-486B-500B-505B-527-546-548-548B-550-550B-551-551B-552-552B-554-554B-555-555B-559-560-560B-579-593B-594B-612-615-617-623-624-627-628-628B-629-629B-630-630M-631-633-635-637-639-640B-//-See «temple».

<-enfants->(children): (17B)-20B-28B-37B-67B-85-(88B)-128B-144-152B-(155B)-174-178-178B-181B-189B-196B-201B-204B-208B-212B-(226B)-(234B)-237-239-247B-256B-259B-263B-(267B)-273-277-(277B)-(298B)-310-323B-334B-339B-(341B)-(351)-377B-(382B)-394-396B-410B-411B-(413B)-414B-430B-(451B)-(456B)-466-466B-468-468B-470B-475-476B-479-(489B)-498B-(505B)-527-531-539-(539B)-540-(540B)-(545B)-559-568B-579-612-621-623-624-625-630-631-(631B)

<-esprit->(mind): 17B-18B-19B-20B-21B-(31B)-32B-35B-42B-54B-63-64B-72B-78B-87-93-107B-(110B)-113-113B-122B-123B-130B-131-131B-132-132B-134-136B-138B-140-142B-143B-149B-150-153B-157-157B-170B-176B-177-178B-186B-189B-193B-195B-205B-209B-211B-218B-219B-228B-230B-231B-237B-241-249B-252B-261B-(262B)-264B-269-270B-272B-273B-279B-(287B)-289B-291-(297B)-304B-325B-(332B)-339B-340B-341B-349B-361B-372B-376B-380B-(388B)-392-392B-394-403B-410B-411B-(412B)-(413B)-(414B)-426B-429B-438B-441B-442B-446-451B-452B-453B-455-457B-(464B)-465B-466B-474-(474B)-480-487B-(490B)-493B-501B-(503B)-506B-512B-513B-518-522B-524B-527-527B-533-533B-545B-548B-(550B)-556-(557B)-558-558B-559-560-560B-561B-579-584B-585-(589)-591B-592B-595-596B-618-618B-623-625-626-628-629-629B-631-631B-636-637-637B

<-est->(is/-are): See mainly 17B-36B-37B-42B-(55B)-(68B)-79-(110B)-133-194B-196B-208B-226-227-233B-237-238B-239-247B-(256B)-259B-262B-277-280-281-289-309-323B-339B-346B-352-394-404B-435-441-447B-449-449B-465-465B-466-468-473-477-493B-498B-(500B)-543-545B-550-551.

<-«Et» and «et»->(«And» and «and»): See mainly (404B).

<-expansion->(expansion): 36B-42B-115B-(139B)-140-156-194B-255B-275-276-280-280B-284-302-303-303B-304-305-306-306B-307-308-336B-402B-410B-411B-477-477B-478-479-483B-487-487B-491-501B-(505B)-527-530-531-547-548-549-549B-551-559-622-623-636-637-638B-//-See «chantent», «sortir» and «parfums».

<-familiers->(familiar): 43B-60B-63-65-65B-66-77-(113B)-(126B)-129B-137-163B-169-169B-176B-(178B)-(192B)-195B-(209B)-(231B)-265B-274-287-287B-(297B)-(403B)-407B-408-411B-442B-451-(452B)-454-456-(466B)-(470B)-475-476B-479-504B-514-(516B)-522-(522B)-523-559-560-(560B)-563-563B-597-600B-609B-611-611B-617-623-624-626-627-631B

<-forêts->(forests): 17B-18B-34B-47B-60B-65-66-67-69B-77-80-96-96B-(112B)-113B-116B-118B-129-(129B)-(131B)-133-135-135B-137-143B-145-146B-150-152B-163B-169B-172B-177-184B-188B-203-207B-(227B)-243B-244B-245B-255B-260B-261B-263B-271-274-275-282B-286-287-287B-291-(291B)-294-(294B)-302-316-317-318-318B-319-320-(320B)-345B-(357B)-362-(364B)-(380B)-(387B)-403B-410B-411B-417B-(420B)-442B-450B-454-455-456-(464B)-(465)-466B-475-475B-(477B)-484B-490B-497B-504B-514-517-519-(519B)-520-520B-521-522-559-563-573B-579-584B-586B-587B-588B-597-(597B)-612-619B-620-620B-623-624-626-627-630-631-631B-632-633-//-See «piliers».

<-frais->(cool): 28B-37B-48B-78B-85B-96-117B-125-128-128B-144-144B-152B-159-160-167-168-168B-176-178-178B-183B-196B-198-198B-199-208B-225-225B-226-227-228-229-230-231-232-233-233B-234-235-237-238-239-239B-246B-247B-259B-262B-272-273-277-280-283-310-314B-323B-346B-394-397B-410B-411B-416B-441-442-442B-465-466-466B-467-468-473-475-477-479-498B-527-531-538-538B-539-540-545-(545B)-546-546B-550-551-559-581B-592B-607B-608B-623-628B-629-638-638B-639-639B-640B

<-hautbois->(oboes): 17B-19B-89B-160-239B-251B-273-281-283-289-289B-293-310-311B-410B-411B-424B-466-466B-469-470-(470B)-472-475-479-(479B)-527-531-540-542-542B-544-559-560B-579-612-623-

624-630-631

«-homme-»(man): 17B-43B-60B-63-64-64B-65-65B-66-67-77-83B-87B-95B-107-110B-111B-115-116B-121-129B-133-135-137-137B-139-145B-146B-148-149-151-169B-174B-179B-185B-187B-188B-189B-191B-192B-205B-207-207B-209-209B-212B-213B-216-230B-231B-234B-238B-245B-248B-260B-263B-264B-266B-267B-271-272-274-275-275B-276-279-283B-287-293B-294-301B-304B-307B-309B-319B-320B-(325B)-331B-335B-341B-342B-348B-349B-350B-354B-363-364-364B-365-365B-366-366B-367B-382B-383B-384B-(394)-394B-395B-403B-407B-410B-411B-415B-430B-435-437B-438B-439B-442-442B-445B-452B-454-455-456-458B-466B-470B-475-475B-482B-486B-487B-490B-493B-495B-499B-504B-505B-514-517-517B-518-519-521-546B-547B-559-560B-563-564B-565B-573B-575B-579-583B-584B-587B-588B-592B-597-600B-606B-609B-611-611B-612-617-620-623-624-625-626-626B-627-627B-628-628B-629B-630-631-632-633-634-636-638-640B

«-il-»(There): See mainly 17B-36B-37B-42B-(55B)-(68B)-79-(110B)-194B-196B-208B-226-227-233B-237-238B-239-247B-(256B)-259B-262B-277-280-281-289-309-323B-339B-346B-352-394-435-441-447B-465-465B-466-468-473-477-493B-498B-(500B)-543-545B-550-551.

«-infinies-»(infinite): (19B)-(35B)-36B-42B-71B-76-79-140-(175B)-189B-194B-(212B)-255B-258B-(275)-(279B)-280-284-302-303-303B-(304B)-(307)-308-308B-(330B)-336B-(351B)-402B-411B-(420B)-(466B)-477-478-479-500B-527-531-547-548-551-559-622-622B-623-636-637-638B

«-Laissent-»(Let): See mainly 8B-18B-41B-60B-63-64-65-67-70-70B-72-72B-74-77-77B-80-106-133-137-146-151-153-207B-245B-263B-271-279-367-367B-368-369-369B-370-370B-371-372-373-373B-374-398B-403B-411B-439-442B-452-453-454-475-475B-512-514-(515)-(516)-517-559-574B-583-587B-588B-592B-596B-597-600B-601B-623-632-633-(639).

«-loin-»(in the distance-/far): (18B)-(19B)-(40B)-(41B)-(48)-(53B)-65-66-(76)-(86)-88B-(89B)-101-(109B)-119B-(130)-138-139B-143-146B-147-147B-153B-(174B)-(195B)-(198B)-(211B)-219B-(225B)-233B-(245)-248B-(262B)-(264B)-274-276B-278-278B-(282)-(286B)-290-295-296-304B-(305)-(337B)-(342B)-346B-359B-362-(373B)-374B-(375)-379B-383-384-(384B)-385-385B-386-387-387B-388B-389-389B-391B-411B-427B-430B-(449)-(451)-454-458B-461-(472)-475-479-(480B)-(482)-485B-(492B)-504B-505B-(509B)-514-524-525-(525B)-526-(526B)-527-531-(538B)-(543B)-559-579-579B-616-623-624-634-635

«-longs-»(long): 8B-(18B)-21B-(55B)-65-66-(80B)-82B-83-85-(93B)-(96B)-(113B)-(116B)-(122B)-(126B)-138-(139B)-141-143-(145B)-147-153B-169-(180B)-(189B)-(215B)-224B-(230B)-248B-(257B)-(264B)-273B-274-(277B)-278-(286B)-290-(290B)-295-296-299B-(305B)-(315B)-317-324B-(334)-(346B)-348-(351)-(353B)-(367B)-383-(384B)-385B-389B-(400B)-(401)-411B-(419B)-(423B)-(431)-(438B)-442B-(443)-(443B)-(447)-(448B)-(451B)-454-457-461-461B-(464B)-466B-475-479-(482B)-484B-485B-(489B)-(492B)-(493B)-497B-503-504B-(506B)-(509)-514-(516)-(516B)-520-(521)-(522B)-523-524-(524B)-527-531-(536B)-(544)-(547B)-(550)-(553B)-(554B)-559-(559B)-560-579B-596B-602B-616-623-624-(625)-634-635-635B-(640B)

«-musc-»(musk): 1B-17B-42B-49B-78B-79-117B-120B-131-131B-132-134-140-148-150-153-155B-156-157-157B-158-262B-323B-340B-397B-405B-410B-411B-463B-466B-479-479B-480-500B-527-548-548B-551-551B-553-553B-554-554B-555-555B-559-560B-579-612-623-624-628B-629-630-631

«-Nature-»: See mainly 1B-4B-8B-9B-11B-13B-14B-17B-18B-19B-20B-24B-25B-29B-34B-41B-43B-45B-60B-61B-62-62B-63-64-65-66-67-68B-(69B)-70-72-(72B)-74-(77B)-80-81B-82B-83B-89B-90B-92B-94B-95B-97B-(98B)-99-99B-102B-103B-105B-106-107-(107B)-111-112-112B-114-114B-115-116-116B-117B-118B-119-119B-121-121B-122-122B-123-123B-124-124B-126-127-129-130-131B-133-135-135B-136-136B-137-139-139B-140-145-145B-146-146B-149-149B-151-152-(152B)-154-154B-155-156B-159-160-161B-162B-163-164-164B-165B-166-166B-171B-172B-177-177B-(178B)-179B-184B-(185B)-186-186B-187B-(188B)-189B-191B-192B-201B-202-207B-209-209B-211-212-213-213B-214-(219B)-220B-225B-229-229B-230-233-233B-234B-(236B)-240B-242B-243B-244B-245B-(252B)-254B-255B-258B-(259B)-260B-261-(261B)-263B-264B-266B-(267B)-270B-271-279-282-283B-286-287-288-290-291-292-294-(299B)-(319B)-(320B)-(329B)-332B-(348B)-(356B)-361-361B-362-363-363B-364-364B-365-366-366B-381B-382B-(388B)-401-403B-410B-411B-417B-(419B)-(426B)-(429B)-439-442-442B-448-450-452-(453B)-(457B)-(459B)-(466B)-(471B)-475-475B-481B-482-484B-491-492B-496-(500B)-(501B)-(505B)-507-508-508B-509-509B-510-511-517-519B-520B-523B-524B-528B-540B-543B-547B-559-560-560B-561B-563-575B-576-576B-581B-583B-(584B)-593B-(594B)-598B-(609B)-610B-(611)-611B-(614B)-615-615B-617-(620)-(620B)-623-(624)-(624B)-(625)-(625B)-626-(626B)-627-628-(628B)-629-629B-631-633-(634)-635-637-639-(640B).

<-nuit->(night): (17B)-(19B)-20B-45B-54B-56B-65-66-69-69B-73-83B-138-141-143-146-146B-147-(155B)-167B-199B-203-(221B)-(228B)-236B-261B-262B-269B-273-273B-274-290-290B-296B-350-350B-374B-377B-395B-403B-410B-411B-466B-475-479-497B-505B-527-531-533-533B-546B-552B-559-559B-580-582B-591B- 623-623B-(625)-634-(634B)-635-(635B)-636-637-(640B)-/-See «ténébreuse», «profonde» and «clarté»

<-observent->(observe): 9B-34B-49B-60B-63-63B-65-(65B)-66-72-77-77B-(78B)-(120B)-137-160-163B-169-169B-176B-(210B)-269-269B-271-274-275-275B-276-(287B)-302-(328B)-(336B)-(350B)-(353B)-(361)-(366B)-(367B)-(376B)-(388B)-403B-(405B)-(407B)-411B-(415B)-(426B)-442B-454-456-(470B)-475-475B-479-(485B)-490B-502B-504B-514-(520B)-521-521B-522-559-560-563-564B-583B-597-600B-(609B)-(611)-611B-(617)-623-(624)-(625)-626-627-(631)-(633)-(635)-(637)-(639)

<-où->(where): See mainly 8B.

<-parfois->(at times): See mainly 8B-18B-49B-60B-63-64-65-66-67-70-71B-72-74-80-88B-100B-106-133-137-145B-146-151-155B-170B-180B-186B-207B-230B-245B-249B-257B-263B-264B-271-272B-274B-(278B)-279-281-281B-308B-334-337B-341B-346B-352B-367-367B-368-369-369B-370-370B-371-372-373-373B-374-379B-398B-401-403B-411B-421B-(429B)-439-442B-452-453-454-463B-475-486-497B-512-513-513B-514-515-516-517-559-587B-588B-592B-596B-597-600B-623-632-633.

<-parfums¹->(Perfumes)-/(in the eighth line): 9B-10B-12B-16B-19B-26B-28B-35B-37B-38B-43B-45B-48B-49B-55B-63B-65-66-67B-72B-75-75B-78-78B-80-84B-85B-87B-93B-94B-(98B)-101B-104B-110B-111-115-115B-119-119B-121B-122-122B-123-123B-124-124B-125-128-128B-136-136B-138-(139B)-141-142-143-(145B)-147-(148B)-151-152-152B-153B-154-155-158-159-160-168-173-173B-182B-188B-201B-206B-208B-214B-(217B)-(221)-221B-225B-(237B)-258B-267B-(269B)-272-274B-275-(276B)-(292B)-296-299B-(304B)-(339)-(341B)-(347B)-351B-378B-386-402-410B-411B-(429B)-440-464-464B-465-466B-475-475B-476B-479-479B-488B-(491B)-493B-(495B)-497B-500B-(505B)-514-522B-527-527B-531-534-534B-535-535B-536-537B-541B-543-(544B)-(555)-559-560-(560B)-565B-579B-584B-589-589B-599B-602B-603B-608B-609B-610-616-618-622-622B-623-625-625B-627-628B-629-630-630B-631-633-635-637-638-639-/-See all references below and «expansion», «ambre», «musc», «benjoin», «encens».

<-parfums²->(perfumes)-/(in the ninth line): 12B-17B-27B-28B-35B-36B-37B-42B-53B-67B-72B-79-84B-85B-87B-89B-92B-93B-94B-98B-101B-104B-110B-113B-115B-119-120B-121B-122B-125-128-128B-134-134B-140-142-144-144B-148-(148B)-152-152B-(155B)-156-158-159-160-182B-(189B)-194B-(195B)-196B-200B-204-(204B)-205B-206B-208B-210B-(217B)-(221)-221B-225B-226-227-229-(229B)-230-231-232-233-233B-234-235-236-237-(237B)-238-(238B)-239-240-247B-251B-253B-258B-259B-262B-267B-(269B)-272-273-274B-275-(276B)-277-280-(280B)-281-284-285-289-(292B)-293-302B-303-(304B)-306-306B-307-307B-308-309-310-311-311B-312-313-313B-314-315-323B-325B-331B-(338B)-(339)-339B-340B-(341B)-346-346B-(347B)-351B-(367B)-378B-394-397B-398-402-(408B)-410B-411B-(425B)-(429B)-441-442-(460B)-464B-465-466-466B-467-468-468B-473-475-476B-477-(477B)-479-479B-(482B)-483B-486B-(491B)-493B-(495B)-497B-498B-500B-(505B)-522B-527-527B-531-534B-536-537-537B-538-539-541-541B-542-543-544-(544B)-545-545B-546-546B-547-547B-548B-549B-550-550B-551-551B-553B-(555)-555B-556-556B-557B-558B-559-(560B)-561B-565B-579-581B-592B-596B-599B-603B-608B-610B-612-623-625B-628B-629-630- 630B-631-636-637-639B-/-See also above.

<-paroles->(words): 8B-18B-19B-23B-41B-43B-(49B)-47B-55B-60B-63-64-(64B)-65-66-67-70-72-74-75-(75B)-80-(83)-(89B)-106-107B-111-(114B)-(115B)-116B-(121B)-130B-131B-133-(136B)-(138B)-139-140-146-(146B)-149-151-154-155B-160-176B-180B-(189B)-(151B)-(192B)-(194B)-207B-(213B)-222B-(225B)-(238)-(243B)-245B-248B-254B-(255B)-263B-271-272B-279-279B-(283B)-291B-297B-(326B)-(328B)-329B-331B-(349B)-(357B)-(363B)-(364B)-365B-367-(367B)-368-369-(369B)-370-370B-371-371B-372-372B-373-373B-374-(376B)-(395B)-398B-(399B)-403B-(405B)-410B-411B-(412B)-(417B)-(425)-(438B)-442B-446-(447)-450-450B-452-452B-453-454-454B-(460B)-(462B)-(464B)-472B-475-(478B)-(480B)-495-(502B)-(504B)-(509)-514-514B-515-515B-516-(516B)-517-(524)-550-551-(552B)-(557B)-559-560-574B-583-587B-588B-592B-597-600B-614-614B-617-619-621-623-624-627-629-631-632-633-635-637-639-/- See «chantent» and «sons».

<-passe->(passes-/[to pass]): see mainly 17B-60B-64-65-66-67-77-95B-121-(133)-137-139-149-151-169B-188B-199B-207B-245B-263B-271-272-274-275-276-279-287-294-(315B)-380B-384B-402B-403B-411B-435-442B-454-455-456-466B-475-475B-490B-504B-514-517-518-518B-519-545B-(546B)-559-579-584B-

587B-612-620-623-627-631-632-633.

«-piliers-»(pillars): 8B-9B-17B-18B-22B-41B-47B-55B-60B-63-64-64B-65-66-66B-67-70-70B-72-72B-73B-74-75-77-77B-80-87B-96-96B-97B-106-116B-118B-129-131B-133-135-135B-139-145-145B-146-149-150-150B-151-153-160-172B-184B-193B-201B-207B-214-243B-244B-245B-255B-260B-263B-264B-265B-270B-271-279-282-282B-291-292-294-317B-(320B)-342B-362-367-367B-368-369-370B-371-372-373B-374-403B-410B-411B-439-442B-450-450B-451-(451B)-452-453B-454-466B-475-(475B)-487-495-510-(510B)-511-(511B)-512-514-(514B)-515-516-517-(518B)-523B-524B-(538B)-550-559-560-567B-574B-583-587B-588B-592B-597-600B-614B-616B-623-624-625-627-629-631-632-632B-633-633B-635-637-639-640B-//The word is nearly always used somewhat vaguely, as with «vivants» next to it.

