## I'm not a robot



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A book is a garden, an orchard, a storehouse, a party, a company by the way, a counselor, a multitude of counselors. Charles Baudelaire An analysis of Baudelaire An analysis of Baudelaire and two tercetas). The basic idea: life is multifaceted
and unknown. The poem Correspondence was probably written in 1855; in all editions of the collection "Flowers of Evil" it is the fourth in the cycle. In the center of the mysterious correspondences of visible nature and invisible entities. Man lives in the temple of nature. And since nature is a temple, its colors and colors, all
its flavors and tones are just different codes of the same language in which it manifests itself. The poem has many visual and sensual images. The author conveys sounds and smells. Everyone has to find their
 "correspondences" and to know the meaning of being. This work has become something of a manifestation of symbolism. It states that sensual things are symbols of hidden reality, and therefore there may be correspondences between their expression in smells, colors and sounds. In poetry, a lot of mysterious, intuitive, subconscious. The poet
encourages readers to join in the mysterious and unknown mystery of being, to feel the integrity and unity of all things. Every reader can interpret poetry symbols in their own way, because they are always meaningful. Nature is a temple in which living pillarsSometimes give voice to confused words; Man passes there through forests of symbolsWhich
look at him with understanding eyes. Like prolonged echoes mingling in the distanceIn a deep and tenebrous unity, Vast as the flesh of children, Sweet as oboes, green as meadows— And others are corrupt, and rich, triumphant, With power
to expand into infinity, Like amber and incense, musk, benzoin, That sing the ecstasy of the soul and senses. — William Aggeler Editor's Note: This work was borne from a conversation about art criticism between Amanda, an artist and Fictional Café's fine arts barista, and myself over lunch in a Chinese restaurant last winter in Providence, Rhode
Island. (The restaurant shall remain nameless, as the conversation was much better than the food.) We tended to agree that contemporary art criticism. We resolved to study this anachronism further. We decided to read and write about the art
criticism of the French poet, essayist and libertine Charles Baudelaire (1821-1867). Our source was the book Charles Baudelaire is best remembered for his highly controversial poetry collection, Les Fleurs du Mal, and for translating Edgar Allen Poe into
French, yet while alive he was also highly regarded for his incisive writing about art. He favored Romanticism in the arts and attended many annual art exhibits in Paris known as Salons. "The Salon of 1846" was the second salon Baudelaire's art
criticism. Amanda has finished hers, and what you read here is the result. It is, in my opinion, a work that embodies a great deal of thoughtful analysis. It is not derivative for being a critique and in that regard, it is an exemplary work of art criticism that stands on its own. — Jack Introduction Before Charles Baudelaire's "The Salon of
1846," or any creative expression (art, literature, music, etc.) of the mind, can be reviewed, the reviewer must know certain elements which are not easily discerned. The more the reviewer must be aware of the following if the review is to be regarded
as authentic: one, the subject's social, political, and economic environment; two, the genetic predisposition, or temperament and personality, of its artist/creator; and three, the sensory and mental interaction between subject and reviewer which shed light on observations, opinions or philosophies of the artist/creator. Within these three
criteria lie factors that are unknown to both the reviewer and the creator, or known only to the artist/creator. Each of these are likely colored by the uniqueness of either party. With this in mind, a review of most works of art can only be as pure as the reviewer's understanding of it. If no reviewer is omnipotent, the
review must be written within the best of the reviewer's capabilities, keeping in mind things within the reviewer's control such as those things known to the reviewer. A review—meaning a formal assessment or examination with the intention of alteration or a critical critique—its very definition further complicates the idea of a review. The reviewer
must consider all these aforementioned criteria and prerequisites and turn them on the system in which the reviewer is choosing to critique. It then must be decided whether such a critique is a suitable match for what is being critique. It then must be decided whether such a critique is a suitable match for what is being critique.
