

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again – beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

University Microfilms International

300 North Zeeb Road
Ann Arbor, Michigan 48106 USA
St. John's Road, Tyler's Green
High Wycombe, Bucks, England HP10 8HR

7900808

SHAW, ANNETTE
BAUDELAIRE: THE ANDROGYNOUS VISION.
CITY UNIVERSITY OF NEW YORK, PH.D., 1978

University
Microfilms
International 300 N. ZEEB ROAD, ANN ARBOR, MI 48106

© COPYRIGHT BY

ANNETTE SHAW

1978

BAUDELAIRE: THE ANDROGYNOUS VISION

by

ANNETTE SHAW

A dissertation submitted to the Graduate
Faculty in French in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy, The City University
of New York.

1978

This manuscript has been read and accepted for the Graduate Faculty in French in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

Sept 7, 1978
date

Rosette C Lamont
Chairman of Examining Committee

Sept 7, 1978
date

Henri Peyre
Executive Officer

Rosette C Lamont
Rosette Lamont

Henri Peyre
Henri Peyre

Bettina Knapp
Bettina Knapp

Supervisory Committee

The City University of New York

Abstract

BAUDELAIRE: THE ANDROGYNOUS VISION

by

Annette Shaw

Adviser: Professor Rosette Lamont

This study constitutes an attempt to extricate our vision from archaic stereotypes which have limited the scope of Baudelairian scholarship by taking for granted that the poet remained indelibly fixed in polar opposites and that his work is the expression of a basic schism which was never overcome.

Baudelaire considered the fusion of gender characteristics to be the basis for all artistic creation. This belief, far from remaining a cerebral or aesthetic notion, is at the core of his unconscious sensibility and the archetype of androgyny becomes one of the most audible cries of his immortal poems.

Anguished by his seemingly contradictory natures, Baudelaire orchestrates a world in which these opposites are reconciled. In tone, manner of expression and choice of subjects treated, the theme of androgyny assumes the proportion of both ethic and aesthetic. The poet offers a framework wherein the best of the traditional feminine and masculine traits are synthesized into a new entity that affirms both poles rather than repressing one side or another.

Because depth psychology proposes a synthesis whereby people will develop psychic wholeness instead of polarized existences, the topic lent itself to an archetypal approach. In the unconscious, Jung sees a gold mine to be prized well beyond the contents of conscious thought. Jungian criticism, with its means of understanding and expanding the unconscious, and by its demonstration of the inherent duality of the individual, provides a forum for seeing Baudelaire's whole.

Our focus is on the psychic, existential domain of Baudelaire's poetic cosmos. The point of view is literary.

The opening chapter establishes and defines the terms and the ideas prevalent in the treatment of the topic. The second introduces the Zeitgeist and presents a general overview of Baudelaire's androgynous vision through his dream of

1856, his pronouncements on art, genius, childhood, Madame Bovary, and his way of perceiving others. Samuel Cramer, the dandy, the son, the devil, the drug user and the lover are the subject of the third chapter and love and the "mundus muliebris" (the mother, the lesbian, the prostitute, the lover and the old woman) occupy the fourth.

In the final chapter the androgynous vision acquires its aesthetic significance and produces its artistic effect on a symbolic plane. In the symbolization of genders by way of archetypal images such as heaven and earth, sun and moon, sea and city, snake and swan, sphinx and cat, the coincidentia oppositorum is the most visible. In their expression of the idea of union, these images underline the correspondence between the human experience of androgyny and its artistic expression.

In the course of writing this dissertation it became readily apparent that the search for the androgynous strains running through the work was, in addition, a strategy for dealing with Baudelaire's contradictions--those between his selves, between himself and others, between his life and his work, and finally those between his theories and his practice.

Acknowledgements

The completion of this study represents three generations of Baudelairian scholarship. From teacher to student, from mentor to mentor, insight, understanding and appreciation was passed in order to further illuminate the soul of this poet.

I would like to express my deep gratitude to Professor Rosette Lamont, my mentor and dear friend. It was in her graduate course at Queens College some eight years ago that I was first introduced to the "Infinite" that is Baudelaire. Her limitless enthusiasm for the poet was contagious and her commitment to the idea of his possible androgyny motivated and supported this work. Always insightful and encouraging, Professor Lamont had the profound wisdom to offer direction when needed and to allow me the freedom to experiment when that seemed necessary. Her probing comments, her penetrating perceptions and her patient and active guidance made her the ideal director.

Professor Henri Peyre was Professor Lamont's adviser at Yale where she completed a dissertation which dealt in part with Baudelaire. Later, his unique sensibility for Baudelaire's words would greatly expand my own thinking. His support of my topic, a subject he had initially discouraged,

attests to his adventurous intellectual spirit, and to his open mind. More than a great scholar, Professor Peyre possesses that singular quality which enlightens and inspires.

My recognition must also be extended to Professor Bettina Knapp for her valuable suggestions in the realm of Jungian criticism.

I am most grateful to the tireless efforts of Professor Mimi PENCHANSKY and Mrs. Ruth Hollander of the Inter-Library Loan Office at Queens College, for their assistance in locating and obtaining many of the works consulted for this dissertation.

I would also like to thank some valued friends: Dr. Elizabeth Hauser whose warmth and empathy served as a constant source of encouragement, Joan Leonard whose continued support was of tremendous importance to me throughout the writing and Beatrice Stieglitz who provided a certain humor coupled with a much needed sense of perspective which I often lost.

My heartfelt appreciation flows to my aunt Gisele Cohen who, through her unbounded giving of herself, enabled me to undertake and to complete this project.

Most importantly I thank my daughter Nicole for her willingness to accept my prolonged disappearances into the dusty halls of libraries, and for also understanding my need

for sustained peace and quiet--often not easily provided to adults by people between the ages of six and eight. She came through it all with great dignity.

To the memory of my mother

ANNIE RESTACHER ALBAGLI

A truly drogynous woman
who nurtured the spirit in
which this dissertation
was written.

TABLE OF CONTENTS

	<u>Page</u>
<u>Introduction</u>	1
<u>Chapter I: Definitions</u>	19
Freudian; Jungian; Esoteric; Theological; Mythical.	
<u>Chapter II</u>	54
<u>The Image of the Androgyne in the Nineteenth Century:</u> <u>Zeitgeist</u> of first half of century; Stendhal; Balzac and the influence of Swedenborg; Gautier.	
<u>Baudelaire and the Androgyne:</u> General overview; The Dream of 1856; Conception of the Poet; Conception of Art; Baudelaire and Madame Bovary.	
<u>Chapter III: The Man</u>	127
Samuel Cramer; The Dandy; The Drug-user; The Child; Masculinity; The Anima; Satan.	
<u>Chapter IV: The Mundus Muliebris</u>	181
Misogyny; The Mother; Totality; The Lesbian; The Prostitute; The Lover; The Role Reversals; Sadism and Masochism; Amazon, Friend, Equal; Love; The Old Woman; Baudelaire's Feminism.	
<u>Chapter V: The Archetypes</u>	296
<u>The Bestiary:</u> The Cat; The Snake; The Sphinx; The Swan; The Owls.	
<u>Psychic Vistas:</u> The Eyes; The Mirror; The Moon; The Sun; The Sea; The Ship; The Earth; The City.	
<u>Conclusion</u>	382
<u>Bibliography</u>	389

Abbreviations Used in This Text

OC Baudelaire, Charles. Oeuvres complètes. Texte établi et annoté par Y. G. Le Dantec. Édition révisée, complétée et présentée par Claude Pichois. Bibliothèque de la Pléiade. Paris: Gallimard, 1961.

Corr. I Baudelaire, Charles. Correspondance. Vol. I. Texte établi, présenté et annoté par Claude Pichois avec la collaboration de Jean Ziegler. Bibliothèque de la Pléiade. Paris: Gallimard, 1973.

Corr. II Baudelaire, Charles. Correspondance. Vol. II. Texte établi, présenté et annoté par Claude Pichois avec la collaboration de Jean Ziegler. Bibliothèque de la Pléiade. Paris: Gallimard, 1973.

Note: The number next to each abbreviation indicates the page in the text.

Introduction

Il ne reste donc plus à la critique qu'à indiquer quelques points de vue oubliés et à insister un peu plus vivement sur des traits et des lumières qui n'ont pas été selon moi, suffisamment vantés et commentés.¹

In the pages to follow we will be examining Baudelaire and Androgyny as interlocked realities, the one allowing a deeper exploration of the other. The study constitutes an attempt to extricate our vision from archaic stereotypes which have fixed and limited the scope of Baudelairian scholarship by taking for granted that the poet remained indelibly fixed in polar opposites and that his work is the expression of a basic schism which was never overcome.

The buds of this dissertation, whose essence is "L'histoire du double élément mâle et femelle d'une même âme," grew out of the common yet unexplored pronouncements of three of the greatest minds of the twentieth century: Proust who considered Baudelaire a "poète à figure de femme,"² Sartre who labels him "un homme-femme,"³ and Butor who contends that "under his man's suit he's a lesbian. . . .

When he sleeps with a woman, he's a woman who desires a woman."⁴

All of these men grasped Baudelaire's intuition that the fusion of masculinity and femininity is a prerequisite for artistic creation and that the nature of creativity is inherently androgynous, conciliating intuition with intellect and passivity with activity. Indeed, as Henri Peyre remarks in his Failures of Criticism, "Creators are endowed with the virtues of both sexes."⁵ This "power of imaginative synthesis . . . is necessary to any fruitful creation."⁶

That Baudelaire considered the fusion of gender characteristics to be at the core of all artistic creation is evidenced by his words: "L'artiste n'est artiste qu'à condition d'être double," "L'homme qui dès le commencement a été longtemps baigné dans la molle atmosphère de la femme . . . y a contracté une délicatesse d'épiderme et une distinction d'accent, une espèce d'androgynéité, sans lesquelles le génie le plus âpre et le plus viril, reste relativement à la perfection dans l'art, un être incomplet."⁷ He understood, as did Plato before him, that the thinker's vision must be dual and that the androgynous consciousness is the poetic mode. In his article on Richard Wagner he writes: "Tout cerveau bien conformé porte en lui deux

infinis . . . et dans toute image de l'un de ces infinis, il reconnaît subitement la moitié de lui-même." In the essay entitled "Du Vin et du haschich," he opines, "Les grands poètes, les philosophes, les prophètes sont des êtres qui, par le pur et libre exercice de la volonté, parviennent à un état où ils sont à la fois cause et effet, sujet et objet, magnétiseur et somnanbule." In "La Double vie" of L'Art romantique he will wonder, "Qui parmi nous n'est pas un homo duplex?" and in the prose-poem "Le Thyrses" he will perceive beauty as the dialectic reconciliation of opposites: femininity and masculinity, the spiral and straight lines, the relative and the absolute, the transitory and the eternal, the one and the multiple.

It is our contention that these beliefs, far from remaining simple cerebral, aesthetic, intellectual notions, were at the core of the poet's unconscious sensibility and that the archetype of androgyny became one of the most audible cries of his immortal poems.

When Baudelaire "probes pitilessly into himself,"⁸ it is the "double postulation" that he discovers. Anguished and despairing over his fragmented, splintered, compartmentalized and contradictory self, he orchestrates a world in which these opposites are reconciled, "les choses s'étant toujours exprimées par une analogie réciproque depuis le

jour où Dieu a proferé le monde comme une complexe et indivisible totalité."⁹ The work of art is given the role of psychic healer, mediator, and gateway to the infinite, "état exceptionnel de l'esprit et des sens."

The sources of the poet's search for self are internal and personal. They reside in sensations rather than in passions and in intuitions rather than in imaginings. In tone, manner of expression and choice of subjects treated, the theme of androgyny assumes the proportions of both ethic and aesthetic. While his frame of reference is always his inner self and his perspective the human experience, his message is at once universal and intemporal.

Baudelaire's vision is androgynous; his androgyny is of a visionary nature. It is a Weltanschauung whereby human life could be better, freer, more whole and more expansive rather than an absolute. Far from dictating a final goal, Baudelaire offers a process wherein the best of the traditional feminine and masculine traits are synthesized into a new entity that affirms both sides rather than obliterating one side or another.

The man who "saw himself glorious in splendid robes, a being neither man nor woman but above either, a dispenser of the divine,"¹⁰ foreshadows by more than a century and a half what Hélène Cixous would label "Le Masculin Futur":

. . . des êtres incertains poétiques, qui ne se sont pas laissé réduire à l'état de mannequins êtres complexes, mobiles ouverts. D'admettre la composante de l'autre sexe, les rend à la fois beaucoup plus riches, forts et dans la mesure de cette mobilité, très fragiles.¹¹

. . . on n'invente qu'à cette condition: penseurs, artistes, créateurs de nouvelles valeurs; philosophes . . . inventeurs et briseurs de concepts, de formes, les changeurs de vie ne peuvent qu'être agités par des singularités--complémentaires ou contradictoires. Il n'est pas d'invention possible, qu'elle soit philosophique ou poétique, sans que le sujet inventeur y ait en abondance de l'autre, du divers.¹²

The definition of androgyny used throughout this dissertation embraces more than the conjunction of masculine and feminine psycho-social characteristics. It is rather, a new wholeness of being and a revolt against standardization whose origins have their roots in mythical thinking. In his Myths, Dreams and Mysteries, Mircea Eliade traces its significance from among archaic cultures:

The phenomenon of divine androgyny is very complex: it signifies more than the co-existence--or rather coalescence--of the sexes in the divine being. Androgyny is an archaic and universal formula for the expression of wholeness, the co-existence of contraries, or coincidentia oppositorum. More than a state of sexual completeness and autarchy, androgyny symbolizes the perfection of a primordial, non-conditioned state. It is for this reason that androgyny is not attributed to supreme Beings only. Cosmic Giants, or mythical ancestors of humanity are also androgynous . . . every beginning is made in the wholeness

of the being. . . . Also androgyne are the great divinities of vegetation and of fertility in general . . . life springs from an over-fullness, from a wholeness . . . the divinities of life and of fertility represented sources of holiness and of power, and of this their androgyny was confirmatory . . . androgyny has become a general formula signifying autonomy, strength, wholeness; to say of a divinity that it is androgyne is as much as to say that it is the ultimate being, the ultimate reality.¹³

Masculine and Feminine, he contends, are "preceded by a whole mode of being . . . the primordial situation, the whole which presented itself as a coincidentia oppositorum is also androgynous."¹⁴

It is through their androgynous symbols that the alchemists and the occultists attempted to integrate themselves with the sacred. In the twentieth century, followers of Carl Jung, who have assimilated much of the Kabbalistic and esoteric thought into their own developments, deem that many of today's ills stem from a patriarchal culture which "is no longer kept in balance by the matriarchal world of the psyche."¹⁵ They propose a synthesis whereby people will develop psychic wholeness instead of polarized existences.

It is for this reason among many others that we have used a Jungian approach in our orientation to Baudelaire's androgynous vision. That the Jungian Aesthetic falls short

of being the perfect instrument for the exploration of feminist themes in literature, is beyond question. To begin with, it is predominantly phallogentric and specious in its generalizations. Jung is concerned primarily with the male, as if he alone defined humanity. Women are still considered as appendages to men or at best treated only in relation to the male psyche. In his emphasis on the intrapsychic, Jung makes no room for explanations or parallels between feminine psychological characteristics and the social, religious and cultural realities of women. There are, in his doctrine, strikingly regressive stereotypes of what is considered masculine and feminine and an evident double standard wherein the masculine is valued as creative and the feminine devalued as regressive.

In spite of these shortcomings, archetypal criticism can be a most useful tool in the exploration of themes which have been overlooked, simplified, vulgarized or dismissed. To begin with, Jung conceives that the art explains the artist and not as Freud had believed, the conflicts and inconsistencies of his personal life. Jung is less concerned with the poet's psychic disposition than with the creative process which impels him to create. For him, the key to the art is not to be found in the author's personal unconscious, but in the archetypes of the collective unconscious. While

Freud considered the activities of the unconscious to be symptomatic of psychic disorders, Jung sees a gold mine to be prized well beyond the contents of conscious thought.

The application of Freudian psychoanalysis to Baudelaire's poetic creation tends to be reductive in nature. It interprets the poet as fixated in the Oedipal stage or else as a castrato who sees himself as irreparably deprived and lacking in self-esteem since the moment of the imposition of the legal guardianship and who compensates for this essential inferiority by developing a life-long narcissism "like a woman's."

The latest in this genre of psychoanalytical criticism is Leo Bersani's Baudelaire and Freud; an enumerative, descriptive interpretation of the Baudelairian microcosm in terms of sexual symbolism; A is a symbol of B, therefore A equals B.

Other "psychological" approaches have reduced the poet to a case of psychic derangement with the work, a reflection of his unfortunate mental condition. François Porché, who has otherwise done much to enhance the appreciation of Baudelaire's work, nevertheless distorts the poet's contribution to humanity when he states: "Tout ce que je puis dire, sans rien affirmer c'est qu'il me paraît aujourd'hui que les crises de détresse aigüe dont Baudelaire a souffert

toute sa vie . . . étaient dues à des antécédants pathologiques d'origine congénitale . . ."¹⁶ "Baudelaire est un brave homme dévoué, attentionné, plein de tact et de délicatesse, aveugle."¹⁷ J. M. Cocking openly refers to Baudelaire's "neurosis" and considers that the problems of such "maladjusted" people "may teach us something about our own and how to handle them . . . it is in responding to the poems that . . . we become aware first of Baudelaire's sickness and then of his way of coming to terms with it. For cure it he never did."¹⁸ These critics failed to heed the poet's advice in "Fusées" (XII), "Ne méprisez la sensibilité de personne. La sensibilité de chacun, c'est son génie."

Whereas Freud and his followers saw anatomy as destiny and femininity as a deficient masculinity associated with passivity, unconsciousness, narcissism and masochism, Jung moves away from such stereotypes in his view that this contrasexual element in man is a creative element responsible for energy and metamorphosis. He stresses that the whole person is made up of both masculine and feminine psychological characteristics.

Jungian criticism with its means of understanding and expanding the unconscious (via his theory of the collective unconscious and the contrasexual opposites which replace some of Freud's technical concepts) provides a framework for grasping Baudelaire's whole. By his demonstration of the inherent duality of the individual, Jung enables us to perceive the

androgynous Baudelaire-Dufaÿs. Ann Bedford Ulanov elucidates this conception:

Jung reasons that, as we grow to wholeness and struggle to overcome the oppositions within ourselves, we engage in an endless process of reconciling our dwelling in opposites and polarities. Out of a series of successive reconciliations, the self is gradually constructed. The self is thus built up out of the repeated process of encountering the otherness of the opposing pole of a psychic polarity, and the reconciliation of the two poles. In this way we become individual persons with unique identities and not just a collection of stray qualities or a mere pasting together of various influences in our lives.¹⁹

Depth psychology, with its "logic of the imagination," is a most suitable tool for the amplification of the depth poetry of the man who was convinced that "La vraie réalité n'est que dans les rêves." E. Edinger enumerates the similarities between symbolist poetry and Jungian dream analysis:

The condensations, juxtapositions and symbolic ambiguities, as Jung interprets this dream, show a remarkable resemblance to those met with in modern literary criticism.

In very important ways, Jung's conception of the poem parallels that of the symbolist theorist. A poem is organic; it is filled with implicit meaning; the relation of its parts may transcend that of rational arrangement--may indeed involve the reconciliation of apparent contradictions. This last parallel with certain modern theories of poetry becomes especially apparent if, following up Jung's claim for parallelism between poem and dream, we attribute to poetry on his view the kind of tension which he is emphatic in claiming

for the dream. Psychic energy in general he tells us, involves the "play of opposites." The healthy growth of the mind involves a shattering of narrow states of consciousness through "the tension inherent in the play of opposites" and a building up thereby of a state of "wider and higher consciousness."²⁰

Whereas Freud's theory is primarily interpersonal, Jung's is intrapsychic. As such it is best suited to the exploration of the "woman within" Baudelaire, of the symbolic feminine element in his psyche. Jung recognizes that "Most of what men say about feminine eroticism and particularly about the emotional life of woman is derived from their own anima projections and distorted accordingly."²¹

The focus of our orientation will be on the psychic, existential (extra-theological and extra-metaphysical) domain of Baudelaire's cosmos as it expresses itself throughout the poetry and the prose works. The point of view will be neither biographical nor social, but rather literary; and the reader will find no ideological attack or justification for the way Baudelaire mystifies or disfigures the Self, the androgyne, femininity or masculinity.

The opening chapter establishes and defines the terms and ideas prevalent in the treatment of the topic. Because of the vague and ambiguous nature of the subject, we have attempted here to underline and to specify the meaning of androgyny "au point de vue qui ouvre le plus d'horizons."²²

The second chapter which introduces the Zeitgeist, with special emphasis on the semi-androgynous creations of three men Baudelaire revered--Stendhal, Balzac and Gautier--presents a general overview of the poet's androgynous vision through his pronouncements on art and life, his dream of 1856, his way of perceiving others, especially the world of the child, and his critical essay on Madame Bovary.

It was the duality he perceived everywhere, especially within his self, that was the prime mover in Baudelaire's need for unity and wholeness. The contradictions he perceives deep within his soul impel him to revolt against the shackles of an oppressive condition or a burdensome masculinity and through his art, to rise above those who complacently remain, in their bad faith, fixed in gender polarization. Art enables him to transcend the frightening abyss of incommunicability between his several selves.

Because he is often unable to free himself from society's rigid definitions of men and women, Baudelaire will invent a long line of androgynous protagonists. These prototypes of the bipolar poet are the subject of the third chapter: the child, the son, the lover, the drug user, the dandy, the devil, the albatross and Samuel Cramer, the narcissistic pseudo-poet whose self-loving and desire for "love" are the bases of much of his charm. This "dieu moderne et

hermaphrodite" is the alter-ego of the poet as he embarks on the androgynous odyssey of thinking of himself as no longer exclusively masculine.

The portrayal of the multidimensional androgyne depicted here should not be confused with the sentimental, one-dimensional, effeminate Romantic heroes such as René, Werther, Adolphe, Félix, Obermann, Michel, Chatterton and Lorenzaccio who defined happiness in terms of the ups and downs of their passions.

Whereas the third chapter presented male figures with powerful feminine polarities, the fourth introduces a "mundus muliebris" populated by women who are all endowed with dominant contrasexual characteristics. These are: the mother, the lesbian, the prostitute, the lover, and the old woman. Here too, is examined the poet's conception of love as it emerges from both poetic and prose pieces with creative insight, apart from considerations of gender. That the poet considered entitling the poetic work "Les Lesbiennes" indicates that his meditation on androgyny was present since the very beginning.

In his portrayals of both women and men Baudelaire suggests that "the most refined form of sexual attractiveness consists of going against the grain of one's sex," and he indicates in the love poems of the "mûre saison" that

androgynous personalities have the best chance of love relationships between equals. His vision is one in which men and women do not die apart as in Vigny.

Before Jung, Baudelaire sensed that one cannot find one's equilibrium without confronting and understanding the nature of contrasexual opposites and that androgyny is a stabilizing factor which affords the desired integration and harmony of the soul: "La chute . . . c'est l'unité devenue dualité,"²³ "L'homme de génie veut être un . . . la gloire c'est rester un."²⁴

In the final chapter the androgynous vision acquires its aesthetic significance and produces its artistic effect on a symbolic plane. In the symbolization of genders by way of archetypal images such as heaven and earth, sun and moon, sea and city, cat and snake, swan and sphinx, the conjunctio is the most visible. In their expression of the idea of union these images underline the correspondence between the human experience of androgyny and its artistic expression.

Under Baudelaire's pen, the image of the androgyne becomes a vital poetic object at once individual and universal, for it answers a need to go to the limits of the possibilities of one's being ("Je sens en moi un violent désir de tout embrasser,"²⁵ "Être le plus grand des hommes. Se dire cela à chaque instant"²⁶) and to cultivate exceptional states of

mind in a synthesis of subject and object.

It is impossible to define Baudelaire. At best, one can find one's own way of perceiving him and stroll along that particular forest of symbols. Clearly, it would not have been too difficult to look at his masterpiece in a way that would be diametrically opposed to the view presented in these pages. In an opposite frame of reference, one could easily discover and assemble sexist, misogynist texts, examples of Baudelaire's gender polarization. But the point is to ask whether those passages, more significantly than the ones we have elected, translate the poet's intention and depth. Would they constitute a Weltanschauung? Would they enhance our understanding and our appreciation of the immortal poems?

Notes, Introduction

¹ Charles Baudelaire, Oeuvres complètes, texte établi et annoté par Y. G. Le Dantec, Édition révisée, complétée et présentée par Claude Pichois, Bibliothèque de la Pléiade (Paris: Gallimard, 1961), p. 647; hereafter cited as OC. Numbers after abbreviations indicate pages in text.

² Marcel Proust, Contre Sainte-Beuve, Bibliothèque de la Pléiade (Paris: Gallimard, 1971), p. 254.

³ Jean-Paul Sartre, Introd., Écrits Intimes by Charles Baudelaire (Paris: Editions du Jour, 1946), p. cxxix.

⁴ Michel Butor, Histoire extraordinaire, trans. Richard Howard, Cape Editions, 33 (London: Grossman Publishers, 1969), p. 50.

⁵ Henri Peyre, The Failures of Criticism (Ithaca: Cornell Univ. Press, 1967), p. 2.

⁶ Ibid., p. 2.

⁷ OC, 444-445.

⁸ Henri Peyre, Literature and Sincerity (New Haven: Yale Univ. Press, 1963), p. 152.

⁹ OC, 1213.

¹⁰ Lewis Fiaget Shanks, Baudelaire, Flesh and Spirit (Boston: Little Brown and Co., 1930), p. 10.

¹¹ Hélène Cixous and Catherine Clément, La Jeune Née (Paris: Editions 10/18, 1975), p. 153.

- ¹² Ibid., p. 154.
- ¹³ Mircea Eliade, Myths, Dreams and Mysteries, trans. Phillip Mairet (New York: Harper and Row, 1967), pp. 174-175.
- ¹⁴ Ibid., p. 179.
- ¹⁵ Erich Neumann, The Great Mother, An Analysis of the Archetype, trans. Ralph Mannheim, Bollingen Series, XLVII (Princeton: Princeton Univ. Press, 1963), p. xliii.
- ¹⁶ François Porché, Baudelaire, Histoire d'une âme (Paris: Flammarion, 1944), p. 202.
- ¹⁷ Ibid., p. 259.
- ¹⁸ J. M. Cocking, "The Texture and Sensibility in Les Fleurs du Mal," Essays in French Literature, VI, No. 6 (1969), p. 18.
- ¹⁹ Ann Bedford Ulanov, The Feminine in Jungian Psychology and in Christian Theology (Evanston: Northwestern Univ. Press, 1971), p. 143.
- ²⁰ Edward F. Edinger, Ego and Archetype Individuation and the Religious Function of the Psyche (New York: G. P. Putnam's Sons, 1972), p. 119.
- ²¹ Carl Gustav Jung, Psychological Reflections, A New Anthology of his writings, 1905-1961, ed. Jolande Jacobi, Bollingen Series, XXXI (Princeton: Princeton Univ. Press, 1953), p. 116.
- ²² OC, 877.
- ²³ OC, 1283.
- ²⁴ OC, 1294.

25 Charles Baudelaire, Correspondance, Texte établi, présenté et annoté par Claude Pichois, avec la collaboration de Jean Ziegler, Bibliothèque de la Pléiade (Paris: Gallimard, 1961), I, 75; hereafter cited as Corr. I.

26 OC, 1303.

Chapter I

Definitions

A lone character enters the stage echoing Coleridge's "a great mind must be androgynous" as it triumphantly proclaims the "divine androgyny of the soul" and overwhelming applause resonates throughout the Broadway theater.¹

Clearly, the idea of androgyny has exploded beyond just the small circle of scholars, educators and mental health specialists it had initially fascinated to infiltrate itself into wider segments of the population.

When a magazine such as Psychology Today features a cover story on androgyny; an underground periodical of poetry, prose and graphics² or a volume of Women's Studies devote entire issues to the subject, it is strikingly clear that the topic has become a part of the Zeitgeist. What may be more significant still, is that an informative and entertaining book on androgyny written by Jungian analyst June Singer bursts into the American scene with widespread pomp and publicity. Not only is it accepted as keeping with the pulse of the time, but it is enthusiastically

received by as varied an audience as critics and reviewers, psychologists and sociologists, educators and scholars, students and feminists.

Indeed, the 1970's sees the dawn of "Androgynist Criticism," most notably in the works of Nancy Topping Bazin³ and Carolyn Heilbrun.⁴ And neither is this resurgence of interest just an American phenomenon. As early as 1967 the image of the androgyne is treated in a book published in London;⁵ the 1973 edition of L'Année Balzacienne includes two articles dealing with the novelist's androgynous vision and in 1974 Swiss author Tamara Bassim, in a book on woman in the work of Baudelaire, constantly alludes to the poet's androgynous nature.

The renewed interest in androgyny stems not only from the conscientious efforts of concerned feminists to redefine former archaic concepts of polarizing gender dichotomies, but from our needs to forge new ways of thinking and patterns of behavior. In an age when we are rejecting old truths and searching for new definitions which will give meaning to our lives, the idea of balance, unity, integration, and psychic wholeness is alluring, and culturally imposed repression of whole parts of our selves is no longer possible or feasible. In the realm of the humanities and of the social sciences the concept of androgyny enables us to

rediscover literary or historical figures and works whom we had previously dismissed as being one sided, narrow, supremacist and therefore irrelevant for certain audiences.

The notion of androgyny has existed since the beginning of civilization--in religions, myths, legends, folklore and fairy tales--but it was not until the onset of depth psychology that the subject was broached as a serious area of study needing further examination. Definitions of androgyny have differed throughout the ages and the term has been confused with hermaphroditism, bisexuality and homosexuality. Because androgyny challenges our notion of normalcy, because it negates the idea that "biology is destiny," it tends to be threatening and fear provoking.

In his introduction to Androgyny, Sheldon S. Hendler proposes that the real message of androgyny is "that the human psyche is comprised of many different dualities that must be kept in balance in order for the individual to be whole, to be truly human."⁶ Indeed, androgyny is a fusion of our masculine and feminine traits. As such, it stands for the ideals of reconciliation (of contradictions), of harmony and of freedom from limiting gender polarities and sex-role stereotypes.

To understand the idea of androgyny it is necessary to make the distinction between sex and gender. While "sex" is

a biological and reproductive matter consisting of genes and chromosomes, hormones and genitals, "gender" is a psychological concept learned during infancy. Terms such as "male" and "female" belong to the former category; "masculine" and "feminine" to the latter. Androgyny is a psychological and social framework in which gender roles are not made on the basis of sex. Because of our socialization it is hard to conceive of life without gender or even of a life where our gender characteristics do not necessarily have to agree with our sex.

June Singer believes that "the Androgynous Principle is intuitively experienced as the key that can unlock the prison of sex and gender--a key that is available to anyone who has the courage and the imagination to make use of it."⁷ Carolyn Heilbrun, in her book Toward a Recognition of Androgyny, further states that "the acceptance of human beings by other standards than gender tends toward the possible implementation of the androgynous ideal."⁸

Judeo-Christian tradition has kept people locked into the belief that male=man=mascularity and that female=woman=femininity. It limited human beings by defining them solely on the basis of their reproductive functions. Men became the embodiment of the Masculine Principle and women of the Feminine Principle and it became culturally established that

there were two distinct modes and responses to life--the masculine on the one hand and the feminine on the other. Carl Gustav Jung made an important breakthrough when he attempted to divorce masculinity from maleness and femininity from femaleness. Erich Neumann, a disciple of Jung's, stresses that the integrity of the individual is thwarted when it is indelibly linked solely to one or to the other principle.

Rather than defining people in terms of personal wholeness (psychic, emotional, mental, spiritual, and sexual health and maturity), we are maintaining what Claude Levi-Strauss terms "our preference for living in dichotomies." Our insistence on dualities projects images which are static rather than active and self-actualizing.

Before Freud, Otto Weininger linked femininity to sexuality and reproduction and to unconsciousness. Masculinity, on the other hand, stood for consciousness and intellect. For Freud, femininity implied passivity while masculinity was associated with activity. In his paper "On Female Sexuality" he speaks of "the universal opposition between activity and passivity, masculinity and femininity."⁹ Freud's passivity in women is modified to possess a more positive value for Helene Deutsch who stresses an inwardness or internalization, "a greater intuition and a greater

subjectivity in assimilating and appreciating life processes Man's attention is principally directed outward and a woman's inward."¹⁰ Jung finds this unconscious to be a creative element, responsible for energy and change. For him, the creative faculty of symbolization derives from the collective unconscious which is feminine and a primary agent in the process of individuation. The "animus" manifests itself in independence, assertiveness, ambition and intellectual striving. The "anima" is characterized by the irrational sphere, by extreme emotionality and passivity. Distinctions such as these lead Eva Figs to comment somewhat sardonically in her Patriarchal Attitudes that, "to be male is to be positive, rational, active, dominating and to be female is to be submissive, passive and not very bright."¹¹ For Jung, however, the contrasexual opposites can be positive or negative.

And yet the concepts of masculinity and femininity are not innate characteristics of men and women. Who says that men are to be tough and controlling and women weak and submissive? Such rigid distinctions lock us into stifling and unhealthy boxes. The feminine man and the strong self-sufficient woman are proof that men are not inherently bullish, callous and obsessed with their superiority over women or that women are incoherent, hysterical, dependent and

incapable of making decisions. Sensitivity and receptivity are neither better nor worse than ratiocination and perseverance. It is the balanced combination of these qualities that is freeing. The man who lacks the qualities of gentleness and tenderness is just as "unliberated" and cut-off as the woman who possesses only those qualities. On the other hand the woman who is autonomous, adventurous and ingenious is incomplete if she lacks some of the traditional feminine traits.

While our Greek ancestors confused hermaphroditism with androgyny,¹² considering them both as aberrations of nature and signs of the God's anger, a distinction between the two shall be made here. For our purposes we shall qualify as hermaphroditic the biological or anatomical androgyne, the person who possesses both male and female sex characteristics. Indeed, the coexistence of two very separate halves is contrary to the androgynous merger. While the androgyne does not concern itself with biological functions, it does deal with the magico-religious forces existing as a result of the convergence of gender opposites. And whereas androgyny is a psychic state, bisexuality refers to interpersonal relationships. An androgynous personality may possess any one of several sexual orientations: asexuality, heterosexuality, bisexuality, homosexuality or celibacy. According to Singer,

"Androgyny consciously accepts the interplay of the masculine and feminine aspects of the individual psyche, Bisexuality moves toward the mediation of binary opposites."¹³ The difference between bisexuality and androgyny is reflected in the basic divergent positions taken by Freud and Jung respectively. While the former places the emphasis on a mature interpersonal relationship (between a man and a woman), the latter puts the accent on the interplay between "the masculine and feminine components of the individual psyche."

The closest Freud came to Jung's theory was to indicate that there was indeed a predisposition in the boy toward femininity and in the girl toward masculinity. He goes on to say:

Man is an animal organism with (like others) an unmistakably bisexual disposition. The Individual corresponds to two symmetrical halves, of which, according to some investigators, one is purely male and the other female. It is equally possible that each half was originally hermaphrodite. Sex is a biological fact which, although it is of extraordinary importance in mental life, is hard to grasp psychologically. We are accustomed to say that every human being displays both male and female instinctual impulses, needs and attributes, but though anatomy it is true, can point out the characteristics of maleness and femaleness, psychology cannot.¹⁴

The first hypothesis of human androgyny was posited

the early 1900's by Otto Weininger who suggests that people are made up of both masculine and feminine characteristics: "Man and woman are like two substances which are distributed among living individuals in varying mixed proportions, without the coefficient of one substance ever vanishing. In experience, one might say, there is neither man or woman, only masculine and feminine."¹⁵

While Weininger and Freud did express interest in the concepts of hermaphroditism, bisexuality and androgyny, it is Jung who remains the fountainhead in expounding the theory that the human psyche is, in its most primitive state, androgynous.

In order to follow the nature, dynamics and direction of archetypal criticism, that is, the application to literature of Jungian psychology, it is imperative to have a basic comprehension of Jung's concept of the archetype, of the collective unconscious, and of the animus/anima principle.

Jung's archetype may be likened to Freud's "archaic remnants"--those "mental forms whose presence cannot be explained by anything in the individual's own life."¹⁶ According to the Viennese psychoanalyst, these are "aboriginal, innate and inherited shapes of the human mind."¹⁷ Archetypes are manifest in images and energy; they are therefore numinous. Edward Edinger elucidates that, just as instincts are

enigmatic motivating factors which lead to a biological behavioral response, archetypes are psychic instincts perceived and experienced in symbolic images and myths.¹⁸ Unconscious, without known origin, and inherited from our ancestors, they determine our thoughts, our fantasies, our emotions, our anxieties, our projections and our behavior--independently of the personal experience of the individual. The response of the whole individual is involved here, not just the mind. The archetype, then, is not the symbol itself but its underlying structure which expresses itself in collective symbolic images (Great Mother, Hero, and so forth). It is here that the unconscious manifests itself and reaches consciousness. June Singer maintains that the archetype of androgyny emerges from the unconscious to respond to needs for security and for self-sufficiency.¹⁹

Whereas Freud's personal unconscious is the prime agent of human personality and mover of behavior, Jung adds a collective unconscious composed of transpersonal universal contents which are not easily assimilated by the ego.²⁰ Jung then, goes beyond Freud's repressed consciousness or sum of forgotten memories to stress that the individual psyche is rooted in the collective psyche of the culture--that the individual unconscious is grounded in the collective unconscious--in tradition and beliefs. While Freud's personal

unconscious is filled with repressed elements of the individual's past, Jung's collective unconscious is specific to the race and shall never reach consciousness. From this collective, non-individual unconscious stem the archetypal images. These divine images, which are alien to the ego, are the transmitters of the psychological inheritance of humanity. Because they are ancient, suprapersonal and unfamiliar, these symbols can neither be understood nor assimilated directly by the individual.²¹

Between these two layers of the unconscious, the personal and the collective, lie the anima in man and the animus in woman; contrasexual elements whose "very otherness . . . lends these archetypal factors their force and dynamism."²² The anima (Lat: Soul) is the autonomous content in the male psyche which can be described as an inner woman and with which he completes himself. It is the principle of Eros related to love and the unconscious. The animus is the corresponding masculine element in the female psyche. It is the principle of Logos, standing for rationality and consciousness. These contrasexual archetypes are the "fertilizing other" of the human psyche. In her article entitled "Archetypal Approaches to the New Feminist Criticism," Annis Pratt observes, "Erotic, emotional and associated with the moon, the anima provides the male with mystery and love and

thus completes his psychic integrity. Logical, spiritual, intellectual and in association with the creative principle of the sun, the animus provides woman with opinions, querulousness and masculinity."²³

A strong identification of the man with his anima (or with his mother as Freud would have it) would cause him to become more effeminate and sensitive much as a subjective identification of the woman's ego with her animus (or strong positive relationship with her father) would tend to make her more masculine and assertive.²⁴ The anima in man and the animus in woman are experienced as the reality of the opposite sex. The androgynous quality of contrasexual components makes possible an inner "independent" experience of the opposite sex. Man possesses an inner unconscious experience of woman and woman possesses a similar unconscious experience of man.

Gaston Bachelard interprets the phenomenon of falling in love as a projection on the part of the woman's animus and the man's anima. The man who falls in love projects upon his lover all of the values he cherishes in his own anima. Similarly, the woman in love projects upon her lover all of the admired faculties of her own animus. The dialectic of the two ideals, according to Bachelard, has the power to surmount innumerable reality based obstacles: "On s'aime en

toute idéalité, chargeant le partenaire de réaliser l'idéalité telle qu'on la rêve,"²⁵ and Neumann warns not to erroneously project this archetypal symbolism, dictated by myth, upon people "as though they carried its quality."²⁶

Jung outlines four broad categories of archetypal imagery: 1) The Great Mother, 2) The Spiritual Father, 3) The Archetype of Transformation, 4) The Central Archetype: The Self. Since this last category most vividly exemplifies the archetype of androgyny, it is the only one which shall be examined here. The archetype of the Self expresses psychic wholeness, totality and "incorporates within its paradoxical unity all of the opposites embodied in the masculine and feminine archetypes."²⁷ Among its images are those of reconciliation between good and evil, God and Satan, sun and moon, or fire and water as in the alchemical process. The product of such a union in alchemy was a paradoxical image considered hermaphroditic.²⁸ An equally important image borne out of the Central Archetype is the Mandala, the basic unifying and integrating principle which lies at the root of the psyche. The original condition in the psychological development of the infant, before consciousness has taken place, is the Uroboric State of totality and self containment which is best illustrated by the image of the circular snake eating its tail. In this state, Neumann observes,

everything is numinous and divine:

. . . originally thing and place belonged together in a continuum and were fluidly related to an ever-changing ego. In this inchoate state there was no distinction between I and You, inside or outside, or between man and things, just as there was no clear division between man and animals, man and man, man and the world. Everything participated in everything else, lived in the same undivided and overlapping state in the world of the unconscious as in the world of dreams.²⁹

At a much later point in the psychological development of the individual there will be a wounding of the personality with all its accompanying pain. The ego will accuse God, Woman, and so on for being responsible for whatever is in its way³⁰ and eventually, if all goes well, the principle of Individuation will settle in. There will be a conscious coming to terms with one's own inner center or psychic nucleus, a synthesis of the opposites within. At last, we will be undivided within ourselves. It is at this point that the "self which has gone beyond the opposites, will reappear in the image of the round, the Mandala."³¹

In "The Special Phenomenology of the Child Archetype," Jung explains that the survival of the archetype of androgyny is due to its power as a:

. . . unifying symbol . . . a symbol of the creative union of opposites . . . [that points] . . . forward to a goal not yet reached . . . [thus, it] . . . has gradually turned into a subduer of

conflicts and a bringer of healing. . . . As a civilization develops, the bisexual "primary being" turns into a symbol of the unity of personality, a symbol of the self where the war of opposites finds peace. In this way the primary being becomes the distant goal of man's self-development; having been from the very beginning a projection of unconscious wholeness.³²

The goal then, according to Jung, is to return to the uroboric stage, to fuse the polarities and to regain the primal totality. This can only be accomplished once conscious and unconscious, masculine and feminine have been integrated. For Jung, the quest for the Self is an equilibrium, a conciliation of opposing forces which brings the sense of wholeness that distinguishes the androgyne who perceives and confronts the world in a complete and integrated manner. The true self calls into balance the masculine (animus) and the feminine (anima) resident in the psyche. It is the halfway point between the conscious and the unconscious wherein lies the reconciliation of opposites.

In his Psychology and Alchemy Jung points out that the alchemists, although dealing with the fusion of opposites, were not aware of the psychic dimension of the androgyne. Their representation--a composite half male and half female--was emblematic of a magical marriage. Conjunction, or the fusion of male and female energies, is the central process of alchemy. In the hope of achieving harmonious unions, the

alchemist separates lunar and solar powers, the activity of fire from the receptivity of water. The alchemist's prototype of the androgyne is Mercury:

Dissociated as brother and sister, he is reconstituted by their union, he is quick-silver, the liquid metal which dissolves gold and has the virtue of regenerating it; he is the play of colors in the peacock's tail, and the division into four elements. He is the serpent devouring its own tail, and dies to find rebirth . . . he is a tall youth with feminine breasts, sometimes a naked girl.³³

In his book Psychology and Alchemy, Jung reproduces a set of twelve engravings attributed to the alchemical text the Rosarium Philosophorum. These are illustrations of the alchemical union of the king and queen who reign in the same psyche. In four of the pictures the merging of the king and queen is so complete that there remains but one body beneath the two crowned heads.

In a similar manner, the mystic has traditionally sought a sense of oneness with the universe through a receptivity which requires a giving up of the ego which separates, divides and compartmentalizes the Gestalt. The I Ching indicates a coexistence of opposites: Creative/Receptive, Heaven/Earth, Masculine/Feminine, Ying/Yang, Light/Dark, Time/Space: "The dark begets the light and the light begets the dark in a ceaseless alternation." The Tao Te Ching

indicates that we may achieve a sense of oneness with ourselves and with the universe: "He who knows the masculine and yet keeps to the feminine / Will become a channel for the world, he will not be severed from the eternal virtue, / And then he can return again to the state of Infancy."³⁴

This does not mean a return to the child as a child, but a regressus ad uterum by the conscious adult so that s/he can blend what s/he already knows with those elements s/he has forgotten or from which s/he has been severed. The I Ching further states that "the alternation of Yin and Yang is called Tao." For Lao Tzu, the movement of the Tao, the universal cause or way by which the ancient Chinese sought to explain the world, "is that of reversal . . . Tao's standard is the spontaneous." For Jung, "Tao is divided into a principal pair of opposites: Yang and Yin. The image is a primordial idea . . . as a microcosm uniting in himself the world opposites, man corresponds with the irrational symbolism of which reconciles psychological synthesis."³⁵

The Tao is the middle way, the undivided unity which gives rise to and holds in balance the Yin or female principle and the Yang or male principle.

Yin represents death, darkness, secretiveness, evil, demons, earth and the invisible world.
 Yang represents life, light, righteousness, Gods, heaven and the invisible world. The two

principles although they appear to be conflicting opposites, define their existence through a creative relationship with each other. For Yang contains the seed of Yin and Yin that of Yang. Through a cyclical movement with the Tao, each transforms itself into the other and thereby achieves identification Thus, as opposite poles of a single process, death defines life, and life, death; light gives rise to darkness, and darkness to light.³⁶

The Yin and the Yang, expressed in texts since 11 B.C., represent two very primal forces. While the Yang moves outward, the Yin turns inward.

This successive counterbalancing of opposing masculine and feminine principles is found in some versions of the uroboros, the gnostic symbol of the snake biting its own tail. This symbol of self fecundation or of a self sufficient cyclical nature is, as we have seen, used by the Jungians (most notably by Neumann) to denote the earliest stage of the ego's development. In a Venetian alchemical manuscript, the uroboros is depicted as half black (for earth and night) and half white (for heaven and light). As symbol of the Great Round, the One, the Self, it is the personification of the ideal reconciliation of opposites. "It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once."³⁷

From this androgynous whole, the primal creative elements, male and female, are born. This undifferentiated

primordial archetype is perceived in the Tao, in the work of the Gnostics, and the Alchemists in varying myths: first there is the One, then the Two which are for ever striving to return to the original unity. A similar concept is found in the Hindu mythology. The Hindu couple Purusha-Prakriti, for example, are "as big as a man and a woman enclasped."

"The ideal of the Androgyne expresses one of the most ancient concepts of Western civilization, that of the original, harmonious, sexually integrated constitution of the person. . . . It expresses humanity's yearning to return to that primal state of perfect interior balance."³⁸

Joseph Campbell, in his fascinating study of primitive mythology, The Masks of God, observes that:

Man, apparently, cannot maintain himself in the universe without belief in some arrangement of the general inheritance of myth. In fact, the fullness of his life would even seem to stand in a direct ratio to the depth and range not of his rational thought but of his local mythology . . . the myths of our several cultures work upon us, whether consciously or unconsciously, as energy releasing, life-motivating and directing agents; so even though our rational minds may be in agreement, the myths by which we are living--or by which our fathers lived--can be driving us, at the very moment, diametrically apart.³⁹

Clearly, mythology is no toy for children. Nor is it a matter of archaic, merely scholarly concern, of no moment to modern men of action. For its symbols (whether in a tangible form of images or in the abstract form of ideas) touch and release

the deepest centers of motivation, moving literate and illiterate alike, moving mobs, moving civilizations.⁴⁰

Myths regarding the creation of the world follow the pattern of the splitting of the One into the Two. In Genesis (1:27) God created man in his own image "male and female" before Eve was taken out of Adam's body. Not only is God androgynous but according to the Talmud, to Jewish mysticism and to Arabic esoterism so was primitive humanity--a conclusion they drew from the verse of the Bible "male and female created He them." Emmanuel Swedenborg concludes "that the feminine is from the masculine, or that woman was taken out of man . . . woman was created out of man, and there is in each both an inclination and a faculty of reuniting themselves into one. That the reunion is into one human being is also plain from the Book of Creation, where both together are called man; for we read that, 'in the day that God created man, male and female created He them and called their name Man.'" ⁴¹

Before the Fall, Adam, preform of the human race, was the primordial Androgynous "in whom at the end of time the unity of days at Eden was to be restored."⁴² The mystic, Jacob Boehme (1575-1624), describes Adam in Paradise as a Mannliche Jungfrau, a virile girl who resided alone: "Such

a man as Adam was before his Eve, shall arise and again enter into and eternally possess Paradise; not a man or a woman but as the Scripture saith, they are virgins and follow God and the Lamb."⁴³ Boehme goes on to add, in what sounds like a vague prefiguration of Swedenborg, Jung Neumann and Bachelard: "the hermaphrodite represents the objective of the union in love of the man and the woman: for by joining with woman, man hopes to recover his former androgyny and immortality, his woman; he hopes to find the divine virgin, his lost half, the divine image which has become effaced in him."⁴⁴

Although orthodox Christian interpretation of Genesis does not recognize Adam's possible androgyny, the hermetic tradition (the occult and the mystical thought of the Kabbala, the Alchemists and the Gnostics) see the creation of Eve from Adam as one in which his rib appears as an organ of birth. The Zohar, a thirteenth century compendium of non-orthodox Jewish tradition, interpreting the verse from Genesis--"male and female created He them"--maintains that a man who is not married is defective and that the "holyness of the King flees from him." The idea of Adam's androgyny is again taken up by Pierre Bayle in his 1697 edition of the Dictionnaire Critique. Later in France the Saint-Simonians will borrow from Jewish mysticism the view of the couple or

individu social as an androgynous unit; man providing one set of attributes (strength) and woman another (feeling).

The Virgin Mary who through the power of the Spirit within her conceives her offspring is a possible image of the female anatomical androgyne and Christ whose wound at his side is similar to Adam's opening is by virtue of his own metamorphoses, and as an agent in the transformation of others, also androgynous. Christ is not only androgynous by dint of his embodiment of the masculine and feminine principles (thought, love, charity, strength, and humility co-exist harmoniously within Him), but also by his outlook: He suggests, for instance, that a life of thought might be preferable for some women to a life of domesticity.

On the level of archaic cultures "totality" was expressed by any pair of opposing entities: masculine/feminine, visible/invisible, heaven/earth, light/dark. In a tone reminiscent of the Chinese and the Hindus, the Greek philosopher, Heraclitus, observes that, "God is day and night, winter and summer, war and peace, surfeit and anger," and that "the unlike is joined together and from differences results the most beautiful harmony."⁴⁵ And in the Corpus Hermeticum (II 20,21) Trismegiste maintains that not only God, but "all things animate and vegetable," have both sexes.

In his "Mephistopheles and the Androgyne," Mircea Eliade

scans figures from myth and legends who have at some time been considered androgynes. He mentions Hera who alone engendered Hephaistos and Typhoeus; the bearded Zeus with six breasts, the virile hero Heracles who wore women's clothes, the Cyprian cult of the bearded Aphrodite and the Italian Bald Venus.

Perhaps the most "androgynous" God in whom masculine and feminine opposites coexist, albeit in a confused state, is Dionysus, God of wine and madness. This stout, bearded being whose double nature made him doubly potent according to legend is depicted as effeminate and stripped of virility in the art of the Hellenistic age. He is featured in Euripides' The Bacchae as well as in "Fragment 61" of Aeschylus, where someone cries out upon perceiving him: "Where have you come from, man-woman?" Ovid and Seneca speak of him as girl-faced and Pliny recalls a statue of him dressed as Venus. Deprived of his manly stature, he possesses only the superficial aspects of femininity. His birth and life are equally dualistic. He is the offspring of Zeus who takes him from Semele's womb and sows him into a hollow nook at his own side until he is ready to be born. Later, he is kept in women's quarters, disguised and treated as a girl with the result that he grows up to be effeminate. According to Singer, Dionysus is not the true androgyne for

he has not come to terms with his feminine side: "His masculine and feminine sides are not fused, they are merely confused."⁴⁶

There is a double androgyny implied here for the Amazons that Dionysus encounters, armed horsewomen, are contrasted with this "virile god wearing a long robe twice-girdled." Marie Delcourt, in her book on the hermaphrodite, believes that the Amazons were seen by the ancients as women who bore themselves like men. The double androgyny is in fact the travesty of a man disguised as a woman versus a woman bearing men's weapons.

The Bacchae who follow Dionysus are as confused as he is for they have shed their feminine side and have not been able to fully benefit from their masculine side which functions in a complementary fashion to the feminine: "Wholeness is not achieved for frenzy is not freedom."⁴⁷ Singer goes on to explain how this unfortunate state is the outcome of the unending power struggles between Masculine and Feminine Principles, as mythologically incarnated in the figures of Zeus and Hera. The Artemis-Hippolyte Amazon, the female archer in hunter's clothes who has burned her right breast to make room for the bow is no more androgynous than Dionysus for she has symbolically rejected the Feminine as personified by Demeter and has set herself up against the invading

masculine power by attempting to be even more powerful. Having renounced feminine qualities, she remains ununited and victimized by the very characteristics she tried to overcome. Hippolyte, who has not integrated the feminine side of her mother Aphrodite with the masculine ruthless nature of her father Ares, demonstrates an unwillingness to fuse the two opposing sides of her personality. She cannot free herself from the bond of her father--is therefore not a balanced figure--albeit she stands as an example of a woman who refuses to be defined by society or convention. In his Dictionnaire des symboles, Jean Chevalier notes that the love of Jupiter and Leda may be seen in an androgynous context for "Si Zeus se change en cygne pour approcher Léda . . . c'est . . . après que celle-ci s'est métamorphosée en oie pour lui échapper. Or . . . l'oie est un avatar du cygne dans son acceptation lunaire et femelle."⁴⁸

Greek tradition mentions certain beings who in the course of their existence passed through both sexes. One such being, legend tells us, was the soothsayer Tiresias, the "old man with female breasts" who immediately became a woman upon separating two snakes who were in the process of copulation. Upon encountering the same two snakes in the identical act seven years later, he becomes a man once more. It was the snakes who conferred to him his gift of prophecy.

It is interesting to note in passing that prophetic figures such as priests, intermediaries between heaven (masculine) and earth (feminine) possess a ritual or a divine bi-unity. Likewise, most fertility Gods bear traces of androgyny. Among the Esthonians, Gods of agriculture were considered male one year and female the next. This leads Mircea Eliade to conclude that: ". . . the outstanding male and female Gods are androgynous, which is explicable if one takes into account the traditional conception that one cannot be anything by excellence unless one is at the same time the opposite, or, to be more precise, if one is not many other things at the same time."⁴⁹

The Androgyne may look back for its tradition to the year 416 B.C. In his Symposium written around the year 385 B.C. Plato allows us to eavesdrop on a conversation dealing with the definition of love and the origin of the sexes. Aristophanes tells how in the beginning people were double--male and female--and as such were endowed with extraordinary strength and vigor. Because they found fault with the Gods, Zeus cut them in half to punish them. This enables Aristophanes to observe, "each of us, therefore, is the half of a single thing; as a result, each of us is constantly searching for our complementary fraction." In the "Myth of the Androgynes," Plato maintains that the organism of the male

supposes that of the female; that he discovers woman by discovering himself.

Throughout legends, myths, literature, and history certain figures stand out as approximating the ideal of the conception of androgyny indigenous to the time and place: Apollo, for instance, possesses feminine qualities and Artemis masculine ones including virginity (in the sense of autonomy which divorces one from the literal history of one's sexual act). The union of Tristan and Iseult can be perceived as a need for a passionate merging of the masculine and the feminine principles. Isis typifies a certain virility as does Shaw's Saint Joan. Hermaphroditic Salome is the perfect example of the female executioner and Cleopatra who became the illustration of the *femme fatale* is often endowed with male traits. In his poem entitled "Meloenis" (1851) Louis Bouilhet presents her as the "type éternel de grâce et de virilité."

In La Littérature de l'âge baroque en France, Jean Rousset is captivated by a certain androgynous ballet:

Le ballet n'est pas avare, en effet, de ces créatures polymorphes qui, semblables au Protée de Gracian sont tantôt jeunes, tantôt vieilles, tantôt hommes, tantôt femmes; voici un Hermaphrodite "qui paroissoit tenir des deux natures voltigeant toujours en l'air," voici les Androgynes, côté gauche femmes, sein découvert et

quenouille à la main, côté droit homme, avec moustache et massue à pointe et tant de figures doubles, de chimères qui engendrent des monstres, de formes incertaines qui se décomposent et se recomposent dans un délire burlesque pour former sous nos yeux une sorte de puzzle dansant, une ménagerie hallucinatoire en accord avec la folie métamorphosante des magiciennes.⁵⁰

The quest and the desire for Oneness has taken different modes and orientations. In Biblical terms it is manifested in the Oneness of Eden, the Fall and the Oneness of becoming reunited once more with the heavens. In psychological terms, one leaves the womb, longs for it throughout one's life and returns to it by way of the tomb. In aesthetic terms, one seeks to go beyond reality, to attain unity via multiplicity. In mythological terms there is the Creation, the Destruction and the Rebirth: ". . . the return is always to the Great Mother, the original One who bore the two sexes or to the Androgynous God who created both male and female."⁵¹

There is much freedom to be gained from psychic unity. The fusion of both masculine and feminine principles is a prerequisite for self creation. As Simone de Beauvoir states:

In those combats where man and woman think they confront each other it is really against the self that each one struggles, projecting onto the partner that part of the self which is repudiated:

instead of living out the ambiguities of their situation, each tries to make the other bear the objection and tries to reserve honor for the self. If however both would assume the ambiguity with a clear sighted modesty, correlative of an authentic pride, they would see each other as equals and would live out their erotic drama in amity. The fact that we are human beings is infinitely more important than all the peculiarities that distinguish human beings from one another in both sexes is played out the same drama of the flesh and the spirit, of finitude and transcendence; both are gnawed away by time and laid in wait for by death, they have the same essential need for one another and they can gain from their liberty the same glory.⁵²

In Beyond God the Father, Toward a Philosophy of Women's Liberation, Mary Daly suggests that "we are breaking the dam of sex stereotyping, the flow of being that stops women from being integrated, androgynous personalities. The admission of the fact of this brokenness into our consciousness brings to light the promise burning within, the potential toward the 'fearful symmetry' that the poet glimpsed, and that our culture keeps hidden in the forests of the night."⁵³

From the foregoing illustration taken from occultism, mysticism, religion, mythology and literature, it becomes apparent that whenever the Feminine Principle enters the picture a certain civilizing element accompanies it: sensitivity, affection, compassion. The (male) poet combines a "feminine" receptivity and a synthesis to his analytical and creative soul. Neumann qualifies this as the "matriarchal

consciousness" of the artist.⁵⁴

The coexistence of passive-feminine and active-masculine traits in the creative life of the artist affects not only his own psyche and his work but the total manner in which he confronts the world. Baudelaire is a striking example of this long line of bipolar souls who struggled to let bloom the full range of thought and feeling that any one individual is capable of experiencing. Before Virginia Woolf, he showed by his own example that we are all "man-womanly" or woman-manly." He lived as if he were Baudelaire and Jeanne Duval and he draws women who all contain within them a little Charles Baudelaire struggling to get out. Both he and the women he paints are simultaneously aggressive and receptive, strong and tender, rational and intuitive. Rarely if ever do we feel as if we are "eavesdropping on some purely masculine orgy." Carolyn Heilbrun opines that "it is in those works where the roles of the male and the female protagonists can be reversed without appearing ludicrous or perverted that the androgynous ideal is present."⁵⁵

As any great poet Baudelaire uses his rational and intuitive faculties, he "strives not only to dissect but to connect . . . perceives both the multiplicity and the underlying unity . . . [He balances] . . . the active with the contemplative"⁵⁶ in a frenzied desire to forge "un monde où l'action [serait] la soeur du rêve."

Notes, Chapter I

¹ Robert Kalfin, dir., Yentl by Isaac Beshevis Singer, with Tovah Feldshuh, Eugene O'Neill Theater, New York, 23 October, 1975.

² Schocks, 6 (California: Momo's Press, 1976).

³ Nancy Topping Bazin, Virginia Woolf and the Androgynous Vision (New Brunswick: Rutgers Univ. Press, 1973).

⁴ Carolyn Heilbrun, Toward a Recognition of Androgyny (New York: Harper and Row, 1974).

⁵ A. J. L. Busst, "The Image of the Androgyne in the Nineteenth Century" in Romantic Mythologies, ed. Ian Fletcher (London and New York: Barnes and Nobles, 1967).

