Baudelaire and the Ethics of Distributive Injustice

- By MS Emily Apter, Professor of French, New York University.

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La Rançon

L'homme a, pour payer sa rançon,
Deux champs au tuf profond et riche,
Qu'il faut qu'il remue et défriche
Avec le fer de la raison;

Pour obtenir la moindre rose,
Pour extorquer quelques épis,
Des pleurs salés de son front gris
Sans cesse il faut qu'il arrose.

L'un est l'Art, et l'autre l'Amour
- Pour rendre le juge propice,
Lorsque de la stricte justice
Paraîtra le terrible jour,

Il faudra lui montrer des granges
Pleines de moissons, et des fleurs
Dont les formes et les couleurs
Gagnent le suffrage des Anges.

[Mais pour que rien ne soit jeté
Qui serve à payer l'esclavage,
Elles grossiront l'apanage
De la commune liberté]

The Ransom
Man, in order to pay his ransom, has
Two deep and rich fields of tufa
That he has to plow and till
With the iron of reason;

To yield the smallest rose
To extort a few ears of corn,
From the salty tears of his grey brow,
Water it ceaselessly he must

One field is Art, the other Love
To obtain a favorable judgment
When justice most severe
Appears on that terrible day,
He must display his stores
Filled with harvests and flowers
Whose forms and colors
Win the vote of the Angels.

[Translation my own]

Suppressed Strophe (as rendered by T.J. Clark)
[But that nothing should be sown
which would go to pay for slavery
They will swell the property
of the Common liberty.

Francis Scarfe's "literal" translation: [*Baudelaire. The Complete Verse* London: Anvil Press, 1986] To pay his ransom with, Man has two field of deep rich soil, which he must cultivate with the blade of Reason.
To nurse the smallest rose, to wring a few ears of corn from the earth, he must water them ceaselessly with the salt tears of his ashen brow.
One is Art, and the other is Love. In order to propitiate the Judge when the terrible day of Justice dawns, he will have to show him barns full of harvested crops, and flowers whose forms and colours win the approval of the Angels.

T.J. Clark variation: Man to pay his ransom, must till the fields of Art and Love with the ploughshare of reason - a ceaseless struggle, sweat pouring from his brow. At the Last

Judgment he must show grain but also flowers - a plain harvest alongside a crop which will win favor by its forms and colors, or its food value.

Baudelaire's "The Ransom" – composed in 1848-9 and often judged to be one of his weaker poems from an aesthetic point of view - figures among the *Pièces diverses* of *Les Epaves*. In what follows, the poem will serve as a point of departure for considering the ethics of distributive injustice in Baudelaire's poetics. This term "distributive injustice" – though it crops up in legal theory – has no specific author or common currency. I am ascribing it to Baudelairean irony; an ethico-political irony concentrated in the poetics of the unjust portion, the unequal share, the idea of luxury as an extraction of capital from labor, or the theme of an uncivilly divided commons. Mobilized in obvious counterpoint to the philosopher John Rawls's principle of "distributive justice" - which at its most basic applies to the egalitarian allocation of material goods, and to tolerance of inequality only to the end of a greater good for the least advantaged - distributive injustice will be used to refer to a dialectical idiom particular to Baudelaire's writing that helps us glean what Baudelaire meant when he described "The Ransom" as an example of his "mitigated Socialism" ("socialisme mitigé."). Baudelaire belongs, I will argue, in a continuum of thinkers committed to challenging the ethical grounds of property, ownership, entitlement, and distribution ranging from Proudhon, (famous of course for the dictum "property is theft") and Marx, to Rawls and the contemporary philosopher Peter Singer, whose idea of "one world" attempts to correct for Rawls's questionable assumption that under the "veil of ignorance" - a hypothetical all-things-being-equal condition - individuals will opt for a system of welfare beneficial to the worst-off.