always consider their inclination toward or away from the reviewer's intent. The reviewer cannot know all factors which contributed to the creation of a work and the full purpose it was intended to serve, or whether the system being used to critique it is inherently flawed and if so to what extent. Even when all these concerns have been dealt with
as best one can, it is incumbent on the reviewer to attempt a critical analysis, as in the case of Baudelaire's "The Salon of 1845." The work is entitled "To the Bourgeois" and a dissection of each section, followed by a conclusion. Baudelaire as
Baudelaire Before delving into the critique itself, our attention must first focus on the climate in which Baudelaire wrote this salon. France, 1846: The Salon was a special event intended to give credibility to an artist whose paintings were on display. Art was curated based on the merit ascribed to it by those who considered themselves
art authorities. For an artist, achieving entry into this show might be, in the worst case, a life or death situation. These self-apointed critics were not always particularly kind, especially to impressionists such as Eugene Delacroix, whom Baudelaire believed deserved the highest praise. Since the Salon had established itself as the highest recognition
that could be bestowed on an artist, it is not unreasonable to see why Baudelaire would write under the title "The Salon of 1846" in an attempt to alter the current hierarchy. Baudelaire himself had a long history fighting against authority. He clashed with his stepfather, who was a military man and would later fight in the French Revolution. Some
themes throughout "The Salon of 1846" were anti-establishmentarianism, the use of emotion in the evaluation of art, beauty and pleasure, praise for impressionism, and criticism of technique. Therefore, it was no surprise to which social group Baudelaire dedicated this essay. To The Bourgeois To critique this portion of "The Salon of 1846" is
unproductive as it accomplishes what it sets out to with ease. For this reason, To The Bourgeois, "To The Bourgeois," introduction attempts to appeal to the bourgeois, or middle class (as opposed to the highbrow art critics) by way of flattery and definition of terms. Baudelaire does this by
defining criticism and what art should represent to the bourgeoisie, while allowing them, through his words, to have a sense of control and dominion over the fate of art. Baudelaire attempts to rearrange bourgeois values by offering—whether an illusion or not—the idea that art is a necessary part of a fulfilling (bourgeois) existence. It is
art which evokes feeling, he suggests, which in turn leads to spiritual balance. In doing so, he portrays the monopolizers [of art], as those who have robbed the bourgeois in the realm of art, and praises their contributions as they have allowed access to the arts
to the masses. For what Baudelaire's addressing the bourgeois is trying to accomplish, whether realistically effective or not, deigns to be a message destined to appeal to the ego of its intended recipients. The structure of his introduction is methodically and attractively laid out; Baudelaire begins with fawning, follows with instruction, then closes
with gratitude. Though the flamboyancy in which it is written sacrifices sincerity, it is nonetheless attractive for those who seek reassurance of self-importance. Notably, Baudelaire does not displace himself as the authority on subjects forthcoming. His gratitude, and perhaps even humility, as mentioned above, only surface in
reference to preceding deeds of the bourgeois, which are not intimately related to anticipated to pics and, therefore, of no threat to the legitimacy of Baudelaire's pedagogies. The entire assemblage gives the illusion that the bourgeois have mistakenly failed to take advantage of some of their power in relation to the progress and enjoyment of art and
that Baudelaire, himself, is simply a whistleblower. Yet, Baudelaire's writing is filled with subtle direction masquerading as flattery and is not quite as innocent as simply making his readers aware of their unintentional folly. To begin "The Salon of 1846" with this type of appeal could be considered a stroke of genius, as it is intended to soften the
reader, rendering them more susceptible to agreeing with Baudelaire's approaching ideals. "I. The Good of Criticism?" Baudelaire finds that cold, analytical criticism pales when
compared with criticism stemming from emotion. The superior type of criticism is as follows: "...criticism must be partial, passionate, political, adopt an exclusive point of view, provided always the one adopted opens up the widest horizons." (p. 50) This
