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AN ANALYSIS OF THE INFLUENCE THE DECADENT
MOVEMENT OF THE 1890'S HAD ON THE WRITING
OF SELECTED WORKS BY WILLIAM FAULKNER

A Thesis

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the Faculty of the Department of English
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of the Requirements for the Degree
Master of Arts

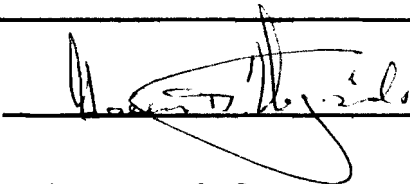
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AN ABSTRACT OF THE THESIS OF

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Abstract approved: 

This study, by using vocabulary comparison, demonstrates that William Faulkner was influenced by the fin de siècle Decadents in writing three of his novels: Absalom, Absalom!, Sanctuary, and The Sound and the Fury.

Karl Beckson, in the preface to his anthology Aesthetes and Decadents of the 1890's, mentions that modern critics need to take a new look at the Decadent Movement if they wish fully to understand the roots of modern literature. One of the major modern American novelists is William Faulkner. He, like the Decadents, presents studies of a society in decay. In Absalom, Absalom!, he describes a scene as he believes Oscar Wilde and Aubrey Beardsley might portray it. He specifically mentions both their names. This evidence demonstrates that Faulkner was aware of his Decadent

predecessors. However, how far does this awareness go?

Using Beckson's definition of Decadence and that of Philippe Jullian in his Dreamers of Decadence, one can select words from works by Decadents that help to verify those definitions. These words can be grouped under fourteen elements which provide a concise description of Decadent literature: Aristocracy/Luxury, Beauty, Death, Divine Order of Things, Dreams, Evil, Fascination with Colors, Harlots, Illness, Pain, Pleasure, Sexual Deviation, The Soul, and Superstition. This study presents a glossary of words compiled by means of an examination of Beardsley's Under the Hill, Charles Baudelaire's Twenty Prose Poems and Flowers of Evil, Wilde's The Picture of Dorian Gray and Salomé, Max Beerbohm's "Pervasion of Rouge" and "Dandies and Dandies," Walt Whitman's Children of Adam and Calamus, and Bram Stoker's Dracula. The compilation supports the fourteen elements which are used to help develop characters, settings, and themes.

The searching out of evidence that these elements are present in the three works by Faulkner reveals that to develop general effects Faulkner uses a vocabulary similar to that used by Decadent writers. This study demonstrates that Faulkner is not only aware of the Decadents' works but consciously makes use of their atmospheric techniques in developing these three works.

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Chapter 1

AN OUTLINE OF THE RELATIONSHIP BETWEEN FAULKNER AND THE DECADENT MOVEMENT

William Faulkner, nee Falkner, one of the twentieth century's most noteworthy authors, has more than twenty novels and a number of short stories to his credit. His works are "saturated with Southern legend and ancestral stories of the Civil War."¹ Much of the criticism written about him centers on his use of myth or on his place in modern literature. There is, as well, a good deal of speculation as to the sources of influence on his writings. For example, Lillian H. Hornstein, the editor of The Reader's Companion to World Literature, refers to Faulkner's indebtedness to Joyce.² However, there is good reason for the reader to think of Late-Victorian England and Post-Second Empire France, for several of Faulkner's works reveal an influence from fin de siècle Europe. The purpose of this thesis is to demonstrate this influence.

¹ Lillian Herlands Hornstein, ed., The Reader's Companion to World Literature, p. 189.

² Hornstein, p. 189.

A passage in Absalom, Absalom! gives an indication of the influence:

It [Charles Bon's wife's visit to his grave] must have resembled a garden scene by the Irish poet, Wilde: the late afternoon, the dark cedars with the level sun in them, even the light exactly right and the graves, the three pieces of marble (your [Quentin's] grandfather had advanced Judith the money to buy the third stone with against the price of the store) looking as though they had been cleaned and polished and arranged by scene shifters who with the passing of twilight would return and strike them and carry them, hollow fragile and without weight, back to the warehouse until they should be needed again; the pageant, the scene, the act, entering upon the stage--the magnolia-faced woman a little plumper now, a woman created of by and for darkness whom the artist Beardsley might have dressed, in a soft flowing gown designed not to infer bereavement or widowhood but to dress some interlude of slumbrous and fatal insatiation, of passionate and inexorable hunger of the flesh, walking beneath a lace parasol and followed by a bright gigantic negress carrying a silk cushion and leading by the hand the little boy [Bon's son] whom Beardsley might not only have dressed but drawn--a thin delicate child with a smooth ivory sexless face who, after his mother handed the negress the parasol and took the cushion and knelt beside the grave and arranged her skirts and wept, never released the negress' apron but stood blinking quietly who, having been born and lived all his life in a kind of silken prison lighted by perpetual shaded candles, breathing for air the milklike and absolutely physical lambence which his mother's days and hours emanated, had seen little enough of sunlight before, let alone out-of-doors, trees and grass and earth. . . .³

The significance of this paragraph is Faulkner's mention of both Wilde and Beardsley, two of the most prominent members

³ William Faulkner, Absalom, Absalom!, p. 193.

of the Late-Victorian Decadent Movement in England.⁴ This passage represents a conscious attempt on Faulkner's part to imitate the effects common to these two English authors.

Why would Faulkner choose to imitate them? Because, generally speaking, he found the atmosphere and settings of the Decadents useful in creating the moods and features of his narration. Further evidence of this indebtedness can be found by examining several of his main characters such as Quentin Compson or Charles Bon.

Karl Beckson, in Aesthetes and Decadents of the 1890's, describes the main feature of a typical Decadent protagonist by examining the characteristics of J. K. Huysman's main character in Against the Grain (French title Au Rebours). Duc Jean des Esseintes is a sexual pervert, an aristocrat, a neurotic, the last member of a "tainted line," and a worshipper of artifice.⁵ Quentin Compson, one of the main figures in both Absalom and The Sound and the Fury, shares several of des Esseintes' characteristics. Quentin is the eldest son of what can be considered an aristocratic Southern family. He is extremely neurotic, introspective, and morose; and he has the desire to commit incest with his sister, Caddie. He is not the actual last member of a

⁴ Karl Beckson, "Introduction" to Aesthetes and Decadents of the 1890's, ed. Karl Beckson, pp. xvii-xl.

⁵ Beckson, p. xxvii.

tainted line, but his father is an alcoholic, his brother Benjie an idiot, his sister an immoral woman, and his brother Jason more a member of his mother's ancestry than his father's. Further, both novels by Faulkner are developed in a setting of decay and ruin. Both Beckson and Philippe Jullian, in Dreamers of Decadence, expound on decaying social structure as a prime feature of the Decadent Movement.

However, with the exception of the quotation from Absalom most of the above points constitute circumstantial evidence and do not indicate that Faulkner made any conscious attempt to use Decadent elements. To find more irrefutable evidence that Faulkner is indebted to the Decadents, one must examine vocabulary, for literature is an art form whose component parts--images, themes, settings, atmosphere, and characterization--are developed by word choice. A careful study of selected Decadent authors reveals their propensity to develop fourteen elements that effect atmosphere, setting, and characterization. They develop these elements by using a specific vocabulary. In three of his best known works--Absalom, The Sound, and Sanctuary--Faulkner uses a choice of vocabulary sufficient to develop twelve of these fourteen elements.

The major reason for including Absalom in this examination is that the aforementioned quotation referring to

Wilde and Beardsley is in it. The primary reason for choosing The Sound is that this work is a continuation of the development of Quentin Compson, whose similarity to Decadent heroes has previously been mentioned. The inclusion of Sanctuary is based on what Faulkner had to say about this work:

This book was written three years ago [1931]. To me it is a cheap idea, because it was deliberately conceived to make money. I had been writing books for about five years, which got published and not bought. . . . I began to think of books in terms of possible money. I decided I might just as well make some of it myself. I took a little time out, and speculated what a person in Mississippi would believe to be current trends, chose what I thought was the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks [*italics mine*].⁶

The desire to invent a "most horrific tale" is one of the goals of many Decadent writers.⁷ Requiem for a Nun is included in the study because it is the sequel to Sanctuary. These works form the basis of chapter three of this thesis, which focuses on the Decadent elements in some of Faulkner's works.

This study's process of identifying an elemental tie between Faulkner and the Decadents is divided into two parts. The first part of the process presents an examination of

⁶ Gerald Langford, Faulkner's Revision of Sanctuary, p. 3.

⁷ Beckson, "Preface" to Aesthetes and Decadents, p. vii.

selected Decadent works in an attempt to establish that there are elements common to the Decadent Movement, elements which can be used to describe that Movement. Beckson spends the whole of his introduction sketching a definition of the Decadent Movement, while Jullian explores the problem of definition and provides a general outline for one in his "Fin de Siécle" chapter and in the section titled "A Short Anthology of Symbolist Themes." In short, there is no easy definition of the fin de siècle Decadent phenomenon. Generally, the Decadents desired to shock their audiences, rejected the basic moral values of society, sought and explored new sensations, viewed the contemporary order with disdain, and wrote with an expression of fatalism. Many of these attributes come from J. K. Huysmans and Gustave Moreau; in fact, Jullian, citing and editing the following passage from J. K. Huysmans' Salon, claims that all the fin de siècle concerns can be found there:

Spiritual onanism . . . a soul exhausted by secret thought . . . Insidious appeals to sacrilege and debauchery . . . Goddesses riding hippogriffs and streaking with lapis-lazuli wings the death-agony of the clouds . . . The crushed globes of bleeding suns and hemorrhages of stars flowing in crimson cataracts . . . Contrary to Taine's theory, environment stimulates revolt; exceptional individuals retrace their steps down the century, and, out of disgust for the promiscuities they have to suffer, hurl themselves into the abyss of bygone ages, into the tumultuous space of dreams and nightmares.⁸

⁸ Philippe Jullian, Dreamers of Decadence, p. 30.

At the same time, the Decadents were attracted to the goddess of beauty. Arthur Symons, in his essay "The Decadent Movement in Literature," defined Decadence as "an intense self-consciousness, a restless curiosity in research, an oversubtilizing refinement upon refinement, a spiritual and moral perversity."⁹ He further asserts that the literature of his day "was really a new and beautiful and interesting disease."¹⁰

This study focuses on these elements of Decadence in works by authors who were chosen on the basis of specific suggestions and considerations offered by Jullian and Beckson. One is Pierre Charles Baudelaire, whose works, particularly The Flowers of Evil, are mentioned several times by Beckson, and who is described by Jullian as the "poète maudit," the ill-starred poet. Aubrey Beardsley is another mentioned; he is called an important Decadent figure by Jullian and by Derek Stanford in his Writing of the Nineties. A third is Oscar Fingal O'Flahertie Wills Wilde, who is mentioned often by all three. Jullian refers to Wilde as the "Holy Ghost" of the Movement. Walt Whitman has also been included in this study, primarily because of

⁹ Arthur Symons, "The Decadent Movement in Literature," in Aesthetes and Decadents, ed. Karl Beckson, p. 135.

¹⁰ Symons, p. 136.

the sexual interest evident in his works, which, according to The People's Almanac, offended reviewers and the moral tastes of Americans. Bram Stoker is included because of his interest in evil and the supernatural; Count Dracula fits several of the traits Jullian lists in his "Symbolist Themes" section, including the fact that the Count is dead, is vampiric, and is satanic. Finally, Sir Max Beerbohm is included because Beckson and Stanford consider him to be a major influence on his times.

The works included in this study of Decadent elements are Wilde's The Picture of Dorian Gray and Salomé, Beardsley's Under the Hill, Whitman's Calamus and Children of Adam, Stoker's Dracula, Baudelaire's Twenty Prose Poems and Flowers of Evil, and Beerbohm's "Pervasion of Rouge" and "Dandies and Dandies." These ten works provide a sampling of three major literary genres--poetry, drama, and prose.

My procedure for the first part of the study was to note, in the text of these works, words that tend to create an atmosphere or setting consistent with the "definition" of Decadence described above. The glossary portion of the first part of this study contains these words and demonstrates the general frequency with which each word is used in the text. The words are grouped in categories based upon the general effect they create in the works.

In the end, I have arrived at fourteen elements which can be used to describe the atmosphere common to the

literature of the Decadent Movement: Aristocracy/Luxury, Beauty, Death, Divine Order of Things, Dreams, Evil, Fascination with Colors, Harlots, Illness, Pain, Pleasure, Sexual Deviation, The Soul, and Superstition.

However, there are three other elements which eliminate a work from the Decadent repertoire, even if that work or collection has the necessary fourteen elements mentioned and uses them in the manner defined in the glossary portion of this study. Because of the Decadent dislike of what is common or Plebian, a dislike emphasized in Wilde's "Decay of Lying" and in Baudelaire's Twenty Prose Poems, any work which praises democracy or the masses cannot be considered Decadent. Similarly, any work which is supportive of the common moral belief that Good is better than Evil is not Decadent. Whitman's poem "For You O Democracy" is an example of a work containing the former disqualifying element, and Dracula is an example of the latter because it demonstrates the triumph of Christian symbols over satanic vampirism. The third excluding element involves parody. A parody of T. S. Eliot's style is not T. S. Eliot. A parody of the Decadents' work, such as "The Pervasion of Rouge" by Beerbohm, is not Decadent.

The list of fourteen inclusive elements provides a ready handle for determining what is and what is not Decadent. The elements are descriptive of general atmospheric effects. Beckson refers to critical interest in Decadence

because "in recent years it has attracted the attention of critics who see in [it] . . . a significant prelude to and major influence on contemporary literature."¹¹ With the fourteen elements as a guide, one can examine the influences which the Decadent Movement had on the literature of William Faulkner.

In the second part of this study the same word process was applied to the four works of Faulkner, except that the fourteen elements were used as a guide instead of the Beckson/Jullian descriptions. In this process I looked specifically for the same words used by the Decadents, providing the intended meaning was not radically different. The other words in the Faulkner glossary have been noted because they support one or more of the fourteen elements. The findings are convincing: Faulkner was influenced in some of his writings by the fin de siècle Decadent Movement. Twelve of the fourteen elements of Decadence are well represented in the Faulkner works studied. The absence of the two elements Beauty and Fascination with Colors can be explained by the fact that these elements are attributable to the Aesthetic branch of the Decadent Movement. Faulkner did not attempt to create beautiful atmospheres in these four works, whereas Beauty and Colors are major features of

¹¹ Beckson, "Preface," p. vii.

the dreamlike elements of the Decadent reality, a reality of garden parties and voluptuous women (see the unicorn passage in the Beardsley quotation in the next chapter).

Absalom contains the most evidence of Decadent influence. Although Sanctuary and The Sound also contain twelve of the elements, Absalom contains more than twice the number of support words than what is found in the other two.

Requiem does not appear in the glossary because of its lack of Decadent-related vocabulary and the rarity of Decadent elements in its pages.

Faulkner used four elements differently than the Decadents. To the Decadents, Evil is another means of expressing the self. Evil opens up new avenues of experimentation. Experimentation with Evil is best displayed in Dorian Gray. Dorian is a murderer and finds himself feeling the need to kill in order to satisfy inner needs. Faulkner tends to treat Evil in a more Christian-like context. Evil is a factor in life, but it is not a means of inner expression. It represents a defect of character. Popeye, the gangster in Sanctuary, is depicted as evil, but he is not shown as expressing inner needs or expressing his soul when he commits his foul deeds. Dorian commits evil acts because he is exploring himself. Popeye's commission of evil deeds is viewed as a symptom of a sick society.

Pleasure and Pain, especially in Baudelaire, are means of exploring the soul. The senses are viewed as the soul's

surface. Life can be lived more fully if the senses are stimulated. Faulkner's works lack this conscious effort to explore the soul through sensual pleasure. Pleasure and Pain are facts of life in Faulkner. When Benjy is hurt, he cries. Pleasure and Pain do not help him live more fully; the opposite is often the case with the Baudelaire persona. In "Le Voyage" he expresses a wish "to plunge into the gulf, no matter whether hell or heaven, to find, at the bottom of the unknown, something different." Faulkner's heroes, like Quentin, try to explore the soul, but on an introspective basis. Decadent heroes try to explore the soul through experience, and the best experience is offered by Pleasure and Pain.

Sexual Deviation to the Decadents, as extremely well attested to by the whole of Beardsley's Under the Hill, is another way to express the self. The philosophy here seems to be the same as that expressed in the phrase applied to the mood of the early 1970's--"If it feels good, do it." The sexual deviation in Faulkner's works tends to reveal sickness in society or in the individual. The miscegenation in Absalom, which at the time it was written was considered an immoral act, reveals the workings of a sick society, a society that has created such individuals as the 1/32 black Charles Bon and his 100% white half-sister, Judith Sutpen. Because Thomas Sutpen will not recognize him as his son,

Bon tries to marry Judith, an act which would result in both miscegenation and incest. In Sanctuary, the act of rape is depicted as a condemnation of the individual. Popeye uses a corn cob forcefully to deflower Temple Drake. He has no penis, and his sexual dementia seems to spring from that fact. He is not depicted as exploring his soul.

These and other differences can be summed up as matters of philosophy. My argument is not that the Decadents are philosophical antecedents to Faulkner. Faulkner was not a Decadent. He did not share their fin de siècle cataclysmic outlook. He believed that mankind would endure; the Decadents, as indicated by the term fin de siècle, were not so sure and, in fact, were quite pessimistic about man's future. His reference to Beardsley and Wilde indicates that Faulkner was familiar with two of the major Decadent figures. The third chapter of this thesis clearly demonstrates that Faulkner found Decadent elements useful in developing an atmosphere of decay in Absalom, Sanctuary, and The Sound.

Using primarily Jullian's and Beckson's descriptive definitions, I have arrived at a word list which has been broken down into categories, or elements. These elements, obtained from selected works of Wilde, Beardsley, Baudelaire, Whitman, Stoker, and Beerbohm, provide a description of atmospheric elements used by the Decadents (a discussion of the exclusion of certain authors from this study is

included in chapter two). Acting upon the assumption that Faulkner is indebted to the Decadents, as indicated by his Wilde and Beardsley reference, I have applied these fourteen elements to Absalom, Sanctuary, Requiem, and The Sound. The result, which is demonstrated in chapter three, indicates that Faulkner is indebted to the Decadents in three of the four works studied, Requiem being the exception. Beckson's statement about the Decadents in his preface, that they have influenced modern writers, proves true in the case of William Faulkner. The horizons of Faulkner research should be expanded to include the Decadents as an integral part of what is Faulkner's literary heritage.

Chapter 2

DECADENCE DEFINED

The fin de siècle movement is generally considered to have been a phenomenon of the last twenty years of the nineteenth century, a time period which saw the rise of Germany from Prussian seeds and the enfranchisement of the common Englishman. The residents of the era witnessed a shocking public statement in 1880 by Lady Jane Ellenborough, wife of an Arabian sheik and previously a lover of Honoré de Balzac, King Ludwig I of Bavaria, and King Otto of Greece. She said that "it is now a month and twenty days since Medjuel last slept with me! What can be the reason?"¹² In 1885, London journalist W. T. Stead purchased a young girl and kept her in a whorehouse. His purpose was to use her in a study revealing the ills of prostitution. He was imprisoned.¹³ In 1886 Alfred, Lord Tennyson in "Locksley Hall: Sixty Years After" wrote, "Babble, babble; our old England may go down in babble at last." In 1895 one of England's

¹² Ann Elwood, "Uncensored Highlights in the History of Sex in the Last 500 Years," in The People's Almanac, eds. David Wallechinsky and Irving Wallace, p. 966.

¹³ Ann Elwood, p. 966.

foremost playwrights, Oscar Wilde, was imprisoned for homosexual practices. This twenty-year period seemed to be a time of decay. An old order apparently was passing away. It was a time of social decadence. It was a time of artistic decadence. Who were the so-called Decadents in the literary world? How can a Decadent work be identified? The former question can best be answered by replying first to the latter. Once a method of definition has been established, it is possible to apply that method to a specific work and determine if that work is a product of the Decadent Movement or not. This chapter focuses primarily on providing a method of defining fin de siècle Decadent literature.

This chapter is sub-divided into five parts: works by Decadents included in the glossary that follows, works by non-Decadents included in the glossary, works examined for this study but not included in the glossary, specific authors excluded from the study, and the glossary section itself, which includes both the usages of the fourteen elements of Decadent literature and a key to the glossary.

A preliminary list of authors whose works might be appropriate to such a study was compiled primarily through reading Beckson, Jullian, and Holbrook Jackson. Some of the authors whose works were examined did not compose works that fit into the final definition of Decadence. One such author was Bram Stoker. He and certain other authors were found to

be non-Decadent, although they were found to be related to the Decadent Movement through the vocabulary they used. These peripheral authors have been included in the glossary. More will be explained about them later in this chapter. Those authors both Decadent and non-Decadent who have been included in the glossary are keys to the definition of Decadence.

Baudelaire, Wilde, and Beardsley are the mainstays of this study; according to Beckson and Jullian and to the evidence presented in this chapter's glossary, they are the most thoroughly Decadent of all the authors who have been examined for this study. Hornstein describes how Baudelaire discovered the unknown Edgar Allen Poe and began a seventeen-year project to translate Poe into French to popularize the American with a European audience.¹⁴ Jullian credits Poe with a great deal of influence on the French Decadents.¹⁵ Baudelaire was one of the first French writers to adopt the l'art pour l'art philosophy. He wrote that "literature must come before everything else, before my hunger, before my pleasure, before my mother."¹⁶ In 1880, Oscar Wilde, still fresh from Oxford and from Walter Pater's influence, carried

¹⁴ Hornstein, p. 53.

¹⁵ Jullian, pp. 27 and 33.

¹⁶ Hornstein, p. 53.

the message of "art for art's sake" wherever he went. Not only did he foster the slogan in his writings, particularly in "The Decay of Lying," he also considered life to be an art and lived it as a dandy. His personal flamboyance was so pronounced that Robert Hichens caricatured him in The Green Carnation, a best selling parody of Wilde's circle. For a short while, the very young Beardsley travelled in the same circle as Wilde. Beardsley carried his belief in art for art's sake, a belief in the artificial, into his black and white drawings. If nature was viewed as colorful, then black and white art was obviously an artificial color combination. These three authors established the primary tones for the Decadent Movement. If, on the basis of Jullian's and Beckson's findings, a fourth author were to be added to this group, he would have to be J. K. Huysmans, whose novel Against the Grain played a great part in the writing of Dorian Gray.¹⁷

Two of Baudelaire's works are incorporated into this study, a collection of poems, The Flowers of Evil, and a collection of short prose, Twenty Prose Poems. The Flowers was chosen because Beckson, Jullian, and Hornstein describe it as an important Decadent work. Prose Poems was included because it offers a sample of Baudelaire's prose writings,

¹⁷ Beckson, "Introduction," p. xviii.

and it is described as an important part of Decadent literature by Hornstein. The two collections display all fourteen elements of the literature of the Decadent Movement. Baudelaire, in these two works, uses some of the elements far more than the others. He is very much concerned with the dream world, whether the dreams are nightmares of beautiful harlots playing the roles of sirens or wondrous worlds of lotus eaters. Unlike Wilde or Beardsley's, his tone reveals a certain heaviness. He is very concerned with keeping the soul alive and fears that which might hurt it.