⁶ June Singer, Androgyny; Toward a New Theory of Sexuality (Garden City, New York: Anchor-Doubleday, 1976), p. xi.

⁷ Ibid., p. 35.

⁸ Heilbrun, p. 78.

⁹ Sigmund Freud, "Female Sexuality," in his Collected Papers V, trans. James Strachey (London: Hogarth Press and the Institute for Psychoanalysis, 1956), pp. 252-272.

¹⁰ Helene Deutsch, The Psychology of Women (New York: Harper and Row, 1944), I, 130.

¹¹ Eva Figes, Patriarchal Attitudes (Greenwich, Connecticut: Fawcett Publications, 1971), p. 129.

¹² This stemmed from their confusion of Eros with Hermaphrodite. In his Symposium Plato refers to the androgyny of the divinity of love. The son of Hermes and Aphrodite, too, was considered both male and female. Hence the confusion.

¹³ Singer, p. 34.

¹⁴ Sigmund Freud, Civilization and its Discontents, trans. James Strachey (New York: Norton, 1962), pp. 52-53.

¹⁵ Otto Weininger, Geschlecht und Charakter (Wein und Leipzig, 1904), p. 10, trans. Lisa Appigianesi in her Femininity and the Creative Imagination (London: Harper and Row, 1973), p. 5.

¹⁶ Carl Jung, "Approaching the Unconscious," in Man and his Symbols ed. Carl Jung (New York: Dell Publishing Co., 1968), p. 57.

¹⁷ Ibid.

¹⁸ Edward F. Edinger, An Outline of Psychoanalysis, 1975, 30 l. (unpublished paper available at the Jung Foundation, New York, N.Y.), p. 5.

¹⁹ Singer, p. 325.

²⁰ Edinger, p. 10.

²¹ Joseph L. Henderson, "Ancient Myths and Modern Man," in Man and his Symbols, ed. Carl Jung (New York: Dell Publishing Co., 1968), p. 98.

²² Singer, p. 179.

²³ Annis Pratt, "Archetypal Approaches to the New Feminist Criticism," Bucknell Review, 21, No. 1 (1974), 7.

²⁴ Henderson, p. 90.

25 Gaston Bachelard, La Poétique de la Rêverie (Paris: Presses Univ. de France, 1960), p. 64.

26 Erich Neumann, The Origins and History of Consciousness, trans. R. F. C. Hull, Bollingen Series, XLII (Princeton: Princeton Univ. Press, 1954), p. xxii.

27 Edinger, p. 13.

28 Ibid., p. 16.

29 Neumann, p. 188.

30 M.-L. von Franz, "The Process of Individuation," in Man and his Symbols, ed. Carl Jung (New York: Dell Publishing Co., 1968), p. 168.

31 Neumann, p. 218.

32 C. Jung and C. Kerenyi, "The Special Phenomenology of the Child Archetype," in Essays on a Science of Mythology, trans. R. F. C. Hull, Bollingen Series, XXII (New York: Pantheon Books, 1949), p. 193.

33 Marie Delcourt, Myth and Rites of the Bisexual Figure in Classical Antiquity, trans. J. Nicholson (London: Studio Books, 1961), p. 82.

34 Ch'u Ta Kao, Tao Te Ching (London: The Buddhist Society, 1937), p. xxxviii.

35 Dorothy Norman, The Hero: Myth, Image and Symbol, a Nal Book (New York and Cleveland: The World Publishing Co., 1969), pp. 31-33.

36 N. Bazin and A. Freeman, "The Androgynous Vision," Women's Studies, II, No. 2 (1974), 190.

37 Neumann, p. 190.

- 38 Bram Djikstra, "Androgyny in Nineteenth Century Art and Literature," Comparative Literature 26 (Winter 1974), p. 63.
- 39 Joseph Campbell, The Masks of God: Primitive Mythologies (New York: Viking Press, 1959), p. 36.
- 40 Ibid., p. 12.
- 41 Emmanuel Swedenborg, Conjugal Love, rev. trans. William McGeorge and H. Leslie Cornell (Los Angeles: Cornell Publishing Co., 1938), p. 32.
- 42 Jacob Boehme, Concerning the Three Principles of Divine Essence, XIII, 39, trans. John Sparrow (London: J. M. Watkins, 1910), p. 243.
- 43 Jacob Boehme, Mysterium Magnum, 2 vols., trans. John Sparrow (London: J. M. Watkins, 1924), I, 121.
- 44 Ibid.
- 45 Singer, p. 75.
- 46 Ibid.
- 47 Ibid.
- 48 Jean Chevalier, Dictionnaire des Symboles (Paris: Presses Univ. de France, 1969), p. 273.
- 49 Mircea Eliade, The Two and The One, trans. J. M. Cohen (New York: Harper and Row, 1965), p. 110.
- 50 Jean Rousset, La Littérature de l'âge baroque en France, Circé et le paon (Paris: Corti, 1953), p. 26.
- 51 Bazin and Freeman, p. 186.

- 52 Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (1949; rpt. New York: Knopf, 1953), p. 117.
- 53 Mary Daly, Beyond God the Father, Toward a Theory of Women's Liberation (Boston: Beacon Press, 1973), pp. 158-159.
- 54 Erich Neumann, Art and the Creative Unconscious, trans. Ralph Manheim, Bollingen Series, LXI (Princeton: Princeton Univ. Press, 1959), p. 29.
- 55 Heilbrun, p. 10.
- 56 Bazin, pp. 166-167.

Chapter II

The Image of the Androgyne in the Nineteenth Century; Baudelaire and the Androgyne.

When it comes to discussing the concept of androgyny in a given literary work, the possible sources of this concept are necessarily the first elements to consider. As J. L. Busst maintains in his article on "The Image of the Androgyne in the 19th Century," "These depend uniquely on the preoccupations and convictions, ideals and aspirations of the individual artist or author which, if not always those of his whole generation and civilization, are at least largely conditioned by his upbringing and environment."¹

Indeed, to consider only particular events, dreams, conflicts or developmental factors in the poet's life, to study only his psychic impulses or his central archetypes would amount to limiting arbitrarily the critic's vision. As Busst acknowledges, it is equally important to keep in mind the influences and borrowings from admired or revered individuals, the polygenesis of themes, images and ideologies, as well as the atmosphere, the styles and conventions which constitute the spirit of the times.

Before examining what Baudelaire's works are explicitly or implicitly saying in regard to androgyny, we will first look at how the interplay of the animus/anima manifests itself in the literary works of some of the great minds Baudelaire respected. Our view will necessarily be limited by the fact that we are treating only three (male) authors who all toyed with the idea of contrasexual opposites and deeply influenced Baudelaire: Stendhal who peopled his works with semi-androgynous characters, Balzac who dealt with the spiritual aspect of androgyny, and Gautier who focused on the sensual-aesthetic implications of the subject. While all of these novelists infuse their protagonists with androgynous strains, each will present a different point of view of the subject.

But before taking a closer look at those three specific cases, let us cast our glance at the century in general. What is perhaps most striking in the spirit of the time is the outward prevalence of the feminine in all of its manifestations: passivity, masochism, intuition, emotionality and narcissism exhibit themselves with full force beginning with the Préromantisme of Paul et Virginie, passing through the mal du siècle of the Renés, Werthers and Chattertons and culminating in the fin du siècle décadentisme. These examples of feminine sensibility are neither

denigrated nor scorned. Heroines and heroes searching for the frisson nouveau strive in vain to forge roles for themselves in a society that offers no way for these roles to be played out, or, for that matter, for the opportunity for the discoveries necessary for self expression. While writers (and here we must include Stendhal, Balzac, Gautier, Flaubert and Baudelaire) are very much aware of the oppression of women, none offers solutions to the stifling of selves or parts of selves. Yet each in his own way attempts to break through the sex role stereotypes which constantly threaten their characters' selfhood. As Bram Dijkstra points out: "the theme of the attempted reintegration of the human soul and the inevitable and often disastrous collisions of the demands of society with such attempts of reintegration found a progressively more precise expression."² The androgyne, then, becomes the "embodiment of the concept of the integrated soul."³ Speaking of the nineteenth century in general, Albert Béguin remarks:

Cet étrange destin de l'homme qui pourrait racheter la nature et mener à bonne fin son devenir, n'est pas l'expression "d'un orgueil de la créature" qui s'assigne la dignité suprême. Il ne faut point oublier que l'histoire du monde a commencé par un âge d'or où l'homme disposa de pouvoirs magiques bien plus étendus et que la chute fut le fait de l'homme lui-même. Telle est la signification de l'un des mythes les plus singuliers et les plus communément admis par les

romantiques: celui de l'androgynie. Baader fut le premier d'entre eux à revenir à ce mythe que l'on trouve sous diverses formes chez Philon le Juif, chez Scot Erigène et chez Boehme. Selon lui, l'homme, d'abord créature sans sexe, voulut procréer sans Dieu et "s'imagina" dans la nature animale. Dieu alors créa Eve pour empêcher que l'homme ne chut au rang des bêtes. Il faut que l'homme descende en lui et y trouve tous les vestiges divers qui dans l'amour, le langage, la poésie, dans toutes les images de l'inconscient, peuvent lui rappeler encore ses origines; il faut qu'il redécouvre dans la nature elle-même tout ce qui obscurément éveille au fond de son âme l'émotion d'une ressemblance sacrée; il faut qu'il s'empare de ces germes sommeillants et qu'il les cultive.⁴

This superior state is illustrated in the nineteenth century either in one individual as in Mademoiselle de Maupin or in the union of two lovers as in the case of Séraphita. Recipients of a long line of mystical and alchemical thought and more recently of Swedenborgian ideas, writers strove to abolish the hierarchy between the fusion of souls and the merging of bodies when it came to the realization of the most complete individual or love. In this correspondence between the physical and the spiritual, one realm was not, in itself, regarded as superior to the other. Moreover, androgyny came to represent "the self sufficient narcissistic union with the self . . . the union of a couple then, is not the fusion of two distinct entities, but the revelation of an underlying unity: and the

androgyny which symbolizes this union merely reveals a pre-existent androgyny."⁵

. . . dans l'état actuel des choses, l'homme garde au très fond de lui-même, les débris de sa destinée première et la réminiscence obscure du paradis primitif. S'il parvient à écouter les signes intérieurs qui lui sont donnés, à redescendre en lui jusqu'au pouvoir, par une magie toute spirituelle, s'emparer à nouveau des germes qui couvent en son âme, il effectuera sa propre réintégration en Dieu; mais du même coup, il restituera la création entière dans l'unité primordiale . . .⁶

. . . les penseurs romantiques chercheront à expliquer le processus même du devenir cosmique comme la voie du retour à l'unité perdue, et ils recourront pour y parvenir à des mythes qui tous s'inspirent de l'idée de la chute.⁷

Béguin goes on to further explain how the androgynous consciousness was seized by the romantic sensibility:

Entre les couples des tendances qui constituent la vie, une vaste analogie s'établit: au rythme du jour et de la nuit, correspondent sur d'autres plans, les oppositions des sexes, les principes de la pesanteur et de la lumière, de la force et de la matière. Mais une grande force parcourt toute la vie cosmique reliant entre eux, et avec l'ensemble, tous les êtres existants. L'Un primitif engendre la Dualité, formule de la loi de polarité qui préside à tout processus naturel. Géométriquement le cercle et l'ellipse correspondent à l'Un et au Deux et l'ellipse tend à rejoindre en un seul⁸ deux foyers pour réintégrer le cercle primitif.

Inherent in the portraits of the androgynous personalities or relationships we shall be examining here is the

notion of the more complete, more harmonious alternative to the compartmentalized functioning of polar opposites. It becomes the expression of the integrated cell or of the perfect coupling and the message forwarded is that this is the ideal to be sought. This conception is a far cry from Fragoletta, Latouche's melodramatic and one dimensional "androgynous" of the 1820's or of the later representations of the decadents (Péladan, Rachilde, Huysmans, and so forth): "effete young men who wore foppish clothes or women with boyish figures and facades."⁹

June Singer creates a grave distortion and adds to the perpetuation of a misconception when she lumps the multi-dimensional spiritual and psychic androgynes of Balzac, Gautier and Baudelaire with the later vacuous and sensational bisexuals and hermaphrodites of the decadents who all lacked the transcendental implications of their predecessors of the first half of the nineteenth century. Speaking of the "tasteless novels of the romantic era in England and France dealing with sexual pathology, the macabre and the diabolical" she lumps and dismisses Gautier's and Baudelaire's androgynes along with Wilde's Salome:

. . . dramatizing a vampire passion, the "Hérodiade" of Mallarmé, the writings of Péladan and Gautier --obsessed as they were with the Hermaphrodite, the celebration of lesbian love in Baudelaire,

the morbid interest in sexual flagellation in the Marquis de Sade and in Swinburne; and there were many others.¹⁰

. . . this homomorphic creature . . . found its way into the decadent writings of the Romantics and the paintings of the Symbolists as the pale aesthetic hermaphrodite and which today reappears in our own culture with glitter and twang as the sexually ambivalent Rock star.¹¹

As Mircea Eliade points out, the French and English decadents such as Aleister Crowley resort to a degradation of the symbol when they paint the morbid or demoniacal hermaphrodite:

This idea of the hermaphrodite has probably been encouraged by the study of certain ancient sculptures. But the decadent writers did not know that the hermaphrodite represented in antiquity an ideal condition which men endeavored to achieve spiritually by means of imitative rites . . . the ritual androgyne; . . . implied not an augmentation of anatomical organs but, symbolically, the union of the magico-religious powers belonging to both sexes. The androgyne is understood by decadent writers simply as a hermaphrodite in whom both sexes exist anatomically and physiologically. They are concerned not with a wholeness resulting from the fusion of the sexes but with a super-abundance of erotic possibilities. Their subject is not the appearance of a new type of humanity in which the fusion of the sexes produces a new unpolarized consciousness, but a self-styled sensual perfection resulting from the active presence of both sexes in one.¹²

The image of the androgyne that interests us here, the one whose germ is planted in the works of Balzac, Gautier

and Baudelaire, is closer to the one suggested within Comte's Positivism. At the base of this system lies a reconciliation of religion and science, spiritual and physical, mind and body, spirit and matter. For Comte and his followers what mattered was the union of woman as the representative of emotion and materiality and man who stood for the intellectual and the spiritual, rather than its profanation, that is, the hermaphrodite of the decadents who exhibits "cerebral lechery, onanism, demoniality, ambivalence of good and evil, incest, promiscuity, overt homosexuality, sado-masochism."¹³

For Balzac, Gautier and Baudelaire the androgynous image is the result of a long line of philosophical and social systems as well as esoteric and Biblical tradition (not to mention the influence of Swedenborg on Balzac and Baudelaire).

Of all of the writers of the nineteenth century the one who gives the most objective and favorable description (in the sense of depicting them as full autonomous individuals) of women is Stendhal. The fact that Baudelaire was familiar with and admired the novelist's work is undeniable considering that he chose for himself the elder author's definition of beauty: "la promesse du bonheur."¹⁴ Both Simone de Beauvoir, who terms his heroines "des êtres libres et

vrais," and Clara Malraux who considers them among the freest women in three centuries of French literature agree that Stendhal paints women who act and live as individuals and not solely as appendages to men. As Simone de Beauvoir notes in The Second Sex, "Woman according to him is simply a human being"¹⁵ who "makes herself" not only through her reciprocal relations with men but also through her own independent attempts at self-fulfillment. "Stendhal wants his mistress intelligent, cultivated, free in spirit and behavior: an equal."¹⁶

Indeed women and men complement each other in their contrasexual opposites. Putting aside Mathilde de la Môle's at times idiosyncratic behavior, she remains a strong and heroic woman whose quirks of personality are a result of the corrupt society which has succeeded in deforming certain parts of her. Much like Julien, she too has moments of feminine exaltation and aspires to a life of glory, and like Vanina Vanini she is an assertive partner in the love relationship. To complement Julien's feminine appearance ("le teint de ce petit paysan était si blanc, ses yeux si doux, que l'esprit un peu romanesque de Madame de Rênal eût d'abord l'idée que ce pouvait être une jeune fille déguisée qui venait demander quelque grâce à M. le Maire. Elle eut pitié de cette pauvre créature."),¹⁷

Stendhal refers to Mathilde as possessing "un air dur, hautain et presque masculin . . . une voix qui n'a rien de féminin." Along similar lines, Mme. Grandet in Lucien Leuwen only has a feminine expression at trying times. And similarly to Mathilde, Lamiel exhibits a kind of virility through her sterility. Her example indicates that woman is entitled to forge her own happiness. Her courage in the face of danger is characterized as "plus humain que féminin" and she incarnates a traditionally masculine inflexible will. The female Don Juan that she is objectifies men; in her hands they become instruments or puppets, whose strings she holds and pulls at whim. In this complete reversal of roles she is the virile and aggressive one, the Amazon, while the man either remains passive and devirilized or vacillates between strength and weakness, dominance and submission. Not only is woman superior by dint of her inherent sensitivity, but she is also charged with energy and intelligence. She rescues man from debasement, incarceration or doom. It is himself that Stendhal projects onto his heroines who are subject in their own right and not merely functions of the male.

It is a known fact that Baudelaire admired the "auguste personnage" and the "théoricien de la volonté" that was his "cher et grand Balzac." Around 1835 the novelist about whom

Gautier once wrote "Il y a dans son oeuvre comme une odeur de femme--Odor di femina" publishes two works which allow glimpses of his own androgynous vision: "La Fille aux Yeux d'Or" and Séraphita. In the novella, Balzac seems more pre-occupied with describing the unhealthy values of the Paris of the time than in delving into the psychic makeup of his three protagonists so that many questions remain unanswered and many factors unexplainable. It appears unlikely, for instance, that the paradoxical blend of purity, voluptuousness and straightforwardness that characterizes Paquita should not have driven her to the total act of love before Marsay. Furthermore, the physical relationship that exists between the two women is not enough to justify the intensity of the passion between them or Mariquita's desire to enter a nunnery or, for that matter, Paquita's wish to die rather than to continue her lesbian lifestyle. Even though Balzac leaves a lot of ambiguity in his story, he manages to introduce several elements which may be regarded as constituting his ideas on androgyny. To begin with, he introduces us to the "figure raphaélesque" of Henri de Marsay, contemporary of Séraphitus, Gautier's d'Albert, and precursor of Baudelaire's Samuel Cramer whose hair is "prétentieusement raphaélesque." This passive and objectified dandy is contrasted to two aggressive and virile women. Like the Chinese

boxes that fit into each other, de Marsay is Paquita's object who in turn is Mariquita's. The tempestuous feline who is the heroine of the story is the one who makes all of the advances at the beginning of the romance and she seems quite comfortable in that role. She alternates between being the victim and the executioner who delights in dressing her male lover as a woman before seducing him. Antinomies disappear in this creature who represents "l'union bizarre du mystérieux et du réel, de l'ombre et de la lumière, de l'horrible et du beau, du plaisir et du danger, du paradis et de l'enfer."¹⁸ (Here Paquita echoes the I Ching's fusion of opposites.) In a physical brawl she rivals Henri in agility and strength. She falls in love with him only because of his resemblance to his half sister, indicating that it is really his sister to whom she is attracted. For both she has seemed to be "l'infini." Perhaps the controversial nature of the subject treated prohibited a more courageous development of androgynous potentialities. In any event, Balzac does succeed, albeit without carrying out the transcendental implications of androgyny, to present several contrasexual elements at work and to remotely suggest the likelihood of their possible integration in the future.

Jean Prévost has advanced the belief that Baudelaire knew Swedenborg via Balzac. Indeed Séraphita is a

philosophical work whose third chapter elaborates the androgynous notions exposed in Heaven and Hell and Conjugial Love. Not only through his theories of correspondences but also by his views of marriages made in heaven does Swedenborg's influence become evident in the works of both Balzac and Baudelaire. For the Scandinavian philosopher celestial marriages are the conjunction of man (who possesses understanding) and woman (who takes the part of "will") into one mind, one unit. On earth conjugal love is obtained through the conjunction of two minds into one, in heaven the two partners form one angel--"each has the other in himself . . . and thus they cohabit in their inmost souls." Swedenborg speaks of total and harmonious mergings:

The will of the wife is also that of the husband and the understanding of the husband is also that of the wife . . . and it is said that they are not two but one . . . the will of the wife enters into the understanding of the husband and the understanding of the husband into the will of the wife . . . one wishes all his own to be the other's and this reciprocally . . . every society of heaven consists of those who are alike . . . to both (male and female) was imparted in the inmost an inclination to conjunction into one. The two thus make one form, which emulates the conjugal form of good and truth.¹⁹

The marriage of two souls in heaven yields one single androgynous being, each partner becoming the other's second self.

Similarly, Mr. Becker explains to Wilfrid: "L'union qui se fait d'un Esprit d'Amour et d'un Esprit de Sagesse, met la Créature à l'état divin,"²⁰ and Swedenborg's doctrine, he goes on to explain, can be reduced to: "Le Seigneur a pris la beauté, l'élégance de la vie de l'homme et l'a transportée dans la femme. Quand l'homme n'est pas réuni à cette beauté, à cette élégance de sa vie, il est sévère, triste et farouche; quand il est réuni, il est joyeux, il est complet . . . l'homme a donné l'entendement, la femme a donné la volonté: ils deviennent un seul être."²¹

The *Séraphita-Séraphitus* ambiguity illustrates Balzac's view of the synthesis of science and intuition, spirit and matter as a means of obtaining knowledge. For the novelist, woman's will is linked to love and it is through her intuition that she receives knowledge. Man, on the other hand, represents the intellect and accordingly obtains his knowledge through learning, reason and science. For Balzac the androgyne represented by *Séraphitus-Séraphita* illustrated the fusion of the rational and the irrational in one single perfect being, a "double nature humaine" who has internalized both its parents. *Séraphitus'* external appearance attests to this dual nature. As precursor of Woolf's *Orlando* whose "form combined in one the strength of a man and a woman's grace," he possesses:

. . . une force surhumaine . . . son corps mince et grêle comme celui d'une femme attestait une de ces natures faibles en apparence mais dont la puissance égale toujours le désir, et qui sont fortes à temps . . . ses cheveux bouclés par la main d'une fée, son attitude aérienne . . . cette figure majestueusement mâle pour Minna, mais qui aux yeux d'un homme eût éclipsé par sa grâce féminine les plus belles têtes dues à Raphaël . . . Tout dans cette figure marmorine exprimait la force et le repos.²²

Séraphitus-Séraphita possesses not the physical characteristics of the hermaphrodite but the androgyne's magical religious powers. His "force" stands for a strength superior to that of the common person and his repose indicates an equally unique serenity and calm, in short an integration rarely achieved by gender polarized individuals. Even his clothes point to "la dextérité gracieuse d'une femme." His usual attire resembles "autant à un peignoir de femme qu'à un manteau d'homme, il était impossible de ne pas attribuer à une jeune fille les pieds menus qu'il laissait pendre comme pour montrer la délicatesse avec laquelle la nature les avait attachés, mais son front, mais le profil de sa tête eussent semblé l'expression de la force humaine arrivée à son plus haut degré."²³ Not only is his external appearance praised but his intellect, sensitivity, purity (Séraphita is a virgin) and meditative powers are lauded as well. Clearly, Balzac uses the personage to illustrate his

conception of the complete person: this totality is expressed in both spiritual and emotional terms for Séraphitus-Séraphita loves and is loved by a woman, Minna, who sees him as an omniscient and charming "feminine" man (undoubtedly a projection of her animus) and by a man, Wilfrid, who projects onto her a very "virile" intelligence (his own anima). The novel ends on an optimistic note for the marriage of Minna and Wilfrid symbolizes the perpetuation of the androgyne. The human androgyne has blended here with the cosmic androgyne. Lucienne Frappier-Mazur considers that "l'absence d'une hiérarchie entre l'union des corps et l'union des âmes révèle une tentative pour situer sur terre la réalisation de l'androgyne"²⁴ which is indeed the intent of Séraphita but she goes on to state that this attempt succeeds only in having to face "l'impossibilité en ce monde d'un amour complet et idéal." The implied union of Minna and Wilfrid tends to contradict this impossibility of the harmonious union here on earth.

Gaston Bachelard speaks very highly of Séraphita, calling it:

. . . un poème d'androgynie . . . où la psychologie d'animus et d'anima se présente comme une véritable esthétique de la psychologie . . . rappelons d'abord que le premier chapitre a pour titre Séraphitus le second Séraphita et le troisième Séraphita-Séraphitus. Ainsi "l'être intégral"

somme de l'humain, est présentée successivement dans ses vertus actives de l'élément masculin, dans ses puissances de conservation par le féminin avant que la synthèse en soit faite comme entière solidarité de "l'animus" et de "l'anima."²⁵

Indeed Balzac, before Baudelaire, was most fascinated by behaviors that transgressed sexual boundaries. On March 19, 1843, he writes to Madama Hanska: "Que diriez-vous donc chère, de la correspondance de Corinne (Mme. de Staël) avec Juliette (Mme. Récamier) dont elle était amoureuse! Mme. Récamier l'a aussi montré et cela surpasse tout ce qu'on peut imaginer." That this was more than just a bit of juicy gossip on the part of Balzac is indicated by the feeling he voices in La Cousine Bette and which must have intrigued him: that the strongest emotion known is that of one woman for another.

Scattered throughout La Comédie humaine strong self-reliant women assert themselves before our eyes but nowhere is the androgynous realization as effective as in Séraphita. The love of Félix and Mme. de Mortsauf (Le Lys dans la vallée) demonstrates the spiritual realization of the androgynous union. Balzac's women are superior not only by dint of their intuitive faculties, but also on account of their independence (Louise de Bargeton, Renée de L'Estorade), their "virility" (Marguerite Claës), their cerebrality

(Bette), their self proclaimed freedom and ambition (Félicité de Touches), their energy (La Princesse Blamont), their heroism (Laurence de St. Cygne, Lady Dudley), and their education, fecundity, strength and literary abilities (Camille Maupin). These examples of traditionally "masculine" traits in women lead Richard Bolster to remark: "en effet ce qui nait de cette protestation féminine est une tendance vers un renversement des rôles, aussi peut-on parler de virilité féminine dans le monde balzacien."²⁶

Balzac was in fact one of Baudelaire's favorite novelists. The poet felt and understood the passionate and visionary Promethean writer in his multi-faceted dimensions but it is perhaps Balzac's primitive consciousness that Baudelaire most revered. Georges Cattau enlightens the side of the "secretary of mores" that must have been primary in the fascination of his younger admirer:

Le premier mouvement de Balzac est de conférer à l'amour humain des pouvoirs de transfiguration interne et spontanée qui l'exaltent jusqu'à une pureté divine. Il connaît les abîmes que côtoient l'amour. Pour mieux expliquer nos contradictions il fait accueil aux vieilles cosmogonies, aux initiations orphiques, à l'hermétisme païen, aussi bien qu'aux croyances hétérodoxes des premiers âges, à ces traditions ésotériques auxquelles Platon empruntait l'androgynisme du Banquet.²⁷

Baudelaire's deep reverence for the "poète impeccable, parfait magicien ès lettres françaises" to whom he dedicates

his volume of Les Fleurs du Mal is well known. In his article on Théophile Gautier he speaks of him as an "écrivain que l'univers nous enviera comme il nous envie Chateaubriand, Hugo et Balzac,"²⁸ and further on "Nos voisins disent Shakespeare et Goethe! nous pourrons leur répondre Victor Hugo et Théophile Gautier."²⁹ What exactly does Baudelaire see in Gautier besides the great creator of images and the theorist of Art for Art's Sake? To begin with, "Gautier possède le sentiment,"³⁰ in the sense of intuition, delicacy, and sensitivity: "Que de fois il a exprimé . . . ce qu'il y a de plus délicat dans la tendresse et dans la mélancolie."³¹ The admiration and respect bestowed on the writer approximate the most ardent expressions of love. His admiration, he tells us, ". . . ressemble à l'amour."³² Fearing that his treatment of Gautier whose "spiritual immensity" is compared to the sun, to light and to an oracle, will not be "noble" enough, he goes on to laud him in superlatives. (As an aside it is interesting to notice that Baudelaire sees Gautier under a feminine light: "Presque tout le monde connaît ses cheveux longs et souples, son port noble et long et son regard plein d'une rêverie féline."³³ We shall see later on, in a subsequent chapter of this dissertation the sexual ambiguity with which Baudelaire adorns his cherished cats.) It is a remarkable description,

very similar to the "feminine" way Gautier saw himself and others, Baudelaire included. In his preface to his Poésies of 1830 he describes himself as a "jeune homme frileux et maladif" who spends his days on a sofa "il aime mieux être assis que debout, couché qu'assis." Gautier even sees others' appearance as transgressing gender boundaries. When he looks at Baudelaire, he first notices the smooth white skin, like a woman's. (See Chapter V, p. 308 of this dissertation.)

"En tout j'aime ce qui dépasse les bornes ordinaires . . . je ne rêve qu'aventures étranges, passions fortes, extases délirantes, situations bizarres et difficiles,"³⁴ states Gautier whose most ardent desire is "faire vibrer une corde nouvelle du coeur humain," to open sensibilities to the great resources beyond conceived potentialities.

For Baudelaire, Gautier is the writer par excellence who applies the concept of the sensibility of imagination. And if he considers Musset to be an inferior artist ("féminin sans doctrine, . . . aurait pu exister dans tous les temps et n'eût jamais été qu'un paresseux à effusions gracieuses"),³⁵ it is because, unlike Balzac's and Gautier's work, his poetry and his "femininity" attest to a sentimental inability to transcend his own personal dilemmas. Gautier, on the other hand, is "l'égal des plus grands dans le passé, un modèle

pour ceux qui viendront, un diamant de plus rare dans une époque ivre d'ignorance et de matière c'est-à-dire un parfait homme de lettres."³⁶ His muse, according to Baudelaire, transcends the plight of the common folk to attain archetypal significance, as evidenced by the travesties of *Mademoiselle de Maupin* which echo those of Dionysus and the Bacchae. This muse "habite des appartements somptueusement ornés où circule la vapeur d'un parfum choisi. Ses personnages sont les dieux, les anges, le prêtre, le roi, l'amant, le riche, le pauvre . . ." ³⁷ Baudelaire seizes, most appropriately, the archetypal implications of the Gods, angels, priests and lovers who populate Gautier's world of glitter and marble. By dint of their supernatural or prophetic powers, these personages place themselves out of the context of ordinary life and their suggestive powers belong to the realm of the collective unconscious.

When Baudelaire says of Gautier, "Il n'y a pas d'homme qui pousse plus loin que lui la pudeur majestueuse du vrai homme de lettres,"³⁸ it is undoubtedly to the brave and brazen author of *Mademoiselle de Maupin* (and to a lesser degree of "Contralto") that he is referring. "Avec *Mademoiselle de Maupin*," he goes on to opine, "apparaissait dans la littérature le Dilétantisme, qui par son caractère exquis et superlatif est toujours la meilleure preuve des facultés

indispensables en art."³⁹ It is quite conceivable that, along with the art of Delacroix and the music of Wagner, Mademoiselle de Maupin held a prominent place in the halls of Baudelaire's musée imaginaire, for he speaks of the book with unbounded enthusiasm: "L'idéal de Mademoiselle de Maupin était d'exprimer une passion unique, d'une nature toute spéciale, universelle et éternelle. Ce but était de rendre la beauté de l'amour et la beauté digne d'amour . . . l'enthousiasme."⁴⁰ Adjectives such as "universelle" and "éternelle" convey that Baudelaire did perceive that transcendental implications of the work behind its transvestism and bisexuality.

Although Mademoiselle de Maupin does not openly deal with the magico-religious powers of the androgyne, but merely hints at them ("combien peu nous avons compris le génie antique" regrets d'Albert), it does afford the most complicated psychological states of the two dual souls in the literature of the time. Gautier grasps the opportunity to link this immediate reality to the classical ideal. He has d'Albert write:

Aussi l'hermaphrodite est-il une des chimères les plus ardemment caressées de l'antiquité idolâtre. C'est en effet une des plus suaves créations du génie païen que ce fils d'Hermès et d'Aphrodite. Il ne se peut rien imaginer de plus ravissant au monde que ces deux corps tous deux

êtres parfaits, harmonieusement fondus ensemble, que ces deux beautés si égales et si différentes qui n'en forment plus qu'une supérieure à toutes deux, parcequ'elles se tempèrent et se font valoir réciproquement.⁴¹

Mademoiselle de Maupin is loved simultaneously by d'Albert, a poetic feminine soul who senses that she is a woman under her masculine attire, and by Rosette who mistakes her for a man. Maupin, disguised as a man, watches over a young woman who in turn is dressed as a page. She lavishes upon the young thing caresses which are both erotic and maternal. Dressed as a woman, Maupin first seduces d'Albert, then gives Rosette her turn before triumphantly riding out in the sunrise with characteristic "masculine" emotionlessness and impassivity. D'Albert's markedly "feminine" nature and Maupin's "masculine" temperament are strikingly complementary. Physically Maupin possesses a certain androgynous flair: tall, wide shouldered, small hipped, graceful and athletic. As Théodore de Sérranes she personifies the perfect cavalier: handsome and elegant, chivalrous and courageous. "J'avais appris à tirer l'épée et le pistolet"⁴² she writes to her friend Graciosa, "je montais à cheval et avec une hardiesse dont peu d'écuyers eussent été capables." D'Albert sees Théodore as:

. . . le hardi écuyer, le damné duelliste, le chasseur déterminé⁴³ . . . ses habits virils

avaient une doublure féminine⁴⁴ ses traits et son corps sont bien des traits et un corps de femme mais son esprit est incontestablement celui d'un homme⁴⁵ Ma maîtresse . . . qui dédaigne les habits de son sexe . . . a eu je ne sais combien de duels et tué ou blessé trois ou quatre personnes; elle franchit à cheval des fosses de dix pieds de large et chasse comme un vieux gentillâtre de province. Singulières qualités pour une maîtresse.⁴⁶

Temperamentally, Maupin sees herself as of a third sex:

"En vérité ni l'un ni l'autre de ces deux sexes n'est le mien . . . je suis d'un troisième sexe à part qui n'a pas encore de nom . . . j'ai le corps et l'âme d'une femme, l'esprit et la force d'un homme, et j'ai trop ou pas assez de l'un et de l'autre pour me pouvoir accoupler avec l'un deux."⁴⁷

And neither is this just a question of a male identification for she remains at all times conscious of her femininity:

A force d'entendre le monde m'appeler Monsieur, et de me voir traité comme si j'étais un homme, j'oublais insensiblement que j'étais femme; mon déguisement me semblait mon habit naturel et il ne me souvenait pas d'en avoir jamais porté d'autre . . . beaucoup d'hommes sont plus femmes que moi . . . la jupe est sur mes hanches et non dans mon esprit . . . j'aime les chevaux, l'escrime, tous les exercices violents, je me plais à grimper et à courir çà et là comme un jeune garçon; il m'ennuie de me tenir assise les deux pieds joints, les coudes collés au flanc, de baisser modestement les yeux, de parler d'une petite voix flutée et mielleuse, et de faire passer dix millions de foix⁴⁸ un bout de laine dans les trous d'un canevas, . . .

says she in a tone reminiscent of Louise Labbé's preface to her poetry. Maupin, who acknowledges the existence of contrasexual opposites in both sexes boasts of her own assertive independence and concludes that "sous mon front poli et mes cheveux de soie remuent de fortes et viriles pensées . . . je laisserais volontier le miroir pour une épée. La seule chose qui me plaise des femmes, c'est leur beauté; malgré les inconvénients qui en résultent, je ne renoncerais pas à volontiers à ma forme, quoique mal assortie à l'esprit qu'elle enveloppe,"⁴⁹--"mal assortie" because she has internalized some of her society's non-acceptance of the one who is "of a third sex."

Like her, d'Albert identifies with gender characteristics associated with the opposite sex. Gentle, sensitive, tender and feminine, he often wishes he were a woman: "pour goûter de nouvelles voluptés, . . . j'aurais préféré d'être femme . . . aux instants de plaisir j'aurais volontiers change de rôle." Thus, he echoes Maupin's "Ma chimère serait d'avoir tour à tour les deux sexes . . . homme aujourd'hui, femme demain." D'Albert's homophile attachment to Théodore is paralleled by Maupin's infatuation with Rosette: "J'étais réellement fâchée de ne pas la satisfaire," she writes, "je souhaitais même d'être un homme . . . afin de couronner cet amour . . . je l'aimais . . . plus qu'une femme n'aime qu'une

femme . . . je sentais une grande volupté à parcourir ces formes pures et délicates." Clearly, Gautier lets us understand by thoughts such as these the stifling of inclinations that the internalized mores of the contemporary society imposed on elegant and beautiful souls and he contrasts these to the classical ideal which satisfied his love of Greek beauty and devotion to classical art. D'Albert justifies homoerotic attachments by linking them to aestheticism: "Ce qui est beau est physiquement bien. Tout ce qui est laid est mal," and later he describes himself as "un homme des temps homériques." Foreshadowing Baudelaire's longing for the infinite, D'Albert and Maupin strive to go beyond conventional boundaries. "J'attends quoi? Je ne sais mais j'attends" he says while she echoes "quelque chose d'inas-souvi gronde toujours en moi."

Maupin's androgyny is the common thread running throughout the epistolary form of the novel. Like Séraphita's and Paquita's her virginity is associated with a certain androgyny and her mystery and voluptuousness are translated into the aesthetic plane in a manner similar to the enigmatic statue of the hermaphrodite in "Contralto," "rêve de poète et d'artiste," supreme effort of art and will whose multiple beauty enraptures Gautier who gives it archetypal dimensions:

Est-ce un jeune homme? Est-ce une femme,
 Une déesse, ou bien un dieu?
 L'amour, ayant peur d'être infâme,
 Hésite et suspend son aveu . . .
 Pour faire sa beauté maudite
 Chaque sexe apporta son don.
 Tout homme dit: C'est Aphrodite!
 Toute femme: C'est Cupidon! . . .
 Sexe douteux, grâce certaine, . . .
 Son double, homme et femme à la fois, . . .

The merging is made complete when:

C'est Roméo, c'est Juliette
 Chantant avec un seul gosier . . .
 L'un volant haut et l'autre bas
 L'ange qui descend et qui monte . . .
 La mélodie et l'harmonie
 Le chant et l'accompagnement;
 A la grâce la force unie,
 La maîtresse embrassant l'amant! . . .
 Nature charmante et bizarre
 Que Dieu d'un double attrait para, . . .
 Et dont la voix, dans sa caresse,
 Réveillant le coeur endormi,
 Mele aux soupirs de la maîtresse
 L'accent plus mâle de l'ami⁵⁰

Like "Contralto" who is simultaneously the masculine friend and the feminine lover, Maupin maintains a subtle equilibrium between her friendship and love for d'Albert and Rosette. She appears not only as "des plus beaux des hommes mais de la plus belle des femmes." Amidst this fusion of gender role that typifies de Séranne/de Maupin, d'Albert forgets the notion of sex and loves with "une sécurité parfaite." Maupin, a budding androgyne, is self-sufficient; her

ultimate victory lies in the fact that she conquers duality and tries to reclaim a certain unity of self, for polarized lives along gender lines are "pas une vie, c'est une espèce de végétation."⁵¹ D'Albert voices a similar desire when he expresses the wish to live a more fulfilling life "où je puisse oublier que je suis moi et vivre d'une vie étrange et nouvelle . . . dans l'impalpable royaume où s'envolent les divines créations des poètes et les types de suprême beauté."⁵² What Maupin yearns for is "n'être qu'un en deux corps: voilà l'amour tel que je le conçois . . ."⁵³ . . . car le vrai bonheur est de se pouvoir développer librement en tout sens et d'être tout ce qu'on peut être."⁵⁴

The novel ends on an optimistic note for if Maupin is still struggling with the reconciliation of the opposites within her, she is well on her way to the eventual realization of the harmonious fusion of the ritual androgyne.

Balzac dealt with the notion of the androgyne from a metaphysical point of view, Gautier with a sensual-aesthetic turn of mind. It remained for Baudelaire to combine those features of his admired models into his own very personal vision. Most of the poet's thoughts concerning androgyny are implicit for he sensed, and justifiably so, that the contemporary public was not ready to accept either his vulnerability when it came to the subject or to deal with the

tremendous threat that the revolutionary idea of androgyny would pose.

So concealed is Baudelaire's androgynous vision that it took almost an entire century for his critics (most notably Sartre, Butor and Bassim) to begin to refer to the poet's feminine nature and to the "feminization" of the entire work. It was Michel Butor who, in his very perceptive grasp of Baudelaire's dream of March 13, 1856, first proclaimed the bipolarity along gender lines. Briefly, Butor's thesis is that Baudelaire, humiliated by the imposition of the legal guardianship, internalized the act as a devirilization, a "moral castration." By giving his mother a book of his, he attempts to regain some of his lost virility for, according to Butor, Baudelaire sees the artistic product as a masculinizing element. "When he wants to express the feelings of the poet in general he uses words borrowed from the masculine sex,"⁵⁵ thereby proclaiming poetic power. Baudelaire, as a result of the imposition of the legal guardianship, sees himself as "no longer a man, he's a child or a woman."⁵⁶ Butor, in attributing Baudelaire's androgyny to the figurative castration of the "conseil judiciaire" does not take into account Baudelaire's avowed expression of attraction to the "mundus muliebris" since early childhood as well as several other factors preceding 1844 which all point to the

poet's double nature. In any event, Butor contends that the poet is a male lesbian. The fact that Samuel Cramer, Baudelaire's alter ego in La Fanfarlo, has a feminine pseudonym is further proof to the twentieth century novelist that the poet saw himself as a double being. To support his contention, Butor points out that in the Paradis Artificiels Baudelaire attributes his visions to a woman. And partly because he views Jeanne as an elder sister and diminutive mother as well as the lover she was, Butor opines that: "not only does he love woman, he also loves all that they love." As for the very apparent misogyny in the poet's work, Butor sees it as a reaction "of mood, the backwash of an admiration that would like to be more complete." Yet it is quite apparent that Baudelaire's misogyny is due, in part at least, to the fact that he felt himself torn at times between his masculine and feminine natures and displaced this disturbance onto Woman. From Baudelaire's work and correspondence, Butor draws other conclusions to support his basic thesis: supervirility and femininity are related, the images of the lesbians are those of the apprentice poet who has not yet published, instances of femininity point to a desire for a reversal of roles.

It is most unfortunate that Butor devotes no more than a paragraph or two to speak of the monster of the dream:

"The budding poet who has not yet created himself, this child whom the adult considers with detachment, at whom we can even laugh," for Baudelaire returns to the image of the monster twice in Les Petits Poemes en prose: once in "Les Tentations" (which Butor mentions in passing) and more importantly in "Chacun sa Chimère." In "Les Tentations" the monster with whom the poet identifies is characterized as the "premier Satan d'un sexe ambigu, et il y avait aussi dans les lignes de son corps la mollesse des anciens Bacchus . . ."⁵⁷ His feminine features ("ses beaux yeux languissants," "ses lèvres entrouvertes," "ses chevilles délicates") blend easily with the serpentine phallus he wears as a belt. The dangers of his androgyny are quickly outlined: close to his "belt" he wears "des fioles pleines de liqueurs sinistres, de brillants couteaux et des instruments de chirurgie" next to a container of his own blood. Alongside these ominous objects, this androgynous Satan carries within himself the magical powers associated with the ritual androgyne: "tu connaîtras le plaisir sans cesse renaissant, de sortir de toi-même pour t'oublier dans autrui, et d'attirer les autres âmes jusqu'à les confondre avec la tienne,"⁵⁸ he tells his alter ego, the poet. In a typically Baudelairian turn, the poet reveals the two poles of his own androgynous nature: the danger and trepidation of being double coupled with his ardent desire

for blending and merging with others.

In "Chacun sa Chimère," that part of his androgyny with which he has not yet come to terms, weighs down upon him. Like the monster of the dream whose appendage is of little use to him ("Ses ailes de géant l'empêchent de marcher"-- to this Butor will comment, "Surrounded by whores, he can do nothing with them"), Baudelaire likens his own androgyny to the crippling weight oppressing the "hommes courbés" of "Chacun sa Chimère." Like them, the poet is confused as to the "Way," but he too feels pressed to continue his voyage, determined not to let his complexity get in his way. Rather than despairing over his androgyny, he momentarily accepts it as "faisant partie de lui-même . . . avec la physionomie résignée de ceux qui sont condamnés à espérer toujours," but soon his analytical nature sets in to undo what he has just felt and he sinks right back into letting the burden of his condition overwhelm him: ". . . pendant quelques instants je m'obstinais à vouloir comprendre ce mystère; mais bientôt l'irrésistible Indifférence s'abattit sur moi, et j'en fus plus lourdement accablé qu'ils ne l'étaient eux-mêmes par leurs écrasantes Chimères."⁵⁹

In his critico-psychological-biographical interpretation, Butor draws a connection between Baudelaire's three intercessors Jeanne, Poe and The Crowd on the one hand and

the three consecutive titles the poet chose for his poetic work: "Les Lesbiennes," "Les Limbes," and "Les Fleurs du Mal."

While Butor neglects to take into account several elements prior to the imposition of the legal guardianship in 1844 which point to the poet's androgyny since early childhood (and which will be discussed in Chapter III of this dissertation), and while he equally omits any discussion of the archetype of Androgyny and its manifestation in his work, he does bring a refreshing note to Baudelairian criticism. Where others have seen but ominous signs of a failed life, Butor discerns buds of the future masterpiece. Unlike Sartre who makes moral judgments regarding Baudelaire and who ends up by condemning him, Butor, who admits to creating a Baudelaire in his own image, likes the poet and appreciates his work. What is especially noteworthy is for a prominent author and critic to bridge the barriers between the personal life of an artist and his creative product and to acknowledge that both are the product of the same psyche. Butor's contention is that the dream, rather than being overlooked, should be examined for the light it sheds on the entire work. (It may be worth noting that it was Butor's orientation and considerations that planted the seed for this present dissertation.)

Unlike Sartre who reduces Baudelaire to a series of childhood instances or Butor who links the artistic result to the poet's unconscious motives, this study will attempt to point out how several factors such as archetypal images, the Zeitgeist, the influences and the relationships all contributed to constitute the androgynous temperament and vision as manifested in the work. Whereas Sartre remains in Baudelaire's past and Butor looks ahead into his future, this study will attempt to remain in the "here and now" of Baudelaire's present--in the many privileged moments of the artist's life and work.

That Baudelaire masks himself throughout his literary work (bravado, shock, clowning and so forth) is indisputable. That these masks are just as revealing as the poet himself is equally non-arguable. But when it came to his own bipolarity, his psychic impulses are too genuine and too frequent in the overall equilibrium of the written work for us to dismiss them as simple rhetorical exercises. His work is clearly disturbing--as he struggles with his own conflicts, he forces us to examine ourselves too and to ask similar questions about art and life. Indeed, the glory of the poet resided in the constant attempts to make sense out of the internal chaos of the man. His work became the basis of this self-interrogation, self-examination and self-analysis.

In a much needed article on "L'Intuition baudelairienne de la réalité bipolaire," Arnolds Grava points out the oversight traditional critics have made in speaking of a "rupture dualiste" in the work of Baudelaire. Rather than being an expression of a duality, contends Grava, the work is more "le reflet subconscient d'une intuition de la bipolarité caractérisant le monde phénoménal." Making a distinction between duality and bipolarity, he opts for the latter in describing the apparent "paradoxes" of Baudelaire's work:

Le mot "dualisme," . . . entraîne . . . la croyance dans l'existence de deux substances qui sont essentiellement différentes. En fonction d'une telle vue . . . les contraires, tels que l'Esprit et la Matière, l'Âme et le Corps, sont inconciliables. Il ne peut y avoir de synthèse des deux éléments opposés puisque, par définition, ils appartiennent à deux substances entièrement différentes et, par conséquent, n'ont point de contact entre eux . . . le terme "bipolarité," se rapporte, non pas à deux substances différentes mais plutôt à deux pôles structuraux, fonctionnant comme une unité . . . Ainsi, les pôles opposés ne constituent pas deux éléments inconciliables, mais bien une unité indivisible qui représente la tension bipolaire ou le centre d'énergie sans quoi nulle entité structurale ne peut exister . . . Le dualisme . . . nous mène logiquement au concept de deux centres d'énergie inconciliables, tandis que la bipolarité reconnaît, du point de vue structural et fonctionnel, deux aspects ou deux pôles d'un seul et même centre d'énergie de la réalité . . . Il y a certaines assertions que Baudelaire a faites lui-même; celles-ci suggèrent une vision intellectuelle permanente d'une Unité fondamentale plutôt qu'une croyance d'ordre affectif et temporaire

d'une Dualité . . . chaque postulation est l'expression d'un principe ou d'une tendance, et non d'une substance. Baudelaire met en relief cette nuance par l'emploi des termes abstraits spiritualité ou animalité dont la présence simultanée dans l'âme humaine, sentie comme un désir ou une joie, ne fait que renforcer l'image de la tension, ou la nature bipolaire, de l'unité essentielle de cette bizarre synthèse.⁶⁰

Even a cursory glance at the poet's work reveals two very striking characteristics. First the inherent bipolar nature of his being which are not always so undifferentiated to be clearly separated (virility/femininity, God/Satan, love/hate, concentration/dispersion, ascent/descent, sadism/masochism, lucidity/spontaneity--to name but a few) and second, that he is forever striving, not to reach an ideal perfect state in the hereafter, but rather to return to the "vert paradis des amours enfantines," to recapture the lost paradise of omnipotence (and merging with The Great Mother), that precarious balance between dependency and autonomy, that Edenic time when he felt integrated and whole and could show it without shame, embarrassment or the fear of being misunderstood or ridiculed. As Joseph Campbell points out, this is an archetypal image: "The mythological notion was of a single, unique and critical moment of definitive precipitation at the close of the paradisiacal age and opening of the present."⁶¹ For Baudelaire, this notion had reached consciousness for he tells us in his "Réflexions sur

quelques uns de mes contemporains" that "Tout poète lyrique, en vertu de sa nature, opère fatalement un retour vers l'Eden perdu."⁶²

From the moment of his "fall"--"Qu'est-ce que la chute? Si c'est l'unité devenue dualité, . . ."--that is, the feeling of loss of primal integration (the reality factor was of course his mother's remarriage and all of the feelings of abandonment and rejection which accompanied it), he considers that his life "a été damnée dès le commencement et qu'elle l'est pour toujours." So, he will act out as an androgynous Hamlet, that archetype of the Poet for the Romantics, but not Shakespeare's Hamlet--Baudelaire will identify himself with Delacroix's Hamlet "tout délicat et pâlot, aux mains blanches et féminines, une nature exquise, mais molle, légèrement indécise, avec un oeil presque atone."

In "Bénédiction" childhood is characterized as a time of inner tranquility and in "A une Dame créole" it is a primitive paradisiacal state, a time when "l'homme et la femme en leur agilité / Jouissaient sans mensonge et sans anxiété."⁶³ The poet looks back to a time of mythical integration before he was disunited from himself: "C'est là que j'ai vécu dans les voluptés calmes," he recalls in "La Vie antérieure"; he regrets the perfumed paradise, "Où sous un clair azur tout

n'est qu'amour et joie, / Où tout ce que l'on aime est digne d'être aimé, / Où dans la volupté pure le coeur se noie! / . . . L'innocent paradis, plein de plaisirs furtifs."⁶⁴ In "J'aime le Souvenir" he considers the Pantheistic era as a time of balance and energy, health and beauty. And through his remembrance of the Golden Age he achieves a dream-like integration. That epoch of purity and perfection is contrasted to the disequilibrium, ugliness, unhealth, and sin of subsequent times. The lost world of childhood offered him the ecstasy of being himself and another, of entering a magical realm where he delighted in being both the magician and the magic, a world that allowed for a complete and total merging with the cosmos. Albert Béguin considers that "une conscience toute moderne tente de retrouver par une sorcellerie évocatoire les dons et les divinations que l'humanité primitive posséda mais qu'elle a perdus."⁶⁵ And Lloyd James Austin indicates that "L'unité vers laquelle la poésie de Baudelaire nous ramène n'est ni l'unité divine ni l'unité satanique mais l'unité de l'âme humaine."⁶⁶ Baudelaire's interest in the artificial paradises constitutes a failed attempt to achieve the integration of the time of Pan, to capture a harmony where "tout n'est qu'ordre et beauté, / Luxe, calme et volupté." In "Un Fantôme: Le Parfum" he speaks of the "Charme profond,

magique, dont nous grise / Dans le présent le passé restauré." Baudelaire's need to forever resuscitate "tout un monde lointain . . ." is a characteristically androgynous trait: not an aspiration to a superior state, but rather a regret of a condition which may have existed at an earlier time. Because of the seeming impossibility of achieving such a state, Baudelaire sees himself as a "prêtre à qui on arracherait sa divinité"⁶⁷--a most appropriate image considering the legendary androgyny of priests and prophets. Baudelaire feels unable to own or to proclaim his special divinity, his bipolarity, to use Grava's term. Like the defrocked priest, the poet feels stripped of his superior humanity, of the peaceful coexistence of his femininity and of his masculinity.

Baudelaire's entire life was a desperate attempt to fuse the dichotomies he sensed within himself into a living harmony. He yearns to put order where there is only chaos, to reconcile with "the other" within. Only through his art will the magician-poet be able to, through his "sorcellerie évocatoire," fuse his two selves, "sujet et objet, magnétiseur et somnanbule" for if we listen to Fanciouille, "l'ivresse de l'art est plus apte que toute autre à voiler les terreurs du gouffre."⁶⁸ "Il serait peut-être doux d'être alternativement victime et bourreau," Baudelaire announces

in the first page of *Mon Coeur mis à nu*," and later he qualifies: "pour sentir la Révolution de deux manières."

Throughout his whole life he will struggle to create the "ténébreuse et vaste unité" where day and night are reconciled and which possesses "l'expansion des choses infinies"; where musk, benzoin, amber and incense unite to sing the joys of the soul and of the senses. But convinced that "Le printemps adorable a perdu son odeur!" Baudelaire struggles with the polarities within, while perceiving himself as a cloud loving outsider. In "Le Fou et la Venus" he identifies with the "fou artificiel," the "bouffon volontaire" and voices his alienation: "Je suis le dernier et le plus solitaire des humains, privé d'amour et d'amitié, et bien inférieur en cela au plus imparfait des animaux. Cependant je suis fait, moi aussi, pour comprendre et sentir l'immortelle beauté."⁶⁹ Further on, in "Les Vocations," he assimilates himself to the "petit incompris" for "la pensée est incommunicable même entre gens qui s'aiment."⁷⁰ Everywhere he sides with the outcasts of society who like him are misunderstood and dismissed. He senses society's non-acceptance of the bipolar soul and lashes out at the understanding public "à qui il ne faut jamais présenter des parfums délicats qui l'exaspèrent, mais des ordures soigneusement choisies."⁷¹

Self awareness assumes a complex character for the sensitive individual. He possesses the "Sentiment de solitude, dès [mon] enfance."⁷² "Tout enfant j'ai senti dans mon coeur deux sentiments contradictoires, l'horreur de la vie et l'extase de la vie,"⁷³ and he generalizes that bipolarity: "Il y a dans tout homme. . . deux postulations simultanées, l'une vers Dieu, l'autre vers Satan."⁷⁴ The infinite is the harmonious blending of "calculation et rêverie," "sentiment et bon sens." But because he has difficulty both accepting and demonstrating his double nature, he will sometimes opt to see himself as a mutant.

Baudelaire's quest for the "ténébreuse et profonde unité" leads to a desire to blend with and embrace everything: the city, the clouds, the crowd, the unfortunates, and so forth. In "Causerie" or in the second "Spleen" poem where he ostensibly begins by describing another, he inevitably returns to self analysis and merges with his subject. If he likens the act of love to "une opération chirurgicale" it is precisely because it is a profanation of the ideal synthesis of two bodies and two souls into one complete entity. The hero and the saint are among those capable of transcending those limitations: "Être un grand homme et un saint pour soi-même, voilà l'unique chose importante"⁷⁵ for the one who seeks to maintain psychic balance and to

integrate his selves: "L'homme de génie veut être un . . . la gloire c'est rester un." ⁷⁶ The Pope, by virtue of the spiritual functions afforded him, is a possible example of androgyny as he encompasses and balances dichotomies, while the actor is the one who has successfully managed to assimilate himself to the other, the one who can be both himself and the other. "Etant enfant" he recalls in "Mon Coeur mis à nu," "Je voulais être tantôt pape . . . tantôt comédien."⁷⁷

In his excellent work entitled De Baudelaire au Sur-réalisme, Marcel Raymond contends that:

Le poésie baudelairienne apparaît beaucoup moins sentimentale et beaucoup plus nettement psychique que celle des premiers romantiques; s'adressant moins au "coeur" qu'à "l'âme," ou au "moi profond," elle vise à émouvoir, au delà de notre sensibilité, des régions plus obscures de l'esprit . . . Ce sentiment profond des rapports longtemps insoupçonnés du plus haut et du plus bas des exigences de l'inconscient et des aspirations supérieures, en un mot cette conscience de l'unité de la vie psychique, voilà bien, une des plus importantes révélations de la poésie de Baudelaire. ⁷⁸

Pierre Emmanuel reiterates the point made by Raymond when he explains that "More than mystical and spiritual . . . Baudelaire's consciousness is magic and psychic . . . it needs chaos in order to be and its dialectic is an alchemy."⁷⁹

Similarly, Marcel Ruff maintains that the "goût de l'infini" is the dominating theme in the poet's work: "It provides an

explanation of the urge which prompts man to seek a state of being which elevates him above his own condition."⁸⁰

These opinions voiced by respected scholars in the field of Baudelairian criticism fit right along with our own definition of androgyny in the larger sense: desire for psychic integration, archetypal images of the self, quest for psychic and spiritual unity and balance, regret of a condition where polarized consciousness along gender lines did not exist. If we return to the narrower definition of androgyny set forth in Chapter I, that is, the coexistence of masculine (andro) and feminine (gyne) traits within one individual and take into account the statements voiced by Baudelaire's contemporaries regarding the way he chose to present himself, we find an additional connection: Baudelaire's appearance betrays, like Samuel Cramer's, D'Albert's and Séraphitus', a certain androgyny. The first physical description of Baudelaire offered by W. T. Bandy's Baudelaire devant ses contemporains is at age 19: "chemise si fine, aux manchettes plissées . . . souliers d'un lustre irréprochable."⁸¹ Banville comments: "D'un pas souple et presque rythmique . . . Il y avait la noblesse, la fierté, l'élégance, la beauté à la fois infantine et virile,"⁸² and the photographer Nadar notes that he wore "des manchettes en linge très blanc de fine toile . . . main gantée de rose

pâle."⁸³ Maxime du Camp observes that "Sa taille moyenne et solide tenait de la force musculaire et cependant il y avait quelque chose de ravagé et d'amolli qui indiquait l'abandon et la faiblesse."⁸⁴ The Goncourts, who consider that Baudelaire's "feminine appearance" was an outgrowth of his dandyism, are quick to notice the "recherche voulue, de petites mains, lavées, écurées, soignées comme des mains de femmes."⁸⁵ Catulle Mendès sees the poet as "svelte, élégant . . . avec grâce, ayant le charme attirant du joli dans l'épouvante, l'air d'un très délicat évêque."⁸⁶ These descriptions remind one of the manner the poet characterized his own alter-ego: "Samuel a le front pur et noble, les yeux brillants comme des gouttes de café, le nez taquin et railleur, les lèvres impudentes et sensuelles, le menton carré et despote, la chevelure prétentieusement raphaélesque." While Henri Clatrel speaks of Baudelaire's "mâle douceur" (which reminds us of the "mâle volupté" with which the poet characterizes his spirit in "Élévation"), Alcide Dusso-lier declares that "Monsieur Baudelaire est artificiel en tout. Il se peint . . . Il se poudre. Comme Églé, belle et poète, il fait son visage."⁸⁷ Finally, Jean-Paul Sartre wonders:

. . . que signifient ces cheveux teints, ces ongles de femme, ces gants rosés, ces longues

bouclés--tout ce que le vrai dandy . . . taxerait de mauvais goût? Il y a chez Baudelaire un passage insensible de la virilité du dandysme à une sorte de coquetterie féminine, a un gout feminin de la parure . . . A pas lents, d'une allure un peu dandinée et féminine . . . évitant méticuleusement la crotte . . . sautillant sur la pointe de ses escarpins . . . les cheveux rejetés en volute derrière l'oreille . . . il avait l'air à la fois d'un clergyman et d'un comédien.⁸⁸

Ernest Feydeau, "qui ne cessait de 's'émerveiller' de ce qu'il appelle l'exquise tolérance de maison," writes that at Madame Sabatier's Salon, "on se conduisait avec le plus parfait sans-gêne . . . c'était comme s'ils avaient tous été du même sexe."⁸⁹

Baudelaire's whole being from the external appearance he showed (or rather "showed off") to the most inner recesses of his psyche betray this coexistence of a masculine/feminine presence. He can only feel real communion with that other androgyne: the virile, sterile woman whose fecundity, like his, is manifested in artistic creation (i.e., Marceline Desbordes-Valmore, Judith Gautier) and he delights in the magic associated with the union of two complementary individuals. Totality and psychic integration are achieved, not through a "descente aux enfers" but through an acceptance of his anima and its reconciliation with his masculinity. Due to the difficulty of this enterprise, Baudelaire experiences psychic injury which is manifested in

anger and the dual process of denigration of/idealization of woman.