definition seems to contradict itself, as each expression that seems to imply disharmony can conceivably co-exist — but to what extent? Baudelaire uses his final paragraphs to comment on beauty, morality and on the importance that the critic and artist should be passionate in both the evaluation and creation of art. Here can be seen more clearly the
contrast between Baudelaire's views and modern Western views on criticism. Currently, Western society holds that criticism must be void of many of the values Baudelaire stresses it must contain. As in the recent twenty-first century, acceptable criticism presents as logical and impartial. Emotion enters only in its delivery, in which the feelings of
those receiving the criticism must be dealt with sensitively. It must contain also what is inherent in criticism: a goal directed at positive change, honing of skill, or improvement in idea and presentation. The validity of such criticism exhibits ends. In
the context of "What Good is Criticism?" Baudelaire's definition of criticism?" Baudelaire's definition of criticism is not without merit when tethered to the subject for which Baudelaire has set his criteria: art. If the value and purpose of the subject being evaluated lie in the emotion with which it is fabricated and evokes more of the subject being evaluated lie in the emotion with which it is fabricated and evokes more of the same, then judging it as in keeping with emotion
is consistent (if not logical). However, the problem that arises is Baudelaire's section "What is relation to art is indeed what he claims it to be. "II. Romanticism" In Baudelaire's section "What is Romant
reiterated. Baudelaire attempts to balance the idea that beauty and pleasure are the meaning of art with the more popular view that art is a representation of morality. His ideas about criticism are further explored in this section. Baudelaire insists, "Romanticism and modern art are one in the same thing: intimacy, spirituality, color, yearning for the
infinite," (p. 53) and the evaluation of either leads inevitably to the metaphysical, yet again connecting art with a higher purpose. Baudelaire, who believes that continual progress synonymous with modernity. Towards the latter part of this
section, Baudelaire begins to contrast the north and south of the region and reveals his favoritism toward impressionist painters. Though the section on Romanticism and emotion, and synonymously with modern art,
which Baudelaire believes to be the epitome of progress in painting. This is important, because it stresses the idea that drives human evolution, is measured by emotion. Emotion, which Baudelaire assigns as art's primary purpose, is therefore necessary if one wishes to advance. Neither one can exist without the other.
Making them contingent upon one another under the definition of modern art aids Baudelaire's agenda in his classification of accepted technique (how the draughtsman actually creates art) as past and what Baudelaire's criteria for artistic evaluation.
"III. Colour" In "Colour," Baudelaire provides a rather impressive narrative of its place in art. He begins by describing a landscape as it is seen in all its hues beyond the perception of the human eye, not just of white but of reds and
blues. To Baudelaire, color means two tones (one warm, one cool) and their relationship to each other. He praises nature in its ability to perfectly represented in color comes from choices based within the artist's temperament, according to Baudelaire, and
leads to its melody. The melody is the color scheme, which can be best seen in its greatness when the viewer stands at a further distance. Then, a posed question: can a colorist be also a great draughtsman? Baudelaire, perhaps, attempts to be fair in his answer, though he obscures the question by differentiating the two styles of art and, as
expected, exalting one over the other. The draughtsman ("with a keen eye for line") excludes the superlatives of the colorist does not exclude lines but exceeds them: the superlatives of the draughtsman. Baudelaire finishes by hailing colorists as epic poets. Baudelaire's section
on colour may be his most eloquent observations thus far. His background as a poet, rather than a philosopher, may better serve his writing here. His description of color and how it creates images is beautiful in style and imagination. Yet, Baudelaire does not squander this moment without further insulting the draughtsman and his technique. This is a
theme continually seen in previous sections as expressed by Baudelaire in his favoring of emotion over technique. One of Baudelaire's most intriguing and underhanded points implies that technique, as it is applied to color, will always be an abstraction because only nature can account for every molecule of color. This idea caters once again to