Beckson emphasizes Baudelaire's belief in original sin. The soul that Baudelaire speaks of is weary from encounters in the world of commonness and is in need of rest. Rest can be found in dreams and distant lands:

A port is a delightful place of rest for a soul weary of life's battles. The vastness of the sky, the mobile architecture of the clouds, the changing colouration of the sea, the twinkling of the lights, are a prism marvellously fit to amuse the eyes without ever tiring them. The slender shapes of the ships with their complicated rigging, to which the surge lends harmonious oscillations, serve to sustain within the soul the taste for rhythm and beauty.¹⁸

It is important to notice that Baudelaire sees the need for beauty as a need of the soul. This same equation is noted by the other Decadents in this study. The Decadent viewpoint is that this world is not good for the soul: "This

¹⁸ Charles Pierre Baudelaire, "The Port," in Twenty Prose Poems, p. 16.

life is a hospital." Man is forever ill. One must alter one's perceptions in order to endure life's treacheries. "One should always be drunk . . . so as not to feel Time's horrible burden. . . . Get drunk, and never pause for rest! With wine, with poetry, or with virtue, as you choose!"¹⁹

Baudelaire died in 1867 of what was probably syphilis. His death came twenty years before the beginning of the time frame for this study. However, he is included in the study because according to Beckson and Jullian he had a great influence on the English Decadents. Art for art's sake did not come into vogue in England until after Walter Pater had written Studies in the History of the Renaissance. This work, which proclaims that "art comes . . . professing frankly to give nothing but the highest quality to . . . moments as they pass, and simply for those moments' sake,"²⁰ earned Pater many disciples among the young gallants in England. Concurrently, one of Pater's disciples, George Moore, while under the influence of Pater and Baudelaire, wrote Flowers of Passion (1878).²¹ Thus, Wilde's generation was influenced by Baudelaire. In fact, Michael Hamburger's

¹⁹ Baudelaire, "Anywhere Out of the World," in Prose Poems, p. 56.

²⁰ Beckson, "Introduction," p. xviii.

²¹ Beckson, "Introduction," p. xxx.

introduction to Prose Poems asserts that "in the prose poems Baudelaire indulges in a vocabulary which English readers have come to associate with the aestheticism of the eighteen nineties."²² Without a doubt, Baudelaire should be included in any study of the Decadent Movement of 1800-1900.

Two works by Oscar Wilde make up the second mainstay in this study. Wilde was another admirer of Walter Pater and carried that art critic's book wherever he went. Wilde said of the book, "It is my golden book. . . . It is the very flower of decadence."²³ Wilde was an experimenter in his personal life, and he applied his ideas concerning the importance of sensual experiences to himself, as illustrated by his homosexuality. He attacked "Philistine" attitudes wherever he found them, making use of his wit to sharpen his attacks. His attacks were incorporated into his dandified lifestyle, emblemized by the yellow flowers he wore in his lapel. He "thought of himself as a voice of the age to be rather than of the one that was fading."²⁴ If his attacks offended Philistine tastes, what did he care? In his eyes,

²² Michael Hamburger, "Introduction" to Baudelaire, Prose Poems, p. 10.

²³ Beckson, "Introduction," p. xxvii.

²⁴ Richard Ellman, "The Critic as Artist as Wilde," in Oscar Wilde: A Collection of Critical Essays, p. 3.

those tastes were vulgar. Wilde valued Beauty far more than the mundane and vulgar. One essay in which he elaborates on his attitude towards the vulgar and Beauty is "The Critic as Artist."

The two works by Wilde included in this study are his play Salomé, which was written in French, and his novel Dorian Gray. Salomé is Wilde's rendition of the death of John the Baptist, called Jokannon in the play. Salomé is the step-daughter of Herod, who lusts for her in an atmosphere of incest. The play contains all fourteen of the elements of Decadence. Its satire, though subtle, is deadly. Traditionally, King Herod has been depicted as a villain, the killer of Christ. Biblically-minded Victorians would have had an innate dislike for him.

However, the behavior of Salomé, who ravenously kisses the lips of the beheaded Jokannon, causes the indignant, licentious Herod to order his soldiers to "kill that woman!" The modern reader can imagine the whole-hearted approval of a Victorian audience to that command. The irony is immense. Wilde has created a situation in which his bourgeois-minded audience finds itself emotionally agreeing with and relating to one of the arch villains of the Christian epic. Salomé scores heavily against the Philistines. The Victorians must have been incensed by Salomé because of her sensual pursuit of her desires for Jokannon without a care as to what is right or wrong. She is the epitome of

Decadent womanhood. She is outrageously gorgeous; she is cruel and heartless; and she is enamoured with Beauty.

Salomé does not fear God or the laws of men. Her pursuit of life leads her to her own death. These are traits found in Baudelaire's and Beardsley's women. This casting characters of artifice in Biblical roles is perhaps the reason that the play was banned in England and not performed there until 1936.

Salomé was chosen for this study because it is a play. It is the only play in this study and therefore represents that genre. It is included in Beckson's anthology, and, like Dorian Gray, it was inspired by Huysmans' Against the Grain.²⁵

The other work by Wilde in this study is Dorian Gray, which, like Salomé, is a Decadent Masterpiece. This novel's primary emphasis is on the elements of The Soul, Pleasure, Pain, Evil, Death, and Beauty, with lesser emphasis on the other fourteen elements. Dorian's exploration of The Soul leads him into concern with the other primary elements. In fact, Dorian's mentor, Lord Henry, is obsessed with The Soul. The narrator in Dorian Gray reveals the inner thoughts of Lord Henry:

²⁵ Beckson, Introduction to Oscar Wilde's Salomé in Aesthetes and Decadents, p. 194.

Soul and body, body and soul--how mysterious they are! There is animalism in the soul, and the body has its moments of spirituality. The senses can refine, and the intellect can degrade. Who can say where the fleshly impulse ceases, or the psychical impulse begins? How shallow are the arbitrary definitions of ordinary psychologists! And yet how difficult to decide between the claims of the various schools. Is the soul a shadow seated in the house of sin? Or is the body really in the soul, as Giordano Bruno thought? The separation of spirit from matter is a mystery, and the union of spirit with matter is a mystery also.

. . . . As it is, we always misunderstand ourselves, and rarely understand others. Experience is of no ethical value. . . . All that it really demonstrates is that our future will be the same as our past, and that the sin we have done once, and with loathing, we will do many times, and with joy.

It is clear to him [Lord Henry] that the experimental method is the only means by which one can arrive at any scientific analysis of the passions.²⁶

In other words, one of the underlying philosophies proposed in the novel is that one must experiment with the various passions if one wishes to understand the soul.

The exploration of the soul leads to the release of the individual from the chains of society. The expression of the soul is the result of individualism, one of the important pursuits of the Decadents as exemplified by Baudelaire's "The Port." According to Wilde's Lord Henry, morality is secondary, even dependent upon the fulfillment of the individual:

²⁶Oscar Wilde, The Picture of Dorian Gray, p. 68.

To be good is to be in harmony with one's self. . . . Discord is to be forced to be in harmony with others. One's own life--that is the important thing. . . . Individualism has really the higher aim. Modern morality consists in accepting the standard of one's age. . . . For any man of culture to accept the standard of his age is a form of the grossest immorality. . . . The real tragedy of the poor is that they can afford nothing but self-denial. Beautiful sins, like beautiful things, are the privilege of the rich.²⁷

Sin, then, is almost a requisite of individualism, and both Wilde and Baudelaire seem to have this philosophy in common.

Because of Oscar Wilde's stature in the Decadent Movement, it is necessary to include him in any study of that movement. Beckson says that Wilde "impresses us not only as a symbol but also as a cipher [key] by which the Nineties may be read."²⁸ Clearly, both of Wilde's works included in this study deal with subject matter which is outside of the norm of Victorian tastes, if those tastes are to be measured by the values implicit in Tennyson. Both of Wilde's works ignore natural laws (e.g., Salomé's necrophilia) and set Wilde outside of the framework of romanticism. Beckson elaborates on one area of difference between the Romantics and the Decadents:

The Romantic--emotional and flamboyant--pursued an ideal love rooted in the natural relations of the sexes; the Decadent--intellectual and austere--

²⁷Wilde, Dorian Gray, p. 88.

²⁸Beckson, "Introduction," p. xxxix.

sought new sensations in forbidden love, for sexual depravity revealed a desire to transcend the normal and the natural.²⁹

If a concern for sexual depravity is a major emblem of Decadence, then Aubrey Beardsley's Under the Hill must be included in this study as representative of a great amount of emphasis on sexual deviation. Derek Stanford writes, "In Beardsley's rococo and remarkable erotic romance Under the Hill, we have a decadence of both style and subject--an ingenious deformation of the language, perversity of form and perversity of matter."³⁰ Holbrook Jackson declares that Beardsley "was as necessary a corner-stone of the Temple of the Perverse as Oscar Wilde."³¹ Under the Hill is an unfinished fantasy, a whimsical and perverted retelling of the Venus and Tannhauser story. The artist-author died before he could conclude it, but he left behind a spicily flavored account of all manner of sexual deviations described in a most elegant style, as in the episode of Venus and her unicorn, Adolphe:

Poor Adolphe! How happy he was, touching the Queen's breast with his quick tongue-tip. I have no doubt that the keener scent of animals must

²⁹ Beckson, "Introduction," p. xxvi.

³⁰ Derek Stanford, "Introduction," in Writing of the Nineties, ed. Derek Stanford, p. xx.

³¹ Holbrook Jackson, The Eighteen Nineties, p. 91.

make women much more attractive to them than to men; for the gorgeous odour that but faintly fills our nostrils must be revealed to the brute creation in divine fullness. Anyhow, Adolphe sniffed as never a man did around the skirts of Venus. After the first charming interchange of affectionate delicacies was over, the unicorn lay down upon his side, and closing his eyes, beat his stomach wildly with the mark of manhood.

Venus caught that stunning member in her hands and laid her cheek along it; but few touches were wanted to consummate the creature's pleasure. The Queen bared her left arm to the elbow, and with the soft underneath of it made amazing movements upon the tightly-strung instrument. When the melody began to flow, the unicorn offered up an astonishing vocal accompaniment.³²

In the above passage sexual deviation is treated as a beautiful form of pleasure. The language is not harsh, as might be encountered in a modern men's magazine; instead, its euphemisms make the passage poetic.

Jackson, Jullian, Beckson, and Stanford feel that Beardsley's works are Decadent. This study's glossary corroborates that judgement. In fact, the glossary in this study demonstrates that all three of these alleged Decadent authors--Baudelaire, Wilde, and Beardsley--are definitely Decadent. These authors' works make use of the fourteen elements. None of the authors demonstrates a belief in democracy or in the common morality, a morality described by Wilde as grossly immoral. None of these works is a parody

³² Aubrey Beardsley and John Glassco, Under the Hill, pp. 68-69.

of the Decadents. The three authors are Decadents and, because of their prominence in the glossary, are the mainstays of this study. Of the ten works in the glossary, the five by these three authors are the only ones that can be labeled Decadent.

WORKS BY NON-DECADENTS INCLUDED IN THE GLOSSARY

The other five works represented in the glossary are not Decadent. They share the elements of Decadence, but they are not Decadent because of a belief in the middle-class good/evil morality, a belief in the common man, or a desire to parody the Decadents. Bram Stoker's Dracula, Walt Whitman's Calamus and Children of Adam, and Max Beer-bohm's "Pervasion of Rouge" and "Dandies and Dandies" have been studied with the idea that they either might prove to be Decadent or exemplify works which were influential on or influenced by the Decadent Movement.

Initially, Dracula was chosen for the study because of its sensationalism. Its famous Count lives by lapping the blood of the living. If the Decadents aimed to shock their audiences, as Beckson and Jullian claim, then the very fact that the main character of this work is a nightmare figure indicates that the book is appropriate for this study.

The study discloses that Dracula contains many elements of the Decadent Movement. The main character, like

Huysmans' des Esseintes, is the last surviving member of a noble family. The Count, like des Esseintes, is sexually perverse--he reaches orgasmic dimensions when he is draining blood from female victims.³³ The main characters on the side of the "good" are interested in saving souls entrapped or threatened by Count Dracula. Superstition, too, plays an important role in the novel, a role which encompasses both beliefs of Eastern European peasant tradition and those of the Roman Catholic Church. The underlying idea of nosferatu, the undead, comes from East-European tradition;³⁴ and the belief in the power of the eucharist and crucifix to combat evil comes from beliefs that relics of the church can ward off the touch of Satan (Dracula means son of Satan). Moreover, closely associated with the evil forces in the novel is sexual perversity. The vampires, both male and female, exude an almost hypnotic sexual aura. And it must be remembered that these creatures are dead; sex connected with death is necrophilia, and necrophilia is a fixation found in Baudelaire (as shown in the glossary). Furthermore, dreams and dream imagery often go hand-in-hand with sexuality in Dracula. When the three female vampires close

³³ Bram Stoker, Dracula, in The Annotated Dracula, ed. Leonard Wolfe, p. 249.

³⁴ Amy Wallace, "Vampires," in The People's Almanac, eds. Wallechinsky and Wallace, pp. 1337-38.

in late at night upon Jonathan Harker, he becomes confused by the beauty of his dreamlike situation and later is not sure that the event actually occurred. All in all, Dracula contains many of the elements of Decadence.

However, Stoker's novel is clearly not Decadent; it is too moralistic. Leonard Wolfe describes the book as symbolically portraying "the wrestling match between Christ and Satan."³⁵ Indeed, one of the novel's themes is that goodness will triumph over Evil. Evil is not, in the context of the novel, an acceptable way to express the soul; instead, evil is a trap. Dr. Van Helsing, one of the "good guys," seeks to slay the vampires in order, if possible, to redeem their souls. This concept of morality is middle-class; it is conventional, not Decadent.

Two of Walt Whitman's works are included in this study--Calamus and Children of Adam. Neither of these is Decadent, but both are peripheral and have common grounds with the Decadents. Calamus is a series of poems that, in spots, revels in homosexual lines such as these in "When I Heard at the Close of Day": "And when I thought how my dear friend my lover was on his way / coming, O then I was happy."³⁶

³⁵ Leonard Wolfe, "Introduction," in The Annotated Dracula, ed. Leonard Wolfe, p. viii.

³⁶ Walt Whitman, "When I Heard," in Complete Poetry and Selected Prose, p. 90.

Lines like these appeared at a time when homosexuality was most definitely considered both immoral and illegal, a sexual perversion. Children of Adam is filled with fairly explicit and ecstatic sexual references, such as these found in "From Pent-Up Aching Rivers": "From my own voice resonant, singing the phallus, / Singing the song of procreation."³⁷ Whereas Calamus often has homosexual subject matter, Children of Adam is almost exclusively heterosexual. Probably one of the more alarming poems in this latter collection is "Spontaneous Me," in which an emission caused by a dream is described. The persona writes about an equation of love with death in "Scented Herbage of My Breast": "The high Soul of lovers welcomes death most."³⁸ This passage and one in "I Sing the Body Electric" are two examples of Whitman's interest in the soul. An examination of the glossary will show that Whitman used many of the elements associated with the Decadents. Although these two series of poems by Whitman are a part of The Leaves of Grass, which was first published on July 4, 1855, Whitman continued to revise the book with each edition through 1889,³⁹ which is within the time frame of this study.

³⁷ Whitman, "From Pent-Up," in Complete Poetry, p. 69.

³⁸ Whitman, "Scented Herbage," in Complete Poetry, p. 85.

³⁹ James E. Miller, Jr., "Introduction" to Whitman, Complete Poetry, p. xxx.

However, by no means can these two series by Whitman be considered Decadent. For one thing, both works revel in too much optimism to be Decadent. For example, the persona in "To the Garden of the World" announces that he is "content with the past." A second primary reason that Whitman cannot be considered a Decadent is his belief in Democracy. As stated above, Democracy indicates a belief in the common man, and to the Decadents the common man is vulgar, a Philistine. Whitman definitely was known to the Decadents and was much admired by them. Wilde called him one of the two American poets.⁴⁰ But Whitman was not a Decadent.

Sir Max Beerbohm is included in this study because both Holbrook Jackson and Karl Beckson believe that he had an important influence on the eighteen-nineties. He was intimately involved in the publication The Yellow Book, a magazine which was described as "The Oscar Wilde of periodicals" and as both "indecent and dull."⁴¹ Holbrook Jackson calls Beerbohm "the comic spirit of the nineties."⁴² Because Beerbohm was so closely associated with the fin de siècle movement, he has been included in this study. The

⁴⁰ Frances Winwar, Oscar Wilde and the Yellow Nineties, pp. 88-92.

⁴¹ Beckson, "Introduction," pp. xvii-xviii.

⁴² Jackson, p. 117.

two works of his included, "The Pervasion" and "Dandies," have been studied because they both deal with artifice.

"The Pervasion," published in the first issue of The Yellow Book, concerns itself with the pleasing effects of make-up.

"Dandies" explores the glamor of young men who are flamboyant in dress and action. Both works seem to fit into the Decadent mold, as the glossary demonstrates.

However, Beerbohm was not a Decadent. Jackson wrote that "without being decadent, this extraordinary modern personality managed to represent the decadence laughing, or rather smiling, at itself."⁴³ Indeed, Beerbohm was a satirist, and in these two works his satire was aimed at the Decadents. Beckson very succinctly describes Beerbohm's ploy as "ironic championing of the Decadent's cult of artifice in order to satirize it."⁴⁴ Although not a Decadent, Beerbohm shared their vocabulary, for the ability to be a chameleon is important to the success of a parodist.

Thus, the glossary includes selected works of these six men. The selected works by Baudelaire, Wilde, and Beardsley are Decadent. The other three's selected works are not Decadent, although they use many of the same elements that the Decadents do. These other works are peripheral and

⁴³ Jackson, p. 117.

⁴⁴ Beckson, Introduction to Max Beerbohm's "A Defense of Cosmetics," in *Aesthetes and Decadents*, p. 47.

violate certain rules of Decadence. Works by several other authors noted below were also studied, but these works were found to be predominantly outside the circle that the fourteen elements draw. These authors' selected works do not appear in the glossary because these works do not conform to the Decadent pose.

WORKS EXAMINED BUT NOT INCLUDED IN THE GLOSSARY

The works of three authors studied do not appear in the glossary. Two of these works, Frank Harris' My Life and Loves and James Whistler's The Gentle Art of Making Enemies, were examined to glean background material for the study, but neither uses the elements or vocabulary of the Decadent Movement. The third work, Bram Stoker's The Lair of the White Worm, was studied for possible inclusion in the glossary but was rejected because it uses few of the fourteen elements.

Frank Harris' My Life is an autobiographical account of various experiences the author had with many major and minor historical figures, including Bismarck, Parnell, both Churchills, Victoria, Wilde, Beardsley, and Whistler. Most importantly, the book is an eyewitness account of Victorian England during the "yellow nineties." Harris reveals an extremely hypocritical society, which abounds in illegal and, according to the standards of the era, immoral

sexuality. Prime Minister Gladstone, according to Harris, knew of Parnell's extramarital affair a full nine years before the situation became a public scandal. Only after the scandal appeared in the papers did Gladstone raise his moral voice against the affair. Harris provides a picture of a ruling class which secretly was more closely aligned to the Prince of Wales, who enjoyed Harris' dirty jokes, than to the puritanical Victoria. All in all, Harris' book provides a first-person journalistic report of a hypocritical, repressed society, a society whose moral decay justifies "Locksley Hall: Sixty Years After." In many ways, this book is an examination of a society in decay. Yet, its journalistic attitude prevents the book from being potentially Decadent.

Harris participates in some of the described events, but he does not become immersed in them. There is little sensory appeal. The tone of the book is factual and somewhat removed. He makes no attempt to use dream imagery or other frames of illusion. He has little interest in Beauty or The Soul. In short, Harris is not a Decadent, although his book is a good source of what life was like in that time period.

In The Gentle Art of Making Enemies, James Whistler, an American ex-patriot artist, reveals a wit and charm that is characteristic of the Oscar Wilde circle. I chose to study

Whistler because he was an American who was involved in the art movement of the era. He was to have served as an illustration that Decadence had influenced America. However, I am now convinced that Whistler was not a Decadent. His Gentle Art is primarily a series of attacks on the "Philistine" judges of the world of art. He approaches his target with a documented report of his libel suit against John Ruskin, the art critic. Using a great deal of wit, Whistler attacks the mentality behind the theory that art must be realistic, a mentality that was predominant in the England of Whistler's day. This collection of letters, lectures, and newsclippings primarily attacks people he considers to be his enemies. He also elucidates his belief in l'art pour l'art. Whistler places art above all else. Yet, other than his love of Beauty, little in his book develops any of the fourteen elements of Decadence. It is a misnomer to call his famous painting Whistler's Mother, for in reality it is titled Arrangement in Grey and Black No. 1: The Artist's Mother. It is also a misnomer to call his Gentle Art a Decadent work. Like Harris', Whistler's work offers a valuable insight into his times. Harris' is a study of social hypocrisy, and Whistler's is a study of artistic values.

The third work which was examined but rejected from inclusion in the glossary is Bram Stoker's The Lair of the

White Worm (1911). I had hoped to find that this little-known work followed in the footsteps of Dracula and would help develop a Decadent periphery. However, there are many good reasons for its relative anonymity, reasons ranging from its having only one dimensional, inconsistent characters to its having a very weak plot of good versus evil. In fact, the entire work is nearly silly. Its only real literary value is that it helps Dracula stand out glowingly when compared to this inferior work. The Lair and the other two works discussed in this section proved to be of little value in formulating the glossary of Decadence.

SPECIFIC AUTHORS EXCLUDED FROM THE STUDY

This study of Decadent vocabulary has not covered every angle or author in the movement. The purpose of the study is to provide a descriptive definition of Decadence, and an appropriate sampling of Decadent works has been used to accomplish this purpose. However, several notable authors who might have been examined were not. Four of these are Algernon Charles Swinburne, Henry James, Fyodor Dostoevsky, and Joris Karl Huysmans.

Swinburne is mentioned by Jullian as an early English Decadent. However, for the purposes of this study's twenty year frame, Swinburne's Decadence, as exemplified in "Dolores" (1866), came too early. According to Beckson,

Swinburne was "The first English exponent of the idea l'art pour l'art."⁴⁵ However, Beckson does not include Swinburne as a Decadent. Swinburne shares the Decadent Movement's interest in Death, Sexual Perversion, the Aristocracy, and Pain; but in poems like "Hertha" (1871) he entirely lacks the Decadent's pessimistic view on the fate of man. Unlike the Decadents, who had no interest in colonialism or jingoism, the Swinburne of the 1890's wrote poems of praise to England, such as "England: An Ode." This poem proudly proclaims: "A light that is more than sunlight, an air that is brighter than morning's breath, / Clothes England about as the strong sea clasps her, and answers the word that it saith; / The word that assures her of life if she change not."⁴⁶ These uncritical lines praise the status-quo, a status-quo which was the target of many Decadent barbs, such as found in Salomé. A poem such as this certainly did not and will not shock an audience. Swinburne was not a fin de siècle Decadent.

