

ORPHISM IN THE POETRY OF BLAISE CENDRARS

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I

The story of Orpheus underwent many changes in ancient times, as Jane Harrison has shown both archeologically and historically. She has examined the numerous components and variations, including the myth's influence on Christianity.(1) The myth of Orpheus as zealous poet, magician, and musician has served poets well for centuries because they were, at least vocationally, kindred spirits. Some authors have merely restated the myth content, only to transpose it into the literary style of the moment. Still others have made the legend a more personal account, with the result that the orphic content is sometimes obscured. In modern times, or since the Renaissance, the story has known broad changes as the religious context has been removed and the tale largely demythologized. According to François Joukovsky, Ronsard and Du Bellay stressed their mutual belief in the divine inspiration of poets, though each treated the Orpheus theme individually: the former saw in Orpheus the illustration of his literary theories in dealing with the role of the poet, while the latter used matter on the myth which paralleled his personal destiny as poet. (2) Brian Juden, writing about another period when there was great interest in Orpheus, shows that the darker side of orphic life surfaces in the works of Gérard de Nerval through the lost love and nocturnal excursions into the hell of Paris.(3) Walter Strauss feels, like Joukovsky, that Orpheus is the symbol of the individual's spiritual adventure in works of modern literature, and describes Mallarmé's voyage of descent into the self as a psychological disintegration in contest with the creative

urge.(4) Eva Kushner, studying French authors of the twentieth century, finds that, despite much interest in Orpheus, the personal element does not appear until almost mid-century.(5) With the exception of Apollinaire and his *Bestiaire* or *Cortège d'Orphée* she can find no example of orphic literature among the avant-garde poets before 1925.

Nerval, Rimbaud, and Mallarmé established in poetic expression the validity of subjective reality of the inner realm of dream, imagination, and feeling. There are points of encounter between the reality of modern French poets and that of their literary ancestors of antiquity, so that the reader can trace the threads of orphic design in «El Desdichado,» «Le Bateau Ivre,» and «Igitur.» Early twentieth century poetry, Professor Kushner has remarked, was lacking in personal expression. It will be shown, however, that certain of Cendrars's poetic works of that period reveal the psychological dimension thought to be missing. Professor Strauss has pointed out in his analysis of Mallarmé's later poems the importance of noting general direction in Orphism «without forcing specific orphic interpretations upon each detail» (p. 108). The aim of this essay is to demonstrate that Cendrars's three major poems *Easter in New York* (*Les Pâques à New York*), *Prose of the Transsiberian* and of *Little Jeanne of France* (*La Prose du Transsibérien et de la petite Jehanne de France*), and *Panama or the Adventures of my Seven Uncles* (*Le Panama ou les Aventures de mes Sept Oncles*)(6)—contain several elements linking them to modern trends in orphic poetry.

Wishing to attribute certain literary qualities to the poetry of his friend Blaise Cendrars, John Dos Passos, in *The Orient Express*, dubbed him the «Homer of the Transsiberian» in an allusion to his poem of adventures. This epithet has tended to focus the reader's view of Cendrars's poetry on the story-telling level without taking him beyond the literal and realistic aspects of narrative. Anna Balakian points out that with Baudelaire and Mallarmé the voyage was already becoming a symbol, representing «the poet's orientation toward his inner absolute image of exterior entities,» and freed of physical movement.(7) Cendrars does not transpose the Orpheus myth directly. Certain themes in his poetic vision are central to generating orphic tension, or enigma, and we examine them below in the following order: creativity and the Orpheus persona, the anima figure, the quest, the descent into the self, the poet-narrator as emissary and visionary, the abyss, and

the return.

II

In the years immediately before the publication of his three major poems, Cendrars wrote *Moganni Nameh* (published in 1922), a short novel which would bear on his early poetry. Yvette Bozon-Scalzitti has shown that *Moganni Nameh* is derived from *Sixtine*, the symbolist novel of Remy de Gourmont, and that *Easter* and *Prose* contain many references to Cendrars's years in Russia which are also found in his *Moganni Nameh*. But what marks her investigation as significant for this essay is her demonstration that the tales of both novels deal with consciousness watching itself think. Bozon-Scalzitti holds that the subtitle of *Sixtine*, «roman de la vie cérébrale» (novel of the cerebral life), applies equally to Cendrars's prose work, and shows how Gourmont's image of the beehive-like mind, with cells like «ideal bees» distilling its thoughts, is adapted by Cendrars as a «ruche familière» or house in which the noises, or thoughts, are like the humming «of a brain listening to itself.»(8) In Cendrars's novel, the principal character, José, engages in interior monologue while observing «with the inner eye the play of his thoughts,»(9) where all that takes place occurs. This essay will develop more fully the study of symbolist idealism in Cendrars's poetry by examining the particular elements he used to give autonomy to thought.