impressionist styles, while shying away from draughtsman lines. Though Baudelaire does not expressly say that color and technique are mutually exclusive, but it is no secret to which his favor gives precedence. Conclusion It is the opinion of this reviewer that although Baudelaire's writing has merit for what it is, there are some flaws in his opinions
and perceptions. Art cannot be evaluated based purely on a set of boxes to be checked off and universally applied. To do so would be insulting to the very practice of its creation and the subjectivity in which it exists. What art means to each individual gives birth to their own standards by which to critique, which is why some may prefer
their houses filled with abstractions while others favor finely painted portraits. To restrict the criteria is to control not the reaction of the viewer, which is inherently sparked by observation, but rather to judge and condemn it so that it is shamed into conformity. Like many authors, Charles Baudelaire was a product of his time, attempting to further
his agenda with passion within the trajectory of that which he deemed to be right. His opinions, thoughts and beliefs have been influential, or at least of interest, to many throughout history. Whether such ideals can be collectively applied or should be adhered to is best determined within the scope of freedom of thought for those who choose to
believe either or none. Regardless of which side one delights on, most would agree Baudelaire's "The Salon of 1846" left its mark on the world of art and those who continue to study it. *** Amanda's first book was published when she was just eighteen years of age. She believes in making the world a better place through understanding, kindness
and access to the arts. Amanda is a member of aforementioned the Association of Rhode Island Authors and enjoys spreading the word about new and emerging artists. You can learn more about her at her website. This is her first feature on The Fictional Café. The poem "Correspondences" by Charles Baudelaire is a quintessential representation of
the Symbolist aesthetic that permeated French poetry in the 19th century. It's a meditation on the interconnectedness of the senses, thoughts, and the natural world. Baudelaire portrays Nature as a "temple," a sacred space full of symbols and "living spires" that speak in a language that transcends human speech. This perspective emphasizes the
unity of the universe, where each element finds its echo in another. The opening stanza portrays nature as a space imbued with symbolism: "Man journeys through a wood of symbols there." The forest serves as a metaphor for the world itself-a landscape filled with hidden meanings that "kindle, as he goes, with friendly fires." These "fires" might
symbolize human understanding or epiphanies, brightening as one progresses in understanding the world's underlying correspond." Baudelaire introduces the notion of synesthesia, the blending of one sense into another. This is depicted through
 "long-drawn echoes in a far-off bond" that blend into a "deep and shadowed unity." This speaks to the idea that all elements in the universe, whether they are colors, sounds, or scents, are interconnected and exist in harmonious relation. Baudelaire's description of the universe as "Vast as the night and as vast clarity" speaks to the dichotomy of
darkness and light, mystery and understanding, that coexist in this intricate web of correspondence. The third and final stanza contrasts different kinds of perfumes that symbolize a range of human experiences and emotional states. Some are as "fresh as the cheek of a child," evoking innocence and purity, while others are "triumphant, rich, defiled,"
embodying the complexities and contradictions of the human condition. The stanza closes with an invocation of "amber, incense, musk, and benzoin," scents that are traditionally associated with religious rituals, suggesting a sort of transcendence achieved through understanding these correspondences. The poem culminates in the notion that the
intermingling of the senses leads to a "transport of the soul," an ecstatic state where intellectual and sensory experience combine to lift the soul into a higher realm of understanding. The language here suggests a celebration, a hymn to
the cosmic unity that binds us to the world and to each other. Thus, "Correspondences" serves not only as a poetic manifesto for Baudelaire but also as a lens through which we can view the world and to each other. Thus, "Correspondences" serves not only as a poetic manifesto for Baudelaire but also as a lens through which we can view the world and to each other.