«-prairies-»(meadows): 115B-137B-143B-144-144B-146B-206-206B-226-227-227B-239B-273-(277B)-285-309-310-311-311B-312-313-313B-314-315-315B-339B-366B-410B-411B-424B-428B-463B-466-469-472-472B-475-479-500B-505B-527-531-543-(543B)-544-(544B)-559-579-612-623-624-630-631-//See «verts» and for the American prairies (80B)-(98B).

«-profonde-»(profound): 19B-45B-65-66-138-(139B)-143-146-147-(194B)-197B-203-(227B)-(252B)-(262B)-273-274-278-278B-290-291-296B-348B-(351B)-395B-407B-410B-411B-430B-450-454-466B-475-477B-479-489B-495B-498B-(499)-(519B)-527-528-(528B)-529-530-531-(546B)-(550B)-(551B)-559-582B-623-624-625-634-635-//See «ténébreuse».

«-«Qui» (Which) and «qui» (which)-»: See mainly 456, 479, 592B and 628B.

«-regards-»(eyes-/glances): 43B-60B-63-(64B)-65-65B-66-77-(104B)-(111B)-129B-137-(139)-(144B)-160-163B-169-169B-176B-(192B)-(195B)-(205B)-(213B)-(225B)-234B-(235B)-(249B)-(252B)-265B-269-269B-(270B)-274-(274B)-(278B)-(287B)-(307B)-(315B)-(326B)-(330)-(335B)-(342B)-(352B)-375B-(396B)-(399B)-(403B)-(408)-410B-411B-(422B)-(426B)-442B-454-456-(474B)-475-475B-479-490B-(493B)-504B-(505B)-514-522-(522B)-523-523B-(552B)-(554B)-559-560-563-597-600B-609B-611-611B-617-624-626-627-629-631-631B

«-répondent-»(answer): 10B-16B-19B-21B-26B-28B-37B-38B-40B-48B-49B-55B-63B-65-66-66B-67B-75-(75B)-78-78B-80-(80B)-82B-84B-85B-93B-94B-102B-104B-106B-111-114-114B-121B-122-125-128-128B-130B-136-138-(140)-141-142-142B-143-147-152-152B-153B-154-158-159-160-168-173-173B-176B-178-182B-201B-203-208B-(209B)-214B-(234B)-257B-267B-295-296-296B-297-297B-298-299-300-301-(364B)-(374B)-386-(399B)-411B-(413B)-(426B)-440-444-446-(446B)-459-463-464-465-(470B)-475-479-479B-485B-488B-501B-(505B)-507-(507B)-514-527-531-535-(535B)-541-(547B)-(552B)-559-560-(560B)-584B-589-589B-601B-602B-607B-608B-609B-610-616-618-622-622B-623-623B-629-631-633-635-638-639-639-639B

«-riches-»(rich): (3B)-36B-42B-48B-53B-(55B)-(58B)-(64B)-71-73-75B-79-98B-(113B)-117B-120-120B-(122B)-128-(134B)-140-148-148B-156-157-157B-158-159-185B-(199B)-200-(200B)-201-204B-215-215B-216-218-219-220-(220B)-221-222-222B-224-226-227-(250B)-257B-267B-(273)-280-302-323B-(347)-(390B)-411B-(419B)-(435B)-(436B)-441-466B-477-479-(521)-527-(530B)-531-546-(546B)-547-550-(551B)-552-(552B)-553-553B-556-559-592B-592B-596B-607B-608B-623-628B-636-637-638-638B-639-639B

«-sens-»(senses): See mainly 17B-21B-(33B)-35B-42B-45B-47B-(49B)-63-71B-72B-77-78B-80-84B-93B-100B-110-113-113B-(120B)-130-131-131B-132-134-140-(149B)-150-153-156-(156B)-157-157B-160-177-178-(185B)-205-205B-(212B)-(213B)-217B-(219B)-(230B)-(238B)-(241B)-248B-252B-275B-(278B)-(283)-297B-(299B)-(304B)-(321B)-336B-341B-(342B)-(355)-363B-392-392B-393-394-395-396-(396B)-397-398-399-400-(405B)-410B-411B-435-(445B)-(447B)-452B-(455)-(461B)-(465B)-466B-480-480B-(482B)-(485)-501B-505B-527-(530B)-(534)-(534B)-(546B)-(552B)-556-(557B)-558-558B-559-561B-566B-589-591B-592B-596B-608B-613-623-624-628-629-629B-636-637-638-638B-639B-640B.

«-sons-»(sounds): (5B)-(6B)-9B-10B-(17)-(18B)-19B-(25B)-26B-27B-28B-35B-37B-43B-45B-(49B)-(55B)-(58)-64B-65-(65B)-66-67B-72B-75-78-78B-80-(83B)-(87B)-(88B)-89B-(102B)-(106)-(106B)-(107B)-(110B)-111-(115B)-(118B)-119-(119B)-123-125-(126B)-128-(130B)-(131B)-136-136B-138-138B-141-142-143-(145B)-147-148B-151-152-153B-154-158-159-(159B)-160-(161B)-173-173B-(178B)-193B-(203)-(203B)-208B-(213)-214B-(220B)-(227B)-(231B)-(236B)-248B-(250B)-(251B)-254B-(269B)-(275B)-(283)-(289B)-(291B)-(293B)-296-(297B)-299B-(303B)-(305B)-(307)-(307B)-321B-331-(331B)-332B-(336)-(345B)-(367B)-370B-(374B)-(383)-(384B)-386-(387B)-(400B)-(401)-403B-404B-(405)-(410)-410B-411B-(412)-413-(416)-(419)-(419B)-420B-(421B)-(434B)-(441B)-(446)-(449)-(449B)-451-(452)-(452B)-(453)-(454)-(455)-(457)-

(458)-(461B)-463-464-465-(465B)-466B-(467)-(468)-(469)-(471B)-(472)-(473)-(474)-475-475B-(477)-(478)-479-(480)-(480B)-485-485B-(486)-(487B)-488B-(491B)-(496B)-514-(519B)-(523B)-(524B)-(525)-527-527B-531-(531B)-(532B)-534-(534B)-535-535B-543-(549)-553B-559-560-578B-584B-589-589B-602B-607B-608B-609M-610-616-618-622-622B-623-625-627-629-631-633-635-637-638-639-639B-/-See «paroles», «échos» and «chantent».

<-sortir->(forth-/to go out): 8B-18B-23B-(30)-(37B)-60B-63-64-65-(66)-67-(70)-72-74-80-106-113B-133-137-144B-146-151-155B-(193B)-207B-(209B)-(225B)-245B-(259B)-263B-(264B)-271-279-(320B)-367-367B-368-369-369B-370-370B-371-372-373-373B-374-(387B)-398B-403B-409B-411B-(421B)-(427B)-(432B)-442B-452-453-454-(465B)-(466B)-475-(475B)-478B-(480)-512-513-(513B)-514-(514B)-515-516-517-(533B)-(553B)-559-574B-583-587B-588B-592B-596B-597-600B-614-(617)-(619)(621)-623-632-633-/-See «expansion».

<-symboles->(symbols): See mainly 9B-17B-19B-34B-41B-43B-49B-(54B)-60B-63-65-65B-66-67-70-72-77-77B-96B-111-116B-118B-(126)-129-(129B)-130B-133-136B-137-139-(143B)-145-155-(155B)-160-163B-169B-177-180B-192B-(193B)-203-207B-209B-245B-260B-263B-269-269B-271-271B-274-(274B)-275-276-279-279B-287-(287B)-294-297B-(299B)-(301B)-316-317-(318B)-317B-318-319-320-(343B)-(380B)-384B-(387B)-393B-403B-410B-411B-417B-(430B)-442B-(451)-(452B)-454-455-456-457-466B-475-475B-479-(482B)-490B-502B-504B-514-519-520-520B-521-521B-522-(522B)-(527B)-(533B)-559-560-560B-563-564B-573B-575B-576-579-579B-583B-584B-586B-587B-588B-589-589B-597-597-600B-601B-609B-611-611B-612-617-623-624-625-625-626-627-629-630-631-631B-632-633-633-(634)-635-637-639-640B.-/-It is important to distinguish the term of „Correspondences“ from the concept used in paragraph 4.

<-temple->(temple): 1B-8B-9B-11B-13B-14B-15B-18B-19B-20B-24B-25B-29B-33B-34B-41B-45B-47B-50B-51B-52B-53B-60B-61B-62-63-64-65-66-67-68-68B-70-71-71B-72-72B-74-76-79-79B-80-82B-83B-86B-90B-92B-93B-94B-96B-99-102B-(104B)-106-107-107B-108B-110-110B-111-111B-(113B)-114-116B-117B-119-119B-121-121B-122-122B-123-123B-124B-126-(126B)-127-129-130-131B-133-(134B)-135-136-136B-137-139-139B-140-142B-145-146-149-149B-151-(151B)-152-154-154B-155-156-156B-159-160-161B-162B-163-164-164B-165B-166-166B-171B-172B-177-177B-179B-186-186B-187B-190B-192B-199B-201B-202-203B-205-207-207B-209B-210-210B-211-212-213-213B-214-217B-220B-225B-227B-229-230-231-231B-232-233-233B-234-235-238B-240B-242B-243B-244B-245B-254B-255B-258B-260B-261-(262B)-263B-264B-266B-(267B)-270B-271-279-279B-282-282B-286-286B-287-288-291-292-294-318B-320B-329B-332B-359B-361-361B-362-364B-(365B)-382B-(395B)-398B-403B-406B-410B-411B-(419B)-435-439-442-442B-449-449B-450B-452-453B-474B-475-479B-481B-482-482B-484B-492B-509-509B-510-510B-511-511B-512B-513B-514B-515B-516-516B-517-517B-518B-519B-520B-521B-522B-523B-524B-526B-528B-529B-530B-531B-532B-534B-535B-536B-537B-538-538B-539B-540B-541B-542B-543B-544B-545B-546B-547B-548B-549B-(550)-550B-551B-552B-553B-554B-555B-556B-557B-558B-559-560-560B-561B-563-575B-576-576B-579-580B-584B-593B-594B-598B-609B-610B-611-611B-614B-615-615B-617-623-623-624-625-626-627-628-629-629B-630-630B-631-633-635-637-639-/-See «encens».

<-ténébreuse->(dark): 45B-65-66-138-(139B)-141-143-146-147-(200B)-(209B)-273-274-278-296B-348B-(370B)-(400B)-(407B)-410B-411B-454-466B-475-479-484B-489B-495B-(505B)-527-529-530-531-(554B)-559-582B-623-624-625-634-635-/-See «nuit», «profonde» and «clarté».

<-transports->-/(raptures): 17B-35B-42B-(72B)-78B-113-(113B)-120B-130-131-131B-132-134-(134B)-140-149B-150-153-160-189B-196B-(262B)-(267B)-(304B)-(332B)-346-(351)-392-393-394-395-399B-410B-411B-479B-480-527-556-557-558-559-561B-591B-592B-(623)-(624)-(625)-628-628B-629-629B-636-637-(638B)-(640B)-/-See «esprit» and «sens».

<-travers->(through, across): 18B-60B-64-65-66-67-68B-77-(95B)-120B-(129B)-(133)-(137)-151-169B-188B-207B-(222B)-245B-263B-270B-271-272-274-275-276-(276B)-279-287-294-320B-(331B)-(380B)-384B-(396B)-403B-408B-411B-(420B)-442B-454-454B-455-456-457B-(464B)-(466B)-471B-475-(476B)-477B-(479B)-490B-504B-(511B)-514-517-518-(518B)-519-(519B)-(524B)-(535B)-(548B)-(553B)-(557B)-559-573B-579-584B-587B-588B-620-623-624-626-626B-627-630-631-632-633

<-triomphants->(triumphant): 36B-(37B)-42B-48B-53B-(65B)-71-71B-73-79-98B-117B-120-120B-125-128-140-148-156-157-157B-158-159-160-167-176-185B-(189B)-194B-195B-200-200B-201-201B-(204)-204B-(205B)-215-215B-216-218-218B-219-220-220B-221-222-222B-224-226-227-(261B)-(262B)-(267B)-(273)-280-(283B)-302-(302B)-(306B)-323B-(340B)-(347B)-(360B)-(395B)-(397B)-(408B)-411B-(419B)-(429B)-

441-(466B)-468B-477-(477B)-479-(522B)-527-531-546-(546B)-547-549-(549B)-550-554-(554B)-556-559-592B-596B-607B-608B-623-628B-636-637-638-(638B)-639-639B

«-unité»(unity): (7)-(17B)-(19B)-(39B)-(41B)-45B-(64B)-65-66-(68)-68B-(82)-(82B)-83-(83B)-(92B)-93B-(103B)-(110B)-(111)-(120)-(133)-138-141-(142B)-143-146-(146B)-147-(151B)-(152B)-(155B)-(160)-(169B)-(173B)-(190B)-(192B)-(194B)-(196B)-(199B)-203-(204B)-(209B)-(216)-(219B)-(225B)-(227B)-(237B)-(238B)-(245B)-(252B)-261B-(265)-(265B)-(267B)-273-274-(276B)-(277B)-278-278B-287-287B-290-(291)-(292)-296B-(304)-(304B)-305B-(312B)-348B-357B-(358B)-410B-411B-(426B)-348B-(352B)-(355B)-(356B)-357B-(358B)-(362B)-(366B)-(371B)-(375B)-(381B)-(386B)-(389B)-(397B)-(401)-(402B)-(406)-410B-411B-(414B)-(417B)-(420B)-(422)-426-(441B)-(445B)-(448B)-(450B)-453-(453B)-454-(454B)-457-(459)-(461B)-(463B)-466B-(468B)-475-475B-479-(480)-(481)-(482B)-484B-(487)-489B-(496)-(497)-(502B)-(504)-(507B)-(508B)-(509B)-(510)-(510B)-(511B)-(513B)-(514)-(514B)-(515B)-(516B)-(517B)-(518)-(518B)-(519B)-(520)-(520B)-(521B)-(522)-(522B)-(523B)-(524B)-(525B)-(526B)-527-(527B)-528-528B-529-(529B)-530B-531-531B-532B-533B-(534B)-(535B)-(536)-(536B)-(537B)-(539)-(539B)-(540)-(540B)-(541B)-(542B)-(543B)-(544B)-(545B)-(546B)-(547B)-(549B)-(550)-(550B)-(551)-(551B)-(552B)-(553B)-(554B)-(555B)-(556B)-(557B)-(558)-(558B)-559-(560B)-582B-623-624-625-634-635-(636)-637

«-Vaste»(Vast-/broad-/wide): 45B-(55B)-65-66-83-138-141-143-146-147-(192B)-(233B)-261B-273-(273B)-274-290-296B-350-377B-403B-411B-(415B)-437B-(443)-(447B)-(453B)-462-(466B)-475-479-495B-(497B)-527-531-532-(532B)-533-(533B)-559-559B-(560B)-582B-623-(624)-(625)-(634)-635-636-637

«-verts»(green): (18B)-(80B)-(88B)-(93B)-98B-106-115B-(146B)-(152B)-180B-183B-193-193B-206-206B-(213B)-226-227-(236B)-239B-(249B)-252-269B-273-292B-309-(309B)-310-311-311B-(312B)-(313)-(313B)-(314)-(314B)-(315B)-(318B)-(339B)-(345B)-410B-411B-(417B)-424B-428B-(448B)-(454B)-(459B)-(463B)-466-466B-469-471-(471B)-472-474B-475-479-494B-505B-527-531-543-(543B)-544-(544B)-545B-(546B)-559-638-(638B)-639-639B-//See «forêts», «prairies» and «piliers».

«-vivants»(living): 8B-9B-17B-18B-19B-(20B)-41B-47B-55B-60B-63-64-65-67-70-72-73B-74-(75)-(76)-(78)-(79)-80-87B-(93B)-96-(96B)-97B-106-(116B)-118B-(121B)-129-(129B)-(131B)-(132B)-133-(136B)-146-149-150-151-(151B)-(152B)-(155B)-(167B)-(170B)-172B-(176B)-184B-(185B)-(189B)-(193B)-201B-(202B)-(206B)-207B-(209B)-214-(215B)-(219B)-(220B)-(224B)-(225)-226B-(230B)-(233B)-(235)-(237B)-(238B)-(241)-(241B)-(242)-(245)-245B-(247)-(250B)-(251)-(252B)-(255)-(258)-(259B)-(260)-260B-(262B)-263B-264B-265B-270B-271-(274)-(276B)-(277B)-(278)-279-282-282B-(287B)-(297B)-(299B)-(301B)-(303B)-(304B)-(311)-(313B)-(317B)-(319)-(319B)-(322B)-(330B)-(333B)-(334)-(335B)-336B-(338B)-(341B)-362-(363B)-(366B)-367-368-(370B)-371-372-373B-374-(377B)-(388B)-(397B)-398B-403B-411B-(414B)-(415B)-(416)-(417B)-(419)-(422B)-(424B)-(426B)-(427B)-(430B)-(435B)-(438B)-439-442B-(447B)-(448B)-450-(450B)-(451B)-452-453B-454-(454B)-(464)-(464B)-466B-(470B)-(472B)-475-475B-(483B)-(484B)-(487)-495-(499B)-(500B)-(505B)-510-511-(511B)-514-515-516-517-(530)-(540)-(540B)-(550)-(551B)-559-560-(560B)-574B-583-587B-588B-592B-597-600B-620-(622)-623-624-632-633

«-y»(there-/where-/in which)-//Compare mainly the various decisions, with opposite meanings, on whether to keep or omit «y» when lines 3 and 4 are moved, in paragraph 77 and then in paragraphs 135 and 145.-//See also 129-151-160-191B-192B-207-209-584B-587B.

INDEX IV: Concepts

In the case of a word which usually represents a technical idea, it will not be mentioned in this index if the context makes this idea impossible.

Any technical word is taken into account only when it occurs after the convention fixing this concept.

We do not refer here to anything that is more relevant in Index III.

Indirect indications are given in brackets.