Cendrars develops the image of orphic creativity through the narrator of each poem, for whom the reality of the world is that of the mind.(10) The narrator interprets the world through his thought processes and he can mentally bring the world of consciousness to an end. In *Easter*, the narrator is located in an unknown monastery watching an inspired monk working over a missal, and states

I am like that good monk, I am restless tonight.
A sad and silent presence is waiting outside,

Standing behind the door, waiting for me to call!
It is, You, it is God, it is I—it is the Eternal.(49)

In these lines relating to the effectiveness of spiritual com-

munication, there is a blend of the corporeal and the incorporeal. The room, like Gourmont's «beehive» and Cendrars' «house,» is also a symbol for the mind. And the being in it represents thought or imagination waiting to be called into life or consciousness. At the very conclusion of the poem, following the discontent and fatigue of the narrator, the thought process, or the poem itself, the world of the Passion is ended: «I think no more of You. I think no more of You»(65). *Prose* consists almost entirely of flashbacks. Memory is the circulating vehicle connecting all that takes place within its framework, and the intrusions of the present in reverie bring to mind the mental processes of awareness operating in Mallarmé's «L'Après-midi d'un Faune.»(11) In Cendrars too, the life of the poem depends on the willingness of the narrator to reminisce. When more objective reality fails him, the narrator will have a surer grasp of reality as he refashion the world according to his own perceptions: «What's the use of documenting myself/I give myself over/To the bounds of memory...»(93). In *Panama* the letters are the substance of the uncles whom the narrator has never seen. His mother also tells him about them, and the narrator forms ideas from these bits of information. Symbolically, he recreates the world by taking out a letter: «And I find in my pocket/Like the god Tangaloa who was bottom-fishing and pulled the earth up out of the waters/The last letter of my third uncle»(115). In *Panama* the existence of the poem and its creatures are at the mercy of the narrator's thought process of negation

Like at the bottom of a glass.
I'm waiting.

I want to be the fifth wheel of the juggernaut
Thunderstorm
Noon at fourteen o'clock
Nothing and everywhere.(136)

Thus, by the purity of creation and the power of the poet as creator, the orphic reality of the world exists through thought and idea—letters, flashbacks of memory, and the very notion that one may obliterate this reality by ceasing to think. Anna Balakian has shown that when Mallarmé felt «a sense of the futility of the quest, and of the devastating impotence of man's metaphysical ventures,» he too produced a verbal image of this descent-voyage which was a simulation of personal death.»(12)

III

The anima in the poems is the source of good tidings and is inspirational to the poet. But she is essentially passive, like Eurydice, and stands in contrast to the sometimes self-obliterating narrator. In *Easter*, her role may be viewed as enlarged to that of prophetess for mankind as Mary in a variation of the medieval sequence announcing the Resurrection:

«Dic nobis, Maria, quid vidisti in via?»

—The light trembling, pale and humble in the East.

«Dic nobis, Maria, quid vidisti in via?»

—Faint whitenesses flickering like hands in the mist

«Dic nobis, Maria, quid vidisti in via?»

—The augury of spring shivering in my breast.(63)

In *Panama* the narrator's mother provides the ultimate image of the unknown, unseen uncles through her stories. However, in *Prose* the anima figure is a prostitute, belonging to all men, and here the lover and companion of the narrator on the train. Her disembodied person is best known to the poet-enchanter: «She is only a slender white flower/The poet's flower, a poor silver lily,/ So cold, so alone, and already so wilted/That tears rise to my eyes if I think of her heart»(77).(13) Yet, the narrator in each poem chooses to reject the anima with the impatience that was Orpheus's in losing Eurydice. The message of Mary in *Easter* does not uplift the narrator, an orphic reformer; the wandering son in *Panama* drifts away from home; and the adolescent of *Prose* who reproaches Jeanne is unable to take her away forever. The loss is double in each poem, too, as in the ancient myth, for the narrator in each case threatens to end his thought, to be alone, or to cancel himself. The anima is especially related to the narrator's quest in each poem—Mary, who appears suddenly, mysteriously, and answers a repeated question in Latin is the spiritual force for the lost church music; Jehanne, of no particular age or appearance, is related to another epoch through her appellation, and is the fount for poetry and memory; the mother in *Panama*, presiding over the transmission of messages, is vital for the narrator's cerebral existence through the genesis of this quest-voyage.