intellectual and sensory enlightenment. Copyright (c) 2025 Poetry Explorer Charles Baudelaire's "Correspondences" is a deeply evocative poem that explores the interconnectedness of nature as a sacred space, a "temple" filled with symbolic meanings
that resonate with human experience. The tone is initially reverent and contemplative, shifting to a more sensual and ecstatic appreciation of the interwoven sensory world. It suggests that deeper understanding comes from acknowledging the hidden connections between seemingly disparate elements of our experience. Nature as a Sacred Text One
of the central themes of "Correspondences" is the interpretation of nature as a text filled with symbols. The opening lines establish nature as a "temple" with "living pillars" that observe him with "understanding eyes." This suggests that nature is not merely a
passive backdrop, but an active participant in human experience, offering insights and meanings to those who are receptive. The imagery of the "temple" and the Unity of Senses A vital theme is the unity of sensory
 experiences, as illustrated by the prominent use of synesthesia. Baudelaire argues that "perfumes, sounds, and colors correspond," suggesting a deeper underlying harmony between different sensory realms. This is further developed in the second stanza where the poet describes how "long-drawn echoes mingle and transfuse/Till in a deep, dark
unison they swoon." By blurring the boundaries between the senses, Baudelaire implies that reality is not fragmented into separate sensory inputs, but rather a unified and holistic experience. This concept challenges traditional notions of perception and opens the door to a more imaginative and intuitive understanding of the world. The Allure of
Decadence and Transcendance Another significant theme is the poem's exploration of contrasting sensory experiences, particularly the tension between purity and corruption. While some perfumes are described as "cool as children's flesh, /Sweet as oboes, green as meadows," others are "corrupt, and rich, triumphant." This juxtaposition of innocence
and decadence highlights the complexities of sensory experience and suggests that both can be pathways to heightened awareness. The "corrupt" perfumes, like "amber and incense, musk, benzoin," possess the "power to expand into infinity," suggesting that even experiences traditionally considered negative or immoral can lead to transcendent
states of consciousness. The poem does not condemn the "corrupt," instead it examines their capacity to elevate spirit and senses. Symbols in the poem contribute to its exploration of interconnectedness. The "forest of symbols" represents the complex and multilayered nature of reality, requiring careful
observation and interpretation. The "echoes" symbolize the reverberations and connections between different sensory realms, suggesting that every experience has a ripple effect. The perfumes themselves act as potent symbols, with their diverse qualities representing a range of human emotions and experiences. Notably, the final images of "amber
and incense, musk, benzoin" are evocative of both religious ritual and sensual indulgence, further blurring the lines between the sacred and the profane. Are these sensory experiences gateways to a spiritual awakening, or are they simply fleeting moments of sensory pleasure? A Symphony of Senses In conclusion, "Correspondences" is a powerful
exploration of the interconnectedness of nature and humanity, achieved through the masterful use of synesthesia, symbolism, and contrasting imagery. Baudelaire encourages readers to embrace the full spectrum of sensory experience, from the pure to the corrupt, and to recognize the hidden connections between seemingly disparate elements of the
world. The poem's significance lies in its invitation to engage with reality on a deeper, more intuitive level, recognizing that the world around us is a "temple" filled with meaning waiting to be deciphered, a complex symphony of senses that ultimately reflects the depths of the human soul. You don't get mood swings from eating cornflakesO. J.
SimpsonA good relationship is all about balance and chemistry. Taylor SwiftNow, I am become Death, the destroyer of worlds. J. Robert OppenheimerYou have to think big? Donald TrumpIf you dream and you believe, you can do it. Sean CombsI feel like everything has happened naturally. Ryan Gosling The whole life of Charles
Baudelaire consisted of continuous inconsistencies. His father was thirty-odd years older than his mother. Charles himself, who had been searching for and demanding love from the people around him all his life, could not give love even to his own mother. Subsequently, Baudelaire wrote: "As a child, I had two conflicting feelings in my heart: the
horror of life and the delight of life." This duality, obviously, became the hallmark of his poetry, filled with contrasts and oxymorons. Even the name of the collection, Flowers of Evil, which brought Bodler worldwide fame, is nothing but an oxymorons. Even the name of the collection became a kind of "encyclopedia" of
French life, since different images of modern Baudelaire appeared on the pages of verses. However, there is a special cycle - "Dumps and Ideals", dedicated to art. It is in this cycle that we can find the "Correspondences" of Charles Baudelaire. Apparently, it was Baudelaire appeared on the pages of verses. However, there is a special cycle - "Dumps and Ideals", dedicated to art. It is in this cycle that we can find the "Correspondences" of Charles Baudelaire.