One noted contemporary of both Swinburne and the Decadents was Henry James. None of the primary reference works used for this study mentions him at all in connection with

⁴⁵ Beckson, "Introduction," p. xxiii.

⁴⁶ Algernon Charles Swinburne, "England: An Ode," in Victorian Poetry, p. 674 (ll. 58-60).

Decadence. Even the Decadents did not find him to be a worthwhile artist to emulate. Wilde's "Decay of Lying" has a few terse words about Henry James: "Mr. Henry James writes fiction as if it were a painful duty, and wastes upon mean motive and imperceptible 'points of view' his neat literary style."⁴⁷ James is not a Decadent nor a major influence on the movement.

Another noted contemporary of the Decadents was Fyodor Dostoevsky. Jullian writes that "the Russian Decadents are represented by Dostoevsky's The Possessed."⁴⁸ However, many of Dostoevsky's works, in particular Crime and Punishment, concern themselves with moral problems and reach rather conventional moral conclusions. Dostoevsky is not a Decadent.

Although the preceding three authors mentioned in this section are not Decadent, the Frenchman J. K. Huysmans is. Beckson, Jullian, Stanford, and Jackson all mention him as an important figure in the fin de siècle movement. Huysmans influenced Wilde's writing so much that "Dorian [Gray], fascinated by A Rebours [by Huysmans], attempted to emulate des Esseintes' love affair."⁴⁹ Jullian includes several long

⁴⁷ Wilde, "Decay of Lying," in Aesthetes and Decadents, p. 173.

⁴⁸ Jullian, p. 30.

⁴⁹ Beckson, p. xxxii.

quotes from Huysmans and refers to his works more than twenty different times in Dreamers of Decadence. Huysmans is definitely an important Decadent. However, his works were not readily available for this study, given the considerations of geography, time and language. It would probably be a worthwhile test to apply the elements of Decadence to some of Huysmans' works. However, that is for another time and study.

THE GLOSSARY

This glossary is the heart of my descriptive definition of Decadence. It contains more than five hundred words grouped under fourteen categories, or elements. The words have been culled from a total of ten works, representing the major literary genres. Once I had completed the process of selecting the works to be studied, I was ready to begin the task of finding a Decadent vocabulary. The idea of there being a specific Decadent vocabulary came from reading Jullian, who mentioned that Jacques Flourent had edited a Little Glossary for the Understanding of Decadent and Symbolist Poets (published by Paul Adam and Félix Fénéon in 1887), which is not available at this time. The elements of Decadence revealed in this current study allow for an examination of Decadent influences on Faulkner.

Baudelaire was the first of the Decadents whose works I examined to develop this Decadent glossary. As explained in

chapter one, Beckson and Jullian were my major guides in culling words from Baudelaire and the other writers. These two modern writers provide a set of elements common to the Decadents. A complete listing of the elements of Decadence described by Beckson and Jullian follows, a listing which served me as a guide in selecting works by Baudelaire.

Using Beckson's introduction, I arrived at a list which includes indulgences in the abnormal, sexual depravity, interest in paganism and exoticism, interest in seductive evils, aristocratic heroes, neurosis, and the glorification of beauty and artifice.

In Jullian's final chapter, I found an extensive list of elements: angels, animality, azure, barbarians, Bruges, Byzantium, chimeras, Christ, dead gods, dead women, death, eyes, fairies, Florence, furnishing, Ganymede, gems, hair, Hamlet, Helen, Hermaphrodite, India, Iris, knight, lilies, Loie Fuller, Ludwig II, madonnas, masks, Medusa, Mona Lisa, Ophelia, orient, parks, Parsifal, peacocks, Pierrot, Puvis De Chavannes, queens, roses, saintly women, Salomé', Sappho, Sarah Bernhardt, Satan, Serpents, silence, sirens, Sodom, souls, Sphinx, swans, Thule, vampires, Venice, Venus, Wagner, Walter Pater, water-lilies, and witches. These elements are not necessarily elements of atmosphere, as those in the glossary are. Jullian's elements represent characters, settings, and symbols. The elements in the

glossary represent atmospheres, that is, how the author accomplished his general tone by the use of specific ingredients.

Many of Baudelaire's usages form the initial entries in the glossary. These words were not always selected the first time they appeared. I did not realize the significance some of these words had to the Decadents until after I saw these words used several times. Baudelaire's work provided the first words in the card-file. When a Decadent word appeared, it was written on a note-card along with a symbol for the specific source, such as PP for Twenty Prose Poems. The number of the page the word appeared on was also noted. Rather than record each time the Decadent word appeared, a procedure which could have been cumbersome, particularly with multiple usage on a single page, I decided to present a picture of the relative frequency that a word appeared. I felt it more important to know that a word is used and how it is used than to know the exact number of times that a word appears. Exactness is interesting, but it is not necessary in this kind of descriptive study.

Dorian Gray was the last work studied. By the time I collected words from it, the words for the glossary were fairly well selected. Each work made me more aware of certain words not previously glossed and of their Decadent usage. After I had studied Dorian Gray, I had to examine all of the collected words and group them into categories.

The elements listed by Beckson and Jullian are fairly specific. My purpose was to broaden the scope their elements covered by choosing more general elements. My elements can act as umbrellas for a number of words. The broader-based elements that result from this study are more useful in providing a descriptive definition of Decadence than are Beckson's and Jullian's specific elements. Rather than deal with all the pieces of the picture puzzle as Jullian tries to do, I simply put the puzzle together. On the basis of general meanings, I grouped the words in my card file into larger categories that they help develop. The puzzle analogy works here. The words are pieces, and the elements are finished puzzles. The fourteen finished puzzles make up a larger puzzle, a puzzle which is equal to a definition of Decadence.

The manner in which these fourteen elements are used can be described as follows:

Aristocracy/Luxury--Most Decadent works are concerned with the upper economic strata of society. The main characters are either noble, wealthy, or both. They are often of a "lower" moral standard than their middle-class counterparts. They are often surrounded by elaborate and beautiful material goods.

Beauty--Beauty is one of the most important things in life. It is connected with artifice and is a spiritual matter. It lifts the world from the mundane. It is

sometimes associated with the cruel, and thus creates a link between pain and pleasure.

Death--Death is often personified. It is often associated with love, one necessitating the other. Very rarely is it feared. More often, it is looked upon as a mysterious flame for moths. Sometimes it is viewed as a refuge from life's heaviness.

Divine Order of Things--This category includes the gods, angels, and all that is traditionally associated with speculation about the make-up of the universe.

Dreams--Dreams and the non-real are important Decadent subjects. Dreams may be found in sleep, in drugs, or on the horizon. They are better than middle-class life, even when they are nightmares. They are sometimes associated with Beauty.

Fascination with Colors--Colors are important to the Decadents. Sometimes they are used symbolically, as in the case of scarlet being associated with Death in Dorian Gray. Other times they are simply a pleasing addition to the setting and associated with Dreams or Beauty.

Harlots--These women are often very Beautiful, sensual, and cruel. They are one of the Decadent paradoxes. They are viewed as evil because they offer little chance for fulfillment. They are seen as good because they offer another chance for pleasure.

Evil--Evil fascinates the Decadents. They are attracted to it. Evil is the candle flame to their mothlike curiosity. Evil is what society has forbidden. Evil offers another means of exploring the nature of the self.

Illness--Sickness of body, mind, or Soul is common. The sickness may appear in an individual, or it may appear in a society in the guise of decay or other social ills.

Pain--Although pain is not regarded as the most pleasing experience existent, it is another means of experiencing the senses. Also, pain is another means of experiencing the Soul.

Pleasure--One of the means of healing a sick soul or keeping a healthy one well is by seeking out sensual pleasures. Thus, there is an emphasis on smells, tastes, and sights in Decadent works. The Soul can realize itself through the senses.

Sexual Deviation--This is often defined by the prevailing bourgeois morality of the time. If sexual varieties provide pleasure, the Decadents will explore them. If sex shocks an audience, then the Decadents will shock their audiences with it.

The Soul--The Decadents are concerned with individualism. The Soul is the essence of that individualism. It is a mystery in need of exploration. Often the Soul has been sickened by a stultifying society and is in need of nourishment. The senses can provide the nourishment.

Superstition--The supernatural is fascinating. It includes the occult, ghosts, and mysticism. It offers a larger reality to experience.

Although these elements are distinct from each other, they are often closely related and create common effects.

There are no hard and fast rules for defining Decadence. The definition based on my fourteen elements is meant to describe Decadent literature. Unlike the Dada, Surrealist, and Futurist Movements, the Decadent Movement was not cohesive; it never had a manifesto ascribed to by its practitioners. According to Jullian, Decadence took different forms and tones from country to country. However, this glossary provides a viable descriptive definition of Decadence, one which can be used to examine Faulkner.

THE KEY TO THE GLOSSARY

The glossary is set-up so that the various works and their definitions are alphabetically listed under the particular element that they represent. Those words which seemingly could fit under several categories are placed under the element they best represent. The elements are arranged alphabetically. Occasionally, allusions are used in place of a given word. Some quotations are included to help explain certain meanings.

The following is a list of the works referred to in the glossary and the abbreviations used for them:

PP--Twenty Prose Poems; noted by page number, not title.

FOE--Flowers of Evil; noted by Roman numeral, C-CLI, except for the following:

Jewel--"The Jewels"

"Lethe"

One/Gay--"To One Who Is Too Gay"

"Lesbos"

WD--"Women Damned"

Vamp--"The Metamorphoses of the Vampire"

COA--Children of Adam; listed by title symbol:

Garden--"To the Garden of the World"

PUAR--"From Pent-Up Aching Rivers"

BE(1-9)--"I Sing the Body Electric"

W Waits--"A Woman Waits for Me"

SM--"Spontaneous Me"

Madness--"One Hour to Madness and Joy"

Ocean--"Out of the Rolling Ocean"

A&A--"Ages and Ages Returning at Intervals"

Hymen--"O Hymen! O Hymenee!"

Aches--"I Am He That Aches with Love"

NM--"Nature Moments"

Organ--"I Heard You Solemn-Sweet Pipes of the Organ"

Facing--"Facing West from California's Shores"

CAL--Calamus; listed by title symbol:

Paths--"In Paths Untrodden"

SHB--"Scented Herbage of My Breast"

Hand--"Whoever You Are Holding Me Now in Hand"

TISS--"These I Singing in Spring"

NHM--"Not Heaving From My Ribb'd Breast Only"

OTT--"Out of the Terrible Doubt of Appearances"

Base--"The Base of All Metaphysics"

RAH--"Recorders Ages Hence"

WIH--"When I Heard at the Close of Day"

AYT--"Are You the New Person Drawn Toward Me?"

Roots--"Roots and Leaves Themselves Alone"

NHF--"Not Heat Flames Up and Consumes"

Drops--"Trickle Drops"

COO--"City of Orgies"

Face--"Behold This Swarthy Face"

I Saw--"I Saw in Louisiana a Live-Oak Growing"

TAS--"To A Stranger"

Moment--"The Moment Yearning and Thoughtful"

I Hear--"I Hear It Was Charged Against Me"

Boys--"We Two Boys Together Changing"

Glimpse--"A Glimpse"

Earth--"Earth, My likeness"

My Pen--"What Think You I Take My Pen in Hand"

ATM--"Among the Multitude"

OYW--"O You Whom I Often and Silently Come"

DRAC--Dracula; listed by page.

SAL--Salomé; listed by page.

VT--Under the Hill (Venus and Tannhauser); listed by page.

POR--"Pervasion of Rouge"; listed by page.

D&D--"Dandies and Dandies"; listed by page.

Dorian--The Picture of Dorian Gray; listed by page.

THE GLOSSARY

ARISTOCRACY/LUXURY

Elaborate--intricately detailed;

PP: 32; VT: 36; Dorian: 134, 207.

Exquisite--exceedingly beautiful and elegant;

PP: 41; Dorian: 146, 148, 175, 187, 230.

Goblets--drinking glasses for formal occasions;

Sal: 218.

Gold--a precious metal; a symbol of wealth and luxury,
found in dreamlike settings and at dinners; often
associated with artifice;

PP: 36, 38, 41; FOE: CXVII; Drac: 55; Sal: 197,
205, 206, 218, 221, 229, 230, 232; VT: 21, 28, 35,
37, 44, 67, 75; POR: 49; Dorian: 87, 89, 115, 128,
139, 146, 148, 166, 190, 195.

Jewel--precious gem; another symbol of wealth often associa-
ted with beautiful women (sometimes alluded to by the
name of the specific gem);

FOE: CXX, CXXVI, CXLVI; Sal: 229, 230; VT: 27, 43;

D&D: 12; Dorian: 144, 145, 148, 153.

Luxury--an abundant means for self-indulgence, associated with the idle rich;

PP: 30, 41; FOE: CX; Dorian: 55, 106, 109, 147.

Noble--(adj.) sometimes the classically aristocratic heroic bearing; (n.) the aristocracy;

FOE: CXXVI, Lesbos; Drac: 26, 65, 214; Sal: 200, 218.

Palace--luxurious abode of the wealthy modeled after dream patterns;

PP: 41, 46; FOE: CXXVI, CL ("lush palace"); Sal:

195, 206, 208, 210, 236, 267; VT: 75; Dorian: 16.

Pearls--white gem valued as a symbol of purity and wealth; suggestive of beauty and dreaminess;

FOE: CXXIX; Sal: 197, 230; VT: 31; Dorian: 144, 146, 148.

Precious--affectedly delicate, charming, associated with wealth;

Sal: 221; VT: 30, 53; POR: 55.

Pride--associated with an affected manner, often a trait of the beautiful and wealthy;

PP: 28; FOE: CXXIX, CXLIV, CL, Lesbos; COA: BE 6, W Waits; Drac: 30; Dorian: 16, 149, 162, 168, 173, 234.

Reigns--periods of royal or supreme power;

PP: 20, 41; FOE: CXX; POR: 44, 45.

Rich--pertaining to wealth, or full in tone;

PP: 32; FOE: CXVIL, CXIV, CXX, CXXVI, Jew; COA: BE 7;

VT: 22, 53, 76; Dorian: 151, 187.

Silver--a favorite ornamental metal of the rich; also a

color used to create an out-of-the-ordinary atmosphere;

Sal: 195, 197, 200, 205, 206, 208, 209, 218, 228, 230,

232, 234, 236; VT: 27, 37, 57; Dorian: 31, 103, 134,

139, 148, 158, 170, 207.

Slave--a bonded person, part of a luxurious dream vision;

sometimes used as a reference to the cult of pain;

FOE: CXXVI, CXXVIII, CXXIX; COA: BE 7; Drac: 101 ("I
am your slave"), 213; Sal: 202, 213, 221, 225, 229,

234, 236; POR: 50, 51; Dorian: 49, 112.

Sovereign--having absolute control; independent; sometimes

associated with dreams of beauty;

PP: 20; FOE: CXV.

Treasures--(n.) extreme wealth; (v.) to hold dear;

PP: 32, 49; FOE: CXXVI, One/Gay, Lesbos; Sal: 228,
232.

BEAUTY

Art--a very important Decadent category/word, often theorized about; essentially beautiful and existing for its own sake if it is any good;

PP: 34; FOE: CIX, CXXXVI, CXLV; COA: BE 5; POR: 48,
54; Dorian: 19, 124, 129, 139, 141, 144, 176, 199,

209, 226, 228, 231 ("Art has no influence on action.

It annihilates the desire to act").

Artificial (or artifice)--affected, presumed to be superior to the natural;

PP: 24; VT: 42, 44 ("Artifice is the strength of the world."), 46, 47, 49, 53, 54, 55, 57, 58; Dorian: 134.

Artist (author, poet, musician, painter, etc.)--visionaries who attempt to bring beauty into the world, even those who treat living as an art;

PP: 26, 28, 32, 38, 41, 54; FOE: CXII, CXXIII, CXXIV, CXXX, CXLIV, CXLVII, CL, Lethe, Lesbos; COA: W Waits, NM; CAL: TISS; D&D: 2, 4, 5, 9, 10, 13; Dorian: 11, 12, 20, 23, 33, 66, 86, 166, 227.

Beautiful--that which can cause the viewer pleasure because it can lift him beyond the mundane, not limited to the realms of good or evil;

PP: 18, 32, 36, 38, 47, 53, 56; FOE: CXXXIII, CL; COA: Garden, BE 3, BE 4, BE 8; Cal: SHB, OTT; Drac: 181; Sal: 195, 197, 206, 226, 229, 234; VT: 22, 30, 35, 38, 41, 54, 61; POR: 47, 49; Dorian: 13, 20, 144, 148, 159, 190 ("It is better to be beautiful than to be good."), 208, 284.

Beauty--the ultimate perceptual realization, allied to the preceding; an absolute related to art;

PP: 24, 41, 49, 52; FOE: CXIV, CXXV, CXXXVIII, CXLI, CXLIV, WD; COA: BE 3, BE 5; POR: 47, 50; Dorian: 11,

13, 31 ("Beauty is a form of Genius."), 32, 46, 110,
128, 137, 138, 139, 140.

Dahlia--a plant with beautiful flowers, associated with the
Aesthetes;

PP: 32; Dorian: 91.

Dawn--break of day, one of the favorite times of day; re-
nowned for its beautiful colors; associated with pleasure
and good sensations;

FOE: CXXX, CXLIII, CLI; COA: BE 5; Drac: 27, 106,
254; Sal: 208; Dorian: 141, 224.

Delicate--exquisite and refined, pretty;

PP: 32, 58; CAL: SHB; VT: 21, 23, 27, 29, 30, 31, 43,
45, 54, 59, 62, 67, 70, 71; POR: 52, 55; D&D: 1, 5,
6, 13; Dorian: 35, 100, 134, 152, 198.

Feathers--plumage, thought of as ornamentation; often of the
peacock variety, creates a dreamy effect;

SAL: 230; VT: 37, 38.

Flower(s)--blooms, not only pretty to behold, but good to
smell; associated with dreams and decoration;

PP: 20, 24, 32, 41, 47; FOE: CX, CXVI, CXVIII, CXXI,
CXXVII ("new flower of evil"), CXXIX, CXXX, CXXXV,
CXXXVII, CXXXVIII, Lethe, One/Gay, Lesbos; COA: Facing;
CAL: TISS, Roots; Sal: 200, 203, 209, 225, 226, 230;
VT: 21 ("strange flower"), 27, 35, 37, 43, 57, 67, 70;
Dorian: 33, 98, 139, 143, 166, 207, 212.

Glorious--splendid and awe inspiring; beyond the ordinary;

PP: 38, 41, 49; FOE: CXXVI, CXLIII, CL, Lesbos.

Hair--threadlike growth covering the head, often erotic and beautiful;

PP: 30; FOE: CX, CXV, CXXVI, CXXXIII, CXL; COA: BE 2, BE 5, BE 9; Sal: 197, 208; VT: 21.

Ideal--visionary and beyond the vulgarity of the world; state of perfection;

PP: 49; CAL: AYT; Dorian: 123, 124, 126, 167, 223, 227.

Lilac--beautiful flower much enjoyed by the Decadents for its pale purple color;

CAL: TISS; Dorian: 11, 15, 30, 33, 231.

Lily--symbolic flower often associated with purity and virginity;

Drac: 166; Sal: 208, 234; VT: 36, 40; POR: 51.

Lips--beautiful exterior of the mouth, often arouses desires;

FOE: CXXX; COA: BE 9, SM, Madness; CAL: Hands; Drac: 13; Sal: 214, 228, 230.

Music--according to Wilde, the most perfect art form;

PP: 30; FOE: CXXXVIII; Sal: 206, 236; VT: 22, 44, 36; Dorian: 27, 29, 31, 56, 143, 177, 228, 229, 230.

Nature--the forces of the universe independent of man, provider of the raw material for art;

PP: 18, 32; FOE: CX, CXIII, CXV, CXXIII, CXLVIII, One
/Gay; COA: PUAR, BE 5, SM, Madness, NM; POR: 45;
Dorian: 88, 140, 144.

Pale--very whitish; deathlike, a very pleasing and beautiful
tone;

PP: 47; FOE: CX, CXVIII, CXLVIII, Lesbos, ED: Drac:
22, 39, 86, 96, 142, 226; Sal: 197, 200, 218; VT: 22,
27, 31, 38, 54, 58, 73; POR: 44; D&D: 17; Dorian:
16, 36, 72, 178, 181, 214, 237.

Poetic--that which inspires as if it were beautiful poetry;
pertaining to that art form which Wilde considered to be
second to music;

PP: 32, 46; FOE: CXXXI; COA: PUAR, BE 2, BE 9, SM
(as a metaphor for sperm); VT: 60.

Pretty--of a less awe-inspiring kind of beauty; refined and
delightful;

PP: 17; VT: 22, 37, 67, 76; POR: 47, 53; D&D: 1;
Dorian: 48, 183, 207, 208.

Radiance--brilliance of a transcendental nature;

PP: 24; FOE: Lesbos, WD.

Rose--another of the beautiful and symbolic flowers, some-
times associated with the supernatural and good health;

FOE: CXXXVII, WD: Drac: 213 (the wild rose as a
cure); Sal: 197, 198, 208, 209, 225; VT: 23, 28, 29,
35, 38, 54, 58, 77; Dorian: 11, 34, 71, 104, 108, 154.

Sky--that which surrounds the earth;

PP: 18, 24, 32, 52; FOE: CXVI, CXXI, CXXIV, CXXVI, CXXXV, CXXIX, CXLI, CXLII, CXLVII, One/Gay, Lesbos, WD, Vamp; CAL: NHM, OTT; (and many other places).

Splendid (splendour)--grand, sublime;

PP: 32, 38; FOE: CX, CXVI, CXLVIII; VT: 35, 37, 44, 54, 67; POR: 49, 55, 56; D&D: 1, 4, 34, 234.

Subtle--artful, refined and delicate;

PP: 20, 32, 36, 41, 58; FOE: CXX, CXXIII, CXLIV; CAL: OTT, OYW; Sal: 200; VT: 22, 36, 46, 73, 76; POR: 47; Dorian: 67, 105, 114, 131, 134, 139, 142, 150, 198, 230.

Youth--pre-adult time of life; the best time of life;

FOE: Lesbos, WD; CAL: TISS, Glimpse; Dorian: 32, 33 ("There is absolutely nothing but youth!"), 34, 67, 144, 203, 213, 229, 234.