IV

The quest is for an absolute of the mind. Although the ancient church rituals are a thing of the past, and although the narrator expresses nostalgic yearnings for the holiness of those days when there was a balance mystically struck, they are elusive in time:

Drowned in the dust are the joys of Paradise,
The mystic fires have gone out in the glass.(60)

Furthermore, the images associated with spiritual salvation are impalpable, incorporeal and cosmic inasmuch as they deal with the world light and a time to come. The verbs «trembling,» «flickering,» and «shivering» are thrilling, but intangible. As for Jeanne, she serves as the basis for protracted thought and feeling:

I would like
I would like never to have taken my trips
This evening an intense love torments me
And in spite of myself I think of little Jehanne of France
It was on an evening filled with sadness that I wrote this
poem in her honor.(99)

Moreover, she is dissociated in the mind of the narrator as prostitute and also something else, ideal, not just physically, but in the spiritual sense as «The poet's flower, a poor silver lily» of whom he must think again and whom he possesses in memories alone. Her very essence is the product of thought:

And the only fire in the universe
Is a shabby thought...

From the depths of my heart tears rise
If I think, Love, of my mistress...
She is only a child I found,
Pale, immaculate, in the depths of a bordello.(75)

She disintegrates into the past as Jehanne, and light and thought are associated with love. All are incorporeal, spiritual. The narrator's quest is not simply bifurcated. Jeanne, prostitute and lover, is also the Muse whom he seeks. She is tied to his vocation

as poet, forever incomplete, as he considered himself to be the «very bad poet» who did not know how to reach his ultimate goal: «I couldn't go to the end»(69). In *Panama* his mother sets him on the road to the absolute, together with his uncles' letters, as he voyages to meet one of her brothers, as if to bring him into being: «Oh my uncle, I waited a year for you and you never came»(128).

V

These quest-voyages are the spiritual adventures of the narrator in which he descends into himself psychologically, although the quest takes place ostensibly in certain geographical locations associated with his biography: a large city vaguely identified with New York, Russia, other continents. However, skyscrapers, subways, and various topographical features and place names form the silhouette of an inner landscape. In its purity of thought the quest thus retains the ideational nature of the creative process directing the poem. In *Easter*, the narrator takes a meditative walk in preparation for seeking mediation for the down-trodden: «My soul in hunger, I am striding down/With quickening steps toward the lower town./Your side wide open is a sun in the dark/And your hands everywhere are flickering with sparks./The windows of the buildings are shining with blood/And the women behind are like flowers of blood»(48). During this walk the emotional state of sadness which develops and is sustained to the end of the poem is announced. The narrator plummets deeper into himself at that point when, in ceasing to think, he wills his own extinction and suffers the cerebral death Mallarmé created in «Igitur.» In *Prose* the descent into the self is carried out through painful memory, in recounting the past as objective correlative:

I was hungry
 And all the days and all the women in the cafés and all
 the glasses
 I should have liked to drink them and break them
 And all the shopwindows and all the streets
 And all the houses and all those lives
 And all the wheels of cabs turning like whirlwinds over
 broken pavements
 I would have liked to plunge them into a furnace of
 swords

And I should have liked to grind up all the bones
And tear out all the tongues
And dissolve all those tall bodies, naked and strange
under garments that enrage me....(69)

It leads to spiritual ascent, but not without enigmatic reference to the Savior and cosmos, in orphic mysticizing:

I could sense the coming of the great red Christ of the
Russian Revolution...
And the sun was a fierce wound
That burned like live coals.(69)

The descent is not complete until the end of the recollection when the narrator, in a state of sadness, returns to his room alone after another bout of drinking and reminiscing, and goes on to contemplate Paris, city of «rack» and «wheel.» Perhaps they are symbolically for him gallows and rack, torture and spiritual demise—annihilation, for he had just associated Paris with hearth, and the travel company with a church of disquieted souls(99). But, as an orphic symbol on still another level, the wheel, a repeated image in his earliest poems, represents, as Harrison puts it, existence transformed into a «cycle of ceaseless purgation.»(14) In *Panama* images of descent through voyages are first sustained by the imaginary voyages of the narrator as a child whose alphabet book and uncles' letters were stimuli. Later he tells of crossing the Equator and of the traditional baptismal ceremony for initiates:

It's the baptism of the line
The endless swat thump of the engines
Boys
Splash
Soused in a bucket of seawater.(113)

A spiritual illness from which he cannot recover, metaphorically expressed as a «homesickness» and «sadness,» permeates the tone of this poem, as it did in *Prose*. This is the hopelessness of the salvation voyage. The emotional concomitants of the descent are again sadness and disorientation. In *Easter*, the narrator sees the probable cause of his disturbance as metaphysical:

I am tired and sick; perhaps because of you,
Perhaps because of another. Perhaps because of you.(53)

The descent into the self is an ordeal the man-god undertakes as one who will mediate for others and glimpse the invisible in a unifying vision bridging two worlds. Orpheus is seen as a precursor of Christ and is connected to him in symbols of sun and light.(15) In addition, both experienced temptations, ordeals, sense of loss, violent death, and return. *Easter* brings the two personae together through the concepts of vision and reconciliation. In an allusion to the Gospel there is a veil between present and future time, but one which was torn at the man-god's death. However, it is suggested that no one understood, and the mystery of beatific vision remains:

Lord, when You died the curtain split wide,
No one has said what he saw on the other side.(57)

The Golgotha scene is projected as a state of soul:

It is like a dark Golgotha in a mirror at the back,
I can see it shimmering in crimson on black (63)

and the narrator views the horrors of the city and the sun, now representing Christ's face sullied with spittle, in orphic recoil at impurity and failure of reform:

And in the jumble of roofs in the smoky half-light
The sun is your face all sullied with spit.(65)

The narrator returns to his room and gives up thought, literally his essence or being. The prognostication of Mary, then, is enigmatic because it is a gratuitous answer to what could be the vision behind the torn curtain; it is somewhat like the Mallarméan thought game in *Un Coup de Dés* as Mary's vision of Resurrection is tossed like dice on command of the mind, but will not alter the chance mental imagery of the narrator.

VI

The visionary narrator encounters a word-related image which serves as a point of mediation. In *Easter* there is the missal which the divinely inspired monk is writing in letters of gold, and Mary delivers her augury verbally. In *Prose*, ancient words and the sounds of the trains' wheels are mystically fathomed:

An old monk was reading me the legend of Nizhni
Novgorod
I was thirsty
And I was deciphering runic letters (69)

and:

I can identify all the countries by their smell with my eyes
closed
And I can identify all the trains by the noise they make
European trains move to measured beats while Asian
trains move to broken rhythms
Others move to muted sounds these are cradle songs
And there are those which in the monotonous noise of
their wheels make me think of Maeterlinck's heavy prose
I have deciphered all the confused texts of the wheels and
I have assembled the scattered elements of a most violent
beauty
That I control
and which compels me.(95-97)

To his power of unification is added that of prophecy, for the narrator presents an oracular statement about the coming of another Christ: the proletarian Christ of the Revolution, where «red» will be the spilled blood. In *Panama*, the narrator as child receives the letters with stamps bearing the likeness of Rimbaud—one recalls Rimbaud's own tormented voyages and spiritual descent and is magically attuned: «I was hornswoggled»(101). He speaks of their value of meditation for him: «I saw it/Magnificent pedagogy»(109). He has become omniscient by memorizing all the printed schedules:

I know all the timetables

All the trains and their connections
The time they arrive the time they leave (113)

and has a simultaneous view of all that grows on earth and shines
in the firmament:

This morning is the first day of earth,
Isthmus
From which you can see all the stars in the sky at one
time and all forms of vegetation.(135)

He gives an oracular, enigmatic cosmic invocation as priest and
prophet in nature:

Suns moons stars
Apocalyptic worlds
All of you have still your parts to play. (137)

His mother has told him about her brothers' voyages, and he is
infused with the spirit of their adventurous lives. But his vision
cannot be realized, made concrete or objectified because he cannot
meet his uncle. Mediation for man in *Easter* leads nowhere; in
Prose documentation is pointless; and, in *Panama* the narrator
cannot fill the absence of his uncle. The passageway between the
two worlds is through the mind, and, in any case, the oracle is only
of the future.

The narrator's ordeals and his vision occur during his travels
through places one can only generally associate with this world,
and those people having some importance—his mother, Jeanne,
Mary, his employer—are not concretely established, but seem
to float in and out of the mental picture. This personal landscape,
this site of the descent, harbors menacing events. In *Easter* the
city is inhospitable:

The street in the night cuts like a long gash
Full of fire and blood, orange peels and hard cash.(57)

His perception of earth is «hellish» and inspires anxiety in an
abandoned land:

I am afraid of those shadows the buildings project.