in form and genre is a classic sonnet consisting of two quatrains and two three-verses. The traditional themes for a sonnet were the deification of a woman, her beauty, chanting of love, lover (in this sense, William Shakespeare's sonnets are rightly considered the most famous). Later, everyday life with its so-called worldly joys began to unfold in
sonnets. And closer to the twentieth century, even political and satirical sonnets appeared. The object of the image of Charles Baudelaire is correspondences: between physical existence and the spiritual realm, as well as between the world of sensory forms and the world of fictional ideas. Obviously,
these correspondences manifest themselves in Baudelaire in the world of nature and man: "Nature is a strict temple" in which it is impossible even to drop a "slurred sound", therefore, an "embarrassed man" wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely, this embarrassed man "wanders "forests of symbols." Most likely wanders "forests of symbols." Most likely wande
fragrances, and sounds, and colors." What place is allotted to man in this strict hierarchy? This question worried many poets. For example, the Russian poet Fyodor Tyutchev believed that there was a discord between man and nature, and the person endowed with reason was to blame for this, so he "murmurs a thinking reed." Baudelaire approaches
this issue differently. The purpose of man in art is to express a real life in which everything is mixed: beauty and ugliness, high and low, good and evil. It sometimes really matches each other. Hence the name of the poem. But the poet goes further in his reasoning. The correspondences in him lead to interpenetration and even complete merger: thus,
the "smell of the virgin" is pure as a meadow, and the "high sound of the oboe" is holy, like a child's body. Even more surprisingly, the "fusion of incense and ambergris and benzoin" creates a solemn, but at the same time "depraved aroma." And completes the merger of "the highest thoughts of ecstasy and the best feelings of ecstasy." Thus, Charles
Baudelaire, tossing and dropping between the "delight of life" and the "horror" in front of her, feeling the spline (not without reason the cycle is called by Hegel "unhappy consciousness." This means that consciousness is
bifurcated, torn, therefore, is in a state of "endless longing." Even Baudelaire called himself a "tantrum" and a "note pessimist" immersed in the world of his own gloomy fantasies. All this, however, creates a special style of Charles Baudelaire, which can no longer be confused with anyone. This entry was posted in Charles Baudelaire. Bookmark the
permalink. The information we provided is prepared by means of a special computer program. Use the criteria sheet to understand greatest poems or improve your poetry analysis essay. Rhyme scheme: Xaaa bcbc ded effStanza lengths (in strings): 4,4,3,3,Closest metre: iambic pentameterClosest rhyme: rimaClosest stanza type: tercetsGuessed form:
27Amount of lines: 14Average number of symbols per line: 42 (strings are more long than medium ones) Average number of words per line: 8Mood of the speaker: The punctuation marks are various. Neither mark predominates. The author used lexical repetitions to emphasize a significant image; as, and are repeated. The poet used anaphora at the
beginnings of some neighboring lines. The same word and is repeated. Paul de Man performs a famous close reading of this sonnet in his essay "Anthropomorphism and Trope in Lyric." It's a tough text, but de Man was never one to shy away from difficulty. Fittingly, then, de Man interprets Baudelaire's poem as about the difficulty that lyric poetry
has in getting beyond itself—to the "truth" that it is so often promises. QuoteThere are perfumes as cool as the flesh of children, Sweet as oboes, green as meadows—And others are corrupt, and rich, triumphant, With power to expand into infinity, Like amber and incense, musk, benzoin, That sing the ecstasy of the soul and senses. AnalysisThere's no
way to do justice to de Man's insanely close reading of these lines. So we'll just give you a sneak preview of that reading by saying that his understanding of "Correspondances" hinges on a single word: the "like" in "Like amber and incense, musk, benzoin." Mind. Blown. Are we right? Check out "Anthropomorphism and Trope" itself if you're wondering
how a critical reading could ever hinge on a single word, let alone one as innocent-looking as "like." Now that you've been through our Deconstruction Boot Camp, we bet you'll like what you see. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the
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elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Photo: Founder