(â): symbol for the varnish

(ã): symbol for the dresser
 (â): symbol for the combe
 (á): symbol for the mound
 (a'): symbol for the bight
 (a-): symbol for the fining
 (A): symbol for any element or elements taken from the heap-/as well symbol for any basic comment-/also
 (...), (A', A'...), (B, B', B'...), (C, C', C'...)...(Z, Z', Z'...)
 (æ): symbol for the regulator
 «Abrupt»-/(-;/): 244-244M-244B-248-264-264M-269M-270M-270B-286M-301-301M-305M-/-D: "abrupt"-/G: "Abrupt"-/F: "abrupt"-/S: "abrupto"
 «Acolyte»: 605-605M-627-629-631-633-/-D: "acoliet"-/G: "Gefährte"-/F: "acolyte"-/S: "acólito"
 «Acre»-/(-(gradient)(freight)): 168-179-179B-180-181-194-194M-197M-198-201B-205-209M-211-212-213-214-215-215B-219-223-224-225-228-235-240-240B-566-/-D: "landmaat"-/G: "Ar"-/F: "arpent"-/S: "fanega"
 «Adaptor»: 182-182B-194-195M-/-D: "koppelstuk"-/G: "Muffe"-/F: "raccord"-/S: "apósito"
 «Agglomerate»: 403-403B-/-D: "vezelplaat"-/G: "Pressling"-/F: "aggloméré"-/S: "aglomerado"
 «Amalgam»: 164-165-211M-344M-/-D: "mengelmoes"-/G: "Amalgam"-/F: "amalgame"-/S: "amalgama"
 «Andiron»: 589-589M-591-607-607M-607B-608M-621-624-626-627-628-629-630-631-632-632M-633-634-635-636-637-638-638M-639-/-D: "fender"-/G: "Gestell"-/F: "chenet"-/S: "arrumaje"
 «Annexation-/to annex»: 344-344M-344B-347-369-386-394-394M-395-/-D: "annexatie-/annexeren"-/G: "Einverleibung-/einverleiben"-/F: "annexion-/annexer"-/S: "anexión-/anexar"
 «Arbitration»: 13-13B-13M-14-14M-14B-15-15B-16-17-18-18M-19-19M-20-22-23-23B-24-24M-25M-26-26B-27-31B-32M-32B-33-33M-33B-80M-81-87M-89-89B-110M-559-576M-/-D: "uitspraak"-/G: "Schiedsspruch"-/F: "arbitrage"-/S: "arbitraje"
 «Arch»-/(-(1/äëiöü)): 246-246M-254B-257M-264M-295-301-308-308M-315-320-362-566-/-D: "boog"-/G: "Bogen"-/F: "arche"-/S: "arco"
 «Arrow»: 496-497-497M-511-513-514-517-519-525-528-529-530-541-/-D: "pijl"-/G: "Pfeil"-/F: "flèche"-/S: "flecha"
 «Assimilation»-/-(substantive): 60-62-63-65-66-67-67M-70-71-71B-72-72B-73-74-75-76-77-78-79-80-/-D: "bewerking"-/G: "Assimilation"-/F: "assimilation"-/S: "asimilación"
 «Attenuation gloss»-/-(v): 82-83M-84-85-85B-86-88-91-92-(94M)-95-100-101-104-110-118-(121)-121B-130-(130M)-139-143M-145-158-159-160-168M-502M-/-D: "verklarende noot"-/G: "Linderungsglosse"-/F: "glose d'atténuation"-/S: "glosa de atenuación"
 «Audience»: 7-7M-9-10B-27M-35-42-73B-150B-193B-221B-231B-246B-256-262-263-267B-277B-279-284B-288B-297B-298B-315M-323-325B-327M-332-332M-333-337-337M-346-346M-346B-347-351M-354-360B-364M-368-376-377M-388M-391B-393-422-425-445-446-447-449-450-452-457-458-459-460-461-465-467M-472-473B-474-475M-477-480-480B-487-492-493M-502B-509-511-512M-521-527-527M-561-562-568-589B-602B-639B-/-D: "publiek"-/G: "Publikum"-/F: "public"-/S: "público"
 «Avatar»: 584-584M-587B-588B-589-589B-590-623-/-D: "metamorfose"-/G: "Verklärung"-/F: "avatar"-/S: "avatar"
 (b): symbol for one of the positions-/concerning affirmation
 (b-): symbol for the basic gather
 (b'): symbol for the mallet
 (ß): symbol for the podium
 «Banister»: 580-582B-635B-/-D: "leuning"-/G: "Rampe"-/F: "rampe"-/S: "rampa"
 «Bar»: 572-590-600M-/-D: "toonbank"-/G: "Theke"-/F: "zinc"-/S: "barra"
 «Barrier»-/-(v): 43-45M-46-48M-49B-50-84-84B-/-D: "dam"-/G: "Sperre"-/F: "barrage"-/S: "barrera"
 «Basic»-/-(only for "basic casting" here): 410-445-447-457-465-/-D: "lichte"-/G: "niederer"-/F: "basse"-/S: "baja"
 «Basic»-/-(only for "basic fining" here): 407-/-D: "lichte"-/G: "niedere"-/F: "bas"-/S: "baja"
 «Basic»-/-(only for "basic gather" here): 405-406M-407M-/-D: "lichte"-/G: "niedere"-/F: "basse"-/S: "alto"
 «Basic»-/-(only for "basic juggling" here): 413-/-D: "lichte"-/G: "niedere"-/F: "bas"-/S: "baja"

«Basic»-/(only for "basic recovery" here): 419-452-453-460-/-D: "lichte"-/-G: "niedere"-/-F: "basse"-/-S: "baja"
 «Basic»-/(only for "basic subsidence" here): 416-448-/-D: "lichte"-/-G: "niederer"-/-F: "bas"-/-S: "bajo"
 «Basket»-/(c): 595-598-598M-612-627-629-631-633-635-637-639-/-D: "korf"-/-G: "Korb"-/-F: "corbeille"-/-S: "cesta"
 «Bastion»-/(ó): 341-350-358-372-380-380M-389-390M-/-D: "bastion"-/-G: "Bastion"-/-F: "bastion"-/-S: "bastión"
 «Beam»: 574-574M-574B-579-579M-581-586-587-588-592M-596-596M-596B-597-598M-599-600-600M-601-604-610-611-614-615-617-618M-627-629-630-631-633-635-637-639-/-D: "balk"-/-G: "Bohle"-/-F: "bastaing"-/-S: "viga"
 «Bench»-/(without the derivatives): 561-561B-563-563M-565M-571-601M-602-602M-616-/-D: "zitbank"-/-G: "Sitzung"-/-F: "banc"-/-S: "bancada"
 «Bight»: 595-596-596B-610-627-629-631-633-635-637-639-/-D: "hengsel"-/-G: "Henkel"-/-F: "anse"-/-S: "asa"
 «Bijection»: 333-333M-339-348-/-D: "bijectie"-/-G: "Bijektion"-/-F: "bijection"-/-S: "biyección"
 «Block»-/(substantive): 54-55-56-56B-57M-57B-72-72M-73-75-77-80-164B-/-D: "blok"-/-G: "Block"-/-F: "bloc"-/-S: "bloque"
 «Bolt»: 328-329-329M-332-333-333M-339-339M-339B-341-341M-342B-343B-344-344B-346-346B-347-348B-349B-350-352-356-357B-358-363B-367-368-370-372B-375-378-380-380B-386-387-389-389B-390M-390B-392-392B-394-395-396-398-398B-/-D: "grendel"-/-G: "Riegel"-/-F: "verrou"-/-S: "cerrojo"
 «Borehole»-/(a\b\c\d\e\f\g\h\j\k\m\p\w): 595-596M-598M-603-606-608-618-620M-623-627-629-635M-637-639-/-D: "perforatie"-/-G: "Teufen"-/-F: "forage"-/-S: "horadamiento"
 «Boss»-/(i): 424-430-440-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-472M-473-474-475-476-477-478-479-480-/-D: "relief"-/-G: "Bossierung"-/-F: "bossage"-/-S: "almohadilla"
 «Braid»-/(a\l\j\l-r): 404-406-406M-/-D: "vlecht"-/-G: "Flechte"-/-F: "tresse"-/-S: "trenza"
 «Brew»: 487-490-492-492B-494-499M-502-502B-511-512-520M-555-/-D: "melange"-/-G: "Maische"-/-F: "brassage"-/-S: "caldo"
 «Brittle»-/(,): 245-248-268-269-269M-270-270M-270B-301-301M-307-/-D: "hard"-/-G: "brüchig"-/-F: "cassant"-/-S: "tajante"
 «Broad-/-breadth»-/(neither verbal nor adverbial): 22-23-23B-24-24B-25M-28-29-29B-32-32M-32B-33-37B-41-43-45-51-54-54B-55M-57B-63B-82M-87-87M-99-102-103-104-105-107-108M-133-148M-205M-205B-237M-/-D: "solide-/-soliditeit"-/-G: "ausführlich-/-Ausführlichkeit"-/-F: "ample-/-ampleur"-/-S: "amplio-/-amplitud"
 «Buffer»: 8-9-10-10B-13M-21-23M-24M-28-29M-41-42-82-85M-101-101M-102-104-105-106B-107-126B-138M-149B-162M-181M-190B-202M-225-227-238-252-292M-332M-422-426-427-429-447-463-474M-494M-506M-506B-509M-540M-561-565M-565B-567-577-580M-589M-601-/-D: "steunpunt"-/-G: "Merkposten"-/-F: "butoir"-/-S: "tope"
 «Bulk»: 167-168-169-169B-171-172-172M-173-173B-174-174M-176-176M-177-178-180-180M-181-181B-182-182M-182B-185-185M-186-186B-187-187B-188-188M-189-189M-189B-190-191-192-193-193B-194-194M-195-196-196B-197-199-202-203-203M-204-205-206-206B-207-207M-207B-208-208M-210-210B-211-212-213-214-214M-215-219-220-221-225-225M-225B-226-227-227M-228-230M-231-231M-232-233-234-235-236-237-238-238M-239-240M-240B-/-D: "hoop"-/-G: "Schüttgut"-/-F: "vrac"-/-S: "granel"
 «Bundle»: 589-590-591-/-D: "takkenbos"-/-G: "Bündel"-/-F: "fagot"-/-S: "leña"
 «Buoy»: 565-/-D: "paaltje"-/-G: "Boje"-/-F: "balise"-/-S: "baliza"
 «Burden»-(to): 482-482B-483-483M-487-492M-/-D: "verdoezelen"-/-G: "belasten"-/-F: "grever"-/-S: "gravar"
 «Burrow»: 562-618-/-D: "hol"-/-G: "Schlupfwinkel"-/-F: "terrier"-/-S: "madriguera"
 (c): symbol for the exterior remoteness-/-also c', c'...
 (c'): symbol for the basket
 «Cabochon»: 583-/-D: "rechterspijker"-/-G: "Rechtsspieker"-/-F: "cabochon"-/-S: "cabujón"
 «Cane»-/(,): 587-/-D: "riet"-/-G: "Stock"-/-F: "canne"-/-S: "bastón"
 «Canvas»: 44-47-47M-47B-50-51-52-63-70-110-205-205M-205B-/-D: "stramien"-/-G: "Raster"-/-F:

"canevas" -/-S: "boceto"

«Cardboard»: 565-/-D: "kaartje" -/-G: "Pappe" -/-F: "carton" -/-S: "cartón"

«Carousel»: 88-91-120-120M-121-121M-139-140-141-143-143M-144-146-147-148-/-D: "draaimolen" -/-G: "Bahn" -/-F: "manège" -/-S: "maniobra"

«Cartage»: -/(ò): 424-429-439-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "vracht" -/-G: "Karre" -/-F: "charroi" -/-S: "carreta"

«Carver»: -/(q\è/-also q'\e'...): 99-99B-112-115-139-149-186-187-187B-202-203-217-229M-231-236-/-D: "sneide" -/-G: "Schärfe" -/-F: "taillant" -/-S: "corte"

«Casing»: 589-589M-591-594M-608-608B-608M-622-622B-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-/-D: "bekleding" -/-G: "Beschlag" -/-F: "ferrure" -/-S: "herraje"

«Casting»: -/(f-): 404-404B-406-406M-410-411-412-445-457-465-/-D: "afgietsel" -/-G: "Guss" -/-F: "fonte" -/-S: "fundición"

«Catapult»: 500-500B-/-D: "slinger" -/-G: "Schleuder" -/-F: "fronde" -/-S: "honda"

«Ceiling»: 403-403M-427-428-428B-428M-431-447-448-449-451-452-454-455-456-457-458-462-463-464-469-470-471-472-473-476-477-479-480-/-D: "plafond" -/-G: "Limit" -/-F: "plafond" -/-S: "techo"

«Cell»: 490-490B-491-492-493M-494-496-497-497M-498-499-499M-500-501-503-503M-504-504B-505-506-506M-508-509-510-511-511M-513M-515-516-517-518-518M-519-520-521-522-523-525-527-528-530-531-532M-534-535-536-537-538-539-540M-543M-545-546-547-548-550-552-553-554-555-556-558-558M-559-560-/-D: "holte" -/-G: "Alveole" -/-F: "alvéole" -/-S: "alveolo"

«Channel»: -/((1/tsmw)-/-h/-also h'h'...): 51-51M-53-53M-53B-55M-56-56B-57-68-70-71-71M-71B-72-72B-73-74-75-76-77-78-79-79B-80-82M-86B-87-90B-102-112M-114B-133-139-140-150-151-160-237M-505-505M-509-511-516-520-521-522-533-533M-535-546-550-557-558-566-/-D: "stroming" -/-G: "Kanal" -/-F: "filière" -/-S: "canal"

«Chest»: -/(ñ): 424-426-426M-436-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "kist" -/-G: "Truhe" -/-F: "coffre" -/-S: "cofre"

«Circuit»: 88-/-D: "baan" -/-G: "Ring" -/-F: "circuit" -/-S: "circuito"

«Claw»: 169-169M-169B-173B-196B-208-208M-237-326-327-329-/-D: "paraaf" -/-G: "Krallen" -/-F: "griffe" -/-S: "zarpa"

«Clearance»: 585-586-587M-589-590-/-D: "ontginning" -/-G: "Urbarmachung" -/-F: "brûlis" -/-S: "chamicera"

«Cog-wheel»: 402-402M-403M-406B-/-D: "rolletje" -/-G: "Rändel" -/-F: "molette" -/-S: "ruleta"

«Collage»: -/(áæßœ): 340-341-349-350-350M-353M-355M-357-358-358M-359-360-366-371-372-373-374-379-380-381-382-388-389-391-394-397-397M-400-/-D: "collage" -/-G: "Collage" -/-F: "collage" -/-S: "colaje"

«Collar»: -/([[]]) -/(prepares for) -/(causes): 565-583-583M-590-597-601-602-602M-/-D: "col" -/-G: "Kragen" -/-F: "col" -/-S: "cuello"

«Colleague»: 591-593-594-617-/-D: "collega" -/-G: "Kollege" -/-F: "collègue" -/-S: "colega"

«Collision»: -/(r): 51-51M-52-53-53B-54-54M-55-56-57-57M-59-59B-60-60B-61-62-63-64-64M-65-66-67-67B-68-69-70-70B-71-71M-71B-72-72M-72B-73B-74-75-75B-77-79-79B-80-82M-83-83B-84-84B-86B-87-87M-87B-88M-89M-93-98-99-99B-101-110-112-112M-117M-121-122-130-131-133-133M-137-139-140-145-147M-148M-149-152M-157M-160-161B-162B-164-165-166B-182B-186-186B-188M-189B-194B-196B-197-200-202-204M-205-205M-210-211-211M-214-214B-216-218-218B-227-231-233-234-237-237M-239-338M-477M-505-505M-509-511-511M-512M-516-520-521-522-526M-533M-535-535M-546-550-557-/-D: "botsing" -/-G: "Stoß" -/-F: "heurt" -/-S: "colisión"

«Combe»: -/(â): 424-434-444-445-446-447-448-449-450-451-452-453-454-455-456-457M-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-598-/-D: "ravijn" -/-G: "Schlucht" -/-F: "combe" -/-S: "cañada"

«Commensal»: 591-593-594-617-/-D: "gast" -/-G: "Gast" -/-F: "commensal" -/-S: "comensal"

«Compartment»: 12-12B-13-13B-16-17-18-19-26-26B-28-28M-37-37B-80M-106-106M-323-333-356-401-411B-578B-596M-631-638M-/-D: "vak" -/-G: "Feld" -/-F: "case" -/-S: "compartimiento"

«Component»: -/(q\è\p\l\z\g\j): 87-87M-87B-95-99-101-112-114-120-121-131-132-133-135B-140-144-147M-150M-181-182-193M-210-217B-228-232-233-238M-240-/-D: "component" -/-G: "Bestandteil" -/-

F: "composante" -/-S: "componente"

«Composite» -/-(kind of figure of speech): 406-412-419M-424-425-426-453-458-465-469M -/-D: "composiet" -/-G: "Verbundstoff" -/-F: "composite" -/-S: "compuesto"

«Condiment»: 403 -/-D: "specerij" -/-G: "Würze" -/-F: "condiment" -/-S: "condimento"

«Confrontation» -/-(not verbal): 243-244-245-246M-247B-251-251M-251B-255M-256-257-259-262M-263-270-270B-273-281-285-289-293-309-309M-310-312M-314-314M-315-318M-320M-540-542-602B -/-D: "confrontatie" -/-G: "Komparation" -/-F: "confrontation" -/-S: "confrontación"

«Connector» -/-(substantive): 422-426-486-486M-487-487M-499-500M-501B-502-503-516-518-518M-527-531-536-540M-541-542-543-545-546-547-550-551-552-553 -/-D: "connector" -/-G: "Verknüpfung" -/-F: "connecteur" -/-S: "conector"

«Conscript»: 591-593-594-617 -/-D: "rekruut" -/-G: "Gemusterte" -/-F: "conscrit" -/-S: "recluta"

«Conservatory» -/-(ö): 424-425-426-426M-435-436-442M-445-446-447-448-449-450-451-452-453-454-455-456-456M-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480 -/-D: "ruit" -/-G: "Glaswand" -/-F: "verrière" -/-S: "vidriera"

«Cordon»: 175-175M-177M -/-D: "kabel" -/-G: "Schnur" -/-F: "cordon" -/-S: "cordón"

«Corner»: 181-183-184-184B-185-185M-194B-196-198-199-199M-200-201-210-215-216-216M-220M-222-225-229M-230-232M-235-235M-236-239-239M -/-D: "hoek" -/-G: "Keil" -/-F: "coin" -/-S: "rincón"

«Corridor»: 324-325-330-331-333-338-339-339M-339B-340-349B-356-365-377B-386-388 -/-D: "corridor" -/-G: "Korridor" -/-F: "corridor" -/-S: "corredor"

«Cottage»: 252-253 -/-D: "schaapskooi" -/-G: "Kate" -/-F: "mas" -/-S: "masía"

«Cover» -/-(not verbal): 98-140-140M-140B-146-146M-149-150-150B -/-D: "dekzeil" -/-G: "Plane" -/-F: "bâche" -/-S: "cubierta"

«Creator -/-creation -/-creative -/-to create» -/-(here "creature" is not concerned): 6-7M-13-13B-17M-19-27M-31B-35-42-81-82-88B-98-105-105M-107M-120-124M-130M-139B-141B-142M-144B-149B-150B-151M-162-171-173-174-175-176-176M-177-178-180B-184M-193B-197M-197B-198B-215-217B-220B-224-224M-227M-230B-231B-240M-246-248-252-252M-253-256M-258B-260-261-262-263-264-265-266-269-270-275-279M-280-281M-284B-290-290M-293B-294B-306-308B-315M-317-321M-322-329B-330M-332-337M-340B-343M-354-377M-386B-388M-400-401-422M-424-425B-427M-429-433-434-441B-443M-444M-445-449-453-457-460-462-466-467B-468M-472M-473M-474-474M-475M-477-479-480-481-481M-483-484-484B-484M-485-485B-487-492-493-494B-495-496-496B-501-502-504-506-509-511-512M-516-521-522-527-527M-528M-529-535-536M-540M-542M-548M-549-550M-553M-556M-557-560M-561-561M-562-562M-562B-565-565M-566B-567-567M-568M-571-571M-572-572M-577-579-582M-583M-583B-584-584M-585-586B-586M-589-594-594M-594B-595-595M-596M-598-600-602-604M-605B-607M-607B-609-616M-617-621-621M-624-626-627M-628-629-629M-630-631-632-632M-633-633M-634-635-636-637-637M-638 -/-D: "schepper -/-schepping -/-scheppen" -/-G: "Schaffende -/-schaffen -/-(zu)" -/-F: "créateur -/-création -/-créer" -/-S: "creador -/-creación -/-crear"