COLORS

Black--often connected with evil or with mystery; absence of all color;

PP: 20, 30; FOE: CX, CXVI, CXX, CXXVI, CXLIII, CXLVI, CL, Lesbos, WD; COA: BE 7; Drac: 13, 16, 17, 20, 78, 230, 249; Sal: 197, 203, 206, 218, 223, 226, 230, 234; D&D: 16; Dorian: 59, 141, 142, 169, 195, 198, 199, 294.

Blue--color, associated with beauty;

PP: 17, 30, 32; FOE: CXXI ("mystic blue"), CXXX, CXLVIII, CL, Lesbos, WD; Sal: 197, 230.

Color--any of the hues of the rainbow, often associated with dreaminess or pleasant settings;

PP: 24, 32, 47, 52; FOE: CXXIII, CXXXVII, CXLIII; CAL: OTT, Roots; Drac: 20, 68; Sal: 205; POR: 47; Dorian: 137, 230.

Crimson--reddish hue, often associated with blood;

FOE: CXLVIII; Dorian: 223.

Dyed--colored to add beauty through artifice;

Sal: 226, 238; POR: 54 (alluded to), 55; Dorian: 62.

Gray--unpleasing, dull color, sometimes associated with mystery;

FOE: CXXIX; Drac: 11 (foreboding), 12, 75, 256.

Green--color mixed from yellow and blue, one of the favorite

Decadent colors, as in The Green Carnation;

PP: 38, 46, 53; FOE: CXI, CXVI, CXIX, CXLVIII; COA: BE 2; CAL: I Saw; Sal: 195, 203 (green flowers); VT: 37, 38, 43, 44, 67; POR: 43; Dorian: 195, 199, 234.

Pink--whitish-red color, suggestive;

FOE: CX (color of a dead woman's nose), CXI (breasts of a dead woman); CAL: TISS, Roots; Sal: 230; VT: 28, 38, 45; D&D: 1.

Purple--bluish hue associated with lust;

Sal: 226, 229.

Red--a primary color associated with blood, passion, death, and wine;

FOE: CXIII, CXLVIII, WD, Vamp; COA: BE 7; Drac: 13, 39, 94, 247, 287; Sal: 198, 209, 214, 225, 234, 236; VT: 28, 30, 38, 44, 54; Dorian: 170.

Rose--a gentle, beautiful, reddish color;

FOE: CXXI, CXLVI; VT: 30; (and many other references).

Scarlet--a deep red color often suggestive of blood, death, and evil;

FOE: CIX, CXXX; COA: BE 3; Sal: 209, 226, 234; VT: 45; POR: 48; Dorian: 64, 106, 131, 142, 143, 145, 168, 214, 219, 235.

White--a color made from all the hues of the rainbow, often associated with beauty, death, or innocence;

PP: 38, 41; FOE: CXXX, XL ("white death"), CLI; COA: BE 7; Drac: 13, 16, 20, 21, 22, 65, 92, 101, 120, 187, 189, 249; Sal: 195, 197, 199, 208, 226, 229, 230, 236; VT: 27, 28, 30, 36, 44; POR: 48, 51; Dorian: 51, 109, 142, 170, 175, 199, 207, 212, 223, 224.

Yellow--the color of decay; the emblem of Decadence;

FOE: CXXI, CLI; Drac: 36, 39, 143; Sal: 195, 197, 230; VT: 27, 75; Dorian: 32, 91, 104, 117, 120, 131, 132, 133 ("yellow book," reference to Au Rebours), 143, 147, 148.

DEATH

Corpse--a lifeless body, often attractive;

FOE: Lesbos; Drac: 149 ("beautiful corpse"); Dorian: 167, 221; (and often alluded to elsewhere).

Dead--no longer living;

FOE: Lethe, WD; COA: BE 1, SM, Hand; Drac: 13, 20, etc.; Sal: 195, 209, 217; Dorian: 107, 108, 109 ("the white silent people"), 118, 144, 146, 152, 170, 178, 180.

Death--state of non-being; associated with beauty and love;

PP: 32, 49, 54; FOE: CXII, CXIV, CXIX, CXX, CXXII, CXXVI, CXXIX, CXXXII; COA: W Waits; CAL: SHB; Drac: 50, 53, 76, 148, 258; Sal: 199, 206, 210, 232, 236; Dorian: 46, 114, 128, 133, 141, 154, 178, 203, 217, 219, 220, 225, 234.

Drown--to experience a sleep-like method of death;

PP: 32; FOE: CXXVI, CXXVIII, CXXIX, Lethe.

Funereal--gloomy and funeral-like;

FOE: CXV, CXXVI, CXLIII.

Grave--a place that haunts the mind;

FOE: CXII, WD; CAL: OTT; Drac: many references;

Dorian: 118, 167, 234.

Hangman--a figure who stands for fascination with drastic deaths; the executioner;

FOE: CXX, CXXVI, CXXVIII, CXXXIX; Dorian: 181.

Love--an emotion whose outcome is death;

PP: 28, 38, 47, 49; FOE: CX, CXI, CXIV ("claws of love"), CXVII, CXXIX; Drac: 41 (love=death).

Suicide--a dreaded and tragic death;

Drac: appears often; Sal: 209, 212, 213; Dorian: 108&109&110&119 (alluded to), 160, 179, 224 (alluded to), 225, 234 (alluded to), 235.

Tomb--a place more mysterious than frightening;

FOE: CX, CXLI, CXLIII; Sal: 195, 202.

DREAMS

Clouds--bodies of visible vapor often valued for that which they resemble, as in cloud pictures; sometimes used to foreshadow evil;

FOE: CXXVI, CXXIX, CXL; Drac: 11 ("ghost-like"), 12, 16, 92; Sal: 205, 230.

Darkness--a state of non-ordinary reality, filled with mystery and sometimes frightening in a delicious manner;

PP: 26 ("refreshing darkness"), 56; FOE: CXIV, CXXIX, CXXX, CXLVIII; Drac: 11, 12, 13, 16, 17, 25, 228; VT: 44; Dorian: 31, 141, 198.

Deep--mysterious, full of secrets;

FOE: CXX, CXXVI, CXXXVII, CXXXIII, CXL, CXLVIII, Lethe, One/Gay, Lesbos, ED; COA: SM.

Depth--intensity of mystery;

PP: 32, 58; FOE: CXI, CXXXII, CXXXV, CXXXVI, CXXXIX,

CXL, CXLI; Drac: 258; Dorian: 161.

Descend--to go downwards, a movement associated with the supernatural or the mystical whereby reality is altered;

PP: 41, 47; FOE: CXV, WD; Drac: 13.

Desert--an intense dream landscape, foreboding; vacant;

FOE: CXVI, CXXVI, CL, WD; COA: BE 9; Sal: 198, 206, 212.

Dragons--creatures of fantasy, myth, and nightmare;

Sal: 206; VT: 35, 82; Dorian: 145.

Dream--an unreal state of intense beauty or oppressive horror; food for the soul;

PP: 20, 30, 32, 36; FOE: CXVII, CXVIII, CXXII, CXXIV, CXXV, CXXVI, CXXIX, CXXXIII, CXL, CXLIII, CXLVII, WD; COA: SM; CAL: NHM, AYT, TAS; Drac: 88; Sal: 217; VT: 21, 44, 77; Dorian: 12, 19, 28, 72, 104, 112, 128, 152, 230.

Drugs--medicine for the soul; alter reality or induce sleep;

Drac: 100, 135, 230; Dorian: 105, 174, 195 (alluded to).

Drunk--satiated; characterized by overwhelmed senses;

PP: 28, 41, 46; FOE: CXVI, CXX, CXXVI, CXLVII, Lesbos; COA: PUAR; Sal: 218; VT: 55; Dorian: 18.

Exotic--pleasingly out of the ordinary;

FOE: CXX; CAO: Facing; POR: 45; Dorian: 139.

Floats--drifts in a dreamlike sensation of movement;

PP: 30; FOE: CIX, CX, CXXIII, CXXX; COA: PUAR, BE 6.

Fog (mists)--vapor that clouds the usual sense of perception, altering reality;

FOE: CXXX; Drac: (throughout); Dorian: 72, 157, 158, 169, 197, 198, 199, 219.

Heroic--above and beyond the usual bravery;

PP: 41; COA: BE 7, W Waits, Facing; CAL: AYT.

Hope--a desire to have reality altered;

FOE: CXXV, CXXVI, CXXI; CAL: OTT; Dorian: 220.

Immense--vast;

PP: 18, 30, 47; FOE: CX, CXXVI; Dorian: 76, 77, 119.

Infinite--without limit;

PP: 30, 32, 58; FOE: CXI, CXXVI, CXL, CL, WD; Dorian: 114, 151, 178.

Insanity--a non-normal state of mind, fascinatingly fearful;

PP: 58; Dorian: 155, 181.

Island--an isolated world unhindered by the commonness of the rest of the world;

PP: 41; FOE: CXVI, CXXVI, Lesbos; CAL: Hands.

Light--that which offers better than usual visual perception;

PP: 18, 47, 52, 56; FOE: CXXI ("mystical light"), CXXII, CXXIV, CXXVI, CXXXII, CXXXV, CXLVIII, CXLIX, Jewels, WD, Vamp.

Mad--possessed by a frenzied state of mind indicating an obsession with distorted reality;

FOE: CXLII, WD; COA: PUAR, BE 5; Drac: 38; Sal: 212, 217, 226; D&D: 1; Dorian: 58, 65, 100, 101, 126, 140, 143, 152, 167, 168, 179, 195.

Madman (lunatic)--one who suffers the above state of mind;

PP: 36, 47, 53; FOE: CXXVI; Drac: 63, 213; Dorian: 20.

Masks--artifices which alter appearance and add mystery;

PP: 28; FOE: CXLIX, CLI; CAL: AYT; Sal: 229; VT: 29, 35, 37, 59; POR: 43, 45, 47, 48, 57; Dorian: 127, 178, 213, 219.

Midnight--the mysterious time of night when anything might happen;

FOE: CXXVIII; COA: NM; Drac: 7, 14+; Dorian: 195.

Memories--the past in dreamy forms;

PP: 20, 30, 41; FOE: CXVI, CXXVI, CXLI; CAL: base; Dorian: 28, 32, 33, 72, 138, 141, 143, 173, 174, 197, 200, 214, 227, 230.

Mirror--a reflecting surface which sometimes offers a glimpse of the soul;

PP: 32, 38, 51; FOE: CXXI, CXXXV, CLI; Drac: 22, 27; Sal: 197, 229; VT: 29, 53, 60, 61, 76; POR: 43, 48, 50, 51, 57; D&D: 3, 7, 15; Dorian: 12, 115, 137, 138, 141, 146, 154, 234, 237.

Monsters--terrifying creatures from outside of the ordinary;

PP: 47, 53; FOE: CXI, CXIC, CXXVIII, Lethe, WD;

Drac: 53, 54, 86, 169; Sal: 236; VT: 35, 60;

Dorian: 21, 54, 100, 144, 146.

Moon--ruler of the night and its mysteries, often personified;

PP: 38, 47; FOE: CXXV, CL, Vamp; Drac: 16, 39, 92, 106 (associated with lunatics); Sal: 195, 200, 209, 212, 217, 218 (as red as blood), 226, 229, 230, 236; VT: 22, 50; Dorian: 31, 142, 145, 197, 230.

Mystery--the unknown, strange and tantalizing;

PP: 20, 28, 32, 36, 40, 52; FOE: CX, CXXIII, CXXVI, Lesbos; Drac: 6, 36, 313; Sal: 236; VT: 21, 44, 54, 59, 60, 73; POR: 44, 55 (of the toilet); D&D: 1, 5; Dorian: 13, 14, 31, 32, 61, 68, 131, 138, 143, 144, 151, 153, 225.

Night--keeper of dreams, both the wondrous and the nightmarish; often fear-inducing, sometimes pleasant;

PP: 30 (associated with sexuality), 47; FOE: CXI, CXVI, CXX, CXXII, CXXIV, CXXIX, CXXXIII, CXXXVI, CXXXIX, CXL, CXLI, CL, CLI, One/Gay, Lesbos, ED, Vamp; COA: PUA, SM; Drac: 14; Sal: 202; Dorian: 142, 149, 155.

Nightmare--unpleasant dream;

FOE: CXXIX, CXL; Drac: 4 (alluded to), 16, 20, 185; Dorian: 213 (alluded to).

Ocean--that vast body of water that holds many mysteries and

much food for the imagination and soul; considered pleasant;

PP: 32; FOE: CXXXIII, CXXXIX; COA: Ocean; CAL: RAH.

Opium--an hallucinatory drug, often pleasant;

PP: 30, 32; FOE: CXXVI; Dorian: 12, 197, 198.

Orient--an exotic place, food for dreamers;

PP: 30; COA: Facing (alluded to); CAL: Moment (alluded to); Drac: 1 (alluded to).

Paradise--a dreamy place better than reality;

FOE: CCCVI, CXXVII; COA: Madness; Dorian: 44.

Phantasy--a pleasing bit of non-reality;

PP: 30, 53; FOE: CXLII.

Satyr--a strange mythological creature;

PP: 41; FOE: CXI; VT: 44, 45, 46, 70, 71; Dorian: 167.

Sea--even dreamier than ocean; large body of salt water;

PP: 18, 30, 41, 47, 52, 56; FOE: CXI, CXVI, CXXVI, CXXXII, CXLII, CXLVIII, Jewels, Lesbos; COA: PUAR, BE 4, BE 6, SM, Ocean, Facing; Cal: Hands, Roots, Sal: 208, 209; POR: 57; Dorian: 229.

Shadow--a form mysterious and sometimes evil;

PP: 41; FOE: CX, CXXIV, CXXVI, CXLIII, CXLVIII, WD; Drac: 20, 26; Sal: 197 (associated with Beauty and Death), 215; VT: 21, 23, 59, 72; Dorian: 11, 68, 97, 128, 135, 141, 142, 150, 165, 198, 199.

Sleep--a refuge and means of rejuvenation; an unconscious state;

PP: 32, 47; FOE: CX, CXVIII, CXXII, CXXXIX, CXLVII, CXLIX, Lethe, WD; COA: W Waits, SM; CAL: Hands, NHM; Drac: 36; Dorian.

Stars--lights of the mysterious night, both pleasing and magical; heavenly bodies;

PP: 20, 38, 46; FOE: CXXIII, CXXVI, CXLI, CL, Lesbos, WD, Vamp; COA: PUAR; Sal: 218, 226, 236; Dorian: 134, 142.

Strange--that which is extraordinary and unusual, interesting;

PP: 41, 47; FOE: CX, CXXIII, CXLVII; Drac: 11, 13, 16, 22, 24, 27; Sal: 195, 199, 200, 202, 205, 212, 213, 234, 236; VT: 21, 22, 28, 30, 36, 37, 39, 53, 57, 59, 73, 76; POR: 46, 53; D&D: 6; Dorian: 11, 16, 21, 33, 34, 46, 67, 90, 100, 104, 108, 112.

Trance--a partially conscious state;

PP: 20, 58; FOE: WD; COA: Madness.

Unconscious--a state of unawareness;

FOE: CXLIX; VT: 38; Dorian: 134.

Unknown--that which has not been previously experienced;

PP: 41; FOE: CXXII, CXXVI, CXXX, CXXXI, CXLII; Drac: 14; Sal: 236.

Vapour--a mist which changes one's perception of the atmosphere;

PP: 47, 53; FOE: CXLVII; COA: BE 5.

Visions--perceptions of a greater reality;

PP: 30; FOE: CX, CXVIII; COA: SM; D&D: 9.

Warm--associated with the exotic or foreign; temperate;

PP: 56; FOE: CXVI, CXIX, CXXVI, CXXX, Lesbos, WD.

Wine--a drink which the senses quite approve of; sometimes used to foreshadow death;

PP: 41, 46, 58; FOE: CXIII, CXIV, CXVIII, CXXXIII, CXLIX, WD; Sal: 197, 200, 206, 214; VT: 70; Dorian: 117, 225.

EVIL

Blood--red viscid fluid often fascinating and associated with death;

FOE: CIX, CXIII, CXVI, CXVII, CXVIII, CXX, CXXVI, CXXIX, CXXXIII, CXXXV, CXVII, CXLIV, Jewel, One/Gay, WD, Vamp; COA: BE 7; CAL: SHB, Drops; Drac: 39, 133, 209, 249; Sal: 198, 212, 218, 225, 226, 237; POR: 57; Dorian: 180, 184, 197, 204, 220, 235, 236.

Children--young humans who are often nasty and the big ones often have nasty designs on the little ones;

FOE: CXXVI, CXXX, CXXXI, CXXXVI, CXXXVIII, CLI, WD, Vamp; COA: PUAR, BE 5, Madness, Facing; VT: 35 ("capped with children's heads"), 48, 59.

Chimeras--terrible creatures that cause pain but are beautiful;

PP: 36; FOE: CXXVI.

Cold--lacking humanity, foreboding;

PP: 32, 56; FOE: CX, CXV, CXIX, CXXV, CXXXI, CXLIX,

Vamp; Drac: 11, 14, 20; Sal: 200, 223, 225, 230; VT:

22; Dorian: 172.

Corrupt--debased, tainted, perverted;

PP: 26; FOE: WD; COA: BE 1; Dorian: 128, 162, 163,

183, 223, 233.

Crime--an illegal but intriguing act;

Sal: 236; Dorian: 180, 183, 213, 214, 226 ("Crime
belongs exclusively to the lower orders").

Cruel--expressive of a delicious form of evil often aimed at
the senses;

FOE: CXVIII, CXVI, CXLVIII, Lethe, WD; Drac: 189;

VT: 21, 53, 77; Dorian: 98, 100, 101, 112, 129, 131,
137, 216.

Curse--a supernatural burden; a bane which cannot be over-
come;

PP: 36, 47; FOE: CXVII, CXX, CXXVI, CL; Dorian: 155,
202.

Damned--characterized by complete loss of the soul;

FOE: CXXVI, CXXIX, CXXXIII, CL, Vamp.

Demon--evil being;

PP: 20, 58; FOE: CIX, CXI, CXV, CXXVIII.

Despise--hate deeply;

PP: 26, 36; FOE: CXXVIII.

Evil--(adj.) often attractive, morally debased; (n.) the destructive harm which creates mesmerization and is often pleasurable;

PP: 41, 54; FOE: CX, CXII, CXX, CXXVII, CXLVIII, Jewel, Lesbos; CAL: Hands; Drac: 7, 9, 193, 211; Sal: 208, 215, 221, 226, 228, 232, 234; POR: 42; Dorian: 128, 137, 138, 152, 153, 155 ("There were moments when he looked on evil simply as a mode through which he could realize his conception of the beautiful."), 162, 167, 168, 202, 233, 235.

Foul--extremely base and distasteful;

FOE: CXII, CXVI, CXVII, CXXVIII, CL; Drac: 194, 222; Dorian: 161, 166, 167, 177.

Hideous--another terror; sickeningly horrible;

PP: 20, 36; FOE: CXVI, CXLVII; Sal: 208; Dorian: 13, 33, 35, 81, 96, 107, 131, 138, 149, 162, 166, 173.

Holy--perversely sacred, such as an evil mass;

PP: 28; FOE: CXLVIII; POR: 42 (gambling in a holy templt).

Horrible--dreadful;

PP: 26, 46; Drac: 33, 36; Sal: 208; VT: 29, 59; Dorian: 13, 32, 35, 102, 105, 107, 120, 129, 132, 138, 143.

Horror--an intense fear; that which causes that fear;

PP: 20, 41; FOE: CXXVI, CXXIX, CXL, CXLVII, WD;

Drac: 16, 20, 86, 214, 251; POR: 46; Dorian: 105, 108, 119, 141, 147, 150, 151, 166, 167, 178, 179, 180.

Infamous--having an evil reputation; that which is worthy of such a reputation;

PP: 20; Sal: 218; Dorian: 153, 183.

Innocent--pure, unsoiled; not yet dirtied by evil;

PP: 17; FOE: Lethe, WD; POR: 52, 53; Dorian: 138, 160, 197, 235.

Mire (mud)--slime indicative of degradation;

FOE: CXIX, CXXVI, CXXXIII; Sal: 208; Dorian: 200.

Murder--a vulgar but fascinating crime;

PP: 36; FOE: CXLVIII; POR: 46; Dorian: 37, 108, 154 (fratricide), 168-9 (the act depicted), 170, 180, 218, 226, 227, 235, 236.

Poison--a liquid used for suicide and murder; that which ruins the soul;

PP: 47; FOE: CXIV ("poison of the dice"=fate), CXXVI, CXXIX; Sal: 199, 232; POR: 43, 57; Dorian: 58 (exquisite poison), 67, 88, 114, 146, 155, 167.

Satan--the supreme evil being;

FOE: CL; Drac: 9.

Snake (serpent)--reptile associated with death, evil, temptation;

FOE: CXXI, CXXXIII, CXLIV, CLI, Vamp; Drac: 190; Sal: 202, 208, 234; VT: 37; Dorian: 145, 146.

Storm--portentous violent wind; one of the tools of evil forces;

FOE: WD; COA: PUAR, Madness; Drac: 88.

Terror--fear of the unknown; the unknown which causes that fear;

PP: 17, 18, 20, 54; FOE: CXLII, WD; CAL: OTT, Earth; Drac: 16, 28, 37, 198, 251, 254, 322; Sal: 197, 198, 199, 200, 202, 206, 215, 218, 223, 225, 229, 232, 234, 236; VT: 28, 59, 60 (treated as beautiful); D&D: 2; Dorian: 13, 16, 28, 29, 34, 81, 85, 101, 104, 108, 121, 132, 138, 140, 141, 176, 177, 180, 194, 200, 203.

Victim--prey;

FOE: CXXXIII, Lethe, WD.

Wicked--evil in a fanciful way;

Sal: 218; Dorian: 213, 233.

HARLOTS

Harlot--a woman of low morals or one who defies the moral precepts of society;

Sal: 218, 234; POR: 44, 54 (alluded to); Dorian: 81-2 (alluded to), 154, 200-1.

Mistress--a sexual companion;

PP: 28, 36; FOE: CXIII, CXX.

Women--female humans often seductive and cruel; often beautiful objects;

PP: 41; FOE: CIX, CXI, CXXVI; Sal: 195, 205; Dorian:

58 ("Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals."), 190 ("beautiful women belong to the criminal class").

ILLNESS

Affliction--that which incessantly irritates the soul or body;

PP: 20, 24, 41; FOE: CXXV, CXXIX.

Boredom--state caused by lack of interest in what the mundane world has to offer;

PP: 24, 41, 54; FOE: CXXVI; Dorian: 188.

Debauched--corrupted and ruined in physical or mental state;

FOE: CX, CXII, CXIV, CXVI, CXXVI; VT: 48; Dorian: 154.

Delirium--temporary loss of sanity often associated with fever;

PP: 47; COA: PUAR, BE 5, Madness.

Disease--poor health; that which causes poor health in people or society;

VT: 37, 40; Dorian: 235.

Ennui--serious state of boredom, accompanied by much sighing, caused by a trite society;

FOE: CIX, CX, CXXVI; Dorian: 119, 154, 216 ("The only horrible thing in the world is ennui").