It goes without saying that the focus here on distributive injustice also takes its cue from Jacques Derrida's reading of Baudelaire's "La Fausse Monnaie," (Counterfeit Money) in *Donner le temps* (Given Time, 1991). "Like the Ransom" this *Spleen* prose poem contests the laws of potlatch, which, as Derrida reminds us, transform the gift or the offering into distributive justice, … alms into exchangist, even contractual circulation." (DT 138) "Counterfeit Money" demonstrates the "madness of economic reason" under capitalism, relying on strange figures: ""noon at two o'clock," coins "singularly and minutely distributed" among trouser and waistcoat pockets, or a rich man's effort to "win paradise economically," …. to pick up gratis the certificate of a charitable man" by dashing the beggar with false coin. (GT 34) Like "The Ransom," this prose poem revolves around the perverse economy of distributive **in**justice at the heart of capitalism. "Is there a real difference here between real and counterfeit money once there is capital? And credit? Derrida asks. "This text by Baudelaire, [he replies] deals, in effect, with the relations among fiction in general, literary fiction and capitalism, such as they might be photographed acting out a scene in the heart of the modern capital." (GT)

"The Ransom," like ""La Fausse Monnaie," deals with theology as an economy, an ethics of pay-offs and cheats. In describing the tribute to be paid on the day of judgment, "The Ransom" invokes, even as it travesties, the "Parable of the Sower; with its credo that God recompenses those who endure against adversity, avoid the temptations of riches, and

harvest the fruits of their labor. The first stanza, which introduces a laborer tilling his fields, is likely a crib from George Sand's *La Mare au Diable* of 1846. In the extraordinary opening sections of this celebrated "roman champêtre," Sand expatiates on one of Hans Holbein's *Simulacres de la Mort,* a group of engravings of 1545 organized around the topos of the "dance of death." Holbein's laborer. is old, his clothes are tattered, and his nags are skin and bone. The only lively figure in this scene of sweat and desperate toil is a skeleton brandishing a whip. Sand compares the laborer to Lazarus seated on a pile of manure in front of the rich man's house. He has no fear of death because, unlike the rich man, he has nothing to lose except his suffering. He has purchased a kind of indemnity against death, or if you will, paid his death duties in advance with the wretchedness of his earthly life. Sand treats this grim mid-sixteenth century vision with indignation, using it to chastise her own era for doing too little to alleviate injustice. In Holbein's time, the rich bought indulgences and drank to ward off death, now, Sand says, they get their government to buy them protection against rebellious peasants, fortifying the ranks of soldiers and jailors instead of advancing a meliorist project. Sand reserves special ire for artists (she is presumed to be targeting Eugène Sue's 1842 *Les Mystères de Paris*), who sensationally exploit the spectacle of the poor:

> It is doubtless lugubrious to spend one's force and one's days splitting open the jealous earth, that yields the treasures of fecundity so reluctantly; the blackest, roughest morsel of bread is, at day's end, the only recompense, the only profit rewarding this hard labor. The riches that cover the earth, the harvests, fruits, and proud beasts who fatten themselves on the long grass, are the property of the privileged few, but the instruments of fatigue and slavery for the many. … On seeing the suffering of those who populate this earthly paradise, the artist who is upright and human becomes troubled in the midst of his pleasure. Happiness would be where spirit, heart and strength come together under the eye of Providence, a blessed harmony would exist then between God's munificence and the joys of the human spirit. Instead of woeful, frightful Death, trawling the furrow, his whip in hand, the painter of allegories should place a radiant Angel by the laborer's side, throwing handfuls of blessed grain into the humid furrow.
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> Sans doute il est lugubre de consumer ses forces et ses jours à fender le sein de cette terre jalouse, qui se fait arracher les trésors de sa fécondité, lorsqu'un morceau de pain le plus noir et le plus grossier est, à la fin de la journée, l'unique recompense et l'unique profit attachés à un si dur labeur. Ces richesses qui couvrent le sol, ces moissons, ces fruits, ces bestiaux orgeuilleux qui s'engraissent dans les longues herbes, sont la propriété de quelques-uns et les instruments de la fatigue et de l'esclavage du plus grand nombre.
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> … en voyant la douleur des hommes qui peuplent ce paradis de la terre, l'artiste au coeur droit et humain est troublé au milieu de sa jouissance. Le bonheur serait là où l'esprit, le coeur et les bras, travaillant de concert sous l'oeil de la Providence, une sainte harmonie existerait entre la munificence de Dieu et les ravissements de l'âme humaine. C'est alors qu'au lieu de la piteuse et affreuse

> mort, marchant dans son sillon, le fouet à la main, le peintre d'allégories pourrait placer à ces côtés un ange radieux, semant à pleines mains le blé béni sur le sillon fumant. (13, 15).

In a language that seems to have passed directly into Baudelaire's verse, (not only specific words and phrases such as "moisson, esclavage, ange, liberté, ils aiment le sol arrosé leurs sueurs," but also the economic language of recompense, profit and property), Sand challenges the artist to interrupt his pleasure in order to match the laborer's toil in producing the work of social justice.