That Baudelaire saw femininity as an integral part of masculinity and vice versa, and that both elements blend to create the superior individual, is repeatedly expressed in his correspondence, in his Journaux Intimes and in the literary work. In "Un Mangeur d'opium," for instance, he lauds the "manière pénétrante et féminine de l'auteur." In his "Plans et Projets" #19, Baudelaire is undoubtedly expressing a dear thought when he jots "L'homme désespéré de n'être pas aussi beau que sa femme. Celui qui n'est pas beau ne peut pas jouir de l'amour."⁹⁰ Here, he not only refers to the kind of beauty created by artifice, but also to the pulchritude of being simultaneously subject and object, masculine and feminine. That would also explain why the role of Don Juan's son (who will perpetuate the "superiority" of his father) must be played by a woman. In his humorous scenic adaptation of Paul de Molenes' novella, "La Marquis du Premier Houzards" he has Wolfgang, a mock heroic, feminine soul (along the line of Romantic protagonists) who dreams of his mother, kill himself "for love." The character, who typifies one of the poet's alter-egos, is portrayed by the androgynous qualities of "violence, tendresse et emportement."⁹¹ In Asselineau's works he admires the "négligence

féminine qui fait partie de la sincérité."⁹²

Baudelaire saw his anima which was constantly cropping up to disturb or delight him as an integral part of his genius. Erich Neumann, in his fascinating book entitled Art and the Creative Unconscious, refers to the femininity of the artist as his passive openness to the creative flow. He goes on to explain that:

By his very nature he remains in high degree bisexual and the retained feminine component is manifested by his increased "receptivity," by his sensibility, and a greater emphasis in his life on the "matriarchal consciousness" expressed in inward processes of parturition and formation that essentially condition his creativeness.

Nor does the anima develop in the same way as in the normal man . . . it is the patriarchal, masculine development of consciousness that conditions the constellation of the anima figure and its differentiation from the mother archetype. In the creative man this differentiation cannot be fully effected; the creative man lacks the requisite one-sidedness that marks ego-identification with the purely masculine consciousness, for he remains both more childlike and more womanly than the normal man.⁹³

Baudelaire's whole work is, to a large extent, a projection of his anima impulses, and he is aware of his femininity, for he writes to his mother, "Je ne suis pas fait comme tous les autres hommes,"⁹⁴ "J'ai des mots de nerfs insupportables--exactement comme les femmes,"⁹⁵ "J'ai une âme si singulière que je ne m'y reconnais pas moi-même."⁹⁶ He sees himself as "un hésitant et timide" who "accouche" his works.

His "feminine" identification is further illustrated in a letter to Narcisse Ancelle where, speaking of his mother, he confides "je suis sûr qu'étant femme, elle me comprendra mieux que tout autre."⁹⁷ And to her, he voices the belief that "le propre des vrais poètes . . . est de savoir sortir d'eux-mêmes, et comprendre une toute autre nature,"⁹⁸ an idea he will return to in the prose-poem entitled "Les Foules": "Le poète jouit de cet incomparable privilège, qu'il peut à sa guise être lui-même et autrui . . . il entre quand il veut dans le personnage de chacun . . . tire une singulière ivresse de cette universelle communion . . . il adopte comme siennes toutes les professions, toutes les joies et toutes les misères que la circonstance lui présente."⁹⁹ Genius is equally defined in "androgynous" terms: "Mais le génie n'est que l'enfance retrouvée à volonté, l'enfance douée maintenant, pour s'exprimer d'organes viriles et de l'esprit analytique qui lui permet d'ordonner la somme des matériaux involontairement amassée."¹⁰⁰ In what appears at first to be a paradoxical statement, he also advocates spontaneity as opposed to externally imposed disciplines and systems and opts for "sentir: je suis revenu chercher un asile dans l'impeccable naïveté."¹⁰¹ He sees androgyny not only as a component of his own poetic nature, but also in others: "C'est à cette grâce, à cette tendresse

féminine, que Pierre Dupont est redevable de ses premiers chants . . . il partage avec la femme ce singulier privilège que toutes ses qualités féminines lui viennent du sentiment . . . "102 and further on Baudelaire exclaims "comme il était sensible à la grâce éternelle qui coule des lèvres et du regard des femmes."103 As for Fromentin, Baudelaire considers that his mind "tient un peu de la femme juste autant qu'il faut pour ajouter une grâce à la forme."104 He is equally drawn to the androgynous in art; finding David's Télémaque terribly seductive, he offers the following as an explanation: "Il est présumable que l'artiste s'est servi pour le dessiner d'un modèle féminin."105 In Sainte-Beuve's treatment of Feydeau's Fanny, he appreciates most of all the "esprit, d'une santé herculéene et en même (temps) le plus fin, le plus subtil, le plus femmelin . . . je ne veux pas décidément qu'on supprime la galanterie, la chevalerie, la mysticité, l'héroïsme, en somme le trop plein et l'excès qui sont ce qu'il y a de plus charmant même dans l'honnêteté."106 He writes admirably to the author: "Vous donnez à l'analyse un tour et un accent lyrique, qui est l'accent naturel de l'homme nerveux et oisif, le seul vraiment propre aux expériences de l'amour."107 In his essay on the effects of haschich, Baudelaire describes how he is drawn to the type of individual who

approximates what the Age of Enlightenment called l'homme sensible and what the Romantics referred to as l'homme incompris. In the edition he is preparing of the work of his spiritual brother Edgar Allan Poe, Baudelaire wants included two portraits that will fully reflect the latter's androgyny: "Malgré l'immense force masculine du haut de la tête, c'est en somme, une figure très féminine."¹⁰⁸ And he deems Delacroix to be "L'artiste le mieux doué pour exprimer la femme moderne dans sa manifestation héroïque."¹⁰⁹ His paintings of men are described with a similar aptitude for noting contrasexual opposites. Of the artist's Le Christ aux oliviers he notes that it "ruisselle de tendresse féminine et d'onction poétique,"¹¹⁰ and in his Montée au Calvaire he once more perceives Christ under a feminine perspective: "Le voilà couché sur des herbes sauvages avec une mollesse et une tristesse féminines, le poète illustre qui enseigna l'art d'aimer."¹¹¹ As for the artist himself, Baudelaire esteems that he is "un curieux mélange de scepticisme, de politesse, de dandysme, de volonté ardente, de ruse, de despotisme, et enfin d'une espèce de bonté particulière et de tendresse moderne qui accompagne toujours le génie,"¹¹² an observation echoing the poet's conception of the genius as an androgynous being.

And neither are these contrasexual characteristics

limited to pointing out the anima in males. Referring to Armand Gautier's Les Soeurs de Charité, for instance, Baudelaire admires "les attitudes droites et sans coquetterie féminine, tout ce sexe réduit à la discipline comme le soldat, et dont le visage brille, tristement des pâleurs rosées de la virginité consacrée, donnent la sensation de l'éternel, de l'invariable, du devoir agréable dans sa monotonie."¹¹³ In the section entitled "Les Femmes et les filles" of "Le Peintre de la vie moderne," the poet remarks: "les unes étalent avec une insouciance aristocratique une gorge précoce, les autres montrent avec candeur une poitrine garçonnière . . . d'un cynisme masculin, fumant des cigarettes pour tuer le temps avec la résignation du fatalisme oriental."¹¹⁴ In the theater he would like to see women's roles played by men much like he had suggested that the role of Don Juan's son be played by a woman.

Sometimes, as in the case of Paul (Paul et Virginie), he sees people in a gender-free light: ". . . angélique comme elle et dont le sexe ne se distingue pas pour ainsi dire du sien,"¹¹⁵ and of Chevenard's L'Histoire d'une âme: "Mon esprit s'est fatigué à chercher si la pensée intime du poème n'était pas l'histoire parallèle de deux jeunes âmes ou l'histoire d'un double élément mâle et femelle d'une même âme."¹¹⁶ In "Le Peintre de la vie moderne" he speaks of the:

Baladins du troisième sexe (jamais l'expression bouffonne de Balzac [and of Gautier's *Mademoiselle de Maupin*] ne fut plus applicable que dans le cas présent, car sous la palpitation de ces lueurs tremblantes, sous l'agitation de ces amples vêtements, sous cet ardent maquillage des joues, des yeux et des sourcils, dans ces gestes hystériques et convulsifs, dans ces longues chevelures flottant sur les reins, il vous serait difficile pour ne pas dire impossible, de deviner la virilité.¹¹⁷

It is Baudelaire's androgynous act--in the sense that it is creative and receptive--the act of writing that gives birth to the literary masterpiece. He gives his sensitive side free reign--rather than suppressing it, and shows both responses necessary for the dynamic of art: active and passive, regressive and progressive, orderly and chaotic. The artistic creation results from the interaction of these opposing principles.

Tamara Bassim considers that Baudelaire's art "se fait projection des complexes et des devoirs féminins . . ." ¹¹⁸ She believes that there exists in the poet a "préscience d'un fond intérieur unique, le même au féminin et au masculin . . . la personnalité féminine se dédouble, se complique et s'enrichit devient pour lui sa propre matière et sa propre fiction d'où une fusion continuelle et involontaire." ¹¹⁹ And because the basis of the literary work is the poet's own human experience, the product becomes the result of this struggle to fuse his feminine and masculine natures.

Masculine and Feminine, Body and Spirit cease to be perceived in contradictory terms. "Toute contradiction est devenue unité, l'homme est passé Dieu."¹²⁰ In 1856 the poet writes to Toussenel that imagination is "la plus scientifique des facultés, parcequ'elle seule comprend l'analogie universelle, ou ce qu'une religion mystique appelle la Correspondance."¹²¹

Naturally, Baudelaire's aesthetics are inseparable from his personal quest for unity and integration; they incorporate his androgynous vision; virility and femininity, both, are the sign of creative power. Albert Béguin considers that the poet searching for Form, re-establishes communication with the primal unity through the literary product: "Le poète en y remplaçant les choses dans leur relation originelle espère recréer dans sa conscience et pour autrui l'unité cosmique."¹²²

There is little doubt that the poet reigns as the strong, determined, masculine, heroic father of modern poetry. Yet, he is also endowed with the sensuality and the passive flow, the "spark of woman." He senses, feels, imagines and thinks, he analyses and synthesizes. As Etienne Gilson noted in his "Baudelaire and the Muse," "To create life man needs woman. To create the perfection of beauty, it may be that the man must also be the woman."¹²³

Poetry, as Baudelaire perceives it, is bipolar in nature: containing simultaneously the subject and the object, the artist and the world outside the artist; yielding an absolute perfection and integration. It is the fusion of the Self with the Non-Self, a deeper existence comprised of a low-keyed mysticism reminiscent of the magic associated with the ritual androgyne. The prose-poem "Le Thyrse" allows a glimpse of the ecstasy of all of the faculties fused into one:

. . . une gloire étonnante jaillit de cette complexité de lignes et de couleurs, tendres ou éclatantes. Ne dirait-on pas que la ligne courbe et la spirale font leur cour à la ligne droite et dansant autour dans une muette adoration? Ne dirait-on pas que toutes ces corolles délicates, tous ces calices, explosions de senteurs et de couleurs, exécutent un mystique fandango autour du bâton hieratique? Et quel est . . . le mortel imprudent qui osera décider si les fleurs et les pampres ont été faits pour le bâton, ou si le bâton n'est que le prétexte pour montrer la beauté des pampres et des fleurs?¹²⁴

The stick is the masculine, the will (echoes of Swedenborg) "droite, ferme et inébranlable," the flowers are the feminine element "exécutant autour du mâle ses prestigieuses pirouettes."¹²⁵ The Thyrsus, marriage of the straight line and the curve, stands for will and caprice, unity and multiplicity, intellectual vigor and imaginative thinking indispensable to artistic creation which demands transcendence of

one's ordinary being. The Thyrsus is also the emblem of the bisexual God Dionysus (Bacchus), this "étonnante dualité" whom Baudelaire applauds:

Jamais nymphe exaspérée par l'invincible Bacchus ne secoua son thyrses sur les têtes de ses compagnons affolés avec d'autant d'énergie et de caprice que vous agitez votre génie sur les coeurs de vos frères . . . Ligne droite et ligne arabesque, intention et expression, roideur de la volonté, sinuosité du verbe, unité du but, variété des moyens, amalgame tout-puissant et indivisible du génie, quel analyste aura le détestable courage de vous diviser et vous séparer?¹²⁶

If genius is childhood regained at will, art restores the world of childhood. Poetry is the necessary solution for the "dictionnaire hiéroglyphique,"¹²⁷ for it brings about the integration of the lost paradise: "La poésie est ce qu'il y a de plus réel, c'est ce qui n'est complètement vrai que dans un autre monde."¹²⁸ Only art provides a true reconciliation of opposites: "La sensibilité de l'imagination . . . sait choisir, juger, comparer, fuir ceci, chercher celà, rapidement, spontanément."¹²⁹ Marcel Raymond penetrates to the core of the poet when he observes:

Cet esprit orienté naturellement vers l'irrationnel et occulte est très loin de se laisser conduire par le seul instinct. Il lui a plu de saluer l'inspiration comme "la récompense de l'effort quotidien." Il envisage l'oeuvre achevée comme une parfaite synthèse, dont tous les éléments psychiques et musicaux sont entrés dans son système

infiniment complexe et cohérent de relations réciproques; elle fait songer alors à une symphonie qui donne l'impression d'une seule coulée, d'un organisme musical proféré par une voix unique, et qui n'en est pas moins le résultat d'une patiente élaboration.¹³⁰

In her book entitled Femininity and the Creative Imagination, Lisa Appigianesi refers to Flaubert's "feminine" nature: to his preoccupation with "le mot juste," to his "conscious manipulation of the craft of writing," to his total commitment to art rather than to life and to his alleged statement "Madame Bovary, c'est moi." She entitles "The Femininization of Literature"¹³¹ Flaubert's use of the myth of femininity, illuminating it by showing a woman in society and succeeding with an artistic creation. She then draws certain similarities between the female heroine of the novel and her male creator: she is a daydreamer and has a fecund imagination, two qualities usually attributed to artists. Because Madame Bovary is condemned and doomed by the same society which had initially nourished her fantasies, Appigianesi sees Flaubert's success as one in which he has self-critically illuminated the feminine myth.

It may well be that Baudelaire was not too far from Flaubert's own androgynous impulses when he characterizes the heroine as a "bizarre androgyne," for during the writing of Madame Bovary, Flaubert writes:

N'importe, bien ou mal, c'est une délicieuse chose que d'écrire, que de ne plus être soi [sic], mais de circuler dans toute la création dont on parle. Aujourd'hui par exemple, homme et femme tout ensemble, amant et maîtresse à la fois, je me suis promené à cheval dans une forêt par un après-midi d'automne, sous les feuilles jaunes, et j'étais les chevaux, les feuilles, le vent, les paroles qu'ils se disaient et le soleil rouge qui faisait s'entrefermer leurs paupières noyées d'amour. Est-ce orgueil ou piété, est-ce le débordement niais dans une satisfaction de soi-même exagérée? ou bien un vague et noble instinct de religion?¹³²

And while the novelist dismisses Saint-Beuve's critique of Madame Bovary with a quick "a été bon pour le bourgeois" (and we are familiar with Flaubert's contempt, even disdain "pour le petit bourgeois"), he applauds Baudelaire's article: "Je vous remercie bien, mon cher ami. Votre article m'a fait le plus grand plaisir. Vous êtes entré dans les arcanes de l'oeuvre comme si ma cervelle était la vôtre. Cela est compris et senti A Fond."¹³³

The commentary that Baudelaire writes on Madame Bovary is less a product of literary analysis and critical interpretation, than an outright projection of Baudelaire the man. He uses the format of the critical article as a pretext to ventilate his own pretty well thought out conception of androgyny. As has been pointed out by noted critics John Gale, Margaret Gilman, and Lois Boe Hyslop, it is indeed Baudelaire who is saying here "Madame Bovary, c'est moi."

What concerns the poet in Flaubert's great novel is that the novelist was able to acquire "du premier coup ce que d'autres cherchent toute leur vie . . . un symptôme surérogatoire de puissance." Baudelaire's goal will be to define "les raisons qui ont fait mouvoir l'esprit de l'auteur dans un sens plutôt que dans un autre." Clearly, what fascinates the poet is the male novelist's deftness in creating this larger than life female who possesses strong animus impulses. Baudelaire is interested in Flaubert's frame of mind at the moment of his creation of the androgyne for this state is conceived by the poet as that which is "grand": "passion naive, ardente, abandon poétique." And he justifiably concedes that the contemporary public would not have been interested in such "choses spirituelles" which "remue les âmes." This attitude would in part explain Baudelaire's own reticence to expose that part of himself to a "société absolument usée--pire qu'usée--aboutie et goulue," "n'ayant horreur que de la fiction et d'amour que pour la possession,"¹³⁴ an ununderstanding public who in the same year scorned both Madame Bovary and his own Fleurs du Mal.

In any event, Baudelaire projects onto Flaubert the thoughts which must have crossed his mind as he prepared to create the androgyne that was to become Madame Bovary: beauty, a nervous disposition, unlimited ambition to forge

a greater condition for oneself; in short, an "interesting" and captivating creature. These traits contribute to make her a multi-dimensional and extraordinary being who is contrasted to the "fastueuses bavardes" of gender polarized fictional representations. Previously Baudelaire had only dealt with strong anima factors in males. With Madame Bovary he comes full circle to treat a forceful animus in a woman. As has been previously stated, he forges a heroine in his own image. He achieves his own androgynous dream when he conjectures that Flaubert must have turned himself into a woman in order to create his protagonist.

Soon Baudelaire, the lucid and perceptive critic, interrupts the daydream to note that the novelist "n'a pas pu ne pas infuser un sang viril dans les veines de sa créature, et . . . Madame Bovary, parce qu'il y a en elle de plus énergique et de plus ambitieux, et aussi de plus rêveur, Madame Bovary est restée un homme . . . elle seule, la victime deshonorée, possède toutes les grâces du héros . . . presque mâle, . . . ornée (inconsciemment peut-être) de toutes les qualités viriles."¹³⁵ Thus, it is her energy, ambition, and virile blood encased in a woman's body that makes Baudelaire think of Minerva, goddess of wisdom and war, who sprang fully dressed in helmet and armor: "une merveille . . . comme la Pallas armée sortie du cerveau de Zeus

ce bizarre androgyne a gardé toutes les séductions d'une âme virile dans un charmant corps féminin." Later, he will call her "la bizarre Pasiphaé," confirming once more her sublime grandeur.

Leaving aside any questions of morality, Baudelaire returns to elaborate the "unconscious" virile traits with which Flaubert adorned his heroine: Imagination (rather than "sentimentality," which is a trait "indigenous to women"), Reason, "Énergie soudaine d'action, rapidité de décision, fusion mystique du raisonnement et de la passion, qui caractérise les hommes créés pour agir; Goût immodéré de la séduction, . . . amour exclusif de la domination . . . colère noire."¹³⁶ Baudelaire sees this woman of "tempérament équivoque" as an assertive person who acts rather than reacts, a courageous and lucid individual who would like to be in control of all situations. (The irony is, of course, that she is portrayed to be the victim of a society which is so stifling that she is forced to lose herself in Walter Scott's novels, and that she loses control over all situations.) Baudelaire's use of the words "fusion mystique" or even "tempérament équivoque" to describe the androgyne--expressions with alchemical, occult and mystical connotations--give reason to believe that Baudelaire had internalized the archetype of the androgyne: mystic fusion of reason

and passion, of the animus and of the anima. As shall be pointed out in the following chapter, the expression "Dandysme" is usually used by Baudelaire to distinguish the superior individual, the one who has managed to exert a certain amount of discipline and control in rising above her/his situation.

Just like the poet who prostitutes himself to a vulgar and ununderstanding public, or the poet who chooses as lovers women who are not of his ilk, Madame Bovary "se donne magnifiquement, généreusement d'une manière toute masculine à des drôles qui ne sont pas ses égaux, exactement comme les poètes se livrent à des drôlesses."

Because he is dealing with a female character, Baudelaire proceeds to expand on her androgyny by focussing on her contrasexual elements: her virility. "Cette infortunée," he writes, identifying with the misunderstood victim, "a moins de souci des défauts extérieurs visibles, des provincialismes aveuglants de son mari, que de cette absence totale de génie, de cette infériorité spirituelle bien constatée par la stupide opération du pied bot."¹³⁷ Baudelaire once again betrays his understanding of the cosmic nature of androgyny which is not based on reality factors such as "défauts extérieurs visibles" or "provincialismes aveuglants" but rather on spiritual ramifications inherent in the absence of

genius, that delightfully androgynous trait that characterizes the transcendental greatness of the child and the poet. If Madame Bovary explodes in a "colère noire" it is because her "mari stupefié" cannot give her the "jouissance spirituelle" which the androgyne needs and could find only in a peer, a "Roi Spirituel." If Baudelaire adorns her with great sublimity, it is precisely because, to him, she owns the sense of Self, of the "tempérament équivoque" that typify the androgyne. She is "l'homme d'action" because she makes her own life, is both subject and object, active and passive, the creator and the created.

Having described her strong animus, Baudelaire then spends some time on her femininity: her receptivity to all experience, her appreciation of art and music, and her ability to create her own God, all of which assimilates her to that other androgyne--the "poète hystérique." "Hystérique," from the Greek meaning "Womb," coupled with "poète" reminds one of the "hermaphroditism" of the poet. Further on Baudelaire will concede hysteria in men too. Finally, the poet concludes that because, like him, "elle poursuit l'idéal," this androgyne who manages to extricate herself from Flaubert's literary land, to become a very real figure, to have a life independent of her creator's, is "vraiment grande." Speaking of Flaubert he announces "toutes les

femmes intellectuelles lui sauront gré d'avoir élevé la femelle à une si haute puissance, . . . et de l'avoir fait participer à ce double caractère de calcul et de rêverie qui constitue l'être parfait."¹³⁸ Here Baudelaire attests to his understanding of the "merging" of opposites coexisting in the androgyne.

How does Baudelaire identify with the androgynous Madame Bovary? Like her he is frustrated, ambitious, imaginative, full of energy and able to distinguish between spirit and matter. Like her, he lives in a world where dream and action are at opposite poles, and he goes "à la poursuite de l'idéal," refusing to be limited by exterior reality and forever striving for new and deeper definitions of himself. He is also a mystical blend of passion and reason, "calcul et rêverie," "sentimentalité et bon sens" and like her, he succeeds in transcending (through his work of art) and fusing gender characteristics. Emma, like Baudelaire the dandy, lives before a mirror and abstractionalizes her lovers in much the same way he did with his. Both live as if dream were reality. Emma is faithful to Baudelaire's definition of the dandy or superior individual and she lives a dual life: one in her dreams and another in reality. Like him, she demonstrates a nostalgic yearning for the paradisiacal innocence of her youth; both poet and

heroine are forever attempting to recapture the lost harmony of the past. In both, sensuality fuses with mysticism: his "conversations avec Dieu" are reminiscent of the sensuality she experiences at the sight of the church altar which reappears shortly before her death: "la volupté perdue de ses premiers élancements mystiques avec des visions de béatitude éternelle commençaient," and she passionately kisses the crucifix. Like the lonely Baudelaire who refuses to compromise his values, she is "à plaindre, non pas à vendre" for she possesses a hunger for something greater, a craving for new and keener delights which only reach the sophisticated person.

Baudelaire also sees the various role reversals of his own personal relationships mirrored in Emma's relationship with Leon who "devenait sa maîtresse plutôt qu'elle n'était la sienne."

The more mature Baudelaire, feeling as if he compromised his androgynous vision, cries out in "Un Voyage a Cythere," "Ah Seigneur! donnez moi la force et le courage / De contempler mon coeur et mon corps sans dégoût." Nonetheless he remains, like Emma, "si loin de l'animal pur et si près de l'homme idéal."¹³⁹

Notes, Chapter II

¹ A. J. L. Busst, "The Image of the Androgyne in the Nineteenth Century," in Romantic Mythologies, ed. Ian Fletcher (London and New York: Barnes & Nobles, 1967), p. 10.

² Bram Djikstra, "The Androgyne in Nineteenth Century Art and Literature," Comparative Literature 26, 1 (Winter 1974), p. 73.

³ Ibid.

⁴ Albert Béguin, L'Ame romantique et le rêve (Paris: Corti, 1946), p. 73.

⁵ Busst, p. 62.

⁶ Béguin, p. 52.

⁷ Ibid., p. 68.

⁸ Ibid.

⁹ June Singer, Androgyny, Toward a New Theory of Sexuality (Garden City, New York: Anchor-Doubleday, 1976), p. 32.

¹⁰ Ibid.

¹¹ Ibid., p. 200.

¹² Mircea Eliade, The Two and The One, trans. J. M. Cohen (New York: Harper and Row, 1965), p. 100.

¹³ Busst, p. 58.

- 14 Baudelaire, OC, 533.
- 15 Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (1949; rpt. New York: Knopf, 1953), p. 233.
- 16 Ibid., p. 236.
- 17 Stendhal, Le Rouge et le noir (Paris: Gallimard, 1958), p. 33.
- 18 Honoré de Balzac, "La Fille aux yeux d'or," Vol. IV of La Comédie humaine, Bibliothèque de la Pléiade (Paris: Gallimard, 1952), pp. 305-306.
- 19 Emmanuel Swedenborg, Heaven and Hell, trans. William McGeorge (London: Dent, 1931), pp. 367-369.
- 20 Honoré de Balzac, Séraphita, Vol. X of La Comédie humaine, Bibliothèque de la Pléiade (Paris: Gallimard, 1952), p. 507.
- 21 Ibid.
- 22 Ibid., p. 470.
- 23 Ibid., p. 477.
- 24 Lucienne Frappier-Mazur, "Balzac et l'androgynie," L'Année Balzacienne (Paris: Garnier, 1973), p. 265.
- 25 Gaston Bachelard, La Poétique de la rêverie (Paris: Presses Univ. de France, 1960), pp. 75-76.
- 26 Richard Bolster, Stendhal, Balzac et le féminisme romantique (Paris: Mirard, 1970), p. 152.
- 27 Georges Cattau, Orphisme et prophétie chez les poètes français 1850-1950 (Paris: Plon, 1965), p. 89.
- 28 OC, 679.

29 OC, 697.

30 OC, 722.

31 Ibid.

32 OC, 675.

33 OC, 681.

34 Quoted from René Jasinsky, Les Années romantiques de Théophile Gautier (Paris: Vuibert, 1929), p. 306.

35 OC, 682.

36 OC, 700.

37 OC, 693.

38 OC, 676.

39 OC, 683.

40 OC, 684.

41 Théophile Gautier, Mademoiselle de Maupin (Paris: Henri Beziat, 1936), p. 66.

42 Ibid., p. 75.

43 Ibid., p. 127.

44 Ibid., p. 130.

45 Ibid., p. 137.

46 Ibid.

47 Ibid., p. 229.

- 48 Ibid., p. 159-160.
- 49 Ibid., p. 160.
- 50 Théophile Gautier, Emaux et Camées (Paris: Droz, 1938), p. 16.
- 51 Gautier, Mademoiselle de Maupin, p. 77.
- 52 Ibid., p. 107.
- 53 Ibid., pp. 214-215.
- 54 Ibid., p. 230.
- 55 Michel Butor, Histoire Extraordinaire, trans. Richard Howard, Cape Editions, 33 (London: Grossman Publishers, 1969), p. 41.
- 56 Ibid., p. 50.
- 57 OC, 259.
- 58 OC, 260.
- 59 OC, 236.
- 60 Arnolds Grava, "Intuition baudelairienne de la réalité bipolaire," Revue des Sciences humaines, No. 127 (1967), p. 398.
- 61 Joseph Campbell, The Masks of God; Primitive Mythologies (New York: Viking Press, 1959), p. 4.
- 62 OC, 567.
- 63 OC, 61.
- 64 OC, 61.

65 Béguin, p. 66.

66 Lloyd James Austin, L'Univers poétique de Baudelaire (Paris: Mercure de France, 1956), p. 84.

67 OC, 287.

68 OC, 271.

69 OC, 237.

70 OC, 269.

71 OC, 238.

72 OC, 1275.

73 OC, 1296.

74 OC, 1277.

75 OC, 1289.

76 OC, 1294.

77 OC, 1219.

78 Marcel Raymond, De Baudelaire au Surréalisme. Essai sur le mouvement poétique contemporain (Paris: Corti, 1940), p. 18.

79 Pierre Emmanuel, Baudelaire: The Paradox of Redemptive Satanism, trans. Robert T. Cargo (Alabama: Univ. of Alabama Press, 1970), p. 52.

80 Marcel Ruff, Baudelaire, trans. Agnes Keltész (New York: New York Univ. Press, 1966), p. 127.

81 W. T. Bandy and Claude Pichois, Baudelaire devant ses contemporains (Monaco: Eds du Rocher, 1957), p. 15.

- 82 Ibid., p. 17.
- 83 Ibid.
- 84 Ibid., p. 29.
- 85 Ibid., p. 31.
- 86 Ibid.
- 87 Ibid., p. 242.
- 88 Jean-Paul Sartre, Baudelaire (Paris: Gallimard, 1947), p. 186.
- 89 Quoted from Armand Moss, Baudelaire et Madame Sabatier (Paris: Nizet, 1975), pp. 162-163.
- 90 OC, 521.
- 91 OC, 563.
- 92 OC, 662.
- 93 Erich Neumann, Art and the Creative Unconscious, trans. Ralph Manheim, Bollingen Series, LXI (Princeton: Princeton Univ. Press, 1959), pp. 18-19.
- 94 Baudelaire, Corr. I, 108.
- 95 Corr. I, 214.
- 96 Corr. I, 217.
- 97 Corr. I, 125.
- 98 Corr. I, 334.
- 99 OC, 244.

- 100 OC, 491-492.
- 101 OC, 956.
- 102 OC, 744.
- 103 OC, 745.
- 104 OC, 1067.
- 105 OC, 870.
- 106 Corr. I, 505.
- 107 Corr. I, 507.
- 108 Baudelaire, Corr. II, p. 65.
- 109 OC, 972.
- 110 OC, 1048-1049.
- 111 OC, 1051.
- 112 OC, 1128.
- 113 OC, 1048.
- 114 OC, 1176.
- 115 OC, 979.
- 116 OC, 1105.
- 117 OC, 1173.
- 118 Tamara Bassim, La Femme dans l'oeuvre de Baudelaire
(Neuchatel: A la Baconnière, 1974), p. 149.

- 119 Ibid., pp. 188 and 210.
- 120 OC, 428.
- 121 Corr. I, 336.
- 122 Béguin, p. 380.
- 123 Etienne Gilson, "Baudelaire and the Muse," in Baudelaire. A Collection of Critical Essays, ed. Henri Peyre (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), p. 84.
- 124 OC, 286.
- 125 Ibid.
- 126 Ibid.
- 127 OC , 637.
- 128 Ibid.
- 129 OC, 688.
- 130 Raymond, p. 27.
- 131 Lisa Appigianesi, Femininity and the Creative Imagination, A Study of Henry James, Robert Musil and Marcel Proust (New York: Barnes and Nobles, 1973), p. 8.
- 132 Quoted from Lois Boe Hyslop, "Baudelaire: 'Madame Bovary, c'est Moi?'" Kentucky Romance Quarterly, XX, 3 (1973), 348.
- 133 Quoted from Margaret Gilman, "Two Critics and an Author: Madame Bovary judged by Sainte-Beuve and by Baudelaire," Romance Review XLI (1950), 142.
- 134 OC, 651.

135 OC, 652.

136 OC, 653.

137 Ibid.

138 OC, 655.

139 Ibid.

Chapter III

The Man

The scene is not too difficult to imagine. Paris 1847. A café in the Faubourg Saint-Germain. In a corner, a group of dandies are engaged in elegant conversation. Suddenly from among them, a young man, wearing "a dark swallow tail coat, white shirt of finest linen with a turned down collar and a cravat of oxblood red, top hat and light pink gloves,"¹ darts up to proclaim: "Je suis un faux accord dans la divine symphonie [sic]."² The man is a poet who is known by a combination of his father's last name and his mother's maiden name.

In the past year he's published a collection of essays entitled "Salon de 1846" under the androgynous appellation of Baudelaire-Dufaÿs. At the current time, he is in the process of finishing a semi-fictionalized autobiography. In this novella, his alter ego, Samuel Cramer, is also known by the feminine pseudonym of Manuela de Monteverde. "Baudelaire place sous le signe de la femme la personnalité seconde de Samuel Cramer. Manuela de Monteverde n'est pas

seulement un pseudonyme: ce nom de plume apparait comme le centre d'une constellation symbolique qui en fait presque, dans la structure du récit, le symétrique de Samuel Cramer."³

The young poet who impresses his friends as being a delicate, passionate, submissive man-woman whose femininity provides the necessary space for self-contemplation, self-display, and self-confession, for melancholy and languor, ennui and spleen, moves on to another table where he shocks an acquaintance by discussing his "feminine" hysteria: "voilà le poète hystérique,"⁴ he states, pointing to himself; "tu me croirais hystérique"⁵ he tells another who has read some of his works without understanding them. Irritated by what he considers to be a lack of appreciation, he moves on to inform someone else that he has decided to label an entire section of his poetic work "Spleen," the name of a fashionable disorder of contemporary women with not enough to do. And he adds that he had considered entitling his entire volume of heterosexual love poems "Les Lesbiennes." This last remark engages the two men in a heated discussion on the subject of love. For this dandy, love is not just a matter of sensations--that would reduce it to "le lyrisme du peuple"--but rather a question of "raisonnement" and of aesthetic appreciation: "Il considérait

la reproduction comme un vice de l'amour, la grossesse comme une maladie d'araignée. Il a écrit quelque part 'Les anges sont hermaphrodites et stériles.' Il aimait un corps humain comme une harmonie matérielle."⁶

While this is all quite moving, it is also abstract and obscure to us unless we can hear "the distant echo of the primitive word behind our veil of words,"⁷ that is, unless we can feel and understand the reality which lies beneath the words in which it appears.

In this chapter, we shall examine how the two internalized aspects of femininity and masculinity within the man contributed to the poet's creation of immortal poems. Certain recurring motifs bear examination for what they shed in the light of uniting the feminine and masculine elements of the androgyne. These are: Samuel Cramer, the "hermaphroditic" alter ego of the poet, the dandy, the drug user, the child, the lover, and the devil. All of these male figures blend within them a definite unconscious image of woman, a "deposit of all the impressions made by woman," as Jung would say. In each one of these figures, the ego interacts quite blatantly with the anima within; masculine and feminine characteristics exist in relation to, and complement each other. Every one of these prototypes of the poet foreshadows Jung's "whole contrasexual person who is consciously related

to both male and female elements."

In a fascinating study entitled La Poétique de la rêverie, Gaston Bachelard devotes an entire chapter to the poetics of androgyny:

. . . qui se développerait dans le sens d'une double idéalisation de l'humain . . .⁸ Dans les rêveries . . . nous sommes assez libres pour vivre en homme et en femme, nous sentons que la vie entière se double--que le passé se double, que tous les êtres se doublent en leur idéalisation, que le monde incorpore toutes les beautés de nos chimères . . .⁹ Un homme et une femme parlent dans la solitude de notre être. Et dans la libre rêverie, ils parlent pour s'avouer leurs désirs, pour communiquer dans la tranquillité d'une double nature bien accordée. Jamais pour se combattre . . .¹⁰ Plus on descend dans les profondeurs de l'être parlant, plus simplement l'altérité essentielle de tout être parlant se désigne comme l'altérité du masculin et du féminin . . .¹¹ Le psychisme porte les marques si nettes d'une androgynie . . .¹² Quand le génie intervient dans les déterminations en une même âme des puissances d'animus et d'anima, un signe dominant pose sur la dualité une unité personnelle.¹³

Not everything that Baudelaire said was a mask or a travesty. The poet is often real: he is vulnerable, egotistical, jealous, vengeful and generous to those he loves. More than illustrations of plastic poems, his sonnets relay the touching and revealing confessions of a man whom Plato would have considered as "constantly in search of himself, who must examine and scrutinize the conditions of his existence."¹⁴ Behind the misogyny, the satanism, the anger,

the frustrations and the petty attempts to guard his manhood, lies the despair at having to play an expected and to him burdensome masculine role. In a striking and captivating way, this sensitive, defenseless person who is easy to like, reveals how difficult and heavy this traditional masculine role feels to him.

Baudelaire's feminine nature constitutes the umbilical cord linking him to that idyllic time when he was "always alive" in his mother and she was "uniquely" his, to that soft atmosphere of woman which made for his androgynous disposition. The poet wishes to recapture a lost part of himself in the person of woman. He recognizes that one cannot possess a woman without incorporating her. All else is false; pretense, misunderstanding, incommunicability. He chooses to become Womb, his own mother, who carries within the new, complete being--The Androgyne. By giving birth or creating the new, perfect being, he first rivals, then surpasses the mother. By allowing his femininity to absorb him totally at first, he transcends his condition as a man and succeeds in attaining a perfect state of equivalence.

In his introduction to Baudelaire's Ecrits Intimes, Jean-Paul Sartre voices that as early as 1847 all of the poet's main ideas are already introduced in the novella La Fanfarlo, and that subsequently, everything else is mere (and mediocre)

repetition.

It is indeed quite true that in this semi-ironic fictionalized autobiography are contained all of the seeds of Baudelaire's flowers: the attraction to the "mundus muliebris," the unusual but typically Baudelairian pronouncements against the heterosexual act, the role reversals, the cliché of the unappreciated poet, the dandy's defiance, the dualities, the multifaceted role of woman (lover, mother, idol, friend, actress, courtesan, Madonna/Temptress), and above all, the poet as androgyne.

The "Baroque" piece is totally based on inversions and role reversals. While the "drame . . . allait se jouer entre quatre personnages,"¹⁵ (symbol of wholeness and totality for Jung), the entire novella is based on dual modalities and "doubles postulations": two feminine men are pitted against two masculine women, one couple stands in opposition to the other. The protagonist meets each woman twice. He initially befriends Madame de Cosmelly near Lyon and then encounters her again in the Luxembourg gardens. As for La Fanfarlo, "il se présenta deux fois chez elle."¹⁶

As in his creator, duality is the fundamental aspect of Samuel's character. Endowed with the necessary strength and courage to permit his feminine nature to shine ("Hardi comme les papillons, les hannetons et les poètes, il se jetait

dans toutes les flammes et entrait par toutes les fenêtres"), the poet's alter ego blends within his self the "north-south" polarities of the androgyne: "produit contradictoire d'un blême allemand et d'une brune chilienne . . . il apportait dans les choses de l'esprit et de l'âme la contemplation oisive des natures germaniques,--dans les choses de la passion l'ardeur rapide et le volage de sa mère."¹⁷ Alongside this double nature, he is known by two names, gets involved with two women who are opposite in nature (Madonna/Vamp), writes two sets of sonnets, and sires a set of twins. On his night table, two candles light up books which are of contrasting genres: "un volume de Swedenborg, et . . . des livres honteux dont la lecture n'est profitable qu'aux esprits possédés d'un goût immodéré de la vérité."¹⁸

In referring to Samuel's speech as "cette parole tantôt brutale comme un chiffre, tantôt délicate ou parfumée comme une fleur ou un sachet," Baudelaire indicates the simultaneous workings of contrasexual characteristics in one single individual.

From the outset, the poet uses nouns and adjectives borrowed from the feminine to describe his alter ego: "nature ténébreuse" (an obvious allusion to the feminine nocturnal goddess), "féconde," "avortements." This, coupled with the "vifs éclairs" (a masculine image) hints at the

androgynous character of his protagonist.

Samuel Cramer, also known as Manuela de Monteverde, is presented in the blinding light of his "double origine": "complications bizarres de caractère . . . fainéant et ambitieux . . . dieu moderne et hermaphrodite . . . nature paresseuse et entreprenante à la fois."¹⁹ He possesses the androgynous combination of laxity and drive, strength and weakness. He is the "feminine" narcissist and dreamer who weeps with great facility. Baudelaire describes him as "doux," "élégant," "crédule et imaginatif," "délicate personne," endowed not only with "la grâce profonde et décente de l'honnête femme"²⁰ but with her sensitivity and sensuality. Samuel possesses the narcissism, the mastery, the elegance, the discipline and the defiance of the dandy: "Samuel Cramer qui a souvent étonné le monde ne s'étonnait guère." He stops and looks into every mirror he passes. Madame de Cosmelly remarks to him: "Je me regardais moins que vous dans la glace."

Like Baudelaire, he is gifted with a "merveilleuse qualité d'imprégnation"; like him, he reads Swedenborg; like his, the "incurable maladie" is one of extreme self-analysis and introspection: "Comme il arrive aux hommes exceptionnels," the poet informs us, not without a tinge of self deprecating humor, "il était souvent seul dans son

paradis, nul ne pouvant l'habiter avec lui." Both the poet and his fictional self typify the new Icarus who failed because he tried to grasp the infinite in joy, ecstasy and multiplication of self. Samuel "n'a jamais réussi à rien parcequ'il croyait trop à l'impossible--Quoi d'étonnant? Il était toujours en train de le concevoir."

In an obvious reference to the poet's androgyny he has his mouthpiece declare:

Les tristesses et les amours des auteurs ne ressemblent guère aux tristesses et aux amours des autres hommes . . . C'est par désespoir de ne pouvoir être nobles et beaux suivant les moyens naturels que nous nous sommes si bizarrement fardé le visage. Nous nous sommes tellement appliqués à sophistiquer notre coeur, nous avons tant abusé du microscope pour étudier les hideuses excroissances . . . qu'il est impossible que nous parlions le langage des autres hommes. Ils vivent pour vivre et nous hélas! nous vivons pour savoir . . . Nous avons altéré l'accent de la nature, nous avons psychologisé comme les fous qui augmentent leur folie en s'efforçant de la comprendre . . . nous avons déformé les passions.²¹

Samuel shares his creator's taste for artificialism as well as his affinity toward "tout cet appareil . . . scintillant de la femme." In a note foreshadowing Baudelaire's desire for a Lady Macbeth in Red and not in Pink, Samuel asks his lover to dress up as Colombine "et n'oubliez pas le rouge! Il aimera toujours le rouge et la cêruse, le chryso-calc et les oripeaux de toute sorte."

While Samuel is endowed with a significant number of androgynous traits (not the least of which is his interaction in relationships: "Il raffolait d'un ami comme d'une femme, aimait une femme comme une camarade"), he has not harmoniously integrated his femininity with his masculinity. He is torn apart by a duality he can neither conquer nor live with. His sudden and unpredictable outbursts of emotions lead nowhere. A mediocre soul, he remains fragmented and compartmentalized to the end, erroneously believing that he is in control of situations while in reality he remains at their mercy. He understands neither himself nor the two women with whom he relates; both dominate him. He identifies with extremes, paralyzed to reconcile them within himself. Thus he remains fixed as a "demi-grand homme," "demi-génie" who can only formulate "des moitiés d'idées." In short, Samuel is not androgynous because he has chosen dissipation over concentration, confusion over fusion.

As was pointed out in the preceding chapter, Baudelaire was always fascinated by the androgyny of the actor. True to this childhood desire, he will forge characters who are at once Self and Persona. Samuel, for instance, is "Le/La Comédienne": "avec ce diable d'homme, le grand problème est toujours de savoir où le comédien commence."²² Elsewhere, the poet will refer to his protagonist's "faculté de comédienne

. . . il était à la fois tous les artistes qu'il avait étudiés et tous les livres qu'il avait lus."

Monsieur de Cosmelly, like his rival for the love of La Fanfarlo, is also characterized as a feminine soul, a vain and coquettish actor:

. . . l'air noble, honnête, et il usait avec moi de la galanterie la plus respectueuse. Puis on citait de lui les traits les plus beaux: un bras cassé en duel pour un ami un peu poltron qui lui avait confié l'honneur de sa soeur, des sommes énormes prêtées à des camarades sans fortune . . . Il avait avec tout le monde un air de commandement à la fois affable et irrésistible, qui me dompta moi-même . . . Le soin exclusif de sa personne et le dandysme qu'il affecta me choquèrent tout d'abord;²³ . . . je voulu faire comme lui, être plus que belle, c'est-à-dire coquette, coquette pour lui comme il l'était pour le monde.²⁴

The two women, too, are actresses of sorts; La Fanfarlo by profession and Madame de Cosmelly by design. In order to retain her husband at her side, the angelic woman will dress as a courtesan: "J'ai porté des toilettes folles et somptueuses comme les femmes de théâtre." With Samuel too, she will feign emotion in order to achieve her goals.

While the two men are relatively "feminine" souls, the two women are described in terms of their pronounced animus. Madame de Cosmelly is a shrewd and pragmatic woman, "plus forte, plus escarpée qu'elle n'en a l'air." Strong like Elmire, she calculates and plots in order to take charge of

her life.

La Fanfarlo's bedroom reflects the duality of the divine courtesan who occupies it and foreshadows the many somber lights of the poetic work: "La clarté de la lampe se jouait dans un fouillis de dentelles et d'étoffes d'un ton violent mais équivoque . . . des chairs très blanches sur des fonds très noirs . . . ravissant taudis qui tenait à la fois du mauvais lieu et du sanctuaire."²⁵

Like Samuel, she too combines a certain masculine strength with her feminine grace: "Dans cette agréable attitude, sa tête, inclinée vers son pied, étalait un cou de proconsul, large et fort, et laissait deviner l'ornière des omoplates, revêtues d'une chair brune et abondante."²⁶

"Légère et vigoureuse . . . elle résumait pour lui la ligne et l'attrait,"²⁷ and she combines sensuality with mysticism. Her leg is neither a woman's nor a man's, but rather more like that of an androgynous deity's. "Les muscles jouaient sous les bas . . . cette jambe était longue, fine, forte, grasse et nerveuse à la fois . . . Une vraie jambe d'homme est trop dure, les jambes des femmes crayonnées par Dévéria sont trop molles pour en donner une idée."²⁸

The androgyny of her appearance is continued in her daily habits: "elle buvait comme un grenadier," Baudelaire tells us, as he looks at her "éperons" and her "bottes" and

senses a certain brutality in her. He even has her join the ranks of his "soeurs d'élection" when he reports that "elle aimait trop . . . la fille de sa portière" and that beneath her skirt, between her legs, "Elle eût volontiers attaché . . . une foule de petites poupées bizarres."²⁹ Samuel and La Fanfarlo resemble each other, to the point of having identical culinary tastes:

Tout deux professaient une estime sincère et profonde pour la truffe. --La truffe, cette végétation sourde et mystérieuse de Cybèle, cette maladie savoureuse qu'elle a cachée dans ses entrailles plus longtemps que le métal le plus précieux, cette exquisite matière qui défie la science de l'agromane, comme l'or celle des Paracelse; la truffe, qui fait la distinction du monde ancien et du moderne, et qui, avant un verre de Chio, a l'effet de plusieurs zéros après un chiffre.³⁰

Surely this is a strange and unusually way to convey a preference for a food. But it is not at all surprising in view of the fact that in Baudelaire's mind the fruit of the androgynous Cybele, protruding as it does from the feminine earth, assumes the proportion of an archetype of androgyny. That is precisely the reason why the poet chooses to translate it through images which are both alchemical and magical.

When it comes to women, Samuel lives almost entirely in a world of archetypes; both women appear to him as being charged with feeling. La Fanfarlo becomes "cette reine du

lieu, au moment de quitter le théâtre reprenait une toilette de simple mortelle." She is Circe and Isis, magician, siren and courtesan, as well as the nurturing Great Mother and Earth Goddess who "engraisse tous les jours; elle est devenue une beauté grasse . . . lustrée et rose."

The quid pro quo of the poems sent to the two women by the sonneteer throws more light into the double nature of the women involved. The incident serves to break down the polarities of the feminine principle, expressing the desire for a reconciliation of opposites in one single person: angelic grace with libidinous energy. The unsuccessful androgyne ends up by writing science books whose titles are not even worth remembering or worse yet, he becomes editor of a socialist newspaper.

While the mirror that is La Fanfarlo does not reflect Baudelaire's true androgynous vision, it does cast a shadow on someone who would be an androgyne were his natures reconciled. The novella ends on an optimistic note, however, for whereas Samuel and La Fanfarlo were examples of unsuccessful androgynes, their union (much like that of Minna and Wilfrid's in Balzac's novel Séraphita) is abundant in fecundities, yielding a set of twins, the ultimate androgynous fruit.

For the most complete and accurate definition of the dandy we turn to "Le Peintre de la vie moderne" where

Baudelaire expresses his sentiments regarding this sacred cult which seduced and captivated him.

Le mot "dandy" implique une quintessence de caractère . . . le dandy aspire à la sensibilité . . . être au centre du monde et rester caché au monde . . . esprits indépendants, passionnés, impartiaux, que la langue ne peut que maladroitement définir.³¹ . . . Kaléidoscope doué de conscience . . . c'est un moi insatiable de non-moi . . . il jouit . . . de la vie universelle.³² . . . tirer l'éternel du transitoire . . .³³ . . . fougue et indépendance de caractère . . .³⁴ . . . cultiver l'idée du beau dans leur personne, sentir . . . penser . . . se font une culte de leurs passions . . . un goût immodéré de la toilette et de l'élégance matérielle . . . ne sont pour le parfait dandy qu'un symbole de la supériorité aristocratique de son esprit . . . simplicité absolue . . . se faire une originalité . . . culte de soi-même . . . c'est le plaisir d'étonner et la satisfaction de ne jamais être étonné . . .³⁵ . . . espèce de religion . . . caractère d'opposition et de révolte . . . besoin . . . de combattre et de détruire la trivialité . . . air froid qui vient de l'inébranlable résolution de ne pas être ému.³⁶

In "Mon Coeur mis à nu," Baudelaire speaks of the "éternelle supériorité du dandy . . .³⁷ . . . le dandy doit aspirer à être sublime sans interruption. Il doit vivre et dormir comme devant un miroir."³⁸ And in "L'Art romantique" the poet submits: "En principal, le dandy, le guerrier et le sportif doit avoir une mise et une tenue viriles, d'une aristocratique austerité."

In his Journaux Intimes Baudelaire devotes a few lines

to list the airs he finds attractive in women. These may be equally applied to the dandy or to the androgyne: "Les airs charmants et qui font la beauté sont: L'air blasé, L'air ennuyé, L'air évaporé, L'air impudent, L'air froid, L'air de regarder en dedans, L'air de domination, L'air de volonté, L'air méchant, L'air malade, L'air chat, enfantillage, nonchalance et malice mêlés."³⁹

From Baudelaire's pronouncements regarding dandyism, it becomes apparent that the concept is one of the manifestations of his androgynous vision. As a matter of fact, when referring to the dandy, the leading Baudelarian critics allude either to gender roles or to the wider connotations of androgyny. Sartre maintains, for example, that "Il ya chez Baudelaire un passage insensible de la virilité du dandysme à une sorte de coquetterie féminine . . .⁴⁰ . . . effort de dédoublement: être à soi-même objet, se parer, se peindre comme une chasse pour pouvoir s'emparer de l'objet, le contempler longuement et s'y fondre." Blin notes the "coquetterie plutôt que stoïcisme de toilette . . . affectation sans virilité . . .⁴¹ . . . son dehors féminin provient du fait que comme celui de la femme, le choix originel de Baudelaire implique un souci constant de l'opinion."⁴² Whereas Butor considers that virility "must emerge from a femininity that threatens to engulf it,"⁴³ Agel focuses on the

"dépassément ardu et volontaire . . . sainteté pour soi-même . . . s'il est lucide originellement c'est pour être deux, pour réaliser dans ce couple la possession finale du moi par le non-moi."⁴⁴

Indeed, the dandy and the androgyne share several traits. To begin with, the androgynous appearance is more than a mere symbol of a "spiritual attitude," it is an inherent part of the Self. The desire to distinguish oneself through stoic elegance, which is only its exterior manifestation, stems from a concern to reflect one's superiority of having reconciled the anima with the ego. This physical appearance translates the combination of "masculine" heroism and discipline with "feminine" grace, elegance and sensitivity. Both states represent the attainment of a certain degree of perfection through ritualistic motions: the "centralisation" or the "concentration du moi," in a complete integration of appearance, attitude and stance. Additionally, it constitutes a rebellion against a society which is considered as mercenary, callous and intransigent: "Vous figurez-vous une dandy parlant au peuple excepté pour le bafouer?" Baudelaire asks in "Mon Coeur mis à nu."⁴⁵

The dandy, like the androgyne, has chosen to affirm himself, his autonomy, his independence and his desire for liberty. He blends his hypersensitivity with a mastery of

"dépassément ardu et volontaire . . . sainteté pour soi-même . . . s'il est lucide originellement c'est pour être deux, pour réaliser dans ce couple la possession finale du moi par le non-moi."⁴⁴

Indeed, the dandy and the androgyne share several traits. To begin with, the androgynous appearance is more than a mere symbol of a "spiritual attitude," it is an inherent part of the Self. The desire to distinguish oneself through stoic elegance, which is only its exterior manifestation, stems from a concern to reflect one's superiority of having reconciled the anima with the ego. This physical appearance translates the combination of "masculine" heroism and discipline with "feminine" grace, elegance and sensitivity. Both states represent the attainment of a certain degree of perfection through ritualistic motions: the "centralisation" or the "concentration du moi," in a complete integration of appearance, attitude and stance. Additionally, it constitutes a rebellion against a society which is considered as mercenary, callous and intransigent: "Vous figurez-vous une dandy parlant au peuple excepté pour le bafouer?" Baudelaire asks in "Mon Coeur mis à nu."⁴⁵

The dandy, like the androgyne, has chosen to affirm himself, his autonomy, his independence and his desire for liberty. He blends his hypersensitivity with a mastery of

his passions. This results in his sense of self-sufficiency, of pride and of self-respect. Moderation is a key phenomenon, even in his incessant effort to transcend his limitations.

Had Baudelaire ever written a "Dictionnaire Hiéroglyphique," "Androgynéité" would surely have been one of the first entries in the volume, immediately following the article "Amour." Here, the poet would express and explain the dual and sometimes contrasting hues he would attempt to reconcile in the poetic work. Here, he would translate the psychic, "supernatural," or "spiritual" (to use Baudelairian terms) significance of attaining a state of wholeness and integration. Herein would lie the crux of Baudelaire's message and aesthetic.

Baudelaire's androgynous vision is based on the archetypal fundamentals of human personality: The Great Mother, The Spiritual Father, The Great Round (the uroborous), and the Primordial Androgyne where the feminine is perceived and experienced symbolically. The poet senses the larger implications of androgyny as going beyond the reconciliation of masculinity and femininity within one individual: unity, balance, synthesis of subject and object, marriage of the physical and the psychic, of heaven and hell, of God and Satan, of day and night. In the Baudelairian universe each

one of these elements will frequently take the attributes of its opposite.

While certain passages of the "Artificial Paradises" (where he puts his visions into the mouth of a woman), of the Prose Poems (such as "Les Yeux des pauvres," "Les Vocations," "Mademoiselle Bistouri"), of the poetic work and of the Intimate Journals would lead one to believe that Baudelaire sees himself as a woman, nowhere is this ever confirmed. Yet, as Maud Bodkin observes: "An image of woman appearing in the poetry of man shows a relation to the emotional life of man. If he appropriates with sympathy speculations concerning a feminine element in the cosmic process of creation is it not because of the tendency to present himself his own experience of poetic creation in similar form?"⁴⁶

We should understand such indications as a desire on the part of the poet to internalize and encompass all that he is not. Speaking of man, Simone de Beauvoir notices that:

. . . in his worship of his mother he endeavors to take possession of her strange wealth. To recognize that he is the son of his mother is to recognize the mother in himself, it is to become one with femininity insofar as femininity is connection with the earth, with life and with the past . . .⁴⁷ . . . Woman is the supreme recompense (for man) since under a shape foreign to him which he can possess in her flesh, she is his own apotheosis. Woman permits man to celebrate himself.⁴⁸

A measure of mental health is how much one relates to individual personalities versus archetypes, the most psychotic being those who live completely in a world of archetypes. Some identification with the "opposite other" in us causes no serious disturbances. In fact, it often produces a diverse and flexible personality. Baudelaire's example is a vivid illustration that cross identification (a certain femininity, in his case) can be strong without it leading to a deranged personality or even to changing one's sexual orientation. Psychic equilibrium can only come about after the boy wrenches himself away from the first object of his love and identification (that is, the mother) in order to become a man, accept his "otherness" and then allow himself to internalize it again in the form of his anima.

For analytical psychology Baudelaire's plight would be considered as the struggle toward individuation. A wholeness, where masculine and feminine are not only accepted but balanced and integrated within the Self. In "Un Mangeur d'opium" the poet recognizes the importance of the Feminine Principle, not as other, but as necessary to wholeness: "Le goût du monde féminin fait les génies supérieurs." He emphasizes his "désir d'être un," and alludes to the "épouvantable mariage de l'homme avec lui-même"⁴⁹ as a superior condition, contrasting it to a state where he sees himself as a "statue

taillée dans un bloc de glace."⁵⁰

In his book entitled De Baudelaire au Surréalisme, Marcel Raymond speaks of Baudelaire's "nécessité d'aller jusqu'au bout des possibilités de son être et de cultiver avec une volonté exacerbée des états d'âme exceptionnels."⁵¹ Drugs enable the poet to experience a superiority and well being, to get in touch with his power and his weakness, to be delivered from limitations and to transcend new boundaries. In "Le Poème du haschisch" he puts his vision into the words of a woman he describes as "mûre, curieuse, d'un esprit excitable"⁵² and who equally desires a transcendence of self. He reports that a certain sect of the Ismaélites worshipped "Jusqu'au culte absolu et exclusif de la moitié féminine du symbole."⁵³

Hashish allows him to tap into the resources of his anima: his receptivity, his sensuality and his tender memories. This femininity is paralleled by a seemingly masculine will: energy, courage, and perseverance before myriad obstacles. But drugs also afford the possibility for the relinquishing of will in an almost mystical sense of oneness with the universe: "cette vie suprême dont j'ai maintenant connaissance," "d'emporter le paradis d'un seul coup." Here, the subjective realm merges with the objective, dream and reality, exterior and interior become one: "Il arrive

quelques fois que la personnalité disparaît et que l'objectivité qui est le propre des poètes panthéistes se développe en vous si anormalement que la contemplation des objets extérieurs vous fait oublier votre propre existence et que vous vous confondez bientôt avec eux."⁵⁴ In this euphoric state, he is the man-woman, endowed with the plenitude of the child, the androgyny of the priest or the saint who can metamorphose himself, transcend limits of normal experience and grasp infinity: "l'expansion des choses infinies," "s'emparer sur cette terre même d'un paradis révélé." He can capture the essence of things and their reciprocity. This is a state of unity and wholeness, of divine omnipotence--"Moi, c'est tous. Tous, c'est moi," the "métamorphose mystique de tous mes sens fondus en un," fusion, not confusion: "tous mêlés l'un à l'autre." He becomes Ulysses, the reconciled master of the coincidentia oppositorum and hashish, the perfect androgynous instrument rendering a "délicieuse contemplation," an "analyse voluptueuse" and a "perfection diabolique."⁵⁵

Under its affect, he experiences the ultimate in joy and serenity, pleasure and pride.

Tout est matière à jouissance . . . tu as maintenant la droit de te considérer comme supérieur à tous les hommes: nul ne connaît et ne pourrait comprendre tout ce que tu penses et tout ce que

tu sens; ils seraient même incapables d'apprécier la bienveillance qu'ils t'inspirent. Tu es un roi que les passants méconnaissent et qui vit dans la solitude de ses convictions.⁵⁶

Intoxication gives him the feeling of being totally in charge and in control of his powers, of being a superman endowed with virile energy, "ces états d'âme presque surnaturels." Only an equally energetic woman, "Une fleur qui ressemble à mon rouge idéal / Lady Macbeth, âme puissante au crime"⁵⁷ could possibly be an appropriate companion for this androgynous rival of the creator.