Hatred--dislike developed to the point of unbalance;

PP: 28, 38, 56, 58; FOE: CXVIII, CXX, CXXV, CXLVII,
One/Gay; VT: 60; Dorian: 80, 131, 168.

Idleness--inaction allied to ennui, breeds disease;

PP: 20, 36; FOE: WD.

Impure--contaminated in soul or otherwise;

FOE: CX, CXII, CXVI.

Languid--characterized by a sluggishness that reflects
problems of the soul;

PP: 20, 30; FOE: CX, CXI, CXXV, WD; Drac: 146;

Sal: 213; Dorian: 12, 15, 30, 31, 38, 132, 158.

Malady--disease or troubling matter;

PP: 32; Dorian: 134, 140, 152, 200, 209.

Melancholy--depression or mental gloominess;

PP: 30; FOE: CXX, CXXVI, CXXXV; Dorian: 110, 143,
177, 236.

Monotonous--boring; capable of causing ennui;

PP: 18, 32, 56.

Restless--agitated and unable to remain still;

FOE: CIX, CXXIII, CL; Drac: 88.

Sickness--an imbalance either physically or mentally, or
that which causes that imbalance;

PP: 56; FOE: CXLV, CXLVI; Sal: 217 ("only sick
people dream"), 226; Dorian: 28, 181, 197, 212, 228.

Sigh--verbal expression of melancholy;

FOE: CXXI, Jewels, Lethe, Lesbos, WD; CAL: NHM;
Dorian: 81, 141, 176, 178, 227, 231.

Sin--a way to rise above ennui; closely related to evil;

FOE: CXVI, CXXVI, CL; Sal: 210, 221; POR: 48;

Dorian: 28, 38 ("Sin is the only real color-element left in modern life."), 59, 68, 88, 89, 100, 105, 114, 131, 133.

Somnambulistic--having a tendency to walk in one's sleep, indicative of inner strife;

PP: 26; FOE: CXX.

Stagnant--immobile and unchanging;

PP: 18, 20.

Thirst--a need for refreshment of body or soul;

PP: 38; FOE: CX, CXL, CXIII, CXX, CXXIV, CXXVIII, WD.

Tired--weary in body or spirit;

PP: 36, 38; FOE: CXVI.

Unquiet--restlessness of soul;

PP: 28.

Vile--base and detestable;

FOE: CIX, CXVIII, CXXXIX; Dorian: 129, 159.

Vulgar--unrefined, indicative of low sensibilities;

PP: 41; Dorian: 20, 81, 82, 96, 140, 225 ("Death and vulgarity are the only two facts in the nineteenth century that one cannot explain away."), 228.

Weary--tired in body and spirit;

PP: 32, 41, 52; FOE: CXVI, CXXVI, CXXXV, Lethe, WD, Vamp.

Wretched--contemptibly low or miserable;

PP: 17, 32, 49; FOE: CXVI, CXXV, CL; Dorian: 224.

ORDER OF THINGS

Absurdity--that which is incongruous with logical expectations;

PP: 41; FOE: CXLVII.

Angel--semi-divine being associated with God or Satan, often the bringer of death;

PP: 32, 38, 58; FOE: CXVI, CXVII, CXIX, CXX, CXXI, CXXII, CXXVI, CXXXII, CXXXIV, CXXXVII, CL, Jewels, WD, Vamp; Drac: 146; Sal: 197, 206 ("angel of death"), 208, 210, 217, 221, 223.

Crowd--in the order of mankind, one of the most base elements; a mass of people;

PP: 28, 36, 40; FOE: CXLVIII; COA: BE 2; Ocean; CAL: TISS.

Divine--heavenly, often used to refer to beauty;

FOE: WD; COA: PUAR, BE 5; W Waits; CAL: Base, ATM; VT: 68 ("divine fullness"); Dorian: 31, 65, 91.

Eternal--outside of the influence of Time;

PP: 17, 18, 20, 28, 30, 41; FOE: CXVI, CXVIII, CXXXII, Lesbos, WD; CAL: Hands.

Fate--a non-human control of destiny; related to the wheel of fortune;

PP: 41; FOE: CX, CXX, CXXVI, CXXVIII, CXXXIII,

CXLVIII, Lethe; Dorian: 13, 16, 109, 126, 131, 160, 169, 184, 211.

Heaven--celestial world of God or gods;

FOE: CXXVI, CXXXIII, CXXXIX, CXL, CXLI, Lesbos; COA: BE 5, Madness; D&D: 16; Dorian: 167, 200, 202, 236.

Hell--realm of Satan; the ultimate in pain;

FOE: CXI, CXII, CXIV, CXX, CXXVI, CXXIX, Lesbos, WD; COA: BE 5; Drac: 9, 53; Dorian: 167, 200.

Human Race (humanity)--the crowd;

PP: 28, 36, 41; FOE: CXIV, CXVIII, CXXVI, CXLII, CXLVII, CL.

Immortal--beyond Time and man;

PP: 24, 41, 49, 51; FOE: CX, CXXVI, CXXXII; COA: BE 7, W Waits, A&A; CAL: SHB; Drac: 193, 238; Dorian: 16.

Life--an often boring existence, as society has little to offer; sometimes an art form;

PP: 20, 32, 41, 56, 58; FOE: CXXII, CXXIV; CAL: SHB; Dorian: 115, 139 ("Life itself was . . . the greatest of the arts"), 190.

Mortal--human and subject to the whims of Fate and Time;

PP: 41, 54; FOE: CXXXIX; Drac: 276.

Multitude--a crowd;

PP: 26.

Superior--higher on the scale, better;

PP: 28, 32, 58.

Time--one of the rulers of humankind;

PP: 20, 46; COA: BE 5.

Tyranny--those elements which block the individual;
oppression;

PP: 26; FOE: CXVIII, CXXVI, CXXVIII.

Universe--totality;

PP: 28, 41; FOE: CL, Lesbos; COA: BE 6.

Venus--goddess of sexual order;

PP: 24; FOE: CXVI, CXLII, Lesbos; VT: throughout.

Virtue--one of man's impositions on his fellows; goodness;

PP: 36, 46; FOE: CL; Dorian: 151, 208 ("Ugliness is
one of the seven deadly virtues").

PAIN

Abyss--a frightfully deep place that is oppressive to be in;

FOE: CXX, CXI, CXXXIII, CXL, CXXXIII, CXL, CXLI,
Lethe, WD.

Bitter--unpleasant with lasting effects; characteristic of
one who personifies that unpleasantness;

FOE: CXXVI, CXXXIII, Lethe, One/Gay, Lesbos; CAL:
SHB; Sal: 237 (taste of blood); POR: 5; Dorian: 162,
169.

Bleak--offering little hope, causing melancholy;

PP: 46; FOE: CIX, CXXII, CXVI.

Burden--a weighty load, often meaning life;

PP: 46; FOE: CXLV.

Cry--a sign of intense anguish or pain; a sound which causes anguish;

FOE: Lesbos; Sal: 232; POR: 57; Dorian: 107, 235, 237.

Danger--a potential cause of pain, often thrilling;

PP: 36; FOE: CX, CXXVI, CXLVII; COA: Madness; Sal: 197, 215; Dorian: 50, 52, 69, 125, 151, 217.

Deprived--placed in a state of abandonment;

PP: 24.

Deserted--forsaken;

PP: 36, 58; FOE: CIX, Lesbos.

Disgust--revulsion;

PP: 20; FOE: CXVI, CXXVI, CXXIX; Dorian: 166.

Dreadful--often, characteristic of what is loathed;

PP: 20; FOE: CXII, CXIII, CXVIII, CXXII, CXXV, CXXIX, CXXXVII, CXL, CXLII, CXLVII, CXLVIII, WD; CAL: RAH; Drac: 16, 17, 37, 43; Dorian: 12, 32, 33, 35, 73, 76, 78, 86, 105, 106, 111, 117, 137.

Dreary--gloomy;

PP: 20.

Exile--one who has been removed from something precious to him;

PP: 28; POR: 58; D&D: 2; Dorian: 176.

Fear--anguish and fright often caused by the unknown;

PP: 20, 36, 41; FOE: CXII, CXVII, CXVIII, CXXIX, CXXXIX, CXL, CXLVII, WD; Drac: 9, 14, 16, 17, 92;

Dorian: 140, 149, 157, 212.

Fright--fear;

FOE: CXXIX, CXXXIII, WD, Vamp; Drac: 14.

Grief--intense sadness;

PP: 18, 41; FOE: CXI, CXXVIII, CXXXIX; Drac: 186.

Groans--sounds indicative of discomfort or pain;

FOE: CXVIII, CXXVI, CL, WD; Dorian: 169, 182, 212.

Heavy--having a great weight, usually on the soul;

FOE: CXLIX, Lethe, WD; Dorian: 195.

Humiliate--to deprive of pride, often associated with
masochistic love;

PP: 28, 41.

Imprisoned--uncomfortably confined;

PP: 28.

Martyr--one who suffers pain for an ideal;

PP: 46; FOE: CXI, CXVIII, CXXVI, Lesbos; POR: 42,
56, 119.

Misery--suffering;

PP: 20, 28, 41; FOE: CL; Dorian: 87, 170.

Mourn--to grieve;

FOE: Lesbos; COA: Organ.

Pain--suffering, intense anguish; not necessarily undesirable;

PP: 18; FOE: CXI, CXVI, CXX (Satan portrayed as protector from pain), CXXV, CXLI, CL; COA: PUAR; VT: 48;
Dorian: 21, 35, 39, 45, 49, 72, 101, 107, 115, 129,
140, 141, 165.

Pungent--caustic to the senses;

PP: 41.

Sadness--a sorrow; a weight on the soul;

PP: 24, 41; FOE: CXXI, CXXIV, CXXVIII, CXXX; Drac:
228; Sal: 223; VT: 73; POR: 47; Dorian: 126, 182,
231.

Screams--cries arising from pain or anguish;

FOE: CXVI; Drac: 13, 16, 251.

Sob--a sound indicative of mental anguish;

FOE: CXXVI, CXXIX, CXXXV, CXXXVIII, Lesbos.

Sorrow--sadness;

PP: 18, 20; FOE: CL; COA: BE 6; CAL: TISS; VT: 29;
Dorian: 16, 114, 117, 137.

Subjugate--to take away independence;

PP: 20.

Suffer--to experience pain;

PP: 18, 26, 47, 56; FOE: CXVI, WD; Sal: 202, 232;
Dorian: 13, 32, 84, 100, 119, 180, 200, 216, 236.

Tears--drops of water from the eyes expressive of sorrow;

FOE: CXXIX, CXXXV, CXXXVII, Lesbos, WD, Vamp; Drac:
52; Dorian: 182.

Torment--agony;

PP: 36; FOE: CXXVI, CXLIX, Lethe; COA: SM.

Torture--to cause pain;

PP: 20; FOE: CXXXIII.

Weep--to shed tears;

PP: 47; FOE: CXXVI, CXXIX, CXXXIII, CL, One/Gay.

PLEASURE

Amorous--loving, in a manner often associated with sensuality;

COA: Garden, SM, Aches; Sal: 208; VT: 27, 36, 61, 68 (amorous unicorn), 72.

Bath--an often delightful cleansing experience;

PP: 26, 28, 56; FOE: CXLVII, Jewel; COA: PUAR, BE 5, A&A.

Breast--a mammary gland and the flesh covering it;

PP: 32; FOE: CXI, CXIV, CXVII, CXXIX, CXXXV, CXXXVIII, CXLVII, CLI, Jewel, Lethe, One/Gay, WD, Vamp; COA: BE 2, SM; CAL: SHB, NHM; Sal: 208, 230; VT: 29, 48, 68.

Calm--peaceful and pleasant;

PP: 32; Sal: 230; VT: 29; D&D: 15; Dorian: 169, 187, 214.

Caresses--gentle stroking that appeals to the sense of touch;

PP: 30; FOE: CXV, CXXVI, Lesbos, WD; VT: 27, 42.

Delicious--pleasant and stimulating, especially to the taste;

PP: 18, 20; FOE: CXXI, CXXIX, CL; COA: BE 5, W Waits; CAL: Paths; VT: 21, 23, 27, 37, 44, 53, 54, 57, 60,

62, 68, 71, 72, 76.

Delight--to please greatly; pleasurable;

PP: 20, 30, 36, 41; FOE: CX, CXXVI, Lethe, Lesbos;
COA: PUAR, BE 4, W Waits, NM; VT: 29, 35, 37, 38,
57, 71, 75, 77, 78; POR: 53, 55, 57; D&D: 1, 3;
Dorian: 13, 14, 20, 22, 27, 50, 51, 59, 67, 77, 78,
etc.

Desires--material or sensual wants;

PP: 18, 20, 36, 41, 47, 52, 56; FOE: CIX, CX (related
to necrophilia), CXIX, CXXV, CXXVI, CXL, CXLVI, WD;
COA: BE 7; Sal: 202, 205, 208, 214, 219, 223, 228,
229, 232; D&D: 3; Dorian: 58, 65, 68, 89, 131, 180,
198, 218, 231, 235.

Ecstasy--exaltation;

PP: 24; FOE: CXXII, CXXXIII, XL, Jewel, Vamp; Drac:
41; Dorian: 134.

Feverish--possessed of a heat that is indicative of illness,
associated with pleasure, and dreams;

PP: 28; FOE: CX, CXI, CXLVIII, WD; Dorian: 182.

Flesh--the soft part of the human body, which is pleasur-
able to see or touch or have touched;

PP: 30; FOE: CX, CXIV, CXVII, CXVIII, CXXX, CXLIX,
CL, Lethe, Lesbos, WD; COA: PUAR, BE 4, BE 5, BE 7,
W Waits, SM; Drac: 255.

Fragrant (and allusions)--something which stirs the
olfactory;

PP: 20, 30, 41; FOE: CX, CXVIII, CXIX, CXXI, CXXXII, CXXXVIII, CXLIII, Lethe, WD, Vamp; COA: PUAR, BE 4; CAL: SHB; Drac: 25; VT: 21, 27, 30, 36, 54, 61, 68; POR: 45; D&D: 4; Dorian: 11, 34, 57, 134, 143, 195.

Hips--fascinating and attractive part of the body;

FOE: CXXX, Jewel; COA: PUAR, BE 2, BE 5; CAL: Hands.

Inebriate--to enjoy the pleasure of drinking to excess;

PP: 30, 41; COA: Madness.

Intensity--extreme degree;

PP: 18, 24, 36.

Joy--happiness;

PP: 26, 28, 32, 36, 41, 47, 54; FOE: CX, CXI, CXVI, CXVIII, CXXI, CXXXII, CXXXIII, CXXXIV, One/Gay, Lesbos, WD; COA: Madness, NM; CAL: I SAW; VT: 54; Dorian: 28, 45, 68, 72, 114, 137, 141, 162, 174, 215.

Kiss--a gentle touch, usually of the lips, considered sexual and associated with pain, pleasure or death;

PP: 47; FOE: CX, CXII, CXXIII, CXXVI, Jewel, Lethe, Lesbos, WD, Vamp; COA: PUAR; CAL: Hands, My Pen; Drac: 39; Sal: 209, 210, 234, 236; VT: 41, 54; POR: 51.

Marvellous--wonderful;

PP: 36, 52; Dorian: 132, 207.

Musk--smell associated with sensual pleasure;

PP: 30; FOE: CXXXII, Vamp; Dorian: 143, 194.

Passion--emotional drive, often toward sensuality;

PP: 28, 36, 58; FOE: CXVI, Jewel; COA: PUAR, BE 6, BE 7, NM; Sal: 236; VT: 22, 30, 41, 47, 48, 68, 75; POR: 43, 46; Dorian: 19, 20, 27, 28, 31, 33, 41, 45, 56, 58, 60, etc.

Peace--calm;

FOE: Jewel, WD; COA: Ocean; Drac: 125; Dorian: 237.

Perfume--arousing and pleasing odor;

PP: 20, 24, 30, 32, 47, 49; FOE: CX, CXXVI, CXXX, CXXII, CXLVIII, Lethe, WD; Cal: Roots; Sal: 210, 225, 236; VT: 21, 27, 54, 59, 61; POR: 55, 57; Dorian: 11, 30, 98, 143, 230.

Pleasure--a treat for the senses; delight;

PP: 18, 20, 32, 38, 51, 52, 54; FOE: CXI, CXII, CXXVI, CXXIX, CXXXIX, CXXXV, CXXXIX, CXLIX, Jewel, One/Gay, WD; CAL: Paths; Drac: 38; Sal: 202, 216, 221, 228, 229; VT: 22, 30, 31, 46, 47, 68, 71; POR: 45; D&D: 1, 5, 7; Dorian: 12, 14, 21, 25, 28, 34, 37, 41, 44, 46, 51, 67.

Restful--refreshing;

PP: 32, 46, 52; FOE: CXI, CXIV, CXXVI, CXXXV, WD.

Sensations--mental impressions obtained through the senses;

PP: 32; Dorian: 16, 32 ("Be always searching for new sensations."), 58, 67, 142, 152, 226, 235.

Senses--physical portions of the soul in need of stimulation;

PP: 32, 41; FOE: CX, CXXIV, CXXVI; COA: BE 7;
 Drac: 157; Dorian: 30, 101, 128, 134, 140, 143,
 174, 197, 230.

Soft--of delicate texture, alluring;

PP: 30, 32, 38, 47; FOE: CX, CXXIV, CXLIX, WD;
 COA: BE 5; VT: 22, 77.

Sweet--pleasing to the taste or spirit;

PP: 32; FOE: CX, CXII, CXVI, CXVIII, CXXI, CXXV,
 CXXX, CXXXIII, CXXXV, CXXXVI, CXXXIX, CXLVIII, Jewels,
 Lethe, Lesbos, WD, Vamp; COA: BE 2, BE 8, A&A, Organ;
 CAL: SHB; Sal: 200, 212, 228; VT: 29, 30, 47, 53,
 57, 67; POR: 43, 50, 58; Dorian: 29, 110, 140.

Water--liquid that is refreshing to the senses and soul;

PP: 30, 47; FOE: CXVI, CXXX, CXXXV, CXXXVIII, Lethe;
 COA: BE 2, BE 3; CAL: TISS, OTT.

Womb--a safe, pleasant place;

FOE: CXVIII.

SEXUAL DEVIATION

Chastity--the state of refraining from sex;

PP: 18, 28; FOE: CXXXVI; COA: SM; CAL: TAS;
 Sal: 200, 206, 236; Dorian: 160.

Copulate--to gratify lustful urges;

FOE: CLI; VT: 72 (alluded to graphically).

Fetishes--any type of sexual encounter which is other than
 the "missionary position," particularly one not for the

purpose of male-female procreation;

VT: 31 (foot), 48 (child molesting) (bestiality)
(irruminating), 59 ("five finger exercise"), 62
(pederasty), 69 (Venus and unicorn), 71, 78 (mass
homosexual attack), 79 (transvestite).

Homosexuality--a sexual interest in one of the same sex;

Sal: 210; VT: 72.

Incest--unnatural or illicit love in the family;

Sal: 205 & 210 (alluded to), 221.

Lechery--lewdness;

PP: 36; FOE: CXV.

Naked--bare;

FOE: CXXX, Vamp; COA: PUAR, BE 2, SM; Sal: 212, 228;
Dorian: 28.

Orgy--group satisfaction of sexual desires;

PP: 24, 28; FOE: CXXVI; COA: NM; CAL: COO; VT: 42
(alluded to).

Penis--male reproductive organ;

VT: 31, 67 (a "John").

Phallus--penis;

COA: PUAR, SM, A&A; VT: 72, 78.

Sexless--sterile;

FOE: Vamp.

Sterile--incapable of sex; non-productive;

Sal: 221; Dorian: 109.

Virgins--innocent women with a special allure;

FOE: CXI, CXII, CXIV, Lesbos, WD; COA: Hymen;

Sal: 200, 229, 236; VT: 43, 54, 58.

Voluptuous--sexually, very attractive;

PP: 20, 47; FOE: CX, CXXIV, CXXXVI, WD; Drac: 39

(vampiress), 147, 189.

SOUL

Alone--away from the crowd; in a state in which it is possible to be one's self;

PP: 26, 28, 36; FOE: CXXVI, Jewel; CAL: NHM.

Curiosity--a desire to experience;

PP: 20, 32, 52; FOE: CXV, CXXV, CXXVI; Drac: 14;

VT: 22, 28, 38, 46, 53, 73; POR: 46; Dorian: 12, 19, 20, 29, 31, 46, 56, 57, 63.

Eyes--the organs that see, associated with the visionary;

PP: 28, 32, 38, 41, 47, 52, 58; FOE: CIX, CXI, CXIII, CXVI, CXXVI, CXXVII, CXXX, CXXXI, CXXXV, CXXXVI, CCLI, CXLII, CXLIII, CXLIV, CXLVIII, Jewel; COA: BE 2; Drac: 9; Sal: 218, 234.

God--the supreme deity (treated with ambivalence);

PP: 41; FOE: CXVII, CXIX, CXX, CXXII, CXXVI, CXXX, CXL, CXLII, CL, Lesbos; COA: Facing; Sal: 215, 218, 236; Dorian: 162, 163, 165, 167, 168, 204, 234, 236.

Goddess--female worthy of worship; one of the classical female deities;

FOE: CXIV, CXLIV, CXLIX; Sal: 200; VT: 23, 30;

POR: 46.

Idol--pagan;

PP: 20; FOE: CXXIII, CXXVI, CXXXIII; Sal: 202;

Dorian: 234.

Jesus--crucified God associated with the salvation of the soul;

FOE: CXXVI, CXXVII, CXXXIV, CXLII; CAL: Base; Sal: 210 (alluded to), 216.

Pity--an emotion that is a benefactor of the soul; sorrow;

PP: 24, 28, 36; FOE: CXI, CXX, CXXVII, CXLVIII,

Lesbos; POR: 56; Dorian: 115, 157, 163, 178, 214.

Pure--unbesmirched, innocent;

FOE: CXXV; Dorian: 46, 160, 187.

Redeem--to save the soul;

PP: 26.

Sacred--holy;

PP: 32; FOE: WD; COA: BE 6, BE 8.

Secret--hidden, tantalizingly so;

PP: 32; FOE: CX, CXVI, CXXII, Lesbos; COA: Paths, ATM; VT: 53, 54, 73; POR: 44; D&D: 2, 5; Dorian: 14 ("I have grown to love secrecy."), 15, 28, 29, 30, 44, 50, 65, 67, 72.

Silence--a state in which one is undisturbed by the rest of the world's noise, often pleasing to the soul;

PP: 18, 20, 24, 26, 32, 36, 47, 56; FOE: CXX, CXXXV,

CXL, WD; COA: BE 2; CAL: Hands, TISS, OTT; Sal: 200, 208, 234; VT: 29, 74, 77.

Solemn--sober and serious;

FOE: CL; CAL: SHB; Drac: 11.

Solitude--refreshing aloneness;

PP: 17, 18, 24, 26, 28, 36, 46; FOE: CX, CXI;

CAL: TISS.

