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Modernista Pythagorean Literature: The Symbolist Inspiration

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Literary Pythagoreanism, whose importance in the English-speaking world has been underlined in brilliant studies by Hollander and Heninger,¹ has only recently begun to receive deserved attention as a most important phenomenon of Spanish American *modernismo*.² Much remains to be clarified, especially concerning the peculiar nature of *modernista* Pythagoreanism and its sources and influences. This study will focus attention on the relationship between *modernista* Pythagoreanism and French symbolism.

It appears that, like *modernismo*, symbolism is an elusive term, giving rise to numerous polemics and disagreements. Yet most scholars probably would agree that the idea of "correspondences" is an important characteristic. This writer proposes that these correspondences are the source of all symbolist manifestations. By "correspondences" in the symbolist sense, we are referring to the poetic gift of externalizing the internal ineffable by a "magical" manipulation of Word, accomplished by the poet-seer's mystic perception of cosmic correspondences (called by Baudelaire the Universal Analogy).

Most writers point to Swedenborg's "doctrine of correspondences," used by him to interpret his dreams, as the symbolists' source. Yet this doctrine is traceable to Plotinus and the Neoplatonists.³ And in truth, the originator of the doctrine of correspondences in Western thought was Pythagoras. He taught that the universe was composed of contesting opposite forces, embraced and unified by a divine cosmic harmony. Called "Kosmos" by Pythagoras, the first to use that term,⁴ this harmonious universe was determined by him to be peopled by beings who are themselves each a "kosmos" in miniature, "organisms which reproduce the structural principles of the macrocosm."⁵ From this idea of interactions between micro and macrocosm stems the theory of correspondences, which became the basis for most theories of the occult, and eventually for both the occult and poetic-oriented symbolist correspondences. Let us recall the first two stanzas of Baudelaire's sonnet "Correspondances," often cited as a type of symbolist manifesto:

La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos que de loin se confondent
 Dans une ténébreuse et profonde unité,
 Vaste comme la nuit et comme la clarté,
 Les parfums, les couleurs et les sons se répondent.
 [Nature is a temple where living pillars
 Let sometimes emerge confused words;
 Man crosses it through forests of symbols
 Which watch him with intimate eyes.
 Like those deep echoes that meet from afar
 In a dark and profound harmony,
 As vast as night and clarity,
 So perfumes, colours, tones answer each other.]⁶

The Golden Verses of Pythagoras (circa 388 B.C.) by the Pythagorean Lysis, reprinted and interpreted by Antoine Fabre d'Olivet as *Les vers dorés de Pythagore expliqués* (1813), state that Pythagoras discovered his philosophy while gazing at the heavens one night, near a temple:

The base columns, architrave and triangular pediment suddenly represented, in his eyes, the triple nature of man and the universe, of the microcosm and the macrocosm crowned by the divine unity, itself a trinity. The Kosmos, controlled and penetrated by God, formed "the sacred Quaternion, the source of Nature, whose cause is eternal."⁷

Could Baudelaire have been thinking of the *Golden Verses* when he wrote "Correspondances"? It cannot be proved. But there is ample reason to expect that he and later symbolists were quite familiar with the figure of Pythagoras.

A perusal of book jacket advertisements of the era reveals that there were a multitude of writings extant concerning Pythagoras. What is more, Helena Blavatsky's *Isis Unveiled* was unveiled in 1875, and that widely read and highly influential tome is replete with Pythagorean doctrine.⁸ The French spiritualist leader, Edouard Schuré, published another vital Pythagorean source in 1889, *Les Grands Initiés*. Even before these works appeared, great French authors were manifesting interest in the "first philosopher." The occult aspect of Victor Hugo's Hellenism was represented by the figure and ideas of Pythagoras.⁹ Gérard de Nerval—described as a Pythagorean-inspired symbolist by Arthur Symonds¹⁰—revealed his familiarity with the *Golden Verses* in his well-known sonnet "Vers Dorés," wherein he quotes a statement attributed to Pythagoras, "Tout est sensible" [All things live]. Louis Ménéard, a Parnassian precursor whom Arturo Marasso terms "the father of Symbolism,"¹¹ wrote poems like "Le Rishi," "L'Athlète," and "Panthéon," which refer to metempsychosis, Pythagorean harmony, and the music of the spheres.¹² Ménéard was an advocate of Pythagorean metempsychosis, and his metaphysics were drawn to a great degree from Pythagorean sources.¹³ And, returning finally to Baudelaire, he gives forth a rather "decadent" image of the harmony of the spheres in "Une Charogne" and touches on metempsychosis in "La vie antérieure";¹⁴ and *Les Fleurs du Mal* has been associated, at least in part, with Pythagorean number symbolism.¹⁵

Having established at least some historicity and credence for Baudelaire's perhaps having a Pythagorean model in mind when he composed "Correspondances," let us examine this most interesting and most Pythagorean concept as it relates to the symbolists.