A similar androgynous omnipotence is offered in the world of childhood. In "Le Voyage," the poet reminisces: "Pour l'enfant, . . . / L'univers est égal à son vaste appétit." Here, Baudelaire voices the desire to transcend the restrictions imposed upon him by his socialization and to fully reclaim his lost androgyny: "Nous voulons voyager sans vapeur et sans voile!"

The "petit incompris" of "Les Vocations," like the dreamer of the prose poem "L'Etranger" is alone and misunderstood for he is the androgynous "homo duplex" yet unsoiled by rigid gender roles or by the expectations of adult society. Still unaware of his limitations, he lives in the land of the "reine des facultés." The child is tender and cruel, heroic and cowardly, receptive and creative.

Through his typical "magical thinking" he can, like the actor and the writer, change roles at whim or occupy several simultaneously. He may fight or flee, remain passive or become active without fear of undue judgment. In short, he can be true to his natural impulses and flow with his penchants.

Referring to his childhood, Baudelaire declares in "La Vie antérieure": "C'est là que j'ai vécu dans les voluptés calmes," for this was the time of the strong link with the androgynous Great Mother, a period when he was able to experience connection and autonomy, freedom from responsibility and the illusion of self-determination. The adult poet looks back enviously at this childhood space, to that mesmerizing period of acceptable egocentricity, of unity, and of stability. Like the drug user, "L'enfant voit tout en nouveauté, il est toujours ivre." He lives in a wondrous universe of communion with the other where distinctions between inside and outside, the object and its name are blurred. The child forges his own Gods and Goddesses. Because of the non-differentiation of gender roles, he floats in a state of psychic equilibrium.

Baudelaire's strong anima impulses, reflecting the influences of the actual women in his childhood--Madame Aupick, Mariette--are the manifestations of the symbolic feminine

elements in his psyche such as gentleness, sensitivity, narcissism, evasion, imitation, receptivity, yielding, intuition, vague feelings and moods, lovingness, and his relation to the unconscious. Ann Bedford Ulanov suggests that "just as relating to a woman opens a man to unguessed depths in himself, so relating to the 'person' of his own anima connects him to his inner femininity and the objective psyche."⁵⁸

For Erich Neumann "It is with the help of the anima in him that man penetrates the depths of his unconscious."⁵⁹ He considers that the anima is a metamorphosing agent "whose fascination drives, lures and encourages the man to all the advantages of the soul and spirit, of action and creation, of the inner and outer world . . . it sets the personality in motion, produces change and ultimately transformation."⁶⁰

To make a woman out of Baudelaire would be a distorting and fruitless enterprise. His lucid, critical mind is governed by an ego which distinguishes, analyses, categorizes and classifies. His work attests to the fact that he is vigilant, strong-willed, endowed with a quick and sometimes belligerent temperament. His feminine pole usually assumes a retiring stance, just beyond the masculine. Baudelaire recognizes that were he to live out his feminine background, his real identity would suffer and the poetry would appear stilted and false.

As a man, Baudelaire is the imposing alchemist/magician, rival of King Midas, victim of an unknown Hermes who has the power to change mud into gold and heaven into hell. According to Bachelard, this image of control and metamorphosis is, inherently, a masculine one:

L'or alchimique est une réification d'un étrange besoin de royauté, de supériorité, de domination qui anime l'animus de l'alchimiste solitaire. Ce n'est pas pour un usage social lointain que le rêveur veut de l'or, c'est pour un besoin psychologique immédiat, pour être roi dans la majesté de son animus. Car l'alchimiste est un rêveur qui jouit de vouloir.⁶¹

As poet and creator, Baudelaire is the alchemist of thoughts, sounds, images and words, totally in control, giving birth by himself, to the artistic product, while the muse, a mere instrument, remains quietly hidden in the background. He is the "poète pieux ennemi du soleil" who inflicts graphically specific physical torture upon his lover: "T'infuser mon venin, ma soeur," or he is the aggressor of "Le Mauvais Vitrier." Bold and dominant, he subjugates woman in a harsh and often cruel manner. Even where there occurs an apparent reversal of roles of the two lovers, the poet remains in control of the situation by virtue of having orchestrated the whole scene. His masochism is of a passive-aggressive nature: he induces the woman to create for him

the necessary discomfort he needs to obtain his pleasure, he forces her to force him. Often, he appears as the argumentative and convincing rebel, the egocentric conqueror and liberator absorbed in his own power: "Il y a des jours où je me sens si puissant que . . . ,⁶² "Peu d'hommes ont le droit de régner, car peu d'hommes ont une grande passion."⁶³ He admires the impassivity, pride and courage of Don Juan and the stoic discipline of the dandy.

Enthusiastic and determined, he possesses the "masculine" will to support the pleasures of his reveries. And the critical eye of his ego (his conscience) is always present, watching the self-contemplative lyricist.

In "Tableaux parisiens" he manifests a marked desire for independence, freedom, and liberation. Here he assumes the masculine role par excellence. As Father/Sun, he acts directly on the outside world: "Quand ainsi qu'un poète il (le soleil) descend dans les villes / Il ennoblit le sort des choses les plus viles." In "Crépuscule du soir," he portrays himself as an impatient "bête fauve," an image usually reserved for the strong and powerful woman.

Ulanov clarifies Jung's theory of individuation when she notes that the:

. . . significance of contrasexuality is pointed out in Jung's conviction that the movement toward

wholeness, the entrance to the Self, is through the opposite sex each one of us contains within ourselves . . . in becoming whole we must grow into a conscious relationship to the masculine-feminine polarity within us. And we must do so in both the static and dynamic aspects of each pole, because through this polarity we are put in touch with all the other psychic polarities.⁶⁴

Yet, if one were to attempt to assimilate Baudelaire to one of Jung's basic personality types, he would most probably fall under the rubric "Intuitive Type":

The intuitive type is oriented in his natural adaptation by intuition. He has a keen feeling for new possibilities, unseen connections, and unsuspected developments. He is filled with images, ideas, insights. If he is of an introverted bias, concrete reality for him is the inner psychic world of archetypes . . . lives intensely but without fulfillment . . . is vital but . . . irresponsible because commitment feels like entrapment to him . . . he fails to take facts into account and will consequently misjudge situations or be unable to arrange things satisfactorily where they concern money, career requirements and the like.⁶⁵

This is confirmed in his "Salon de 1846" where Baudelaire admits to experiencing life through his senses first and then through his mind ("Je me suis contenté de sentir"). He was more intuitive than rational and more given to synthesis than to analysis. These distinctions give him a "feminine" sense of subordination. According to Joseph Melançon the poet had a "spiritual predisposition toward intuition," a

"qualité innée qui caractérise l'homme d'imagination créatrice dont les attributs sont ceux de la sensibilité et de l'esprit. Mais l'action spirituelle demeure conditionnée par la volonté et l'inspiration."⁶⁶ Indeed, one of the connotations Baudelaire gives to "le spirituel" is intuition. The creative product, "une oeuvre spirituelle," is characterized by intuition, receptivity, spontaneity, sensitivity and imagination on the one hand, and creativity, lucidity, judgment, reason and reflection on the other. "Calculation et rêverie," as he would say in reference to the "bizarre androgyne" Madame Bovary. It is the androgynous marriage of virile thought and passionate temperament which conceives the poetry. The poet is the sensitive and sentimental incarnation of the "mâle volupté" who is forever vacillating between conscious and unconscious thought. As Robert Chérix points out, "c'est la simultanéité de ces exigences opposées qui est proprement la découverte de Baudelaire."⁶⁷ The poet denigrates one-sided creole bards, "âmes faites uniquement pour contempler et pour jouir,"⁶⁸ and is drawn to other souls--Poe, Delacroix, Wagner--who, like him, demonstrate a "feminine" emotionality, expansiveness, and exuberance, to De Quincy, who suggest to the poet a "tendresse féminine . . . délicatesse de conscience excessive . . . jointe à sa sensibilité morbide," and to

Constantin Guys, an elegant, feminine soul upon whom Baudelaire projects his own affinities.

Sartre, for whom Baudelaire never quite grew up, sees him as:

. . . un adolescent élégant, frêle, presque une femme . . . il avait un goût féminin de la parure . . .⁶⁹ . . . Mais il faut se dire que la "féminité" vient de la condition, non du sexe. La femme--la femme bourgeoise a pour caractère essentiel de dépendre profondément de l'opinion. Oisive et entretenue, elle s'impose en plaisant, elle se pare pour plaire et son vêtement, son fard la livrent en partie, en partie la dissimulent. Quinconque, parmi les hommes se trouverait dans une pareille condition, endosserait semblablement la féminité, Baudelaire est dans ce cas: il ne gagne pas sa vie par un travail, cela signifie que l'argent qui le fait vivre ne rémunère pas un service social objectivement appréciable, mais dépend essentiellement des jugements qu'on porte sur lui . . . et ce n'est ni par sa prestance et sa force, ni par les signes extérieurs d'une fonction sociale qu'il cherche à se défendre, à s'imposer, mais par sa parure et par la grâce de ses gestes: comment ne serait-il pas femme et prêtre à la fois, femme comme le prêtre?⁷⁰ . . . les fards, les parures, les vêtements, les lumières manifestent à ses yeux la véritable grandeur de l'homme.⁷¹

The existentialist dwells on the poet's "passivité d'objet," insists that the motivating factor in all of the poet's love relationships was a "calculated evasion of independence," and refers to him as an "animal domestique":⁷²

Mener l'existence nonchalante, voluptueuse et perverse d'un chat . . . tel est son souhait le plus cher; il voudrait jouir de l'indépendance limitée

d'une bête de luxe, oisive et inutile, dont les jeux sont protégés par le sérieux de ses maîtres . . . rechercher d'être un objet pour de grandes consciences sévères . . . Baudelaire . . . regrette l'état de nourrisson, lavé, nourri, habillé par de fortes et belles mains . . . S'il regrette sa petite enfance, c'est qu'on le déchargeait alors du souci d'exister, c'est qu'il était totalement et luxueusement objet pour des adultes tendres, grondeurs et pleins de sollicitude.⁷³

What Sartre neglects to take into consideration is that even "heroic," "virile," "manly" men often allow themselves to be what women are forced to be: dependent, flirtatious, fanciful, affectionate, fond of scents and costumes. As Simone de Beauvoir would note only three years later in The Second Sex: "It is impossible to understand the delicacy of women, their sensitiveness, their ardor, without becoming a delicate, sensitive and ardent soul; feminine sentiments create a world of nuances, of requirements, the discovery of which enriches the lover."⁷⁴

Baudelaire is secure enough in his masculinity to write to Sainte-Beuve: "Je suis envers vous comme un amant," "Aimez-moi bien. Je suis dans une grand crise (ferveur mystique). Je remets entre vos mains mon âme toujours troublée."⁷⁵ The poet describes himself as "nerveux et oisif," ". . . propre aux expériences de l'amour" and his moods change easily from ecstasy to despair. He suffers, laments, and exhibits the narcissistic and martyr qualities of the

stereotypical female. The demonstrative feature of his personality manifests itself in his masochistic fantasies as well as in his compulsion to confess which is so widespread that he entitles an entire section of his work, "My Heart Laid Bare." He takes pleasure in the role reversals afforded by the blood thirsty woman to whom he is tied "comme le forçat à sa chaîne," and who stabs him as he tells her in "Le Possédé," "Tout de toi m'est plaisir, morbide ou pétulant."

Beneath the apparent brutality, however, lies a timid, shy and sensual, mystic of love. He is the feminine container of "Le Mauvais Moine" whose soul is a casket. As a son and as a lover he exhibits the feminine qualities of tenderness, devotion and grace. He pleads to be understood and loved by women whose ardor he has trouble emulating ("Sed Non Satiata," "Le Monstre"). The "poète chétif" freely accepts the woman's domination and subjugation. She is sterile, he fertile and fecund enough to give birth to his anima, to the poetic work, to The Other within. He shows a pronounced need to feel, to imagine and to remember as a woman. Tamara Bassim is quite justified in maintaining that:

L'Art se fait projection des complexes et des
désirs féminins de Baudelaire . . .⁷⁶ . . . son

passé féminin redevient une actualité selon son moi.⁷⁷ . . . il ne se sent homme devant la féminité que dans la mesure où il s'interroge en l'interrogeant.⁷⁸ . . . il cherche à déchiffrer le mystère de sa destinée par rapport à la femme . . .⁷⁹ . . . Baudelaire n'existe qu'à partir de la femme . . . en se projetant en la femme, il découvre sa vérité profonde . . . la femme n'est plus le pur et simple contraire de la vérité masculine, elle est un façon détournée de la saisir."⁸⁰

Bassim goes as far as to entertain the possibility of feminine supremacy in the psychic equilibrium of the poet. In the symbolic struggle between the Apollo and the Venus within him, Apollo is defeated: "La femme n'est plus en dehors de lui, étrangère, souvent ennemie, mais en lui, liée à son être, à ses pensées . . .⁸¹ . . . Le passé vécu auprès de sa mère immuablement contenu dans son présent féminin dont il cherche à explorer le mystère forme son monde merveilleux."⁸²

Gaston Bachelard elucidates the inherent duality of the androgyne:

La rêverie est alors une oeuvre de psychologie créante. Et l'être idéalisé se met à parler avec l'être idéalisateur. Il parle en fonction de sa propre dualité.⁸³ . . . En fait, la rêverie de psychologie imaginante, chez tout romancier, suit les multiples projections qui lui permettent de vivre tour à tour en animus et en anima dans la personne de ses différents personnages . . . l'ombre, le double de notre être, connaît en nos rêveries la "psychologie des

profondeurs." Et c'est ainsi que l'être projeté par la rêverie--car notre moi rêveur est un être projeté--est double comme nous-mêmes, animus et anima. Nous voici au noeud de tous nos paradoxes: le "double" est le double d'un être double.⁸⁴

Georges Blin specifically refers to Baudelaire's bipolarity, to his "pouvoir de mimétisme . . . qui lui permet d'être à la fois lui-même et autrui,"⁸⁵ and Jean-Paul Sartre maintains, "L'homme se révèle comme une tension résultante de l'application de deux forces opposées . . . L'homme Baudelaire est l'interférence de deux mouvements opposés mais également centrifuges."⁸⁶ The existentialist goes on to maintain:

S'il est lucide, originellement . . . c'est pour être deux. Et s'il veut être deux c'est pour réaliser dans ce couple la possession finale du Moi par le Moi. Il exaspérera donc sa lucidité: il n'était que son propre témoin, il va tenter, de devenir son propre bourreau: L'Héautontimorouménos. Car la torture fait naître un couple étroitement uni dans lequel le bourreau s'approprie la victime. Puisqu'il n'a pas réussi à se voir, du moins se fouillera-t-il comme le couteau fouille la plaie, dans l'espoir d'atteindre ces "solitudes profondes" qui constituent sa vraie nature . . .⁸⁷ . . . il s'est fait un autre: un autre que sa mère avec qui il ne faisait qu'un et qui l'a rejeté . . . il se sent et veut se sentir unique . . . sentiment d'une altérité toute formelle.⁸⁸

According to Maurice Shroeder, "the artist's mark of superiority, the double nature that permitted him to examine

himself in the mirror of his own sensibility, was also his curse, since it led to the awareness that his personality was far from admirable."⁸⁹

This double or multiple image of the man is found throughout the poetic work: in "Les Sept Vieillards," "Le Vin des chiffonniers," "La Voix," "L'Héautontimorouménos," "Obsession" and "La Béatrice," to name but a few. In "Mon Coeur mis à nu" he will state "Il ya dans tout homme, à toute heure, deux postulations simultanées . . ." ⁹⁰ In "De L'Essence du rire" the self-avowed "homo duplex" indicates that the androgynous poet is gifted with double and richer perceptions and that he must at all times be aware of this double nature: "La dualité qui est la contradiction de l'unité en est aussi la conséquence."⁹¹

The poem entitled "L'Héautontimorouménos" vividly demonstrates that the polarities of the poet's psyche are not so undifferentiated as to be clearly separate. Here he identifies with both the victim (feminine passivity) and with the executioner, the active, cruel figure. He is simultaneously subject and object: "la plaie et le couteau, . . . le soufflet et la joue . . . les membres et la roue."

The connotations of the androgyne stem from the change of identity affected by the ritual. "Je suis le sinistre miroir où la mégère se regarde," "Ne suis-je pas un faux

accord dans la divine symphonie?" Gender roles are totally fused in the man as well as in the woman. Moreover, the poet completely internalizes her: "Elle est dans ma voix, la criarde! / C'est tout mon sang, ce poison noir!" But he also maintains his identification with the mirror, this ironic, lucid, "masculine" consciousness. This double identification serves to reaffirm once again the all-inclusive nature of the Baudelairian microcosm. The androgyne actively assumes his passivity: vampire of himself, he suffers in his body as well as in hers. Additionally, he plays the passive spectator of the torture, enjoying the vicarious voyeurism. But this omniscient spectator is also androgynous, mysteriously aware of the thoughts and feelings of both people of the scene. The love accompanied by anxiety, the anxiety producing pleasure eventually result in the fusion of pleasure and anxiety.

Michel Butor is most accurate in his observation that "Jeanne was his mirror, a mirror that's been corrupted, but he is also her mirror . . ." ⁹² "His own executioner and vampire, he implicates the entire society in his own torture; shows it as a victim, awakens it as a redresser, reveals it to itself as both martyr and vampire." ⁹³ Bourgeois society, blind to the light of androgyny, is the blood sucking vampire which condemns him without understanding. He denounces

the false hopes of those who seek to remain oblivious to everything beyond the realm of their own limited experiences, those brutes who are closed to the uniting of extremes which the poet introduces. This consciousness of society's rejection of the superior individual is a fil conducteur in the Baudelairian microcosm. As P. M. Jones points out, "The romantic cliché of the poet's fate, misunderstood and victimized in an indifferent society, is developed with unexamined ferocity, though characteristically, it is the ultimate hostilities that are expressed."⁹⁴

One of the least original poems in Baudelaire's repertoire, "L'Albatros," can be perceived as a portrayal of the androgyne struggling to be free in a society that torments and imprisons him. He has a Gargantuan need to be complete, to distinguish himself as the "prince des nuées." Like Coleridge's albatros, his domain is one of spiritual sovereignty. Mythical allusions to androgyny abound in the poet's qualification of the bird as "serein," "roi de l'azur" whose place is a splendid throne above the confines of societal spheres where the giant bird is misunderstood and dismissed as a plaything. (This is reminiscent of the poet's superiority in "Élévation" where Baudelaire repeats a total of two times each the words "au dessus" and "par delà" in referring to himself). Just like his sacred

albatros, the poet feels captured and confined by his society, frustrated and impotent to resume his flight, condemned to flap his wings in desperation. The albatross is the image of the man whose androgyny is not accepted; the poet of divine disposition ("ses ailes blanches") is reduced to the status of entertaining vulgar and profane sailors: "Lui naguère si beau, qu'il est comique et laid! / L'un agace son bec avec un brûle-gueule, / L'autre mime, en boitant, l'infirme qui volait." Like the albatross, the poet gives up, concedes to the force of the "navire glissant sur les gouffres amers." He falls, captured and degraded.

At an especially pessimistic moment, the double of the poet becomes even more ominous than that other sad, exiled, lonely flock of birds--the albatross, owl, swan, or crow. He becomes the putrid monster, castrated by society's "corbeaux lancinants" and "panthères noires," the "gibet symbolique" of "Un Voyage à Cythère." As with the monster of the dream, "who sits forever on a pedestal, although alive it is part of a museum," the "gibet à trois branches" is also a creature which has lived. It is a dead-living thing, an aborted fetus, inhabitant of Limbo. Both the monster of the dream recounted to Asselineau and the image of himself on the symbolic gallows tree are reflections of

the poet's outcast status in a society that has no room for him. Under such suffocating circumstances he pleads, "Ah Seigneur! Donnez-moi la force et le courage / De contempler mon coeur et mon corps sans dégoût."

The themes of the two aforementioned poems are linked in "Les Plaintes d'un Icare," where the poet is symbolically castrated for his desire to transcend conventional limitations: "Mes bras sont rompus / Pour avoir étreint les nuées." "En vain j'ai voulu de l'espace / Trouver la fin et le milieu; / . . . Je sens mon aile qui se casse." Similarly to the poor albatross whose "ailes de géant l'empêchent de marcher," Icarus' wings are broken. He falls into the deepest abyss, certain he will be forgotten. The disdain of the poet for his society is repeated here: its members are "Les amants des prostituées / . . . heureux, dispos et repus."

In "Obsession" pessimism reaches its apex. The poet sees his reflection in the ocean: "ce rire amer de l'homme vaincu, plein de sanglots et d'insultes."

In a similar vein, the (feminine) bells of "La Cloche felée" are active and forceful, the poet passive and sedentary. Having lost his vitality, he admires in the bells the qualities he has been forced to relinquish. Frustrated, he wishes he could still sing and be productive, fulfill

himself in the night rather than remaining the sterile artist and the impotent man. The theme of this poem is the crushing of his life-giving force by a society which does not understand him and his inability to exert superhuman strength to rebel against it. This poem, a microcosm of the larger work, is a psychic soliloquy in which the poet attempts to keep his head above water while struggling against himself and society.

Don Juan, Satan, the dandy, the androgyne, the priest, the actor, the saint, the hero and the poet are all singular souls who share the common elements of internal strength, a strong will, serenity, sublimity and self-purification, a sense of responsibility and power, egocentricity, exhibitionism and narcissism.

In the Baudelairian universe, the Devil by any other name--Trismégiste, Satan, Lucifer, Mephistophèles, Belzébuth, Melmoth or Faust--stands proudly as a prototype of the androgynous poet. Of Melmoth, he observes: "Il est la résultante nécessaire de sa double nature contradictoire qui est infiniment grande relativement à l'homme. Melmoth est une contradiction vivante."⁹⁵ In "Les Tentations" the poet is fascinated by "Satan, d'un sexe ambigu, et il avait aussi dans les lignes de son corps la mollesse des anciens Bacchus."⁹⁶

The androgynous aspect of the devil is further stressed in his description of the "Diabliesse" with her air "à la fois impérieux et dégingandé . . . force fascinatrice, mystère de sa voix, . . . charmante et paradoxale" which reminds him of other ambiguous-sexed creatures--the contraltos "les plus délicieux."

René Galand for whom the Diabliesse "C'est la Gloire qui possède la force fascinatrice et la magie pénétrante de la féminité,"⁹⁷ elucidates the all encompassing androgynous nature of the other devils in the prose poem:

Chacune de ces figures sataniques est le centre d'une constellation où s'entremêlent les symboles diurnes et les symboles nocturnes Ainsi le premier Satan apparaît sous la forme féminoïde des anciens Bacchus. En lui s'unissent la puissance maléfique et l'attrait ensorcelant de la féminite fatale. La rêverie de Baudelaire associe à Eros, les symboles nocturnes de la volupté, de la langueur . . . de l'ivresse sensuelle, de la rupture des limites, de la communion extatique du moi et du non-moi. Mais la séduction d'Eros apparaît aussi comme un appât dangereux. Il est également associé aux symboles négatifs des ténèbres . . . du serpent⁹⁸

The great diabolical figure partakes of an androgynous duality. He is strong, intelligent and powerful on the one hand and weak and abject on the other. In "De L'Essence du rire" Baudelaire explains that what is satanic, that is, human and contradictory, is a double sign of infinite

greatness and infinite misery and he concludes that "L'élément angélique et l'élément diabolique fonctionnent parallèlement."

Pierre Drieu LaRochelle reminds us that, "Dans la doctrine luciférienne Jésus Christ et le Diable jouent un rôle interchangeable." The same holds true in the Zohar and in the Kabbalah where nothing which exists in this world is considered evil.⁹⁹

It is noteworthy to remember that Satan, as a clear-sighted, handsome angel who combines lunar and solar principles in his nature, is intrinsically hermaphroditic, which helps to explain why Baudelaire uses him interchangeably to represent the superior woman or man.

More than a literary convention, more than a didactic figure or an aesthetic symbol, the Baudelairian Satan becomes the incarnation of reconciled dualities and of the wholeness that characterizes the androgyne. Therefore he reigns supreme in the limbic garden of the flowers of evil, beginning from the introductory poem, "Au Lecteur," to the "Spleen" poems, the love cycles, "The Parisian Tableaux," "Revolt," and "Jetsam."

And neither is Satan just a malevolent force. In "Au Lecteur," "Alchimie de la douleur" and "Les Litanies de Satan" he is the Hermès Trismégiste, the "trickster" of

alchemy and analytical psychology, whose primordial function is the reconciliation of opposites. This omniscient figure rivals the creator in his benevolence: master of metaphysical mysteries, spiritual guide and protector of the oppressed, healer of the sick, the poor and the suffering. The Satan of The Flowers of Evil resembles the Circe of The Odyssey, the magician with enchanting powers. Moreover, he incarnates the androgynous fusion of gender roles: he is strong yet capable of nurturing, powerful yet humane and considerate. He is both active and passive, the hero and the dreamer. He is able to be both himself and The Other (God). And he incarnates the androgynous Great Mother "qui berce longuement notre esprit echanté"¹⁰⁰ and the Spiritual Father "qui sait tout,"¹⁰¹ " Qui tient les fils qui nous remuent."¹⁰²

Baudelaire's identification with Satan, a passer-by he meets while strolling on a Parisian boulevard, is pointed out in "Le Joueur généreux" where he describes him as "Un être mystérieux que j'avais désiré connaître et que je reconnus tout de suite, quoique je ne l'eusse jamais vu."¹⁰³ Like the poet, Satan is the "Dieu trahi par le sort et privé de louanges,"¹⁰⁴ and he, too, is a freedom fighter. As Robert Vivier points out in his article on Baudelaire's religion, the poet feels close to Satan, loves him like a

brother, "Car Satan est l'homme, Satan est Baudelaire lui-même."¹⁰⁵ The Baudelairian Satan is not merely the intellectual projection in Byron or Goethe's work; on the contrary, he resides under the Frenchman's skin, he rests in his soul, intimately linked to him. Satan is the defiant dandy, "le plus parfait type de beauté virile," "savant . . . beau . . . fort . . . gracieux," he is the solitary "héros et saint pour soi-même," whose sublime subtlety is revered by the poet. The devil is given the attributes of an androgynous, mysterious sphinx who forges his own values and his own destiny, who "fait toujours bien tout ce qu'il fait." In the end, Baudelaire makes him his patron saint.

Many of Baudelaire's poems are pleas to be heard and understood. As a man and as a poet he wished to serve as a role model by correcting distorted images of inflexible sex roles as well as by the public's acceptance of his own personal struggle with androgyny. But it was self-acceptance which had to be attained first. Herein lies the crux of the poetry; that is, the dramatic situation arising out of the opposing poles of his nature. It is the dynamic of the interaction of these two polarities which provides the psychological and aesthetic interest: how will the conflict be resolved? Will integration, wholeness and harmony finally be achieved? Will the poet ever again be at peace with

himself once more as he was as a child?

Because at first Baudelaire experiences himself as double and separate, he will attempt a reconciliation of his two selves in order to discover what his predecessors were not able to define and what his contemporaries could not grasp: the new person, the androgyne. As this chapter has attempted to illustrate, the man in the process of becoming the androgyne finds himself in a rite of passage which involves a crossing from Non-Being (inflexible masculinity) to Being (acceptance of one's femininity as necessary to wholeness). He succeeds in this task in "Recueillement," where he travels from a conflicted state to a condition of internal harmony; here, the double merges with the Self. In "Le Confiteur de l'artiste," too, he overcomes the coincidentia oppositorum, the happy union of the Self with the Other, of Sea (the feminine) and Sky (the masculine). Baudelaire is both the "hypocrite lecteur" of "Au Lecteur" and the "Hypocrite poète" of "Du Lecteur au poète." He is the masculine and the feminine artist, the male and the female reader: "mon semblable, mon frère" as well as the "soeur spirituelle."

In his constant striving for the Self, that point midway between the conscious and the unconscious where opposites are reconciled, Baudelaire recognizes the importance

of the feminine principle not as other but as necessary to wholeness. In becoming androgynous he usurps woman's power and privilege: her fertility and her fecundity, her ability to conceive and to reproduce. As a result, he ceases to see himself as a restless mutant and begins to feel like a whole person in whom desire, deliberation and action are integrated; where the two selves begin to communicate, to accept each other and to reach an entente, to strive toward a state of self-containment, and self-fulfillment. His maleness and his egocentricity begin to operate in conjunction with his sensitivity. The forum is now provided for feminine sensation to coexist in peace and harmony with masculine feelings in an emancipation reminiscent of a regressus ad uterum. Androgyny becomes the way to return to the man his original perfection and integrity.

Baudelaire wanted to fill the abyss left by vulgar reality, to experience what had never been experienced, to go further than anyone had ever gone, further than the feelings and thoughts offered by reality or by dream. This, he would only reach through his song. An eternal and universal song, escaping historicity.

In the essay entitled "Sur mes Contemporains," Baudelaire foreshadows Jung in his definition of the poet as the voice of the collective unconscious: "En racontant

le possible, le poète reste fidèle a sa fonction, il est une âme collective, . . ."106 "L'histoire d'un cerveau individuel représente en petit l'histoire d'un cerveau universel."106

Similarly to Swedenborg's, Baudelaire's vision can be considered to be a philosophy of unity where creation is perceived as a coherent and indivisible totality, where the spiritual and the material correspond, where boundaries are fused and not confused, where intent and action, dream and reality become one in a complete and total merging with the cosmic process: "Toutes ces choses pensent par moi ou je pense par elles."

Notes, Chapter III

¹ Georges Poulet, Who was Baudelaire? trans. Robert Allen and James Emmons (Cleveland, Ohio: World Publishing Co., 1969), p. 30.

² OC, 74.

³ René Galand, Baudelaire: poétiques et poésie (Paris: Nizet, 1969), p. 239.

⁴ OC, 654.

⁵ OC, 163.

⁶ OC, 509.

⁷ Carl Jung, Contributions to Analytical Psychology, trans. A. G. and C. F. Baynes (New York: Harcourt Brace and Co., 1928), p. 245. Quote attributed to Gerhart Hauptman.

⁸ Gaston Bachelard, La Poétique de la rêverie (Paris: Presses Univ. de France, 1960), p. 72.

⁹ Ibid., p. 69.

¹⁰ Ibid., p. 50.

¹¹ Ibid.

¹² Ibid., p. 72.

¹³ Ibid., p. 69.

¹⁴ Quoted from Ernst Cassirer, An Essay on Man, An Introduction to a Philosophy of Human Culture (New Haven: Yale Univ. Press, 1944), p. 5.

¹⁵ OC, 501.

¹⁶ OC, 502.

¹⁷ OC, 486.

¹⁸ OC, 487.

¹⁹ OC, 485.

²⁰ OC, 487.

²¹ OC, 491.

²² OC, 504.

²³ OC, 496.

²⁴ OC, 498.

²⁵ OC, 508.

²⁶ OC, 504.

²⁷ OC, 509.

²⁸ OC, 504.

²⁹ OC, 503.

³⁰ OC, 507.

³¹ OC, 1160.

- 32 OC, 1161.
- 33 OC, 1163.
- 34 OC, 1177.
- 35 OC, 1178.
- 36 OC, 1180.
- 37 OC, 1286.
- 38 OC, 1273.
- 39 OC, 1256.
- 40 Jean-Paul Sartre, Introd., Écrits Intimes by Charles Baudelaire (Paris: Editions du Jour, 1946), p. cxxiii.
- 41 Georges Blin, Le Sadisme de Baudelaire (Paris: Corti, 1948), p. 115.
- 42 Ibid., p. 113.
- 43 Michel Butor, Histoire Extraordinaire, trans. Richard Howard, Cape Editions, 33 (London: Grossman Publishers, 1969), p. 55.
- 44 Henri Agel, "Baudelaire et le dandysme," Études sur Baudelaire (Paris: L'Association Internationale des docteurs [lettres] de l'Université de Paris, 1967), p. 4.
- 45 OC, 1278.
- 46 Maud Bodkin, Archetypal Patterns in Poetry (London: Oxford Univ. Press, 1934), p. 155.
- 47 Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (New York: Knopf, 1953), p. 161.

- 48 Ibid., p. 174.
- 49 OC, 373.
- 50 OC, 363.
- 51 Marcel Raymond, De Baudelaire au Surréalisme. Essai sur le mouvement poétique contemporain (Paris: Corti, 1940), p. 18.
- 52 OC, 366.
- 53 OC, 379.
- 54 OC, 365.
- 55 OC, 380.
- 56 Ibid.
- 57 OC, 21.
- 58 Ann Bedford Ulanov, The Feminine in Jungian Psychology and in Christian Theology (Evanston, Illinois: Northwestern Univ. Press, 1971), p. 36.
- 59 Erich Neumann, The Great Mother, An Analysis of the Archetype, trans. Ralph Manheim, Bollingen Series, XLVII (Princeton: Princeton Univ. Press, 1963), p. 296.
- 60 Ulanov, p. 228.
- 61 Bachelard, p. 62.
- 62 OC, 317.
- 63 OC, 948.
- 64 Ulanov, p. 164.

- 65 Ibid., p. 81.
- 66 Joseph Melançon, Le Spiritualisme de Baudelaire (Ottawa: Eds. Fides, 1967), p. 71.
- 67 Robert-Benoît Chérix, Essai d'une critique intégrale, Commentaire des Fleurs du Mal (Geneve: Pierre Cailler, 1949), p. 440.
- 68 OC, 747.
- 69 Sartre, p. lxvi.
- 70 Ibid., p. lviii.
- 71 Ibid., p. lxvii.
- 72 Ibid., p. xxxix.
- 73 Ibid.
- 74 De Beauvoir, p. 338.
- 75 Corr. I, 118.
- 76 Tamara Bassim, La Femme dans l'oeuvre de Baudelaire (Neuchatel: A la Baconnière, 1974), p. 149.
- 77 Ibid., p. 152.
- 78 Ibid., p. 176.
- 79 Ibid., p. 178.
- 80 Ibid., p. 186.
- 81 Ibid., p. 235.
- 82 Ibid., p. 294.

- 83 Bachelard, p. 70.
- 84 Ibid., p. 69.
- 85 Blin, p. 183.
- 86 Sartre, p. xxii.
- 87 Ibid., p. xi.
- 88 Ibid., p. xiv.
- 89 Maurice Schroeder, Icarus: The Image of the Artist in French Romanticism (Cambridge: Harvard Univ. Press, 1961), p. 186.
- 90 OC, 1277.
- 91 OC, 913.
- 92 Butor, p. 120.
- 93 Ibid., p. 121.
- 94 P. M. Jones, Baudelaire (New Haven: Yale Univ. Press, 1952), p. 32.
- 95 OC, 981.
- 96 OC, 259.
- 97 Galand, p. 492.
- 98 Ibid., p. 491.
- 99 Pierre-Drieu La Rochelle, Sur les Ecrivains (Paris: Gallimard, 1964), p. 335.

100 OC, 5.

101 OC, 117.

102 OC, 5.

103 OC, 274.

104 OC, 116.

105 Robert Vivier, "La Religion de Baudelaire," Le Flambeau, No. 1 (1923), p. 196.

106 OC, 1222.

Chapter IV

The Mundus Muliebris

. . . la femme est l'être qui projette la plus grande ombre ou la plus grande lumière dans nos rêves. La femme est fatalement suggestive; elle vit d'une autre vie que la sienne propre, elle vit spirituellement dans les imaginations qu'elle hante et qu'elle féconde.¹

•

Eric Bentley recently said of August Strindberg's collection of short stories Getting Married: "On the face of it such a book represents (for such as me) the Enemy. I mean, it is 'against Women's Lib' and so forth. Heaven save us from our friends! Some of our enemies are so much more wonderful. There is so much more to learn from them." Such a transvaluation of Strindberg brings to mind Karl Marx's respect for Balzac and his concomitant lack of respect for the "progressive" novelists of the nineteenth century.

As in the case of Strindberg, the radical connotations of Charles Baudelaire, too, have been simplified and vulgarized by cultural stereotypes too long left unquestioned.

Aside from his reputation as the symbolist poet with an inordinate influence on the sensibility of modernism, Baudelaire has been identified as an unregenerate misogynist.

Ostensibly his hatred for women connects him to a line of thinkers whose basic contempt for women was reflected in rabid male supremacy. Seen in this light, Baudelaire has generally been dismissed or ignored by literary feminists for his regressive attitudes toward women.

The poet's denigrations and glorifications of woman cannot be fully appreciated if one does not bear in mind that Baudelaire, like the German dramatist, Frank Wedekind, is too significant a recorder of nineteenth century sexual sensibility to be lumped with the kind of "enemies" from whom feminists have little to learn. Like Wedekind, he reveals and illuminates the nature of much that was culturally repressed in his time. Seen in this light, Baudelaire is less the personification of blind misogyny than a fountainhead of challenging perceptions on sex-role stereotypes.

This chapter explores and elucidates what it is to feel like a woman through the works of an androgynous nature, a dual soul, a creature of genius. This thesis is opposed to superficial Baudelairian criticism which emphasizes the poet's misogyny, in that it contends that Baudelaire felt very close to women and that this feminine sensibility is reflected throughout the writings of this master of double postulations.

All of the three titles considered for the poetic work,

"Les Lesbiennes," "Les Limbes" and "Les Fleurs du Mal," convey a view of a sexually ambiguous world populated by Bacchae, Amazons, dandies, asexual old women, androgynous Satans, and hermaphroditic angels. And it may appear rather startling at first that he chose to entitle a poetic work in which he celebrated love between man and woman "Les Lesbiennes." François Porché believes that this title indicates that the poet planned to include additional poems on the theme of love between women or that he may even have destroyed some he had written.² This title is more than an attention-drawing, sensationalist device or a mirror of a literary convention of the time. It reflects one of the ways the poet experiences himself as well as his constant preoccupation with gender roles.³

In order to unravel the thread of Baudelaire's androgynous vision, it is necessary to explore the role of the female personification of his unconscious, of the "femme fatalement suggestive" transformed into the myth of femininity.

For the poet who continually strove to grasp the totality of experience of both genders, Woman is a symbolic reality, a projection of the anima. As an emotional expression of his unconscious, her portrayal naturally and inevitably assumes multiple and often contradictory colors.

As the archetypal symbolic element in his psyche, she occupies the place of the energy-charged vehicle and fantasy of what he most loves, hates, fears and desires in himself. As such, she is distant and close, attainable and unattainable, lovable and repugnant depending on his mood of the moment; and she is judged as she fulfills or betrays his idealisation/disparagement. The Muse and the Madonna who leads him "dans la route du Beau" is neither his conception of the Feminine Principle nor the poetic transliteration of an experience, but rather a catalyst for his raised consciousness, the vehicle for the descent into his femininity.

Baudelaire defines woman as Essence. Since she is not Existence, but rather a pretext for the expression of the anima, it is neither necessary nor relevant to this study to indicate to which of the three or four women the poems were dedicated. And because this is not a biographical study, we will not turn our attention to the part that Jeanne Duval, Apollonie Sabatier and Marie D'Aubrun had in Baudelaire's attitudes to love and women. Nor will we concern ourselves with the role the poet's venereal disease played in his views towards women, eroticism and love.

More than a cerebral or a spiritual abstraction, Woman is the Goddess of the soul, who reigns supreme in his flower-filled, fragrant gardens of delight or his barren

and desolate deserts of psychic anguish. He makes no secret of the fact that she is an integral part of him: "Mon Âme" ("La Charogne"), "Mon Coeur," "Le parfum de mon esprit." She humanizes him "into reconciling and differentiating inner oppositions in himself . . . when this humanization doesn't occur, there is a split between spirit and passion, between idealisation and degradation."⁴

The Baudelairian woman is multiple: mother, lover, sister, friend and daughter. In those capacities she can be total power or she can be trifle and irresponsibility, Eros and Thanatos, joy and grief combined. Of all her physical attributes, it is her hair which best captures the cosmic harmony of her nature. "La profondeur de la vie se révèle tout entière et en devient symbole,"⁵ "la promesse de la volupté sensuelle et spirituelle."⁶

Because woman is all these things and much more, the poet obsesses about her, about all that she evokes, elicits and fosters in him. A great quantity of ink has been consumed in seemingly futile deliberations over the excesses of the poet's misogyny. To cite only one example, Joseph Marek speaks of the poet's "misogynie furieuse . . . Baudelaire fait d'elle une puissance matricielle, aveugle, opaque, omniprésente, attribuant la féminité à toute institution séculaire dont la domination est impérative."⁷

While it is true that Baudelaire's misogyny is neither justifiable nor totally explainable, it is important to keep in mind that it is only one part of an overall attitude towards woman. The misogynist passages of the Intimate Journals, for example, demonstrate only one facet of a stance that was forever contradicting itself. The overall attitude regarding woman is a complex and complicated one, blending passion with vengeance, respect with contempt, tenderness with disappointment, envy with disdain, need with resentment, and equality with competitiveness. "Woman as such," notes Cirlôt,

is an archetypal image of great complexity which . . . when presented as an image of the anima is superior to the man because she is a reflection of the loftiest and purest qualities of woman. In her baser form as Eve or Helen (the instinctive and emotional aspects) . . . [she is a] symbol comparable to the volatile principle in alchemy, signifying that all is transitory, inconsistent, unfaithful and dissembling.⁸

And Simone de Beauvoir explains that for man woman is All and she is the Other: "she is everything that he is not and that he longs for, his negation and his raison d'être . . . in uniting with this other whom he has made his own, he hopes to reach himself . . . There is no figurative image of woman which does not call up at once its opposite: she is Life and Death, Nature and Artifice, Daylight and Night."⁹

In her informative and well-documented book entitled The Troublesome Helpmate, A History of Misogyny in Literature, Katherine Rogers offers the possibility that misogyny may result from "the idealisation with which men have glorified women as mistresses, wives and mothers. This has led to a natural reaction, a desire to tear down what has been raised unduly high . . ." ¹⁰ " . . . over-idealisation prepares the way for disillusionment. Also, the more intense a relationship--and by and large, men's most intense relationships are with women--the more apt it is to generate not only passionate devotion and idealisation, but ambivalence."¹¹ The ideal woman is frequently metamorphosed magically into a life-draining vampire, an object of dissipation associated with sin and evil. In that capacity, she is the direct descendant of the Christian myth of woman as a saintly Mary or as a diabolical Eve, instrument of redemption or fall.

Baudelaire's misogyny runs the course of disparaging woman's mind and character to harsh charges that she torments, exploits and seduces man. If he compares her to a dagger's thrust, to the enslaving chain of the prisoner or to an addictive poison, it is because he sees her as a threat to his autonomy. On February 7, 1854 he writes to Apollonie Sabatier, "Je ne crois pas, Madame, que les

femmes en général connaissent toute l'étendue de leur pouvoir, soit pour le bien, soit pour le mal," thereby admitting his dread of the omnipotent woman, or, in Jungian terms, the supremacy of the anima.

As De Beauvoir explains:

He feels hostility for women because he is afraid of them, he is afraid of them because he is afraid of the personage, the image with which he identifies himself. What time and strength he squanders in liquidating, sublimating, transferring complexes, in talking about women, in seducing them, in fearing them! He would be liberated himself in their liberation. But this is precisely what he dreads. And so he obstinately persists in the mystifications intended to keep woman in her chains.¹² . . . it is the horror of his own carnal contingency, which he projects upon her.¹³

Baudelaire's pronouncements regarding the baser aspects of woman which in Journaux Intimes and in "Pauvre Belgique" bring to mind Swift's nauseating descriptions of woman's flabby breasts and body odors, can be traced to the paradoxical and ambivalent fixation towards the mother, to an attempt to repress his sexual desire of her. For the child in awe of the Great Mother, her apparent omnipotence easily lends itself to a fear of female dominance. The ensuing contempt will be the defense mechanism used to conceal and mitigate the terrifying fear she arouses. The frustration as well as the lack of trust and safety experienced as a

result of what he perceived as her rejection of him for another man, will become in adulthood a generalized sentiment toward every woman encountered. He fears being weakened by her, losing his virility and his "concentration," his will and his control in a merging reminiscent of the primary symbiotic relationship. Despite the fact that he loves and is dependent on his mother, he sees in her a criminal nature. Trapped in the blind alley of his irrational fears, he celebrates the subjugation of woman and the supremacy of masculinity as a protective device, a survival tactic. His misogyny further enables him to project outwards his own shortcomings, guaranteeing himself the elevated position of judge and disciplinarian of Madame Aupick for what she was supposed to have done to him. Nonetheless, by stereotyping women, he remains in bad faith, relinquishing the necessity of dealing with them, with his attraction towards them or with the pull of his anima.

A large part of Baudelaire's misogyny has its source in disillusionment. As a man who aspired to the integration of dream and reality, he is angered at the fact that woman is not his twin, his double, his reflection in the mirror of their eyes and his completion; frustrated too that she does not live up to his expectations of her. And, most of all, he resents what Jack London would later call "the wonder of

woman."¹⁴

Among the roles woman assumes in Baudelaire's poetry are those images of cruel temptress, unpitying demon and partner in the diversions of carnal love. But his poetry is also abounding with idealized images of woman. The beloved becomes the spiritual guide and comforter, the guardian angel, the muse and the Madonna. This idealization is of a piece with his denigration. Woman is not viewed as Individual but object--or at best, as a platonic essence. Rare are those instances where woman seems more important than as a stimulus for his aestheticism; a source of utility, pure and simple.¹⁵

Yet the foregoing by no means closes the case against Baudelaire's misogyny on the part of modern feminism. If the poet was indeed the staunch misogynist some critics make him out to be, would he have devoted the greater part of his work to the celebration of love and woman? In his indispensable Connaissance de Baudelaire, Henri Peyre opines that love and woman are the two most important subjects treated in Les Fleurs du Mal. Many of Baudelaire's pronouncements, attitudes, and reactions toward woman are mere caprices, whims or fancies. As he himself remarked in regards to Delacroix: "Ce sont ceux qui l'ont le mieux servie, qui se plaignent le plus."¹⁶ It is often precisely those

men who cherish and respect woman the most--those who best understand her--who enjoy poking fun at her. Often it is themselves or whole parts of themselves (such as a dominant anima) that they are attacking or rebelling against. Some of Baudelaire's remarks concerning women were probably uttered with some humor. He did not make a point of being consistent and he remained contradictory: on feminine beauty, "Les maigres ou les grasses"; on requiring tenderness in women; on their being either frail and submissive and silent, or, on the contrary, overwhelming "Géantes."

As was pointed out in the preceding chapter, Baudelaire was not "a man's man," nor was he "a ladies' man." Seldom do we witness any machismo on his part. He was just not "one of the boys." On the contrary, he was an individual who lived and spoke with women constantly, and he regarded them as human beings, much like himself: "Il savait parler aux femmes et aimait leur société,"¹⁷ remarks Pierre Dufay who substantiates his point of view with a statement attributed to Banville: "Baudelaire était partout, en toute occasion, un véritable charmeur, sachant amuser les femmes, les toucher par son respect, en même temps qu'il tenait leur esprit en éveil par des idées des plus étrangement féminines, et sachant aussi ravir les hommes par ses hardiesses de pensée dues au mépris de toute convention et

absolue vérité." It is precisely because he was so baffled by his own contrasexual characteristics that his portrayal of women poses a multitude of enigmas yet to be defined.

Rather than dismissing a writer for his misogyny, we should look at him as a cultural symptom whose exploration can be of positive value for scholars and educators working towards the eradication of sex-role stereotypes. This type of study has the potential of opening up new avenues to the exploration of writers who heretofore have been overlooked, simplified; vulgarized, or dismissed as being too chauvinistic for certain students, for it aims at reclaiming a certain segment of culture from history, salvaging what is positive and re-examining that which has been deemed to be injurious and offensive.

Unmistakably, all, as always, begins with *The Mother*.

Si tu savais combien j'éprouve de plaisir à
t'entendre me dire que tu penses toujours à moi,
que tu t'occupes, toujours de moi . . .¹⁸
. . . Ce ne sont pas précisément tes caresses et
nos rires que je regrette, c'est je ne sais quoi
qui fait que notre mère nous paraît toujours la
meilleure des femmes, que ses qualités nous con-
viennent mieux que les qualités des autres femmes.
Il y a un tel accord entre une mère et son fils;
ils vivent si bien l'un à côté de l'autre . . .¹⁹
. . . J'ai . . . le désir de vous plaire . . .²⁰
. . . je m'y attache non pas par devoir filial
mais avec passion . . .²¹ . . . Si nous essayions
une bonne fois d'être heureux l'un par l'autre?²²
. . . toi, le seul être avec lequel je puisse vivre
doucement sans ruses, sans mensonges . . .²³ Je
veux passer toute ma soirée à te divertir, à te

faire ma cour . . .²⁴ Je t'aime infiniment, vou-
 drais de tout mon coeur te rendre heureuse . . .²⁵
 . . . ma tendresse pour toi va augmentant sans
 cesse.²⁶ Je voudrais tant un peu . . . de cares-
 ses. Je crois que tu m'aimes passionnément . . .
 Moi je t'ai aimée passionnément dans mon enfance
 . . . Nous sommes évidemment destinés à nous aimer,
 à vivre l'un pour l'autre. Je suis le seul objet
 qui te fasse vivre.²⁷ Tu étais à la fois une
 idole et une camarade . . .²⁸ . . . dans mon
 affection pour toi il entre beaucoup d'admiration
 . . .²⁹ . . . j'admire surtout ce que je ne
 possède pas . . .³⁰ . . . désir . . . de vivre
 avec toi . . . nous serons aussi heureux qu'il est
 permis de l'être . . .³¹ C'est toi qui occupes ma
 pensée, toujours, toute la journée.³²

One would not be totally incorrect in assuming that
 these are passionate confessions to a lover, for in the
 Baudelairian microcosm, the mother and the lover are often
 one and the same, fused and confused and held in suspension
 high above the poet's head as "the superego par excellence."

Baudelaire is, in all essentials, dominated by the
 Feminine Principle; his poetry is an expression of the
 mother archetype. This relationship will become the proto-
 type of all of his relationships with women as well as of
 the interaction between the masculine and the feminine poles
 of his nature. His anima, the unconscious, omnipresent,
 ageless feminine image he carries within him, is based upon
 his real life experiences with Madame Aupick.

Throughout the poetry and the prose works, the Great
 Androgynous Mother exists as a phantasm willingly enthroned

by the son and reflecting on a cosmic scale the poet's early attachment to and dependence on the mother. As archetype, The Mother is laden with feeling: she is Isis, Goddess of Fertility, containing, nurturing, grounding. Or she is Kali, the Terrible Mother, Goddess of War and Destruction, devouring and castrating.

For the unformed ego of the child, the mother appears both feminine and masculine. She is the "uroboric man/woman. As protector and fecundator she is masculine, as nurturing and conceiving, she is feminine."³³

The pervasiveness of her influence makes her more than human and thus she takes on the aspect of the archetypal Great Mother.

In the beginning stands the maternal uroboros, the refuge of all suffering and the goal of all desire for the nascent ego; the still center of the child's universe. The child, with as yet undeveloped individual consciousness, lies happily supine in a communal world where all its needs are taken care of and all responsibilities are lifted from its shoulders. In this world, over which the Great Mother presides, there is no separation between inner and outer, between subject and object; none of that distinction of opposites, that alienation of self from the world which comes with consciousness.³⁴

Whether she is perceived as a good object or as a bad object, the Mother reconciles opposites within her person: heaven and earth, womb and tomb, creation and destruction. "Ton souvenir en moi luit comme un ostensoir," he tells the woman in an obvious fusion of the mother with the masculine

principle. (The ostensary, by way of its association with light and fire, is a "masculine" image. Baudelaire uses it to evoke the female androgyne.) In relation to her phallic, paternal and masculine characteristics, the child is the "feminine" recipient. This interplay of passivity and activity, creativity and receptivity, masculinity and femininity, is a determining factor in the adult psychology and interaction of the artist.

In his youth, as the letters attest, Baudelaire's ego was inextricably intertwined with that of his mother:

"J'étais toujours vivant en toi, tu étais uniquement à moi."³⁵ Passive and vulnerable, he experiences the world through her. The paradise engendered by this powerful and intimate connection is marred only by the presence of that intruder Aupick. When he loses his mother to him, it is a part of himself that the poet loses.

But before the advent of that feared stranger, the young Baudelaire had already tasted the delights of androgyny. It was a time of "primordial cosmic unity having existed in oneness or wholeness, before any separation was ever made."³⁶ During this idyllic period in his life, a time he will forever attempt to recapture, he wanted to be like his mother. He may have tried on her shoes, her jewels and her furs, applied her cosmetics, watched her dress and

undress, imitated her and learned to associate softness, sensitivity, mutual caresses, and the sensual pleasure of physical contact with her.

Qu'est-ce que l'enfant aime si passionnément dans sa mère, dans sa bonne, dans sa soeur ainée? Est-ce simplement l'être qui le nourrit, le peigne, le lave et le berce? C'est aussi la caresse et la volupté sensuelle. Pour l'enfant cette caresse s'exprime à l'insu de la femme, par toutes les grâces de la femme. Il aime donc sa mère, sa soeur, sa nourrice, pour le chatouillement agréable du satin et de la fourrure, pour le parfum de la gorge et des cheveux, pour le cliquetis des bijoux, pour le jeu des rubans, etc. . . . pour tout ce mundus muliebris commençant à la chemise et s'exprimant même par le mobilier où la femme met l'empreinte de son sexe.³⁷

For the child raised by women, the anima is almost as pronounced as the masculinity; there exists in him a blending of masculinity and femininity which allows him to perceive what D. H. Lawrence would later call "the togetherness of the universe."

In the Oeuvres Posthumes (XVIII, 10) is found echoed the precocious attachment to women demonstrated in "Fusées."
 "Le goût précoce des femmes. Je confondais l'odeur de la fourrure avec l'odeur de la femme. Je me souviens . . .
 Enfin, j'aimais ma mère pour son élégance. J'étais donc un dandy précoce."

In "Les Vocations" he comments "ce qui est plus

singulier, cela donne envie d'être habillé de même, de parler avec la même voix."³⁸ Likewise, in his "Plans et Projets" the adult despairs at not being endowed with the pulchritude of his wife and concludes, "celui qui n'est pas beau ne peut jouir de l'amour."

Childhood was a time when he could openly be consoled, nurtured, and taken care of: in "Le Balcon" he relives his past, "Blotti dans tes genoux." In "Semper eadem" he wishes "Plonger dans vos beaux yeux comme dans un beau songe, / Et sommeiller longtemps à l'ombre de vos cils." Seeking a lost solace and security, he will demand in "Chant d'automne" to lay his head on the woman's lap: "Ah laissez-moi le front posé sur vos genoux," and in "Le Voyage" he recalls "celle dont jadis nous baisions les genoux." In "Sonnet d'automne" he sees in her a "Berceuse dont la main aux longs sommeils m'invite," and he expresses a marked desire for a complete and total merging with his partner in "Femmes damnées: Delphine et Hippolyte": "Je veux m'anéantir dans ta gorge profonde." In "La Géante" he dreams of "dormir non-chalamment à l'ombre de ses seins . . . comme aux pieds d'une reine un chat voluptueux . . . Parcourir a loisir ses magnifiques formes / Ramper sur le versant de ses genoux énormes." The love poems are rife with images of suckling and craving, "ainsi qu'un nouveau né je la tête et la

mords."³⁹

Baudelaire's entire life is lived as a regression from the responsibilities of adulthood to the androgynous link with the motherly refuge, imagined as the ideal sanctuary from all woe and strife.⁴⁰ Tamarra Bassim accurately perceives that the poet desired to seek and to find himself in his mother:

. . . dans un élan de féminité semblable . . .⁴¹
 . . . sa mère est le fond structurant de sa relation au monde . . . Tout nouveau contact féminin devient chez lui un mouvement de va et vient qui prend naissance dans l'évocation maternelle . . . alternance de la femme à la mère, de la mère à la femme . . .⁴² . . . tendance à la féminité comme révélation ultime de soi incarnant son identité et son contraire . . . son inconscient associe toute femme à la mère . . .⁴³ . . . à l'image de lui-même qu'il recherche. Dans cette poursuite de la femme, Baudelaire ressent une infériorité . . .⁴⁴ . . . retrouve son passé féminin, celui qu'il fait exister, qu'il ne peut faire revivre qu'en l'imaginant, le rêvant ou le créant.⁴⁵

The Great Mother, who began as the universal provider, soon becomes the "idole et camarade," the friend and lover in whom he can confide, share his pains and joys, discuss his articles as well as those of others, and most of all vicariously experience what it feels like to be a woman. But soon, she becomes the "adored one" and the "abhorred one," the "folle dont je suis affolé" to whom he confesses

"Je te hais autant que je t'adore."

Like the relationship with the lover later on, the one with the mother is tinged with adoration and passion, deception and possessiveness, jealousy and vengeance. It is with the mother that he is introduced to all of the varieties of love: the pure childlike delight in another, the irritation of always thirsting for more, the constant threat of being replaced by someone else, the pathos and the disappointment of not being allowed to return to the womb, and the tenderness and anger characteristic of all symbiotic relationships.

This ambivalence characterizes "Le Balcon" where the "maîtresse des maîtresses" assumes the proportions of the Phallic Mother, the nectar and the gall. Yet even the hideous images she evokes in him are unable to erase the memory of idyllic union when "mes yeux dans le noir devinaient tes prunelles / Et je buvais ton souffle." The merging of the poet with the maternal image is so complete that there emerges an androgynous state of virility and tenderness, evoked in a rich atmosphere of safety and harmony. As a result of the integration of flesh and spirit, there occurs a transcendence of Self in the common embrace of the cosmic process, a dissipation of one's identity and the radiance of a new inner self, at once masculine and feminine.

The inherent ambivalence towards the maternal figure is communicated once more in "A une Madonne," where the love is tinged with savagery and violence. Here, while vowing that "tout en moi te chéris et t'admire," the poet nevertheless fantasizes plunging torture knives in the androgynous mother's heart.

The mother is the numinous lunar principle of "Les Bienfaits de la lune." Beneath her "voix rauque et souple" and her subtle tenderness, there shines a "poison lumineux" which he associates with a "déesse redoutable," "fatidique marraine," "nourrice empoisonneuse de tous les lunatiques." She internalizes and reconciles within her all the opposites and possesses the added advantage of being, like water, "informe et multiforme." It may be revealing to note in passing that she combines images of all the women Baudelaire will describe in the poetry: "encensoirs d'une religion inconnue," "les parfums qui troublent la volonté et les animaux sauvages et voluptueux qui sont les emblèmes de leur folie." As such, she gives the impression of being dominating and regal, of a superwoman who boasts "J'ai serré aussi la gorge de mes caresses nocturnes." She leaves an indelible mark: "Elle t'a si tendrement serré la gorge que tu en as gardé pour toujours l'envie de pleurer . . . tu subiras pour toujours l'influence de mon baiser."

Consequently, the prose poem ends in a clouding of gender boundaries, of subject and object in a primitive and mystical union.

The androgynous mother-moon sheds her silvery light upon "La Lune offensée," where the poet once more remembers a time of androgynous harmony. But here, the demise of the Great Mother is paralleled by the confinement of the son torn between his Edenic love and his spleenetic existence.

The altogether good mother makes one of her rare appearances in "J'aime le Souvenir de ces époques nues." As Cybele or as Isis, she is depicted as a nurturing, benevolent she-wolf "gonflé de tendresses communes." Her son, "élégant, robuste et fort" reflects her androgynous integration and her inner harmony.

By contrast, the image of the Terrible Mother is intertwined with the poet's experience of being unloved and abandoned by his mother in the prose poem entitled "La Corde." No question of her androgyny here; just his bitter disappointment and resignation.

Along similar lines, the Terrible Androgynous Mother is the scene-stealer of the first part of "Bénédiction." She is portrayed as a belligerent Fury, both rejecting and cruel, whom the poet meekly blames for his demise. Endowed with all of the mythical attributes of an evil sorceress,

she assumes the proportions of a supreme power or divine authority whose intense rage against maternity is terrifying. Under those circumstances, the only recourse the poet feels he has is to strengthen his masculinity, to become an "oiseau des bois." The wife, a reflection of the mother, is also an intriguing blend of coquettish femininity and violent masculinity. Like the mother, she appears as the active and cruel figure, the poet remaining the passive victim of both. Realizing that the only possible solution lies in an androgynous victory, the abused and rejected poet will strengthen himself through lucidity, serenity and the striving for unity.