Somber--dismal;

FOE: CL, Lesbos; Sal: 221, 223; D&D: 12; Dorian: 38.

Soul--the inner life force that is the essence of the self;
it must be expressed or die;

PP: 20, 26, 28, 30, 32, 36, 38, 41, 52, 56; FOE: CXI, CXVI, CXVIII, CXX, CXXI, CXXIII, CXXV, CXXVI, CXXVII, CXXVIII, CXXIX, CXXXII, CXXXV, CXLVII, CXLVIII, CXLIX, CXL, Jewel, Lethe, WD; COA: PUAR, BE 1, BE 4, BE 5, BE 6, BE 9, W Waits, Madness; CAL: Paths, SHB, NHM, NHF; Drac: 22, 86, 104, 237; Sal: 228; VT: 47; POR: 44, 47, 48; D&D: 5, 13, 14, 15, 16; Dorian: 15, 16, 20, 21, 22, 27, 28 ("Nothing can cure the soul but the senses"), 30, 44, 46, 65, etc.

SUPERSTITION

Apparitions--ghosts;

FOE: CXI; CAL: OTT.

Destiny--fate;

PP: 28; FOE: CXXVI, Lethe, WD.

Enchanted--placed under the influence of the magical;

PP: 41; FOE: Lesbos; VT: 21, 22; D&D: 1.

Enchantress--a woman who practices magic;

PP: 18.

Fairy--a magical, delicate being;

PP: 28, 41; FOE: CXX, CXXVI; VT: 21.

Ghosts (phantoms)--semi-solid appearances of non-earthly entities;

FOE: CXVI, CXXXIII, WD; Drac: 33; Dorian: 112, 141, 214.

Haunt--to visit a place in ghostly form;

PP: 36, 41.

Magic--an art which allows for the defiance and control of the natural laws;

PP: 20; FOE: CXX, CXXII, CXXVI, CXXXV, CXXXVI;

VT: 43; Dorian: 115, 145.

Mystic--unearthly and suggestive of a higher form of consciousness;

PP: 32; FOE: CXXI, CXXII, CXXVI, CXXXI, CXLIX, WD;

COA: PUAR, SM, Madness.

Spectre--ghost;

PP: 20; FOE: CXXVI, CXLVII.

Spirit--that higher or lower consciousness that can infuse the mind;

PP: 28, 36, 58; FOE: CX, CXVII, CXXIV, CXXVI, CXXXII,

CXL, CXLVII, CXLVIII, CXLIX, One/Gay, WD; CAL: TISS;
 POR: 49; Dorian: 46, 131, 143.

Sunsets--the gateways to night and the spirit world;

PP: 18, 20, 32; FOE: CXXVI; COA: BE 2, Ocean;
 Drac: 11, 78, 142.

Superstition--belief in those illogical elements which
 society has cast into its lists of the absurd and
 unlikely;

PP: 41; FOE: CXXVIII; Drac: 9, 14, 45, 212;
 Dorian: 221 ("a corpse brings bad luck"), 226, 229.

A high-frequency word is one that appears at least ten
 times in a single work. These words tend to appear most
 frequently in the works by the Decadents, rather than in
 those by the peripheral writers. In this case, the only
 thing that these words indicate is that some words were used
 more often than others. In Faulkner's case, high-frequency
 words may prove to have a greater meaning; they may indicate
 the degree of Decadent influence in a given work.

Dorian Gray contains forty-two high-frequency words:

curiosity, secret, soul, delight, desire, joy,
 passion, pleasure, dread, pain, suffer, fate, sin,
 cruel, evil, hideous, horrible, horror, murder,
 terrible, terror, dream, mad, memories, mirror,
 mystery, shadow, strange, dead, death, suicide,

scarlet, white, yellow, art, beautiful, beauty,
music, pale, subtle, youth, gold.

Flowers of Evil contains twenty-six high-frequency words:

eyes, spirit, God, soul, breast, flesh, fragrant,
joy, kiss, pleasure, sweet, dread, angel, blood,
children, deep, dream, light, night, sea, sleep,
death, black, artists, flowers, sky.

Under the Hill contains five high-frequency words:

delicious, delight, strange, delicate, flowers.

Salomé contains five high-frequency words:

desire, terrible, moon, strange, silver.

"Pervasion of Rouge" contains one high-frequency word:

artificial.

Twenty Prose Poems contains one high-frequency word:

soul.

Dracula contains one high-frequency word:

white.

All elements except for Harlots and Sexual Deviation have high-frequency words.

CONCLUSION

A Decadent work of Literature can be defined as one written between 1880 and 1900 in England, or between the time of Baudelaire and 1900 in France. It cannot be an essentially moral work--it cannot accept the bourgeois sense of morality. It cannot give approval to democracy or the

middle-class and may aim much of its satire at Philistine values. It cannot use the Decadent vocabulary to aim its barbs at the fin de siècle movement; such a work is not Decadent but simply a parody. If a work is free from the above flaws and contains the eight essential elements of Illness, The Soul, Pleasure/Pain, Beauty, Evil, Sexual Deviation, Dreams, and Death, then it is Decadent. The work will also very likely contain many of the other elements of Decadence.

These elements have evolved from a vocabulary collected from ten works. These works were chosen primarily from authors mentioned as Decadent, or closely associated with Decadence, by Jullian or Beckson. The poems, play, novels, essays and other prose pieces examined represent a sampling from three major literary genres. They are representative of fin de siècle literature in both England and France. These fourteen elements describe the atmospheres that are common to Decadent literature. The elements, then, are the keys to defining the Decadent Movement.

Because the elements describe what is Decadent, it is obvious that they can be used to discover influence that the Movement has had on twentieth-century literature. By examining a given work or collection of works, one can note if a significant number of these elements appear. If they do, then it is safe to say that the writer of the specific

work in question has been influenced by the Decadent Movement. To discover if a contemporary painting has been influenced by the Cubist Movement, Cubist elements are looked for. To discover if certain works by Faulkner have been influenced by the Decadent Movement, Decadent elements are looked for. Chapter three is an application of the elements of Decadence to selected works by William Faulkner.

Chapter 3

FAULKNER'S DECADENT ELEMENTS

William Faulkner, originally Falkner, was born in New Albany, Mississippi, in September, 1897, two years after Oscar Wilde had been sentenced to jail. One of the many myths about Faulkner's life is that he told his third grade teacher that he wanted "to be a writer like my [Faulkner's] great-granddaddy."⁵⁰ Faulkner adopted the "u" in his name with the publication of his first poem, "L'Apres Midi d'un Faune" (1919).⁵¹ According to Dorothy Tuck, as a teenager, he was an ardent reader of Swinburne. During his university days "he was strongly influenced by the French symbolist movement [related to the Decadent Movement]; particularly by Paul Verlaine, four of whose poems Faulkner adapted."⁵² Jullian writes that "Malarmé and Verlaine . . . were classified as Decadents."⁵³ Obviously, Faulkner was influenced by

⁵⁰ Dorothy Tuck, Crowell's Handbook of Faulkner, p. 233.

⁵¹ Tuck, p. 237.

⁵² Tuck, p. 237.

⁵³ Jullian, p. 36.

the Decadent Movement. Further evidence of this influence can be found in the previously quoted passage from Absalom: "It [Charles Bon's wife's visit to his grave] must have resembled a garden scene by the Irish poet, Wilde. . . ."

The purpose of this thesis is to demonstrate that Faulkner was influenced by the Decadents, so much so that in certain works he made use of Decadent elements to help him depict an atmosphere of decay in the South. I have applied the fourteen elements of Decadence to selected works by Faulkner to demonstrate this influence.

This chapter is subdivided into three sections--the Selected Works, the Glossary, and the Conclusion. The entire focus of the chapter is to present my ultimate findings that Faulkner was influenced by the Decadents. The Selected Works section provides background about the four works selected for the study--Absalom, The Sound, Sanctuary, and Requiem. The Glossary section defines the Decadent elements in the selected works and provides the same type of word listing that chapter two does. The Conclusion simply sums up the findings of this chapter and restates the evidence.

THE SELECTED WORKS

The first work by Faulkner selected for this study was Absalom. This novel seems to have several obvious elements that indicate an indebtedness to the Decadent Movement.

These elements are Aristocracy/Luxury, Evil, Sexual Deviation, and Death. The story is about two Southern aristocrats, one the towering heroic figure Thomas Sutpen and the other the eldest son of a once glorious Compson heritage. Much of the Evil in the novel shows up as dishonesty, conspiracy, and fairy-tale horrors, such as metaphoric ogres. Sexual Deviation is found primarily in tales of incest and miscegenation. Death appears in the form of murder, war, and illness. All of these elements are visible in the plot.

The second and most important reason for selecting this work was that it contains the passage beginning "it must have resembled a garden scene by the Irish poet, Wilde" which is quoted in full in chapter one of this thesis. The existence of this passage initially gave credence to the thesis of this paper--that Faulkner's works reveal that he was influenced by the writings of the Decadents. An examination of that passage shows a relative high frequency of words that help develop the fourteen elements of Decadence. Most of these support words, or closely related ones, can be found in the glossary of chapter two of this study, and many of them can be found in the glossary of this chapter:

"garden," "dark," "graves," "marble," "twilight," "fragile," "pageant," "darkness," "artist," "soft," "fatal," "passionate," "place," "silk," "delicate," "smooth," "ivory," "sexless," "grave," "wept," "quietly," and "perpetual."

Absalom is in many ways a history of the South. The novel encompasses two stories which take place at different times and yet are part of the same thematic continuum. One story follows the rise and decline of Thomas Sutpen, the son of an ignorant mountain family. Through the implementation of a grand scheme, Sutpen builds a place for himself in the Southern Aristocracy but eventually falls from grace into ruin. The second story is that of Quentin Compson, who is the eldest male heir to the remnants of a once-proud Southern family. His story is that of a researcher who gets overly involved in the material he is exploring--Thomas Sutpen and the decline of the South. Quentin's cries at the novel's end are a response to his Canadian friend's query: "'Why do you hate the South?' 'I don't hate it,' Quentin said."⁵⁴ If examined as a unit, the two stories can be looked upon as a history of a society in decay. Social decay is one of the trademarks of decadence.

The second work, Sanctuary, on the surface has several of the Decadent elements. Its plot involves brothels, murder, and a kidnapping. These items establish the presence of the elements Harlots and Evil. The story is about an idealistic middle-aged lawyer whose beliefs come into contact with social realities and are ultimately

⁵⁴ Faulkner, Absalom, p. 378.

shattered. At the same time, the rottenness at the hearts of the daughters in the new aristocracy is revealed in the character of Temple Drake. Temple moves through the roles of college tease, rape victim, and gangster's girl to vacationing daughter of a judge. In her wake is left a series of victims.

An important notion to remember about this novel is that Faulkner disclaims its significance; it is, he said, simply an attempt to make money by creating a "most horrific novel."⁵⁵ However, because of the common notion of what Decadence is, as defined by Harry Shaw, this work needs to be included in my study:

In a general sense, decadence refers to any period in literature or art history considered inferior to a preceding period. The period following Shakespeare, for example, was notable for such decadent qualities as sensationalism, loss of poetic power, and a lowered standard of morality.⁵⁶

Faulkner's own testimony indicates that Sanctuary is inferior to what came before it. The novel is filled with sensationalism and is marked by a lowered standard of morality in the world than what people would like to believe exists. Finally, it reflects a loss of Faulkner's poetic

⁵⁵ Langford, Faulkner's Revision of Sanctuary, p. 3.

⁵⁶ Harry Shaw, Concise Dictionary of Literary Terms, pp. 74-75.

power in that it lacks the lavish vocabulary found in Absalom. My findings disprove Harry Shaw's claim that Decadence is synonymous with inferior literature. In fact, Sanctuary demonstrates that an inferior work lacks some of the art of the Decadent refinement.

The third work that was considered and examined is Requiem. The primary reason for selecting this work was that it is a sequel to Sanctuary. However, it has an extremely moralistic tone and tends to be an examination of faith. The last word of the martyr-like Nancy is "believe." The black former whore, Nancy, is hired as the Stevens' children's nurse by the now respectable, but once ill-reputed, Temple Drake Stevens; Nancy is the only one to whom Temple can talk. In order to prevent the dissolution of Temple's marriage and the ruin that would thus pass upon both of the Stevens' children, Nancy murders the younger of the two children. For this she is sentenced to death, but the Stevens' marriage is saved and the well-being of the older child is assured because of Nancy's action. In the meantime, Temple has learned to stop hiding from her past, an essential step in the process of individuation. Interspersed with the story is historical material about Yoknapatawpha County.

Requiem is not catalogued in this chapter because it lacks the Decadent vocabulary and many of the Decadent

elements. Requiem is more a study of martyrdom than of a socially decadent era. There are very few direct or alluded references to The Soul, Pain or Pleasure, Sexual Deviation, Dreams, and Superstition. An attempt was made to catalogue the vocabulary in Requiem, but the effort quickly proved to be of little value. This story displays almost no indebtedness to the Decadent Movement.

The fourth work which was examined and is included in this chapter is The Sound. On the surface of this novel are the elements Aristocracy/Luxury, Illness, Harlots, Sexual Deviation, Superstition, and Death. The Compsons are representative of a declining Southern aristocratic family; their final generation consists of an idiot, a compulsive thief, an overly promiscuous daughter, and an intensely introspective eldest son who eventually takes his own life. The mother of the brood is a hypochondriac and the father is an alcoholic. The eldest son, Quentin, looks upon incest as an honorable cause of his sister's loss of virginity. The black servant family tends to view the Compson family problems in a superstitious way, particularly in the often-mentioned, ill-fated name change of the idiot son from Maury to Benjamin. Death abounds in the story and is a figure present in each of the four sections of the novel. The deaths of the grandmother, father, and Quentin provide the primary focal points for this element in the novel.

The extreme irony of the novel is that the opening section is a "tale told by an idiot, full of sound and fury." The Quentin section is full of fury about the loss of his sister's maidenhead. The Jason section is full of fury about everybody he knows and has to deal with. The terrible irony is that for Jason, who is considered the only sane Compson, life is empty and without any meaning besides trying to gain vengeance against his sister and money-making. Benjamin has no concept of life at all except for three kinds of stimulation: "the pasture which was sold to pay for Candace's wedding and to send Quentin to Harvard, his sister, Candace [and] firelight."⁵⁷ Quentin simply denies life by committing suicide. Jason's life is bitter and marked by conflict with everything and everyone. When his niece steals his money and runs away, he is left without money and without a means of gaining revenge against Candace. Seemingly, the novel's world is devoid of substantial meaning, a lack which is a theme often found in Baudelaire's works.

What prevents this novel from being a Decadent work is the somewhat moral tone of the ending. There praise is given to an orderly world. Benjamin, who has been howling in the town square, is finally calmed: "His eyes [are]

⁵⁷ Faulkner, The Sound and the Fury, p. 423.

empty and blue and serene again as cornice and facade flow smoothly once more from left to right; post and tree, window and doorway, and signboard, each in its ordered place."⁵⁸

There is no room for experimentation in this world. In the worlds of the Decadents there is not only room for experimentation, but a need for it in order to discover the self. Dorian Gray explores his soul using experimentation. Decadent heroes tend to reject the ordered world.

GLOSSARY

I studied the aforementioned four works in order to compile this Faulkner glossary, and all but Requiem have been catalogued. The fourteen elements that form the foundation of the literature of the Decadent Movement were the controlling guides for the words selected for the glossary. If a word is common to at least one of the Faulkner works and also the Decadent glossary, then it has been included in this glossary. However, if the word does not support one of the fourteen elements, I have ignored it. If a word appeared that is not common to the Decadent glossary but is supportive of one of the fourteen elements, I catalogued it. If a "common" word appeared but primarily supports an element different from the one in the Decadent

⁵⁸ Faulkner, The Sound, p. 401.

glossary, I have listed it under the element to which it applies in the Faulkner novels. Finally, some words, both in this glossary and in the Decadent one, support more than one element. These words have been glossed under the element which they most often support. Sometimes this double usage has been noted, primarily to help the reader see that many of the elements are inter-related; the total image is the sum of its parts.

Some words appear with a greater frequency than others. Each of the three glossed works has a greater or lesser amount of these high-frequency words, those that appear in the glossary more than ten times under a given work. If these high-frequency words can be used as an indicator of the degree of reliance on the elements of the Decadent Movement that Faulkner shows in a given work, then it can be assumed that Absalom reflects the greatest amount of Decadent influence because it has fifty high-frequency words. The Sound is the work next most highly saturated with high-frequency words, having nineteen. Of the four novels catalogued, Sanctuary is, as mentioned above, the least influenced by the Decadent Movement. Sanctuary has only ten high-frequency words. The following is a list of high-frequency words in each work:

Absalom--Cold, curious, dark, dead, death, delicate, demon, desire, despair, destroy, died (dying), doom,

dream, dust, endure, fate, fear, fury, ghost, grief,
grim, hate, honor, hope, innocent, love, moral, mud,
murder (-er), outrage, peace, plantation, pleasure,
pride, quiet, ruthless, scream, secret, serene, shadow,
slaves, solitude, soul, strange, stranger, suffer,
tears, terror, virgin (-ity), weep (-ing).

Sanctuary--Black, dark, dead, delicate, died, drunkard,
pale, fragrance, murder, shadow.

The Sound--Dark, dead, death, died, flowers, fragrance,
God, hurt, mirror, moan, peace, pride, quiet, sad,
shadow, sick, silence, sleep, yellow.

Interestingly enough, only four of these words appear in all three works--"dark," "dead," "died," and "shadow." Respectively, the words are classified under Evil, Death, and Soul.

Several high-frequency words are used frequently in two works. "Delicate," "peace," and "quiet" all support the dream element, which is the most highly supported element in all three works. "Fragrance," "murder (-er)," "death," and "pride" also fall into the two-novel high-frequency category. "Fragrance," primarily because of its use in the Benjy section of The Sound, is listed under the Pleasure element. However, elsewhere it is used to support the same element as does murder, Evil, or it is used to support Death. "Pride" is supportive of the Aristocracy/Luxury element.

These three works by Faulkner lack any significant number of words that are supportive of the Aesthetic/Decadent element of Beauty. Most of the characters in Faulkner's works are not concerned with expressing the soul in all its manifestations, whereas the major Decadent characters are.

Likewise, there is little fascination with color. Color is not used by Faulkner to enrich the world in these works. When he uses colors, they tend to be dull (gray), alluring (red), or indicative of Evil or Death (black). Rarely are Faulkner's colors used to enrich a scene to suggest an aesthetic, while those of the Decadents often are.

Faulkner does not use Evil as a vehicle for discovering the essence of the soul. Temple Drake, in Sanctuary, does not become a woman of ill-repute to explore the depths of her soul. Her interest seems to arise primarily from a sense of adventure. After all, she does not seek the ultimate degradation of the corn cob as a matter of curiosity. For Temple, Fate is the responsible party that causes her to become involved with Evil. Life is a game for Temple when she is in school. However, she becomes caught up in a series of circumstances which lead to an inevitable reckoning with real men in intensely sexual situations. On the other hand, a Decadent hero might play with what his society calls Evil, exemplified by Tannhauser's excursion into

pederasty. This excursion does not lead to ruin for anybody. Evil, for Tannhauser, is a means of expression.

The twelve Decadent elements and their general usage are as follows:

Aristocracy/Luxury--having great wealth and influence, primarily indicative of the old plantation power block and its descendants.

Death--life's end; sometimes preferable to life.

Divine Order of Things--the nature of the universe, man's role in it, and that of the gods.

Dreams--non-ordinary reality; sanctuary from life.

Evil--wickedness.

Harlots--loose women suggestive of immorality.

Illness--Disease, whether it be mental, physical, personal, or cultural.

Pain--a hurt, not enjoyable.

Pleasure--that which feels good, materially oriented.

Sexual Deviation--sex which contradicts societal taboos.

Soul--the essence of self and being.

Superstition--non-rational belief.

THE KEY

This glossary, like the Decadent glossary, is organized so that the several hundred words and their definitions are alphabetically listed under the particular element that they

help develop. Those words that could fit under several categories have been placed under the element they best represent. The elements are also arranged alphabetically.

The following is a list of the works used in this glossary and the abbreviations that are used in place of their bulky titles:

AA--Absalom, Absalom!

Sanc--Sanctuary

S&F--The Sound and the Fury

ARISTOCRACY/LUXURY

Aristocrat--member of one of the politically and economically influential families, often addressed as judge or colonel;

AA: 129 (alluded to), 178, 276 ("master to slave, baron to retainer").

Arrogant--acting as if one is superior to another;

AA: 72, 74, 289.

Caste--specific class to which one is born, indicative of a stagnant social structure;

AA: 345.

Champagne--an alcoholic beverage associated with luxury;

AA: 108, 123, 219, 301, 315, 322, 323.

Chivalry--action in accordance with a code of honor;

AA: 23.

Decorum--formalities associated with honor and privilege;

AA: 14, 37, 115, 116, 199, 211; Sanc: 145, 150.

Dignity--pride;

AA: 55.

Duke/Duchess--high-level aristocracy;

AA: 69, 242, 343, 346, 347.

Duel--a fight based on some code of honor;

Sanc: 26.

Elegance--refinement and luxuriousness;

AA: 37, 74, 95, 108, 112, 129.

Gallant--gentlemanly; chivalrous;

AA: 290, 346; Sanc: 308; S&F: 416.

Gentleman--a member of the aristocracy; one who follows a code of honor;

AA: 9, 14, 16, 45, 109, 314, 315; Sanc: 26, 31, 55, 66, 258, 273; S&F: 99, 108, 125, 183, 207.

Gentlewoman--a lady who deserves respect;

AA: 9, 169.

Gold--material or coinage indicative of luxury or wealth;

AA: 17, 34, 302, 322.

Heritage--the imagined, proud past; lineage;

AA: 11, 69, 99, 108, 111, 135, 169; S&F: 325.

Hero--one who is above the general bravery of humankind and above the common caste of mankind;

AA: 19, 96, 171.

Heroic--rising above the occasion;

AA: 89, 101, 245.

Honor--a sense of pride often based on chivalric code and heritage;

AA: 19, 20, 76, 90, 100, 110, 114, 115, 116, 153, 162;

S&F: 83 (alluded to), 217, 278, 404, 411, 412.

Jewels--precious stones;

AA: 9, 17 (diamonds); Sanc: 249.

King--traditional highest rank of aristocracy;

AA: 16, 342, 378; S&F: 112, 215, 286, 403 ("a dispossessed American king").

Lace--very fine and delicate material worn by the wealthy;

AA: 11, 78, 114, 193, 194.

Lady--a woman who deserves respect because of her adherence to a code of honor and dignity;

AA: 12, 86, 109, 117, 129, 314, 315; S&F: 113 ("she couldn't be a lady no lady would be out at that hour"), 127, 132, 224, 279, 283, 374, 423.

Magnificence--sublimity;

AA: 38, 335.