I am afraid. Someone's there. I don't dare turn my head.

A step coming closer leaps clippety-clop.
I am afraid. I am dizzy. I finally stop.

A hideous old beggar gives me the cold eye
And wicked as a knife goes clip-clopping on by.

Lord, since You aren't King anymore nothing's changed
very much.
Evil has turned your cross into a crutch.(59)

These mental images are followed by many others no less frightening in which nature itself appears out of joint in the city as the sun is late in coming, and vague shapes mirror his personal passion:

Dawn is slow to break. In the narrow room
Crucified shadows writhe in the gloom.(63)

And within this subjective framework, the narrator gives meaningful interpretation to objects on his way, so that they reflect his state of soul:

Smoke under the lamp is a faded rag
Turning, twisted around your leg.

The pale lamp is hanging overhead
Like your head, bloodless, sorrowing, and dead.

Strange reflections flicker on the windowpane...
I am afraid, and sad, Lord, to be so sad.(63)

Cold dawn is likened to a shroud, and the city trembles as the narrator joins the outer world to his inner one:

The streets are empty. They are getting dark.
The streets are empty. They are getting dark.
On the pavement I stagger like a drunk.(57)

VII

In *Prose* the abyss, or land and sky, is again unfriendly and unnatural. The narrator witnesses the terrors of the Russo-Japanese War and they impose on him feelings of uneasiness with the sights and sounds of the wounded, mad, or dead. He senses that the world is spinning out of control. A feverish section on clocks and time around the globe, and his memories fail to measure the cosmic. But an image of a particular clock whose hands rotate counter-clockwise projects his internal perception of *contre sens* in the world about him: «And the world, like the clock in the Jewish quarter in Prague, turns desperately counterclockwise»(89). There is yet another image of retrograde nature: «The train is set forward and the sun is set back.» He lives in a world which yields under malevolent pressure: «The world stretches lengthens and retracts like an accordion/tormented by a sadistic player»(81). And here, also, the narrator reiterates «I'm afraid»(91). In *Panama* the world-space of the descent is closely associated with personal loss. The narrator's father was a suicide in the Canal scandal, and his vocation as poet came from this experience: «It's the Panama panic that made me a poet!» (105) In a sense abandoned and disinherited, he became a vagabond. Of course it is Panama itself which supplies the main mental image of the poem, and the narrator openly requests documentation for the landscape of his descent. In the presumed photo the rational enterprise has been appropriated by the jungle, or devoured by it, and by time:

Send me the photograph of the forest of corkoaks that
grows over the 400 locomotives abandoned by the French
concession
Living corpses
The palmtree grafted into the arm of a crane laden with
orchids
The pumping machinery gnawed by the toucans
The turtleinfested dredge
The puma's lairs in the caved in gasometers
The locks perforated by sawfish
The pipeline bunged by a colony of iguanas
The trains stopped by caterpillars on the march
And the gigantic anchor with the arms of Louis XV the

presence of which in the forest you couldn't explain to me (133)

Panama becomes a view of the decay of the Canal. As in *Prose*, it is the gnawing encroachment of Time, a scene without human intrusions, where human awareness and consciousness have been bested and removed.

The mind of the narrator is also like an abyss. It is perceived as a spoiled page, an image of life. In *Easter* he failed as emissary and was totally disillusioned. In *Prose* he regretted having voyaged; and, in *Panama*, he failed to find his uncle, or convert the ideal into the real.

A room is the final location for the narrator. The nebulous room where he lives in *Easter*, a lonely room or barroom in *Prose* and *Panama*. These symbolize a cyclic return to the vacant mind and that which is potentially nihilistic in turning off thought. The room, or mind, is also a measure of escape from his forced voyages and a descent into nothingness.

Although Cendrars had early been attracted to the symbolist writing of Gourmont in forming his own esthetic, the image of the mysterious enclosure had several forms among still other Symbolist poets before Cendrars used the hotel or barroom as the site of the struggle of consciousness. The enclosure also had a life of its own, or else it contained a spirit or consciousness within so that it was perceptive. A brief survey of the use of this image will indicate more fully the extent of Cendrars's connection with the Symbolist sensibility.