The archetype of the Great/Terrible Mother, in all of its manifestations, is rendered in the section designated "Levana" of "Un Mangeur d'opium." The poet introduces her as a benevolent power who "tire son nom du verbe latin 'lever,' soulever en l'air, tenir élevé."⁴⁶ This mysterious Roman goddess and great provider confers dignity to the infant while providing him with a "vaste système de forces centrales qui est caché dans le sein profond de la vie humaine et qui travaille incessamment les enfants leur enseignant tour à tour la passion, la lutte, la tentation, l'énergie de la résistance."⁴⁷ Soon, the typical Baudelairian duality enters the picture to modify this portrayal.

On top of the nurturing and shelter she offers, there exists a harsh figure, ennobling by cruel and insidious means. The poet explains that this multifaceted deity incorporates "trois Grâces, trois Parques, trois Furies, . . . trois muses, . . . trois déesses."⁴⁸ Each one of these various faces of femininity is the exteriorized projection of his own anima: "Elles peuvent préférer des paroles par les organes de l'homme, quand elles habitent dans un coeur humain."⁴⁹

The oldest is the regal and penetrating Notre-Dame des Larmes: powerful and strong, soft and soothing. Superior by dint of her omnipotence, she holds the keys that can unlock the prison of all confinements. Like an androgynous snake, she swivels about the universe, magically transforming it into her very own playground.

Notre-Dame des Soupirs is the next Great Mother to be introduced. She is the "soeur spirituelle" of the androgynous Satan of "Les Litanies de Satan": "visiteuse du pariah, du Juif, de l'esclave qui rame sur les galères; . . . de la femme assise dans les ténèbres, . . . de tout captif dans sa prison; de tous ceux qui sont trahis et de tous ceux qui sont rejetés, de ceux qui sont proscrits par la loi de la tradition, et des enfants de la disgrâce héréditaire."⁵⁰

The last Great Mother, Notre-Dame des Ténèbres, is

pictured as an androgynous and satanic dandy who defies God himself. Both snake and tiger, she combines the mesmerizing qualities of grace, elegance, agility and earthiness. This strong and vulnerable Amazon integrates timidity and precaution with a certain air of tragedy. As "mère des démenes et conseillère des suicides"⁵¹ she is unpredictable and cautious, in total control of her choices and of her decisions. "Elle ne porte pas de clef; car, bien qu'elle visite rarement les hommes quand il lui est permis d'approcher d'une porte, elle s'en empare d'assaut et l'enfonce."⁵²

These "women" have seduced him, opened the gates to his femininity, whet his taste buds for the enchantment of the mundus muliebris and aroused in him "le goût de l'infini":

. . . le voici, celui que dans son enfance j'ai consacré à mes autels. C'est lui que j'ai fait mon favori. Je l'ai égaré, je l'ai séduit, et du haut du ciel j'ai attiré son cœur vers le mien. Par moi il est devenu idolâtre; par moi rempli de désirs et de langueurs . . . ainsi verra-t-il les choses qui ne devraient pas être vues, . . . les secrets qui sont indicibles. Ainsi lira-t-il les antiques, les tristes vérités, les grandes, les terribles vérités. Ainsi ressuscitera-t-il avant d'être mort. Et notre mission sera accomplie, que nous tenons de Dieu, qui est de tourmenter son cœur jusqu'à ce que nous ayons développé les facultés de son esprit.⁵³

Under this clear avowal of his apprenticeship in

androgyny, Baudelaire will become "l'esprit lucide," the androgynous "poète serein" at once "actif et fécond."

In the cosmos imagined by the poet the mother archetype reigns supremely as protector and provider, Lunar Goddess and Sun-God, Chaos and Apocalypse. Because he sees her as Giant, he will endlessly strive to equal her, to be she, to assume her power and to rival her. Androgyny will be the key that can unlock the barriers that separate them. To recognize that he is her son, is to become aware of the mother within him. It is to become reconciled with his femininity insofar as it means a direct link with his past, with the earth, and with life. To return to the state of androgynous omnipotence is tantamount, in the mind of the poet, to dethroning the mother. Inevitably, a conflict arises between maintaining her as The Androgyne par excellence, the one who fulfills all of his needs, and dethroning her so that he may reign. Although he decides to use her as the instrument of his own androgyny, he nevertheless envies her power and resents his need for her.

On the other hand, "l'enfant déshérité" believes that the way to win his mother's approval is to become the complete being. Androgyny is a way for him to become All in the eyes of his mother--a way of merging with that which is both similar and distinct from him. This quest for life in

the Feminine and in the Masculine becomes an ardent need for human liberation, for freedom from the confines of one's oppressive, burdening and limiting gender role. In becoming androgynous, he begets himself, thus rivaling the mother.

Whether she is Mother, Lover, Friend, Lesbian, Prostitute, or Widow, the Baudelairian woman "incarnates all moral values, from good to evil and their opposites."⁵⁴ She is abstraction or myth and she is real. She is Mary, Eve, Helen and Kali, and she is the Goddess of the coincidentia oppositorum, who completes and complements man. She is lunar and solar, primitive and modern, spiritual and carnal, past and future, youth and old age, Madonna and Devil, subject and object, yin and yang. In "Le Beau Navire" the poet experiences her as The Great Round "où l'enfance s'allie à la maturité." Devoutly mystical or paganly magical, she is Medium, Miracle and Mystery: "mégère," "sorcière au flanc d'ébène," "enchanteresse," "oeuvre de quelque obi," "enfant des noirs minuits." Most of all she is Mandala, symbol for Jung of totality. Source of life for the poet, she can be the source of death for the man, or else his gateway to the infinite.

In "Hymne à la beauté" she is an all-encompassing psychic power: "ciel . . . abîme . . . infernal et divin . . . le bienfait et le crime . . . le couchant et l'aurore

. . . gouffre noir . . . astres . . . la joie et le désastre
 . . . Satan ou . . . Dieu . . . Ange ou Sirène." As in "La
 Destruction," she unites within her good and evil, the
 sacred and the profane. She is also Earth Mother, Guiding
 Light, Vampire, Automaton, Strong Little Man, and Alchemical
 Alembic, subtly sapping his soul.

The woman's archetypal connotations are set forth in
 "Le Peintre de la vie moderne":

Source des plus vives et des plus durables jouis-
 sances, être terrible et incommunicable comme
 Dieu; être par qui les poètes composent leurs
 plus délicats bijoux, la femme n'est pas seule-
 ment la femelle de l'homme. C'est plutôt une
 divinité, un astre, qui préside à toutes les
 conceptions du cerveau mâle . . . parfait exemple
 d'harmonie, mystérieux et complexe enchantement,
 . . . Etre énigmatique . . . harmonie générale
 . . . totalité indivisible.⁵⁵

Numinous power, close to the mysteries of life and death,
 "surnaturelle et excessive," she subjugates hearts and
 strikes souls. "La femme pousse l'homme à tuer son sem-
 blable, à le manger, à le sequestrer, à le torturer."⁵⁶

She can also be a savior as evidenced by the following
 excerpt from a letter addressed to Apollonie Sabatier dated
 December 9, 1852: "J'étais mort. Vous m'avez fait renaître,"
 he tells her, convinced she has the power to save him "de
 tout piège et de tout péché grave." Whether she is repre-
 sented as a cat or a snake, a sterile sphinx or a fertile

oasis, she nevertheless continues to be the symbolic incarnation of reconciled dualities. "Elle éblouit comme l'aurore et console comme la nuit,"⁵⁷ "vaste comme la nuit et comme la clarté," "Ici, tout a la suffisante clarté et la délicieuse obscurité de l'harmonie."⁵⁸

She opens up new worlds for him: "Si tu pouvais savoir tout ce que je vois! tout ce que je sens! tout ce que j'entends dans tes cheveux!"⁵⁹ As ephemeral guide, she sweeps him away from the confines of time and space into the ecstatic harmony of "Parfum exotique" and "La Chevelure."

It was through his identification with and subsequent portrayal of the lesbian and the prostitute, two free souls and liberated spirits, who, like the "poète damné" himself, chose to become "Cain" figures, outside and above society's "race d'Abel," that Baudelaire was able to redefine Woman and his relation to her, and to arrive at a completely new androgynous conception of the love relationship.

Inevitably, when it comes to discussing the lesbian poems of Les Fleurs du Mal, critics swarm to underline Baudelaire's own repudiation of his "femmes damnées." They characterize the poet's attitude as one of scorn, contempt, pity and condemnation. They insist on the themes of sin, vice and death; of slaked desire, isolation, loss of self and martyrdom. They emphasize the poems' tragic,

evangelical or somber tones as well as the "horror and malediction" surrounding the lamentable victims in their infernal liaison of morbid and unnatural sexuality.

As late as a century after the poet's death this kind of thinking still prevails. Anna Balakian, for example, alludes to the "utter joylessness of his approach" and she speaks of Baudelaire's "attitude of horror" and "perverse intent."⁶⁰ As for the protagonists themselves, Balakian deems that "theirs is a song of regret, apprehension and frustration"; she proceeds to elucidate the probable causes of their lesbianism: "these delicate alluring creatures cling to each other because they are wary of the realities of love and prefer to them the transparent pleasures of the illusion . . . Baudelaire's erotics anticipate no ultimate joy in regularized relationships . . . it is their common inhibitions that attract them to each other and make them flee conventional love."⁶¹

If indeed, as so many critics see it, Baudelaire felt only scorn for the lesbian embrace, would he have considered entitling his poetic masterpiece after them? Would he have raised their love to the status of a sacrament? Would he have invested as much of himself in the compassionate and tender treatment of their plight? It appears highly unlikely.

Lesbianism, it is true, was in the pulse of the time. Gautier published Mademoiselle de Maupin in 1834 and Balzac "La Fille aux yeux d'or" in 1835. Busst explains that in the nineteenth century:

This extremely widespread vice found an apt symbol in the image of the androgyne, with which it had a very ancient connection. In Plato's "Banquet," . . . both male and female homosexuality was associated by Aristophanes with the myth of the androgyne, and the later Greek representations of Hermaphrodite unite those characteristics of both sexes which were the erogenous zones "par excellence" for a civilization whose libido was centered on pederasty. Moreover, among both male and female homosexuals, certain ones may be considered androgynous insofar as they combine the nature and function of different sexes, or the physical characteristics of the other. This androgyny of homosexuals is particularly evident during the nineteenth century . . . if "L'Art pour L'Art" ignored any distinction between good and evil, after Baudelaire the more decadent poets frequently tended towards a positive identification of evil and beauty. Accordingly, the supremely beautiful hermaphrodite could well appear supremely evil.⁶²

In spite of this vogue, the intensity of Baudelaire's hymn bears witness to an investment far greater than a mere reflection of the Zeitgeist. In view of these unresolved questions, it becomes imperative to cast a fresh glance at the three lesbian poems; to examine the Baudelairian lesbian's potential for androgyny, and to attempt a more balanced interpretation of the poet's attitude and message in the light of his androgynous vision.

"La mâle Sappho," Delphine (and to a much lesser extent, Hippolyte), as well as the "Femmes damnées" are all free spirits who value autonomy both intrinsically as well as a prerequisite for self-actualization. Not dependent on any man, not needy of him for anything, they thrive on the independence acquired in not having to bow to any master; they are all women complete within their own sex.

Baudelaire is drawn to the women's inherent narcissism, the loving of the replica of oneself in the other, the loving in her the echo or projection of oneself. In "Lesbos," for example, "jamais un soupir ne resta sans écho." And in "Femmes damnées: Delphine et Hippolyte," Delphine loves in Hippolyte that person she admires in herself. The narcissism involved in loving one's twin, satisfies Baudelaire's longing for the union of the "moi" with the "non-moi" which he always sought in the eyes of the beloved.

Baudelaire grasps that the similarity of the women's physical and psychological make-up engenders a greater closeness and a more complete intimacy. As Simone de Beauvoir points out, two women, more than a man and a woman, "show themselves as they are, unconcerned with dissimulation or self control." In the love of the "Femmes damnées," "leurs pieds se cherchant et leurs mains rapprochées," there exists a mutual tenderness, continuity and flow which

excludes violence or even being constantly on the qui-vive. Rather than suppressing whole parts of themselves in order to fit into pre-established molds, they allow for a greater openness between them. Because the two partners are basically alike, inhibitions are diminished and masks to cover natural expansiveness are no longer necessary.

Moreover, the lesbian lifestyle of the "Femmes damnées" affords them a reciprocity of roles, a flexibility not only with regards to masculinity and femininity, activity and passivity, but also in interchangeable "mothering," a quality prized dearly by Baudelaire in his own relationships with women. This mutuality gives way to a more even and balanced interaction based upon the psychological bent of each partner in conjunction with the total situation. Thus, in the lesbian embrace lies one of the forums for androgyny; each partner can be at once (or alternatively) masculine and feminine. Active and ebullient, the Delphine type of woman is "virile" by virtue of her initiative, assertiveness, and desire for possession of Hippolyte; she is feminine by her maternal qualities, her protectiveness and her tenderness. Hippolyte who is very "feminine" in her passivity and docility may be considered "masculine" by the autonomy of her initial refusal. In this double interaction of animus and femininity, dualities and contradictions

often disappear. Sappho, "l'amante et le poète," mirrors her creator in her blending of receptivity and creativity, in her heightened sense of sensuality, in her range of emotions and their flexibility, and her peaks of eroticism which are not easily lulled into accepting restraints.

Likewise, the poet lauds these naturally fecund women who, having chosen sterility, do not tamper with the "humeurs de la fécondité." This figurative virginity adds to their androgynous potential. For Baudelaire, who made a religion of his femininity ("aimer tout ce qu'aiment les femmes"), the love of two women seems the most satisfying, and sex for procreation abnormal and deviant. He is lured by the delicacy and the luxury of the lesbian embrace, more gratuitous, more fanciful and more aesthetic than the "opération chirurgicale" or the "toile d'araignée" which constitutes "le lyrisme du peuple."

Thus, when Balakian states that "in representing their love attitude Baudelaire did not accept it within the bounds of nature's normal patterns,"⁶³ she is not taking into account that for Baudelaire that which is anti-natural is normal, exciting, aesthetic and pleasurable. He finds voluptuousness in this forbidden love which transgresses religious, moral and societal codes.

Baudelaire identifies with "l'après stérilité de leur

jouissances"⁶⁴ with their "soifs inassouvies,"⁶⁵ and with their ardent desire for liberation and reprieve from suffering. Because of their non-acceptance of their inferior position as women, they refuse subordination and defy laws of gender transgressions. Because they reject banal reality and seek some apparently unattainable satisfaction in their own world, they are, like him, "chercheuses d'infini." Their damnation, much like the poet's, is of a societal, reality-based nature, and their quest, like his, an enterprise to forge for themselves a world where dream and reality are integrated.

In "Lesbos," Baudelaire confides that his affinity to his "soeurs spirituelles" is of a very early nature, probably of the time he realized the connection between genius and androgyny. Tamarra Bassim explains in part the commiseration and the compassion demonstrated by the poet at the conclusion of "Femmes damnées":

C'est l'assimilation de son être masculin à son être féminin . . . Sa clef de voûte est formée par des sensations féminines et des sentiments d'homme . . .⁶⁶ . . . expérience de communicabilité totale de la féminité dans sa virilité et de sa virilité dans la féminité . . . Et Lesbos devient l'apparition en clair-obscur de traits préexistants en puissance chez Baudelaire où, la féminité l'emporte sur la virilité, traits élucidés par lui mais jamais éliminés.⁶⁷

The lesbian then is perceived as a companion in his

solitude and alienation, as well as in his desire for the limitless; and her life is illuminated and not obscured by Baudelaire's brand of sentimentality and kinship. Like the "vrais littérateurs," the lesbians, too, are for the poet, "des âmes libres et fières." He identifies with and respects Sappho's "conscience dans le mal."⁶⁸

Rene Galand has alluded to the androgynous theme of "Lesbos": ". . . terre paradisiaque où s'accomplit enfin l'harmonieuse union des contraires; langueur et joie, chaleur et fraîcheur, soleil et fruits de la terre, nuit et jour."⁶⁹ From the outset of the poem we are presented with a mythical personage who not only unites dichotomous polarities but whose embrace encompasses the whole spectrum of human emotions. Her potential is limitless ("Lesbos, ou les baisers sont comme les cascades / Qui se jettent sans peur dans le gouffres sans fonds, / Et courent, sanglotant et gloussant par saccades ") and her "rires effrénés mêlés aux sombres pleurs" foreshadow Delphine and Hippolyte's "écume du plaisir mêlée aux larmes des tourments."

"Vénus a bon droit de jalouser Sappho," announces Baudelaire further on in the poem. In "Le Voyage à Cythère," Venus is portrayed as a cheap harlot marked by a unilateral sexuality. "Le corps brulé de secrètes chaleurs / Entrebaillant sa robe aux brises passagères," hers is a

static sensuality. This pink rose is by far inferior in his eyes to that red flower, the brave and fearless "mâle Sappho," who is an adventurous Amazon; a poet and a lover, at once androgynous and bisexual. Serene and triumphant, Sappho is not closed to half the world. Blending carnal and cerebral qualities, she is for Baudelaire, "Plus belle que Vénus se dressant sur le monde," very far removed from the "unorthodox prototype of love" Balakian makes of her. The attraction she holds for the poet stems not only from her "stérile volupté," but also from her commitment to choose and her willingness to undergo torment and ridicule for her ideals.

Setting aside and dismissing the archaisms of those who condemn her ("Laisse du vieux Platon se foncer l'oeil austère"), Baudelaire opts in her favor: "Tu tires ton pardon de l'excès des baisers" he tells her as one would a sister. Although to the poet she is truly regal and majestic, capable "des raffinements toujours inépuisés," he uses the familiar "tu" to convey his sense of closeness to her.

Sappho, a proud-hearted androgyne, is above the laws of the just and the unjust, superior, too, to the decrees of heaven and hell:

Qui des Dieux osera, Lesbos être ton juge
 Et condamner ton front pali dans les travaux, . . .
 Que nous veulent les lois du juste et de l'injuste?

Vierges au coeur sublime, honneur de l'archipel,
 Votre religion comme une autre est auguste,
 Et l'amour se rira de l'Enfer et du Ciel!

Nowhere in the poem does Baudelaire offer a value judgment or raise an objection to her lifestyle. On the contrary, he admires her taking risks "sans peur dans les gouffres sans fonds," envies her ever-novel bliss, and feels empathy for her pain.

In the following poem, the most eloquent and the most artistically perfect of the trio, the poet and his reader are the spectators of the erotic drama of Delphine and Hippolyte. In order to convey the limitless bounds of their passion, anti-religion and anti-nature as it is, Baudelaire renders it with a seldom paralleled piety, intensity and evocative power.

The first stanza, with its pale lights and scented pillows, sets a romantic, exotic and erotic scene while alluding to the mighty caresses of the androgynous lover. In the next two stanzas, the poet exposes in a Racinian fashion the internal torment of the frail beauty who has just been initiated to the delights of lesbian love. The scene shifts in the fourth stanza from the ambivalence of the passive partner to the serenity and joy of the active one. Delphine appears on the scene like a divine cat protecting its sacred prey. The visual masterpiece of what

follows lingers on for a moment, on the voluptuousness and the ecstasy of their just completed embrace. To indicate the grandeur of the love and to help translate the sacrosanct nature of their non-verbal communication, Baudelaire borrows a biblical vocabulary.

The "beauté forte" is fully conscious of the beautiful and demoniacal world she can offer her "beauté frêle." "Je t'endormirai dans un rêve sans fin," she tells her partner who is torn between her thoughts and her feelings. Hippolyte, complete superego that she is, reflects that side of Baudelaire which is neither reconciled nor integrated: "Je frissonne de peur quand tu me dis 'Mon Ange' / Et cependant je sens ma bouche aller vers toi."

Delphine, who by contrast voices the poet's libidinal energy, serves as his spokesperson when she indicates the harmony of merging with the other, "Toi, mon âme et mon coeur, mon tout et ma moitié." Hippolyte also calls Delphine "toi, ma pensée," but is ambivalent and threatened by such symbiosis: "Je veux m'anéantir dans ta gorge profonde / Et trouver sur ton sein la fraîcheur des tombeaux." She is also, like the Baudelaire of "Sed non Satiata," terrified by her lover's sexual exuberance: "Je sens s'élargir dans mon être / Un abîme béant; cet abîme est mon coeur! / Brûlant comme un volcan, profond comme le vide! / Rien ne

rassasiera ce monstre gémissant."

The love of Delphine and Hippolyte is of the kind that encompasses and reconciles opposites: id and superego, masculinity and femininity, the Self with the Other. It is the love of one "qui veut unir dans un accord mystique / L'ombre avec la chaleur, la nuit avec le jour."

In the last act of the classical tragedy, Baudelaire flashes back into time, past Racine, to echoes of Dante, in his theatrical and rhetorical chaperoning of their descent into hell. He halfheartedly advises them to shed the infinite they carry within them, for the burden of the "soif de l'infini," he knows, is heavy.

Demonstrating a very secure masculinity, Baudelaire indicates, as he will again in "Sed non Satiata" (final tercet) and as he did in "Lesbos" that a woman may know another woman's body better than a clumsy male. He shows insight into the softness of the lesbian caress and the comparatively rougher and more violent heterosexual embrace.

The entire poem of "Femmes damnées: Delphine et Hippolyte," whether it reflects the internal struggle of the poet's ego to free itself from his duelling id and super-ego, or whether it underlines the antimony of the two protagonists towards their love (translating two extremes of dealing with overpowering emotions), is based on a dual

modality. This manifoldness is reinforced by the names of the protagonists as well as by their actions. "Delphine" is a sybil or a pythoness, both oracle and guide to Hades. According to Bassim, "Delphine évoque par son nom la Pythie et aussi la 'sainte comtesse' qui, au début du Moyen Age, garda du consentement de son époux une perpétuelle virginité."⁷⁰ Hippolyte, queen of the Amazons, was the daughter of Aphrodite and Ares. For June Singer,

The Amazon queen is caught in the classic conflict between a matriarchal society, which seeks control of the male children, and a patriarchal society, which seeks control of the females. The resolution must be a one-sided one, because a peaceful union cannot take place. Any real solution would have to be androgynous; Hippolyte approaches but cannot achieve this ideal. Yet she remains the prototype of those women who seek to be defined in their own terms, rather than in terms either of convention, or of revolution.⁷¹

"Le nom d'Hippolyte," declares Rene Galand, "fait songer au héros d'Euripide qui voulut préserver jusque dans l'âge adulte l'innocence candide et naïve de l'enfance et qui en mourut."⁷² Hippolyte serves as a contrast to Delphine who captures Baudelaire's interest by virtue of her having attained a state where she has reconciled both genders and is well on her way to having her reality parallel her dreams. Bassim notes with great justice that,

Hippolyte et Delphine sont l'accouplement inverse, qui révèle la contradiction interne de Baudelaire, dans une subordination et un défi aux normes sexuelles de la société; elles sont de même un acte d'amour qui comprend outre l'auto-satisfaction et la jouissance d'une prise de position, une orgie de projections, de substitutions dans une "ambivalence affective" et charnelle.⁷³

It is interesting to note that in the Racinian tragedy of which this poem has many echoes, Hippolyte was the son of Antiope, queen of the Amazons. Like Racine's, Baudelaire's Hippolyte is the young, naive, feminine recipient of a dreamlike voluptuousness; she is equally indecisive, virginal and psychically divided. Both characters are initially the passive partners, immobilized by an overwhelming passion, and alienated even from themselves.

Similarly, Delphine, who tells her young lover, "On ne peut obéir qu'un seul maître," echoes Phedre's autocratic "Je ne me verrai point préférer de rivale."⁷⁴ Although both Hippolytes are in bad faith insofar as they want to flee but remain stagnant and fixed in their dissatisfaction, Baudelaire's accepts her final choice. In this respect, there occurs within her a certain resolution.

The role-playing of Delphine and Hippolyte raises a question which seems incongruous in light of the reciprocity of roles and mutuality potentially yielded by the lesbian relationship. In the clearly marked roles of the two

protagonists, Baudelaire is reflecting a common stereotype (prevalent even today) of role-playing lesbians. Mademoiselle de Maupin and Rosette, and Mariquita and Paquita are two striking examples of such fictional couples in the nineteenth century novel. This existence of roles conveys the poet's understanding that society's intolerance forces them into unnatural ways of living. His emphasis on their respective roles further betrays his own very dear desire of being taken care of, caressed, fondled and cradled by a larger than life woman. In the heterosexual love poems, as we have pointed out, roles also exist in reverse. In "Sed non Satiata," as we shall see, the "mégère libertine" is a kind of Faust, or a masculine Delphine, and Baudelaire the passive young thing, the Hippolyte. Both Butor and Bassim consider that Baudelaire sees himself in the role of the meek and docile partner and another powerful woman in his life in the role of Delphine. For Butor, Delphine is Jeanne Duval who shows the Baudelaire-Hippolyte a dark mirror for the study of his own vocation, and Bassim sees Delphine as the mother; "Hippolyte représente la superposition et la confusion de la mère et du fils, leur interpénétration." Seen in this light, the roles become more of a parental and filial nature than based on gender.

In view of all of Baudelaire's pronouncements regarding

morality and art, it is safe to assume that his is not a moral judgment of them. As a matter of fact, the poet puts his own words to the public in the mouth of Delphine:

"Maudit soit à jamais le rêveur inutile / Qui voulut le premier, dans sa stupidité, / S'éprenant d'un problème insoluble et stérile, / Aux choses de l'amour mêler l'honnêteté!"

In this perspective, the entire final act of the tragedy, where Baudelaire assumes the role of Dante, is incongruous with the rest of the poem and with his opinions regarding the separate and distinct domains of morality and art. One must deduce, therefore, that the advice and prophecy which conclude the poem was included to appease a Catholic nineteenth century public as well as a harsh and intransigent assembly of critics. The poet had to scorn the objects of his admiration, to make one the victim and prey of the other "wild beast," in order to minimize the censorship of his poem.

For a true understanding of these three condemned poems, it is necessary to separate Baudelaire's real concerns from that which was included only to escape public censure. It becomes imperative to read between the lines, to grasp the poet's message by his silences, too. Yet, even amidst the poet's prophecy at the conclusion of this

poem, there shines an inescapable empathy and compassion as well as an admiration on the part of the poet for their yearning. For Baudelaire, they are indeed damned, not by the Church, by God or by himself, but by a gender-polarized society which persists in ostracizing them.

The last couple in the universe of accursed women are also the thyrsus carrying "soeurs spirituelles" of the poet. Simultaneously strong and vulnerable, they are like him, "Chercheuses d'infini, dévotes et satyres, / Tantôt pleines de cris, tantôt pleines de pleurs," and tired of seeking a seemingly fleeting ideal. As in the previous poem, the passion is bittersweet, their love assuming the proportions of a pantheistic faith or a mystical cult, reminiscent of the idyllic paradise of childhood innocence.

From the start of the poem the poète damné takes on their défi by painting the aridity of their condition in a world which relegates them to the status of cattle couched upon the sand. In spite of this image which seems to lift and remove any individuality or humanity which they may possess, they are neither leered at, mocked, objectified, depersonalized nor stereotyped. And they are indeed very distant from the beastly women of "Don Juan aux enfers," who exhibited their "seins pendants et leurs robes ouvertes, . . . / Et, comme un grand troupeau de victimes offertes, /

. . . trainaient un long mugissement." On the contrary, by the end of the poem, the lesbians are elevated to the rank of androgynous virgins and demons (both of whom are prized figures in the Baudelairian creation), and sisters of the poet in their mutual quest for the infinite. Baudelaire underlines their courage, the totality of their emotions and the deliciously symbiotic turn of their rapport. The poet is drawn to their mourning glances and their tear-drenched faces. (In "Fusées" (X), he will say, "Une tête séduisante et belle, une tête de femme, . . . c'est une tête qui fait rêver à la fois, . . . de volupté et de tristesse.") Alongside their Amazon-like nature, there lies a marked femininity which is illustrated by the softness, tenderness and close intimacy evoked in their craving for the long confidential talks of the second stanza. This stanza also reveals the poet's understanding that the nature of the lesbians' relationship is not only based on sexual encounters (another common stereotype of same-sexed associations).

This final lesbian poem concludes with the poet's identification with the superiority of their ideal and with their scorn for reality, not with the "moral judgment" or "the poet's inclination to debase the object of his attraction . . . this will to defile Beauty"⁷⁵ which Balakian is so quick to perceive:

Vous que dans votre enfer mon âme a poursuivies,
 Pauvres soeurs, je vous aime autant que je vous
 plains,
 Pour vos mornes douleurs, vos soifs inassouvies,
 Et les urnes d'amour dont vos grands coeurs sont
 pleins!

As in the two other poems, lesbianism is treated in a positive, non-judgmental, civil-libertarian manner. It is depicted as a totality of experience which combines close friendship with passion and encompasses an entire spectrum of emotions which often excludes guilt and remorse and asks only to be accepted and to be allowed to flourish.

Baudelaire's portrayals of love between women is not any more debased or idealized than his portraits of heterosexual liaisons. In both sets of love poems, which are inevitably freed from the constraints of the didactic, the association of the lovers assumes a variety of forms: ambivalent, romantic, sadistic and/or masochistic, sentimental, violent, conjugal, ecstatic, capricious, tender or egotistical.

It is quite apparent that Baudelaire put a lot of himself in the composition of the lesbian poems. The great effort, attention and enthusiasm for his subject matter and for his craft, which is so readily available in the tone and technical perfection of "Femmes damnées: Delphine et Hippolyte," makes it rival any heterosexual love poem

Baudelaire ever composed.

Baudelaire applies the term "Prostitution" to various concepts: Art, Love, Nature, God, Beauty, the Crowd, the Poet, and so forth. In this discussion, we will limit ourselves to the examination of the term as it applies to woman.

In the section entitled "Les Femmes et les filles" of "Le Peintre de la vie moderne," Baudelaire explains his attraction to the courtesan:

. . . créature d'apparat, un objet de plaisir public . . . il s'agit d'obtenir la faveur générale, non pas seulement par la pure beauté physique, mais aussi par des talents de l'ordre le plus rare . . . elles se montrent prostrées dans des attitudes désespérées d'ennui, dans des indolences d'estaminet, d'un cynisme masculin, fumant des cigarettes pour tuer le temps, avec la résignation du fatalisme oriental . . . des nymphes macabres et des poupées vivantes dont l'oeil enfantin laisse échapper une clarté sinistre.⁷⁶

All of the women Baudelaire loved and worshipped, whether they were actresses, cabaret dancers or social butterflies, had a tinge of the prostitute in them; each belonged to another man. Our focus here will be to define what it is about the prostitute that drew the poet and to what extent she fit into his ideal of the androgyne. It is important to remember that Baudelaire is drawn to the prostitute's

"conscience dans le mal" and not to her realistic situation.

Like the androgyne and the lesbian, the prostitute is free and independent, submissive to no man, belonging to no one but capable "d'embrasser la foule." She is in control of her choice of partners and of their rewards. She therefore becomes pure "phallus" in the poet's mind. Like poetry and prose, "la sainte prostitution" becomes associated with the idea of personal liberation. Chameleonlike, Dorothee and Mademoiselle Bistouri are dual: beneath their innocent appearance lies a pleasure chest of delicious perversities yet to be tapped. Both are Mystery; they incarnate the divine ambivalence of the great goddesses of antiquity. Transcending morality, they affirm the delights of the flesh.

Because she gets paid for selling pleasure, the prostitute does not threaten his masculinity as did the "mégère libertine" and he can satisfy his desires for domination, submissiveness or equality. He cherishes her "masculine" qualities; her separateness, her indifference and her non-involvement. Neither completely child nor adult, she is both.

Moreover, the prostitute is an esthetic luxury. Baudelaire is attracted to the "inombrables pensées qu'elles

font naïtre,"⁷⁷ in which he catches a glimpse of his own divinity. All made up, and costumed, she satisfies his cult of artificiality and, giving spontaneously of her Self, she fulfills the dual role of diminishing or of expanding him. As social outcast, she becomes in his eyes, like the lesbian, a martyred sister, above society's laws. He prizes her sin more than he would the virtue of the "bland" homemaker. In the holy whore he finds the maternal, consoling and nurturing bosom; or the teacher in the joys of sensuality, who affords him the role reversal he finds so satisfying. As a "pourvoyeuse d'illusions," continuously metamorphosing herself, and thereby eliciting expanding fantasies, the prostitute enables the poet to get out of his own skin, to delve beyond conjugal daydreams, forces him to sap the eternal from the transitory.

Numerous are the instances where the prostitute becomes the poet's misty mirror which reflects back to him his own generosity, narcissism, egocentricity, and his simultaneous quest for freedom and desire for symbiosis. He identifies with the prostitute who sells her body, for he as poet, sells his soul.

La Belle Dorothee who reconciles diurnal and nocturnal principles, good and evil, passivity and activity, masculinity and femininity, warmth and cold, in her " . . . air

trionphant et paresseux . . . coquette," is portrayed as a harmonious and sacred divinity. "Forte et fière comme le soleil," she is both the "feminine" lunar and oceanic power and the equal of the "masculine" solar principle, for "Elle fait à la lumière une tache éclatante et noire." On the plane of reality, she is a good-hearted, narcissistic prostitute: "torse mince . . . hanches . . . larges . . . énorme chevelure . . . tête délicate . . . jambe luisante . . . pieds de deessee . . . bien qu'elle soit libre, elle marche sans souliers. Elle s'avance ainsi, harmonieusement, . . . belle et froide comme le bronze . . . elle prend tant de plaisir à . . . fumer, à se faire eventer."⁷⁸

Mademoiselle Bistouri affords a glimpse of an unusual psychic make-up. Large and robust and very sparsely adorned, she gives an enigmatic and childlike impression. And yet she remains totally in control, the forger of her own destiny. Not only is she the sole mistress of her "domesticated animals" (at one point she affectionately refers to the poet as "mon chat"), but she is also endowed with the uncanny ability to be at once herself and another: "Je leur fais des mines," she privately confesses. This clearly superior soul possesses the intriguing blend of

compassion, consideration and nurturing on the one hand and patience, confidence ("Après tout je suis assez belle femme"), and clear thinking on the other. She sees men, as if through bifocals, in an equally dual perspective. Referring to a (male) British doctor, she remarks: "Il a l'air d'une demoiselle, n'est-ce-pas?" Of another, she thinks ". . . qu'il est joli comme un ange et qui est poli . . . le pauvre garçon." Sometimes she assumes the normally male role, "Je laisse dix francs sur la cheminée," or she reminds us of the semi-androgynous Samuel Cramer requiring La Fanfarlo to dress up as Colombine: "Comme un homme sensible dirait à une comédienne qu'il aimerait: 'je veux vous voir vêtue du costume que vous portiez dans ce fameux rôle que vous avez créé.'" There is a marked reversal of roles in the prose-poem between the feminine poet who remains a passive listener throughout, and the androgynous Mademoiselle Bistouri, actively engaged, not allowing her biology to be her destiny.

The "affreuse Juive" is another prostitute who combines the mystery and the excitement of angel and demon. Serious and cold, she is his judge (as Sartre has pointed out),⁷⁹ majestically armed with vigor and grace. Before her, Baudelaire is the timid lover, the devout believer: "Je la lèche en silence avec plus de ferveur / Que

Madeleine en feu les pieds du Sauveur." More than a mere object for the expression of his sexuality, she is the equal in a mutual quest for pleasure. Desiring to rehabilitate the lost woman, Baudelaire tells her in "A Une Mendiante rousse," "Ton jeune corps maladif, / . . . / A sa douceur." He dwells on her majesty, her "maigre nudité," her "beaux seins radieux comme des Dieux" and enjoys her resisting him: "Que pour te déshabiller / Tes bras se fassent prier / Et chassent à corps mutins / Les doigts lutins."

Yet another example of the sacred androgynous prostitute, a plastic one this time, makes a grand entrance in "Allégorie." This holy whore is of a truly singular nature: serene and majestic, she reigns sovereign in a space she has created for her own comfort. Doubly androgynous ("vierge inféconde"), she exhudes self-confidence and glory. While remaining separate and aloof, she nonetheless radiates the hedonism which is her credo. And her extraordinary physical beauty is but the exterior reflection of her overwhelming psychic superiority. Like Delphine, she too is exceptional by her "conscience dans le mal": "Elle croit, elle sait, cette vierge inféconde / Que la beauté du corps est un sublime don / Qui de toute infamie arrache le pardon."

A rather different emotion towards the prostitute is elicited by the archetypal Eve of "Tu Mettrais L'Univers

entier dans ta ruelle." The vampire, actively sadistic, threatens him by her biting and stabbing. The poet's fear of her devouring powers drive him to spout forth endless accusations at her autonomy and power: "femme impure," "âme cruelle," "vil animal," "machine aveugle et sourde en cruautés féconde, buveur de sang du monde." But as always with Baudelaire, there is duality in his feelings. She combines a certain grandiosity with her malevolent powers. "Salutaire instrument . . . savante dans le mal . . . reine des pêchés . . . fangeuse grandeur . . . sublime ignominie qui flétrit les génies." Before this terrible goddess, the poet becomes an amazed little boy, simultaneously repelled and fascinated by his new found toy. He is captured by the glint of her eyes "illuminés ainsi que des boutiques / Et des ifs flamboyants dans les fêtes publiques."

Baudelaire's anima in its literal transfiguration as Prostitute becomes androgyne, magic, myth and mystery. Double like him, like the genius.

The autonomy and sense of personal liberation achieved by the lesbian and the prostitute enable the poet to rethink Woman in a new light and to determine once and for all that it is not the stereotypically feminine which enchants him.

Under the guise of a great variety of women, black and white, old and young, slender and robust, heterosexual

or homosexual, the poet unmasks the anima behind the veil. The result is often an atypical, non-traditional woman who follows her natural penchants, desires and impulses regardless of how her contemporary society defines her role. Unfortunately, we know little of her thought, feeling, experience or motivation except by what the poet tells us, by what we observe from her body language or by what we hear in her silences--for she never communicates directly with us. If her motivations are not revealed to us, it is because they are equally unclear to the mesmerized "captive" who attempts to translate her. In spite of this fact, she is human first and female second, and so she is sometimes so well defined that we feel as if we know her intimately, in much the same way as we feel or experience Lady Macbeth or Madame Bovary.

Each poem presents a differing transliteration of Baudelaire's feminine polarity which is so well developed that it soars through the written work to come alive as a strong, independent, "virile" woman who has the capacity to dominate either by cruel and sadistic means or by the independence which her aloofness and reserve imply. This irresistible sphinx is not the woman who mimics masculinity by pretending to be a man, she is a far cry from "l'homme manqué ou le bas-bleu." Neither is she one of the "femmes

philosophantes qui prennent des airs" for "la femme qui veut toujours faire l'homme" is a "signe de grande dépravation."⁸⁰ She is rather, an authentic androgyne; woman endowed with a penetrating animus which she has successfully reconciled with her femininity. At her side, the poet can cultivate his own "hystérie native," lose and discover himself. "Mon semblable," "[ma] soeur," she completes and mirrors his virile grace and his feminine strength.

In the Baudelairian universe there reigns a woman who controls not only her own destiny, but also that of others (la Belle Dorotheé and Mademoiselle Bistouri, to name only two). She perceives reality in her own terms, has the power to refuse or to accept any given set of conditions; unless like the poor wife in "La Femme sauvage et la petite-maitresse" she is made to feel like a worthless commodity by society and its institutions. This independent and assertive woman who gains the respect and admiration of the poet is the exquisite androgyne featured in "Hymne à la beauté" who "gouverne tout et ne répond de rien." In "Le Vampire," "Le Possédé" and "Le Poison," she is subject in her own right, rising above her condition by demonstrating an inextinguishable and burning need for freedom and choice in the name of individual happiness. Sometimes she appears as "La Beauté"; a mysterious, impassive sphinx, self-contained and

distant, or as a great monument on whose facade the docile lover is bruised. Her worth, her mobility and the attraction she holds for the poet come from the freedom she expresses. As a matter of fact, this "femme fatalement suggestive" is a woman who refuses to accept her powerlessness.

"Elle est d'une majesté native," observes the poet of the cold and sterile woman whose androgyny, much like the Virgin's, stems also from her autonomy. The composite portrait of the Baudelairian woman yields far more than an amorphous feminine form or abstraction. It often points to a self-sufficient, self-reliant person who is endowed with a certain degree of psychological vérité and who is distinct and separate unto herself.

Rarely does she isolate within her person the traditional feminine qualities of charity and generosity. In her intransigence and in her ruthlessness, she is a far cry from the young maiden, the domesticated wife or the matronly school teacher who exists only in relation to the male. Neither is she the typical mistress who whispers "sweet nothings" in her lover's ear; but rather the Amazon who enchants him by her determination and energy. Integrated with her tenderness and sensuality lie a bundle of demands and commands which the poet must obey. Sometimes it even appears as if she exists only to rule, to take, to conquer,

to judge, to subjugate and to possess. Quite often, it is she who initiates and directs the erotic scene. "Son regard est armé de vigueur," and her sad majestic beauty commands respect as well as adoration. It is in relation to her that Baudelaire sees most clearly his own passivity, docility and dependence.

Instead of seeing in the woman's distance conventional epithets (chastity, cruelty or heartless infidelity) which enable some scholars to dismiss her under the rubric of Baudelaire's misogyny, thereby dispensing themselves of the responsibility of taking her seriously, one can reclaim her part in the work by beginning to perceive in these traits signs of inner strength, power and self-determination.

Disregarding the roundness, the softness and the fleshiness of traditional femininity, the poet is lured and seduced by the physical appearance of the masculine woman. He lauds the androgyny evoked by the thin, sterile, asexual, ascetic, Goyaesque woman. "La maigreur est plus nue et plus indécente que la graisse."⁸¹ "La femme maigre est un puits de voluptés ténébreuses. Si vous avez une femme sans gorge dites: je possède un ami avec des hanches . . . aimez les femmes froides,"⁸² he advises, not without some humor.

Baudelaire celebrates the physical attributes of the androgynous woman. The ideal woman's hair is a warrior's "casque," her glance, "armé de vigueur," her eyes "actifs," "assurés," "fervents et tendres." She has "un front de guerrière," "une gorge triomphante," "aiguë," "une voix hystérique et comme enrouée par l'eau de vie," "un cou de proconsul," "des épaules grasses," or "la maigreur de l'épaule au contour heurté," "ses bras qui se joueraient des prococes Hercules, / Sont des boas luisants tes solides émules / Faits pour serrer obstinément / Comme pour l'imprimer dans ton coeur ton amant." She is endowed with a "poitrine garçonnière," "poitrine un peu étroite," "la hanche un peu pointue et la taille fringante ainsi qu'un reptile irrité," "un corps musculeux," "un corps ferme et droit," "un flanc d'athlète," "une jambe musculeuse," "une jambe de statue," "des genoux énormes." She is "grande et svelte," "agile et noble," uniting "les hanches de l'Antiope au buste d'un imberbe." Her air is "placide et triomphant," "où l'elegance et la force abondent." Simultaneously fragile and robust, the "vierge inféconde" "marche en déesse et repose en Sultane." "Le caractère masculin de ses moeurs ajoutaient un piquant à leur austerité."

This masculine looking woman appears practically sexless in "Danse macabre": "Elle a la nonchalance et la

désinvolture / D'une coquette maigre aux airs extravagants." The poet admires the elegance of her armature while scorning her seductiveness. In a similar fashion, the femininity of the protagonist of "Un Fantôme: Les Ténèbres" recedes to the background, leaving only a splendidly masculine "sceptre" to shine in the androgynous light "noire et pourtant lumineuse."

Among the woman's attributes which draw the poet to her are male scents such as musk and tobacco which evoke images of animals, ports and sailors. But musk, a substance secreted by a gland adjoining the reproductive organs of the male deer, brings androgyny to mind, not only in the light of its location, but by virtue of the grace and agility of the animal with which it is associated. This scent also recalls images of the tropics, as well as a sensual and powerful earthiness. Baudelaire associates it with the Magna Mater who reigns in supreme androgyny behind her "Chevelure," evoking "tout un monde lointain, absent, presque défunt." Here the poet assumes the role of a passive admirer who yearns only to be swept away by the power of her tresses. In "Les Métamorphoses du vampire" musk reinforces the fragile-robust nature of the magician/temp-tress who assumes the normally male initiative. Musk, coupled with incense in "Avec ses Vêtements ondoyants et

nacrés," further intensifies the sacred aspect of the androgyne as well as its union of spiritual and physical. The woman's femininity (she is the maternal "vase de tristesse," and "voûte nocturne") coupled with her masculinity (as conveyed by her remoteness and her autonomy) arouse in the admirer a combination of desire and horror, love and hate, fascination and terror. The female androgyne is indirectly elicited here by the poet's assimilation and comparison of her to archetypal androgynous images such as the snake, the angel and the sphinx or by his allusions to esoteric or mythological androgyny such as those of magic and alchemy. Baudelaire evokes a powerful figure: graceful, aloof, mesmerizing, exciting, enchanting, and frighteningly ominous. "Nature étrange et symbolique," simultaneously light and dark, warm and cold, desert and ocean, fertile and sterile, mystical and real, her indifference presupposes a certain degree of autonomy and independence. With her, love becomes a thing of the senses and of the mind, an all-encompassing rhythmical whirlwind.

"La froide majesté de la femme stérile," characterizes this vessel of cold light, gold, diamonds and steel, giving her a disturbing and fascinating gleam. A fakir's serpent who remains magically outside society and nature, above their gods and their laws, and functioning according to her

own whims and fancies, the woman of the poem illustrates yet another facsimile of the Baudelairian androgyne.

The masculine appearance and scent of woman are only the external signs of the divine androgyny of her soul. The "monstre bicephale" of "Le Masque" is visibly a superior being, miraculously put on earth to reign and to dazzle her equal: the androgynous poet/prince. Similarly, the "Dame créole," "grande et svelte . . . comme un chasseresse / Son sourire est tranquille et ses yeux assurés," is an androgynous Magna Mater, strong, glorious, totally in charge, she inspires in the poet sonnets expressing his nostalgia for the primal unity.

Sisina, a dynamic Diana and a free and seductive adventuress, is a striking example of the androgynous woman. She incarnates the balance of activity and passivity of the dual soul. Like Mademoiselle de Maupin, she is the deft hunter/soldier "Superbe et défiante les meilleurs cavaliers!"; inspiring awe and excitement with her "cheveux et gorge au vent, / . . . La joue et l'oeil en feu." But integrated with her courage and bravery is softness and tenderness: ". . . la douce guerrière / A l'âme charitable autant que meurtrière." Simultaneously masculine and feminine, Sisina remains subject in her own right. Sister of the "Minerve affamée de force idéale,"⁸³ she is the equal of any man,

desirable by virtue of the autonomy and independence she exercises: "Elle figure le défendu par sa frigidité même."⁸⁴ The poet who is usually drawn to the woman in very feminine attire--cosmetics, costumes, jewels, lace and furs--is irresistibly attracted to this natural and powerful Amazon / Earth Goddess in her brave array, "sabre au point," she asserts her majesty by her "coeur, ravagé par la flamme," which "a toujours, / Pour qui s'en montre digne, un réservoir de larmes."⁸⁵

Sometimes, the ideal woman is the strong Rubens-like fleshy and muscular woman, the Lady Macbeth, "âme puissante au crime" who proclaims her right to self-determination or the superwoman of "La Géante." As Robert Vivier explains, these figures express the poet's desire for a love which forces human limits, "qui égale l'amplitude de l'aspiration spirituelle . . . Elle est au delà de nos mesures."⁸⁶

Lady Macbeth, a strikingly beautiful red flower, among a myriad of pale roses, fully engaged in her unicity, parallels the poet's sublimity. Inaccessible and bizarre, she remains a nature outside the norm. Baudelaire rejects the bland inconsequential women (beautés de vignettes, / Produits avariés, nées d'un siècle vaurien) in favor of his equal, his Amazon sister who refuses to recognize or accept his male superiority, authority and dominance. She takes

charge of her desires, gets her needs met either by openly stating them (as does Mademoiselle Bistouri, for example) or by her non-verbal communications ("Les Bijoux," "Sed non Satiata"). He admires the "grande taciturne"'s prizing of her own space ("Et t'aime d'autant plus belle que tu me fuis") and her adamant refusal of the traditional dominant/submissive trap of many conventional amorous encounters.

In his "Salon de 1859" Baudelaire mentions his incorrigible love of grandeur:

Dans la nature et dans l'art, je préfère, en supposant l'égalité de mérite, les choses grandes à toutes les autres, les grands animaux, les grands paysages, les grands navires, les grands hommes, les grandes femmes, les grandes églises, et, transformant, comme tant d'autres, mes goûts en principes, je crois que la dimension n'est pas une considération sans importance aux yeux de la Muse.⁸⁷

In the poetic works, this love of tallness is usually associated with the archetype of The Great Mother. In those instances woman becomes Giantess or Cosmic Totality. By contrast, the poet is perceived (as he perceives himself) as a domesticated animal or a suckling infant, under her protection.

In the plastic stylization of "La Géante" one can be swept into a fantasy of mother and son, sadist and masochist, humility and solidity and the full-fledged androgyne

versus the androgyne in the process of becoming.

The earth goddess depicted here brings to mind the "gigantesques niaides" of "Rêve Parisien" as well as Baudelaire's characterization of Rude's "Gaule" as an Amazon: "La première forme que la Gaule revêt dans notre esprit est celle d'une personne de grande allure, libre, puissante, de forme robuste et dégagée, la fille bien découlée des forêts, la femme sauvage et guerrière, dont la voix était écoutée dans les conseils de la patrie."⁸⁸ She also suggests Gavarni's La Lorette who is perceived by Baudelaire as a "personne libre. Elle va et vient. Elle tient maison ouverte. Elle n'a pas de maître."

The enormous figure of "La Géante" evokes sensuality, grace and majesty. Fertile, dreamy and vivacious, the giantess combines within her the mythological qualities of the sacred androgyne. So does the poet who paints himself as a cat, an image usually reserved for the androgyne in the Baudelairian context. (The following chapter of this dissertation will treat in detail the androgynous connotations of the feline.) There occurs in the poem a clear and concise reversal of roles in the masculinity of the woman and the femininity of the passive and protected poet, subject at the feet of the Biblical queen who engages in "jeux terribles." She is a titan, and he, a mere

speck. Incorporating sea, sky and earth, "flamme" and "brouillard," she is the panorama of cosmic unity and of peaceful harmony. Galand sees her as Gaia, "inexhaustible reservoir of regenerative energy,"⁸⁹ holding the promise of voluptuous sensuality, and primordial energy. The Gauguin-esque statue offers the docile poet refuge, protection and the possibility for expansion.

The title "Ciel Brouillé" evokes an alchemical magic, and the woman, the mystery that the androgyne held for the occultists. In line with this theme, her enigmatic gaze holds the promise of a multiple woman; alternatively tender, dreamy and cruel, offering potentialities of unknown pleasures. Before this fall countryside with intermittent gleams of solar energy, ice, steel, magic and threat, the poet remains in the background, passively sunk in an autumnal mist of lethargy.

Femininity is conveyed through archetypal images of wet holes, caverns and chambers in "Remords posthumes," and the Amazon's qualities via her bodily parts: "poitrine," "flancs," "Et tes pieds de courir leur course aventureuse." While reproaching her for what he considers to be an excessive sexuality, the poet nevertheless conveys his attraction for the long gone sensuality and independence of his "courtisane imparfaite."

A cold, statuesque, self-assured woman makes her presence felt in "Confession." "Statue aux yeux de jais," "grand ange au front d'airain," this "aimable et douce femme" becomes the pallid light, the harsh and plaintive voice of the poem's end. Her androgyny is further alluded to by her angelic childlike nature, and the poet's by his calling. (Likewise, he will characterize himself as a priest in "Chanson d'après-midi.")

The dual feeling of attraction/repulsion towards his anima is made apparent in the blend of adoration and hostility which the poet feels toward his "vaisseau fraternel" in "Je te donne ces vers . . ." Here, the twin, sister and mirror of the poet is depicted much like the priest who receives the confession, as a container of deep, dark secrets. In this poem, as in the last three cited and in others as well, woman creates him by rejecting him, enables him to bloom and to flourish by her distance. He recognizes his debt to her in "Le Galant Tireur": "Il lui doit une grande partie de son génie."

"Un jeune homme déguisé en femme et sa maîtresse habillée en homme sont assis à côté l'un de l'autre sur un sofa, . . . la jeune femme veut relever les jupes de son amant."⁹⁰ In this recollection of Tassaert's lithograph is resumed the Baudelairian androgynous dream. It is a

fantasy in which gender roles no longer matter. Numerous are the works where such role reversals transcend their plastic plane or their aesthetic stylization to assume mythical importance. In "Causerie," for example, the woman is the aggressor of the erotic drama, caressing her passive partner: "Ta main se glisse en vain sur mon sein qui se pâme," he tells her.

The roles of the two partners are reversed in "L'Aube spirituelle." The masculine solar principle is in the woman "Chère Déesse, être lucide et pur . . . âme resplendissante," "ton fantôme est pareil, . . . à l'immortel soleil!" By comparison the poet assumes the passive condition of an abandoned soul: "homme terrassé qui rêve encore et souffre."

Unmistakably, the most revealing lines for the study of Baudelaire's androgynous vision occur in "Sed non Satiata," especially in the poem's puzzling and controversial final tercet.

From the outset of the poem, we are introduced to the "Bizarre déité" whose perfume (similarly to that of the Magna Mater of "La Chevelure") is an unusual blend of musk and havana. This masculinity is reinforced in the third verse where the poet establishes her identity as a kind of Faust. In the final verse of this stanza, however, the

femininity of the first verse ("Brune") returns to accentuate the duality of the mistress: "Sorcière au flanc d'ébène, enfant des noirs minuits."

This female Faust, we learn in the second stanza, offers him delights by far superior to those of stimulants. As a matter of fact, one can easily put on her lips Delphine's beautiful and demoniacal words, "Je t'endormirai dans un rêve sans fin."⁹¹ In a strikingly moving line, the poet expresses his desire to merge with the great refuge who promises the fulfillment of all of his desires, "Quand vers toi mes désirs partent en caravane, / Tes yeux sont la citerne où boivent mes ennuis," recalling Hippolyte's confession to Delphine, "Je veux m'anéantir dans ta gorge profonde."⁹²

In what follows, the poet, fixed in his burdensome masculinity, and therefore feeling threatened by her unappeased ardor and sexual insatiability, spouts forth bitter accusations directed at what he considers to be her perverse and corrupt nature. "O démon sans pitié! verse-moi moins de flamme; / Je ne suis pas le Styx pour t'embrasser neuf fois." Once more he echoes Hippolyte's "Rien ne rassasiera ce monstre gémissant."⁹³

The final tercet of the poem renders Baudelaire's apology to his mistress for not being Persephone. And neither

is this metamorphosis into a female deity totally gratuitous. The poet could have easily altered the rhymes of the 12th and 14th verses and become Eros, for instance, or any number of male gods. Instead, understanding that only an equally dual soul can satisfy his androgynous mistress, he chooses to put himself in the feminine, to become a Fury, a masculine woman, a Goddess of fertility and agriculture who hibernates to the underworld for half the year thereby rejuvenating and resurrecting herself. As such, Proserpine, too, evokes the sacred rites of primitive androgyny.

By becoming the Roman goddess of rejuvenation in order to appease his lover's desire, Baudelaire demonstrates a very modern perception and an innate understanding of femaleness, of woman's potential for multiple ecstasy. Furthermore, by becoming womb of the underworld he manages to internalize the "oeuvre de quelque obi," to rival her and even perhaps to surpass her.

The mystery of the magical, mythical metamorphosis of the final verse has given rise to many enlightening deliberations among Baudelairian scholars. Most see in it an allusion to lesbianism; that is, that the poet believes that the only possible way he can quench his mistress' ardor is by becoming a woman. Transposing the protagonists of "Femmes damnées: Delphine et Hippolyte" into this context,

it is not too difficult to imagine the "mégère libertine" of the poem as Delphine, excessively sensual and aggressively seductive; and to fit the poet into the passive role of Hippolyte, seduced and swept away and possessing none of the strapping masculinity of this Delphine, "Faust de la Savane."

Jean Prévost considers that the name "Proserpine" came to supplant another rhyme. Along those lines, Rosette Lamont, a fervent and perceptive interpreter of Baudelaire, disclosed, in the course of one of her lectures on Baudelaire, that this final word was an example of Baudelaire's characteristic play on words. She ingeniously proposes a splitting up of the divinity's name along its natural syllabic divisions: "prose / é / pine" (prose et pine). "Elle voudrait qu'il soit femme-homme," elucidates Professor Lamont. She contends that "prose" stands for the feminine side of every artist in the sense of the feminine "écriture" as opposed to the masculine "poète" as represented in the third syllable of the Goddess' name.

This interpretation, which yields a feminine/masculine psychological entity, closely parallels the one offered above with regards to Baudelaire's androgyny. No matter which interpretation is espoused, they all point to the same conclusion, even though the emphasis may be put in a

different place. What the poet seems to be saying, unabatedly and unabashedly, is that only if he were the harmonious combination of masculinity and femininity, that is, the dual soul, the complete person, the androgyne, would he be an appropriate match for his seemingly insatiable partner. Seen in this light, she would no longer be "Sed non Satiata" and neither would he prevail as "The Unappeased." For the title of the poem does not only refer to the woman's ardor, but also to the poet's. As Butor points out: "If there is anyone who is unsatiated here, it is certainly Baudelaire, it is he who intensely regrets being unable to embrace her nine times, like the Styx."⁹⁴

Contrary to Butor's contention, and in view of the foregoing interpretation of this poem, we are forced to conclude that Baudelaire's insatiability derives not from his inability to "embrace her nine times," like Ovid's hermaphrodite, but from his dissatisfaction over his undeveloped androgyny, as a result of which he still cannot "emporter le paradis d'un seul coup."

In what may be considered one of the most erotic meditations on sensuality and desire, "Les Bijoux," gender roles are exchanged once more, giving support to Butor's statement that "In the hell of their bed, the sexes were inverted."⁹⁵ The delight and threat of the spellbinding androgyne is

suggested at the outset by the instant and immediate non-verbal communication of the two lovers: "La très-chère était nue, et, connaissant mon coeur / Elle n'avait gardé que ses bijoux sonores." We are presented here with not one but two androgynous souls: a lovely beauty whose pronounced animus is reflected in a physique which unites Antiope's hips with a young boy's smooth chest, and a young man whose marked anima dominates his passive love and admiration for his partner: " . . . mon amour profond et doux comme la mer, / Qui vers elle montait comme vers sa falaise." The conquered man willingly accepts her supremacy and directions. As he kneels at her feet, he is overwhelmed and overcome by her sweeping sexuality. In comparison to the subtle tide of his love, the woman, who throughout remains aloof, appears virile with her "air vainqueur"--and yet she exhibits the "femininity" inherent in remaining a passive recipient of love. With the dreamy air of a tamed tiger, "Elle était couchée et se laissait aimer." Sheen and sinuous, her body parts, which are evocatively enumerated, appear as clusters on the poet's vine. Not only is she compared to androgynous animals (cat and swan), but she also stands for the totality and integration of opposites characteristic of the sacred androgyne: solar and lunar, "Où le son se mêle à la lumière," "la candeur unie à la lubricité."

While Baudelaire has little use for the pseudo-virile woman, he lauds the authentic androgyne. When he puts the words "De nous deux c'est moi qui suis l'homme"⁹⁶ into the woman's mouth, the poet is speaking autobiographically as well as from fantasy as "Sed non Satiata" and "Femmes damnées: Delphine et Hippolyte" readily attest.

In the prose poem "Portrait des maîtresses" his tone is one of sarcasm when he has one of the banal, vulgar men indicate that his mistress spoiled her beauty (the only worth he sees in her) "par une ambition malséante et difforme," although Baudelaire does scorn caricatures: "c'était une femme qui voulait toujours faire l'homme."

Fascinated and entranced by the masculine woman, Baudelaire equally scorns the next speaker whose definition of happiness necessarily includes "une femme qui était bien la plus douce, la plus soumise et la plus dévouée des créatures, et toujours prête! et sans enthousiasme!"⁹⁷ In opposition to this objectified creature, the "perfect" woman, the one who incarnates the psychological characteristics of The Great Mother and of The Spiritual Father, is described by the fourth speaker as "une personne incapable de commettre une erreur de sentiment ou de calcul; figurez-vous une sérénité désolante de caractère, un dévouement sans comédie et sans emphase: une douceur sans faiblesse; une

énergie sans violence."⁹⁸ Brute that he is, he disposes of her, unable to stand either the perfection of the androgyne or his imperfect reflection in her mirror.