«Crenellation» -/-(ä): 246-258-258B-259-259M-259B-271-271B-271M-272-273-274-275M-295-302-309-310M-316-316M-362 -/-D: "kanteel" -/-G: "Schießscharte" -/-F: "créneau" -/-S: "almena"

«Crib»: 401-425-435-446-448M-451-452-454-457-458-462-463-469 -/-D: "wieg" -/-G: "Krippe" -/-F: "crèche" -/-S: "pesebre"

«Crisis»: 492-492M-492B-493-494-495-505-505M-505B-507-508-509-509M-510-511-511M-512-512M-513-513M-514-515-516-517-518-519-520-521-523-524-525-526-526M-527-528-529-529M-530-531-532-532M-533-533M-534-534M-535-535M-536-537-538-539-540-541-542-542M-543-544-544M-545-546-547-548-549-550-551-552-553-554-554M-555-556-557-558-560 -/-D: "crisis" -/-G: "Krise" -/-F: "crise" -/-S: "crisis"

«Critics (not in the singular) -/-criticism»: 22-30B-31B-33B-82-85M-123B-124B-126M-175B-181M-184M-187M-197B-217M-230B-252B-337B-351B-422M-429-431-434-448-449-462-466M-468-469-471-474-476-481-506M-566B-572-572M-602-627-629-631-633-635-637-639 -/-D: "critici" -/-G: "Kritik" -/-F: "critique" -/-S: "crítica"

«Crosspiece»: 117-117B -/-D: "dwarslat" -/-G: "Querholz" -/-F: "croisillon" -/-S: "travesaño"

«Crucible»: 401 -/-D: "kroes" -/-G: "Tiegel" -/-F: "creuset" -/-S: "crisol"

«Crypt»: 327-327M-328-343B-363-368-375 -/-D: "crypte" -/-G: "Krypta" -/-F: "crypte" -/-S: "cripta"

«Crystal» -/-(*) : 584 -/-D: "kristal" -/-G: "Kristall" -/-F: "cristal" -/-S: "cristal"

«Curtain»-/(ö): 246-264-269M-283-284-285-286-298-305-305M-312-318-362-/-D: "vestingmuur"-/-G: "Kurtine"-/-F: "courtine"-/-S: "cortina"
 «Cut»-/(not verbal): 94-159-160-/-D: "vermenging"-/-G: "Beschneiden"-/-F: "coupage"-/-S: "supresión"
 (d): symbol for one of the positions-/-concerning negation
 (d'): symbol for the hook
 «Dash»-/(–): 13-15-20-/-D: "verbindingsstreepje"-/-G: "Strich"-/-F: "trait"-/-S: "guion"
 «Den»: 562-562M-563-566-566B-568-569-570-571-571M-574-585-585M-596M-604-604M- 605-618-618B-619M-625M-629M-633-635-637-639-/-D: "grot"-/-G: "Höhle"-/-F: "antre"-/-S: "guarida"
 «Designate»-(to): 4-8B-10B-17B-19B-22B-57B-81B-100-144M-163-167-168-229B-243-321M-335B-337M-398-410B-413B-484M-491-510B-/-D: "aangeven"-/-G: "andeuten-(zu)"-/-F: "désigner"-/-S: "designar"
 «Direct»-/(only for "direct formula" here): 11-11M-11B-13-/-D: "directe"-/-G: "direkte"-/-F: "directe"-/-S: "directa"
 «Dispenser»: 98-131-132-133-135M-137-138-139-141-142-143-144-145-147-151-152-153-154-155-156-157-158-/-D: "schenker"-/-G: "Schnabel"-/-F: "verseur"-/-S: "vertedor"
 «Dock»: 578-578B-615-/-D: "herstelling»-/-G: "Dock"-/-F: "radoub"-/-S: "carena"
 «Door»: 493-494-495-502-502M-505-509-511-513-516-516M-521M-525-526-544M-550-550M-552-554-556-560-604-627-629-631-633-635-637-639-/-D: "deur"-/-G: "Tor"-/-F: "porte"-/-S: "puerta"
 «Dotted line»-/(- - -): 487-/-D: "puntje puntje puntje"-/-G: "Punzen"-/-F: "pointillé"-/-S: "punteado"
 «Dresser»-/(ä): 424-427-437-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "dresseur"-/-G: "Dresseur"-/-F: "dresseur"-/-S: "domador"
 «Duct»: 573-576-578B-582-583-/-D: "buis"-/-G: "Tube"-/-F: "tube"-/-S: "tubo"
 «Ductile»-/('): 245-248-268-268B-269-269M-269B-270-270B-300-301-301M-314-318-319-320-362-/-D: "vormbar"-/-G: "verformbar"-/-F: "ductile"-/-S: "dúctil"
 (e): symbol for the carver coming from the trace expressed on the right of the formula-/-also e"le"...
 (e*): symbol for the starred carver concerning (e)-/-also e^{1*}e^{2*}...
 (e'): symbol for the hub
 (ε): symbol for the flux
 «Elastic»: 592-592B-626-628-630-632-634-636-638-/-D: "elastiek"-/-G: "Latex"-/-F: "élastique"-/-S: "elástico"
 «Ell»: 91-91B-92-94-95M-98-122M-123-127-127B-129-136-139-140-142-145-149-150-151-152-153-154-155-156-157-157M-158-159-160-160M-/-D: "el"-/-G: "Elle"-/-F: "aune"-/-S: "aliso"
 «Enhancement»: 56-56B-57-57M-69-69M-72-72M-72B-73-75-77-80-117M-/-D: "stimulans"-/-G: "Erhöhung" -/-F: "relèvement"-/-S: "refección"
 «Ensign»: 163-166-166M-167-167M-168-169-169B-173M-175M-177-177M-178B-186-188B-189M-190B-191M-193-196B-197M-198B-211M-220M-221-230M-236-236M-/-D: "uithangbord"-/-G: "Fahne"-/-F: "enseigne"-/-S: "letrero"
 «Eraser»: 488-489-489M-489B-490-491-492-494-495-496-496M-497-498-501-501B-501M-503-504-504B-505-506-507-508M-509-510-511-512-513-515-516-517M-518-520-521-522-524-525-526-530-531-533-533M-534-535-536-538-539-540-544-545-545M-546-547-548-549-549M-551-551M-553-554-555-555M-556-557-558-559-560-/-D: "gom"-/-G: "Gummi"-/-F: "gomme"-/-S: "goma"
 «Espalier»: 252-252M-252B-253-253B-265-266-267-287-288-289-299-299M-306-313-318-/-D: "leiboom"-/-G: "Spalier"-/-F: "espalier"-/-S: "espaldera"
 «Express»-(to)-/(here "expression" is not concerned): 4-8-9-11-13-13B-14B-16-23M-28-28M-31-36B-39-41B-48B-59B-66B-325-333-370-387-481-482-487-492-492M-500B-511-516-521-522-535-550-588-/-D: "uitdrukken"-/-G: "vortragen-(zu)"-/-F: "dire"-/-S: "decir"
 «Exterior remoteness»-/(c/-also c'c"...): 41-41B-42-42B-53-53B-79-108-/-D: "externe verwijdering"-/-G: "äußere Entfernung"-/-F: "éloignement extérieur"-/-S: "alejamiento exterior"
 «Exterior spacing»-/(k/-also k'k"...): 88-92-94M-95-107-108-108B-109-109M-110-120-121M-121B-122-122M-123-123M-128-136-139-140-141-142-142M-143-143M-145-145M-154-154B-155-156-158-160-/-D: "externe ruimte"-/-G: "äußere Räumlichkeit"-/-F: "espacement extérieur"-/-S: "espaciamiento exterior"

«Eyelet»: 331-331M-331B-335-336-340M-353-361-363-367-367B-383-384-401-424B-448M-/-D:
 "boring"-/-G: "Bohrung"-/-F: "perçage"-/-S: "taladro"
 (f): symbol for the peg-/-also f¹\f"...
 (f*): symbol for the starred peg-/-also f¹*f²*...
 (f): symbol for the nick
 (f-): symbol for the casting
 «Facing»: 60-61-62-64-65-66-67-71-71B-72-74-75-77-78-/-D: "tegenover-/-ertegenover"-/-G: "gegenüber"-/-F:
 "face"-/-S: "enfrente"
 «Factor»: 29-30-31-37-37B-39-40-41-67M-78-87-105-112M-/-D: "faktor"-/-G: "Faktor"-/-F:
 "facteur"-/-S: "factor"
 «Bundle»: 589-590-591-/-D: "takkenbos"-/-G: "Bündel"-/-F: "fagot"-/-S: "leña"
 «Felt»: 322-322M-322B-323-323B-324-324M-325-325M-325B-326-327-327M-329-329M-330-331-332-
 333-333M-334-335-336-337-337M-337B-338-339-340-340B-342-343-344-344B-345-345M-346M-346B-347-
 347M-348-348M-348B-349-350-352-353-354-354M-355-357-358-360-361-365-366-366M-367-369-369M-
 370M-370B-372-374-375-375M-376-378-378M-380-380M-381M-382M-383-384M-385-386-387-387B-389M-
 389B-390B-391B-392M-393-394-394M-395-396M-397M-400-477M-576M-615B-/-D: "vilt"-/-G: "Filz"-/-F:
 "feutre"-/-S: "fieltro"
 «Festoon»: 588-590-592-592M-592B-606-625M-627-633-635-637-638-639-/-D: "feston"-/-G: "Feston"-/-
 F: "feston"-/-S: "festón"
 «Fining»: 404-406-406M-407-408-409-410M-413M-/-D: "versmallling"-/-G: "Reifung"-/-F: "affinage"-/-
 S: "afinación"
 «Flag»: 504-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-
 527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-
 551-552-553-554-555-556-557-558-/-D: "standaard"-/-G: "Wimpel"-/-F: "pavillon"-/-S: "pabellón"
 «Flap»: 590-590M-590B-591-592-592M-592B-593-594-594M-595-595M-596-596M-596B-597-598-
 598M-599-600-601B-601M-602-603-603M-604-604B-607-607M-607B-608-608B-608M-609-609M-609B-
 610-610B-611-611M-612-613-613M-614-615-615M-616-616M-617-617M-618-618M-619-620-621-622-622M-
 623-623M-623B-624-624M-625M-626-627-629-630-631-632-633-635-636-637-638-639-/-D: "paneel"-/-
 G: "klappe"-/-F: "vantail"-/-S: "batiente"
 «Flat»: 184-184B-198-199-215-225-/-D: "platte"-/-G: "glatter"-/-F: "plat"-/-S:
 "plano"
 «Flue»: 572-575-576-/-D: "koker"-/-G: "Düse"-/-F: "buse"-/-S: "conducto"
 «Flux»: 503-507-508-508M-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-
 526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-
 549M-550-551-552-553-554-555-556-557-558-/-D: "vloed"-/-G: "Strömung"-/-F: "flux"-/-S: "flujo"
 «Fold»: 106-109-/-D: "plooiing"-/-G: "Falz"-/-F: "pliure"-/-S: "plegado"
 «Formula»: 11-11M-11B-13-14B-19-26-26B-27-31-38-
 39-43-60-69-80M-86-96-97B-98-102-105B-116M-117-117B-260-338M-372M-403-488-511-516-521-522-535-
 550-555M-564-565-/-D: "formule"-/-G: "Formel"-/-F: "formule" -/-S: "fórmula"
 «Framework»: 20-(20M)-20B-21-21M-23-24-25-25M-32-32M-33-34-35-36-
 36M-37B-41-41B-42-42B-43-51-53B-54-54B-57M-67B-80M-89-89M-89B-113B-133-144M-219-/-D:
 "constructie"-/-G: "Gerüst"-/-F: "bâti"-/-S: "marco"
 «Freestone»: 163-163M-168-169-175M-191M-361-401-401B-405-416-432-434B-435-447-448-449-453-
 464-473-/-D: "bloksteen"-/-G: "Bruchstein"-/-F: "moellon"-/-S: "morriillo"
 «Freight»: 180-181-183-213B-214-214M-222-223-224-228-228M-235-239M-240-
 240M-240B-/-D: "lading"-/-G: "Fracht"-/-F: "fret"-/-S: "flete"
 «Front»: 28-28B-28M-36-36M-36B-37-37M-42-42M-42B-53B-56B-63-
 63B-65-67B-77-80-106-106B-108-108B-109-109M-111-113-114B-115-122-127-130-132-133-135-140-145-
 145B-146B-155-168-193-207B-209B-258-258B-259-271-272-295M-302-334-340-349-362-426-436-454-475-
 479-490-497M-503-504-504B-507-514-517-518-519-519M-520-522-523-524M-525-526-527-531-539-555-
 557-558-559-562-562B-571-571M-573-573M-574-574M-576M-578B-579-579M-596M-627-629-631-633-

635-/-D: "front"-/-G: "Front"-/-F: "front"-/-S: "frente"

(g): symbol for the slide coming from the trace expressed on the left in the formula-/-also g\g"...

(g*): symbol for the starred slide concerning (g)-/-also g^{1*}g^{2*}...

(g̣): symbol for the pendant

(G*): symbol for the starred pre-slide concerning (g)-/-also G^{1*}G^{2*}...

(y): symbol for the wheel

«Gamba»-/-(\(E(.)H(.)F)[□□](R(.)L(.)S)/): 565-565M-566-567-568-571-571M-572-573M-573B-574-575-578B-580-582-582M-583-583M-584-584M-/-D: "gamba"-/-G: "Gamba"-/-F: "gambe"-/-S: "gamba"

«Gameboard»: 561-561B-563-564-565M-571-571M-583B-600-601-601M-602-602M-607M-614-614B-615-616-616M-621-622B-624-627-629-631-633-635-637-639-/-D: "biljart"-/-G: "Billard"-/-F: "billard" -/-S: "billar"

«Gap»: 490-507-509-510-512-513-514-515-516-522-523-526-529-531-532-533-534-535-537-540-541-544-550-555-556-557-558-/-D: "leemte"-/-G: "Hohlraum"-/-F: "béance"-/-S: "hueco"

«Gather»-/-((substantive))-/-((b\m\h-)): 405-405M-406-406M-407M-412M-417M-/-D: "vouw"-/-G: "Falte"-/-F: "fronce"-/-S: "fruncido"

«Gauge»-/-((1/a'b'c'd'e'f'g'h'i'j'k'm'p'w')): 566-592M-595-596M-609-609M-610-618-626-627-629-631-633-635-635B-637-639-640-/-D: "liniaal"-/-G: "Klafter"-/-F: "toise"-/-S: "toesa"

«Gear»: 569-570-570M-590-590B-619-/-D: "draaikolk"-/-G: "Verzahnung"-/-F: "engrenage"-/-S: "engranaje"

«Gem»: 583-/-D: "rechterspijker"-/-G: "Rechtsspieker"-/-F: "gemme"-/-S: "gema"

«Gibbet»-/-((p)): 595-607-607M-618-621-627-629-631-633-635-637-639-/-D: "galg"-/-G: "Galgen"-/-F: "gibet"-/-S: "horca"

«Glaze»-/-((ù)): 424-428-438-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "glooiing"-/-G: "Abflachung"-/-F: "glacis"-/-S: "heladero"

«Gleam»: 483-483B-485-486-486M-487-487B-502-524-549-/-D: "weerspiegeling"-/-G: "Spiegelung"-/-F: "miroitement"-/-S: "espejeo"

«Glebe»: 403-403M-405-425-426-427-428B-429-430-431-432-434-437-445-446-447-455-457-462-464-468-469-470-471-475-476-480-480B-/-D: "aardkluit"-/-G: "Scholle"-/-F: "glèbe"-/-S: "cepellón"

«Gloss»: 82-82M-82B-83-83M-84-85-85B-86-87-87M-88-89-89M-89B-90-91-92-94M-94B-95-97-98-98M-99-100-101-102-102M-103-103B-104-104B-105-106-106B-107-108-108M-109-110-110M-112-112B-113-113B-114M-115-115M-115B-116M-117-117M-118-118B-119-119M-120-120M-121-121B-122M-123-128-130-130M-133M-136-136M-137-138-139-142-143-143M-144M-145-148-149-150-151-151M-152-153-154-156-157-158-159-160-161B-162M-163-165B-166-166B-167-168-168M-169M-180B-182B-189B-190B-191B-197-203-204-205B-206M-207-209-214-218B-220M-221-225-227-228-234-237-238-238M-241-247-254M-254B-258-295M-338M-481-502M-576M-576B-/-D: "noot"-/-G: "Glosse"-/-F: "glose"-/-S: "glosa"

«Gradient»-/-((1/qepfzgj))-/-h/-also h'h"...): 82-82M-83M-84-84B-85-86-87-87B-88-90-90B-91-92-94-94M-95M-98-103-110-111-112-112M-113-114-115-115B-116-116M-118-119-119M-120-120M-121-122-127M-130-130M-131-131M-133-134-135-135B-136-136M-136B-137-138-139-140-141-142-143-145-149-150-151-156-157-159-160-162B-164-165-165B-166-166B-167-168M-169-170-178M-178B-179-179B-180-180M-181B-182-182M-186-186M-187B-190-191-192-195-197M-200-200M-211M-213-214-214B-214M-216-218B-220B-222B-223-224-228-235-235M-237M-240-240M-240B-566-/-D: "variatie"-/-G: "Gradiente"-/-F: "gradient"-/-S: "gradiente"

«Graft»-/-((here "grafting" is not concerned): 243-244-245-246M-250-250M-251-255-255M-257-258-258M-260-260B-262-266-266B-266M-269-269B-272-272B-276-280-280M-292-302-304-306M-307-309M-314M-347-362-369-370B-/-D: "transplantatie"-/-G: "Verpflanzung"-/-F: "greffe"-/-S: "injerto"

«Grappler»: 499-/-D: "anker"-/-G: "Draggen"-/-F: "grappin"-/-S: "rezón"

«Grater»-/-({}): 488-/-D: "rasp"-/-G: "Raspel"-/-F: "râpe"-/-S: "rallador"

«Grill»-/-((1/áæßœíóúý)): 336-341-343M-349M-350M-353-353M-355M-358M-360-361-362-363-366-367-374M-375-382-383-387B-391-392M-394-397M-400-/-D: "hek"-/-G: "Gitter"-/-F: "grille"-/-S: "reja"

(h): symbol for the channel-/-symbol for the gradient-/-also h'h"...