Mansion--a luxurious abode;

AA: 11, 37, 129.

Past--time when one's aristocratic seeds were sown; the golden age;

AA: 16, 17 ("never forgive him for not having any past"), 52.

Plantation--land owned by a Southern aristocrat;

AA: 15, 17, 40, 72, 160, 179, 229, 233, 241, 248, 263,

282; Sanc: 8; S&F: 408.

Pride--a sense of honor and heritage;

AA: 9, 15, 18, 51, 69, 110, 121, 137, 150, 153;

S&F: 77, 98, 126, 127, 273, 275, 281, 286, 412, 415.

Proud--haughty;

AA: 291; Sanc: 117; S&F: 114, 211.

Respectability--decency and honor;

AA: 15, 16, 17, 28, 37, 41.

Rich--having wealth;

AA: 20, 242, 246, 259, 260, 300; Sanc: 9; S&F: 415.

Silk--extremely pleasing, expensive material;

AA: 316; S&F: 113, 131, 132.

Slaves--the lowest caste, usually owned by men of wealth;

AA: 15, 17, 34, 39, 42, 47, 48, 97, 109, 114, 115,

156; S&F: 131, 298, 408.

Traditions--rituals and methods handed down from the past;

AA: 19, 156, 182, 207.

Vanity--excessive pride;

AA: 53, 56, 73, 211.

Wealthy--rich, often as a member of the aristocracy;

AA: 74, 96, 100, 110, 158.

DEATH

Blind--not able to see; therefore, not alive;

Sanc: 44, 85, 100, 105.

Blood--body fluid often visible or mentioned in the presence of death;

AA: 18, 86, 90, 135, 152, 250, 251, 347; Sanc: 71, 74, 108, 11, 211, 213.

Coffin--a box to put a dead person into for burial, and thus a symbol of death;

AA: 8, 182, 186; Sanc: 212, 235, 240, 241.

Cold--very cool, associated with both Death and Evil;

AA: 10, 42, 68, 120, 136, 142, 159, 188, 195, 197, 198, 355; Sanc: 11, 78, 166, 212, 224, 226, 302; S&F: 45, 319, 338, 342, 348, 368, 369, 373, 375.

Corpse--dead human body;

AA: 8, 331; Sanc: 131, 194.

Dead--no longer living;

AA: 7, 9, 13, 14, 33, 65, 67, 75, 81, 84, etc.; Sanc: 5, 14, 89, 100, 101, 110, 128, 151, 153, 162; S&F: 40, 96, 105, 118, 121, 125, 144, 153, 154, 158, 195 ("dead things in stagnant water").

Deadly--that which can easily cause death;

AA: 38.

Death--a termination of life;

AA: 14, 60, 61, 67, 82, 86, 94, 126, 168, 173, 189 ("mortality"), 191; S&F: 38 ("they [sic] time was coming"), 40 & 41 (alluded to), 92 ("something I could smell"), 94, 96, 116, 117, 126, 218, 235.

Die--to cease to live;

AA: 9, 14, 15, 18, 21, 22, 59, 61, 67, 75, etc.;

Sanc: 74, 78, 80, 105, 110, 153, 221, 232, 233, 234;

S&F: 35, 40, 66, 98, 101, 111, 126, 127, 149, 153.

Drowned--died through inhaling water;

S&F: 159, 290, 411.

Dust--powdery earth indicative of lifelessness; a residue;

AA: 7, 8, 10, 23, 24, 74, 84, 173 ("dead dusty summer"), 175, 181, 196, 362; Sanc: 24, 80, 90, 150;

S&F: 138, 153, 154, 155, 167, 177, 213, 330, 409.

Funeral--the burial rite;

S&F: 39, 43, 100, 211.

Grave--resting place for a corpse;

AA: 152, 158, 188 (allusion), 191, 192, 193, 195, 201, 210, 216, 377; Sanc: 201; S&F: 252, 307.

Lifeless--dead;

AA: 13, 14, 75, 81; S&F: 358.

Macabre--eerie;

Sanc: 235, 236.

Maggots--larvae that feed on dead tissue;

AA: 176; S&F: 93.

Styx--one of the rivers of Hades;

AA: 69.

Tomb--burial vault;

AA: 10, 325, 345, 346; Sanc: 69, 195.

DIVINE ORDER OF THINGS

Angels--Cherubim, Seraph, and other semi-divine beings who are not limited to either earth or sky;

AA: 109, 256, 262, 324; S&F: 369.

Cassandra (-like)--pertaining to fate and its inescapable web;

AA: 22, 60, 62, 177.

Descending--going down; suggestive of deterioration or decay;

Sanc: 36, 46, 98, 135, 166, 182, 220, 223, 290;

S&F: 149, 209, 334, 339, 342, 362, 387, 399.

Destiny--fated future;

AA: 18, 69, 74, 91, 124, 245, 246, 311; S&F: 384.

Doomed--having a fated future leading to destruction;

AA: 18, 21, 22, 59, 71, 78, 86, 91, 112, 114, 124;

S&F: 370, 403, 410, 412, 424.

Endure--not only to survive, but to rise above the circumstances;

AA: 32, 87, 96, 144, 178, 236, 244, 257, 263, 347, 349, 350; S&F: 427 ("they endured").

Eternal--beyond time;

AA: 7, 114, 171, 347; S&F: 108, 129, 411.

Fate (fatality)--the predetermined future;

AA: 21, 34, 36, 37, 61, 68, 72, 78, 94, 102, 105;

S&F: 131, 220 ("every breath is a fresh cast with dice already loaded against him"), 331, 386, 387.

God--the Judeo-Christian deity; the responsible agent;

AA: 11, 28, 29, 109, 115, 179 & 180 & 182 ("The Creditor"), 198, 297, 314, 324, 354; Sanc: 116, 256, 273;
S&F: 112 ("God is not only a gentleman and a sport; He is a Kentuckian too."), 137, 138, 272, 281, 290, 362, 370, 374, 420.

Gods--an allusion to the forces that run the universe;

AA: 324; S&F: 137, 221.

Folly--the foolish acts of men considered from a cosmic perspective;

AA: 87, 150, 153, 211; Sanc: 126; S&F: 93.

Fortune--Fate;

AA: 10, 20, 69.

Heaven--one of the two polar points of the universe; the final reward;

AA: 20, 21, 23, 116, 131, 172, 198, 250; Sanc: 110, 111, 119, 147; S&F: 241, 301, 370, 374, 384.

Hell--the other polar point; the deserts of the unjust;

AA: 13, 136, 172, 343, 347; Sanc: 111, 122, 238;
S&F: 97, 144, 235, 301, 335, 382, 411.

Heredity--Fate passed on from generation to generation;

AA: 13, 182, 207, 340, 342.

Immortality--a condition of life not chained to the changes of time;

AA: 131, 150, 192, 288, 295, 313; S&F: 217.

Infinite--without limit;

AA: 261; S&F: 149.

Misfortune--inevitable portion of bad luck;

AA: 265, 275, 303.

Mortal--subject to the whims of time and fate;

AA: 167, 211, 238; Sanc: 235.

Nature--the laws and forces at work in the universe;

AA: 68, 251; S&F: 385.

Nothing--the absence of a material universe;

AA: 11 ("out of nothing"); Sanc: 147; S&F: 212.

Nowhere--outside the restrictions of space;

AA: 8, 9, 16, 20.

Time--the element that establishes a finite and measurable universe;

AA: 10-11, 36, 39; Sanc: 107, 215; S&F: 93, 94, 102, 105, 129 ("time is your misfortune"), 222, 359.

Vacuum--nothingness;

AA: 75, 85, 151, 199, 253, 278, 319, 361; Sanc: 70; S&F: 186.

Void--emptiness;

Sanc: 289.

DREAMS

Ancient--very old;

AA: 10, 14, 60, 137, 196, 204, 299; Sanc: 69; S&F: 382, 397.

Arabian Nights--tales of magic and extraordinary reality;

AA: 96.

Archaic--out of its place in time;

AA: 10.

Bizarre--extremely unusual;

AA: 14.

Butterfly--an insect figurative of an unreal beautiful realm;

AA: 74, 78, 85, 97, 136 ("cocoon-casket marriage-bed of youth"), 138, 156, 196; S&F: 151 & 152 ("yellow butterflies"), 175, 211, 286.

Calm--tranquil and removed from the pace of reality or the usual;

AA: 30, 81, 91, 121, 128, 132, 149, 150, 151, 158, 159.

Camelot--(adj.) indicative of a higher, though illusory, state;

AA: 160, 320.

Cerebus--mythological guardian of hell;

AA: 136.

(Other) Classical References--mythological references;

AA: 285 (Penelope), 303 & 304 (Sabine).

Curious--strange;

AA: 53, 65, 66, 70, 79, 93, 100, 111, 112, 114, etc.;
Sanc: 21, 44, 175, 206; S&F: 181, 310.

Delicate--uncommonly fragile, weak, sensitive, or exquisite;

AA: 67, 83, 128, 145, 153, 175, 193, 196, 198, 199,
etc.; Sanc: 14, 126, 163, 169, 218, 225, 230, 234,
244, 245, etc.; S&F: 144, 145, 159, 176, 181, 279,
294, 345.

Delusion--a faulty belief or perception;

AA: 71, 75 ("bright glitter of delusion"), 89, 137,
162, 163, 178, 181, 211, 212, 263.

Depths--mysterious deep points;

Sanc: 8, 146, 147, 263.

Depthless--without bottom;

Sanc: 4, 119.

Desert Island--a vacant place remote from reality;

AA: 99.

Dim--subdued lighting;

AA: 7, 8, 70, 137, 194; Sanc: 50, 102, 120, 144, 193.

Disguise--masked and altered in appearance;

AA: 33.

Djinns--magical beings;

AA: 258.

Dream--non-ordinary reality; method of escape;

AA: 8, 21, 22, 31 (allusion: "in the skirts of the
time when ladies did not walk but floated"), 32, 38,
53, 70 ("the young girl dreaming, not living"), 71, 91,
etc.; Sanc: 214, 215, 271, 283, 289 ("a voice of fury

like in a dream"); S&F: 123, 126, 127, 221, 366, 426.

Drug--a material, chemical or herbal in nature, which induces non-ordinary states of reality.

AA: 274; Sanc: 112, 123, 262, 281.

Fairy (Tale)--fantastic beings; (a story involving such beings);

AA: 318, 319, 368 & 376 ("gnomelike"); S&F: 215, 367.

Foreign--not common and somewhat out of place;

AA: 74, 108, 153, 252.

Fragile--more delicate than the norm;

AA: 193, 294.

Hamlet--a tragic figure;

AA: 174.

Illusion--a faulty perception of reality or that which causes such a perception;

AA: 69, 120, 179, 282, 348; S&F: 93.

Image--dreamlike picture;

AA: 107, 109, 136; Sanc: 162, 163.

Innocent--not yet fully initiated into the ways of the world;

AA: 26, 78, 110, 111, 134, 220, 228, 229, 232, 233, 234, 238; Sanc: 37, 38, 108, 109, 118, 167, 179; S&F: 121, 340.

Island--remote place far from the happenings of the world;

AA: 251, 253.

Magic--a way to alter reality;

AA: 168; Sanc: 138.

Mask--something which significantly alters reality, albeit temporarily;

AA: 60, 62, 194; Sanc: 5, 100, 158.

Memory--holdover from the past, not of this time;

AA: 58, 167, 196 ("rubbish years which we call memory"), 272, 348.

Mirage--an illusion;

AA: 159, 162; Sanc: 167.

Monster--a fantastically and unbelievably horrible being;

AA: 139; Sanc: 116, 120.

Mysterious--unusual and strange;

S&F: 159, 181.

Mystical--above ordinary reality;

AA: 56, 82, 108.

Myth--a fabulous story;

AA: 104, 143.

Nightmare--a terrifying distortion of reality;

AA: 13, 141, 142, 149; Sanc: 271.

Peace (-ful)--(n. and adj.) calm;

AA: 15, 18, 25, 31, 32, 53, 59, 74, 76, 108, 126, etc.;
Sanc: 4, 20, 70, 85, 289, 293; S&F: 49, 72, 73, 124,
139, 155, 167, 169, 174, 210.

Peacock--an unbelievably beautiful bird;

AA: 71, 174.

Perfume--that which causes an altered olfactory sensation;

S&F: 51, 183, 184, 219.

Quiet--a pleasing lack of the normal sound level;

AA: 8, 17, 21, 25, 27, 38, 48, 56, 74, etc.; Sanc:

77, 84, 146, 148, 218, 253, 287; S&F: 144, 160, 165,
216, 248, 307, 333, 362, 364, 376.

Reflection--an unreal image of reality;

Sanc: 3.

Scythia--an ancient and no longer existent land;

AA: 93.

Secret--unknown and hidden;

AA: 28, 34, 37, 43, 92, 105, 112, 118, 143, 147, 161;

Sanc: 3, 8, 10, 134, 144, 163, 216; S&F: 127, 160,
167, 168, 169, 172, 185, 219.

Serene--peaceful;

AA: 86, 97, 101, 104, 105, 125, 127, 128, 137, 152,
158, 164; Sanc: 25, 103, 112, 167, 185; S&F: 95, 160,
129, 279, 368, 399, 410, 415.

Shades or ghosts--non-material, phantom-like beings;

AA: 8, 9, 12, 13, 21, 38, 97, 213, 216, 361, 362,
375, etc.; Sanc: 63, 79, 81, 116, 144, 151, 225,
265; S&F: 110, 248, 368.

Phantom--a being without substance;

AA: 97, 104, 167.

Shadow--a dark image caused by an object interfering with
light;

AA: 8, 13, 54, 67, 73, 93, 99, 101, 104, 108, 129, 249, etc.; Sanc: 20, 41, 44, 60, 64, 68, 70, 72, 74, 110, etc.; S&F: 2, 11, 41, 42, 56, 66, 67, 100, 101, 110, 11, etc.

Silence--an abnormally significant lack of noise;

AA: 9, 136, 145, 151, 185; Sanc: 4, 69, 78, 85, 99, 151, 162, 281, 314; S&F: 108, 153, 155, 167, 186, 212, ("between silence and nothingness"), 214, 215, 216, 219, etc.

Sleep--conscious inactivity;

AA: 27, 128, 275 ("sleeping, the little death"); Sanc: 210, 211, 213, 214; S&F: 13, 144, 201, 211, 214, 215, 216, 248, 269, 423, 424.

Sphinx--a mythological creature;

AA: 136.

Splendor--extraordinary sublimity;

AA: 86, 95, 222.

Strange--different and unusual;

AA: 14, 51, 67, 82, 116, 149, 153, 163, 173, 182, 194, 197; Sanc: 187, 188.

Stranger--an uncommon or unknown person;

AA: 15, 31, 32, 54, 114, 125, 127, 129, 138, 182, 204, 318.

Tranquil--restful and peaceful;

AA: 8, 14, 65, 105, 128, 151, 293; Sanc: 41, 103, 107, 146, 151, 257, 309; S&F: 124, 173, 211, 219, 354.

Twilight--the last gleams of sunlight, which effects a visual change;

Sanc: 7, 13, 144, 146, 309; S&F: 64, 117, 130, 131, 160, 209, 210.

Unreal--dreamlike;

AA: 106; S&F: 145.

Wistaria--a flowering plant which is suggestive of unreality and dreamlike qualities;

AA: 89, 143, 144, 173, 181, 207; Sanc: 134; S&F: 210.

EVIL

Afraid--filled with fear;

AA: 27, 241, 284; Sanc: 52, 54, 58, 59, 232; S&F: 45, 108, 109, 128, 190, 220, 225, 250, 254, 421.

Beast--creature which causes fear;

AA: 38, 79, 130.

Betray--to be unfaithful;

AA: 14, 163, 279, 308.

Black--color used most often to indicate Evil, sometimes Death;

AA: 7, 66, 67, 78, 166; Sanc: ("smells like that black stuff that ran out of Bovary's mouth and down upon her bridal veil."), 20, 38, 40, 47, 70, 78, 80, 83, 84, 105, etc.; S&F: 42, 56, 88, 92, 156, 211.

Chimera--a mythological monster or a vain hope;

AA: 141, 197; S&F: 140.

Corrupt--tainted and evil;

AA: 72, 102, 111, 115, 120, 179, 321, 329; Sanc: 125, 171.

Crime--a villainous action;

AA: 21, 44, 50; Sanc: 125; S&F: 128, 133, 185.

Cruel--inhumane;

S&F: 108, 131.

Dark--condition of no light where evil often lurks; sometimes suggestive of mystery;

AA: 7, 17, 24, 26, 27, 36, 74, 88, 90, etc.; Sanc: 5, 34, 49, 53, 63, 64, 68, 77, 78, 79, etc.; S&F: 6, 23, 56, 58, 88, 89, 92, 114, 119, 140, etc.

Demon--an incarnation of evil;

AA: 9, 11, 13, 167, 171, 177, 178 ("This Faustus, this demon, this Beelzebub"), 179, 180, 181, 182, etc.

Destroy--to demolish;

AA: 9, 12, 18, 95, 96, 127, 158, 179, 181, 274, 296, 306; Sanc: 123.

Devil--the incarnation of supreme evil;

AA: 15, 28, 134, 135, 178.

Disaster--an evil, unpleasant experience;

AA: 74, 163; Sanc: 38, 265; S&F: 373, 384, 386, 392.

Dragon--a foul, evil creature;

AA: 182, 266.

Dread--to fear greatly;

AA: 173, 196, 230, 265, 268; Sanc: 113; S&F: 7
 ("Nobody knows how I dread Christmas"), 97, 98, 126,
 128.

Evil--although foul and odious, one of the basic elements
 of the world;

AA: 18, 178, 182, 289; Sanc: 125, 194, 214; S&F:
 119 ("affinity for evil"), 130, 219, 392.

Fiend--one who thrives on the foulness of evil;

AA: 15, 180.

Foul--disgusting to the moral sense;

Sanc: 10, 15, 168, 263; S&F: 363, 412.

Fratricide--murdering one's own brother;

AA: 15.

Homicides--murders;

AA: 89, 99.

Lilith--a female fiend from hell;

AA: 196.

Moloch--a cruel god associated with human sacrifices;

AA: 137.

Moral--characterized by right conduct;

AA: 50, 63, 82, 93, 114, 120, 121, 124, 199, 260,
 263, 267; S&F: 126, 285.

Murder (-er)--illicit taking of another's life, (one who
 commits such an action);

AA: 15, 22, 99, 116, 121, 135, 150, 152, 166, 167, 169,

239; Sanc: 98 & 99 (described), 110, 113, 114, 119, 122, 123, 125, 127, 129, etc.; S&F: 370.

Ogre--a particularly ruthless monster;

AA: 13, 21, 22, 23, 62, 66, 68, 158, 164, 167.

Poison--a life-taking potion;

AA: 169; Sanc: 302; S&F: 126, 300, 309, 393.

Ruthless--having no scruples;

AA: 10, 38, 42, 85, 120, 155, 157, 161, 268, 278, 313.

Satanic--suggestive of hell and supreme evil;

AA: 250; S&F: 54.

Savage--a primitive without principle;

AA: 14; Sanc: 10, 88, 151.

Sin--a crime against morality;

AA: 110, 115, 159, 324; Sanc: 124, 163; S&F: 111, 126, 127, 128, 274.

Sinister--wicked;

AA: 11; Sanc: 138, 168.

Vampire--an evil creature that parasitically lives off of others;

AA: 86.

Vices--immoral actions;

AA: 28, 302.

Villain--a perpetrator of evil;

AA: 19, 52 ("a big wedding with a villain [is] preferable to a small one with a saint"), 167, 169.

Outrage--a deep offense;

AA: 14, 15, 38, 46, 52, 60, 69, 84, 96, 116, 139, 140,
etc.; S&F: 378.

Rage--unleashed anger;

AA: 279, 298, 357; Sanc: 83, 262; S&F: 424.

Violent--prone to destroy;

AA: 11, 209, 249, 250; S&F: 140, 221.

Virtue--good and moral;

AA: 15, 44, 121, 154, 166, 302; S&F: 219, 221, 301.

Wickedness--evil;

S&F: 323.

HARLOTS

Brothel--a house where sex can be bought;

AA: 171; Sanc: 190 and many other allusions; S&F: 211.

Concubine--a woman who lives in an immoral sexual liason
with a man;

AA: 207; Sanc: several allusions.

Courtesans--prostitutes;

AA: 109, 117 ("Creatures taken at childhood, culled
and chosen and raised more carefully than any white
girl, any nun, than any blooded mare").

Females--women who are not ladies or slaves;

AA: 114 ("females were ladies or whores or slaves").

Harem--wives;

AA: 306.

Prostitute--a harlot;

AA: 116, 118.

Slut--a loose woman;

Sanc: 57, 92; S&F: 96, 303.

Succubus--a female creature from Hell thought to have
intercourse with sleeping males;

S&F: 367.

Whore--a harlot;

AA: 114, 115, 117, 301; Sanc: 9 (allusion: "hust-
ling"), 30, 48, 56, 57, 104 & 113 & 114 (allusion:
"streetwalker"), 141, 199.

ILLNESS

Crazy--mentally unbalanced;

AA: 221; Sanc: 14, 15, 48, 210; S&F: 58, 174, 260,
290.

Cripples--people who are deformed or handicapped in some
way (usually referred to by allusions);

Sanc: 9 ("crimps and srungs and feebs"), 10, 124,
254, 255.

Decadent--in a state of decay;

AA: 111.

Decay--to deteriorate;

AA: 160, 178, 197, 366; S&F: 53, 165, 355.

Defeated--lost;

AA: 12, 20, 361.

Delirium--disease-induced delusions;

AA: 168, 210.

Desolation--barrenness;

AA: 14, 136, 254, 366; Sanc: 18, 36, 41.

Destruction--a ruin or ruins;

AA: 21, 80, 287; Sanc: 163.

Dirt--soiling matter whose presence indicates neglect;

AA: 56; Sanc: 42, 56; S&F: 155, 157, 163, 166.

Disease--an illness;

AA: 12, 210; S&F: 53.

Drunken--intoxicated;

AA: 17, 209; Sanc: 16, 19, 36, 49, 51, 52, 53, 54,
62, 82, 92, 139.

Erode--to decay slowly;

Sanc: 18, 36.

Fade--to die gradually;

AA: 14; Sanc: 73, 146, 156, 214, 216; S&F: 177, 203,
409, 417.

Fever--a rise in temperature indicative of illness and,
sometimes, delirium;

AA: 12, 32, 33, 34, 91, 210 ("yellow fever [the perfect
disease for decadence]), 297; S&F: 137, 139, 414.

Filth--dirt connected with poor upkeep and decay;

AA: 56; S&F: 159, 165.

Flowers--blooming plants whose presence often indicates an
atmosphere of deterioration;

AA: 39, 47, 86, 112, 116, 251, 323, 328, 338;

Sanc: 14, 24, 164 ("artificial flowers"), 223, 234,

242; S&F: 1, 3, 5, 9, 10, 14 ("brown rattling flowers"),

47, 48, 66 (jimson weed), 114, 169.