Baudelaire's acute masochism, and to a lesser extent the reverse of it, his sadism, are inextricably linked to the yearning for a reversal of roles so readily apparent in the work. The poet experiences an acute pleasure/pain in being humiliated by the woman. Frequently she is the disciplinarian, and he the disciplined one: "Tout mon être obéit à ce flambeau vivant,"⁹⁹ "Rien ne vaut la douceur de son autorité." At times she makes him her bed and her domain, at other moments he lies at her feet begging for a sparse caress and cherishing every moment of her humiliation of him. In his masochistic moments, Baudelaire totally abandons himself, deliciously delighting in his partner's strength and power, cherishing the humiliation of her objectification of him. In those moments, he appears as the docile, tame, domesticated cat submissive to all of his mistress' whims.

In most of the poems where the love assumes a sado-masochistic quality, his unconscious feminine perception of himself is paralleled by the woman who represents, in her person and in her activity, a man. Such are the roles of the couple in "Sed non Satiata" or in "Le Vampire" where

the woman is given the graphically explicit phallic symbolism of "un coup de couteau."

Masochism may have been for Baudelaire a way of incorporating the mother, of supplanting her and of taking her place. In "Sed non Satiata" it expresses his desire to be loved by his mistress (who becomes a man) like a woman. His desire to be punished or humiliated clearly expresses his passive nature; it is an indication that his anima has taken over. Before this submissive man who is pure anima, woman becomes animus: indifferent, cruel, calculating, "forte comme un troupeau de démons." The "charmant poignard" that pierces and tears him to shreds also makes its bed in his humiliated spirit. In such instances, the poet becomes the little boy, the non-male, pleading to be loved because of his pain, his weakness and his dependence. Charles Mauron offers the following observation of woman as projection of the poet's anima as an explanation for the poet's yielding and surrender: "Comme la réalité et l'éducation lui interdisent de décharger son sadisme sur un objet extérieur, il le décharge à l'intérieur de la personnalité, sur le moi féminin, comédien, chimérique."

Freud considers that masochism is an expression of femininity and that the male masochist derives pleasure from seeing himself in the role of woman; from his fantasies

of being raped, violated and impregnated.¹⁰⁰ For Theodor Reik, "Masochism is the unconscious equivalent of saying 'I am a woman' . . .¹⁰¹ ". . . the masochistic man replaces his natural stride by female steps."¹⁰² Certainly, if masochistic behavior is an expression of femininity, it is a distorted and caricatured one. Feminine conduct is not the expression of masochistic feelings. This stereotype, like most, is a misconception which keeps surviving through the ages.

Busst illuminates the nineteenth century's association of the masochistic man and the sadistic woman with the androgyne:

. . . a sadistic woman, in as far as she dominates her male victim, may be considered virile, since she exhibits strength, a male characteristic; and her ability to indulge in her vice depends to a large extent on the male's abdication of his own virility, his masochistic willingness to be ruled --even tormented--by a female, showing a weakness of character generally associated with effeminacy. His refusal to assert himself often indicates awareness of the vanity of all action, which must accompany loss of convictions in a world without values. It is therefore not surprising that male masochism and its necessary counterpart, female sadism, should be associated so frequently with the attitude of despair and disillusionment reflected in the pessimistic symbol of the androgyne. Halley des Fontaines has shown that already in German Romanticism, male masochism was associated with androgyny: Wilhelm von Humboldt's desire to be dominated by his wife was related to a purely psychological bisexuality which helps to explain his aesthetics centered on the androgyne ideal. On the other hand, the androgyny of the

female sadist is above all evident in the Fatal Woman theme, which, as Mario Praz has shown in his Romantic Agony, flourished so extensively in the latter part of the nineteenth century.¹⁰³

If masochism is, as some theoreticians maintain, sadism directed inward, then Baudelaire's plight can be considered an endeavor to become "la victime et le bourreau,"¹⁰⁴ simultaneously masculine and feminine, subject and object. Speaking of the masochistic personality, Reik remarks, "The ego is simultaneously active and passive."¹⁰⁵

The poem entitled "Causerie" betrays the poet's desire to be impregnated as misery and sadness mount in him like the tide flowing in. He delights in the woman's victimization of him. Portrayed here as a savage and ferocious animal, the woman is endowed with the ability to destroy through the burning sting of her glance.

The ambivalence of this sado-masochistic relationship is further delineated in "Je t'adore à l'égal de la Voûte nocturne," where the poet openly admits: "Je chéris, ô bête implacable et cruelle! Jusqu'à cette froideur par où tu m'es plus belle." In the following poem, "Tu Métrerais l'Univers entier dans ta ruelle," where the woman's sadism is exhibited by way of a devouring sexuality and an excessive eroticism, the poet's frustration reaches its apotheosis,

Femme impure! l'ennui rend ton âme plus cruelle.
 Pour excercer tes dents à ce jeu singulier
 il te faut chaque jour un coeur au ratelier
 Tes yeux,
 Usent insolement d'un pouvoir emprunte

 Machine aveugle et sourde, en cruautés féconde!
 Salutaire instrument, buveur du sang du monde.

The poet appears to lose the control of his mental faculties before the great power, "La grandeur de ce mal où tu te crois savante . . . ô reine des pêchés, . . . vil animal-pour pétrir un genie . . . O fangeuse grandeur! Sublime ignominie!"

Elsewhere the woman is characterized as an inhuman Amazon who "Foules du'un pieds léger et d'un regard serein / Les stupides mortels qui t'ont jugées amère." He, on the other hand, paints himself as "un lieu saccagé / Par la griffe et la dent feroce de la femme," who willingly allows her to step all over him: "Sous tes charmants pieds de soie, / Moi, je mets ma grande joie / Mon génie et mon destin." The more cruel and "masculine" she is, the greater is the attraction of the passive, delighted victim: "Tu prodigues . . . la morsure et le baiser," "Tu me déchires . . . avec un rire moqueur."

Love in "Le Lethé" assumes the form of a continuous and complete disgrace, hence the reason for the poet's attraction. A passive dried up flower with a musty odor, the

poet expresses a wish to die, "Je veux dormir! dormir plutot que vivre!" In the fifth stanza of the poem the desire for a reversal of roles between the lovers assumes the highest proportions:

A mon destin, désormais mon délice,
 J'obéirai comme un prédestiné;
 Martyr docile, innocent condamné,
 Dont la ferveur attise le supplice.

The woman is portrayed here as a double edged sword-serpent, brazen and cold, ". . . ame cruelle et sourde, / Tigre adoré, monstre aux airs indolents." The poet is a whining, suckling infant,

Je veux . . .

 Dans tes jupons . . .
 Ensevelir ma tête endolorie,
 Et respirer,
 Le doux relent de mon amour défunt

 J'étalerai mes baisers sans remord
 Sur ton beau corps poli comme le cuivre.
 Pour engloutir mes sanglots apaisés
 Rien ne vaut l'abîme de ta couche;

 Je sucerais, . . .
 Le népenthès et la bonne cigüe
 Aux bouts charmants de cette gorge aigüe.

While the woman persists in being simultaneously active and passive, the poet is content to keep shaking in fear and excitement, enjoying the luxury of not fighting back.

In the pre-Surrealist example of "l'amour fou" that is

"Le Possédé," the identical phallic symbolism as that of "Le Vampire" adorns the woman: "Charmant poignard, jaillis de ton étui!" In this passionate and bitter confession, Baudelaire is the possessed and woman the adored demon who possesses him. As Beelzebub, woman is androgynous, incorporating and balancing opposites which cannot possibly co-exist: "nuit noire, route aurore," "soleil . . . couvert d'un crêpe," "dors et plonge," "morbide ou pétulant." The poet altogether accepts her space, and is drawn to the autonomy she manifests. Her solar energy is an indispensable source of light for him.

Unable and unwilling to tear himself apart from the beautiful androgyne, at once good and bad object, the poet remains, disarmed and vulnerable, the accomplice of her physical and spiritual feats.

The active female sadist and the passive male masochist make their grand entrance in "Chanson d'après-midi." Like a priest devoted to his idol, the poet addresses the woman, confessing how strongly he is drawn to her independence and her strength:

Quoique tes sourcils méchants
Te donnent un air étrange
Qui n'est pas celui d'un ange
Sorcière aux yeux alléchants,
Je t'adore, ô ma frivole
Ma terrible passion!

The enigmatic woman is likened to both the fertility of the wilderness and the sterility and aridity of the desert. In addition, she contains lunar and solar principles: "Nymphé ténébreuse et chaude." Her androgyny is of a transcendental, cosmic nature: "Tu connais la caresse / qui fait revivre les morts." She is feminine,

Tes hanches sont amoureuses
De ton dos et de tes seins
Et tu ravis les coussins
Par tes poses langoureuses.

and she is masculine, "Ta rage mystérieuse . . . sérieuse." The poet places himself under her invocation and wishes to reap the delights of her domination.

In "Le Vampire" the roles are once more completely reversed. The woman becomes the phallic "coup de couteau" piercing the despondant poet's heart as it eats, drinks and delights in its domination of him. By contrast, he is the dependent subject, incapable of thinking or acting autonomously. Like a convict bound to his chain, or a drunkard to his bottle, the poet is tied to the delightful "infamous bitch" who is as strong as a herd of demons. He feels possessed by her in much the same way a dependent person may feel possessed by her/his "master." Nevertheless the poet does not protest convincingly enough, prizing the umbilical cord uniting them and cherishing his own

weakness. The woman in the poem is a dual or even a multiple divinity who acts according to her own whims and desires. As a result of the frenetic pleasure derived from the poet's submission to her there occurs a total and ecstatic merging as the lovers perform reciprocal functions for each other.

The vampire reappears as a femme fatale in the first part of "Les Métamorphoses du Vampire," where she is assigned the usually male role:

Je suis, mon cher savant, si docte aux voluptés,
Lorsque j'étouffe un homme en mes bras redoutés,
Ou lorsque j'abandonne aux morsures mon buste,
Timide et libertine, et fragile et robuste,
Que sur ces matelas qui se pâment d'émoi,
Les anges impuissants se damneraient pour moi.

The woman is the marrow-sucking wild beast, the sturdy musk-smelling manikin, the sinuous snake, the Great/Terrible Mother, and the mythical magician who boasts,

. . . je sais la science
De perdre au fond d'un lit l'antique conscience.
Je sèche tous les pleurs sur mes seins triomphants,
Et fais rire les vieux du rire des enfants.

"Timide et libertine et fragile et robuste," she gives rise to the androgynous image of a cold snake on hot embers.

"Le Beau Navire" emphasizes the toxic aspects of the self-protecting heroic androgyne who attacks while

maintaining her balance. Although the poet feels erotically attacked by her overwhelming powers, he cannot help the fascination which her femininity holds for him:

Quand tu vas balayant l'air de ta jupe large;
 Tu fais l'effet d'un beau vaisseau qui prend le large,
 Chargé de toile et va roulant
 Suivant un rythme doux, et paresseux, et lent.

Sur ton cou large et rond, sur tes épaules grasses,
 Ta tête se pavane avec d'étranges grâces;
 D'un air placide et triomphant
 Tu passes ton chemin, majestueuse enfant.

Her strong arms are likened to serpents squeezing and overwhelming the passive lover/victim as if to imprint his likeness on her heart. Once more is found expressed the desire on the part of the poet to merge and to become a part of this cosmic reconciliation of contraries.

The ambivalence towards the heroic woman who alternatively protects and attacks is betrayed by the poet's mock-heroic attitude:

Ta gorge triomphante est une belle armoire

 Armoire à doux secrets, pleine de bonnes choses,
 De vins, de parfums, de liqueurs
 Qui feraient délirer les cerveaux et les coeurs!

Closely related to Baudelaire's masochism is the sadism which often appears as the revenge of the excesses of the former emotion. Whereas he sought the sadistic woman

in order to be stained and scarred by her, he seeks the pure, angelic and naive woman in order to infuse her with his spleen. And the work is rife with sadistic fantasies: "A Celle qui est trop gaie," "A une Madonne," "Le Galant Tireur,"--often these are the products of the poet's envy of the totality of woman or else manifestation of a frustrated desire for power and control.

"A Celle qui est trop gaie" is the poet's admission of his desire to decapitate the symbolic flower for her nature's insolence. It is because he can no longer bear her health, her brilliance, her gaiety and her grace that he feels compelled to injure her.

Reminiscent of the assault and attack "comme après un cadavre un choeur de vermisseeaux" of "Je t'adore à l'égal de la Vouûte nocturne," his sadism appears more in the nature of a vindication, a punishment for her inaccessibility. The nature of his punishment is rife in sexual connotations with flagrant allusions to masculine thrusting:

Ainsi je voudrais, une nuit
 Quand l'heure des voluptés sonne,
 Vers les trésors de ta personne,
 Comme un lâche, ramper sans bruit,

Pour châtier ta chair joyeuse,
 Pour meurtrir ton sein pardonné,
 Et faire à ton flanc étonné
 Une blessure large et creuse,

Et, vertigineuse douceur!
 A travers ces lèvres nouvelles,
 Plus éclatantes et plus belles,
 T'infuser mon venin, ma soeur!

This "venin" is not only the obvious male discharge, but also his "feminine" spleen with which he wants to fill her, for he perceives her as lacking in feminine traits.

Even amidst the aggressive, determined masculine images of the poem, there seeps through a certain femininity and passivity. He indicates, for example, that he will harm her stealthily, "Comme un lâche, ramper sans bruit." In addition, he conveys a stereotypically "feminine" weariness and moodiness which is contrasted to her penetrating, sunny disposition which tears a path into his breast: "Je traînais mon atonie," he lamented earlier in the poem.

The woman who is compared to a clear, blue sky, whose dazzling brilliance and clarity bursts out of her body, also connotes the primitive, instinctive androgyne. His perception of her as an integral part of a cosmic symphony arouses mixed feelings in the poet.

Ambivalence ("pour mêler l'amour avec la barbarie") characterizes the sadism of "A une Madone." Although still obsessed with the Dual Deity, the poet nonetheless fantasizes plunging torture knives into her throbbing heart:

. . . je ferais sept Couteaux
 Bien affilés, et comme un jongleur insensible,
 Prenant le plus profond de ton amour pour cible,
 Je les planterai tous dans ton Coeur pantelant,
 Dans ton Coeur sanglotant, dans ton Coeur
 ruisselant.

Having once served as a refuge and container for the poet, this androgynous Great Mother has now become a mere receptacle of vices.

Sometimes the poet's sadism appears as a reaction against what seems to be the woman's perfection (which underlines his own shortcomings). Such is the nature of the man's aggression towards his partner in "Le Galant Tireur," "Portrait des maîtresses" as well as that of the drunkard in the plan for "L'Ivrogne" where "notre ouvrier saisira avec joie le prétexte de sa jalousie surexcitée, pour cacher à lui-même qu'il en veut surtout à sa femme de sa résignation, de sa douceur, de sa patience, de sa vertu."¹⁰⁶

Sometimes, despite the poet's questioning of sex differences, it is hard to tell Baudelaire's men apart from his women. He recognizes that the problem of sex differences and of the female persona of his psyche are inextricably linked. Lovers often mirror each other in their appearance, their thoughts, their emotions and their actions. Woman is the mirror of his feminine sensibility, his super-ego (as in "Portrait des maitresses") or his id (as in "Sed

non Satiata").

Frequently, the woman characterized as a snake, a wild cat, a tiger, panther, raven or wolf, bears little trace of femininity and her gender is not readily apparent. In "Le Serpent qui danse" for example she encompasses both genders, or neither,

Tes yeux, où rien ne se révèle
De doux ni d'amer,
Sont des bijoux froids où se mêle
L'or avec le fer.

There is no gender difference between the partners in the sexual games of first love. Such is the statement made in "Duellum" by the fusion of the genders of the two warrior/lovers. In fact, it is the contrasexual characteristics of the lovers which are emphasized as evidenced by the "inhuman amazon's" phallic blade. Love mingles with hate, masculinity with femininity as each "hero" mirrors the other's primitive, animal-like nature: attacking and attacked, avenger and avenged, damned and damning. A similar non-differentiation of gender is found in "Une nuit que j'étais près d'une affreuse Juive": "Comme au long d'un cadavre, un cadavre étendu."

The sexes are equally undifferentiated in "Harmonie du soir" where the poet leaves the lovers' genders a mystery.

In fact, it seems as if he intentionally has the reader confused. Designating himself as "un coeur tendre" (a tenderness echoed in "Sonnet d'automne"), he ascribes to the woman the normally male epithet of "shining monstace."

In "Fusées" (X), he sees beauty, too, in a genderless light:

Une tête séduisante et belle, une tête de femme
 . . . c'est une tête qui fait rêver à la fois
 . . . de volupté et de tristesse; qui comporte
 une idée de mélancolie, de lassitude, même de
 satiété, soit une idée contraire, c'est-à-dire
 une ardeur, un désir de vivre, associé avec une
 amertume refluate, comme venant de privation
 ou de désespérance. Le mystère, le regret est
 aussi un des caractères de Beau. Une belle tête
 d'homme . . . contiendra aussi quelque chose
 d'ardent et de triste,--des besoins spirituels,
 des ambitions ténébreusement refoulées--L'idée
 d'une impuissance grondante et sans emploi . . .
 le mystère . . . le malheur.

It is the austere beauty which results from suffering which the poet admires in Armand Gautier's Soeurs de charité: "Les attitudes droites et sans coquetterie féminine, tout ce sexe réduit à la discipline comme le soldat et dont le visage brille tristement des pâleurs rosées de la virginité consacrée donnent la sensation de l'éternel."¹⁰⁷

Prophets, philosophers, psychologists and bards of all kinds have, since the beginning of time, attempted to define love. What is it? Where does it come from? For analytical

psychology it is the anima or the animus that causes the longing for the opposite other in love; that is, that it is the unconscious image projected upon the beloved which causes the passionate attraction.

Ann Bedford Ulanov explains:

A man's choice of girlfriend or wife reflects the image of his anima; in some cases, his choice is totally determined by the anima. Just as each individual is unique, so his particular experience of the anima is a unique variant on the general theme of femininity.¹⁰⁸ . . . if the ego succeeds in the task of freeing the anima from the unconscious, the ego's heretofore exclusive reliance on patriarchal values is complemented by the feminine. The mysterious otherness that a man or a woman experience when they meet fully is echoed again in the encounter of ego and anima or animus.¹⁰⁹

The androgynous sensibility of the poet is so pronounced that he is able to parallel his own feminine self-portrait with one of a masculine woman. This double projection makes for an androgynous vision of the amorous situation.

Neumann explains that "in normal development, the man's 'feminine component' is largely repressed and contributes to the consellation of the anima in the unconscious which, projected upon the woman, makes contact with her possible"¹¹⁰ and Bachelard indicates how in love, one is afforded the possibility of feeling whole and complete; reconciled:

Dans les rêveries d'un amant, d'un être rêvant à un autre être, l'anima du rêveur s'approfondit en rêvant de l'anima de l'être rêvé. La rêverie de communion n'est plus ici une philosophie de la communication des consciences. Elle est la vie dans ce double, par un double, une vie qui s'anime en une dialectique signe d'animus et d'anima. Doubler et dédoubler échangent leur fonction. Doublant notre être en idéalisant l'être aimé, nous dédoublons notre être en ses deux puissances d'animus et d'anima . . .¹¹¹ . . . Strindberg, semble-t-il, a connu ce dédoublement du double. Il écrit dans Légende: "Nous commençons à aimer une femme en déposant près d'elle notre âme partie par partie. Nous dédoublons notre personne et la femme aimée qui auparavant nous était neutre et indifférente commence à revêtir notre autre moi, elle devient double!"¹¹²

In his love poems, Baudelaire is able to translate into beautifully moving epithets the gentle receptivity he feels within him. His feminine sensibility responds to the active sensual stroking of the feline woman who allows him sometimes just to purr passively while she assumes a more forward role. Her autonomy and directness heighten the ardor of the lover who realizes that he is not masculine one hundred percent of the time and that she is not purely feminine. Far from conforming to archaic polar sex-typed roles, the lovers grapple to forge new and fresh models where sexuality and abandonment, sensuality and voluptuousness, gentleness and aggression are freed from the commerce between powerful and powerless, master and slave to become a means of communication between two equally grounded,

strong and tender people. The love poems are touching symphonies in which two androgynes discover the divinity dormant within themselves and within the other, "l'harmonie de leur double genre" as Bachelard would say.¹¹³

As was pointed out earlier in the analysis of the woman lover, she becomes an integral part of the poet's thought and emotion. At its best, love becomes the ultimate union of the "moi" with the "non-moi," a wondrous Edenic state of connection reminiscent of the wholeness, balance and integration of the androgyny of childhood. Before Malraux, Baudelaire grasps that in love one is afforded the possibility of being oneself and the other.

As often as he may wish to dominate or to be dominated by woman, Baudelaire also, desperately, yearns for a "camarade" or a "sister" who would understand and share his pains and anguish or his blissful and delightful moments. What he most prizes in the love relationship is the mutual understanding, reciprocal sharing and close intimacy afforded by the "soeur spirituelle," "soeur d'éléction," "soeur de plaisir," "soeur de charité" whom he wishes to remember "par un fraternel et mystique chaînon."

He expresses a strong desire to merge completely with his partner: "entrer dans un autre," "l'amour veut sortir de soi, se confondre avec sa victime,"¹¹⁴ "L'Amour tendant

à l'assimilation complète d'un être."¹¹⁵ However, the human need to possess tends to corrupt the idyllic merging "L'amour peut déchirer d'un sentiment genereux . . . mais il est bientôt corrompu par le goût de la propriété . . . et cependant conserver des privilèges de conquérant."¹¹⁶ To avoid what often becomes a duel between "le vainqueur et le vaincu," "le bourreau et la victime," the poet attempts to bridge the gap separating the two lovers in order to arrive at a reciprocity of feeling and thought. In this ideal union resides the possibility of finding one's own manifoldness answered by a corresponding manifoldness and leading to a total experience greater than the sum of its parts: "Nos deux coeurs seront deux vastes flambeaux, / Qui réfléchiront leurs doubles lumières / Dans nos esprits, ces miroirs jumeaux . . . Nos échangerons un éclair unique."¹¹⁷ "Ormuz et Arimane, vous êtes le même."¹¹⁸

Because "L'amour est pour tous . . . la grande chose de la vie,"¹¹⁹ he urges a free and total giving of oneself to the partner as consideration for her feelings and respect for her needs and right to self-determination:

Aimez bien, vigouusement, crânement, orientalement, féroce^{ment} celle que vous aimez . . . l'harmonie étant bien comprise . . . n'enlevez point à votre maîtresse la douceur de croire aux Dieux,

et quand vous l'accompagnerez au temple, sachez
 tremper convenablement vos doigts dans l'eau pure
 et fraîche du bénitier . . .¹²⁰ . . . l'amour
 étant la seule chose qui vaille le peine de tour-
 ner un sonnet et de mettre du linge fin--je
 révère toutes ces choses plus que qui ce soit.¹²¹

Often in the later poems, love mingles with sensuality,
 tenderness, respect and affection.

The need to be protected and to protect are interwoven
 in "Chant d'automne," "soyez mère, . . . amante ou soeur"
 and in "Le Vin des amants," "Ma soeur, côte à côte nag-
 eant, / Nous fuirons sans repos ni trêves, / Vers le para-
 dis de mes rêves."

In the love poems of "mûre saison" the lovers are com-
 panions, siblings, alternatively parent and child, united
 in a common tenderness so close, that it approximates a
 symbiotic union. Yet each partner remains an autonomous
 individual in her/his own right. He respects the autono-
 mous women of "Le Don des fées," "déistes impalpables,
 amies de l'homme et souvent contraintes à s'adapter à ses
 passions." The woman lover is Child, Mother and Equal in
 the deep, peaceful and contented union. He calls woman
 "celle qui fut mon plaisir et ma gloire," "ma chère fille,"
 "Mon enfant, ma soeur," as frequently as he calls to him
 her "main maternelle."

The poet, who has incorporated his own mother in

becoming androgynous, is reunited with her once more through "la vieille." The cycle is completed for in his later years, as these love poems attest, Baudelaire became his own Great Mother. This explains why the old woman is perceived as "l'ê[^]tre sans sexe."

The sexless old woman becomes the symbol of the Eternal Feminine which resides in the poet's soul. She is for him what was later to become the archetypal "wise man" of analytical psychology. Numerous are the instances where he characterizes her as genderless, sexless and asexual. In "Le Jeu" the aging courtesans are depicted in terms of neutral physical attributes: "L'oeil calin et fatal . . . maigres oreilles . . . lè[^]vres sans couleurs . . . mâ[^]choires sans dents . . . doigts convulsés." Similarly, "Les Veuves" and "Les Petites Vieilles" are genderless.

In the Correspondance the reader finds the poet sharing: "Ce qui est démontré pour moi c'est que les femmes ne sont intéressantes que quand elles sont très vieilles," that is, once they have lost their one dimensional femininity and have grasped the essential and eternal androgyny of The Great Mother and of The Spiritual Father. In "Le Désespoir de la Vieille" he is attracted to the lonely old woman who has lost the dangerous seductiveness of the femme fatale. She reminds him of the

equally androgynous infant, neither dangerous nor threatening. In being genderless, they encompass both genders.

In "Les Veuves" too, Baudelaire finds himself full of compassion for the loneliness of the aging, stoic androgyne: "condamnée, par une absolue solitude, à des habitudes de vieux célibataires, et le caractère masculin de ses moeurs ajoutait un piquant mystérieux à leur austerité." The poet is irresistibly drawn to this full human being, "jadis brulé par les larmes," who reads, listens to concerts, is endowed with much depth, nobility and majesty.

Memory brings to the fore all of the myriad characteristics of the youth of an aging androgyne in the prose-poem "Un Cheval de race." She is "laide" but "délicieuse." The marks of her advanced age, "fourmi," "araignée," "squelette," disappear before her androgyny: "elle est breuvage, magistère, sorcellerie! en somme, elle est exquise." The poet perceives in her a totality of traits and experiences, "L'harmonie pétillante de sa démarche . . . l'élégance indestructible de son armature . . . la suavité de son haleine d'enfant . . . abondante crinière . . . fauves parfums . . . vitalité endiablée du Midi français . . . villes bénies du soleil, amoureuses et charmantes." He is fascinated by the "charme vague mais éternel" of her "poitrine garconnière . . . elle fait songer à ces chevaux de grande race que

l'oeil du véritable amateur reconnaît, même attelés à un carrosse de louage ou à un lourd chariot." Eternally "douce et fervente," she is an exemplary model of the reconciled soul: "Elle aime comme on aime en automne; on dirait que les approches de l'hiver allument dans son coeur un feu nouveau, et la servilité de sa tendresse n'a jamais rien de fatigant." The indestructible elegance of her armature combined with her child-like, primitive nature give her an eternal charm not easily eradicated, not even by time.

A very different image of the older androgyne is set forth in "Le Monstre," a parody of early seventeenth century baroque and libertine pieces. Here, after objectifying the old woman in a way that today would be deemed both sexist and ageist--"Vieux chaudron! Tu n'es plus fraîche . . . choses . . . très usées,"--Baudelaire manages to achieve a balance between his sarcasm and denigration towards the monstrous brute and his admiration for the seductive potential of her cosmic androgyny: her "front de guerrière," her "éclair infernal," her sensuous, tempting, shocking lips, and her muscular legs which enable her to prance atop volcanoes or to dance passionate can-cans. He is equally mesmerized to her genderless flesh "comme celle des vieux gendarmes," her stern yet glowing eyes and most especially by the agility and speed she has been able to retain in spite

of her advanced age.

The grotesque and pathetic "Petites Vieilles" are the protagonists of one of Baudelaire's most perfect poems. In this bittersweet evocation of a whole caste of society, the poet blends irony with sympathy to escape excessive sentimentality. Their physical attributes are detailed with precision and once again an analogy is drawn between youth and old age. "Ils ont les yeux divins de la petite fille." The masculine subject pronoun effectively renders the genderless, asexual nature of the half-alive "monstres disloqués." Relics from the past, they are no longer women, but sexless beings or maimed animals who "rampent" and "se traînent," like puppets of a heartless, impassive devil. Maniacal or heroic, courtesans ("Laïs") or examples of conjugal love ("Éponine"), they evoke tender curiosity and pathos. Their frailty, experienced by the poet as a rebirth into a second childhood, is an androgynous one, bewitching with mysterious spells. The poet empathizes with the pain and suffering of these social outcasts by contrasting their "deadness" to the vitality of a concert, and he adorns them with mythical qualities: "Son front de guerrière avait l'air fait pour le laurier." The key to the poem, in the fourth section, confronts the old women's lost heroism with the reality-based chaos of the big city.

As in a flashback, Baudelaire returns to them their archetypal significance: Great Mother, Divine Whore, Saint; all gracious and glorious. Alas, people fail to see in them the charm which the poet perceives. Putting himself in the shoes of the Great Spiritual Father, he watches over them, wondering "Ou serez-vous demain, Eves octogénaires, / Sur qui pèse la griffe éffroyable de Dieu?" For Baudelaire, "Les Petites Vieilles" are androgynous, having risen above their gender, to attain a measure of balance which gives them mythical proportions.¹²²

In the foregoing examination we have focused on Baudelaire's psychic and emotional attraction towards the androgynous woman. In his "Salons" the poet enlarges our perception by displaying a purely cerebral fascination and an intellectual admiration for the mind and talent of the dual woman. Lauding the etchings of Mademoiselle Eugénie Gautier in the "Salon de 1845," he comments: "Cette femme a l'intelligence des maîtres . . . elle peint comme un homme."¹²³ If we reject the stereotypical and clichéd judgment of this remark, a product of the poet's tradition and culture, no doubt, we can appreciate his admiration of the combination of feminine sensibility and masculine ratiocination and control which characterizes her talent. A year later, in his "Salon de 1846" he adds, "On dirait

que Mademoiselle Gautier cherche à amollir un peu sa matière. Elle a tort,"¹²⁴ underlining once more both the androgynous nature of her potential and of his perspective.

In fact as in fiction Baudelaire scorns those women who try to imitate men, those who are disassociated from the gift of their feminine sensibility; he has little use for caricatures and jumps to attack inauthentic (women) authors who masquerade as men and who vainly attempt to write from the male's point of view, denying their femininity:

. . . ces riddicules masculins qui prennent dans la femme les proportions d'une monstruosité. Nous avons connu la femme-auteur philanthrope, la prêtresse systématique de l'amour, la poétesse républicaine, la poétesse de l'avenir, fouriériste ou saint-simonienne; et nos yeux, amoureux du beau, n'ont jamais pu s'accoutumer à toutes ces laideurs compassées, à toutes ces scélératesses impies (il y a même des poétesse de l'impiété), à tous ces sacrilèges pastiches de l'esprit mâle.¹²⁵

One can easily apply Baudelaire's observations regarding Ingres or Delacroix to the poet himself:

Une des choses, selon nous, qui distingue surtout le talent de M. Ingres, est l'amour de la femme. Son libertinage est sérieux et plein de conviction. M. Ingres n'est jamais si heureux ni si puissant que lorsque son génie se trouve aux prises avec les appas d'une jeune beauté. . .

il fait les femmes telles qu'il les voit, car on dirait qu'il les aime trop pour les vouloir changer!

Critics who tend to dismiss Baudelaire for his misogynist views often overlook the moments of extreme lucidity of the poet towards the socialization and the oppression of women. One such instance of Baudelaire's raised consciousness occurs when he describes the conditioning of little girls which prepares them for what he considers to be a demeaning role:

Les enfants témoignent par leurs jeux de leur grande faculté d'abstraction et de leur haute puissance imaginative. Ils jouent sans joujoux. Je ne veux pas parler de ces petites filles qui jouent à la madame, se rendent des visites, se présentent leurs enfants imaginaires et parlent de leurs toilettes. Les pauvres petites imitent leurs mamans: elles préludent déjà à leur immortelle puérité future, et aucune d'elles, à coup sûr, ne deviendra ma femme.¹²⁶

In addition to making a harsh statement on a society whose culture and institutions perpetuate the oppression of women, the poet betrays here his wish for a partner who would rise above the pettiness of her socialization, one who would be motivated and moved by more than just "se rendre des visites, [elever] des enfants . . . [parler] de leur toilettes"; in short, an equal. At such moments Baudelaire demonstrates a kind of understanding and

compassion for the lot of woman that is so penetrating that he becomes a visionary. And neither is this an isolated example of his "raised consciousness." In "La Femme sauvage et la petite-maîtresse" he sees women as an oppressed class dominated through male self-interest, prevented from developing as full human beings by a system which prostitutes them through the revolving door of marriage and deliberately undereducates and miseducates them. In the bitter complaints of Madame de Cosmelly too, there resides a powerful diatribe against the victimization of women in marriage. If the battered "femme sauvage" had received an education commensurate with that of men, if she were afforded the opportunities to support herself, she would not be forced to tolerate the brutality of the beast with whom she lives. If Berthe or Mademoiselle Bistouri had careers, they would not need to "whore about" in order to provide food, shelter and clothing for a younger sister.

In spite of these reality factors, Baudelaire often depicts women (such as Berthe and Mademoiselle Bistouri) who despite their relegation to an inferior status by the sickly sexism of society's institutions, manage to survive and take care of themselves.

From the outset of "La Femme sauvage et la petite-maîtresse," Baudelaire introduces the pitiful "femme

sauvage" by the sad sounds of her sighs. He continues to evoke pathos by his comparison of her to the "glaneuses sexagénaires" and the "vieilles mendiantes qui ramassent des croutes de pain à la porte des cabarets." By contrast, the portrait drawn of the selfish, sadistic brute with whom she lives, who objectifies her and treats her as if she were a wild animal, elicits anger. The poet refers to him too, as a monster who is "superior" only by the "divine rights" afforded him by an unjust, sexist society.

After a cynical comment on the current state of "conjugal bliss," the poet indicates his understanding of the oppression of women by his contemporary society: "Dans le monde où elle a été jetée, elle n'a jamais pu croire que la femme méritait une autre destinée."

The shift of focus at the end of the prose-poem to the similar objectification of the "petite-maîtresse" by the poet who is of a higher socio-economic class than the brute of the story's inception, is more than anecdotal. By drawing the parallel, Baudelaire enables his reader to perceive how difficult it is for all men to relinquish the male privileges (and by extension how burdensome the masculine role really is) sanctioned by a tradition, a society and a culture which perpetuates the supremacy of one sex at the expense of another.

A further example of Baudelaire's feminism and feminine sensibility may be found in the "Salon de 1859" when he finds the Frémiet sculpture of a woman raped by an orangutan highly offensive: "En vérité, de tels sujets ne sont pas dignes d'un talent aussi mûr, et le jury s'est bien conduit en repoussant ce vilain drame."¹²⁷

Contrary to what certain critics believe, Baudelaire does not always perpetuate the myths, the objectification and the oppression of women by creating an imperfect and sexist universe. Rather, his work mirrors the imperfect and sexist reality of a society which eternalizes the comfort and dominance of a whole segment of its population at the expense of the other. His work raises the consciousness, impels us to action and to change; it forces us to look at ourselves, and to take responsibility in order to correct that imperfect reality.

Of course, one can choose to see in Baudelaire's depictions of Woman plastic stylizations, objectifications, and depersonalized canned stereotypes or trivializations and dismissals of her through a blanket denigration and/or idealization. But one can also see in the Baudelairian woman, as we hope this chapter has succeeded in demonstrating, no longer just the second sex, the impenetrable Other, or the Eternal Object, but a Subject in her own right,

with emotions and choices of her own. From this perspective, it becomes evident that the poet neither condescends nor trivializes his material. Nor does he substitute new stereotypes for old ones.

The landscape of Woman as Baudelaire paints it encompasses and blends his experience and contemplation of his anima (the mother he has internalized) with fantasy, dream and direct observation of reality. It is his subjective combination of himself with the world around him which yields his androgynous vision. It is through woman and in relation to her that the poet seeks and discovers his Self, his Center, his Balance. In this odyssey toward individuation, subject pronouns all stand for "Je" and by extension for "Nous."

For by its implications and by its intensity, Baudelaire's meditation on the "man-woman thing" explodes the barricades of the personal realm of the poet's plight to assume mythical proportions. Seen in this light his Ode to Androgyny becomes more than the hallucinatory mirror reflecting the tragic anguish of an era torn by polarized existences. It becomes the mark of the androgynous genius of Baudelaire--a magical, mythical thought which continues to animate and illuminate an unconscious psychic reality of humanity.

Notes, Chapter IV

¹ OC, 345.

² François Porché, Baudelaire, Histoire d'une âme (Paris: Flammarion, 1945), p. 121.

³ Jung's observation regarding the way man sees woman seems especially appropriate here: "Most of what men say about feminine eroticism and particularly about the emotional life of woman is derived from their own anima projections and distorted accordingly." Carl Gustav Jung, Psychological Reflections, A New Anthology of his Writings, 1905-1961, ed. Jolande Jacobi, Bollingen Series, XXXI (Princeton: Princeton Univ. Press, 1953), p. 116.

⁴ Ann Bedford Ulanov, The Feminine in Jungian Psychology and in Christian Theology (Evanston, Illinois: Northwestern Univ. Press, 1971), p. 213.

⁵ OC, 1257.

⁶ OC, 1187.

⁷ Joseph Marek, "Baudelaire et le symbolisme féminin," Revue de l'Université de Laval XI, No. 6 (1957), p. 502.

⁸ J. E. Cirlôt, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p. 356.

⁹ Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (New York: Knopf, 1953), p. 185.

¹⁰ Katherine M. Rogers, The Troublesome Helpmate, A History of Misogyny in Literature (Seattle: Univ. of Washington Press, 1966), p. 270.

11 Ibid., pp. 266-267.

12 De Beauvoir, p. 377.

13 Ibid., p. 138.

14 Jean Royère believes that the poet's "apparent misogyny" is an "hommage hyperbolique. Elle donne du prix à la luxure. L'honneur secret qu'elle inspire, loin d'en affaiblir l'amant, ajoute à la chair même une lueur spirituelle. Car faire de la femme une créature prédestinée, c'est mettre sa royauté hors de conteste, c'est l'investir d'une autorité surnaturelle et prêter à sa beauté le caractère de l'absolu." Baudelaire, Mystique de l'amour (Paris: Édouard Champion, 1927), p. 31. For Gaston Bachelard, "Un animus qui n'a pas trouvé dans la vie une anima assez pure en vient à mépriser le féminin." La Poétique de la rêverie (Paris: Presses Universitaires de France, 1960), p. 81. Michel Butor seems to share this view, agreeing that the "misogyny of 'Mon Coeur mis a nu' and 'Le Peintre de la vie moderne' are reactions of mood, the backwash of an admiration that would like to be more complete." Histoire Extraordinaire, trans. Richard Howard, Cape Editions, 33 (London: Grossman Publishers, 1969), p. 31.

15 If woman is inconsistent, fleeting and dissipating, "esclave vile et orgueilleuse, stupide sans rire, s'adorant et s'aimant sans dégoût," man fares no better: "Tyran goulu, paillard, dur et cupide, esclave de l'esclave et ruisseau dans l'égout." Elsewhere men are portrayed as clients of prostitutes: "heureux, dispos et repus." OC, 173.

16 OC, 1138.

17 Pierre Dufay, Autour de Baudelaire (Paris: Au Cabinet du Livre, 1931), p. 178.

18 Corr. I, 50-51.

19 Corr. I, 75.

20 Corr. I, 360.

- 21 Corr. I, 403.
- 22 Corr. I, 439.
- 23 Corr. I, 17.
- 24 Corr. I, 18.
- 25 Corr. I, 35.
- 26 Corr. I, 139.
- 27 Corr. I, 150.
- 28 Corr. I, 153.
- 29 Corr. I, 200.
- 30 Corr. I, 238.
- 31 Corr. I, 417.
- 32 Corr. I, 540.
- 33 Erich Neumann, Art and the Creative Unconscious, trans. Ralph Manheim, Bollingen Series, XLVII (Princeton: Princeton Univ. Press, 1959), p. 17.
- 34 Erich Neumann, The Great Mother, An Analysis of the Archetype, trans. Ralph Manheim, Bollingen Series, XLVII (Princeton: Princeton Univ. Press, 1959), p.17.
- 35 Corr. I, 153.
- 36 June Singer, Androgyny, Toward a new Theory of Sexuality (Garden City, New York: Anchor-Doubleday, 1976), p. 20.
- 37 Corr. II, 30.

38 OC, 456.

39 OC, 197.

40 As François Porché remarks, "Rien n'existe que par la mère," (p. 15); when she gets remarried, he considers himself "l'amant trompé." Albert Feuillerat speaks of the "affection débordante détruisant les distances entre mère et fils," Baudelaire et sa mère (Montréal: Les Editions Variétés, 1944), p. 17; and Sartre poignantly expresses the meaning, for the poet, of that early tie: "Il se sentait uni au corps et au coeur de sa mère par une sorte de participation primitive et mystique; il se perdait dans la douce tiédeur de leur amour réciproque; il n'y avait là qu'un foyer, qu'une famille, qu'un couple incestueux . . . caractère sacré de cette union: la mère est idole, l'enfant est consacré par l'affection qu'elle lui porte: loin de se sentir une existence errante, vague et superflue, il se pense comme fils de droit divin . . . il s'est mis à l'abri dans un sanctuaire, il n'est, il ne veut être qu'une émanation de la divinité, une petite constante dans son âme." Introd., Écrits Intimes by Charles Baudelaire (Paris: Éditions du Jour, 1946), p. ii.

41 Tamara Bassim, La Femme dans l'oeuvre de Baudelaire (Neuchâtel: A la Baconnière, 1974), pp. 17-18.

42 Ibid., p. 19.

43 Ibid., p. 20.

44 Ibid.

45 Ibid., p. 146.

46 OC, 453.

47 OC, 455.

48 OC, 454.

- 49 Ibid.
- 50 OC, 455.
- 51 OC, 456.
- 52 Ibid.
- 53 OC, 457.
- 54 De Beauvoir, p. 185.
- 55 OC, 1181.
- 56 OC, 1183.
- 57 OC, 40.
- 58 OC, 234.
- 59 OC, 252.
- 60 Anna Balakian, "Those Stigmatized Poems of Baudelaire," French Review 31, No. 4 (Feb. 1958), 273.
- 61 This is but one stone among many in what seems like an avalanche of like-textured boulders hurled at the poems of love between women. From the early 1920's to the late 1960's, from Octave Uzanne, passing through Barlow, Cherix, Galand, Hubert, Milner, Rambaud and Ruff, the judgments all amount to the translation of Baudelaire's alleged condemnation of the sterile love of these pathological aberrants.
- As early as 1921 Uzanne Octave, a pioneer in this kind of thinking, refers to the "sujet d'aberration amoureuse, de pathogénie passionnelle de renoncement aux lois et instincts de nature et ils se font rencontrer dans leurs mâle admonestations . . . profondément atteintes; elles portent en elles l'inextinguible soif du péché amoureux de lui-même avide de se satisfaire à ses sources ardentes qui ne peuvent apaiser, rafraîchir et qui entretiennent un prurit de désir,

une concupiscence luxurieuse, qui révelent un symbolisme infernal. Elles se sentent en infinie perdition et comme flagellées sadiquement par les lanières impitoyables des Euménides. On dirait qu'elles célèbrent avec une extase de réprouvées la messe noire de leurs voluptés mystiques et que la bacchanale du sabbat les conduit vers des cycles de l'Enfer que la pureté du Dante ne pouvait concevoir." "Du Sapphisme en poésie: Benserade et Baudelaire," Revue de Litterature et d'Art (Feb. 1921), p. 140.

For Rambaud, "Le vrai sujet des Fleurs du Mal est le péché." "La Vraie Figure de Baudelaire," Revue Universelle (1921), p. 167. Ruff sees in Baudelaire's lesbians "L'espérance chrétienne du pardon et de la rédemption par la souffrance." L'Esprit du mal et l'esthétique baudelairienne (Paris: Armand Colin, 1955), p. 309. Barlow considers the lesbian poems to constitute "an analysis of the sin of carnal pleasure in its most extreme form . . . the only possible respite from this anguish is the annihilation of the spirit in the morbid lassitude which follows consumation of the sapphic passion . . . condemning themselves to a permanent separation from God . . . the sadistic pleasures of flagellation and the scapulary plunge the perverted sisterhood into new depths of depravity . . . permanently frustrated metaphysical aspiration . . . his search for the infinite exaltation frequently leads him into abnormal and depraved practices." Sainte Beuve to Baudelaire: A Poetic Legacy (Durham, North Carolina: Duke Univ. Press, 1964), p. 130.

According to Barlow (p. 39), Hubert, too, considers that in these poems Baudelaire wished to indicate the torment born of perversity, and Milner believes that the link between the poet and his accursed women is one of sin. Le Diable dans la littérature française, Vol. I (Paris: Corti, 1960), p. 477.

For Cherix too, "Les discours de Delphine et Hippolyte, en effet, représentent l'analyse complète du péché charnel saisi dans son évolution et décomposé dans ses phrases, telles que les moralistes chrétiens les ont définis . . . emprise de la tentation . . . expression du trouble que la sollicitation coupable jette dans l'âme, qui se divise elle-même . . . esprit de révolte . . . éffrondement de la volonté dans le plein consentement au plaisir immédiat, qui consomme la rupture avec Dieu . . . 'Et fuyez l'infini que vous portez en vous,' définit la peine essentielle du réprouvé . . . épave monstrueuse et vouée au paroxysme de la discordance psychologique . . . la 'chair claque' comme dans une atroce convulsion." Commentaire des Fleurs du Mal (Genève: Callier, 1949), pp. 403-404.

Finally, Camille Mauclair refers to them as "ces dévoyées de l'instinct sexuel." La Vie amoureuse de Baudelaire (Paris: Flammarion, 1927), p. 91; and René Galand sees them as victims of a satanic temptation. In the Lesbian poems he finds archetypal images of punishment, hell, the fall, the abyss, of crime, vice and torture, madness and chaos, sterility and incarceration, unappeased thirst, exile, desert, and devouring animality. "Elles expriment toute l'horreur du destin auquel se sont condamnées les 'âmes desordonnées' qui cherchent en vain, dans les précipices du vice, de quoi satisfaire leur soif inextinguible. Jamais la nostalgie de l'infini qu'elles portent en elles-mêmes ne cessera de les tourmenter. Les délices de l'amour charnel, comme celle du vin et de la drogue, ne sont qu'un mirage édenique qui masque une infernale réalité." Baudelaire, poétiques et poésie (Paris: Nizet, 1969), pp. 465 and 442.

⁶² A. J. L. Busst, "The Image of the Androgyne in the Nineteenth Century," in Romantic Mythologies, ed. Ian Fletcher (London and New York: Barnes and Nobles, 1967), p. 53.

⁶³ Balakian, p. 276.

⁶⁴ OC, 139.

⁶⁵ OC, 108.

⁶⁶ Bassim, p. 233.

⁶⁷ Ibid., p. 188.

⁶⁸ In "Fusées" the poet remarks: "Moi je dis: la volupté unique et suprême de l'amour gît dans la certitude de faire le mal . . . dans le mal se trouve toute volupté." (OC, 1249-1250.) In "La Fausse Monnaie" he exclaims: "On n'est jamais excusable d'être méchant, mais il y a quelque mérite à savoir qu'on l'est; et le plus irréparable des vices est de faire le mal par bêtise." (OC, 274.) And in the "Notes sur Les Liaisons dangereuses" he asserts: "le mal se connaissant était moins affreux et plus près de la guérison que le mal s'ignorant." (OC, 640.)

⁶⁹ Galand, P. 437.

- 70 Bassim, p. 193.
- 71 Singer, p. 74.
- 72 Galand, p. 439.
- 73 Bassim, p. 193.
- 74 Racine, "Phèdre" in Theâtre Complet (New York: Garniers Classics, 1967), p. 559.
- 75 Balakian, p. 273.
- 76 OC, 1188-1189.
- 77 OC, 1189.
- 78 OC, 266-267.
- 79 Jean-Paul Sartre, Baudelaire (Paris: Gallimard, 1947), p. 153.
- 80 OC, 646.
- 81 OC, 1251.
- 82 OC, 472.
- 83 OC, 294.
- 84 Sartre, Introd. Écrits Intimes, p. clvi.
- 85 OC, 58.
- 86 Robert Vivier, L'Originalité de Baudelaire (Bruxelles: Académie Royale, 1926), p. 87.
- 87 OC, 1063.

- 88 OC, 1089.
- 89 Galand, p. 276.
- 90 OC, 902.
- 91 OC, 137.
- 92 OC, 139.
- 93 OC, 138.
- 94 Butor, p. 61.
- 95 Ibid.
- 96 OC, 294.
- 97 Ibid.
- 98 OC, 296.
- 99 OC, 41.
- 100 Taken from Theodor Reik, On Masochism in Modern Man,
trans. M. H. Beigel and G. M. Kurth (New York: Farrar,
Strauss and Co., 1941), p. 19.
- 101 Ibid., p. 20.
- 102 Ibid., p. 241.
- 103 Busst, p. 56.
- 104 OC, 74.
- 105 Reik, p. 172.

- 106 OC, 567-568.
- 107 OC, 1047.
- 108 Ulanov, p. 69.
- 109 Ibid., p. 70.
- 110 Neumann, Art and the Creative Unconscious, p. 18.
- 111 Bachelard, p. 70.
- 112 Ibid. (footnote).
- 113 Ibid., p. 52.
- 114 OC, 259.
- 115 Ibid.
- 116 OC, 1248.
- 117 OC, 119.
- 118 OC, 474.
- 119 OC, 470.
- 120 OC, 475.
- 121 OC, 476.
- 122 If the old woman is "l'être sans sexe," the old man too, transcends gender differences: "quadrupède," "sceptre baroque," "monstre hideux," "vieux saltimbanque." In "Les Sept Vieillards" Baudelaire sees passing before him different parts of himself: "fils et père de lui-même," the old man becomes Myth, "l'air éternel." Like the old men, the poet considers himself wounded "par le mystère et par

l'absurdité" and walking along endlessly "du même pas vers un but inconnu," "sans mâts sur une mer monstrueuse et sans bords."

123 OC, 838.

124 OC, 923.

125 OC, 718.

126 OC, 526.

127 OC, 1092.

Chapter V

The Bestiary and The Psychic Vistas

Tout l'univers visible n'est qu'un
magasin d'images et de signes¹. . .
Glorifier le culte des images (ma
grande, mon unique, ma primitive
passion).²

Baudelaire's poetry speaks to us in psychic images. To grasp its meaning and to experience its beauty, we must learn its idiom, plunge into its symbolic realms, immerse ourselves in its emotions and sensations, in the hopes and the fears, the illusions and the delusions of its affective language and unconscious fictions. Layer by layer, we must peel away the calculated thoughts and the elected ideas conveyed by the conceptual word in order to tap into the core of the mythopoeic face lurking behind the art.

For it is primarily through his images "qui dépassent la réalité, qui chantent la réalité . . . [this] faculté de surhumanité,"³ that Baudelaire becomes the magician and sorcerer, spiritually inspired and demoniacally possessed with the tools of the unconscious psychic reality of humanity: "L'Art, c'est créer une magie suggestive . . . l'art philosophique est un retour vers l'imagerie nécessaire à

l'enfance des peuples."⁴

The recurring motifs of Baudelaire's bestiary and psychic vistas translate a deep and primitive meaning, transfiguring the poet's personal fate into the destiny of humanity.

Unlike Hugo's, Balzac's or Gautier's picturesque details, Baudelaire's psychic images attain mythological proportions. They reveal those perennial aspects of our collective unconscious with all their accompanying anguish and desires. Signs of a greater reality, simultaneously interior and exterior, personal and universal, his animals and his wide open horizons reflect the poet's unique and seemingly irrational androgynous sensibility. They supply him with the "means by which contents of the unconscious are transformed and assimilated for the progressive well-being of the psyche as a whole."⁵ The study of such motifs, fashioned between consciousness and unconsciousness, has the potential of uncovering the poet's psychic processes, his intuition of the deepest layers of his self.

The distance he feels, not only between himself and others, but more importantly between his several selves or between his center and his persona, is expressed and potentially reconciled in certain primordial images such as the cat, the snake, the sphinx, the swan, the owl, the sky, the

moon, the sun, the sea, the ship, the landscape and the city. Psychological frescoes, real or imaginary bridges or connectors of the divided self, these symbols reveal the majestic wholeness residing beneath and struggling to surface:

. . . le jour, la nuit, les saisons et les âges ne laissent pas tranquille notre androgynéité équilibrée. En chaque être humain, l'horloge des heures masculines et l'horloge des heures féminines n'appartiennent pas au règne des chiffres et des mesures. L'horloge du féminin marche au continu, dans une durée qui tranquillement s'écoule. L'horloge du masculin a le dynamisme de la saccade. On le sentirait mieux si l'on acceptait de mettre en franche dialectique la rêverie et les efforts de connaissance.⁶

For the reader eager to delve into the substantifique moelle of the work, these numinous, "effective" images, rulers of the poet's inner world, shed "une lumière magique et surnaturelle sur l'obscurité naturelle des choses" by recapitulating the structures of the unconscious. Baudelaire keeps this in mind when he announces in "Les Fenêtres": "Qu'importe ce que peut-être la réalité placée hors de moi si elle m'a aidé a vivre, à sentir que je suis et ce que je suis?"⁷

These images, arising from the poet's personal experience of dissipation, disintegration, fragmentation and compartmentalization, clearly convey his inner struggle for a

reconciliation of the yin and the yang, of reason and instinct, of activity and passivity. Contained within these strangely familiar symbolic forms which shaped and determined his stance in the cosmic process, lies the satisfaction of his need for wholeness, concentration and reciprocal interdependence of femininity and masculinity.

What may in certain instances appear as a somewhat animistic or pantheistic vision of the universe corresponds to deeply felt needs on the part of the poet to delve beyond the limits of his own possibilities and to cultivate exceptional states of mind. In modern psychoanalytic terms it is the desire for separation-individuation, for self-actualization, for the balance and integration of the primordial androgyny of the child. And Baudelaire recognizes that this freedom of opposites can only be achieved through the underlying dialectic reconciliation of his femininity with his masculinity.

In short, it is in the imagery of the art that we must seek the answers to the enigmas posed by the sphinx-like poet who reshuffles the world, "et avec les matériaux amassés et disposés suivant des règles dont on ne peut trouver l'origine que dans le plus profond de l'âme, . . . crée un monde nouveau."⁸

The "traducteur . . . déchiffreur,"⁹ this "âme

collective qui interroge, qui pleure, qui espère et qui devine quelques fois,"¹⁰ charges these expressions of his soul with symbolic power.

The appearance of figures personifying the anima, the masculinity, or the Self indicate a certain readjustment of the psyche:

. . . sans préoccupation de la religion et des formes successives de la pensée humaine, le poète a décrit la beauté telle qu'elle posait pour son oeil original et individuel: les forces imposantes, écrasantes de la nature; la majesté de l'animal dans sa course ou dans son repos; la grâce de la femme dans les climats favorisés du soleil, enfin la divine sérénité du désert ou la redoutable magnificence de l'océan.¹¹

The ocean, cat, or swan, integrating within them masculinity and femininity, become ways of feeling, thinking and intuiting. They all possess a special emotional significance for the poet and by extension, for his reader.

"Le bon sens nous dit que les choses de la terre n'existent que bien peu, et que la vraie réalité n'est que dans les rêves . . . il est évident que, comme le monde naturel pénètre dans le spirituel, lui sert de pâture, et concourt ainsi à opérer cet amalgame indéfinissable que nous nommons notre individualité."¹² These assume the proportions of "patterns of central human experience"¹³: "même esprit de tendresse féminine appliqué maintenant aux animaux, ces

intéressants esclaves de l'homme, aux chats, aux chiens, à tous les êtres qui peuvent être facilement gênés, opprimés, enchainés. D'ailleurs, l'animal, par sa joie insouciante, par sa simplicité n'est-il pas une espèce de représentation de l'enfance de l'homme?"¹⁴

It is through these archetypes which present themselves as ideas or images that Baudelaire communicates the obstacles to as well as the fulfillment of his deepest concerns. He endows them with great psychological importance, for they express "his primary intuition of his relation to the world."¹⁵ They are an ideal medium since he conceives poetry as "ce qui n'est complètement vrai que dans un autre monde."¹⁶

Before Freud, Baudelaire grasped the uncanny quality of myth as a collection of symbols, thoughts and emotions appearing strangely and suddenly against our will, out of our past, as a meeting with a part of ourselves long ago repressed:

Je me voyais nécessairement amené à désigner le mythe comme matière idéale du poète. Le mythe est le poème primitif et anonyme du peuple, et nous le retrouvons à toutes les époques, repris, remanié sans cesse à nouveau par les grands poètes des périodes cultivées. Dans le mythe, en effet, les relations humaines dépouillent presque complètement leur forme conventionnelle et intelligible seulement à la raison abstraite, elles montrent ce que la vie a de vraiment humain,

d'éternellement compréhensible, et le montrent sous cette forme concrète, exclusive de toute imitation, laquelle donne à tous les vrais mythes leur caractère individuel que vous reconnaissez au premier coup d'oeil.¹⁷

He recognizes that myth embodies an unconscious, involuntary, unitive vision of reality.

Baudelaire's tragic, private mythology harbors animals and spatial constructs which are simultaneously masculine and feminine, good and evil, strange and familiar, alluring and repelling. They are all endowed with the same fascination and terror which the Great Mother and the Spiritual Father held for the Child. In his obsession with wholeness and integration, things "no longer wear their usual faces; they are tinged with the specific color of [his] passion; of love or hate, of fear or hope."¹⁸

Pour parler d l'inconstance, de l'instabilité des choses, le poète n'a pas besoin de nommer le phénomène lui-même, il peut l'évoquer en parlant de son analogon: eaux miroitantes, vagues, écumes, surfaces de mer, nuages qui passent. De la même façon, la lumière divine est visible dans tout ce qui brille; le visage de l'homme, l'oeil du lion, les diamants et les perles . . . Chez les poètes dits "mineurs" du XVIIe siècle, Baudelaire semble avoir trouvé un reflet de cette unité tant cherchée--union de la nature et de l'esprit, du monde extérieur et du monde intérieur, du naturel et du surnaturel . . . Baudelaire attribue l'unité à l'être. C'est à un état originaire de la création qu'il espère remonter à partir des "appels," des "confuses paroles" de l'univers visible. S'il a pu recourir aux "paradis artificiels,"

c'est moins pour se procurer une illusion de l'unité que pour rompre les liens l'empêchant d'y accéder. Il sait que la reconstitution de l'unité exige une concentration totale de toutes les facultés de l'esprit, y compris la volonté.¹⁹

The images chosen for examination in this chapter reveal the poet's concern with reconciling opposing feelings into a final and supreme unity. They reflect his need to transcend a one-sided nature, to allow other sides space, and to unite these into a harmonious whole. He understands that he cannot pretend to be complete while still feeling only masculine or only feminine.

In the "infamous menagerie" of snakes, snails, swans, spiders, scorpions, apes, ants, whales, wolves, pigeons, panthers, jackals, tigers, crows, elephants, vipers, dogs, bats, bulls, and birds of prey which constitute the Baudelairian zoo, a lone little cat stands tall and proud, majestically reigning in glorious splendor. As Robert Chérix astutely observes, "Les chats abondent dans les vers de Baudelaire comme les chiens dans les tableaux de Paul Véronèse et y forment une espèce de signature."²⁰ That signature is the androgynous Baudelaire-Dufaÿs who defines himself as "Le Poète des chats."

While many critics have studied "Les Chats," none have seriously examined the Baudelairian cat as it manifests itself in the entire work.²¹ By treating the little beast in

its entirety, rather than isolating it in one specific poem, it is possible, not only to get a more complete picture of it, but to determine its polyvalence and to observe just how it becomes the most powerful evocation of the archetype of androgyny.

The archetypal resonances of the cat strike a vulnerable chord in Baudelaire's psyche. He specifically mentions the animal in at least fifteen different instances in the Oeuvres complètes, and he uses the image of the cat interchangeably to refer to women or to men. What is it about the cat which so fascinates the poet?

Symbol of the moon, of darkness, sensuality and inconsistency, the magical cat has often been a projection of the anima in man. In literature, folklore and myth, cat symbolism is quite heterogeneous, vacillating between evil and good. This is partly explainable by the cat's dual nature: sweet and sly, the feline drains man's vitality or confers upon him spiritual delights. This bipolarity, which mirrors the poet's own, makes the cat a worthy subject of poetic inquiry. For the Gnostics, the prophetic, oracular cat represented consciousness and wisdom, a bridge between internal and external life, between this world and the other, while for the Egyptians, the cat-headed Bast, symbol of strength and agility, goddess of sun and moon and protector

of man, was both male and female.