(h-): symbol for the high gather

(h'): symbol for the stool

«Hardener»: 422-422M-426-436-446-447-451-458-459-480-480B-500-500M-507-514-524-536-/-D: "verharder" -/-G: "Härter" -/-F: "durcisseur" -/-S: "endurecedor"

«Harrow»: 563-564-565-/-D: "eg" -/-G: "Egge" -/-F: "herse" -/-S: "rastra"

«Hatch»: 584-/-D: "luik" -/-G: "Luke" -/-F: "lucarne" -/-S: "lucera"

«Hawser»: 175-175M-177M-/-D: "tros" -/-G: "Haltetau" -/-F: "amarre" -/-S: "amarra"

«Headroom»: 424-432-432M-442-445-446-447-447M-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "uitlaat" -/-G: "Auspuff" -/-F: "échappement" -/-S: "escape"

«Heap»: 401-402-403-419B-425-427-432M-435-446-450-455-457-458-461-462-463-468-469-470-472-473B-477-481-486-487-488-489M-491B-492-493-494-497-498-501-502M-503-506-506B-507M-509-509M-511-516-516M-519-521-521M-522-522M-528-534M-535-536-540-540M-542M-544M-545M-550M-553-553M-558M-/-D: "bult" -/-G: "Ballung" -/-F: "tas" -/-S: "montón"

«High»: 409-/-D: "zware" -/-G: "obere" -/-F: "haut" -/-S: "alta"

«High»: 415-459-466-/-D: "zware" -/-G: "obere" -/-F: "haut" -/-S: "alta"

«High»: 418-/-D: "zware" -/-G: "oberer" -/-F: "haut" -/-S: "alto"

«High»: 412-/-D: "zware" -/-G: "oberer" -/-F: "haute" -/-S: "alta"

«High»: 405-405M-406M-412M-/-D: "zware" -/-G: "obere" -/-F: "haute" -/-S: "alto"

«High»: 421-439-446-464-/-D: "zware" -/-G: "obere" -/-F: "haute" -/-S: "alta"

«Hitch-/to hitch»: 484-484B-486-486M-486B-487-487M-502-510-510M-512-513-514-517-518-519-525-526-527-528-529-531-532-533-538-540-541-542-543-543M-544-545-547-548-551-555-558-/-D: "meeslepen-/meesleping" -/-G: "Haken-/anhaken-(zu)" -/-F: "accroc-/accrocher" -/-S: "enganchón-/enganchar"

«Hoard»: 98-131-132-133-137-138-139-141-142-143-144-145-147-148-151-152-153-154-154B-155-156-157-158-/-D: "berging" -/-G: "Verschlag" -/-F: "resserre" -/-S: "tienda"

«Hoe»: 584-585-586-588-588B-589-589M-590-/-D: "hak" -/-G: "Haue" -/-F: "houe" -/-S: "azada"

«Hoof»: 572-/-D: "klomp" -/-G: "Huf" -/-F: "sabot" -/-S: "zueco"

«Hook»: 595-599-613-627-629-631-633-635-637-639-/-D: "angeltje" -/-G: "Hamen" -/-F: "hameçon" -/-S: "anzuelo"

«Housing»: 593-594-594B-617-/-D: "la" -/-G: "Kapsel" -/-F: "boîtier" -/-S: "estuche"

«Hub»: 595-600-614-614B-615M-627-629-631-633-635-637-639-/-D: "bout" -/-G: "Bolzen" -/-F: "boulon" -/-S: "perno"

(i): symbol of part of sum gradient -/-also i', i"...

(i): symbol for the boss

(î): symbol for the sheaf

«Illustration-/Illustrating»: 18-18M-18B-82B-93B-96B-101M-107M-152B-181M-413B-445M-466B-481-484B-490-492B-505-506M-506B-509-509M-521M-539M-552M-560B-561-580M-580M-589M-589B-601-627-629-631-633-635-637-639-/-D: "illustratie" -/-G: "Bebilderung" -/-F: "illustration" -/-S: "ilustración"

«Inertia-/inert»: 494-516M-552-554-554M-560-/-D: "traagheid" -/-G: "Trägheit" -/-F: "inertie" -/-S: "inercia"

«Infiltration»: 485-485M-486-486M-487-492M-492B-493M-502-507-509-511-516-521-522-530-533-534-535-536-543M-550-552-553-554-555-558-/-D: "infiltratie" -/-G: "Einsickern" -/-F: "infiltration" -/-S: "infiltración"

«Insert»: 253-268M-307-/-D: "inburgering" -/-G: "Inserat" -/-F: "insertion" -/-S: "inserción"

«Interior remoteness»: 31-34-36-42-56-56B-63-65-66-76-77-79-80-105-509-511-516-520-521-522-533-535-550-557-/-D: "interne verwijdering" -/-G: "innere Entfernung" -/-F: "éloignement intérieur" -/-S: "alejamiento interior"

«Interior spacing»: 105-107-123-132-145M-160-191-191B-192-193-207M-208-209-219-227-238-247-247B-258-258B-259-271-272-273-274-295-302-316M-340-349-357-379-397-/-D: "interne ruimte" -/-G: "innere Räumlichkeit" -/-F: "espacement intérieur" -/-S: "espaciamiento interior"

«Intermediary»: 55-55B-56-56B-75-77-77B-80-/-D: "tolk" -/-G: "Zwischenstück" -/-F: "truchement" -/-S: "intermediario"

«Irreducible»: 26-26B-/-D: "onherleidbaar"-/-G: "unauflösbar"-/-F: "irréductible"-/-S: "irreducible"
 (j): symbol for the slide coming from the trace expressed on the right of the formula-/-also j', j"...
 (j*): symbol for the starred slide concerning (j)-/-also j^{1*}, j^{2*}...
 (j-): symbol for the juggling
 (j'): symbol for the rod
 (J*): symbol for the starred pre-slide concerning (j)-/-also J^{1*}, J^{2*}...
 «Jack»: 167-167M-168-169-169B-170-171-172-172M-178M-179B-180-180M-180B-181-181B-182-182B-183-185-186-186B-187B-188-188M-189B-190-190M-191-192B-194M-197-200M-203M-204-205-207-210-211-212-213-214-214M-217-218-219-220-223-225-226-227-228-231-234-236-237-238M-239-/-D: "krik"-/-G: "Winde"-/-F: "cric"-/-S: "gato"
 «Jacket»: 572-573-574-574M-574B-575M-576M-578B-579-579M-583B-587-588-592-625M-627-/-D: "overhemd"-/-G: "Überzug"-/-F: "chemise"-/-S: "carpeta"
 «Jetty»-/(ý): 341-343-352-360-382-391-400-/-D: "pier"-/-G: "Mole"-/-F: "jetée"-/-S: "escollera"
 «Join»-/(not verbal): 43-44-44M-48-48M-49M-84-84B-/-D: "sluitstuk"-/-G: "Gelenk"-/-F: "joint"-/-S: "junta"
 «Judge (to)-/judgement»-/(without the substantive "judge"): 11-15B-20M-20B-73B-88B-117-126B-130-134-162-170M-182-197M-198M-202M-215M-243B-244B-252B-258B-264-264M-265B-267M-294B-304M-305-306M-317M-322M-335M-342-346B-356M-360-372B-373M-385M-388B-389M-411M-427B-449-460-461M-479M-486M-489-508-510M-519M-520M-525M-532M-538M-541M-548M-569M-561-566B-569M-597B-609M-611M-615-621B-636B-639-/-D: "oordeel-/-oordelen"-/-G: "urteilen-(zu)-/-Urteil"-/-F: "juger-/-jugement"-/-S: "juzgar -/- juicio"
 «Juggling»-/(j-): 404-406M-413-413M-414-415-459-466-/-D: "acrobatie"-/-G: "Gaukelei"-/-F: "jonglage"-/-S: "juglaría"
 (k): symbol for the exterior spacing-/-also k', k"...
 (k'): symbol for the trimmer
 «Kiosk»: 254-254M-255-255M-256-257-260-296-310-314M-317-/-D: "kiosk"-/-G: "Kiosk"-/-F: "kiosque"-/-S: "kiosco"
 (λ): symbol for the flag
 «Knot»: 490-492-502-505-511-512-521-522-527-534-535-540-543M-547-558-558M-/-D: "knoop"-/-G: "Schlinge"-/-F: "nœud"-/-S: "nudo"
 «Lair»: 570-605-619-619M-629-631-635-637-639-/-D: "huis"-/-G: "Bleibe"-/-F: "gîte"-/-S: "alojamiento"
 «Landing»: 38-38B-38M-39-39M-40-71-165B-182B-195B-220-/-D: "overloop"-/-G: "Podest"-/-F: "palier"-/-S: "rellano"
 «Latch»-/(*)-/"towards"-/(-#)-/"for"-/(-μ)-/"against": 167-168-168B-170-171-171M-172-172M-174-177-178-179-179B-180-180B-181-181B-182B-183- (183M)-183B-184-184B-185-185M-185B-187B-188B-192B-193-193B-194B-196B-198-198M-201-205-206-207-208-209-210B-213B-214-215-215B-216-218-219-222-223-224-225-225B-227-228-228M-229-230-230M-231-233-234-236-236M-237-239M-240M-240B-/-D: "klink"-/-G: "Schnappschloss"-/-F: "clenche"-/-S: "pestillo"
 «Leap»: 496-498-499-500-/-D: "sprong"-/-G: "Hupf"-/-F: "bond"-/-S: "bote"
 «Leaven»-/(ð\ñ\ä\ù\ò\ì\â\û\ô\å): 424-426-429-436-444-446M-449-453M-463-472M-474-478M-479M-/-D: "giststof"-/-G: "Ferment"-/-F: "ferment"-/-S: "fermento"
 «Lentil»-/(·): 595-/-D: "linze"-/-G: "Linse"-/-F: "lentille"-/-S: "lenteja"
 «Leveller-/-levelling-/-to-level»: 86-88-90-90B-91-128-132-154-157M-/-D: "nivellering"-/-G: "Ebning"-/-F: "nivellement-/-niveler"-/-S: "nivelación"
 «Levy»: 44-49-49B-50-/-D: "dijk"-/-G: "Schranke"-/-F: "levée"-/-S: "elevación"
 «Lid»: 568-569-569B-570-585-585M-585B-586-587-587M-587B-590-604-605-605M-606M-606B-626-627-628-629-630-631-632-633-634-635-636-637-638-639-/-D: "deksel"-/-G: "Deckel"-/-F: "couvercle"-/-S: "tapa"
 «Lining»: 172-172M-183-183M-185-185B-200-201-211-225-225M-225B-230-/-D: "doublure"-/-G: "Futter"-/-F: "doublure"-/-S: "forro"
 «Lintel»-/(·): 590-/-D: "dorpel"-/-G: "Oberschwelle"-/-F: "linteau"-/-S: "dintel"
 «Log»: 406-406M-407-410-425-442M-456-456M-/-D: "schors"-/-G: "Langholz"-/-F: "grume"-/-S: "madera"
 «Look-out»: 175-/-D: "opzichter"-/-G: "Ausguck"-/-F: "vigie"-/-S: "vigía"
 «Lure»-/(<>): 588-590-592-592M-592B-606-/-D: "lokvogel"-/-G: "Köder"-/-F: "appeau"-/-S: "reclamo"

(m): symbol for the oscillation coming from the term given by the left hand member-/-also m', m"...
(m-): symbol for the medium gather
(m'): symbol for the viaduct
(-μ)-"against"-/-symbol for the unfavourable latch-/-or unfavourable yoke
«Mallet»-/(b): 595-597-611-611B-627-629-631-633-635-637-639-/-D: "klopper"-/-G: "Klöppel"-/-F: "maillet"-/-S: "mazo"
«Manse»-/(1/õñãùòîâûôå): 424-444-445-446-447-449-450-451-453-454-455-456-457M-458-459-460-461-462-463-464-467-468-469-470-471-472-473-474-475-476-477-479-480-503-508-508M-524-524M-549-549M-/-D: "landgoed"-/-G: "Strecke"-/-F: "manse"-/-S: "finca"
«Marker»-/(ä/ë/ï/ö/ü/ÿ): 246-246M-248M-258-264M-271-272M-273-273M-301-308-310M-317-319M-320-362-/-D: "baken"-/-G: "Absteckpfahl"-/-F: "jalon"-/-S: "hito"
«Meander»: 498-498B-509-515-529-/-D: "meander"-/-G: "Schleife"-/-F: "méandre"-/-S: "meandro"
«Medium»-/(only for "medium casting" here): 410-411-/-D: "middelmatige"-/-G: "mittlerer"-/-F: "moyenne"-/-S: "media"
«Medium»-/(only for "medium fining" here): 408-/-D: "middelmatige"-/-G: "mittlere"-/-F: "moyen"-/-S: "media"
«Medium»-/(only for "medium gather" here): 405-406M-/-D: "middelmatige"-/-G: "mittlere"-/-F: "moyenne"-/-S: "medio"
«Medium»-/(only for "medium juggling" here): 414-/-D: "middelmatige"-/-G: "mittlere"-/-F: "moyen"-/-S: "media"
«Medium»-/(only for "medium recovery" here): 420-454-/-D: "middelmatige"-/-G: "mittlere"-/-F: "moyenne"-/-S: "media"
«Medium»-/(only for "medium subsidence" here): 417-/-D: "middelmatige"-/-G: "mittlerer"-/-F: "moyen"-/-S: "medio"
«Member»: 11-11M-11B-13-14-15M-17-18-19-26B-28-31-38-39-39M-80M-521-/-D: "lid"-/-G: "Mitglied"-/-F: "membre"-/-S: "miembro"
«Metaphor»: 243-243B-244-245-245M-246M-251-251M-255-255M-255B-257-259-261M-262-262M-263-263M-267M-270-274-278-279-280-282-282M-286-289M-294-309M-310-314M-316M-317M-318-318M-319-320-320M-321M-325M-362-394-395-/-D: "metafoor"-/-G: "Metapher"-/-F: "métaphore"-/-S: "metáfora"
«Mill»: 589-590-591-625-/-D: "afdeling"-/-G: "Halle"-/-F: "atelier"-/-S: "taller"
«Moat»-/(ü): 246-265-265B-266-266B-267-267M-267B-270B-280M-287-287M-288-288M-289-289M-290-290M-299-306-313-313M-318-362-/-D: "vestinggracht"-/-G: "Graben"-/-F: "douve"-/-S: "zanja"
«Module»-/(1/γελξ): 501-503B-506-507-508-509-510-511-512-513-514-515-516-517-519-520-522-523-524-525-526-527-528-529-530-531-532-533-533M-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-548B-549-550-551-552-553-554-555-555-556-558-560-/-D: "module"-/-G: "Modul"-/-F: "module"-/-S: "módulo"
«Monitor-/-monitoring»-/(q*e*\p*f*\z*g*j*): 181-186-188-190-193M-194-209M-227-232M-235-/-D: "monitor-/-monitoraat"-/-G: "Warner"-/-F: "moniteur-/-monitrat"-/-S: "monitor"
«Mound»-/(á): 336-336B-345-345B-353-361-363-367-375-383-384B-392-395-/-D: "terp"-/-G: "Anhöhe"-/-F: "tertre"-/-S: "cerro"
(ñ): symbol for the chest
«Network» (here "net" is not concerned): 57-60-61-62-63-64-65-66-67-68-69B-70-71-72-72B-73-74-75-76-77-79-80-86B-98-/-D: "netwerk"-/-G: "Netz"-/-F: "réseau"-/-S: "red"
«Neutral gloss»-/(o): 82-83M-85-85B-86-91-101-103-115M-117-120M-138-169M-/-D: "neutral noot"-/-G: "Neutralglosse"-/-F: "glose neutre"-/-S: "glosa neutra"
«Nick»-/(f): 595-601-601M-615-615M-627-629-631-633-635-637-639-/-D: "groef"-/-G: "Raste"-/-F: "encoche"-/-S: "empulguera"
«Nodule»-/(áæ\ß\œ\í\ó\ú\ý): 336-340-341-345-350M-353M-355M-358M-360M-366-371-374-376M-382-387M-391M-392M-395M-397-/-D: "knobbel"-/-G: "Knötchen"-/-F: "nodule-/-nodulaire"-/-S: "nódulo-/-nodular"
«Notch-/-notched»: 43-44-47-47B-48-49-49B-50-51-52-70-93-97M-110-/-D: "versteviging"-/-G: "Kerbe"-/-F: "cran"-/-S: "muesca"
«Nursery»: 590-591-591M-593-594-609-609M-610-617-623-624M-625-625M-626M-626B-627-629-631-633

-637-639-640M-/-D: "kwekerij"-/-G: "Zucht"-/-F: "pépinière"-/-S: "vivero"

«Nut»: 488-488M-489-490-503-505-506-507-507M-518-519-522-525M-529-530-540-546-559-560-/-D: "moer"-/-G: "Gewinde"-/-F: "écrou"-/-S: "tuerca"

(ξ): symbol for the train

(o): symbol for the neutral gloss

(ò): symbol for cartage

(ô): symbol for the surround

(ö): symbol for the conservatory

(ó): symbol for the bastion

(ó*): symbol of the path concerning (ó)

(œ): symbol for the thinner

«Obviousness-/-obvious-/-unobvious-/-non-obvious»-/- (framework)-/- (neither verbal nor adverbial): 21-21B-21M-25-25M-34-35-36-36M-36B-37B-41-41B-42-42B-43-51-53B-54-54B-67B-113B-133-144M-219-/-D: "duidelijkheid-/-duidelijk-/-niet-duidelijk"-/-G: "offensichtlich"-/-F: "manifestation-/-manifeste-/-non-manifeste"-/-S: "manifestación-/-manifiesto-/-no-manifiesto"

«Oddity-/-odd»-/- (without any mathematical meaning here): 9-9M-27-29-29M-38-104-133-137-237B-527-/-D: "storing"-/-G: "Spezifität"-/-F: "bizarrie-/-bizarre"-/-S: "rareza"

«Orientation»-/- (not verbal): 24-24B-25-32-/-D: "richting"-/-G: "Ausrichtung"-/-F: "orientation"-/-S: "orientación"

«Origin»-/- (without the derivatives): 6-7-17M-35-35B-36-42-82-151M-161-197B-236M-274B-378-443M-445M-469-474M-481-504-509M-589M-595M-/-D: "oorsprong"-/-G: "Ursprung-/-ursprünglich"-/-F: "origine"-/-S: "origen"

«Ornate»-/- (:): 244-244B-248-264-269M-270M-270B-298-301-301M-307-312-314-318-320-362-/-D: "sierlijk"-/-G: "verziert"-/-F: "orné"-/-S: "adornado"

«Oscillation»-/- (m\w/-also m'w'...): 31-39-40-40M-64-67-71-73-74-75-78-79-80-103-152M-509-511-516-520-521-522-535-550-557-558-/-D: "speling"-/-G: "Schwingung"-/-F: "oscillation"-/-S: "oscilación"

«Overlap-/-overlapping»-/- (not verbal): 243-244-245M-246M-249-249M-249B-250-250M-251-254-254B-255M-257-257B-258-258B-260-260M-262-264-264B-265-267M-268-268M-271-283-289-289M-291-291M-295-296-298-301-306-306M-309M-310M-312M-314-314M-318-319-321-/-D: "inning"-/-G: "Überschneidung"-/-F: "recouvrement"-/-S: "recubrimiento"

(p): symbol for the pole-/-also p', p"...

(p*): symbol for the starred pole-/-also p^{1*}, p^{2*}...