In Mallarmé's «Ses Purs ongles,» the sonnet in —x, the author creates the shadowy presence of the absent poet gone to draw up water at the Styx, at the same time that he gives dimensional reality to the emptiness of the room by a description of it. Verhaeren, in «Le Grenier,» presents that space in which the spirit of another life and world, of stored old clothes, clocks, and furniture, awaited resuscitation by him on his going through the door. Georges Rodenbach's image of an aquarium attains limitless proportions as window on the infinite and mirror of eternity, and a fish is equated with thought and memory. The aquarium is symbol of soul and of sleep state where dreams move about like sea-life. In Maeterlinck's «L'Hôpital,» a bodyless «I» perceives the sights and sounds filling the canal until a nurse shuts the window. In his «Cloche à plongeur,» one is enclosed within a diving bell, a trans-

parent jar, and stands in position of body to mind. In Fernand Séverin's «Le Rêve du voyage,» a house is haunted by the spectre of death.

Recalling Cendrars's *Easter* is François Porché's «Au Loin peut-être,» in which the poet depicts a hotel at night suggesting enveloping mystery and the impression of Eternity. Jehan Rictus, in «Jasante de la vieille,» develops a monolog in which a mother talks to her son lying in his grave as though he were able to hear and comprehend. Saint-Pol-Roux, in «Frappez et l'on vous ouvrira,» conjures up a room before which he stands in some vague, unknown place. He had gone there to find a room empty of the Spirit of whose existence he was not even certain. It is in «Le Paon,» however, that Saint-Pol-Roux utilizes the image of a limitless interior having a gyre-like stairway going between dream world and real world for an orphic ascent and descent.

Descent is not without the possibility of return. The narrator speaks of the void his mind is yet to encompass. The end is not sealed although the ascent lacks affirmation of the mental processes of creation with which he began his adventures and the probing of his being. Mary's response foretells the restoration of activity to him. In *Prose*, following the narrator's need to remember again his lost youth and the return to his room, another cycle is possible. And, in *Panama*, the idea of negation, «nothing,» is in tandem with «everywhere,» and is associated with «thunderstorm,» unformed primordial force and the creation of energy in the cosmic void. In the orphic cosmogony, as Harrison(17) explains, chaos is likened to an egg since it contains all elements and gives rise to all things. Thus, the potential of thought holds the promise of more life and poetry, and the basic tension-creating enigma. Even the death of image-creating thought becomes a rite of purification and of spiritualization as the mind envelops nothingness, goes beyond, and is born anew. Paradoxically, with the inevitability of the negation of nothingness, there is an enigmatic reconciliation between man and his thought.

NOTES

1. *Prolegomena to the Study of Greek Religion*. (New York: Meridian Books, 1955).

2. «Orphée et ses disciples,» *Publications Romanes et Françaises*, CIX (Genève: Librairie Droz, 1970).
3. *Traditions orphiques et tendances mystiques dans le romantisme français (1800-1855)*. (Paris: Klincksieck, 1971).
4. *Descent and Return, The Orphic Theme in Modern Literature*. (Cambridge: Harvard University Press, 1971).
5. *Le Mythe d'Orphée dans la littérature française contemporaine*. (Paris: Nizet, 1961).
6. *Selected Writings of Blaise Cendrars*, ed. and with an Introduction by Walter Albert. [New York: New Directions Press, 1966]. References to translations from this edition will be given by page number in the body.
7. *The Literary Origins of Surrealism* (New York: New York University Press, 1947). pp. 100-101.
8. Yvette Bozon-Scalzitti, «Blaise Cendrars et le symbolisme,» *Les Archives des Lettres Modernes*, n. 137. (Paris: Minard, 1972) pp. 4-5. My own translation.
9. *Oeuvres complètes*, v. IV. (Paris: Denoël, 1960), p. 69. My own translation.
10. Bozon-Scalzitti, p. 57. The author quotes from Cendrars's *Inédits secrets*: «Seul un Christ en bois, miroir de ma pensée au mur,» which illustrates the point well.
11. Harrison shows in *Prolegomena*, p. 574, that memory is an important aspect of the orphic eschatology because it relates to the cardinal principle of immortality. «The soul itself,» she writes, «speaks to the Well of Mnemosyne and the Well makes answer.»
12. *The Symbolist Movement*. (New York: Random House, 1967). p. 79.
13. In Edouard Dujardin's poem «Loulou, Black Loulou» (203-204), similar references are made comparing prostitutes to flowers, describing their humbleness, and telling how they belong to the poet. Delville, Bernard. *La Poésie symboliste*, choix et présentation. (Paris: Seghers, 1971).
14. Delville, p. 589.
15. Harrison, p. 462.
16. Harrison, pp. 625-628.