As an archetype cats possess a unique power of endearment/repulsion. They are usually adored or abhorred and few people can avoid strong feelings towards them.

The moment in individual lives when a cat first acquires magnetic power is the moment when it first activates the cat archetype in them. It is a receptacle for archetypal power both in its divine and demoniac aspect. The functioning of the cat's eyes, its unearthly wailings, the purring contentment with which it suckles its young and the diabolical cruelty that it exhibits with its prey have an archetypal quality about them . . . stimulate the imagination . . . defy human understanding.²²

In its ambiguity, its fickleness, its unpredictability and its mystery, the cat disturbs the poet who experiences the animal in a totally subjective manner. He is inspired and fascinated by its furtive steps, its disdainful aloofness, its dignified contemplations and meditations, its peacefulness and its inscrutability. More than a traditional archetype, the Baudelairian cat becomes a personal symbol, at once feminine and masculine.

Most of the critics have lumped all the Baudelairian cats into a neat little box labeled "Woman" and have shut it securely closed. For René Galand, "Le chat unit en lui les attributs de la féminite fascinante et dangereuse."²³ Chérix refers to them as "ces bêtes énigmatiques et

féminines," and François Pire, who has written one of the most perceptive pieces yet published on Baudelaire's domesticated animals, does not seem to make up his mind although he asserts somewhere in his article, "Les chats baudelairiens en tout cas sont féminins, et c'est comme tels peut-être qu'ils ont inspiré trois poèmes de Fleurs du Mal."

This statement will be subsequently contradicted.

The cat, it is true, does become a projection of the poet's anima: "Je vois ma femme en esprit,"²⁴ "Dans ma cervelle se promène un beau chat."²⁵ And it is often linked in Baudelaire's mind to the sensuality of woman:

De ses cheveux élastiques et lourds,

 Une senteur montait, sauvage et fauve,
 Et des habits, mousseline ou velours,

 Se dégageait un parfum de fourrure.²⁶

The animal's feminine grace, sensual allure and litheness of movement make it an erotic attraction, a companion and a muse.²⁷ When he enumerates the "airs charmants et qui font la beauté," he includes "l'air chat, enfantillage, nonchalance et malice mêlés," and he associates the femininity of the cat with the felinity of woman: "Minette, minoutte, minouille, mon chat, mon loup . . . De pareils caprices de langue, trop répétés, de trop fréquentes appellations bestiales témoignent d'un côté satanique de l'amour."²⁸ The

woman, like the cat, is "féconde en caresses et en traît-
rises."²⁹

In "L'Horloge," as evidenced by the various versions, there occurs a total merging between the feminine image of the cat and the feline symbolism of woman:

- 1857: Pour moi, quand je prends dans mes bras
mon beau chat, mon cher chat . . .
- 1861: Pour moi, quand je prends dans mes bras
ce chat extraordinaire qui est à la fois
l'honneur de sa race . . .
- 1869: Pour moi, si je me penche vers la belle
Féline, la si bien nommée, qui est à la
fois l'honneur de son sexe, l'orgueil de
mon coeur et le parfum de mon esprit . . .

A similar feline-female fusion occurs via the eyes. The woman's are characterized as "grands yeux de velours," "faits de minéraux charmants";³⁰ the cat's pupils are "mêlés de métal et d'agate." Both sets of highly magnetized piercing eyes are at once soothing and disturbing to the poet.

On the other side of the "masculine-feminine" controversy regarding the cats, certain critics, most notably Michael Riffaterre, insist that the cats are masculine. It is indeed a fact that the Baudelairian cat is yet another prototype of its creator. Nor is it by accident that Made-moiselle Bistouri calls the poet "mon chat,"³¹ for

Baudelaire sees himself "comme aux pieds d'une reine un chat voluptueux."³² Banville informs us that, like the cat, Baudelaire "réunissait toutes les élégances, toutes les forces et les séductions les plus irrésistibles."³³ And in his long preface to the third edition of Les Fleurs du Mal (Paris: Michel Lévy, 1869, pp. 34-35), Gautier, after speaking of the cat's "caresses féminines," notes that "Baudelaire lui-même était un chat voluptueux, calin, aux façons veloutées . . . plein de force dans sa fine souplesse," and he adds, "Il y a chez ces jolies bêtes, si sages, le jour, un côté nocturne, mystérieux et cabalistique, qui séduisait beaucoup le poète . . . Baudelaire se piquait de garder les plus étroites convenances et sa politesse était excessive jusqu'à paraître maniérée." Sensual, hedonistic and visionary on the one hand, Baudelaire is also, like the cat, often ungrateful, unresponsive and disobedient; a "dandy precoce" "qui fait sa toilette tous les matins," passionately fond of scents, and who exhibits vengeful, jealous behavior when not adequately worshipped.

Even Samuel Cramer, the poet's alter ego in La Fanfarlo, is described in feline terms: ". . . il était le doux, le fantasque, le paresseux, le terrible, le savant, l'ignorant, le débrailé, le coquet Samuel Cramer . . . il possédait la logique de tous les bons sentiments et la

science de toutes les roueries."³⁴ In the poem entitled "Confession," the "ombres chères," furtive accomplices of his nocturnal Parisian promenade, shadows creeping stealthily under the light of the full moon, are reflectors of the unintegrated anima of the poet. The "chat maigre et galoux" of "Spleen" likewise becomes the half-frozen phantom of the wailing, tormented poet who is agitated by the lack of integration within his soul of "le beau valet de coeur et la dame de pique."

Beyond gender polarities, the Baudelairian cat is also a symbol of self-sufficiency, self-possession and personal liberty. A loving and protective soul, it is at once mobile and immobile, dependent and independent, docile and rebellious. Baudelaire watches admiringly the cat's ability to arrange and control its own life and respects its freedom to do as it pleases, to have its own mind. The animal's perfection of form, its playfulness and serenity, its confidence and its hesitations, its abandon and sublimity appeal to the poet's aesthetic sense. Its unblinking gaze, conveying a sense of self-worth, defies the latter's understanding.

In his notes to the "Essais et Nouvelles" he portrays the little beast as a dandy-tumbler, an intermediary between man and moon, midpoint between the yin and the yang.

Similarly, the cherished cats of "Confession" are seen by Galand as "omnipotent and omnipresent . . . mediators on eternity and inducers of mystic insight."³⁵ Mirrors of both poet and mistress, they serve to remind them of the potential "intimité libre" of an androgynous relationship.

In "Le JouJou du pauvre" these "animaux sauvages et voluptueux,"³⁶ who possess "l'air le plus léger et le plus insouciant du monde,"³⁷ are compared to wise, natural, unsoiled androgynous children who "s'enfuirent comme font les chats qui vont manger loin de vous le morceau que vous leur avez donné ayant appris à se défier de l'homme."³⁸

"Le Chat" (#34) offers the poet the opportunity to look at his Self in its entirety, by affording him a glimpse of his own anima: "Je vois ma femme en esprit." Under the guise of a feminine feline the poet meets a dormant side of himself. (It is a side he encountered first on his trip to the Islands: "En ce temps-là, j'étais de complexion délicate, svelte, élégant . . . presque une femme . . . Ah les brutes! ils me serraient de près! J'ai dû maintes fois me défendre.") "Laisse-moi plonger dans tes beaux yeux," he begs, conveying his deep desire for integration of femininity with masculinity. The energy-charged cat assumes the beauty and danger of the androgyne with its sharp claws, piercing glance and dangerous aroma. The poet is drawn, as if

magnetically, to its grace and its power, to its physicality and to its spirituality. The luminous reflections of its eyes, resembling the glitter of sacred, precious stones coupled with the sexualized fire of its "corps électrique," render a completeness that exhilarates the ardent observer. Simultaneously fascinating and terrifying, the dual cat of the poem conveys the incommunicable.

The second poem by the same title (#LI), too, initially screams "anima": "Dans ma cervelle se promène / . . . / Un beau chat." Upon closer examination, it becomes immediately apparent that this cat represents much more than an objective personification of woman. It is rather the wail of the androgynous poet, "fort, doux et charmant," a configuration in the poet's unconscious yearning to speak louder than its own voice: "Quand il miaule, on l'entend à peine / Tant son timbre est tendre et discret." Lest this purring mislead the reader into believing only the feminine side of the beast, Baudelaire quickly interjects that it is precisely the dual quality of strength and tenderness that holds magic and mystery: "Elle est toujours riche et profonde. / C'est là son charme et son secret." The androgynous quality of the cat, as translated by a voice like liquid ecstasy, is conveyed by the combination of feminine and masculine verbs respectively: "perle," "filtre." The

last stanza of the first part of the poem ends with yet another hint of androgyny, namely the comparison of the cat with a seraph. As noted in the first chapter of this dissertation, angels are considered hermaphroditic.

After considering the timber of the cat's miaul, Baudelaire proceeds, in the second part, to evoke the beast's other androgynous qualities. A veritable hieros gamos occurs in the animal's "fourrure blonde et brune" from which emanate sweet, intoxicating, irresistible perfumes. This brings him to a direct enumeration of the cat's masculine and feminine powers: "Il juge, il préside, il inspire." Once more it is associated with the androgynous figures of a fairy or a god. Now that the animal has become totally separate from its creator, the poet is quick to add that this magnetic cat is his own mirror. By the end of the poem, as in the beginning, cat and poet have become one, fixed in eternal symbiosis. Not only has he drawn a total picture of a complete being, but through the quality of the words used to describe the cat, the poet has evoked a figure that is larger than life.

The poem elaborates many of the themes announced in the previous cat poem, especially the blending of femininity and masculinity, of the senses and the mind, of passivity (Part I) and activity (Part II). Here the androgyny of the cat

reaches its apotheosis in a harmonious self-completion "qui contient toutes les extases."

In an excellent article entitled "Baudelaire entre chien et chat," François Pire accurately seizes the essence of Baudelaire's relationship with the cat: "En devenant chat, par le biais du poème, Baudelaire s'abandonne sans doute à cette nature féminine qu'on lui connaît, mais du même coup il virilise le chat de ses rêves," and he goes on to add,

Mère, chat et poète sont . . . des "rôles" que le poète a eu l'occasion d'assumer tour à tour, dans ses fantasmes, dans ses oeuvres, voire dans sa vie consciente, et la combinaison de ces rôles permet de comprendre que le chat baudelairien change de sexe ou, d'aventure, perde tout sens de sa sexualité pour devenir "un grand sphinx allongé au fond des solitudes" . . . ils sont . . . aussi proches du dandy que de la mère, de la "science" que de la "volupté" . . . Ce n'est qu'à la maîtresse idéale ou à la "bonne mère" archaïque qu'ils font songer. Quant aux airs de chat que Baudelaire emprunte, dans "La Géante," ils recréent un état paradisiaque dont tous les "mauvais objets" sont bannis, c'est-à-dire l'enfance heureuse plutôt que la culpabilité oedipienne.³⁹ C'est le culte de l'animal dont la fonction essentielle est de ravir le poète à sa nature humaine sans le contraindre, à adorer des hommes-dieux ou des déesses-mères. Le chat qui joue un rôle essentiel dans ce panthéisme animalier a l'avantage de passer pour Dieu sans être surnaturel et sans pour autant être un homme. Il propose une fuite hors de la nature sans cesser de lui appartenir . . . Son temps n'étant pas le nôtre, il peut faire figure d'éternité.⁴⁰

The magic and mystery of the complex cat is reworked more cerebrally in the poem entitled "Les Chats" (# LXVI).

It is significant that Baudelaire chooses a masculine plural title which includes the feminine. The duality of the title is further reinforced by the bipolar structure of the poem which achieves an eventual final unity in the closing tercet.

The sonnet begins on a most striking note for it appears to have no direct relation to its title. Clearly, the cats are metaphorical--and when they finally appear in the third verse they seem to bear little relation to the real animal. In these strange, enigmatic beings, antinomies are reconciled on an affective level. They are presented as intermediaries between the visible and the invisible, the physical and the spiritual. Transcending their animal condition, they reconcile dualities: "amoureux-savants," "fervents-sédentaires," "puissants-doux," "science-volupté." They integrate power with meekness, activity with passivity, warmth with cold, passion with indifference.

While their sex remains mysterious, their gender does not--they are androgynous since they combine masculine with feminine traits. As Cellier points out: "Les chats mènent une double vie."⁴¹ And neither does their androgyny stem from the poet's use of rhyme or of metrics as maintained by Jacobson and Levi-Strauss (Riffaterre is most justified in his assertion that one must not confuse technics with

aesthetics), but through the images and emotions used to characterize them.

These hieroglyphic cats, neither Cellier's masculine beasts nor Cherix's feminine animals, are living symbols of the androgynous poet. It is quite possible that Baudelaire was intentionally ambiguous in this regard in order to create for them the appropriate space necessary for the deep contemplation they deserve. Like himself and his accursed women, they too are "chercheurs d'infini," seekers of psychic links even in their androgynous sexuality: "Leurs reins féconds sont pleins d'étincelles magiques."

Like the wise contemplative owls, the proud cats choose to meditate. Balanced, self-sufficient and independent, they refuse servility at any cost. Sensual ("reins féconds") and spiritual ("prunelles mystiques"), composite like the sphinx, "motif de vacillation entre mâle et femelle," and self actualized, they are oriented "vers le dépassement humain."⁴²

Unlike the previous poems where the cat appeared to be a projection of the anima, here they are readily recognizable from the outset as archetypes of the Self, having achieved a precarious balance between introversion and extroversion, art and science, submissiveness and dominance, fertility and sterility. Because they are individuated

"dans leur mûre saison," they can live in silence and solitude, or else love in a totally equal and reciprocal manner, like the more mature lover of "Le Balcon" or the androgynous "femmes damnées" whose love is a "rêve sans fin."

In the final tercet these masculine "coursiers funèbres" have been magically metamorphosed into androgynous beings with fecund flanks, actively in charge of their passivity, and no longer confined to time and space. Like the poet of "Les Foules," they too are "actifs et féconds," and like their predecessors in the two previous poems, they belong in alchemical, mystical and magical domains. The use of familiar, colloquial words underlines the fact that these cats are of both worlds. "Dans 'Les Chats' c'est le mâle 'puissant' qui porte en lui le 'double élément mâle et femelle d'une même âme.'"⁴³

It is not at all surprising that Baudelaire chooses the cat and the snake to symbolize androgyny as, since the beginning of time, these two very disparate beings have been associated and linked. In Gnostic religion the cat and the snake were symbols of the forces of light and darkness. When coiled they represented eternity and resurrection. As healers, oracles, incarnations of the devil or symbols of lust associated with the fall, they are symbolically akin. The history of the cat is tied to that of the snake:

"Dans le monde bouddhique, on lui reproche d'avoir été le seul, avec le serpent, à ne s'être pas ému de la mort de Bouddha, ce qui pourrait toutefois, d'un autre point de vue, être considéré comme un signe de sagesse supérieure . . . dans la Kaballe . . . le chat est associé au serpent: il indique le pêché, l'abus des biens de ce monde."⁴⁴

"Minette, minouille, minoutte, mon chat . . . grand serpent," Baudelaire too, senses that "the image of the black cat and the dark serpent are interchangeable";⁴⁵ possessing both healing and destructive powers along with an unblinking gaze which strike discordant chords in their observers' psyches. "The encircling serpent and the cat that swallows its tail are always hermaphroditic--both male and female."⁴⁶

Under the poet's pen the serpent becomes yet another archetype of the androgynous self, a mental event charged with ambivalence and ambiguity.

In his portrayal of woman Baudelaire inherits the primordial indifference of the Great Serpent. But he transforms this Great Fecundator, symbol of resurrection and life, into an image of cold light and sterility. The phallus-shaped Enchanter-Intruder becomes a source of inspiration in the image of the guardian-woman who sheds her skin to present her different selves. In his mind, the female

androgynous blends the physical and psychic significance of the snake; she is an illusionist giving and withdrawing immortality, freedom, and harmony at will.

It is as if Baudelaire needed to find an animal like no other to represent the uniqueness of the androgynous. The polyvalent snake which has neither paws, nor hair, nor fur, nor feathers was his perfect instrument. He found its grace, agility, and sinuous movement combined with its male shape, its skin-shedding, hiss, method of attack and adaptability scandalous and laden with energy.

By dint of its association with the tree and the phallus, the snake connotes masculinity. In mythology, serpents often impregnate women. But as ophidian the snake is feminine. Its tail, however, becomes the mediator between both its genders, rendering the reptile balance and equilibrium.

Whereas in traditionally male literature, woman is often depicted as a tempting but venomous serpent with the hero standing in opposition to her, in Baudelaire's work, the snake, like the cat, is interchangeably used to convey the magic of masculinity and femininity combined, or to convey just masculinity or just femininity.

Promoter of life or death, at once hard and supple, round and straight, mobile and immobile, positively charged or else negative, the snake has always been perceived as an

indirect agent of ultimate consciousness, wisdom, unity and reconciliation of opposing principles. In certain Hindu myths, the serpent represents both female and male organs of generation; androgynous genies such as the Nagis are serpentine in shape; Mercury's two serpents of the caduceus indicate the balance of forces in the yin-yang.

In alchemy the uroboros or serpent eating its tail was a symbol of wholeness from which came the perfect circle and it contained both womb and phallus. Before the creation of Eve, Adam was considered uroboric in nature and the original psychic situation, or Great Round, the undifferentiated whole, is internalized as androgynous. In his Dictionnaire des Symboles Jean Chevalier notes that the uroboros:

. . . est l'union sexuelle en lui-même, auto-fécondateur permanent . . . il joue des sexes comme de tous les contraires: il est femelle et mâle aussi, jumeau de lui-même, comme tant de dieux créateurs qui sont toujours, dans leur représentation première, des serpents cosmiques . . . Ce symbole renferme en même temps les idées de mouvement, de continuité, d'autofécondation et . . . d'éternel retour . . . moitié noir, moitié blanc. Il signifierait ainsi l'union de deux principes opposés, soit le ciel et la terre, soit le bien et le mal, soit le jour et la nuit, soit le Yang et le Yin chinois, et toutes les valeurs dont ces opposés sont les porteurs.⁴⁷

More recently, the Jungians reclaimed the image as a symbol of the "Self, the Center, the Totality of Being; where the ego experiences itself as a deity--a state of

unconsciousness, wholeness and perfection . . . completeness, self-sufficiency, oneness."⁴⁸ But even before them, Baudelaire senses the sacred quality of the encircled serpent for he notes in his "Plans et Projets" to "Fusées": "Essence divine du cercle vicieux."⁴⁹ And in his dedication to Arsène Houssaye he characterizes his androgynous marriage of poetry and prose as:

Le serpent tout entier . . . on ne pourrait pas dire, sans injustice, qu'il n'a ni queue ni tête, puisque tout, au contraire, y est à la fois tête et queue, alternativement et réciproquement. Considérez . . . quelles admirables commodités cette admirable combinaison nous offre à tous . . . nous pouvons couper où nous voulons . . . Enlevez une vertèbre, et les deux morceaux de cette tortueuse fantaisie se rejoindront sans peine. Hachez-là en nombreux fragments, et vous verrez que chacun peut exister à part.⁵⁰

The female androgyne of "Avec ses Vêtements ondoyants et nacrés" is a solar-lunar divinity who embodies within her Self all of the magical charms of the snake, the cat, the sphinx, the angel, the ocean and precious stones. Her secret, mysterious movements confer upon her an air of inaccessibility to human feelings. Like the Gnostic serpent, she becomes the poet's benefactor as well as the rebellious angel who frees him from earthly shackles. This association with the snake confers upon the woman "une nature étrange et symbolique" which harmonizes with the poet's soul. By

comparing the woman to a magical snake groping for the sky, Baudelaire conveys the wonder of an alchemical, mythical totality, the sensual allure and voluptuousness of an irresistible force. Pure like an angel, immobile like a sphinx and as flexible as a snake with eyes "faits de minéraux charmants," the woman's prized indifference stems from her autonomy, her freedom and her self-sufficiency.

In a transvaluation of ideas and roles, it is the "froide majesté de la femme stérile" which fecundates and impregnates the poet in much the same way as the snake-woman directs and controls the fakir. For Jungians such as Edward Edinger the image of the snake is a sign of an emerging consciousness: "The serpent's temptation represents the urge to self-realization in man and symbolizes the principle of individuation . . .⁵¹ . . . The recovery of our lost wholeness can only be achieved by tasting and assimilating the fruits of consciousness to the full."⁵²

"Le Serpent qui danse" varies just very slightly the theme of the preceding poem:

A te voir marcher en cadence,
Belle d'abandon,
On dirait un serpent qui danse
Au bout d'un bâton

In "Avec ses Vêtements ondoyants et nacrés," he began:

Meme quand elle marche on croirait quelle danse
 Comme ces longs serpents que les jongleurs sacrés
 Au bout de leurs bâtons agitent en cadence.

Using identical images to speak of the female androgyne (snake, sea, sky, cold light, and so forth), Baudelaire underlines the sensation of sway by balancing contrasting sense impressions: her masculinity is contrasted to his femininity, her coldness to the warmth of their relationship, his ecstasy to his agony, her suppleness to her hardness, hypnotist to hypnotized.

By presenting the snake-like woman via comparison with the universe, the poet underlines that the woman is indeed special, that she is bigger than life, and that there is little human about her. Her iridescence and fluidity, like shimmering, sacred cloth, mirror the cosmos. Her hair, an ocean of fragrant depth, is a forest of symbols. Her cold, alchemical, magical eyes reconcile opposites. Under her power, he becomes pure anima, a containing vessel headed for the infinite, for the coincidentia oppositorum: "Comme un navire qu s'éveille . . ./ Mon âme rêveuse appar- eille pour un ciel lointain." In opposition to this pas- sive flow, the woman, like the snake darting out its tongue, becomes a slender active ship, plunging into the depths of his unconscious. In addition to the thrusting and pounding of her masculinity, she is quite feminine in her nurturing,

protective, maternal and sensual associations: "Comme un fin vaisseau . . . / Comme un flot grossi par la fonte."

The final stanza, based as it is on the metaphysical kiss or the androgynous embrace, transforms her into a mysterious, mystical, healing divinity. Georges Poulet grasps the essence of the androgyny of the snake when he observes:

Symbole de la femme, mais plus généralement encore de l'être humain, puisque l'être humain complet est à la fois homme et femme, bâton et serpent, volonté et mollesse. Le génie supérieur pour Baudelaire est l'homme-femme, l'homme "baigné dans la molle atmosphère de la femme," et qui entourant sa virilité de cette ondoyance, se crée un univers⁵³ lui aussi homme et femme, un univers androgyne.

The charm of the female reptile, demoniacally tempting and delicious, becomes uroboric in nature in "Le Beau Navire." Her beauty is of an all-englobing type. Vessel-womb and phallus, she is the snake of the alchemists. Her androgyny is evoked by means of visual images of her body parts and their adornments: her skirt, which conveys the Bachelardian "flux et reflux de la vie,"⁵⁴ becomes a ship sailing in mild, slow and lazy rhythms; her arms are compared to "des boas luisants," her shoulders are strong and sturdy, her legs proud and free, her air triumphant and mild. In short, the delights she incarnates and radiates are of a dual nature: at once physical and psychic.

Whereas the previous snake poem was based on the

dualities of the partners and their relationship, this one conveys an all-encompassing integration and wholeness; the continuity of life, from which comes the perfect circle. It stands to reason, then, that the poem's predominant image lies in the Mandala, the uroborous, the Great Round. Simultaneously soft and strong, sensual and cerebral, heroic and mock-heroic, yin and yang, she is an archetype of the androgynous self, of the center or totality of being, of a state of unconscious wholeness and perfection. It may be significant to point out in passing that the form of the poem itself, repeating entire stanzas, reflects not only her self-fecundation, but also leaves the reader with the impression of what has no beginning and no end. As he travels over the oneness of her body, from her head to the "filtre noir" between her thighs, he grasps once more the divine essence of the encircled snake.

Contact with the androgynous reptile-feline of "Le Lethé" ("Tigre adoré, monstre aux airs indolents . . . beau corps poli comme le cuivre"), metamorphoses the lover into a feminine "fleur flétrie," and transports him away from the ills of reality.

The sexless, genderless female skeleton of "Danse macabre," "Fière de sa noble stature," possesses the nonchalance and the off-handedness of a snake by a brook. Her

deep, shadowy, empty eyes resemble those of the dancing serpent, "où rien ne se révèle." Elegant and graceful, she is a dream come true, "charme du néant follement attifé" who comes to disturb, not only the party of life, but more importantly, ruffles the deepest layers of his unconscious: "Tu réponds, grand squelette, à mon goût le plus cher."

Au milieu des flacons, des étoffes lamées
Et des meubles voluptueux,
Des marbres, des tableaux, des robes parfumées,
Qui traînent à plis somptueux,
Dans une chambre tiède . . .⁵⁵

In this feminine atmosphere lurks an androgynous "reptile irrité." Sexless and genderless, it creates a sharp contrast in the room with its "air dangereux et fatal," its "tronc nu," its "regard vague et blanc," its "secrète splendeur" and its "beauté fatale." The poet regrets and mourns its loss of femininity: only "un bas rosâtre . . . Comme un souvenir est resté." But "loin du monde railleur, loin de la foule impure, loin des magistrats curieux," the androgyne lives on; immortal. The poet grasps, in the woman of the poem, the Great/Terrible Mother who "veille près de lui quand il dort" while reminding him of a "cadavre impur," with her "tête éffrayante."

The snake's sacred spirituality is combined with the woman's sensuality to convey omnipotence and totality in

"Les Métamorphoses du vampire." Earthy yet threatening, "La femme cependant, de sa bouche de fraise, / . . . se tordant ainsi qu'un serpent sur la braise," the androgynous woman who takes the traditionally male, aggressive role, is depicted as a great temptress, seductress, healer and magician:

. . . Je sais la science
 De perdre au fond d'un lit l'antique conscience.
 Je sèche tous les pleurs sur mes seins triomphants,
 Et fais rire les vieux du rire des enfants.
 Je remplace, pour qui me voit nue et sans voiles,
 La lune, le soleil, le ciel et les étoiles

and she reconciles passivity with aggression: "J'étouffe un homme en mes bras redoutés, / . . . j'abandonne aux morsures mon buste." The snake woman, "si docte aux voluptés," combines the physical with the spiritual and the masculine with the feminine. So magnetic is her attraction, that the poet feels drained by her: ". . . quand elle eût de mes os sucé toute la moelle."

In "Le Peintre de la vie moderne" Baudelaire describes the attraction to the snake-like woman who incarnates "la beauté dans la modernité":⁵⁶ "Elle a inventé une élégance provocante et barbare . . . elle s'avance, glisse, danse, roule avec son poids de jupons brodés qui lui sert à la fois de piédestal et de balancier; elle darde son regard sous son chapeau, comme un portrait dans un cadre. Elle représente

bien la sauvagerie dans la civilisation . . . vie de ruse et de combat,"⁵⁷ and he admits that "ce qui les rend précieuses et les consacre ce sont les innombrables pensées qu'elles font naître."⁵⁸ Nor can he separate the snake from its costume; woman and dress become "une totalité indivisible . . . le métal et le minéral . . . serpentent autour de ses bras et de son cou . . . ajoutant leurs étincelles au feu de ses regards."⁵⁹

The image of the snake to convey androgyny is by no means limited to the portrayal of woman. In the poem entitled "A une Madone" the snake characterizes the poet's masculinity while the "madone" remains the divine anima, residing "dans le coin le plus loin de mon coeur, loin du désir mondain et du regard moqueur." The poet's bipolarity along gender lines is balanced by contrasexual opposites in the strong, powerful woman, "Reine victorieuse et féconde en rachats," "volupté noire." This brings to mind the dual monster with the huge serpentine appendage of the dream of 1856 (see Chapter II) who was forced to sit next to a tall, beautifully proportioned woman.

The poet paints himself as a darting, piercing snake, "Ce monstre tout gonflé de haine et de crachats . . . avec des yeux de feu" who can also be sensitive, submissive and vulnerable, "tout en moi te chérit et t'admire." Thus his

solar masculinity is counterbalanced by her lunar femininity; he becomes the Artemis-Hecate-Persephone capable of satisfying the otherwise "Sed non Satiata."

"La froide majesté de l'homme stérile [sic]" characterizes the masculine reptile of "Le Revenant." A hermaphroditic "ange à l'oeil fauve," lithe and graceful, this slithering creature of the dark chooses to underplay his femininity in order to let bloom his terrifying power: "Moi, je veux régner par l'effroi."

Two poems of dédoublement have the image of the masculine snake as a motif. In "L'Avertisseur" there reigns in the poet's heart "un serpent jaune, / Installé comme sur un trône." This royal or divine snake (Baudelaire uses a capital S when referring to him) stands for the contradictions residing within the poet, whether this contradiction be the superego or the contrasexual opposite. It is alive and real and perhaps inescapable:

Quoi qu'il ébauche ou qu'il espère,
L'homme ne vit pas un moment
Sans subir l'avertissement
De l'insupportable vipère.

When Baudelaire expresses the desire to merge with the thyrsus-carrying companions of Bacchus, the androgynous she-satyrs, it is the snake who holds him back. Here it is the Great temptor who curbs and restrains the child's natural

inclinations for exploration and self-realization.

In "La Voix" the ecstatic victim of the snake's voice "qui caresse l'oreille et cependant l'effraie" becomes himself the androgynous prophet capable of perceiving in the black depths of night the unfolding of unknown worlds. The snakes trailing after the sensitive poet are directly linked to his early experience of androgyny, to his unique way of perceiving the world and to his mad vision.

The androgyny of both cat and snake are united in the Baudelairian image of the sphinx. Cirlôt informs us that the Gizeh sphinx "shown contemplating the rising sun, seems to embrace both heaven and earth in its meaning. It is a symbol which unites in the midst of heterogeneity of existence."⁶⁰ According to Theodore Reik, the sphinx "would be an originally female figure the masculine parts having been added later on."⁶¹ Given the foregoing, it stands to reason that Baudelaire, sensing the archetypal connotations of the composite figure, would use it arbitrarily to refer to himself or to the androgynous woman.

In the second "Spleen" poem, the poet-sphinx "ignoré du monde insoucieux; / Oublié sur la carte et dont l'humeur farouche / Ne chante qu'aux rayons du soleil qui se couche," feels alienated; having been relegated to the status of a non-being by those who consistently fail to hear his call of

androgyny. Like the wise contemplative cats, he chooses to withdraw into his own infinite:

Ils prennent en songeant des nobles attitudes
Des grands sphinx allongés au fond des solitudes
Qui semblent s'endormir dans un rêve sans fin.⁶²

The woman's beauty, her enigmatic wisdom and her "douceur animale" which "ensorcelle l'amant"⁶³ similarly evoke the image of the sphinx, as does her strange symbolic nature which fuses opposing traits in "Avec ses Vêtements ondoyants et nacrés."

Impassive, self-contained and self-sufficient, the androgynous sphinx rules eternally in "La Beauté." Like its masculine counterpart in "Spleen" (II) this everlasting feminine monument is experienced by the poet as a "rêve de pierre où chacun s'est meurtri tour à tour." It holds a magnetic attraction of purity, wholeness, balance and harmony. "Je hais le mouvement qui déplace des lignes / Et jamais je ne pleure et jamais je ne ris." The poet identifies with and sees himself reflected in the sphinx's gaze, which, like the cat's and the snake's, is powerfully enigmatic. Its beauty lies in its having integrated the contrasting elements of its nature. As such, it is a serene sovereign power, beholder of eternal truths. In using a composite earth figure such as the sphinx, Baudelaire indicates the

possibilities for androgyny in this world.

In the poet's allegorical bird house, three winged spirits rise above the altitude of the others to the Androgynous Flight. In an earlier chapter of this dissertation, it was hinted how the albatross struggled and was finally defeated in his Gargantuan attempt to rise above his plight. The swan and the owls respectively reflect differing aspects of the poet's consciousness of his androgyny.

Among the fowl, the maimed pigeons, the crows and the vultures nesting in the poet's bird sanctuary, a lone and lonely swan distinguishes himself from the other birds by his androgynous pulchritude and its resulting pain and conflict. That Baudelaire sensed the archetypal value of the bird whom he elevates to a "mythe étrange et fatal" is beyond any doubt.

Symbol of purity and grace, this emblem of the androgynous God Mercury represented for the alchemists the union of opposites as well as the sublimated spirit flying towards the sky. Chevalier informs us that "Il exprime un centre mystique et l'union des opposés (eau-feu) en quoi l'on retrouve sa valeur archétypale d'androgynie."⁶⁴ In mythology there are two kinds of swans: the Apollonian swan which is masculine and the Jupiterian swan which is feminine. Chevalier speaks of the bird, not as an image, but as a belief

with widely differing and opposing interpretations: "On crut longtemps que le cygne avait des règles tout comme la femme . . . le cygne incarne le plus souvent la lumière mâle, solaire et fécondatrice. Créature essentiellement céleste, . . . féminine et fécondée."⁶⁵ Bachelard speaks of the swan's androgyny too, "Comme toutes les images en action dans l'inconscient, l'image de cygne est hermaphrodite. Le cygne est féminin dans la contemplation des eaux lumineuses, il est masculin dans l'action."⁶⁶ In addition to fusing masculine and feminine polarities, the image of the swan calls forth an archetypal pattern of beauty, purity, elegance, nobility, courage and synthesis. This is evoked in Baudelaire's poetry by the androgyne of "Les Bijoux" who combines within her sinuous swan-like body "les hanches de l'Antiope au buste d'un imberbe."

The image of the swan comes from the unconscious (which accounts for its emotional significance in Baudelaire's poem) to make the reader "leap in response" to its pathos. Baudelaire himself advises not to take his bird literally: "Tout pour moi devient allégorie."

Baudelaire's swan is indeed a "cosmic swan" as Bachelard would say.⁶⁷ This hieros gamos, symbol of life and death, reflects a universal desire for unity as well as the poet's personal life-long quest for peace of mind through the

reconciliation of his dual nature: "une image m'opprime," he confesses painfully in the poem. Because of its archetypal value, the swan will be used to describe the androgynous protagonist of "Les Bijoux," Andromache, "la négresse phtisique," Ovid's man (a hermaphrodite capable of embracing woman nine times), the poet himself, or that other exile Victor Hugo who is seen by Baudelaire as "un homme très doux, très puissant." (It was Hugo who once wrote about the poet in general, "Homme, il est doux comme une femme.")⁶⁸

Il ya toutefois deux blancheurs, deux lumières: celle du jour, solaire et mâle; celle de la nuit lunaire et femelle. Selon que le cygne incarne l'une ou l'autre, son symbole s'infléchit dans un sens différent. S'il ne se clive pas et s'il veut assumer la synthèse des deux, . . . il devient androgynal et le plus chargé de mystère sacré . . . le cygne symbolise la force du poète et de la poésie. Il sera l'emblème du poète inspiré, du pontife sacré . . . les Grecs, rapprochant volontairement ses deux acceptations diurnes et nocturnes ont fait de cet oiseau un symbole hermaphrodite où Lédà et son divin amant ne font qu'un.⁶⁹

The comparison of a poet's self with an exiled or captive bird who is unable to fly freely is in itself neither original nor particularly inspiring. Baudelaire himself had already toyed with the theme in "L'Albatros." What is most striking here is the poet's manner of apprehending the bird.

Like the poet reminiscing about the idyll of childhood, the lonely swan longs for the solace of an earlier time,

"son beau lac natal . . ." He experiences the poet's "immonde cité" as a "sol raboteux . . . près d'un ruisseau sans eau . . . poussière . . . brûlure stérile de la glace . . . lourdeur d'une eau durcie, crispée en mille cristeaux hostiles . . . manque de tendresse." Alienated and pessimistic, he laments over "ce qui ne se retrouve jamais" and like Ovid's man, he thirsts, this swan with his "bec ouvert," for a transcendence of limiting conventional boundaries and for psychic replenishment. Exiled within a city which seeks to civilize and domesticate him against his wishes and his will, the swan-poet awaits in vain for rain on the banks of a dry stream. The bird's combination of classical, romantic and modern traits coupled with the meeting in a square underline the poet's many facets.

Around 1858-1859 Baudelaire sees himself as a "pauvre et triste miroir" of a seemingly weird, unfulfilled swan who compares the idyllic fertility of his childhood to the aridity and sterility of a dry and dusty adulthood. The bird's nervousness, convulsiveness, avidity and rancor are allegorical, for it is indeed the poet, "ridicule et sublime," who feels rejected and dejected, anachronistic to his surroundings and impotent to protest or to rebel. He compares himself to an exiled freak or a fallen deity who remembers the heavens, a tragic queen, a grotesque mulatto, and

genderless orphans who have lost that which can never again be recaptured. It may be interesting to note in passing that the poet compares himself either to powerful feminine figures or to genderless characters: Andromache, Jeanne Duval, a swan, orphans. This should come as no surprise to anyone familiar with the poet's work, for he often uses female understudies; Proserpine in "Sed non Satiata" and ". . . bien d'autres encore."

While Baudelaire's sense of time and space anticipates Proust's (past merges with present in the meeting of the legendary queen and the actual mulatto, old Paris and new Paris, Ovid's man and Hugo), his theme foreshadows the Gide who questioned the use of freedom.

The poem's imagery, alternating between aridity and fluidity, provides a stable backdrop for the underlying theme of sterility and fecundity.

By contrast to the protagonist of "Le Cygne," those of "Les Hiboux" have managed to rise about the dichotomous strains impeding the buds of androgyny to flower. These "dieux étrangers" have not only integrated their activity with their passivity, but have also braved convention by their unusual sleeping habits. Baudelaire endows these philosophical contemplators with the power to carry out his eternal message of unity and harmony. Unlike the poet's

contemporary frenetic society ("A chaque minute nous sommes écrasés par l'idée et la sensation du temps"),⁷⁰ the owls, who were regarded as lunar and feminine by the Egyptians and solar and masculine by the ancient Chinese, are staunch enemies of movement, tumult and pandemonium. Having understood the lesson which caused the downfall of the poor albatross, these sphinx-like birds have learned to live out their androgynous potentialities in silence, thereby circumventing the pain and alienation of both albatross and swan. They have also grasped the essential message both birds failed to understand; resolved not to accept the illusiory elation of fleeting pleasures, they can no longer be vulnerable to disillusionment. Fulfilled within themselves, they have come to be able to live without the approval of the outside world. Because they possess inimitable and indomitable psychic strength, they manage to attain an ideal state of integration, peace and completeness within themselves in the here and now. And like the wise androgynous cats, they too have made peace with the idea of death.

In a chapter on the manifestation of the archetype of androgyny in certain recurrent and specific images, the omission of the eyes, the mirror, the moon, the sun and the sky, none of which properly falls under the rubrics "Bestiary" or "psychic Vistas," would leave a considerable void,

since each one of these images is endowed with elements of the poet's androgyny.

Eyes have traditionally been associated with intellectual perception and lucidity. Under Baudelaire's pen, they become receptors of cosmic light mirroring the sacred intuition and harmony of the androgyne. Transmitting "un genre de beauté tel que l'esprit ne peut le concevoir que comme existant dans un monde supérieur,"⁷¹ "pour exprimer la beauté de ses yeux le poète empruntera des comparaisons à tous les meilleurs réflecteurs et à toutes les plus belles cristallisations de la nature (. . . pierres précieuses)."⁷²

Within these wondrous eyes are contained all of the characteristic traits experienced as androgynous by the unconscious: the hieros gamos, the coincidentia oppositorum, the uroborous or Mandala, the dual Great Mother, the desire for symbiosis, the reflection of the self as in a mirror, and finally totality, wholeness and harmony.

In "Chanson d'après-midi" Baudelaire transfigures the masculine solar eyes which are usually associated with the sun, light, intellectual perception and clairvoyance, into reflectors of light and darkness; "obscur" and "éclairés," "pleins d'azur et d'étoiles."

The "yeux dont la flamme traverse le crépuscule, ces subtiles et terribles mirettes attirent, subjuguent,

dévoient le regard de l'imprudent qui les contemple. Je les ai souvent étudiées ces étoiles noires qui commandent la curiosité et l'admiration."⁷³ Repositories of the deepest mysteries, they are also protectors against evil and guides to the path of beauty. "Ses yeux sont deux antres où scintille vaguement le mystère et son regard illumine comme l'éclair: c'est une explosion dans les ténèbres."⁷⁴

Their brilliant flame celebrates the mystic's epiphany. Cold, metallic, mineral, the "regard non pareil" of "La Béatrice" recalls the alchemist's potion. In keeping with the theme Berthe's eyes are "des arcanes adorés," "grottes magiques où derrière l'amas des ombres léthargiques, scintillent vaguement des trésors ignorés."⁷⁵ "Ses yeux polis sont faits de minéraux charmants."⁷⁶ Elsewhere they are perceived as "deux bijoux froids où se mêle l'or avec le fer."⁷⁷ The eyes of the alchemical enchantress of "Ciel Brouillé" reflect his own inner androgynous landscape, "Ton oeil mystérieux (est-il bleu, gris ou vert?) / Alternativement tendre, reveur et cruel." Radiant and liquid like precious stones, they celebrate the cyclical nature of life, the resolution of contradictions and the immortality of the androgynous soul; "clairs comme le cristal," they represent a bridge between physical and psychic realms.

Disturbing and mysterious like the cat's, the woman's

"grands yeux de velour"⁷⁸ "lancent un éclair infernal" in "Le Monstre." Similarly, the eyes of the androgyne in "Sed non Satiata" shoot scorching flames.

Any contact with the woman's eyes is equivalent in the mind of the poet to contact with the Great Mother: "Je crois boire un vin de bohème; / Un ciel liquide qui parsème / D'étoiles mon coeur."⁷⁹ Like the androgynous Great Mother, the delights showered by the woman's eyes are at once feminine ("liquide") and masculine ("ciel," "étoiles"). Her eye is an "astre noir versant la lumière et le bonheur,"⁸⁰ "Me sauvant de tout piège et de tout pêché grave, ils conduisent mes pas dans la route du Beau."⁸¹

In "Le Flambeau Vivant" the woman's "yeux pleins de lumière" are perceived as "ces divins frères qui sont mes frères / Secouant dans mes yeux leurs feux diamantés." Guides along the path to a higher virtue, as well as to self-resurrection, in Jungian terms, they are symbols of individuation, of the integration of heart and mind, blending activity with passivity and embracing past, present and future: "Vous marchez en chantant le reveil de mon âme / Astres dont nul soleil ne peut pétrir la flamme." In "Chant d'automne" they reflect the refreshing greenery of the "vert paradis" as they retain the perfume of the "printemps adorable."

At other times the woman's eyes serve as mirrors for the poet's anima or else they combine the self with the Other, the "moi" with the "non-moi," and the two partners merge in a cosmic androgyny. The resulting exhilaration is even more powerful than that of artificial paradises: "Le vin . . . L'opium . . . Tout cela ne vaut pas le poison qui découle / De tes yeux, de tes yeux verts / Lacs où mon âme tremble et se voit à l'envers."⁸²

"Je suis le sinistre miroir ou la mégère se regarde."⁸³ The eyes not only mirror the self (Samuel Cramer constantly looks in mirrors, deceiving himself in a false reconciliation of his femininity with his masculinity) and the unity of the soul, but provide synthesis of sun and moon, dark and light, consciousness and unconsciousness, masculinity and femininity. They express, moreover, the mutuality and the harmony of the conjunction of the two souls in their total cosmic perfection.

Thus, when the poet looks into the mirror of her eyes, he coincides with the anima within and he recreates woman filtered through his masculine sensibility, thereby giving birth to a new and exciting entity; his own androgyny.

Initially, images of the moon and the sun stand in opposition to each other; eventually, they coincide and merge in a veritable hieros gamos.

The moon is an archetypal image which stems from the unconscious. Baudelaire uses the image as a mediator between heaven and earth or as a unifying factor. In "Les Bienfaits de la lune" he grasps both its protection and its danger: ". . . avec la tendresse souple d'une mère," "comme un poison lumineux." But this "lumière vivante" is also a source of energy and life, a symbol of cyclical nature and resurrection.

Vacillating between dependence and independence, appearing and disappearing at will, the moon remains unpredictably autonomous like "un parfum qui trouble la volonté." Simultaneously passive and active, nurturing and attacking, visible and invisible, "informe et multiforme," it changes shape (and, by extension, gender) whenever it chooses. Its androgyny filters through to whomever comes into contact with it: "Tu aimeras ce que j'aime et ce qui m'aime: l'eau, les nuages, le silence et la nuit, la mer immense et verte."⁸⁴ The effect is so powerful, the merging so complete that its victims, too, become "lunatiques."

This desire to merge with the lunar principle and to benefit from its androgyny is similarly expressed in "Le Désir de peindre." Far from a passive feminine deity, the moon is depicted as Mystery, Magic and Grace:

. . . une explosion dans les ténèbres . . . un soleil noir . . . un astre noir versant la lumière et le bonheur . . . non pas la lune blanche des idylles qui ressemble à une froide mariée, mais la lune sinistre et enivrante . . . la lune arrachée du ciel, vaincue et revoltée.

Alongside her charming elegance, she incorporates the traditionally masculine characteristics of a "volonté tenace et l'amour de la proie . . . qui fait rêver au miracle d'une superbe fleur éclore dans un terrain volcanique."⁸⁵ Her androgyny inspires men to underplay their machismo and to accentuate their soft, tender sides: "Il y a des femmes qui inspirent l'envie de les vaincre et de jouir d'elles; mais celle-ci donne le désir de mourir lentement sous son regard."⁸⁶

The poet's dualism of emotions, his passion and his bitterness, finds its likely object in the moon of "Le Possédé." Like him and like the androgynous moon of "Les Métamorphoses du vampire" who replaces sky, sun and stars, it is dual and it is whole. Irresistibly drawn to this hieros gamos, Baudelaire places himself completely at its mercy: "Il n'est pas une fibre en tout mon coeur tremblant / Qui ne crie: O mon cher Belzébuth, je t'adore!"

The image of the sun joins other Baudelairian images which evolve into symbols with wider significance than that stated in the text. Like them, it too takes on mutually

opposing attributes which confer upon it all of the values of an archetype. This, coupled with the intentional obscurity of the image, renders the Baudelairian sun a quality that is at once rich and evocative. Like the moon, for example, the sun becomes an instrument of renovation, of concentration and dissipation, of ambivalence or of resplendency.

For the Jungians, this source of life and energy is a symbol of wholeness with totality represented by the conjunction of the feminine moon with the masculine sun.

In Baudelaire's sky, the heat of this strong, masculine sun becomes an integral part of the woman's androgyny. In "Chanson d'après-midi," for instance, it is she who fecundates and impregnates the poet with her "explosion de chaleur." The solar element of woman, that is, her masculinity (woman is usually associated with the moon) is an inherent trait of the wholeness she exhibits and of the totality she represents for the poet. The angelic female of "Que diras-tu ce Soir" regenerates and renews the poet by garbing him in her sparkling ray of sunshine; this enables the flower-child-poet to instantly blossom. More actively, the solar woman saves him from pitfalls and snares in "Le Flambeau vivant." She metamorphoses herself into a living torch, radiating the mystical flame of his resurrection as she guides him in the path of beauty. The "être lucide et

pur," "ange plein de bonheur, de joie et de lumières" is perceived as immortal and omnipotent: "Le soleil a noirci la flamme des bougies; / Ainsi toujours vainqueur, ton fantôme est pareil, / Âme resplendissante, à l'immortel soleil."⁸⁷

By itself too, the sun remains a fertilizing agent which fecundates whatever it touches. Aside from its spiritual and metaphysical associations, it appears in "Bénédiction" as an androgynous instrument, a relief from the torments of his actual existence. In this case, it is a virilizing agent, source of strength, energy and life for the child raised "dans la molle atmosphère de la femme": "Sous la tutelle invisible d'un ange, l'enfant déshérité s'enivre de soleil." This association enables him to retrieve his paradise lost: "Il joue avec le vent, cause avec le nuage, / . . . / Et dans tout ce qu'il boit et dans tout ce qu'il mange / Retrouve l'ambrosie et le nectar vermeil." This masculinizing force becomes the crucial factor in the discovery of inner peace and tranquility characteristic of the integrated, individuated soul.

In his flexibility ("Mon esprit, tu te meus avec agilité") and his androgynous wholeness ("Avec une indicible et mâle volupté") Baudelaire is above the one-sided sun; free like an exulted swimmer gaily furrowing through the depths of space. So superior is he to those who live an

"existence brumeuse" that he considers himself a deity who
 ". . .comprend sans effort / Le langage des fleurs et des
 choses muettes."⁸⁸

The sun featured in "Le Soleil" demonstrates internal and external qualities. On the one hand it warms, enlightens and heals the soul, and on the other it vehemently destroys. When it "ennoblit le sort des choses les plus viles" it provides elation, radiance and a harmonious sense of expansion. When the sun blares, "Quand le soleil cruel frappe à traits redoublés," it is lethal.

Often the sun ceases to fertilize and fecundate to join forces with the moon. At such times, it is perceived as a "soleil monotone," "soleil sans chaleur," "soleil de glace," "soleils malsains." The "froide cruauté de ce soleil de glace" in "De Profundis Clamavi" attracts the poet by virtue of its luminous alchemical qualities, metallic, luxurious, sterile and precious. He compares his own bipolarity to the glacial sun of "Chant d'automne": "Et comme le soleil dans son Enfer polaire, / Mon coeur ne sera plus qu'un bloc rouge et glacé."

In opposition to the "oeil brulant du soleil / Comme la jeunesse sous la domination de l'amour" of "Le Coucher du soleil romantique," the sun is the most inspiring when it is mitigated as in dawn or at sunset: ". . . quand tout frais

il se lève, / Comme une explosion nous lançant son bonjour!"
 "Soyez la douceur éphémère / D'un glorieux automne ou /
 D'un soleil couchant." The poet's ideal lover is one who
 would be equally "claire-obscur": "noire et pourtant lumineuse," "nuit noire, rouge aurore," "Elle éblouit comme l'aurore et console comme la nuit," / Et l'harmonie est trop exquise." Totally integrated within herself, the androgynous woman of "Tout Entière" who has reconciled lunar and solar principles contributes to the poet's well-being:

O métamorphose mystique
 De tous mes sens fondus en un!
 Son haleine fait la musique,
 Comme sa voix fait le parfum.

The Great Mother of "La Géante" too, incorporates duality:
 " . . . son coeur couve une sombre flamme / Aux humides
 brouillards qui nagent dans ses yeux."

Not only in the woman but in nature too, the combination of lunar and solar entities draws the poet's sensibility. In "L'Invitation au voyage," "Les soleils mouillés / . . . / Pour [mon] esprit ont des charmes"; in "Rêve parisien," "tout, même la couleur noire, / Semblait fourbi, clair, irisé." Delighted by the sun bundled up in the crepe of "Le Possédé," Baudelaire asks of his mistress: "comme lui, emmitoufle-toi d'ombre," "nymphé ténébreuse et chaude."⁸⁹
 While her hair is a "mer d'ébène" as well as a "rêve

éblouissant," she is an "Explosion de chaleur dans [ma] noire Sibérie." And he relishes the androgynous image created by the blazing masculine sun on the calm, feminine sea: "Rien ne vaut le soleil rayonnant sur la mer,"⁹⁰ "la gloire du soleil sur la mer violette."⁹¹

According to Georges Poulet,

Nocturnal light expresses the fundamental paradox of Baudelaire's universe. It unites the two incompatible principles of good and evil, light and dark, beauty and ugliness. It is a vision where the irreconcilables are reconciled . . . it is a superior world not only where there is a co-existence but where beauty is ugliness, light is darkness, good exists in evil, it is the world of the Gnostics and the Occultists.⁹²

The "deux postulations simultanées" are equally reflected in an androgynous sky, "ce lieu de toutes les transfigurations" which shelters a solar moon and a lunar sun. As in the yin-yang, it is a sky in which the sun contains a moon, a moon which contains a sun. When moon and sun unite and light and dark coexist, the sky becomes "féérique et divin,"⁹³ "Paradis de mes rêves,"⁹⁴ ". . . sous un clair azur tout n'est qu'amour et joie, / . . . tout ce que l'on aime est digne d'être aimé, / . . . dans la volupté pure le coeur se noie!"⁹⁵ Under such loving skies, ". . . l'homme et la femme en leur agilité / Jouissaient sans mensonge et sans anxiété."⁹⁶

"La mer est pour tous les hommes l'un des plus grands, des plus constants symboles maternels."⁹⁷ Hollow and concave, receptacle and womb, the ocean is an archetype of the Great Mother. It incarnates the wondrous blossoming of life while concealing its obscure mysteries. Simone de Beauvoir explains that "woman has often been compared to water because, among other reasons, she is the mirror in which the male, Narcissus-like, contemplates himself."⁹⁸ For Bachelard, the sea is an image of the unconscious, a projection of the anima: "Les images de l'eau donnent à tout rêveur des ivresses de féminité. Qui est marqué par l'eau garde une fidélité à son anima."⁹⁹

True to the theories, Baudelaire often displaces his fixation on the mother onto the sea. At such times, when it becomes the peaceful, appeasing mother in whose bosom the child-poet seeks refuge, he experiences the ocean as rocking, soothing, purifying, and healing. In the woman's soft breast he will fantasize the shores of happiness looming,¹⁰⁰ elsewhere he will compare his love to the depth and gentleness of the sea.¹⁰¹ He relishes the solace it offers as well as its "fonction sublime de berceuse." In "La Chevelure" the image of the sea merges completely with that of the Great Mother: "Tu contiens, mer d'ébène, un éblouissant rêve/. . ./Infinis bercements du loisir embaumé!" Bathing

in the world of woman is a sacred ritual that makes for the complete man; the androgyne.

Numerous are the instances where the woman appears as a fiercely autonomous, liberated mermaid. "Comme les longs réseaux de la houle des mers, / Elle se développe avec indifférence"¹⁰² and her hair strikes the poet as a "mer odorante et vagabonde."¹⁰³

The sensual Baudelaire feels an irresistible call to listen to the song of the sea, to touch, to taste and to watch it. This desire for intimacy with what the ocean represents becomes an overwhelming need for a sacred symbiosis with the infinite it holds or withholds:

Grand délice que celui de noyer son regard dans l'immensité du ciel et de la mer! Solitude, silence, incomparable chasteté de l'azur! . . . toutes ces choses pensent par moi ou je pense par elles (car dans la grandeur de la rêverie le moi se perd vite!); elles pensent, dis-je, mais musicalement et pittoresquement, sans arguties, sans syllogismes, sans déductions . . .¹⁰⁴ . . . la mer immense, tumultueuse et verte, l'eau informe et multiforme . . .¹⁰⁵

This infinite is characterized by transmutations; formed and formless, contained and uncontained, womb and tomb, birth and rebirth, passivity and tumult. It is both the "gouffres amers" of "L'Albatros" and the "splendeur" of "La Vie antérieure." As the eminent Jungian Bettina Knapp asserts in her essay on Baudelaire's "Rêve parisien": "In water lies

a complexio oppositorum. Through water he returns to the fons et origio, a preformal state, a new beginning, an altering of his destiny. It brings a transcendent state which liberates him."¹⁰⁶

Before the calm and tepid waters Baudelaire metamorphoses into Narcissus admiring his dual reflection:

. . . tu chériras la mer!
 La mer est ton miroir; tu contemples ton âme

 Tu te plais à plonger au sein de ton image;

 Vous êtes tous les deux ténébreux et discrets.¹⁰⁷

The idealized image the sea reflects is an androgynous one filled with intimate treasures. It is what Bachelard would call "La révélation de ses doubles puissances viriles et féminines, de sa réalité et de son idéalité."¹⁰⁸ As he merges with the sea, he contemplates himself with freshness and irreality. This mystical marriage of man and sea in a fusion of masculinity with femininity yields a semi-pantheistic ecstasy which plunges the free soul into the realms of the limitless: "Le sentiment de l'existence est immensément augmenté." It is then, with joy and anticipation, that he dives into his feminine complement, embracing the anima wholeheartedly, "Tu l'embrasses des yeux et des bras."¹⁰⁹ The poet, who has found his personal solution in the conciliation of man and sea (masculinity and femininity) ends his relatively mediocre piece on a note of regret that others engage in a ceaseless struggle with the

sea.

The identification between the poet and the sea is repeated in "Obsession": "Je te hais Océan! tes bonds et tes tumultes; / Mon esprit les retrouve en lui." At such times Bachelard contends, "L'eau prend une racine, elle change de sexe. En devenant méchante elle devient masculine."¹¹⁰ For Baudelaire, those are the instances when the sea becomes the enemy: devouring, perilous waters, symbols of a polarized existence standing in opposition to the mystical moments "où la vie afflue et s'agite sans cesse, / Comme l'air dans le ciel et la mer dans la mer."¹¹¹

"La mer, la vaste mer" transports him back to a childhood state of pre-individuation, to a pre-oedipal stage of merger with the mother, far away from the "noir océan de l'immonde cité" into an androgynous splendor in the poem entitled "Moesta et errabunda." In the ocean's harmonious conciliation of contrary elements, it is equal to none other than the "vert paradis . . . c'est là que j'ai vécu dans les voluptés calmes / Au milieu de l'azur, des vagues, des splendeurs."¹¹² A similar sentiment is expressed in the prose-poem entitled "Déjà": "Je ne pouvais me détacher de cette mer si monstrueusement séduisante, de cette mer si infiniment variée dans son effrayante simplicité, et qui semble contenir en elle et représenter par ses jeux, ses

allures, ses colères et ses sourires, les humeurs, les agonies et les extases de toutes les âmes qui ont vécu, qui vivent et qui vivront!" Baudelaire internalizes it as a divine power, a mirror of the collective unconscious encompassing both the savage self, the shadow or the id prevalent in "L'Homme et la mer" and the superego or Great Mother of "La Chevelure." Its rhythmical movements and magical sounds translate the peak experiences of life: "Il semblait que les musiques de la vie s'en détachaient en un vague murmure." Again Baudelaire paints himself apart from other men who, instead of immersing themselves in the magical seascape, can only say "enfin" to the poet's "déjà" when they approach the shore.

Like a symphony, the sea has the power to make the poet quiver with passion. "Rouler sur la mer," is a "volupté vraiment sensuelle et qui ressemble à celle de monter dans l'air."¹¹³ He prizes its "éternel bercement des houles enivrantes et l'aspect renaissant des univers sans fin."¹¹⁴

The femininity of the sea adds a civilizing element to the masculinity of the sun of "Le Balcon"; "Comme montent au ciel les soleils rajeunis / Après s'être lavés au fond des mers profondes." Bachelard observes that this "mélange de deux substances élémentaires sont un mariage; dès qu'elles se fondent l'une dans l'autre elles se sexualisent. Dans

l'ordre de l'imagination être contraires pour deux substances c'est être de sexes opposés."¹¹⁵

Baudelaire sensed what Bachelard would later stress: "La douceur et la solidité de l'eau sont contraires, elles demandent des participations androgynes."¹¹⁶

Baudelaire's use of the ship as a feminine earth womb which shelters, protects, contains, nourishes and preserves indicates a certain predisposition towards a developmental stage wherein the "Feminine is preponderant over the Masculine, the unconscious over the ego and consciousness."¹¹⁷

Phillipson explains the origins, in the psyche of the artist, of the image of the ship:

The survival or unconscious revivication of the vessel symbol indicates a strengthening of the feminine principle in the masculine psychology of that time. This symbolization by means of a mysterious image must be interpreted as a spiritualizing of the erotic motive evoked by the service of woman. But spiritual transformation always means the holding back of a sum of libido, which would otherwise be squandered into sexuality. When a sum of libido is thus retained, one part of it flows into the spiritualized expression while the remainder sinks into the unconscious where it affects a certain activation of corresponding images of which this vessel symbolism is the expression.¹¹⁸

Indeed, in poems such as "Le Serpent qui danse" and "Le Beau Navire," Baudelaire attributes to woman what Neumann eloquently calls "the Great Round":

Et ton corps se penche et s'allonge
 Comme un fin vaisseau
 Qui roule bord sur bord et plonge
 Ses vergues dans l'eau¹¹⁹

and she becomes for him "la vie et le mouvement."¹²⁰

Not only is the vessel image evoked in reference to the mundus muliebris but it also serves to portray the feminine side of the poet's nature,

Comme un navire qui s'éveille
 Au vent du matin,
 Mon âme rêveuse appareille
 Pour un ciel lointain¹²¹

and in "La Musique" he conveys both his passivity and his receptivity by means of the metaphor of the ship: "Je sens vibrer en moi toutes les passions / D'un vaisseau qui souffre." In "Le Voyage" the anima is portrayed as a ship seeking its homeland.