(p'): symbol for the gibbet

«Parvis»: 321-321M-322-322M-323-324-324M-325M-347-353-363-370B-394-/-D: "voorplein"-/-G: "Vorplatz"-/-F: "parvis"-/-S: "atrio"

«Path»-/- (ó*/ú*/ý*): 341-341M-342-343-350-350M-351-352-352M-358-359-360-360M-361M-372-372M-372B-373-373B-374-380-380M-381-382-389-390-391-398-399-400-/-D: "pad"-/-G: "Pfad"-/-F: "sentier"-/-S: "sendero"

«Pawn»: 481-482B-483M-484-485-486-487-489-489M-489B-490-492B-498-583-611M-/-D: "pion"-/-G: "Jeton"-/-F: "pion"-/-S: "peón"

«Peak»: 10-10B-21-85M-138M-252-292M-482-485B-494M-529M-/-D: "bobbel"-/-G: "Gipfel"-/-F: "pic"-/-S: "pico"

«Peg»-/- (f/-also f'/f'...): 102-132-134-135-141-142-143-153-154B-157M-158-190-206-206M-219-226M-238-/-D: "steunstukje"-/-G: "Knagge"-/-F: "taquet"-/-S: "taco"

«Pendant»-/- (g'): 595-602-616-616M-627-629-631-633-635-637-639 -/-D: "hanger"-/-G: "Behang"-/-F: "pendentif"-/-S: "colgante"

«Perforator»-/- (t*/s*/q*/e*/p*/f*/z*/g*/j*): 180-181-183-184-186-199M-209M-213-217B-222-222M-238-240-391M-/-D: "stempel"-/-G: "Stempel"-/-F: "poinçon"-/-S: "buril"

«Pilot»-/- (ú): 341-342-351-359-373-381-390-399-/-D: "bestuurder"-/-G: "Lotse"-/-F: "pilote"-/-S: "piloto"

«Pike»: 573-582-583-583M-/-D: "spies"-/-G: "Pike"-/-F: "pique"-/-S: "pica"

«Pin»-/- (substantive): 253-253M-253B-268-269-270-307-/-D: "speld"-/-G: "Nadel"-/-F: "épingle"-/-S: "alfiler"

«Pincer»: 44-45-45M-45B-46-47-47M-47B-49-63-70-84B-110-/-D: "tang"-/-G: "Zange"-/-F: "pince"-/-S: "pinza"
 «Pinion»: 579-/-D: "puntgevel"-/-G: "Giebel"-/-F: "pignon"-/-S: "aguilón"
 «Pivot»: 81-81M-81B-85M-87-87M-87B-99-99M-99B-102M-103M-103B-106-106M-106B-109-109M-110M-112-121-131M-139M-156-186-193B-202-203-229M-361-401-435-447-448-448M-448B-449-453-464-/-D: "spil"-/-G: "Stift"-/-F: "pivot"-/-S: "eje"
 «Plateau»: 91-92-94-95-95M-96-97-98-110-114B-122M-123-124-124B-125-126-127-127B-128-129M-136-143M-151-154-156-157-159-159B-160-/-D: "schijf"-/-G: "Platte"-/-F: "plateau"-/-S: "bandeja"
 «Plectrum»: 256-256M-257-261-261M-262M-262B-263-270B-289M-309M-310-314M-318M-320M-543-/-D: "plectrum"-/-G: "Plektron"-/-F: "plectre"-/-S: "plectro"
 «Pod»: 329-329M-330-/-D: "dop"-/-G: "Hülse"-/-F: "cosse"-/-S: "vaina"
 «Podium»: 338-339M-347-347M-355-355M-361-365-377-377B-386-386M-394-395-/-D: "podium"-/-G: "Podium"-/-F: "podium"-/-S: "podio"
 «Pointer»: 26-26B-27-28M-29-43-45-80M-89B-/-D: "oogmerk"-/-G: "Zeiger"-/-F: "visée"-/-S: "objetivo"
 «Poise»: 495-502-502M-505-505M-516-516M-521-522-522M-533M-535-546-552-554M-557-560-604-627-629-631-633-635-637-639-/-D: "vastberadenheid"-/-G: "Haltung"-/-F: "aplomb"-/-S: "aplomo"
 «Pole»: 101-112-132-140-150-188-188M-189-189M-204-204M-205-218-218B-237-237M-/-D: "stok"-/-G: "Stange"-/-F: "perche"-/-S: "vara"
 «Portage»: 98-99B-131-132-133-133B-134-136-137-138-139-139B-141-142-143-144-144B-145-147-148-151-152-154-155-156-157-157B-158-161-161M-161B-/-D: "draagplaats"-/-G: "Austragen"-/-F: "portage"-/-S: "puente"
 «Position»: 20-23-23B-24-32-37B-41-43-46-53B-54-/-D: "functie"-/-G: "Stellung"-/-F: "position"-/-S: "posición"
 «Postern»: 246-268-269-269M-269B-270-289M-291-292-293-293M-294-294M-300-307-314-319-319M-362-362M-/-D: "sluippoot"-/-G: "Öffnung"-/-F: "poterne"-/-S: "poterna"
 «Premier»: 60-60B-64-65-80-/-D: "originele"-/-G: "erster"-/-F: "premier"-/-S: "primer"
 «Problem gloss»: 82-83-84-85-85B-86-91-92-95-100-101-(103)-104B-110-112-117-117M-122M-133M-143M-167-169M-182B-204-218B-227-234-237-338M-/-D: "probleemnoot"-/-G: "Problemglosse"-/-F: "glose de problème"-/-S: "glosa de problema"
 «Profile»: 506-507-507M-519-523M-544-560-562-562B-627-629-631-/-D: "profiel"-/-G: "Profil"-/-F: "profil"-/-S: "perfil"
 «Projection»: 330-330M-342B-344B-346-348B-349B-357B-/-D: "worp"-/-G: "Projektion"-/-F: "projection"-/-S: "proyección"
 «Promontory»: 581-/-D: "kaap"-/-G: "Kap"-/-F: "promontoire"-/-S: "promontorio"
 «Proposition»: 11-11B-13-13M-14-59M-187M-207B-(223M)-244M-246-264M-390M-418M-(427B)-452M-463M-486M-501-506-510M-563-563M-564-565M-583B-584-595-609-615-616-/-D: "bewering"-/-G: "Vorschlag"-/-F: "proposition"-/-S: "proposición"
 «Protector»: 569-569B-570-585-586-588-588B-590-605M-619-627-/-D: "mentor"-/-G: "Beschützer"-/-F: "tuteur"-/-S: "tutor"
 «Puck»: 588-/-D: "werpschijf"-/-G: "Puck"-/-F: "palet"-/-S: "tejo"
 «Pulley»: 590-590M-590B-/-D: "takel"-/-G: "Takel"-/-F: "palan"-/-S: "polipasto"
 «Pylon»: 593-594-/-D: "pyloon"-/-G: "Pylon"-/-F: "pylône"-/-S: "pilono"
 (q): symbol for the carver coming from the trace expressed on the left in the formula-/-also q', q"...
 (q*): symbol for the starred carver concerning (q)-/-also q^{1*}, q^{2*}...
 «Quota»: 489-489B-559-/-D: "quota"-/-G: "Quote"-/-F: "quota"-/-S: "cuota"
 (r): symbol for the tension-/-symbol for the problem gloss
 (r-): symbol for the recovery
 «Rack»: 325-327-330-333-338M-339-339B-342-343B-345-346-346B-347-348-349-350-351-352-353-354-354M-356-357-358-360-363-364-364B-365-365M-367-371-372B-373B-374-375-376-377-378-379-380-381-382-383-386-387-387B-388-388B-389-389B-390-391-391B-392-394-395-396-397-398-399-/-D: "plankje"-/-G: "Rost"-/-F: "clayon"-/-S: "encella"

«Rail»: 161-161M-161B-162-163-164-166-166B-169-171B-175-176M-186B-187B-188-188B-189B-190-190M-193-195B-196B-202-204-206B-207B-208-208M-208B-211-212-213B-219-221-226M-227-229-235-237-237B-238M-241-267B-268B-271-272-273-274-275-276-277-278-279-280-281-283-284-285-286-287-288-289-290-292-293-326-327-332B-340B-344B-346-346B-364-384-386-401-403-435-436-439-442-464-467B-482B-492B-495-556-612-/-D: "rail"-/-G: "Schiene"-/-F: "rail"-/-S: "raíl"
 «Rampart»: -(ë): 246-260-261-261M-270B-275-275M-276-277-278-280M-288M-296-303-303M-310-310M-317-362-/-D: "stadsmuur"-/-G: "Wall"-/-F: "rempart"-/-S: "muralla"
 «Rank»: -(t/-also t'/t'...): 31-32-32M-32B-33-33M-37-37B-62-65-66B-70-70B-72-78-79-102-140-151-157M-158M-509-511-516-520-521-533-533M-535-550-557-/-D: "rang"-/-G: "Rang"-/-F: "rang"-/-S: "rango"
 «Reach»: -(not verbal): 257-257M-260-260B-261-261M-296-/-D: "sluiskolk"-/-F: "bief"-/-G: "Mühlbach"-/-S: "saetín"
 «recalcitrant»: -(cell): 491-492-496-/-D: "weerbarstig"-/-G: "störrisch"-/-F: "rétive"-/-S: "reacio-(alveolo)"
 «Recovery»: -(r-): 404-406M-419-420-421-439-446-452-453-454-457-460-462-464-475-/-D: "bemoediging"-/-G: "Abbindung"-/-F: "ressaisie"-/-S: "recuperación"
 «Regulator»: -(æ): 337-346-354-361-364-364M-364B-368-376-385-393-395-/-D: "regulator"-/-G: "Regler"-/-F: "régulateur"-/-S: "regulador"
 «Remoteness»: -(interior/-exterior)
 «Rep»: 401-401M-402-402B-403-404-406-409-410M-413B-414B-418M-418B-422B-423-424-425-426-426B-428M-429-429B-430B-431-433M-434-435M-436M-437M-438M-439-440-442M-446-446M-447-448M-450-453-454M-456-459M-460-461-463-464-465-467-468-470-474M-477-478-479-480-481-482-482M-482B-483-485-487-490-491-492-492M-503-503M-503B-508-508M-524-524M-532M-549-549M-559B-576M-598-/-D: "ribstof"-/-G: "Rips"-/-F: "reps"-/-S: "lona"
 «Request»: 586-588-588B-588M-590-592B-593-594-606-606M-617-620-626-626B-628-629-630-631-632-633-634-635-636-637-638-639-/-D: "eis"-/-G: "Ersuchen"-/-F: "requête"-/-S: "demanda"
 «Ribbon»: -(γ/ε/λ/ξ): 501-501M-502-509-517M-526-533-540-547-548-551-552-553-/-D: "lint"-/-G: "Streifen"-/-F: "ruban"-/-S: "cinta"
 «Rivet/-riveting»: 86-91-121-127M-130-131M-135M-146M-146B-157M-179-209M-234M-235-241-336-355M-361-424-506-566-/-D: "klinken"-/-G: "Nietung"-/-F: "rivetage"-/-S: "remachado"
 «Rod»: -(j'): 595-604-605-606-607-608-618-619-627-629-631-633-635-637-639-/-D: "knuppel"-/-G: "Knüppel"-/-F: "bâton"-/-S: "cayado"
 «Rogations»: 586-620M-631-633-637-639-/-D: "verzoeken"-/-G: "Besorgungen"-/-F: "rogations"-/-S: "rogativas"
 «Rope»: 592-592M-606-/-D: "touw"-/-G: "Kabel"-/-F: "cordage"-/-S: "cordaje"
 «Rough»: -(Corner)-/(s*-/also s^{1*}/s^{2*}...): 185-194B-200-201-216-230-236-239M-/-D: "ruwe"-/-G: "grober"-/-F: "rugueux"-/-S: "rugoso"
 «Rung»: 253-253B-/-D: "schaal"-/-G: "Sprosse"-/-F: "échelon"-/-S: "grada"
 (s): symbol for the interior remoteness-/-also s', s"...
 (s*): symbol for the rough corner-/-also s^{1*}, s^{2*}...
 «Septum»: 564-564M-565-565M-573-574-574M-576-576M-576B-578-582-582B-583-583M-583B-586-588-588B-594-596-597-598-600-600M-601-601M-602-602M-607M-610-610B-611-614B-615M-616-616M-617-618-618M-621-623M-623B-627-629-631-633-635-637-639-/-D: "schot"-/-G: "Schott"-/-F: "cloison"-/-S: "tabique"
 «Shack»: 573-583-583M-/-D: "mand"-/-G: "Obdach"-/-F: "gabion"-/-S: "gavión"
 «Shadiness»: 594-594M-594B-603-603M-609M-617-617M-623-623M-623B-624-625-627-629-631-633-635-637-639-/-D: "schaduwbeeld"-/-G: "Verdüsterung"-/-F: "ombrage"-/-S: "ensombrecimiento"
 «Shard»: 401-403-/-D: "vierkantje"-/-G: "Scherben"-/-F: "tessère"-/-S: "casco"
 «Sheaf»: -(i): 340-349-357-371-379-397-/-D: "bundel"-/-G: "Garbe"-/-F: "gerbe"-/-S: "gavilla"
 «Shed»: 402-403-408M-410-412M-/-D: "loods"-/-G: "Schuppen"-/-F: "appentis"-/-S: "cobertizo"
 «Shelter»: 44-48-48B-49-49B-84B-85B-/-D: "halte"-/-G: "Deckung"-/-F: "abri"-/-S: "cobijo"
 «Shelving»: 90-90B-116M-130-/-D: "stelling"-/-G: "Wabe"-/-F: "rayonnage"-/-S: "estantería"
 «Shouldering»: 53-53B-57-57M-68-70-70B-71-71B-74-76-79-79B-80-86B-86M-88M-117M-/-D: "versterking"-/-G: "Verstärkung"-/-F: "épaulement"-/-S: "parapeto"

«Shunt»: 44-46-46M-46B-49-119M-/-D: "wissel"-/-G: "Weiche"-/-F: "aiguillage"-/-S: "aguja"
 «Significance»: 4-4M-4B-5M-6-6B-8-8B-9-10-11-11M-11B-12B-13-13B-13M-14B-15-16B-17-17B-19B-20M-20B-21-21B-21M-23M-24M-26B-26M-28-28M-29-30-30B-34-34B-37M-37B-38-38B-38M-39-40B-41-41B-42-45B-47B-52-53-53M-53B-56-56B-57M-59B-61-62-63-65-67-68B-69B-71-72-73-74-74M-75-75M-78-78B-79-80-81B-82-85M-93B-96-101M-117-124M-125-141B-150-162-165B-166B-167B-171-173B-176-178-180B-182B-194B-197B-198B-220M-222M-231B-237-253-261M-267-279-289M-291-296M-304M-305M-306-308B-311-322-328M-329-332-333-338-339-340M-343B-344-351B-355-357M-358-362-363M-364M-365M-368-373-377M-383M-388B-389M-390M-394M-395B-396-398B-401-415M-435B-445-450-451-451M-456-463-476-478-481B-482-483M-485B-486B-492-495-507M-516-522-523-524B-540-543-550-552B-556-558-560-561B-576B-577M-580-581B-584B-606M-613-629-631-638-/-D: "betekenis-/-betekenen"-/-G: "Bedeutung"-/-F: "signification"-/-S: "significación"
 «Site»: 252-252M-252B-265-266-267-287-288-289-299-299M-306-313-318-/-D: "site"-/-G: "Gau"-/-F: "site"-/-S: "paraje"
 «Slice»: 253-/-D: "plak"-/-G: "Scheibe"-/-F: "tranche"-/-S: "cortadera"
 «Slide»-/(g|j-/-also g'y)...: 103-104-104M-127M-128B-129-130-131M-133M-137M-138-141-141M-147-148-150-157-160-161B-164-165-166-182B-195-196-196B-210-213-220-222M-227-234-239-/-D: "glijstrook"-/-G: "Gleitweg"-/-F: "glissoir"-/-S: "pasador"
 «Socket»: 60-62-63-64-65-66-67-67M-70-71-72-72B-74-76-78-79-80-/-D: "voetstuk"-/-G: "Sockel"-/-F: "socle"-/-S: "pedestal"
 «Spacing»: exterior-/-interior
 «Spit»: 89-89M-89B-90-102-105-106-116B-119-120M-130-206M-/-D: "spit"-/-G: "Zapfen"-/-F: "broche"-/-S: "broche"
 «Springboard»: 247-247B-247M-248-254M-254B-255-256-258-258B-259-259B-271-272-273-274-295-302-310M-340-357-371-379-397-/-D: "springplank"-/-G: "Sprungschanze"-/-F: "tremplin"-/-S: "trampolín"
 «Sprinkler»: 567-567B-580M-/-D: "gieter"-/-G: "Kanne"-/-F: "arrosoir"-/-S: "regadera"
 «Starred carver»-/(q*/e*-/-also q^{1*}/e^{1*}/q^{2*}/e^{2*}...): 186-186M-187-202-203-203M-231-232-/-D: "stersnede"-/-G: "Sternenschärfe"-/-F: "taillant étoile"-/-S: "corte estrella"
 «Starred interior spacing»-/(z*-/-also z^{1*}/z^{2*}...): 191-192-209-233-/-D: "interne sterruimte"-/-G: "Sterneninnerräumlichkeit"-/-F: "espacement intérieur étoile"-/-S: "espaciamento interior estrella"
 «Starred peg»-/(f*-/-also f^{1*}/f^{2*}...): 190-207-238-/-D: "stersteunstukje"-/-G: "Sternenknagge"-/-F: "taquet étoile"-/-S: "taco estrella"
 «Starred pole»-/(p*-/-also p^{1*}/p^{2*}...): 188-188M-189B-204-205-218-233-/-D: "sterstok"-/-G: "Sternenstange"-/-F: "perche étoile"-/-S: "vara estrella"
 «Starred pre-slide»-/(G*/J*-/-also G^{1*}/J^{1*}/G^{2*}/J^{2*}...): 194-194B-195-196-210-234-239-/-D: "presterglijstrook"-/-G: "Sternenvorgleitweg"-/-F: "pré-glissoir étoile"-/-S: "prepasador estrella"
 «Starred slide»-/(g*,j*-/-also g^{1*},j^{1*},g^{2*},j^{2*}...): 194-195-196-199M-210B-212-220-234-239-/-D: "sterglijstrook"-/-G: "Sternengleitweg"-/-F: "glissoir étoile"-/-S: "pasador estrella"
 «Step»-/(substantive): 38-38M-39M-54-71-220-/-D: "trede"-/-G: "Stufe"-/-F: "marche"-/-S: "escalón"
 «Stool»-/(h'): 595-603-603M-609M-617-627-629-631-633-635-637-639-/-D: "krukje"-/-G: "Hocker"-/-F: "escabeau"-/-S: "escabel"
 «Strap»: 567-567B-580M-580B-/-D: "bretel"-/-G: "Riemen"-/-F: "bretelle"-/-S: "tirante"
 «Stratum»: 104-104M-104B-113-114-128B-129-130-130M-132-139-140-142-145-149-150-152-152B-153-154-155B-156-156M-157-158-160-/-D: "grondslag"-/-G: "Bühne"-/-F: "assise"-/-S: "lecho"
 «Stud»-/(.): 564-583-/-D: "spijker"-/-G: "Spieker"-/-F: "clou"-/-S: "clavo"
 «Studding»-/(...): 564-601M-/-D: "bespijkeren"-/-G: "Spiekerung"-/-F: "cloutage"-/-S: "claveteado"
 «Stunt»: 586-587-587B-588M-590-593-594-606-606M-617-620-626-628-629-630-631-632-633-634-635-636-637-638-639-/-D: "voltige"-/-G: "Volte"-/-F: "voltige"-/-S: "volteo"
 «Subsidence»-/(t): 404-406M-416-417-418-448-/-D: "verzakking"-/-G: "Stapel"-/-F: "tassement"-/-S: "apilamiento"
 «Substitute»: 403-403B-/-D: "surrogaat"-/-G: "Surrogat"-/-F: "succédané"-/-S: "sucedáneo"
 «Support»-/(not verbal): 17-81-81M-106-163-175-193B-401-448M-/-D: "hulpmiddel"-/-G: "Träger"-/-F: "support"-/-S: "soporte"