"The Ransom" appeared in 1857 five years after it was rejected by *La Revue de Paris*. It was deemed too controversial to publish so soon after Napoleon III's *coup d'état* especially the version that included that last stanza - ultimately suppressed - which invoked "the commons of liberty," or (in an alternative translation that I would like to propose) "Liberty's Commune." T.J. Clark in his study of Baudelaire and his circle in 1848 discerns in the rich and darkly ambiguous connotations of *commune liberté* the "terrible equality of the common grave, the common abyss, the mass grave." Showcasing Baudelaire at his most militant, "The Ransom" is a poem infused with undercurrents of violence that belie the sweet promise of reward for Art and Love. Its rhetoric of ransom and extortion challenges the justice of a system in which bounty is wrung from the worker by a punishing authority. The laborer must pay dear: having worked so hard to cultivate every rose and ear of corn he must turn his produce over or forfeit his grace. It is as if he were blackmailed by God (fronting for the landowner), into paying ransom for his own release from slavery or abduction. An answer to Proudhon can be heard here, for, as Clark notes, it was Proudhon who wrote in a text titled "Volupté" (that possibly underwrites the refrain *luxe, calme et volupté*): "The mass murders of monopoly have not yet found their poets… what a subject for meditations, these miseries born of monopoly. … God is evil, … jealous of his own creation." Evil as we know, was an ethically de-centered theodicy for Baudelaire. In his scattered notes on revolution, he commented approvingly that "revolution meant doing evil," meant becoming "democratized and syphilitic." With the Marquis de Sade his chosen avatar, he proclaimed that "Real revolution is made by voluptuaries." (AB 176) Despite loving evil, Baudelaire, like Proudhon, would enlist poetry on behalf of the wretched of the earth. "The Ransom" then can be seen to belong to a family of texts - "La Mort aux pauvres," "Le Vin des chiffonniers," "Le Crépuscule du soir," and "Le Rebelle" - that decry material impoverishment and depredation, earning Baudelaire the sobriquet "poet of the people." It is a poem in the spirit of the July Monarchy, and of 1848, that joins Baudelaire to the company of the realist school of Courbet and Champfleury and to the larger radical confraternity of Proudhon.[i]

T.J. Clark recalls us to the vexed issue of Baudelairean politics, which has been somewhat downplayed in recent criticism. The ethical turn, departing from Benjamin, has foregrounded trauma, violence, modernity, lyric, techne, dialectics and irony, especially irony. Kevin McLaughlin's densely argued essay, "On Poetic Reason of State: Benjamin, Baudelaire, and the Multitudes" filters ethical irony through the Benjaminian concept of *Erlebnissen* or "Liberation from the protective custody of a life of self-

preservation." "If lyric, he writes, is traditionally understood to constitute a poetic genre defined by subjectivity and intersubjectivity, reason of state in Baudelaire's poetry dictates the violation of this constitutional principle in order to preserve the mediacy of a relation that is not subjectively determined." This ethics of mediacy is defined by contingency and ephemerality; by a non-proprietary relation between persons and things that understands the object as leased in time, not historically heritaged.

For Debarati Sanyal in her recent book *The Violence of Modernity: Baudelaire, Irony, and the Politics of Form* ethics defers to trauma theory. Sanyal relies on irony "to recover the ideological valences of modernism's retreat into form, in the hopes of reenergizing literature's spirit of critique vis-a-vis historical violence." (4) For Sanyal, Baudelaire is the poet "who undoes the narrativity of history," foundational for a post-Shoah literary ethics. In Baudelaire's rhetorical violence, the "beating" delivered by poetic phrasing and rhythm, the obsession with victim and executioner, the self-flagellating, self-evacuating narrative voice, produce a "self-undermining structure that nonetheless makes irony into "counterviolence."

Jennifer Bajorek's forthcoming book *Revolution and Other Ironic Potentials of Capital: Re-Reading Baudelaire and Marx* aims to reclaim irony from its "near total repression in political thought." For her, Baudelaire's poems warrant ironic reading in the terms established by Walter Benjamin's *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* as productions of "capital itself."

