

Examples are taken from the poem "Buonaparte," 1822 :

*Inversion*¹ :

Des aveugles fléaux ressaisissant la proie (p. 24, l. 9)
 De l'esprit de Nemrod héritiers formidables (p. 24, l. 15)
 D'abord, troublant du Nil les hautes catacombes (p. 25, l. 7)
 Quand des vieux pharaons il foulait la couronne (p. 25, l. 14)
 etc.

Periphrasis :

Un sang royal [the duc d'Enghien] (p. 25, l. 17)
 Le Prêtre-Monarque de Rome [the Pope] (p. 25, l. 22)
 Asservi les fils de Pélage [Spaniards] (p. 26, l. 16)
 Devant les fils de Galgacus [Englishmen] (p. 26, l. 17)

Apostrophes :

Not well exemplified in this poem, but see section V, p. 28.

Conventional or rhetorical epithets :

les clémences célestes (p. 24, l. 5)

Dignified words :

prétoires (p. 26, l. 13)
 pourpre usurpatrice (p. 25, l. 17)

II. HUGO'S SECOND MANNER (1825-1850). This is characterized at first by a partial, then presently by a complete, abandonment of the academic characteristics noted above. His language becomes concrete, his epithets are no longer conventional, but are chosen for their picturesqueness or their effectiveness in emphasizing the poet's meaning, and his imagery is at once brilliant and profuse. "Le feu du ciel" admirably illustrates the transition from the first to the second manner.

III. HUGO'S THIRD MANNER (1850-1885). The poet still retains command of all the resources of his art as specified in

¹ Inversions are common in all French poetry, but are relatively much rarer in Hugo's later verse.