«Surround»-/(substantive)-/(ô): 424-433-443-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "kring"-/-G: "Gegend"-/-F: "entour"-/-S: "reborde"

«Swell»-/(w): 595-608-618-622-627-629-631-633-635-637-639-/-D: "deining"-/-G: "Dünung"-/-F: "houle"-/-S: "oleaje"

«Symbol»-/(This concept is not to be confused with the term of „Correspondences“.): 4-4M-5-11-13-17-17B-31-81B-82-117-119-123M-167-170M-173M-242-243-244M-322-331-342-365M-401-403-404-405-418-422-432-473-482-487-488-564-565-575-582-584-587-/-D: "symbol"-/-G: "Symbol"-/-F: "símbolo"-/-S: "símbolo"

(t): symbol for the rank-/-also t't...
(t*): symbol for the flat corner-/-also t¹t²*...
(t-): symbol for the subsidence

«Tandem»: 52-53-57M-57B-68-70-71B-74-76-79-86B-148M-164B-227-/-D: "tandem"-/-G: "Tandem"-/-F: "tandem"-/-S: "tándem"

«Target»: 100-100M-100B-/-D: "plaat"-/-G: "Brett"-/-F: "plaque"-/-S: "placa"

«Tartan»-/(.-/): 242-243-245-245M-246-246M-247-248-255-256-257-259M-260-261-263M-264-264M-265M-265B-267M-268-269B-270-271-274-276M-279-285M-286-286M-288M-290-293M-294-295-298-300-305M-308M-312-314M-318-321-321M-322-322M-323B-324M-325M-325B-335-338-340-344-344B-347-347M-361-361B-362-362M-365-369M-370M-377-386-394M-477M-/-D: "duffel"-/-G: "Tartan"-/-F: "tartan"-/-S: "tartán"

«Tension-/-tense»-/(r): 27-27M-28-29-29B-29M-30-31-31B-32-32M-32B-33-33B-34-35-36-36M-37-37B-38-38B-38M-39-39M-40-40M-41-41B-42-42B-43-44-45-45B-46-46M-48M-50-51-51M-54-54M-55-56B-57B-63B-73M-82M-87-87M-99-102-103-104-105-107-108M-111-130-133-148-148M-205M-205B-237M-/-D: "knellend-/-knelpunt"-/-G: "Spannung"-/-F: "tension-/-tendu"-/-S: "tensión-/-tenso"

«Tenure»: 403-404-426-449-454-456-458-461-462-469-476-479-/-D: "leen"-/-G: "Pachtgut"-/-F: "tenure"-/-S: "cortijo"

«Term»-/(...), (A, A'...), (B, B'...), (C, C'...)(Z, Z'...): 15-16-16B-20-21B-25-28-31-36-36M-36B-38-38B-38M-39-39M-40-40B-41-41M-42-42B-45-46-48M-48B-50-54-55-56B-57M-57B-63B-64M-66B-67B-70-71B-77-78-79-80-81-82M-87M-87B-88M-92M-92B-93B-94M-95B-96B-99-103B-106-106B-108-109M-110B-111-112-113-114B-117B-120-121-121B-122-127-127B-130-131-132-132M-132B-133-133M-136-137B-139-140-141-145-146-146M-146B-148B-150-151-152M-153M-155B-160-161B-163-164-165M-166-176B-180B-182B-186-198-200-202-202M-204-209-210B-211-211M-212-216-217-218B-219-220B-221-222B-226-227-231-232-233-233B-235-236-237-238-247-248-249-252M-254-254M-254B-256-257B-258-258M-258B-259-260-261-261M-271B-271M-272-274-276-279-283-284-286-288M-295-296-296M-302-303M-309-310-311B-315M-316-316M-317-322-322M-323-324M-326-338-338M-339M-340-344-349-354-356-357-358-362-(362B)-365-(365M)-369-371-373-377-379M-388M-395M-397-400-401-410M-435-447-448-449-453-454-464-482B-483-502M-505-510M-511-516-521-522-535-550-557-558-558M-559-587B-/-D: "term"-/-G: "Begriff"-/-F: "terme"-/-S: "término"

«Terrace»-/([]-): 572-577-578-579-580-581-582-635B-/-D: "terras"-/-G: "Terrasse"-/-F: "terrasse"-/-S: "terrazza"

«Terrain»: 323-324-325-328-329-329M-330-331-333-333M-338-339-339M-339B-340-341-341M-343B-344B-349B-356-365-370-375-377B-378-384-386-387-388-396-/-D: "terrein"-/-G: "Gelände"-/-F: "terrain"-/-S: "terreno"

«Text»-/(substantive): 6-7-7M-8-9-9B-10-10B-11-11B-12-13-13B-15B-16-16B-17-18-19-19B-20B-21B-22-23M-24M-25-25M-28-29B-31B-37M-37B-40M-41-41B-44-46M-46B-48-49-49M-53B-58-58M-59B-60-60B-62M-64-65-73B-74M-78B-80-80M-81-82-82B-83-84-85M-85B-86M-88B-90M-92M-93B-96-98-99-101-102-103-104-104M-105-105M-106-111M-112-113-114-115-115M-116-118-118M-119-119B-120-121-122-123B-130-132M-133-133B-134M-135-136M-139-140-141-142M-143-146B-150-151M-155-156B-157-157B-159B-161-162-163-167M-169-169M-173B-175-175B-182B-185M-187M-192B-193B-195B-197M-198M-198B-201B-202-204M-206M-206B-207B-208-209M-212M-214-219M-220-223B-224M-226-227B-228M-230B-235-236M-237-237B-239-241-246B-247-248-249-251B-252M-257M-258-258M-260-260B-261-261M-264-266-267-269-270B-271M-276M-277-277B-279-283-284B-287M-292M-294B-296M-300B-301M-304M-306-308B-310-311B-313M-315-318-322-325-326-328M-329B-333-340M-343M-344-347M-356M-362-365M-366-370-370M-373-388B-389-393M-394B-399-401-404M-407-411B-415B-423M-424B-425B-440B-445M-446-451-457M-

463B-466B-467-473M-474M-479-480-481-484B-484M-485B-486M-488M-490M-495-495M-496-502B-503M-506B-509-510-511-515M-516-517M-519-520M-522-523-527-528M-529M-530M-531-532M-534M-535-536M-546-550-553M-554M-559B-560-560M-561-562-563M-564M-565M-569-569M-570-570M-571-571B-572-572M-573-574-574M-575-577-578-578M-578B-580B-582M-583B-584-584M-585-585M-586M-587M-588B-589-590-590M-591M-593-593M-594-594B-595B-596-598-599-600M-600B-601B-602-604M-604B-605-605M-606-607-607M-608M-609-610B-611-612-612M-612B-613-613M-614M-616M-618-618M-619-619M-619B-624M-625M-627-629-629M-631-633-635-636B-637-639-639M-conclusion-/-See also "Premier" for "premier text".-/-D: "tekst"-/-G: "Text"-/-F: "texte"-/-S: "texto"

«Thinner»-/- (œ): 339-339B-348-356-361M-366-370-378-387-387B-396-/-D: "verdunningsmiddel"-/-G: "Verdüner"-/-F: "diluante"-/-S: "diluyente"

«Thread»-/- (401-435-447-448-449-453-464-471-/-D: "spinsel"-/-G: "Gespinst"-/-F: "filage"-/-S: "hilado"

«Thumbtack»-/- (-[]): 575-576-/-D: "punaise"-/-G: "Heftzwecke"-/-F: "punaise"-/-S: "chinche"

«Tonnage»-/- (609-609M-623-640-/-D: "kaliber"-/-G: "Kaliber"-/-F: "gabarit"-/-S: "gálibo"

«Trace»-/- ((...), (A, A'...), (B, B'...), (C, C'...)...(Z, Z'...)...): 81-82-82M-87M-88-88M-99-105M-106-107-108-108B-109-109M-111-115-117-118-119-121M-121B-123-130-133-144-147B-163-164-165-167-168-170-190M-190B-191M-193B-194M-198-200-201-209M-211-216-226-230M-233-236-241-247-254M-260-261-271B-272M-277-/-D: "spoor"-/-G: "Spur"-/-F: "trace"-/-S: "traza"

«Tracing»-/- (60-60B-61-62-62B-63-64-65-66-67-68-69-70-72-73-74-75-76-76M-77-78-78M-79-80-161-161M-/-D: "nabootsing"-/-G: "Abziehbild"-/-F: "décalque"-/-S: "calco"

«Train»-/- (ξ): 505-507-508-509-510-511-511M-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-/-D: "trein"-/-G: "Tross"-/-F: "train"-/-S: "tren"

«Trapeze»-/- (.\): 587-587B-590-592-592M-594-606-606M-625M-626-627-628-632-633-634-635-636-637-638-639-/-D: "trapeze"-/-G: "Trapez"-/-F: "trapèze"-/-S: "trapezio"

«Trigger»-/- ([-]): 582-582B-/-D: "drukknop"-/-G: "Drücker"-/-F: "poussoir"-/-S: "pulsador"

«Trimmer»-/- (k): 595-605-618-619-627-629-631-633-635-637-639-/-D: "schaar"-/-G: "Schere"-/-F: "cisaille"-/-S: "cizalla"

«Tumulus»-/- (401-404-410-411-414-/-D: "grafheuvel"-/-G: "Tumulus"-/-F: "tumulus"-/-S: "túmulo"

«Tunnel»-/- (577-584-586-586B-587B-588-588B-589-632M-638-/-D: "tunnel"-/-G: "Tunnel"-/-F: "tunnel"-/-S: "túnel"

«Turret»-/- (i): 246-262-263-263M-263B-267M-279-280-280M-281-282-290M-297-304-311-317-317M-319M-362-/-D: "torentje"-/-G: "Türmchen"-/-F: "tourelle"-/-S: "garita"

«Twill»-/- (487-487M-488-501M-/-D: "tijk"-/-G: "Drell"-/-F: "coutil"-/-S: "dril"

(ù): symbol for the glaze

(û): symbol for the headroom

(ú): symbol for the pilot

(ú*): symbol of the path concerning (ú)

(v): symbol for the barrier-/-symbol for the attenuation gloss

«Vacillation»-/- (tsmw): 29-29M-31-31M-31B-34M-39-40-41-51-53M-87-103-105-/-D: "schommeling"-/-G: "Schweben"-/-F: "flottement"-/-S: "fluctuación"

«Vantail»-/- (-/-D: ""-/-G: ""-/-F: ""-/-S: ""

«Varnish»-/- (â): 424-431-441-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-/-D: "vernis"-/-G: "Firniz"-/-F: "vernis"-/-S: "barniz"

«Ventilation»-/- (332-332M-332B-337-337M-342-343-346-352-354M-385-393-399-/-D: "ventilatie"-/-G: "Lüftung"-/-F: "aération"-/-S: "aeración"

«Viaduct»-/- (m): 595-606-618-620-620M-627-629-631-633-635-637-639-/-D: "viaduct"-/-G: "Viadukt"-/-F: "viaduc"-/-S: "viaducto"

«Vice»-/- (496-508-/-D: "schroef"-/-G: "Klemme"-/-F: "étau"-/-S: "limadora"

(w): symbol for the oscillation coming from the term given by the right hand member-/-also w', w' ...

(w*): symbol for "b or d"

(w'): symbol for the swell

<<Wad>>: 401-/-D: "vulling"-/-G: "Füllstoff"-/-F: "bourre"-/-S: "borra"
 <<Wedge>>: 626-/-D: "zwengel"-/-G: "Einrahmung"-/-F: "armon"-/-S: "telera"
 <<Wheel>>-/(y): 502-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-/-D: "wiel"-/-G: "Rad"-/-F: "roue"-/-S: "rueda"
 <<Whistle>>-/(<>): 588-/-D: "fluitje"-/-G: "Pfeife"-/-F: "sifflet"-/-S: "pito"
 <<Wick>>: 573-583-583M-/-D: "lok"-/-G: "Docht"-/-F: "mèche"-/-S: "mecha"
 <<Winch>>: 194-/-D: "lier"-/-G: "Haspel"-/-F: "treuil"-/-S: "polea"
 <<Work>>-/(not verbal/-not in the plural/-not in "workhouse"-/-not in "framework"-/-not in "groundwork"-/-not in "at work"): 5-5M-6-7M-49B-58M-62B-84-85M-87B-96B-101M-109B-123B-124-126B-130M-132B-134B-136B-137M-139B-151M-156M-162-175-178-187M-212M-217B-221M-234B-243B-257B-260-277B-284M-286M-300B-312B-324M-325B-329B-340B-356B-373M-377M-387B-388B-389M-391B-410M-423M-425B-431B-438B-444-446-448M-450-455-458-461M-463M-467-469M-471-473M-474M-484M-491M-494M-534B-561-566B-567M-568M-569-569M-572-572B-573-573B-574-584-589B-596M-599-604B-605B-607M-608M-612B-614M-624M-625M-626M-627-627B-628M-629-637-conclusion-/-D: "werk"-/-G: "Werk"-/-F: "ouvrage"-/-S: "obra"
 (ý*): symbol for the jetty
 (ý): symbol of the path concerning (ý)
 <<Yoke>>-/(#)-"for"-/(-μ)-"against": 167-170-171-172-180-180M-186M-187-192-195-196-198-205-206-207-214-227-231-237-238-239-240M-/-D: "juk"-/-G: "Joch"-/-F: "joug"-/-S: "yugo"
 (z): symbol for the interior spacing-/-also z'z"...
 (z*): symbol for the starred interior spacing-/-also z¹z²*...
 (.\.): "cane"; symbol for the trapeze
 (-*): "towards"; symbol for the latch
 (~*~): symbol for the tunnel avatar
 (°): symbol for the avatar without tunnel
 (-#): "for"; symbol concerning the favourable latch-/-or favourable yoke
 (˙): "lentil"; symbol for the borehole
 (.): full stop; we omit it, at the end of a quotation, when our sentence, containing this quotation, is not finished and continues without brackets to clarify or translate it.
 (...): it means that words of „Correspondences“, that count in what our paragraph deals with, have been omitted by convenience, because we intend to draw the particular attention of our public to the words we explicitly mention.
 (::): it means that words of „Correspondences“ we are dealing with have been omitted by convenience, in order to shorten a long quotation.
 ([...]): it means that the author we are quoting omits some words in what he himself is quoting.
 (...): it means that we omit some words of „Correspondences“ in order to initiate a measurement.
 (" "): straight inverted commas; they are helpful 1°) for compound words we use; 2°) for "the Flowers of Evil"; 3°) for any internal quotation present in a sentence written in brackets and for any internal quotation present in a quotation -unless the contrary is stipulated.
 (« »): inverted commas used for ordinary quotations
 (" "): inverted commas that we use when we have changed a phrase or invented it.
 (" "): are used when there are no longer any suitable inverted commas for the situation in question, since all the more usual ones have already been used.
 Capital letter: we use it 1°) to profit by its distinctive typographic shape; 2°) at the beginning of a line, as soon as the text remains unchanged; 3°) at the beginning of a sentence in an imitation of „Correspondences“; 4°) at the beginning of a sentence which shares a theme with this poem.
 (/): we use this sign for each new line of a poem, when there are no suspension points before the line we quote.
 (//): we use this sign for each new stanza of a poem, when there are no suspension points before the lines we quote.

INDEX V: Enumerations

We provide below a convenient diagram of the fronts, represented by dots, and of the other compartments, mentioned in brackets:

-0°)./-1°)(La)..(un)..(de)../-2°)...(de)../-3°)(L')...(à).(des).(de)../-4°)....(des)../-5°).(de)..(qui)(de).../-6°).(une).
(et)../-7°)..(la)..(comme)(la)../-8°)(Les).(les).(et)(les).../-9°)(Il).(des)...(des).(d')../-10°)..(les)...(les)../-11°)(Et)
(d')...(et)../-12°).(l')...(des)../-13°).(l')...(le).(le).(et)(l')../-14°)..(les).(de)(l')...(et)(des).

For paragraph 77 in particular, it is necessary to start after (1); take away (3) and (4), which gives 55 fronts up to the finish, to which should be added the 7 from “////(L')homme passe (à) travers (des) forêts (de) symboles Qui l'////observent avec des regards familiers” (Man passes through forests of symbols Which observe him with familiar eyes). The result of 62 fronts is thus reached.

For paragraph 79, with the following words “choses du temple” (things of the temple), the text is considerably modified, but the calculation just requires some patience. On the basis of paragraph 80, (1) and (2) are replaced by “En ce temple les piliers////(de) (la) Nature (sont) vivants (et) Laissent parfois sortir (de) confuses paroles...” (In this temple the pillars of Nature are living and Let forth at times confused words...) The fronts are then counted from the third line (3) in a more ordinary way. Then (8) should be removed; and after (14) we add “////(Les) parfums, (les) couleurs (et) (les) sons (de) (leurs) belles voix mêlées se////répondent” (Perfumes, colours and sounds of their beautiful mingled voices answer each other). Thus 57 fronts are preserved for (3), (4), (5), (6), (7), (9), (10), (11), (12), (13), (14), and 7 can be added to them for the imagined beginning, with 7 more for the ending changed in the manner described above. The total is therefore 71.

The number of fronts for the sonnet is 74; an estimate is used in paragraph 106: 1 for the title; 23 with the first quatrain; 20 with the second; 16 for the first tercet; 14 for the second. In paragraph 115 the distance from «homme» to the term «parfums» in the eighth line is given as 26 fronts. Paragraph 122 indicates that there are 37 fronts between «Nature» and «parfums»; 38 between «Nature» and «couleurs»; 35 from «temple» to «parfums» again from the eighth line and finally 36 from «temple» to «couleurs», all this being taken up again in paragraph 123.

In 127 the count from 53 is used for the distance between «temple» and «corrompus» (temple-corrupt) adding 2 fronts for the distance from «Nature» to «corrompus» (Nature-corrupt). Paragraph 130 has 15 fronts from «corrompus» to «sens» (corrupt-senses). In 135 a modified text gives 59 fronts between “piliers” and “forêts” (pillars-forests): 5 fronts must be counted for the second line then (20+16+14), that is 50 for the second quatrain and the tercets, and finally “homme”, “y”, “passe” and “travers” which makes 5+(20+16+14)+4=59. Some of the amounts counted in 122 are taken up again in 136.