and Editor-in-Chief Jack B. Rochester and Fiction Barista Derrick Layfayette Charles Baudelaire (1821—1867) Correspondences Nature is a temple where living pillars Let escape sometimes confused words; Man traverses it through forests of symbols That observe him with familiar glances. Like long echoes that intermingle from afar In a dark and
profound unity, Vast like the night and like the light, The perfumes, the colors and the sounds respond. There are perfumes fresh like the skin of infants Sweet like oboes, green like prairies, —And others corrupted, rich and triumphant That have the expanse of infinite things, Like ambergris, musk, balsam and incense, Which sing the ecstasies of the
mind and senses. . . . Correspondences La nature est un temple où de vivants piliers Laissent parfois sortir de confuses paroles L'homme y passe à travers des forêts de symboles Qui l'observent avec des regards familiers. Comme de longs échos qui de loin se confondent Dans une ténébreuse et profonde unité, Vaste comme une nuit et comme la
clarté, Les parfums, les couleurs et les sons se répondent. Il est des parfums frais comme les hautbois, verts comme les hautbois de l'expansion de la comme les hautbois de l'expansion de la comme les hautbois de l'expansion de la comme les hautbois de l'expansion de l'expans
Etching, 'Charles Baudelaire' 1967, by Edouard Manet, Bibliothèque Nationale de France, Paris. In Paris 1857, Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances", arguably his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances" his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances" his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances" his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances" his best-known poem. This work beautifully introduced Baudelaire wrote "Correspondances" his beautifully introduced Baudelaire wrote "Co
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lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever. See What's NewExplore how consumers want to see climate stories told today, and what that means for your visuals. Download Our Latest VisualGPS Report WriterMusic DepartmentAdditional CrewCharles Baudelaire was a
19th century French poet, translator, and literary/art critic. At his birth, Baudelaire's mother, Caroline Archimbaut-Dufays, was 28; his father Francois Baudelaire was 61. Charles was six, his father died and Charles
became very attached to his mother, but when she remarried, he was sent to boarding school. The school was ruled by military discipline which caused much of Baudelaire's solitude and fits of crushing melancholy. Baudelaire resented the strictures of his life and was, in turn, difficult and rebellious. He frequently fought with students and teachers.
He began to write poems, which were not well received by his masters, who felt them examples of precocious depravity, unsuitable for his age. He eventually attended the College Louis-le-Grand, but was expelled in April 1839. In an attempt to draw him away from the company he was keeping, Baudelaire's stepfather sent him on a voyage to India in
1841. Baudelaire jumped ship and eventually made his way back to France in February of 1842. On his 21st birthday, Baudelaire received his father's inheritance, but his lavish and extravagant lifestyle (including use of hashish and opium) dwindled his fortune. He fell prey to cheats and moneylenders, which led to heavy debt. He also contracted the
venereal disease that eventually took his life. His parents obtained a court order to supervise his money and Charles received only a small allowance. In 1842, Charles met a Creole woman named Jeanne Duval, who became his mistress and dominated his life for the next 20 years. Jeanne would inspire Baudelaire's most anguished and sensual love
poetry, provoking such masterpieces of the exotic-erotic imagination as "La Chevelure" ("The Head of Hair"). Baudelaire used his writing to shock and astonish society, likely because of his strict upbringing and strong opposition to authority. He often focused on the immoral and cynical. He felt that his ideas where very similar to those of Edgar Allen
Poe, who focused on beauty, death, and the bizarre. Baudelaire began to translate volumes of Poe's work into French authorities and Baudelaire was forced to
omit six poems and pay a fine; today, it stands as perhaps the most influential poetry collection published in Europe in the 19th century. He continued to publishing prose poetry, a poetic form unknown in France, and became
renowned for his innovation in prose experiments. Near the end of his life, Baudelaire's agonizing moods of isolation and despair, which he called his moods of spleen, returned and became more frequent. In 1867, while in Belgium, Baudelaire developed hemiplegia and aphasia. He was brought back to Paris, where he died. Suggest an edit or add
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