Gaunt--overly thin;

Sanc: 18.

Holocaust--great destruction;

AA: 19; Sanc: 164.

Hysteria--violent emotionalism;

AA: 54, 232; Sanc: 227.

Ill--lacking good health;

AA: 32, 152; Sanc: 262; S&F: 50, 414.

Impotent--unable to be effective, particularly sexually;

AA: 7, 12, 52, 151, 157, 170, 180, 181, 184, 279;

S&F: 378.

Insane--crazy;

AA: 162, 166; S&F: 260.

Irrational--out of one's senses;

AA: 60, 131.

Mad--crazy;

AA: 54, 160 ("madman"), 164, 165, 166, 167, 168, 181,

300, 309 ("paranoic"); Sanc: 263, 264.

Malaria--a specific disease characterized by intermittent fever;

AA: 87, 183.

Pale--a whitish coloration indicative of ill health; sometimes a sign of beauty;

AA: 33, 45, 87, 138 ("pale and bloody corpse"), 144, 202, 348; Sanc: 19, 29, 39, 50, 60, 75, 96, 97, 119, 130, 144; S&F: 159, 169, 204, 211, 342, 358.

Regurgitate--to bring contents of stomach to mouth; an indication of sickness;

AA: 52; Sanc: 12, 110, 225.

Rot--decay and deteriorate;

AA: 285, 306, 350, 367; Sanc: 19, 45, 90; S&F: 257, 421.

Ruins--remnants that indicate decline or destruction;

AA: 19, 160, 187, 206; Sanc: 7, 18, 40, 89, 116, 168, 208, 281; S&F: 140.

Sickness--lack of good health;

AA: 11, 26, 32, 91, 143, 231, 257; Sanc: 12 ("cataracted eye"), 105, 253; S&F: 4, 8, 23, 31, 40, 45, 49, 52, 72, 73, 183, etc.

Soiled--dirty;

Sanc: 85, 239; S&F: 115, 352.

Vomit--regurgitate;

AA: 120; Sanc: 252.

Yellow--a pale color usually indicative of decay and abnormality;

AA: 7, 22, 172, 287, 373; Sanc: 36, 42, 44, 45, 55, 99, 139, 258; S&F: 13, 78, 112, 151, 152, 159, 170,

175, 180, 203.

PAIN

Agony--an extreme and continuous pain;

AA: 141; Sanc: 75, 83, 140, 156, 215, 230, 281;

S&F: 400.

Bitter--characterized by a cruelty resulting from bad experiences;

AA: 11, 38, 69, 96, 128, 144, 161, 168, 192, 354, 375; Sanc: 30, 153, 263, 273; S&F: 226, 281, 412.

Cry--to make a loud noise, generally one of anguish;

AA: 14, 112, 140, 339, 342, 344, 356; Sanc: 55, 129; S&F: 57, 70, 84, 90, 331, 354.

Desert--to abandon, usually in a manner to cause hardships;

AA: 88, 209, 262; Sanc: 35, 105, 214, 223.

Despair--hopelessness;

AA: 27, 30, 76, 95, 111, 114, 132, 150, 197, 205, 211, 250; Sanc: 83, 89, 152, 154, 177, 214, 229, 233, 247; S&F: 93, 221, 222.

Disgust--revulsion;

Sanc: 14; S&F: 221.

Fear--dread of something;

AA: 16, 37, 43, 94, 140, 153, 167, 196, 205, 209, 230, 250, etc.; Sanc: 151; S&F: 362, 420.

Gloom--an atmosphere of despair;

AA: 8, 10, 14, 22, 136, 152; Sanc: 45, 84, 308;

S&F: 414.

Grief--deep sorrow;

AA: 60, 75, 126, 127, 132, 136, 137, 141, 199, 215,
289, 297, etc.; Sanc: 130.

Grim--frightful;

AA: 10, 21, 38, 42, 54, 60 ("grim mausoleum of puritan
air"), 63, 64, 68, 70, etc.

Forlorn--abandoned;

Sanc: 37.

Frustration--disappointment;

AA: 7, 49, 71, 76.

Haggard--care-worn;

AA: 7, 8.

Harm--to hurt;

AA: 13, 22, 178, 238, 284, 308, 309, 377; S&F: 217.

Helpless--without hope of improvement;

AA: 18.

Hope--to desire to rise above a situation;

AA: 20, 91, 95, 112, 137, 150, 158, 168, 171, 223,
250, 273; Sanc: 126, 230; S&F: 249, 325.

Hopeless-forlorn;

AA: 60, 91, 96, 197, 257; Sanc: 137, 145, 164;
S&F: 352, 359, 394, 395 ("hopeless sound of all
voidless misery").

Horror--terror or the cause of that terror.

AA: 15, 22, 112, 116, 177, 196, 254; S&F: 144, 176,

181, 185, 207, 220, 400.

Hurt--to cause pain or anguish;

AA: 13, 308; S&F: 12, 72, 74, 128, 167, 189, 203,
204, 210 ("rain never hurt young folks"), 220.

Misery--suffering;

AA: 303, 345; S&F: 395.

Moan--(v.) to wail; (n.) a sound of grief;

S&F: 2, 5, 8, 19, 22, 39, 44, 63, 66, 89, etc.

Pain--anguish or a hurt;

AA: 16, 46, 85, 141 ("as the patient clings to the
last thin unbearable ecstatic instant of agony in
order to sharpen the savor of the pain's surcease"),
173, 191, 206, 232, 339; S&F: 215, 333, 334.

Pity--compassion or a cause for sorrow;

AA: 20, 43, 115, 121, 154, 163, 167, 273, 377;
S&F: 117.

Rank--foul-smelling; unpleasant;

AA: 8; Sanc: 263; S&F: 165, 363, 385, 417.

Reek--to smell foully;

AA: 8; S&F: 373.

Sacrifice--to give something of value in order to placate
a tormentor;

AA: 50, 59, 61, 84, 106, 122, 133, 154, 165, 198,
331; S&F: 126-27.

Sad--melancholy;

AA: 154; Sanc: 40, 108, 119, 120, 140, 247, 308, 309;
S&F: 96, 98, 118, 153, 210, 213, 215, 363, 367.

Scream--a loud outcry of fear or pain;

AA: 24, 25, 28, 29, 36, 285, 286, 287, 291, 313, 338,
375; Sanc: 50, 78, 134, 211, 233, 241, 288, 289;
S&F: 64, 331, 333, 335.

Sorrow--a sadness caused by a loss;

AA: 69, 169; Sanc: 125; S&F: 127, 221, 359.

Suffer--to be in pain;

AA: 19, 50, 70, 90, 114, 121, 150, 161, 211, 258, 263;
Sanc: 124, 244 ("we all got to suffer"), 278; S&F:
118, 121, 127, 211, 247, 248, 274 ("suffer for my
children"), 334, 369.

Tears--drops of fluid from the eyes that are often an out-
ward sign of suffering;

AA: 11, 13, 49, 54, 58, 69, 123, 126, 152, 159, 186;
Sanc: 214, 243; S&F: 117, 132, 211, 368, 395.

Tedious--monotonous;

AA: 46, 50, 78, 101, 110, 129, 150, 157, 182, 295;
Sanc: 19, 118; S&F: 153.

Terror--an extreme fear or the cause of that fear;

AA: 27, 112, 137, 140, 143, 167, 195, 208, 152, 313;
Sanc: 140, 150, 151, 154.

Torment--to cause to suffer;

AA: 171, 348.

Victim--one who is made to suffer;

AA: 18, 70, 87, 89, 114, 120, 134, 139, 167.

Weep (-ing)--(v.) to shed tears; (adj.) crying;

AA: 14, 49, 54, 56, 58, 143, 152, 159, 168, 171, 193,
197, etc.; Sanc: 238, 239, 240; S&F: 117, 356, 369,
370, 371, 423.

PLEASURE

Delight--(v.) to please; (n.) something that pleases;

AA: 96, 112; Sanc: 167, 188.

Idleness--the pleasant state of not having to do anything;

AA: 32, 86, 125; S&F: 94, 95.

Indolence--refined laziness;

AA: 53, 97, 98, 102, 105, 128, 156, 309, 317.

Joys--those things which cause happiness;

AA: 75, 297; S&F: 127.

Languor--pleasant dreaminess;

AA: 109; Sanc: 216, 230.

Music--harmonious sounds;

AA: 22, 49, 98, 108; Sanc: 26, 29, 105, 228, 229.

Pleasant--pleasing;

AA: 34, 112, 113; Sanc: 149, 165, 254; S&F: 120,
361.

Pleasure--a good feeling or that which produces that feeling;

AA: 22, 28, 84, 98, 155, 215, 228, 297, 300, 304, 306,
320; Sanc: 12, 135, 139, 223, 244; S&F: 378, 421.

Seduce--to offer pleasurable enticements;

AA: 92, 93, 94, 95, 97, 107, 120, 179, 183; S&F: 131.

Sense (s)--bodily instrument; (s) of feeling;

AA: 38, 94, 151, 243, 313; Sanc: 12, 35.

Soft--appealing, smooth, gently yielding;

AA: 31, 39, 85, 89; Sanc: 13, 78, 119, 127, 133,

140, 216, 224; S&F: 117, 123, 181.

Smell, Odor, Fragrance--that which appeals to the olfactory, often pleasing, but sometimes just the opposite;

AA: 8, 31, 194, 196, 249, 306, 317; Sanc: 7 ("smells like that black stuff"), 14, 17, 30, 78, 80, 104, 134, 140; S&F: 5 & 8 & 22 ("smelling like trees"), 40 (able to smell death), 42, 48, 50, 54, 58, 75 ("I could smell the sickness"), 79.

SEXUAL DEVIATION

Adultery--extramarital sex;

AA: 196; Sanc: 123; S&F: 205.

Bastard--an illegitimate child;

AA: 318, 319; S&F: 205.

Bigamy--the condition of having more than one spouse;

AA: 90, 91, 92, 104, 119, 301, 310; S&F: 426.

Celibate--characterized by a denial of the sex drive;

AA: 109, 200; Sanc: 189.

Chaste--refraining from sexual urges;

AA: 117; Sanc: 113.

Fetish--any object that is given an unnatural amount of sexual attention;

AA: 93.

Fetishes / Deviations--unnatural sexual conduct;

AA: 116 ("marriage to a prostitute"), 155 ("sex was some forgotten atrophy), 177 ("suggested that they breed together for test and sample and if it was a boy they would marry"); Sanc: 250-51 (voyeurism described).

Fornication--intercourse between unmarried people;

AA: 179, 186, 348.

Incest--intercourse between family members (except husband and wife);

AA: 96, 323, 326 (alluded to), 340, 346, 347, 356;

S&F: 95, 97, 219, 411.

Lust--an extreme, lewd desire;

AA: 116, 121, 144, 153, 250; Sanc: 151, 273.

Miscegenation--racial interbreeding (almost never mentioned by word but alluded to several times);

AA: 62, 92, 118, 355, 356 (word used).

Mistress--a female sexual partner outside of marriage;

AA: 93, 95, 96, 100, 103, 104, 109, 110, 157, 336.

Mud--wet, sticky earth; often a symbol of immoral sex;

AA: 24, 35, 36, 37, 38, 44, 171, 219, 244, 245, 256;

Sanc: 4; S&F: 21, 30, 47 ("muddy bottom of her drawers"), 170, 189.

Obscene--lewd;

Sanc: 122, 138, 155, 195, 226.

Perverse--deviant in behavior;

AA: 156, 196, 206, 218; S&F: 211, 411.

Puritan--a person who is neurotically moral;

AA: 93, 108, 111, 112, 114.

Rape--to force sex upon a person;

AA: 157; Sanc: 276 & 277 & 280 & 286 & 287 & 289 (rape with a corn cob).

Red--a color associated with loose morals;

Sanc: 192; S&F: 83, 87, 289, 291, 297, 301, 303, 384.

Virgin--(adj.) pure; (n.) a symbol of that purity;

AA: 8, 17, 34, 40, 49, 60, 75, 96 ("virginity was a false quality which must incorporate in itself an inability to endure in order to be precious, to exist, and so must depend upon its loss, absence, to have existed at all"), 108, 109, 117, 122, 123, etc.;
S&F: 95, 96 ("men invented virginity not women"), 143, 183, 403, 411, 412.

Voluptuous--extremely sexy;

AA: 109, 114; Sanc: 146, 151, 168, 216, 227, 233.

SOUL

Alone--characterized by the isolation of self and soul;

AA: 32, 51, 64, 81, 124, 135, 195; Sanc: 111, 122.

Desire--(n.) a want reflecting the nature of the soul;

(v.) to want;

AA: 35, 49, 93, 100, 110, 154, 158, 167, 250, 251,
272, 263; Sanc: 231; S&F: 145, 153, 388.

Lonely--characterized by an isolation that has an adverse effect on the soul;

AA: 14, 53, 194, 287; S&F: 121.

Mirror--a smooth, shiny surface that reflects only the outside of a being but provides hints of the existence and of the realities of the soul;

Sanc: 14, 15, 69, 74, 134, 144, 146; S&F: 75, 76,
79, 80, 88, 95, 100, 186, 211, 222.

Passion--stimulation of both the physical and spiritual desires;

AA: 193, 339; S&F: 419.

Solitude--isolation good for reflection;

AA: 39, 88, 124, 125, 135, 148, 155, 167, 241, 254,
313, 318.

Somber--serious and reflective;

AA: 35, 152, 329, 331; Sanc: 40, 88, 309.

Soul--the essential self;

AA: 23, 33, 40, 86, 96, 110, 114, 116, 130, 137, 139,
etc.; Sanc: 272.

Spirit--an ethereal essence;

AA: 27, 93, 100, 137, 139, 145, 157, 160, 163, 317.

Spiritual--having to do with the essences;

AA: 40, 50, 84, 124, 258.

SUPERSTITION

Clairvoyant--having fore-knowledge of future events;

AA: 55, 100, 128, 302; S&F: 349, 420.

Conjure--to call forth magically;

AA: 72.

Curse--to cause evil magically;

AA: 21, 28, 183; Sanc: 21; S&F: 128, 196.

Haunted--infested with spirits, or seemingly so;

AA: 8, 213, 215.

Luck--fated, sometimes for the good, sometimes for the bad;

AA: 161, 226, 228, 267, 296; S&F: 22, 34 ("Taint no luck on this place"), 35, 36, 37, 71, 109, 148, 313, 314.

Soothsayers--those who can predict the future;

AA: 66.

Spell--a magical incantation;

AA: 107; Sanc: 193; S&F: 114.

Superstition--non-rational belief;

Sanc: 37 ("His whiskers have grown. . . . It was hair oil he drank."); S&F: 26 ("he'll make a wart on you"), 34, 38.

Talisman--luck charm;

AA: 96.

Voodoo--primitive ritualistic magic;

AA: 252.

CONCLUSION

The Faulkner glossary demonstrates a strong relationship between the contents of his works and the contents of representative works by the fin de siècle Decadents. The Faulkner glossary indicates that Absalom, Sanctuary, and The Sound contain twelve of the fourteen Decadent elements: Aristocracy/Luxury, Evil, Illness, The Soul, Pleasure, Pain, Harlots, Sexual Deviation, Dreams, Superstition, Death, and the Divine Order of Things. These twelve elements are used by both Faulkner and the Decadents to create settings, depict atmospheres, and develop characters. It is safe to say that Faulkner is indebted to the Decadents.

Faulkner does not use the elements of Beauty and Fascination with Colors. The Decadents tend to believe actively in art for art's sake. Beauty and Fascination with Colors are both related to the notion of art for art's sake. An examination of almost any painting from the fin de siècle era will reveal both elements. Jean Delville's Tresor de Satan is one such example. On the other hand, Faulkner felt that art had an entirely different purpose; he felt

that the literary artist should explore "the human heart in conflict with itself."⁵⁹ The Decadents followed Art and Faulkner pursued the heart.

Also, Faulkner uses the element of Evil differently from the Decadents. Faulkner tends to depict Evil as a natural condition of the universe. Evil holds no particular fascination for his characters. It simply exists, and contemplation and pursuit of it leads no one to the center of his own soul. Rosa Coldfield is drawn to the fairy-tale Evil of the ogre Sutpen. She is attracted by imaginary Evil, for Sutpen is not a monster. The Decadents' characters find Evil to be another means to discover the secrets of the soul or to gain a full life. To them, Evil is attractive no matter what its form. The persona in Baudelaire's "The Double Room" presents a good example of this attraction to Evil when he describes the Idol of his dreams:

These, indeed, are the eyes whose flame pierces the twilight; these are the subtle and terrible eyes which I recognize by their dreadful malice! They attract, they subjugate, they devour the gaze of the impudent man who contemplates them. I have often studied them, those black stars that call for both curiosity and admiration.

To what benevolent demon do I owe the joy of being thus surrounded with mystery, with silence, with peace and with perfumes?⁶⁰

⁵⁹ Hornstein, p. 189.

⁶⁰ Baudelaire, "The Double Room," in Prose Poems, p. 21.

Despite the philosophical differences between Faulkner and his predecessors, they both attribute significance to Evil.

The definitions provided in the two glossaries are not hard and fast. Some of the words that are listed as nouns are sometimes used in their capacities as verbs or adjectives. Some of the page listings are actually used to note a variation of the base word: "frightfully," for example, is listed under "fright." Some of these variations have been noted in the glossary, while others have not. Many of the glossed words could actually fit under more than one category because their usages support more than one element. For example, "quiet" can fit under "The Soul" when it indicates a chance to get into contact with the self; "quiet" can also fit under "Dreams" because of its suggestion of altered reality. This fact of duality should not come as a surprise because the fourteen elements rarely appear independently of each other. Rarely does the reader encounter a dreamlike setting that does not involve a combination of other elements, such as Beauty, Evil, or the Jungian Soul. In other words, the elements and the words exemplifying them are inter-related.

By examining and comparing two passages, one by Faulkner and one by Baudelaire, the reader can see how elements appear in conjunction with each other. Also, the reader can see how Faulkner uses Decadent elements in a way that is

similar to that of his fin de siècle predecessors. To illustrate this comparison, I offer a passage from Faulkner's The Sound and one from Baudelaire's Prose Poems. I list the words which support various elements in each. I then demonstrate the general effect of each passage. That is, I show which is the predominant element or elements in each passage. Finally, I compare the two passages and show how each uses Decadent elements to gain its effects.

The Faulkner passage, which follows the suicidal musings of Quentin Compson, follows:

Where the shadow of the bridge fell I could see down for a long way, but not as far as the bottom. When you leave a leaf in water a long time after awhile the tissue will be gone and the delicate fibers waying slow as the motion of sleep. They dont [sic] touch one another, no matter how knotted up they once were, no matter how close they lay once to the bones. And maybe when He says Rise the eyes will come floating up too, out of the deep quiet and the sleep, to look on glory. And after awhile the flat irons [which Quentin planned to use to help him sink to the bottom] would come floating up. I hid them under the end of the bridge and went back and leaned on the rail.⁶¹

The purpose of the Baudelaire passage is to create an image of a world superior to what nature can produce, a world "where Nature is reformed by the dream."⁶² The persona in this passage from "Invitation to the Voyage"

⁶¹ Faulkner, The Sound, pp. 143-44.

⁶² Baudelaire, "Invitation to the Voyage," in Prose Poems, p. 34.

describes this superior world:

There is a majestic country, a Land of Cockaigne, they say, which I dream of visiting with an old friend; a unique country, drowned in the mists of our North, and which one might call the Orient of the Occident, the China of Europe, so greatly has fervent and capricious phantasy indulged itself there, so patiently and so obstinately has it illustrated the land with its learned and delicate vegetations.

A true land of Cockaigne, where all is beautiful, rich, restful, decorous; where Luxury takes pleasure in seeing itself mirrored in Order; where life is heavy and sweet on the sense; whence disorder, turbulence and the unforeseen are banned; where happiness is wedded to silence; where even the fare is poetic, stimulating and rich at the same time. . . .⁶³

The key words in the Faulkner passage and the elements they represent follow:

Dreams--"shadow," "bottom" (related to depth),

"delicate," "sleep," "float," "deep" (related to depth), "quiet," "sleep," "floating."

Divine Order of Things--"He" (referring to God), "Rise" (referring to Judgement Day), "glory."

The key words in the Baudelaire passage and the elements they develop follow (note that several words develop more than one element):

Aristocracy/Luxury--"majestic," "delicate," "rich," "decorous," "luxury."

Beauty--"majestic," "beautiful," "rich," "poetic."

⁶³ Baudelaire, "Invitation to the Voyage," in Prose Poems, p. 32.

Dreams--"Cockaigne," "dreams," "unique," "drown,"

"mists," "orient," "phantasy," "delicate," "Cock-
aigne," "beautiful," "restful," "pleasure," "heavy
and sweet," "silence," "poetic."

Pain--"disorder," "turbulence."

The Faulkner passage is about Quentin Compson, who is standing on a bridge and contemplating suicide. The passage indicates that death is impending. But this death is not portrayed as a terror. Instead, by using a predominance of words that support the Dream element, Faulkner creates an atmosphere of a pleasing change that suicide will provide. The effect is that death is viewed as a beautiful rest. Coupled with the Dream element is the Divine Order of Things, which tends to place an added blessing on the suicide. Quentin's intended fate is a release from the world and a step toward the resurrection of the soul.

The Faulkner passage demonstrates that the writer uses Decadent elements. The passage also demonstrates that these various elements work together to create a dominant impression. In this case, the dominant impression is dreamy, and the indicated meaning is death.

Like the Faulkner passage, the Baudelaire passage is predominantly dreamy. Most of the key words directly support the Dream element. Although words such as "beautiful" and "decorous" develop the element of Beauty, this

element, like the element of Aristocracy/Luxury, helps to develop a dream world. The atmosphere is rich with Beauty and Pleasure, far beyond what the world actually has to offer. These elements, like the key words, help to develop a unified atmosphere. A number of the key words can fit more than one category. For instance, "silence" is usually associated with "The Soul," but in this passage the word develops both "The Soul" and "Dreams." These two elements are often closely related in Decadent works. All of the important words in the passage help to develop elements exemplified by the glossaries.

The two passages use vocabularies which support elements found in Decadent works of literature. The dominant image in both is the Dream element. Both passages offer renunciations of the mundane, of society, of life as we know it. The key word vocabulary of each, with few exceptions, could be found in either a work by Faulkner or one by Baudelaire. The passages demonstrate a more than coincidental similarity. This similarity seems to indicate that Faulkner is indebted to the Decadents.

This study, which links Faulkner to the Decadents based on the concreteness of vocabularic similarity, helps to open up another area of Faulkner study. Literature is fundamentally a grouping of words. Evidently, Faulkner chooses to use words common to the Decadents in order to gain certain effects in some of his works. These word

choices indicate that he is indebted to the Decadents.

Because he is, it is possible that new interpretations of his works might be developed based on our knowledge of the Decadent Movement.

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