> ... Benjamin posits *in language* a kind of material underworld, from which everything else bubbles up: meaning, reference, the value that enters infinitely into calculation, and which is infinitely capitalizable.... he is the first to thematize a relation between language and economy that would be more than just analogical, and thus to theorize allegory as the figural and even the ideological precipitate of a given productive mode." ...(73)

The failure of Benjamin's project, she contends, lies in his desire for an allegorical commodity, thus missing the extent to which Baudelairean irony "goes beyond the replication of structures of commodity fetishism to something like the textual equivalent of capital."(74) It is Baudelaire more than Benjamin who fully realized the ironic potential of capital: "As a consummate theorist of capital's interference at every level of human life *and* as a contemporary of Marx's, he is the first to ... address in a single breath both the challenges posed by capital to the possibilities for changing things and the singular resources of literature for meeting these challenges." (ii) Irony becomes, then, the interferon of capital, untiming (through shock, jolt, and parry) the clock time of capitalized labor and igniting the desire to cognize revolutionary futurity.
McClaughlin, Sanyal, Bajorek each identifies Baudelairean ethics with irony. I will follow their example, but insist more strongly on re-attaching the ethical to Baudelaire's politics; to his *ironic* Proudhonianism, his parody of mutualism, his violent parables of distributive injustice, his ambivalent treatment of luxury.

T.J. Clark's 1973 classic *The Absolute Bourgeois: Artists and Politics in France 1848-1851* brings us closer to the political with its focus on the period between 1848 and 1852. "Does a dandy fight, or talk politics, or believe? In 1848, according to Clark, Baudelaire "did all these things… when the poet chose to fight *with* the insurgents in the June Days; all respectable Paris, all fashionable society, all the intelligentsia of the Left Bank, stood against him on the side of Order." (143) Clark's contrarian Baudelaire preserves "a revolutionary residue" until the end of his days. He mentions "The Ransom" in relation to an unrealized painting by Delacroix referred to by contemporaries as *Equality on the Barricades of February*. Conceived as the 1848 counterpart to Delacroix's celebrated painting of the 1830 July Revolution, *Liberty Guiding the People* (inspired, like Sand's novel, by Holbein's *Dance of Death*), *Equality on the Barricades* was never executed. Delacroix turned instead to the subjects of *Ugolino and his Children* and *Samson and Delilah*. Clark divines the "lost children of 1848" subtending these mythic stories of familial dysfunction. While he worked on these paintings in 1850, Delacroix made entries in his Journal that convey his fear of civil disorder, his growing ambivalence towards distributive justice. One entry describes a mock-heroic battle between a spider and a fly: "I saw the two of them coming, the fly on its back and giving him furious blows; after a short resistance the spider expired under these attacks; the fly, after having sucked it, undertook the labour of dragging it off somewhere, doing so with a vivacity and a fury that were incredible. … It may be noted that there was distributive justice in the victory of the fly over the spider; it was the contrary of what has been observed for so long a time." (AB 137) In another entry which, in Clark's words, features a "woman administering her own distributive justice" the artist's support of the fly over the spider is less clear: "I went at about two o'clock to see [the Villots and Mme Berbier], until their departure at half-past four. I accompanied them as far as the railway station. I told Mme B. that the ignoble drawers that women wore were an attack on the rights of man. (AB 137)

Clark implies that the recurrent theme of "distributive justice" illuminates Delacroix's shifting position on the ideals of 1848. But I think one can go further still, reading Delacroix's inability to paint *Equality on the Barricades* together with Baudelaire's censored image of liberty equally shared in *The Ransom* as a doubly blocked figuration of egalitarianism.

The prose poem "Assomons le pauvre!" repeats this motif of unrepresentable equality using a peculiar kind of mathematical justice. The narrator assaults a beggar, giving him *one* black eye and breaking *two* teeth. The beggar returns the violence, repaying him with *two* black eyes and *four* broken teeth. "Monsieur, the narrator says, you are my equal. Will you do me the honor of sharing my purse?" Antoine Compagnon (in *Baudelaire L'Innombrable*) sees evidence here of Baudelaire's quest for a theory of general equivalency, that, unlike Marx's, could be mystically and metaphysically connected to infinity, the purity of number. Compagnon interprets Baudelaire's constant evocations of the sea, the eternal, and the universal as symptomatic of the poet's desire to mathematize existence. He cites a letter to Armand Fraisse of 1860 in which Baudelaire wrote: "Tout est nombre. Le nombre est dans *tout*" (I, 649, as cited by C 192) Compagnon does not discount the political significance of Baudelaire's reference to

equality (reminding us that in "Le Miroir" a man claims to see in his reflection "the immortal principles of 89, according to which "all men are equal in their rights"), but he neglects to mine the political irony of distributive injustice. In raising the beggar up to his level and in offering to share his purse, the man is effectively annulling the 2 to 1 ratio of the beggar's win. By rights the beggar should walk away with the whole purse.