Baudelaire translates the vessel image into an instrument of salvation and beatitude which cradles him towards seas of wholeness and harmony: "Les formes élancées des navires, au grément compliqué, auxquels la houle imprime des oscillations harmonieuses, servent à entretenir dans l'âme le goût du rythme et de la beauté."¹²²

The ship's rhythmical movements contain a mesmerizing charm of liberation and equilibrium which lifts the poet into an idyllic androgynous space:

Je crois que le charme infini et mystérieux, qui gît dans la contemplation d'un navire, et surtout d'un navire en mouvement, tient, dans le premier cas, à la régularité et à la symétrie qui sont un des besoins primordiaux de l'esprit humain, au même degré que la complication et l'harmonie . . . l'idée poétique qui se dégage . . . est l'hypothèse d'un être vaste, immense, compliqué, mais eurythmique, d'un animal plein de génie, souffrant et soupirant tous les soupirs et toutes les ambitions humaines.¹²³

In his "Salon de 1859" Baudelaire gives us an important clue to his use of landscapes when he asks us to look beyond the mere descriptions of foliage and rocks to the painful emotions and intricate thoughts lurking underneath:

Les artistes qui veulent exprimer la nature, moins les sentiments qu'elle inspire, se soumettent à une opération bizarre qui consiste à tuer en eux l'homme pensant et sentant, et malheureusement, croyez que, pour la plupart, cette opération n'a rien de bizarre ni de douloureux . . . Si tel assemblage d'arbres, de montagnes, d'eaux et de maisons, que nous appelons un paysage, est beau, ce n'est pas par lui-même, mais par moi, par ma grâce propre, par l'idée ou le sentiment que j'y attache . . . tout paysagiste qui ne sait pas traduire un sentiment par un assemblage de matière végétale ou minérale n'est pas un artiste.¹²⁴

Beneath the sensuality, voluptuousness and luxury of Baudelaire's mountains, hills, forests, rivers and springs adorned with shining metals, glorious crystals, and precious stones ("Voilà un paysage selon ton goût; un paysage fait avec la lumière et le minéral, et le liquide pour les réfléchir,"¹²⁵ lies a marked regression from the woes of

adulthood into the primal security of womb and breast in a feminized androgynous landscape. Here, " . . . Cybèle . . . / Fait couler le rocher et fleurir le désert."¹²⁶ Only certain vast terrains can possibly reflect the poet's cosmic or existential situation, " . . . le paysage au milieu duquel j'étais placé était d'une grandeur et d'une noblesse irrésistibles."¹²⁷

Faithful to the Baudelairian tone, the landscape too, will be endowed with the characteristic "double postulation." It will be both positive and negative, masculine and feminine depending on how the poet feels about himself at that particular moment in time; it will be the Other, resisting all of his attempts for self-actualization or it will mirror his internal plenitude as it incarnates a wondrous androgynous flower and conceals life's thorns. He admits in "Paysage" that he is in total control of what he evokes; he alone possesses the "volupté / D'évoquer le Printemps avec ma volonté."

In a Beckett-like landscape which reconciles dualities in its blending of a scorching hell with a piercing north pole ice, the poet laments his personal struggle. As he experiences the alienation and isolation of his superiority, he sardonically envies the lot of those who escape it, "Je jalouse le sort des plus vils animaux / Qui peuvent se

plonger dans un sommeil stupide."¹²⁸

A similar imaginary landscape permeated by a dark and gloomy light is outlined in the poetic migraine of "Spleen" (IV) which imprisons the discontented heart. The metaphor of a humid dungeon, rotted ceilings, bats and spiders underlines the extent to which the poet felt stifled. In such instances a potentially androgynous landscape becomes "un lieu plein de reptiles,"¹²⁹ "des terrains cendreaux, calcinés, sans verdure,"¹³⁰ "Eldorado banal de tous les vieux garçons,"¹³¹ "un desert rocailleux troublé par des cris aigres,"¹³² or "une oasis d'horreur dans un desert d'ennui."¹³³

In contrast to the barren landscapes of the soul, appears a totally whole, balanced, harmonious androgynous countryside--soft, tender, and unitive. In the charming and mysterious mirror of the mature couple of "L'Invitation au voyage," "Tout n'est qu'ordre et beauté, / Luxe, calme et volupté." This internal landscape is also depicted in the prose-poem of the same title. Here the poet will draw on "sa dose d'opium naturelle, incessamment secrétée et renouvelée" to paint a dreamlike landscape for his "cher ange." In this land of "savantes et délicates végétations . . . tout est beau, riche, tranquille, honnête, . . . la vie est grasse et douce à respirer, d'où le désordre, la turbulence

et l'imprévu sont exclus; où le bonheur est marié au silence." Like art, this land, filled with the treasures of his creation, is androgynous: "Supérieur aux autres, comme l'art l'est à la nature, où celle-ci est reformée par le rêve, où elle est corrigée, embellie, refondue." At the end of his life, Baudelaire yearns once more for a magical land filled with flowers and violins, a terrain reminiscent of the magical paradise of his childhood.

Numerous are the instances where the poet will fuse and confuse the androgynous woman with his psychic vistas. In "La Géante" and in "A Celle qui est trop gaie," to name only two, they merge in an epiphanous synesthesia. "La femme s'embellit de toutes les grâces du paysage, et le paysage profite occasionnellement des grâces que la femme aimée verse à son insu sur le ciel, sur la terre et les flots."¹³⁴

Les retentissantes couleurs
Dont tu parsèmes tes toilettes
Jettent dans l'esprit des poètes
L'image d'un ballet de fleurs.¹³⁵

Under blue skies, "tout n'est qu'amour et joie"¹³⁶ in a feminine-masculine land scented of rose and musk respectively; this is his lieu d'aboutissement: "c'était une terre riche et magnifique, pleine de promesses, qui nous envoyait un mystérieux parfum de rose et de musc, et d'où les musiques de la vie nous arrivaient en un amoureux murmure."¹³⁷

The symbiosis of poet and countryside in "Le Gâteau" procures a "parfaite béatitude," an "oubli de tout le mal terrestre." The poet feels totally at peace with himself, in sublime harmony with the cosmic process:

Le paysage au milieu duquel j'étais placé était d'une grandeur et d'une noblesse irrésistibles. Il en passa sans doute en ce moment quelque chose dans mon âme. Mes pensées voltigeaient avec une légèreté égale à celle de l'atmosphère; les passions vulgaires, telles que la haine et l'amour profane, m'apparaissaient maintenant aussi éloignées que les nuées qui défilaient au fond des abîmes sous mes pieds; mon âme me semblait aussi vaste et aussi pure que la coupole du ciel dont j'étais enveloppé . . . Bref, je me sentais, grâce à l'enthousiasmante beauté dont j'étais environné, en parfaite paix avec moi-même et avec l'univers.¹³⁸

On a little hilltop, just outside the gates of Paris, Baudelaire looks on--astounded by the bustling city and its mythical sites. Unlike Balzac who recalled its mores, Hugo who apprehended it as a would-be sociologist, or Zola who recorded the perversities of its belly, Baudelaire taps into the deepest layers of its collective unconscious, casting his glance and resting his pen on the myriad manifestations of its archetypes: the beggars, gamblers, prostitutes, murderers, clowns, aged and blind--all of the tragic figures who reflect the existential condition of life in the urban landscape.

Within this psychic framework are outlined the poet's

obsessions and compulsions, his goals and his dreams; in short, his very own desolate or idyllic inner city. Like the ragman, Baudelaire too, "Epanche tout son coeur en glorieux projets":

Il prête des serments, dicte des lois sublimes,
Terrasse les méchants, relève les victimes,
Et sous le firmament comme un dais suspendu
S'enivre des splendeurs de sa propre vertu.¹³⁹

He will paint a total picture of Paris through its sights, sounds, smells, peoples and places. This sempiternal city, seemingly fragmented and compartmentalized, is unified by simultaneous activities of similar natures occurring in its different nooks. This city of contrasts and vacillations records anxiety, insecurity, inconsistency, instability, loss of coherence, absurdity and a feeling of chaos or loss of control amidst the continuing advent of technology. Baudelaire's Paris screams for wholeness, integration and harmony, amidst a complicated complex of casinos, coupling in mansardes, museums, monuments and hospitals.

The poet never describes the city, he evokes it. And he is clearly more concerned with the feelings and sensations aroused by its misfits and its sights than by their actual factors. Similarly, the reader of the "Parisian Tableaux" should be more interested with the poet's manner of apprehending the city than with the city itself.

Unlike New York, London and Madrid, Paris is a feminine city. "Paris est une ville femelle," begins Claude Pichois in his book Baudelaire à Paris,¹⁴⁰ "travestie sous un masculin trompeur, aussi secrète qu'une prostitué. Elle semble se donner ou se vendre à tous. Elle n'appartient qu'à très peu. Les femmes l'aiment comme on aime un amie: pour sa frivolité. Les hommes, comme on savait aimer les courtisanes: par vanité." Under Baudelaire's pen this feminine Paris will assume androgynous proportions.

Memory, imagination and meditation are reworked to evoke a Paris which is arbitrarily masculine ("Le sombre Paris"),¹⁴⁴ or feminine ("O Cité . . . Eprise de plaisir,"¹⁴² "énorme catin"¹⁴³). Often it is a "vaste être collectif" or a "croisement . . . d'innombrables rapports"¹⁴⁴ inhabited by hermaphroditic naiades, genderless old people, and asexual courtesans, gamblers and blind people. Internal and psychic, his Paris is an emotion-provoking entity. "Paris me fait grande peur,"¹⁴⁵ he writes to his mother in 1865, two years before his death. He apprehends it as a monster who "chante, rit et beugle" or as a colossal specter or powerful giant clutching the passer-by.¹⁴⁶ In La Fanfarlo he speaks of "Ce terrible Paris dont j'avais instinctivement peur et dont le noir et éblouissant fantôme dressé à l'horizon de mes rêves faisait se serrer mon pauvre coeur de fiancé."¹⁴⁷ In

an obvious fusion of the mother with the city, he will argumentatively shriek: "Je soutiens que Paris n'a jamais été juste envers moi--que jamais on ne m'a payé en estime non plus qu'en argent, ce qui m'est dû."¹⁴⁸ The rancor and disillusionment of the child towards the Great/Terrible Mother will seep through each page of the "Tableaux Parisiens" to the point of transforming the city into an allegorical "vie insuffisante": "A travers la lourde et sale atmosphère parisienne. . .¹⁴⁹ . . . L'air est plein du frisson des choses qui s'enfuient . . .¹⁵⁰ . . . Une mer de brouillards baignait les édifices . . .¹⁵¹ . . . Vomissements confus de l'énorme Paris." This site of delusion and confusion ironically underlines the pathos and alienation of the outcast poet. "A travers le chaos des vivantes cités,"¹⁵² Baudelaire sees only "Hôpital, lunapar, purgatoire, enfer, bagne,"¹⁵³ populated by "des démons malsains," anonymous robots and depersonalized cripples and criminals. This "immonde cité,"¹⁵⁴ "cité de fange"¹⁵⁵ streams of grey smoke. Under its rainy skies and deafening street noises, "un brouillard sale et jaune inondait toute l'espèce."¹⁵⁶ In an atmosphere "plein du frisson des choses qui s'enfuient,"¹⁵⁷ he considers himself "Blessé par le mystère et par l'absurdité."¹⁵⁸

In contrast to the repelling city, is a most attractive Paris where he feels at home. When he asks his mother to

meet him in the Louvre on the pretext that it is heated, "on peut y attendre sans s'ennuyer, et d'ailleurs c'est le lieu de rendez-vous le plus convenable pour une femme,"¹⁵⁹ it is because Baudelaire's receptivity finds its haven there.

Because the description of the tragedies of the great modern city are but a pretext for the poet's analysis of self, nothing in it is specifically described save the emotions it conveys. True to the nature of the poet, his portrayal of Paris will be equally dual: nurturing and rejecting, freeing and enslaving, tumultuous and peaceful, mobile and immobile. Before its absurdity the individual is struck with an irresistible need for wholeness: "C'est surtout dans la fréquentation des villes énormes, c'est du croisement de leurs innombrables rapports que naît cet idéal obsédant."¹⁶⁰

At once a part of Paris and very much apart from it, the cloud-loving dreamer will internalize the city, carry it with him at all times, keep it constantly before his eyes; and he'll use its eroticism, electricity, abstraction and schizoid reality as a stimulus for his imagination. According to the specifications of his own mental architecture, he will build his own city within a city in "Rêve parisien" or merge with it in "La Fontaine de sang." At times like

these, poet and Paris become one psychic entity obsessed with lost crawling cats, an oppressive destiny, modernity versus immortality, innocence versus bad faith. Paris offers the possibility to lose oneself in its impersonality or to find oneself among its other exiles. He can take a "bain de multitude" in its Seine or withdraw into his own thoughts of fleeting happiness; "Le vieux Paris n'est plus (la forme d'une ville / Change . . .)" ¹⁶¹

Under those circumstances the poet opts for a departure from Paris' hallucinatory reality into the sinuous folds of his own mental constructs. He proceeds to build a poetic palace of infinite delights to house his vision. In sharp contrast to the Parisian "chaos mouvant où la mort arrive de tous les côtés à la fois," ¹⁶² will be his imaginary "éternelle beauté et l'étonnante harmonie de la vie des capitales" ¹⁶³ whose river, in opposition to the deserted Seine, is a "fleuve de vitalité, si majestueux et si brillant." ¹⁶⁴ "Là," he explains in "Le Joueur généreux," "régnait une atmosphère exquise, quoique capiteuse, qui faisait oublier presque instantanément toutes les fastidieuses horreurs de la vie; on y respirait une béatitude sombre analogue à celle que durent éprouver les mangeurs de lotus." ¹⁶⁵ In this magical Paris, comparable in harmony and beatitude to that glimpsed by the drug user or the child, the poet experiences

"une insouciance et une légèreté héroïque."¹⁶⁶

In these endeavors Baudelaire becomes the omnipotent child or the androgynous creator cloning his very own magical metropolis:

Architecte de mes féeries,
Je faisais, à ma volonté,
Sous un tunnel de pierreries
Passer un océan dompté.¹⁶⁷

Under skies "qui font rêver d'éternité"¹⁶⁸ he builds his "féeriques palais."¹⁶⁹ In this process, he is able, like Proust with his Madeleine, to relive, recapture and return to "tout ce que l'Idylle a de plus enfantin."¹⁷⁰ In "Le Soleil" all concerns and worries fade away, leaving but a vast virgin earth for the poet to plough and fertilize with his rhymes. Like Satan, the miracle maker of "Les Litanies de Satan," "Qui magiquement, assouplis les vieux os / De l'ivrogne attardé foulé par les chevaux," Baudelaire turns the horrors of the old capital into charming enchantments in "Les Petites Vieilles."

In the awe inspiring dream city of steel, marble and water, which harbors both the masculine "cascades" and the feminine "bassins," the artist forges the mirror of his own androgyny:

C'étaient des pierres inouïes
 Et des flots magiques; c'étaient
 D'immenses glaces éblouies
 Par tout ce qu'elles reflétaient!

.
 Et tout, même la couleur noire,
 Semblait fourbi, clair, irisé;
 Le liquide enchâssait sa gloire
 Dans le rayon cristallisé.

Nul astre d'ailleurs, nuls vestiges
 De soleil, même au bas du ciel,
 Pour illuminer ces prodiges,
 Qui brillaient d'un feu personnel!¹⁷¹

This counter-Paris that Baudelaire creates through his words transcends, with its androgynous "gigantesques naïades," "les confins de l'univers."¹⁷² Bettina Knapp considers "Rêve parisien" to be a:

. . . diary, recounting an authentic journey, an Orphic descent into the most primitive and celestial regions of the soul . . .¹⁷³ Only through art can he experience liberation. He yields to his dream and escapes into dimensionless realms . . . feelings of plenitude. . . his sense of liberation intensifies . . . submersion of the individual into the collective . . . the world of multiplicity recedes into the oneness of cosmic perception. Limitations are nonexistent; subject and object are fused, the dual is unified . . .¹⁷⁴ Only via opposites can the world be experienced and the work of art come into being.¹⁷⁵

For Rosette Lamont the poem offers an "image of a spiritual rebirth, in which the poet becomes his own womb whence issues cosmic harmony."¹⁷⁶

While he has characterized Paris as a "vieillard

laborieux,"¹⁷⁷ and as a "colosse puissant,"¹⁷⁸ the poet usually sees the city as a cold, statuesque female androgyne:

Dans son oeil, ciel livide où germe l'ouragan,
 La douceur qui fascine et le plaisir qui tue.
 Un éclair . . . puis la nuit!--Fugitive beauté
 Dont le regard m'a fait soudainement renaître.¹⁷⁹

The city is an integral part of him, associated with the lost paradise or else with the early connection to the mother. This illuminates the ambivalence of his final words to the great city which he expresses in the "Epilogue" to the "Petits Poèmes en prose": "Je t'aime, ô capitale infâme!"

Mythical and familiar, the "Tableaux parisiens" convey ambiguity with their numerous juxtapositions of time and space. Baudelaire's Paris, unconventional and contradictory, expresses a private mythology of which the poet may have been unconscious. Nonetheless, the androgynous motif is respected at every level; fusion of masculinity and femininity in the portrayal of the large city, reflection of the primary situation, merging of physical and psychic, of reality with fiction, and so forth. The unconscious messages remain the prime agents in the emotional significance of the Paris poems. For it is through these unwritten suggestions that the poet evokes the reactions from his reader. "In his 'anti-myth,' the poet has sought to confirm, in the outer world of physical phenomena, the reality of his

symbolic and subjective universe. In so doing, he has followed the classical mythological procedure of transposing human impulses and needs into and superimposing them upon the forces which are seen to govern the cosmos."¹⁸⁰

Baudelaire's symbols remain what Jung has termed "living experiences" which must be carefully scrutinized for a deeper understanding of the work. For these images reflect the way in which he interprets himself in terms of masculine (aggressive, fertilizing) and feminine (receptive, nourishing) and they express innate dispositions of his soul. It is through his reconciliation of the absolute with the relative, of conscience with imagination, of the "moi" with the "non-moi," of the masculine with the feminine that Baudelaire makes perceptible to us his inner reality. This androgynous reality remains rather obscure to both intellect and sensory experience without this means of communication.

Closing the gap between reader and poet, these images and symbols translate Baudelaire's central experience, which, like that of the Hindus, lies in the accomplishment of a certain "freedom of opposites" where the underlying principle of the universe and of the Self is to be found in the conciliation of the yin and the yang; in the conjunction of femininity with masculinity.

Notes, Chapter V

¹ OC, 1044.

² OC, 1295.

³ Gaston Bachelard, L'Eau et les rêves, essai sur l'imagination de la matière (Paris: Corti, 1942), p. 29.

⁴ OC, 1029.

⁵ Morris Phillipson, An Outline of Jungian Aesthetics (Evanston, Illinois: Northwestern Univ. Press, 1963), p. 11.

⁶ Gaston Bachelard, La Poétique de la rêverie (Paris: Presses Universitaires de France, 1960), p. 51.

⁷ OC, 288.

⁸ OC, 1038.

⁹ OC, 705.

¹⁰ OC, 711.

¹¹ OC, 750.

¹² OC, 345.

¹³ S. E. Hyman, The Armed Vision. A Study in the Methods of Modern Literary Criticism (New York: Knopf, 1948), p. 143.

¹⁴ OC, 449.

15 Ira Progoff, Jung's Psychology and its Social Meaning (London: Routledge and Kegan Paul Ltd., 1953), p. 283.

16 OC, 637.

17 OC, 220-221.

18 Ernst Cassirer, An Essay on Man, An Introduction to a Philosophy of Human Culture (New Haven: Yale Univ. Press, 1944), pp. 76-77.

19 Asbjörn Aarnes, "Malaise et nostalgie chez Baudelaire," Revue de Métaphysique et de morale, 76 (Oct.-Dec. 1971), p. 469.

20 Robert Benoît-Cherix, Commentaire des Fleurs du Mal (Genève: Callier, 1949), p. 248.

21 An entire bibliography could be constructed just on the essays and articles which have appeared on the subject of Baudelaire's "Les Chats." In addition to the elaborate treatments of the poem which have appeared in the books of Bopp, Cherix, Emmanuel, Fairlie, Feuillerat, Galand, Mauron, Richard, Sartre, Trahard and Weber, certain articles deserve special mention for the revealing insights they afford. These include:

- | | |
|------------------|--|
| Cellier, Leon. | "Les Chats de Baudelaire." <u>Revue des Sciences humaines</u> 142 (1969), pp.207-216. |
| Delsipech, W. | "Les Chats: Essai d'Analyse Formelle," <u>Sociologie de la littérature, recherches et discussions</u> . Etudes de Sociologie de la littérature, Eds. de l'institut de Sociologie, Université Libre de Bruxelles (1970), pp. 87-92. |
| Durand, Gilbert. | "Les Chats, les rats et les structuralistes." <u>Symbole et structuralisme figuratif, Cahiers internationaux du Symbolisme</u> 17-18 (1969), 13-38. |

- Frandon, I-M. "Le Structuralisme et les caractères de l'oeuvre littéraire: A Propos des 'Chats' de Baudelaire," Revue d'histoire littéraire, 72 (1972), 101-116.
- Goldman, Lucien & Peters, N. "Les Chats," Sociologie de la littérature recherches et discussions. Etudes de Sociologie de la littérature, Eds. de l'institut de Sociologie, Université Libre de Bruxelles (1970), pp. 81-85.
- Jacobson, R. & Lévi-Strauss, C. "Les Chats de Baudelaire," L'Homme, jan.-avril (1962), 5-21.
- Legros, G. "Du Sexe des chats ou l'art de lire." Cahiers d'analyse textuelle, 13 (1971), 124-133.
- Pellegrin, Jean. "Félices Félés," Poétique, 9 (1972), 89-101.
- Pire, François. "Baudelaire entre chat et chien," Revue des langues vivantes, 36 (1970), 612-620.
- Riffaterre, Michael. "Two Approaches to Baudelaire's 'Les Chats,'" Yale French Studies 36-37 (1966), 200-242.
- Sommeville, Léon. "Le Poème 'Les Chats' de Baudelaire," Essai d'exégèse Etudes littéraires 5 (1972), 189-211.

The most useful articles for our purposes were those of Céliier, Goldman and Peters, Jacobson and Levi-Strauss, Pire, and Riffaterre. For Cellier, the sphinx-like cats are not androgynous, "malgré l'image du sphinx, monstre féminin, malgré l'exemple de Brizeux qui applique aux femmes les adjectifs 'puissants et doux' il n'y a ici aucune trace d'androgynie, aucun lien entre féminité et virilité. Mais il ne s'ensuit pas que le Chat-Poète évoqué ici est à la fois Homme et Femme. Les chats évoqués ici sont des chats entiers, des mâles, des mâtous. La position du Sphinx évoque la position d'un homme faisant l'amour." (p. 215) Cellier grasps the inherent duality of the cats' lives and perceives a triple vision: realistic (in the first quatrain), mythical

(in the second) and supernatural (in the tercets).

Goldman and Peters' view is not far removed from Céliier's. They too see duality in the poem and in the cats who seem to them "orientés vers le dépassement humain." Furthermore, they also assimilate the image of the cats with that of the Sphinx.

Pire's analysis was treated in the body of the dissertation and will therefore be omitted from this very brief survey.

Jacobson and Lévi-Strauss see in the cats a "motif de vacillation entre mâle et femelle" (see our discussion in Chapter V). They consider the cats to be androgynous because of the male-female ambiguity. Yet they tend towards believing that the animals are inherently female and feminine as evidenced by the poem's combination of feminine nouns with masculine rhymes: saison, maison, volupté, fierté, fin, etc. This, however, leads them to conclude that "Les chats . . . participent d'une nature androgyne." As Riffaterre points out, this is a most "fallacious rapprochement" wherein esthetics are confused with metrics.

Finally Michael Riffaterre perceives the cat featured in poem #34 as a masculine reflection of the poet in his male/female ambiguity. He underlines the fact that descriptions used for femininity are interchangeable with those of felinity and does justice to the poet's genius in his assumption that the cats are but the symbols of mythical, surreal beings.

22 Patricia Dale-Green, The Cult of the Cat (New York: Weathervane Books, 1963), p. 38.

23 René Galand, Baudelaire: poétiques et poésie (Paris: Nizet, 1969), p. 281.

24 OC, 33.

25 OC, 48.

26 OC, 37.

27 "Le goût précoce des femmes. Je confondais l'odeur de la fourrure avec l'odeur de la femme." Corr. I, 193.

28 OC, 1258.

29 OC, 235.

30 OC, 156.

31 OC, 301.

32 OC, 21.

33 Banville, quoted from Ellen Moers, The Dandy--
Brummell to Beerbohm (New York: Viking Press, 1960), p. 271.

34 OC, 487.

35 René Galand, "Baudelaire's Psychology of Play,"
French Review, 44, Special Issue No. 2 (1970), 17.

36 OC, 290.

37 OC, 295.

38 OC, 256.

39 Pire, p. 615.

40 Ibid., p. 618.

41 Cellier, p. 213.

42 Goldman and Peters, p. 83.

43 Cellier, p. 215.

44 Jean Chevalier, Dictionnaire des symboles (Paris:
Presses Universitaires de France, 1969), p. 178.

45 Dale-Green, p. 68.

- 46 Ibid., pp. 71-72.
- 47 Chevalier, p. 693.
- 48 Edward F. Edinger, Ego and Archetype, Individuation and the Religious Functioning of the Psyche (New York: G. P. Putnam's Sons, 1969), pp. 7-8.
- 49 OC, 517.
- 50 OC, 229.
- 51 Edinger, p. 18.
- 52 Ibid.
- 53 Georges Poulet, Les Métamorphoses du cercle (Paris: Plon, 1961), p. 425.
- 54 Quoted in Gilbert Durand, Les Structures anthropologiques de l'imaginaire, Introduction à l'archétypologie générale (Paris: Presses Universitaires de France, 1963), p. 34.
- 55 OC, 105.
- 56 OC, 1186.
- 57 OC, 1187.
- 58 OC, 1189.
- 59 OC, 1182.
- 60 Jean Cirlôt, A Dictionary of Symbols, trans. Jack Sage (New York: Philosophical Library, 1962), p. 289.
- 61 Quoted in Chevalier, p. 722.

- 62 OC, 63.
- 63 OC, 757.
- 64 Chevalier, 272.
- 65 Ibid.
- 66 Bachelard, L'Eau et les rêves, p. 52.
- 67 Ibid., p. 60.
- 68 Cited in Cellier, p. 215.
- 69 Chevalier, pp. 272 and 274.
- 70 OC, 1266.
- 71 OC, 737.
- 72 OC, 736-737.
- 73 OC, 234.
- 74 OC, 289.
- 75 OC, 145.
- 76 OC, 28.
- 77 Ibid.
- 78 OC, 156.
- 79 OC, 29.
- 80 OC, 289.

81 OC, 41.

82 OC, 47.

83 OC, 74.

84 OC, 290.

85 OC, 289.

86 Ibid.

87 OC, 44.

88 OC, 8.

89 OC, 35.

90 OC, 54.

91 OC, 238.

92 Georges Poulet, Who was Baudelaire? trans. Robert Allen and James Emmons (Cleveland: World Publishing Co., 1969), p. 56.

93 OC, 104.

94 Ibid.

95 OC, 60.

96 OC, 11.

97 Marie Bonaparte, quoted in Bachelard, L'Eau et les rêves, p. 156.

98 Simone de Beauvoir, The Second Sex, trans. H. M. Parshley (New York: Knopf, 1953), p. 346.

99 Bachelard, L'Eau et les rêves, p. 55.

100 OC, 24.

101 OC, 141.

102 OC, 27.

103 OC, 28.

104 OC, 232.

105 OC, 290.

106 Bettina Knapp, Dream and Image (Troy, New York: Whitson Publishing Co., 1977), p. 232.

107 OC, 18.

108 Bachelard, L'Eau et les rêves, p. 23.

109 OC, 18.

110 Bachelard, L'Eau et les rêves, p. 210.

111 OC, 12.

112 OC, 17.

113 OC, 1206.

114 Corr. I, 199.

115 Bachelard, L'Eau et les rêves, p. 130.

116 Ibid., p. 103.

117 Erich Neumann, The Great Mother, An Analysis of the Archetype, trans. Ralph Manheim, Bollingen Series, XLVII (Princeton: Princeton Univ. Press, 1963), p. 43.

118 Phillipson, p. 86.

119 OC, 28.

120 Corr. I, 182.

121 OC, 28.

122 OC, 293.

123 OC, 1261.

124 OC, 1077, 1076.

125 OC, 303-304.

126 OC, 18.

127 OC, 249.

128 OC, 31.

129 OC, 75.

130 OC, 110.

131 OC, 111.

132 OC, 112.

133 OC, 122.

134 OC, 746.

135 OC, 140.

136 OC, 51.

137 OC, 287.

138 OC, 249.

139 OC, 101.

140 Claude Pichois, Baudelaire à Paris, Photographies
de Maurice Rué (Paris: Hachette, 1967), p. 9.

141 OC, 99.

142 OC, 88.

143 OC, 310.

144 OC, 229.

145 Corr. II, 482.

146 OC, 83.

147 OC, 497.

148 Corr. II, 553.

149 OC, 239.

150 OC, 99.

151 OC, 101.

152 OC, 160.

153 OC, 310.

- 154 OC, 60.
- 155 OC, 90.
- 156 OC, 88.
- 157 OC, 99.
- 158 OC, 84.
- 159 Corr. I, 148.
- 160 OC, 229.
- 161 OC, 81.
- 162 OC, 299.
- 163 OC, 1161.
- 164 Ibid.
- 165 OC, 275.
- 166 Ibid.
- 167 OC, 98.
- 168 OC, 78.
- 169 Ibid.
- 170 Ibid.
- 171 OC, 97-98.
- 172 OC, 97.

- 173 Knapp, p. 224.
- 174 Ibid., 225.
- 175 Ibid.
- 176 Rosette C. Lamont, "Baudelaire's Rêve Parisien: A Space/Time/Dream Poem," Centerpoint 2, No. 3 (Fall 1977), 48 .
- 177 OC, 99.
- 178 OC, 83.
- 179 OC, 89.
- 180 Keith MacFarlane, "Baudelaire's Reevaluation of the Classical Allusion," Studies in Romanticism, 15 (1976), 141.

Conclusion

Le poète est une âme collective qui interroge, qui pleure, qui espère, et qui devine quelques fois . . .¹ Tout poète véritable doit être une incarnation . . .² Le propre des vrais poètes . . . est de savoir sortir d'eux-mêmes et comprendre une toute autre nature.³

Today, Baudelaire's odyssey through the dimensionless realms of androgyny gives credence to Shakespeare's dictum that "what's past is prologue." The poet's aesthetic-existential ethic, misunderstood and scorned during his day, survives as today's new Rationalism. "C'est par son intuition de la correspondance, de l'analogie et du symbolisme universels, en voulant déchiffrer le mystère et l'hieroglyphe de la création qu'il fait figure de précurseur."⁴ In his own very personal quest our entire century can see reflected and illuminated its most profound and disturbing concerns: "De la vaporisation et de la concentration du moi: tout est là." In this psychic urge to wholeness, all subject pronouns evaporate along with time to leave space only for a majestic and intemporal first person plural.

In the process of writing this dissertation it became readily apparent that the search for the androgynous strains

running throughout the work was, in addition, a strategy for dealing with Baudelaire's contradictions--those between his selves, between himself and others, between his life and his work and finally those between his theories and his practice.

As we come to the end of our own journey into Baudelaire's androgynous poetic cosmos, it is necessary to consider once and for all whether the poet was a successful voyager in terms of psychic harmony. Did he, like the gods of ages past, ever come to terms with the divine androgyny of his soul?

While it is beyond doubt that the poet drew on the anima within to create incomparable poems and that through his artistic creation he provided an androgynous response to the masculine thrust of a society confused between its patriarchal attitudes and its feminine sensibilities, the answers to this important question and all the others that it raises, can perhaps best be illuminated by the poet's own pronouncements: "L'accord de deux tons . . . dans l'opposition desquels consiste toute la théorie, ne peuvent se définir d'une manière absolue: ils n'existent que relativement."⁵

Whether Baudelaire reached the ultimate androgynous state is relatively insignificant. What made for his

grandeur, for the emotional and aesthetic impact of his poetry, was his Pascalian intuition of androgyny as a desirable human condition to be attained, and the subsequent struggle for wholeness which that poetry reflects.

What emerged from the exploration of androgyny in the poetic work was first an explanation and a clarification of the contradictions and the confusions, of the sexism and the misogyny of a repressed self hiding behind the mask of a divided self. This was followed by an overwhelming feeling of alienation and isolation which prompted an inner struggle full of apprehensions, fears, doubts and rejections on the part of the poet. Towards the end of his life, Baudelaire begins an involved and complicated forging of a new self in which he pursues and acts out his internal opposites as he examines and creates a fresh definition of what it is to be a man, a woman, an androgyne. Rather than remaining forever at the mercy of his unconscious, he masters it through his poetry.

In order for "l'enfant desherité" to triumph over the alleged abandonment by the mother and the psychological castration resulting from the imposition of the legal guardianship, he will have to go through a long and arduous psychic "éducation sentimentale" in which previous notions are reevaluated. "Une energie, qui se rencontre souvent

dans les caractères les plus féminins et les plus sensibles, lui donnait le courage de supporter toutes les privations et tous les dangers plutôt que de risquer une . . . humiliante éventualité,"⁶ so Baudelaire wrote, concerning De Quincy . . .

The first step in this process is the recognition of the "woman within." Once he accepts his anima and reconciles it with his masculinity, he stops projecting his own unacceptable femininity onto Woman. She, in turn, ceases to be perceived as the archaic "Bad Object" at the same time as the poet's masculine reality stops being The Reality. In incorporating the anima, Baudelaire no longer awaits his mother or his lover to fulfill those potentialities which he had refused to recognize in himself. In becoming androgynous, Baudelaire becomes what Rosette Lamont terms "his own womb," his own mother.⁷ In carrying within him the new being, the man-woman, he manages to surpass the mother. As a result of this process, the poet redefines his relationships with all women as attested by such poems as "Le Balcon" and "L'Invitation au voyage." Once he reconciles masculine and feminine images within himself, lovers begin to mirror each other in a reciprocal parenting. The portrayal of woman too--is metamorphosed; she no longer exists just to pleasure him, and there is no question of her

inferiority any more. On the contrary, she is depicted as having an authentic life of her own which she freely chooses to share with the androgynous poet. No longer merely looked at or acted upon, she perceives and acts in her own right, as subject. In light of this new androgynous relationship, previous tensions are relaxed or drowned in a newly discovered sea of beatitude. Once he came to terms with the woman within, Baudelaire was able to have genuine relationships with women, and to recreate the universe through a bifocaled poetic lens.

The study of the theme of androgyny in Baudelaire's work brings to mind the figure of Icarus, symbol of an aspiration to rise above the plight of the common mortal, to transcend the stifling of a polarized existence in order to arrive at a regressus ad uterum, a "rêve sans fin," an infinite seized only by a select "chosen few": the cats, the accursed women, the dandy and the devil.

Through the magic of artistic creation Baudelaire fused the "moi" with the "non-moi," he was able to grasp the totality of meaning, to plunge "Au fond de l'inconnu pour trouver du nouveau"⁸ and to live in veritable "fêtes de cerveau, où les sens, plus attentifs, perçoivent des sensations plus retentissantes." He succeeds in reconciling the irreconcilable and unifying the incompatible.

Baudelaire's paintings and symphonies which shed "une lumière magique et surnaturelle sur l'obscurité naturelle des choses" can best be studied and heard when one's eyes are shut. Through his compositions, he touched many souls and changed some lives.

The poet who had set out to prove "que les chercheurs de paradis font leur enfer"⁹ opened the door to an infinite beyond reality, into a symbolic realm where schism is left behind: "des bonheurs supérieurs . . . plus vastes et plus raffinés."¹⁰

Notes, Conclusion

¹ OC, 711.

² OC, 606.

³ OC, 334.

⁴ Michaud, Guy, Message poétique du Symbolisme (Paris: Nizet, 1961), p. 80.

⁵ OC, 882.

⁶ OC, 404.

⁷ Rosette C. Lamont, "Baudelaire's 'Rêve Parisien': A Space/Time/Dream Poem," Centerpoint 2, No. 3 (Fall 1977), 48.

⁸ OC, 127.

⁹ OC, 463.

¹⁰ OC, 244.

BIBLIOGRAPHY

This is only a partial list of the works consulted. Only those titles which have proven to be the most useful to this study have been entered here.

- Aarnes, Asbjörn. • "Malaise et nostalgie chez Baudelaire." Revue de Métaphysique et de morale, 76 (oct.-déc. 1971), 466-477.
- Agel, Henri. "Baudelaire et le dandysme." Etudes sur Baudelaire. Publiées sous la direction de André Strauss à l'occasion du Colloque tenu en Sorbonne le 6/6/67, Paris: L'Association internationale des docteurs (lettres) de l'Université de Paris, pp. 2-7.
- Appiganesi, Lisa. Femininity and the Creative Imagination. A Study of Henry James, Robert Musil and Marcel Proust. London: Vision Press, 1973.
- Arnold, Paul. Le Dieu de Baudelaire. Paris: Savel, 1947.
- _____ . Esotérisme de Baudelaire. Paris: Vrin, 1972.
- Aeschylus. Aeschylus. Trans. Herbert Weir Smyth. Cambridge: Harvard Univ. Press, 1963.
- Auerbach, Eric. "The Aesthetic Dignity of Les Fleurs du Mal." In Baudelaire, A Collection of Critical Essays. Ed. Henri Peyre. Englewood Cliffs, New Jersey: Prentice-Hall, 1962, pp. 149-170.

- Austin, Lloyd James L'Univers poétique de Baudelaire.
Paris: Mercure de France, 1956.
- Bachelard, Gaston. L'Eau et les rêves: essai sur L'imagination de la matière. Paris: Corti, 1942.
- _____ . La Terre et les rêveries du repos.
Paris: Corti, 1948.
- _____ . La Poétique de la rêverie. Paris: Presses Universitaires de France, 1960.
- Balakian, Anna. "Those Stigmatized Poems of Les Fleurs du Mal." French Review 31, No. 4 (1958), 273-277.
- Balzac, Honoré de. "La Fille aux yeux d'or." Vol. IV of La Comédie humaine. Paris: Gallimard, 1952.
- _____ . Séraphita. Vol. X of La Comédie humaine. Paris: Gallimard, 1952.
- Bandy, W.T., and Claude Pichois. Baudelaire devant ses contemporains. Monaco: Editions du Rocher, 1957.
- Barlow, Norman. Sainte-Beuve to Baudelaire; A Poetic Legacy. Durham, North Carolina: Duke University Press, 1964.
- Bassim, Tamara. La Femme dans L'oeuvre de Baudelaire. Neuchatel: A la Baconnière, 1974.
- Baudelaire, Charles. Oeuvres complètes. Texte établi et annoté par Y.-G. Le Dantec, édition révisée, complétée et présentée par Claude Pichois, Bibliothèque de la Pléiade. Paris: Gallimard, 1961.
- _____ . Correspondance. Texte établi, présenté et annoté par Claude Pichois, avec la collaboration de Jean Ziegler, Bibliothèque de la Pléiade, 2 vols. Paris: Gallimard, 1973.
- Bayle, Pierre. Dictionnaire historique et critique. 1967; rpt. Paris: Niderst, 1974.

- Bazin, Nancy Topping. Virginia Woolf and the Androgynous Vision. New Brunswick: Rutgers University Press, 1973.
- _____ and
N. Freeman. "The Androgynous Vision," Women's Studies, 2, No. 2 (1974), 185-216.
- Béguin, Albert. L'Ame romantique et le rêve. Paris: Corti, 1939.
- Blin, Georges. Baudelaire. Paris: Gallimard, 1939.
- _____ . Le Sadisme de Baudelaire. Paris: Corti, 1948.
- Bodkin, Maud. Archetypal Patterns in Poetry. London: Oxford University Press, 1934.
- Boehme, Jacob. Concerning the Three Principles of the Divine Essence. Trans. John Sparrow, London: J. M. Watkins, 1910.
- _____ . Mysterium Magnum. 2 vols. Trans. John Sparrow. London: J. M. Watkins, 1924.
- Bolster, Richard. Stendhal, Balzac et le féminisme romantique. Paris: Minard, 1970.
- Braun, Sidney. "Baudelaire and the Courtesan." Kentucky Romance Quarterly, 15, No. 3 (1968), 237-243.
- Bray, René. La Préciosité et les Précieux. Paris: Nizet, 1946.
- Busst, A. J. L. "The Androgyne in the Nineteenth Century" in Romantic Mythologies. Ed. Ian Fletcher, London and New York: Barnes and Nobles, 1967.
- Campbell, Joseph. The Hero with a Thousand Faces. New York: Pantheon Books, 1949.
- _____ . The Masks of God: Primitive Mythologies. New York: Viking Press, 1959.

- Carter, A. E. The Idea of Decadence in French Literature, 1830-1900. Toronto: University of Toronto Press, 1958.
- Cassirer, Ernst. An Essay on Man, An Introduction to a Philosophy of Human Culture. Trans. Ralph Manheim. New Haven: Yale University Press, 1944.
- _____ . The Philosophy of Symbolic Forms. Trans. Ralph Manheim. New Haven: Yale University Press, 1957. Vol. III.
- Cattai, Georges. Orphisme et prophétie chez les poètes français, 1850-1950. Paris: Plon, 1965.
- Céllier, Leon. "'Les Chats' de Baudelaire." Revue des Sciences humaines No. 142 (1969), pp. 207-216.
- Cherix, Robert-Benoît. Commentaire des Fleurs du Mal. Genève: Callier, 1949.
- Chevalier, Jean. Dictionnaire des Symboles. Paris: Presses Universitaires de France, 1969.
- Cirlôt, J. E. A Dictionary of Symbols. Trans. Jack Sage. New York: Philosophical Library, 1962.
- Cixous, H. and C. Clement. La Jeune Née. Paris: Editions 10/18, 1975.
- Cocking, J. M. "The Texture and Sensibility in Les Fleurs du Mal." Essays in French Literature, 6 (1969), 18-35.
- Dale-Green, Patricia. The Cult of the Cat. New York: Weather-vane Books, 1963.
- Daly, Mary. Beyond God the Father; Toward a Theory of Women's Liberation. Boston: Beacon Press, 1973.
- Dante Alighieri. The Divine Comedy. Trans. John D. Sinclair. New York: Oxford University Press, 1961. Vol. I, The Inferno.

- De Beauvoir, Simone. The Second Sex. Trans. H. M. Parshley. 1949; rpt. New York: Knopf, 1953.
- Delcourt, Marie. Hermaphrodite. Myth and Rites of the Bisexual Figure in Classical Antiquity. Trans. Jennifer Nicholson. London: Studio Books, 1961.
- Delsipech, W. "'Les Chats': Essai d'Analyse Formelle." Sociologie de la littérature, recherches et discussions. Etudes de la Sociologie de la Littérature. Bruxelles: Edition de L'Institut de Sociologie, Université Libre de Bruxelles (1970), pp. 87-97.
- Deutsch, Helene. The Psychology of Women. 2 vols. New York: Grune & Stratton, 1944.
- Dijkstra, Bram. "The Androgyne in Nineteenth Century Art and Literature." Comparative Literature, 26 (1974), 62-73.
- Dufay, Pierre. Autour de Baudelaire. Paris: Le Cabinet du Livre, 1936.
- Durand, Gilbert. Les Structures anthropologiques de l'imaginaire, introduction à l'archétypologie générale. Paris: Presses Universitaires de France, 1963.
- _____ . "Les Chats, les rats et les structuralistes. Symbole et structuralisme figuratif." Cahiers internationaux du Symbolisme, 17-18 (1969), 13-38.
- Edinger, Edward F. Ego and Archetype, Individuation and the Religious Function of the Psyche. New York: G. P. Putnam's Sons, 1972.
- _____ . An Outline of Analytical Psychology. 1975. 30 l (unpublished paper available at Jung Foundation, New York, N.Y.).
- Eigeldinger, Marc. Le Platonisme de Baudelaire. Neuchâtel: A la Baconnière, 1951.

- Eigeldinger, Marc. Poesie et Métamorphoses. Neuchatel: A la Baconniere, 1973.
- _____ . "A Propos de l'image du thyrses de Baudelaire." Revue d'histoire littéraire de la France, 75 (1975), 110-122.
- Eliade, Mircea. Myths, Dreams and Mysteries. The Encounter between Contemporary Faiths and Archaic Realities. Trans. Phillip Mairet. New York: Harper and Row, 1960.
- _____ . The Two and The One. Trans. J. M. Cohen. New York: Harper and Row, 1965.
- Euripides. Ten Plays. "The Bacchantes." New York: Bantam Books, 1960, pp. 279-313.
- Ferran, André. L'Esthétique de Baudelaire. Paris: Hachette, 1933.
- Feuillerat, Albert. Baudelaire et sa mère. Montréal: Variétés, 1943.
- _____ . Baudelaire et la Belle aux cheveux d'or. New Haven: Yale University Press, 1954.
- Figes, Eva. Patriarchal Attitudes. Greenwich, Connecticut: Fawcett, 1970.
- Fiser, Emeric. Le Symbol littéraire. Essai sur la signification du symbole. Paris: Corti, 1941.
- Fondane, Benjamin. Baudelaire et l'expérience du gouffre. Paris: Seghers, 1947.
- Frandon, I-M. "Le Structuralisme et les caractères de l'oeuvre littéraire. A propos des 'Chats' de Baudelaire." Revue d'histoire littéraire de la France, 72 (1972), 101-116.

- Frappier-Mazur, L. "Balzac et l'androgynie." L'Année Balzacienne (1973), pp. 253-279.
- Frazer, James. The Golden Bough: A Study in Magic and Religion. London: MacMillan, 1925. 12 vols. Vol. I, "Dionysos," pp. 384-392.
- Freud, Sigmund. Collected Papers. Trans. James Strachey. London: Hogarth Press and the Institute for Psychoanalysis, 1956. Vol. 5.
- _____. Civilization and its Discontents. Trans. James Strachey. New York: Norton, 1962.
- Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton University Press, 1957.
- Galand, René. Baudelaire, poétiques et poésie, Paris: Nizet, 1969.
- _____. "Baudelaire's Psychology of Play." French Review 44, Special issue No. 2 (1970), 12-19.
- Gale, John E. "Sainte-Beuve and Baudelaire on Madame Bovary." French Review 41, No. 1 (1969), 30-37.
- Gautier, Theophile. Histoire du Romantisme. Paris: Charpentier, 1874.
- _____. Souvenirs romantiques. Paris: Garnier, 1920.
- _____. Mademoiselle de Maupin. Paris: Béziat, 1936.
- _____. Emaux et Cameés. Paris: Droz, 1938.
- Gelpi, Barbara C. "The Politic of Androgyny." Women's Studies 2, No. 2 (1974), 151-160.

- Gilman, Margaret. "Two Critics and an Author: Madame Bovary Judged by Saint-Beuve and by Baudelaire." Romantic Review 41 (1950), 138-146.
- _____. The Idea of Poetry in France. Cambridge: Cambridge University Press, 1958.
- Gilson, Etienne. "Baudelaire the Muse." In Baudelaire: A Collection of Critical Essays. Ed. Henri Peyre. Englewood Cliffs, New Jersey: Prentice-Hall, 1962, pp. 82-88.
- _____. L'Ecole des Muses. Paris: Vrin, 1951.
- Goldman, L. and N. Peters. "Les Chats." Sociologie de la littérature, recherches et discussions. Etudes de la Sociologie de la Littérature, Bruxelles: Eds. de L'Institut de Sociologie, Université Libre de Bruxelles (1970), pp. 81-85.
- Grava, Arnold. "L'Intuition baudelairienne de la réalité bipolaire." Revue des Sciences humaines, No. 167 (1967), pp. 387-415.
- Harris, Daniel A. "The Sexist Myth." Women's Studies, 2, No. 2 (1974), 171-184.
- Heilbrun, Carolyn. Toward a Recognition of Androgyny. New York: Harper Colophon Books, 1974.
- _____. "Further Notes Toward a Recognition of Androgyny." Women's Studies, 2, No. 2 (1974), 143-149.
- Henderson, Joseph. "Ancient Myths and Modern Man." In Man and his Symbols. Ed. Carl Jung. New York: Dell Publishing Co., 1975, pp. 95-157.
- Hyman, S. E. The Armed Vision. A Study in the Methods of Modern Literary Criticism. New York: Knopf, 1948.

- Hyslop, L.B. and F.H. Baudelaire as a Literary Critic. University Park: Penn State University Press, 1964.
- Hyslop, Lois Boe. "Baudelaire: 'Madame Bovary, C'est Moi?'" Kentucky Romance Quarterly 20, No. 3 (1973), 343-358.
- Jacobson, R. and C. Levi-Strauss. "'Les Chats' de Baudelaire." L'Homme, 2, No. 1 (1962), 5-21.
- Jacquier-Roux, J-L. Le Thème de l'eau dans Les Fleurs du Mal. Paris: La Pensée Universelle, 1973.
- Jasinski, René. Les Années romantiques de Théophile Gautier. Paris: Vuibert, 1929.
- Jones, Peter M. The Background of Modern French Poetry. Cambridge: Cambridge University Press, 1951.
- _____ . Baudelaire. New Haven: Yale University Press, 1952.
- Jung, Carl Gustav. Contributions to Analytical Psychology. Trans. H. G. and C. F. Baynes. New York: Harcourt Brace and Co., 1928.
- _____ . "The Problem of Types in Poetry." Psychological Types. Trans. H. G. Baynes. New York: Harcourt, 1923.
- _____ and Kerenyi, C. "The Special Phenomenology of the Child Archetype." Essays on a Science of Mythology. Trans. R. F. C. Hull. Bollingen Series XXII. New York: Pantheon Books, 1949.
- _____ . Complete Works. Ed. H. Read, M. Fordham and G. Adler. Vol. V, "Symbols of the Unconscious." Vol. VII, "Individuation." Vol. IX, Part I, "The Archetypes of the Collective Unconscious." New York: Pantheon Books, 1953.

- Jung, Carl Gustav. Psychological Reflections: A New Anthology of his Writings, 1905-1961. Ed. Jolande Jacobi. Princeton: Princeton University Press, 1953.
- _____. Man and His Symbols. New York: Dell Publishing Co., 1974.
- Kalfin, Robert. Dir., Yentl by Isaac Beshevis Singer. With Tovah Feldshuh. Eugene O'Neill Theater, New York. 23 October, 1975.
- Knapp, Bettina. Dream and Image. Troy, New York: Whitson Publishing Co., 1977.
- Lamont, Rosette C. "The Hamlet Myth." Yale French Studies 33 (1964-1965), 80-91.
- _____. "Baudelaire's 'Rêve Parisien': A Space/Time/Dream Poem." Centerpoint, A Journal of Interdisciplinary Studies 2, No. 3 (1977), 41-50.
- Langer, Susan K. Feeling and Form, A Theory of Art. New York: Charles Scribners and Sons, 1953.
- La Rochelle, Pierre-Drieu. Sur les Ecrivains. Paris: Gallimard, 1964.
- Leaky, F. W. Baudelaire and Nature. Manchester: Manchester University Press, 1969.
- Legros, Georges. "Du Sexe des Chats ou l'art de lire." Cahiers d'Analyse Textuelle, 13 (1971), 124-133.
- MacFarlane, Keith. "Baudelaire's Re-evaluation of the Classical Allusion." Studies in Romanticism 15 (1976), 138-144.
- Mansfield, Lester. "Proust et Baudelaire: Une Tentative de Rapprochement." In his Le Comique de Marcel Proust. Paris: Nizet, 1953, pp. 187-214.

- Marek, Joseph. "Baudelaire et Le symbolisme féminin." Revue de L'Université de Laval, 77 No. 6 (1957), 502-512.
- Martin, Wendy. "On Androgyny." Women's Studies, 2, No. 2 (1974), 265-268.
- Mauclair, Camille. Charles Baudelaire. Paris: La Maison du Livre, 1917.
- _____ . La Vie amoureuse de Baudelaire. Paris: Flammarion, 1927.
- _____ . Le Génie de Baudelaire: poète, penseur, esthéticien. Paris: La Nouvelle Revue Critique, 1933.
- Mauron, Charles. Des Métaphores obsédantes au mythe personnel. Introduction à la psychocritique. Paris: Corti, 1947 rpt, 1964.
- Melançon, Joseph. Le Spiritualisme de Baudelaire. Ottawa: Fides, 1967.
- Michaud, Guy. Message poétique du symbolisme. Paris: Nizet, 1961.
- Milner, Max. Le Diable dans la littérature française. Paris: Corti, 1960. 2 vols.
- Moers, Ellen. The Dandy--Brummell to Beerbohm. New York: Viking Press, 1960.
- Moss, Armand. Baudelaire et Madame Sabatier. Paris: Nizet, 1975.
- Neumann, Erich. The Origins and History of Consciousness. Trans. R. F. C. Hull. Bollingen Series XLII. Princeton: Princeton University Press, 1954. 2 vols.
- _____ . Amor and Psyche: The Psychic Development of the Feminine. A Commentary on the Tale by Apuleius. Trans. Ralph Manheim. Bollingen Series LIV. New York: Pantheon Books, 1956.

- Neumann, Erich. Art and the Creative Unconscious. Trans. Ralph Manheim. Bollingen Series LXI. Princeton: Princeton University Press, 1959.
- _____. The Great Mother. An Analysis of the Archetype. Trans. Ralph Manheim. Bollingen Series, XLVII. 1955; rpt. Princeton: Princeton University Press, 1963.
- Nietzsche, Friedrich. "Dionysus and Apollo." In his The Birth of Tragedy. Trans. Clifton P. Fadiman. In The Philosophy of Nietzsche. New York: The Modern Library, 1954, pp. 951-1088.
- Norman, Dorothy. The Hero: Myth, Image, Symbol. New York: World Publishing Co., 1969.
- Ovid. Metamorphoses. Trans. Rolphe Humphries. Bloomington: Indiana University Press, 1969.
- Peyre, Henri. Connaissance de Baudelaire. Paris: Corti, 1951.
- _____. Pensées de Baudelaire. Paris: Corti, 1951.
- _____. "Contemporary Feminine Literature in France." Yale French Studies 27 (1961), 47-65.
- _____. Baudelaire: A Collection of Critical Essays. New Jersey: Prentice-Hall, 1962.
- _____. Literature and Sincerity. New Haven: Yale University Press, 1963.
- _____. "Remarques sur le peu d'influence de Baudelaire." Revue d'Histoire littéraire de la France, 68 (1967), 424-436.
- _____. The Failures of Criticism. Ithaca: Cornell University Press, 1967.

- Peyre, Henri. "Baudelaire as a Love Poet." In Baudelaire as a Love Poet and Other Essays. Ed. Henri Peyre. University Park: Penn. State University Press, 1969, pp. 333-345.
- _____. Qu'est-ce le Romantisme? Paris: Presses Universitaires de France, 1971.
- _____. "Valery pour et contre Baudelaire." Les Bonnes Feuilles IV, Nos. 1-2 (1975), 10-18.
- _____. La Littérature symboliste. Paris: Presses Universitaires de France, 1976.
- Phillipson, Morris. An Outline of Jungian Aesthetics. Chicago: Northwestern University Press, 1963.
- Pichois, Claude. Baudelaire à Paris. Photographies de Maurice Rué. Paris: Hachette, 1967.
- _____. "Baudelaire et le 'Mundus Muliebris.'" Bulletin de la Faculté des Lettres de Strasbourg, 35, No. 2 (1957), 125-129.
- Pire, François. "Baudelaire entre chat et chien." Revue des Langues Vivantes 36 (1970), 614-620.
- Plato. The Symposium. Trans. W. Hamilton. Baltimore: Penguin Books, 1951.
- Pommier, Jean. La Mystique de Baudelaire. Paris: Les Belles Lettres, 1932.
- _____. Dans les Chemins de Baudelaire. Paris: Corti, 1945.
- Porché, François. La Vie Douleureuse de Charles Baudelaire. Paris: Plon-Nourrit, 1926.
- _____. Baudelaire, Histoire d'une Ame. Paris: Flammarion, 1944.

- Porché, François. Baudelaire et la Présidente. Paris: Gallimard, 1959.
- Poulet, Georges. Etude sur le temps humain. Paris: Plon, 1949. Vol. I.
- _____.
- _____.
- Who Was Baudelaire? Trans. Robert Allen and James Emmons. Cleveland, Ohio: World Publishing Co., 1969.
- Pratt, Annis. "Archetypal Approaches to the New Feminist Criticism." Bucknell Review 21, No. 1 (Spring, 1973), 3-14.
- Praz, Mario. The Romantic Agony. Trans. Angus Davidson. London: Oxford University Press, 1970.
- Prévost, Jean. Baudelaire. Paris: Mercure de France, 1953.
- Progoff, Ira. Jung's Psychology and Its Social Meaning. London: Routledge and Kegan Paul, 1953.
- Proust, Marcel. Contre Sainte-Beuve. Paris: Gallimard, 1971.
- Racine. "Phèdre." Théâtre complet. New York: Garnier Classiques, 1967, pp. 536-596.
- Raymond, Marcel. De Baudelaire au surréalisme. Essai sur le mouvement poétique contemporain. Paris: Corti, 1940.
- Reik, Theodor. Masochism in Modern Man. Trans. M. H. Beigel and G. M. Kirth. New York: Farrar and Strauss, 1941.
- Richard, Jean-Pierre. Poésie et profondeur. Paris: Le Seuil, 1955.

- Riffaterre, Michael. "Two Approaches to Baudelaire's 'Les Chats.'" Yale French Studies 36-37 (1966), 200-242.
- Rousset, Jean. La Litterature de l'âge baroque en France. Circé et le paon. Paris: Corti, 1953.
- Royère, Jean. Baudelaire, mystique de l'amour. Paris: Champion, 1927.
- Ruff, Marcel. L'Esprit du mal et l'esthétique baudelairienne. Paris: Armand Colin, 1955.
- _____ . Baudelaire. Trans. Agnes Kertesz. New York: New York University Press, 1966.
- Sartre, Jean-Paul. Baudelaire. Paris: Gallimard, 1947. rpt. 1963.
- _____ . "Introduction aux Ecrits intimes de Baudelaire." Paris: Editions du Jour, 1948.
- Secor, Cynthia. "The Androgyny Papers." Women's Studies 2, No. 2 (1974), 139-141.
- _____ . "On Androgyny: An Early Reappraisal." Women's Studies 2, No. 2, 161-169.
- Shanks, Lewis Piaget. Baudelaire, Flesh and Spirit. Boston: Little Brown and Co., 1930.
- Shroeder, Maurice Z. Icarus: The Image of the Artist in French Romanticism. Cambridge: Harvard University Press, 1961.
- Singer, June. Androgyny, Toward a New Theory of Sexuality. New York: Anchor-Doubleday, 1976.
- Sommeville, Léon. "Le Poeme 'Les Chats' de Baudelaire, essai d'exegèse." Etudes littéraires 5 (1972), 119-211.

- Stendhal. Le Rouge et Le Noir. Paris: Gallimard, 1958.
- Swedenborg, Emmanuel. Heaven and Hell. Trans. William McGeorge. London: Dent, 1931.
- _____. Conjugal Love. Rev. Trans. William McGeorge and H. Leslie Correll. Los Angeles: Cornell Publishing Co., 1938.
- Tindall, W. Y. The Literary Symbol. Bloomington: Indiana University Press, 1965.
- Trahard, Pierre. Essai critique sur Baudelaire. Paris: Nizet, 1973.
- Ulanov, Ann Bedford. The Feminine in Jungian Psychology and in Christian Theology. Evanston, Illinois: Northwestern University Press, 1971.
- Uzanne, Octave. "Du Sapphisme en Poésie: Benserade et Baudelaire." Revue de Littérature et d'art (2/15/21), pp. 131-141.
- Vivier, Robert. L'Originalité de Baudelaire. Bruxelles: Academie Royale de Langue et de Littérature Françaises, 1965.
- _____. "La Religion de Baudelaire." Le Flambeau, No. I (1923), pp. 186-200.
- Von Franz, M.-L. "The Process of Individuation." In Man and his Symbols. Ed. Carl Jung. New York: Dell Publishers, 1975.
- Watts, Alan. Nature, Man and Woman. New York: Pantheon Books, 1958.
- _____. The Two Hands of God: The Myths of Polarity. New York: Collier Books, 1969.