The figures from 130 concerning the distance from “corrompus” to “sens” (corrupt-senses) are re-used in 140 for its first cover. With the inversion of the tercets an quatrains the distance corrompus-Nature (corrupt-Nature) only requires the 16 fronts after “corrompus”, since “Nature” is the first term after “sens”. In the second cover the distance sens-corrompus (senses-corrupt) is 4 fronts, “est”, “savoir”, “s”, “ils”; that for encens-corrompus (incense-corrupt) is 9, “Qui”, “chantent”, “transports”, “esprit”, “sens”, “est”, “savoir”, “s”, “ils”; that of sens-Nature (senses-Nature) is 8 fronts: “est”, “savoir”, “s”, “ils”, “corrompus”, “riches”, “triomphants”, “Or”.

In paragraph 142 the 28 fronts from «parfums» to «encens» must be enumerated, followed by the 30 fronts separating the same term in the eighth line, «parfums», from «chantent»: 28+2 from «encens» and «Qui» which are extra. In paragraph 145 we can count 15 fronts between «Nature» and «symboles» and then 10 from «piliers» to «symboles», and we explain besides the other figures supplied. The bases of the count in

paragraph 151 come from 122 and 123.

To understand paragraph 152, it must be compared with 142, and then the 41 fronts from «Nature» to «répondent», counted, which is consistent with the 43 fronts in the quatrains. Furthermore 68 fronts can be counted from «Nature» to «chantent», which is not surprising in view of the 74 fronts in the sonnet. In paragraphs 153-160 the distances can be counted using the figures already given. The enumerations of fronts used in parts III, IV and V of the essay will be obvious to anyone able to understand the preceding parts.

Let us consider the example we introduced in paragraph 349: “God or society needs you,////resonating chambers, instruments of warning: at an important time in the gradual change in mores, he also played a role,////Baudelaire!” Between the divisions, we count 13 fronts. This gives $z=2+(1(13/10))$. These 13 fronts are “resonating”, “chambers”, “instruments”, “warning”, “important”, “time”, “in”, “gradual”, “change”, “mores”, “he”, “played”, “role”. In total, 7 compartments are omitted: “of”, “at”, “an”, “the”, “in”, “also”, “a”.

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123: A plateau
124: Difficult nature of a "plateau of all the plateaux"
125: Increasing the plausibility of an interpretation
126: Dealing with apparently preposterous ideas
127: An ell
128: Further calculation of an ell
129: Two ells
130: Few plateaux are of interest
131: Reducing a carver
132: Reducing several components
133: Increasing components
134: Lowering a gradient's peg
135: Increasing a gradient's peg
136: Reducing a gradient's spacing
137: Increasing a gradient's slide
138: Slides 1
139: Modification of an ell
140: Weakening a pole and other components
141: Increasing a peg and a spacing
142: Lowering a peg for an ell
143: Increasing a peg for a carousel or ell
144: Reducing spacings for a carousel or ell
145: Increasing spacings for an ell
146: Use of covers for variations in spacings
147: Increasing slides for a carousel or ell
148: Lowering a slide for a carousel or ell
149: Lowering a carver for a reinforced attenuation
150: Two covers

151: Increase in rank and in separation of terms
 152: Variation in spacings for a reinforced attenuation
 153: Reducing a peg for a reinforced attenuation
 154: Reducing spacings for a reinforced attenuation
 155: Increase in spacings for a reinforced attenuation
 156: Lowering spacings with pivot and reinforced attenuation
 157: Lowering slides and spacings for a reinforced attenuation
 158: Balance of variations for a reinforced attenuation
 159: Risks of plateaux with low ells
 160: A substantial plateau
 161: Rail
 162: Changing the creator
 163: Freestone and ensign
 164: Amalgam
 165: Simplified amalgam
 166: A model
 167: Latch
 168: Acre
 169: Claw
 170: Types of latch
 171: Yokes
 172: Lining
 173: Latch in -# for a numerous bulk
 174: Numerous -μ bulk latch
 175: A series of meanings
 176: Numerous bulk with -#
 177: Huge bulk in the -μ situation
 178: Bulk with interruptions
 179: Generalization of the rivet
 180: Acre=((freight)(gradient))
 181: Ensuring a follow-up
 182: Adaptor
 183: A complement to the monitors
 184: Flat corner
 185: Rough corner and lining
 186: Starred carvers
 187: Starred carver with -#rd
 188: Starred pole with -#
 189: Starred pole with -μ
 190: Starred peg
 191: Starred interior spacing with -#
 192: Starred interior spacing with -μ
 193: Huge pivots
 194: Winch
 195: Left starred slide with -#
 196: Left starred slide with -μ
 197: Collisions and non-collisions
 198: Flat corner of a latch with -#
 199: Flat corner of a latch with -μ
 200: Rough corner 2
 201: Rough corner 1
 202: Starred carver with -#

203: Starred carver with -μ
204: Starred pole 2
205: Again a starred pole, but this time with -μ
206: Starred peg with -#
207: Starred peg with -μ
208: Starred spacing with -#
209: Starred spacing with -μ
210: Starred pre-slide of 1
211: Calculation of seven perforators
212: Left starred slide
213: Right starred slide
214: Gradient with present or absent bulk
215: Comparing latches
216: The rough corners in two influences
217: Carvers of 1 everywhere
218: Comparing poles
219: Pegs and interior spacings
220: Left starred slide
221: Surprising stability
222: Assessment of freight
223: Common gradient
224: Comparing acres
225: The influence of “autres”
226: q*\e*\p*\f* in (-and.others,-μrb(corrupt~cool))
227: z*\g*\j* with the same latch
228: The acre at last
229: Two latches with -μ
230: Two rough corners with -μ
231: Left starred carvers
232: Right starred carvers
233: Poles, pegs, spacings
234: Comparing starred slides
235: Negligible acres
236: New latch
237: Starred pole 1 with -μ
238: Pegs and spacings
239: Starred slides with -μ
240: Gradient and acre with -μ
241: Analogies
242: The tartan
243: The names of the tartans
244: Abrupt and ornate
245: Brittle and ductile
246: Markers and the arch
247: Springboards
248: A high plausibility
249: Overlaps
250: Grafts
251: Metaphors and confrontations
252: The cottage, espalier and site
253: The rung, pin and slice
254: Overlap kiosks

255: Graft and metaphor kiosks
256: Kiosks and the plectrum
257: The reach
258: The crenellation for the overlap and the graft
259: The crenellation for the confrontation and the metaphor
260: Overlap and graft ramparts
261: confrontation and metaphor ramparts
262: Overlap and graft turrets
263: confrontation and metaphor turrets
264: The curtain
265: The overlap moat
266: The graft moat
267: confrontation and metaphor moats
268: The overlap postern
269: The graft postern
270: confrontation and metaphor posterns
271: A new supposition and a first change of crenellation
272: Crenellation variation for a graft
273: Crenellation variation for a confrontation
274: Crenellation variation for a metaphor
275: Rampart variation for an overlap
276: Rampart variation for a graft
277: Rampart variation for a confrontation
278: Rampart variation for a metaphor
279: Turret variation for an overlap
280: Turret variation for a graft
281: Turret variation for a confrontation
282: Turret variation for a metaphor
283: Curtain variation for an overlap
284: Curtain variation for a graft
285: Curtian variation for a confrontation
286: Curtain variation for a metaphor
287: Moat variation for an overlap
288: Moat variation for a graft
289: Moat variation for a confrontation
290: Moat variation for a metaphor
291: Postern variation for an overlap
292: Postern variation for a graft
293: Postern variation for a confrontation
294: Postern variation for a metaphor
295: Overlap crenellation
296: Overlap rampart
297: Overlap turret
298: Overlap curtain
299: Overlap moat
300: Overlap postern
301: Summary for the arch of an overlap
302: Graft crenellation
303: Graft rampart
304: Graft turret
305: Graft curtain
306: Graft moat

307: Graft postern
308: Sommary for the arch of a graft
309: The confrontation crenellation
310: The confrontation rampart
311: The confrontation turret
312: The confrontation curtain
313: The confrontation moat
314: The confrontation postern
315: Summary for the arch of a confrontation
316: The metaphor crenellation
317: The rampart and turret of a metaphor
318: The curtain and moat of a metaphor
319: The metaphor postern
320: Summary for the arch of a metaphor
321: Parvis
322: Felt
323: Terrain
324: Corridor
325: Rack
326: Riddle
327: Crypt
328: Bolt
329: Pod
330: Projection
331: Eyelet
332: Ventilation
333: Bijection
334: Traditionnally recorded figures of speech
335: Seldom instructive examples of confusion
336: Grill and mound
337: Regulator
338: Podium
339: Thinner
340: Sheaf and collage
341: Bastion and path
342: Pilot
343: Jetty
344: Annexation
345: Mesurement of mound
346: Mesurement of regulator
347: Mesurement of podium
348: Mesurement of thinner
349: Mesurement of sheaf
350: Mesurement of bastion
351: Mesurement of pilot
352: Mesurement of jetty
353: Mound of grill I
354: Regulator of grill I
355: Podium of grill I
356: Thinner of grill I
357: Sheaf of grill I
358: Bastion of grill I

359: Pilot of grill I
360: Jetty of grill I
361: Negligible grills
362: A good arch
363: Mound of grill II
364: Regulator of grill II
365: Podium of grill II
366: Thinner of grill II
367: Mound of grill III
368: Regulator of grill III
369: Podium of grill III
370: Thinner of grill III
371: Sheaf of grill III
372: Bastion of grill III
373: Pilot of grill III
374: Jetty of grill III
375: Mound of grill IV
376: Regulator of grill IV
377: Podium of grill IV
378: Thinner of grill IV
379: Sheaf of grill IV
380: Bastion of grill IV
381: Pilot of grill IV
382: Grill amounting to 1
383: Mound of grill V
384: Mound of grill VI
385: Regulator of grill VI
386: Podium of grill VI
387: Thinner of grill VI
388: Sheaf of grill VI
389: Bastion of grill VI
390: Pilot of grill VI
391: Grill $\frac{1}{4}$
392: Mound of grill VII
393: Regulator of grill VII
394: Podium of grill VII
395: Mound, regulator and podium of grill VIII
396: Thinner of grill VIII
397: Sheaf of grill VIII
398: Bastion of grill VIII
399: Pilot of grill VIII
400: Grill $\frac{1}{8}$
401: Heap, thread, rep
402: Shed and cog-wheels
403: Tenure, ceiling, glebe
404: Braid
405: Gather
406: Logs and composites
407: Basic level fining
408: Medium fining
409: High fining
410: Basic casting

411: Medium casting
 412: High casting
 413: Basic level juggling
 414: Medium juggling
 415: High juggling
 416: Basic subsidence
 417: Medium subsidence
 418: High subsidence
 419: Basic recovery
 420: Medium recovery
 421: High recovery
 422: Connectors
 423: Hindrances to plausibility
 424: Manse
 425: The conservatory leaven
 426: Chest
 427: Dresser
 428: Glaze
 429: Cartage
 430: Boss
 431: Varnish
 432: Headroom
 433: Surround
 434: Combe
 435: Test for the conservatory
 436: Test for the chest
 437: Test for the dresser
 438: Test for the glaze
 439: Test for the cartage
 440: Test for the boss
 441: Test for the varnish
 442: Test for the headroom
 443: Test for the surround
 444: Test for the combe
 445: Full calculation I of (F-Correspondances-||||-S-corps responds danse)
 446: Full calculation II of (F-Correspondances...répondent-||||-S-repetition)
 447: Full calculation III of a complete manse
 448: Full calculation IV of (N-||||-importance)
 449: Full calculation V for (F-est un temple-||||-S-est un ttemple)
 450: Full calculation VI on (F-piliers-||||-S-pieds)
 451: Full calculation VII of (F-piliers...familiers-||||-S-linking of meaning)
 452: Full calculation VIII of (F-lars/let-||||-S-lightness)
 453: Full calculation IX of (F-Let forth at times confused words/-||||-/S-Let forth at times confussed wordss)
 454: Full calculation X of (F-confuses...confondent-||||-S-underlining)
 455: Full calculation XI of (F-L'homme y passe-||||-S-Pille la somme)
 456: Full calculation XII of (F-which-||||-S-hesitation between "forests which" and "symbols which")
 457: Full calculation XIII of (F-Comme de longs échos-||||-S-CComme de longs écchos)
 458: Full calculation XIV of (F-Like...as¹...as²...as³...as'¹...as'²...like/-||||-/insistence)
 459: Full calculation XV of (F-confondent...répondent-||||-S-répondent...confondent)
 460: Full calculation XVI of (F-confondent/Dans-||||-S-confonddd/DDans)
 461: Calculation XVII of (F-échos-||||-S-écoles)
 462: Calculation XVIII of a complete manse

463: Calculation XIX of a complete manse
 464: Calculation XX of a complete manse
 465: Calculation XXI of (Il est/-||||-/Id est)
 466: Calculation XXII with (F-cool...sweet-||||-S-sweet...cool)
 467: Calculation XXIII of a complete manse
 468: Calculation XXIV of (F-chairs d'enfants-||||-S-chers enfants)
 469: Calculation XXV of a complete manse
 470: Calculation XXVI of (F-hautbois-||||-S-hauts bois)
 471: Calculation XXVII of a complete manse
 472: Calculation XXVIII with a complete manse
 473: Calculation XXIX of (F-hyphen in the eleventh line-||||-S-separation)
 474: Calculation XXX of a complete manse
 475: Calculation XXXI of (F-Corr...corr-||||-S-insistence)
 476: Calculation XXXII with a complete manse
 477: Calculation XXXIII of (F-triumphant...expansion/-||||-/S-tri-umphant...expansi-on)
 478: Calculation XXXIV of (F-infinite-||||-S-infinite...infinitesimal)
 479: Calculation XXXV of (F-which...which...which-||||-S-similarity between the three occurrences)
 480: Calculation XXXVI with (F-encens...sens-||||-S-discrepancy)
 481: Pawn
 482: Pin
 483: Gleam
 484: Hitch
 485: Infiltration
 486: Infiltration, hitch, gleam
 487: Twill and brew
 488: Nut and eraser
 489: Quota
 490: Knot, cell, gap
 491: Recalcitrant cell
 492: Crisis, door
 493: Skittles and headdresses
 494: Inertia
 495: Poise
 496: Vice, arrow, leap
 497: The model arrow
 498: Meander
 499: Grappler
 500: Catapult
 501: Module ($1/\gamma\epsilon\lambda\xi$) and ribbons ($\gamma, \epsilon, \lambda, \xi$)
 502: Wheel
 503: Flux
 504: Flag
 505: Train
 506: Profile
 507: (Correspondance{}répondent)
 508: (Nature{}N)
 509: (Nature{}temple)
 510: (Nature{}est) and (temple{}où piliers)
 511: (vivants{}piliers)
 512: (piliers{}Laissent sortir)
 513: (parfois{}sortir)
 514: (confuses{}paroles)

515: (sortir{}paroles)
 516: (piliers{}paroles)
 517: (homme{}y)
 518: (homme{}passe...travers)
 519: (travers{}forêts)
 520: (forêts{}symboles)
 521: (symboles{}Qui l'observent)
 522: (symboles{}avec...regards familiers)
 523: (regards familiers{}Comme...longs échos)
 524: (Comme¹...comme¹...comme²...comme³...comme¹...comme²...Comme²{}échos)
 525: (échos{}loin)
 526: (échos{}se confondent)
 527: (Comme...longs échos...loin...se confondent{}parfums...couleurs...sons)
 528: (profonde{}unite)
 529: (ténébreuse{}unite)
 530: (ténébreuse{}profonde)
 531: (Dans{}unite) plus (unite{}Vaste)
 532: (Vaste{}comme)
 533: (Vaste{}comme nuit et clarté) plus (nuit{}clarté)
 534: (parfums¹{}couleurs) and (couleurs{}sons)
 535: (parfums¹...couleurs...sons{}se répondent)
 536: (parfums¹{}parfums²)
 537: (est{}parfums²)
 538: (parfums²{}frais)
 539: (comme{}chairs enfants)
 540: (frais{}chairs enfants)
 541: (parfums²{}Doux)
 542: (parfums²{}comme...hautbois)
 543: (parfums²{}verts comme...prairies)
 544: (verts{}prairies)
 545: (parfums²{}autres)
 546: (parfums²{}corrompus), (parfums²{}riches), (parfums²{}trionphants)
 547: (autres{}Ayant...expansion...choses infinies)
 548: (choses infinies{}Comme...ambre), (choses infinies{}Comme...musc),
 (choses infinies{}Comme...benjoin), (choses infinies{}Comme encens)
 549: (trionphants{}tri-omphants) and (expansion{}expansi-on)
 550: (corrompus{}encens)
 551: (corrompus{}ambre), (corrompus{}musc) and (corrompus{}benjoin)
 552: (riches{}encens)
 553: (riches{}ambre), (riches{}musc), (riches{}benjoin)
 554: (trionphants{}ambre), (trionphants{}musc), (trionphants{}benjoin) and (trionphants{}encens)
 555: (Comme{}ambre...musc...benjoin...encens), (ambre{}musc), (musc{}benjoin), (benjoin{}encens)
 556: (Qui{}chantent...transports)
 557: (chantent{}transports)
 558: (transports{}esprit...sens) and (esprit{}sens)
 559: Examination of the quota
 560: Doors and poises
 561: Gameboard and bench
 562: Burrow, number of fronts, profile and den
 563: Harrow
 564: Stud and studding
 565: Gamba

566: Gauge and rivet
567: Sprinkler and strap
568: Lid
569: Protector and gear
570: Acolytes and lair
571: Cancellation of the distance in a den
572: Jacket
573: Duct
574: Beam
575: Thumbtack
576: Simplification
577: Tunnel
578: Dock
579: Pinion
580: Banister
581: Promontory
582: Trigger
583: Cabochon and gem
584: Hoe
585: Clearance
586: Rogations
587: Stunt
588: Request
589: Andiron and casing
590: Pulley
591: Commensal and conscript
592: The elastic mentions the fronts of the ropes.
593: Housing
594: Shadiness
595: Gauge
596: Bight
597: Mallet
598: Basket
599: Hook
600: Hub
601: Nick
602: Pendant
603: Stool
604: Rod
605: Trimmer
606: Viaduct
607: Gibbet
608: Swell
609: Tonnage
610: Bight 2
611: Mallet 2
612: Basket 2
613: Hook 2
614: Hub 2
615: Nick 2
616: Pendant 2
617: Stool 2

618: An ill-defined den
619: A collection different from the one we know
620: Misunderstanding
621: Themes mixed together
622: Cause and effect in reverse order
623: The flaps of a nursery
624: The andirons of a nursery
625: The casings of a nursery
626: First flap
627: The gauge of the first flap
628: Second flap
629: The gauge of the second flap
630: Third flap
631: The gauge of the third flap
632: Fourth flap
633: The gauge of the fourth flap
634: Fifth flap
635: The gauge of the fifth flap
636: Sixth flap
637: The gauge of the sixth flap
638: Seventh flap
639: The gauge of the seventh flap
640: Tonnage of the nursery