The measurement of the ethics of distribution in poetic and narrative form is taken further in Jacques Rancière's analysis of Mallarmé, who, he states, creates a relay between "a discourse that installs itself in the distributive separation of rhetorical place, and a discourse that enables the logic of distribution to evaporate, giving itself over to the indistinct equality of philosophical and linguistic invention." (228). Distributive logic is discursively abolished, thus allowing equality to be thought in philosophy and literature. Mallarmé performs this revolutionary procedure through syntax, but one could say that Baudelaire performs a similar operation by unhinging the logic of *le juste milieu*, the golden mean, the law of averages, the bourgeois ledger of "just desserts." In *Morale du joujou*, the 1853 essay which furnished the basis for the prose poem "Le Joujou du pauvre" we see this procedure at work. A rich woman invites a boy to pick out a toy from a pile of treasure. Though he would choose the most expensive, he resigns himself to a mediocre plaything of the *juste-milieu*. This story occasions a general reflection on "toyness." A simple chair can be made into a splendid carriage through the imagination of a child who has no luxury to play with. The power of the thing gets distributed in inverse ratio between rich child and poor in the next phase of this narrative. The jaded rich kid treats his splendid toy with total indifference, but he is fully aroused by the poor child's toy, a live rat. This comparison, reprised in *Le joujou du pauvre* (*Le Spleen de Paris* XIX), demonstrates the leveling of difference: "Et les deux enfants se riaient l'un à l'autre fraternellement, avec des dents d'une *égale* blancheur." (305) "And the two children smiled at each other fraternally, with teeth of *equal* whiteness." This is distributive justice, but ironically positioned outside of capitalism, for the rat comes free, a gift plucked from nature. Free gifts undermine the economy of the luxury commodity, but they are also products of a fantasy economy, a sham utopia contrived by *bien-pensant* would-be reformers.

Baudelaire loved to write parables that revealed the frayed edges of the just society. In *Les Yeux des pauvres* (1864) (OC 318-319) a man and his lover, united in their likemindedness, repair to a fancy café. The glistening walls refract bright white table clothes, and a decor teaming with casts of nymphs and goddesses sporting cornucopias on their heads. Meanwhile a beggar with two tattered children in tow, fixes the couple with a baleful stare, making the man feel shame at the "sight of our glasses and carafes, bigger than our thirst." This image of the unjust portion - a surplus that will go to waste if not redistributed to the hungry - fails to arouse his companion's Samaritanism. She prefers instead to demand that the poor be ejected from the premises. As Deborati Sanyal astutely reasons:

> In this prose poem, the underlying violence of economic inequity is conveyed in the failure of amorous reciprocity. ... His beloved "dismisses the entire hermeneutic circuit that emerges from the assumption that the eyes of the poor are

> readable texts... The interruption of dialogue between lovers voids the premise that the poet's negative capability overcomes the symbolic and material bars between rich and poor. The dream of communion and social harmony is fully co-opted by bourgeois consumerism, ... The principle of *correspondances* is deployed both in its poetic and social form to unveil a structural inequity before which poetic empathy and bourgeois humanism are woefully inadequate. (VM 81)

In *Les yeux des pauvres* distributive injustice unravels bourgeois humanism. Yet Baudelaire hardly emerges as the apologist of equity. For he revels in luxury. *L'Invitation du voyage* is visually keyed to the French image (culled from Diderot's *Voyage de Hollande* and Bernardin de Saint-Pierre's *Observations sur l'Hollande*) of Holland as a country of contentment, bursting with riches, and Oriental treasures imported from the Dutch East Indies. Baudelaire fully mined the etymological connections between luxury and *luxure*, or vice, depravity, deadly sin. *Luxe, calme, et volupté* became the watchword of decadence, and, for André Gide, the seed for an entire aesthetic treatise.[ii] For Sartre, Baudelairean *volupté* was a particularly bad sin because "it was a luxury." Sartre adumbrates a Baudelairean ethic of luxury, associating it with the horrific exuberance of nature, pleasure spiritualized by Evil, possession at a distance, self-with-holding, and veneration for the sheer uselessness of poetic creation.

In his poem "Le Rebelle," from the *Nouvelles Fleurs du Mal*, apparently written at the same time as "La Rançon," but only published ten years later, *volupté* is accorded full sway as an "appas" or lure of theological "ecstasy," a corrupted pleasure-form of the ethical commodity:

Un Ange furieux fond du ciel comme un aigle,
Du mécréant saisit à plein poing les cheveux,
Et dit, le secouant: "Tu connaîtras la règle!
(Car je suis ton bon Ange, entends-tu?) Je le veux!

"Sache qu'il faut aimer, sans faire la grimace,
Le pauvre, le méchant, le tortu, l'hébété,
Pour que tu puisses faire à Jésus, quand il passé.
Un tapis triumphal avec ta charité.

"Tel est l'Amour! Avant que on coeur ne se blasé,
A la gloire du Dieu rallume ton extase;
C'est la Volupté vraie aux durables appas!"

Et l'Ange, châtiant autant, ma foi! qu'il aime,
De ses poings de géant torture l'anathème;
Mais le damné répond toujours: "Je ne veux pas!"

Scarfe Translation: A furious Angel swoops down from Heaven like an eagle and grips the wrongdoer's hair in his fist, saying as he shakes him, "Now you will learn the rule! For I am your good Angel, do you hear? Such is my will.
"Know that you must love, without wincing, the poor and the wicked, the twisted and the stupid, so that you will make for Jesus, when he comes a carpet of triumph with your charity.
"Such is Love! Before your heart becomes indifferent, rekindle your ecstasy for the glory of God; that is the true voluptuousness, whose charms endure."
And the Angel, chastising as much - heaven knows - as he loves, tortures the blasphemer with his gigantic fists. But the damned man keeps on answering. "No, I will not!"

In this poem that fulminates against the duties imposed by Christian charity, and the guilt-enforced love for the poor, Baudelaire's rebel just won't pay up, defying his "good angel" to follow the path of the "anathème," the excommunicant, and the "true Voluptuary." Here, "Je ne veux pas," "I do not wish to," asserts the stubborn refusal to heed the voice of conscience, a refusal that interestingly parallels Bartleby's celebrated formulation of civil disobedience: "I would prefer not to." Baudelaire's seeming obsession with this rhetoric of ethical resistance continues in the poem that follows " - "L'Avertisseur" ("The Warner") - where "Je ne veux pas" is even more strongly expressed in the line, "Qui, s'il dit; "Je veux!" répond; Non!" (And whenever [the man} says 'I will" the [Serpent within him] answers, 'No, you will not!'") (S 258)   The refusal to pay the ransom undercuts the ethico-theological underpinnings of capital logic, predicated on the passive acceptance of an economy of unjust wealth distribution, extorted property, and crushing levies.

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[i] Clark:

Jean Wallon's review of "Limbes" (early title for Fleurs): 1848, "They are doubtless Socialist verses, and in consequence bad verses. Yet another new disciple of

Proudhon…. For the last few months everybody seems to have lost his head… everyone has rushed into Socialism - without seeing that Socialism is the absolute negation of art." (AB163) [Limbic periods in Fourier's theory were times of industrial unrest and social advance Clark notes]
Baudelaire and Socialism, quite vexed, given B's distaste for moralistic ethics. But he did admire Proudhon. "Proudhon is a writer that Europe will envy us for all time" (1851) He warns Proudhon of a threat to his life, slavishly courts him, begs to meet him, hopes to improve his newspaper. Proudhon represents the right compromise, a common interest between tradesman and worker. *Système des contradictions économiques, Philosophie de la misère*, for B a corrective to utopianism of Fourier and Pierre Leroux. Copies from Proudhon "art - in other words the search for the beautiful and the perfecting of truth, in his own person, in his wife and children, in his ideas, in what he says, does and produces - such is the final evolution of the worker…." (from Vol II, "La Population") … context, Proudhon's assertion that "Every specialization in work is a summit from whose heights the worker looks down and dominates the whole field of social economy, making himself the centre and inspector of it" Argument about the utility (not utilitarianism) of art, a credo for Baudelaire. Notion of man's double idealization of work and love, possible source according to Clark of "La Rançon."

ii

Gide's (*Incidences* 1924) derives the contents for an aesthetic treatise from "luxe, calme et volupté":

Order (Logic, the reasonable disposition of parts)
Beauty (Line, refinement, profile of the work)
Luxury (Disciplined abundance)
Calm (Tranquilizer of tumult)
Voluptuousness (Sensuality, the adorable charm of matter, attraction)

For more info on the author of this article, MS Emily Apter, Prof of French, New York University, please visit: http://french.as.nyu.edu/object/emilyapter.html