John Senior, in effect, suggests that the entire basis of symbolist literature is occult.¹⁶ I believe that this view is correct because the theory of correspondences—implying that actions in the microcosm may influence the macrocosm, and vice versa—is occult, be it manifested as Pythagorean metaphysics, voodoo, or symbolist verbal illumination. Pythagoras as the first philosopher, the Haitian witch doctor, and the symbolist *voyant* all have that in common. In symbolist literature, there were three major applications of the theory of correspondences which most attracted the Spanish American *modernistas*: verbal mystification-illumination; poetic musicalization; and a flirtation with the occult.

The symbolist *voyant* and the *vate modernista* pursued a technique of verbal mystification-illumination. By their use of symbol in the manipulation of word, they strived to convey to the reader a glimpse of their cosmic vision/poetic vision which otherwise might never be experienced. While Anna Balakian¹⁷ may today make distinctions between the romantic concept of correspondences and a less-mystical symbolist variety; between the differing styles of Baudelaire, Verlaine and Rimbaud; and between allegory and symbolism; *modernista* writers seem not to have done so. Influenced by Symonds, and later by Remy de Gourmont,¹⁸ they perceived a mystical core in symbolist correspondences. The Mexican poet and critic Octavio Paz presents this description of *modernista* poetry: "El universo es un sistema de correspondencias . . . En toda la poesía modernista resuena un eco de los 'Vers dorés'."¹⁹ [Its universe is a system of correspondences. . . . In all *modernista* poetry resounds an echo from the "Vers dorés"]. Then, in his first narrative reference to Pythagorean doctrine, the Nicaraguan leader of the *modernista* movement—Rubén Darío—shows definitively the *modernista* linkage of correspondences and Pythagoras:

Los astros del cielo están en relación con nuestros destinos. Nuestras almas están influidas por la música pitagórica: hay en nuestro ser una parte que nos viene de la altura luminosa. Pues bien, así como los celestes astros están en continuo movimiento—y si lo suspendiesen cesaría el orden en la máquina del universo—, nuestra naturaleza nos impulsa también a no permanecer fijos en un solo punto. . . . Necesario nos es la traslación.²⁰

[The stars in the heavens are related to our destinies. Our souls are influenced by Pythagorean music: There is in our being a part that comes to us from the luminous heights. Well then, just as the celestial stars are in continual movement—and if they were to stop it, order in the machine of the universe would cease—our nature impels us also not to remain fixed in one place. Movement is necessary for us.]

Even when the *modernistas* used the synesthesia lauded in Baudelaire's "Correspondances," the sensory juxtapositions could be viewed as an inevitable part of perceiving the unity of all in the divine Monad. The Argentine *modernista*, Leopoldo Lugones, offers a superb example of this Pythagorean basis for the use of synesthesia in his short story "La metamúsica" (1898) [Metamusic], wherein a musician-inventor creates a device which translates music into colors and then reproduces geometrically the structure of the cosmos. Says the musician:

El universo es música. . . . Pitágoras tenía razón, y desde Timeo hasta Kepler, todos los pensadores han presentado esta armonía. Eratóstenes llegó a determinar la escala celeste, los tonos y semitonos entre astro y astro. ¡Yo

creo tener algo mejor; pues habiendo dado con las notas fundamentales de la música de las esferas, reproduzco en colores geométricamente combinados, el esquema del Cosmos!²¹

[The universe is music. Pythagoras was right, and from Timaeus to Kepler, all thinkers have had a presentiment of this harmony. Eratosthenes managed to determine the celestial scale, the tones and semi-tones between one star and another. I believe I have something better since, having run into the fundamental notes of the music of the spheres, I reproduce, in geometrically combined colors, the scheme of the Cosmos!]

It is difficult in this context not to think of the decadent writer Huysmans in *À Rebours* where des Esseintes, by the use of his *orgue à bouche* tries to transform musical sounds into tastes. A further link to Pythagoras is forged when the musician, during a demonstration of his machine, declares: "Lo que estás escuchando es una armonía en la cual entran las notas específicas de cada planeta del sistema" (p. 90) [What you are listening to is a harmony in which enter the specific notes of each planet of the system].

The use of metaphor keys or symbols appealed also to the romantic sensibilities of the *modernista* poets. Only the "initiate" might perceive the deeper meanings of some hermetic verse. This more mundane use of symbol often can still create a real communication between poet and reader that transcends the everyday potential of the written word. An example of this is when both Rubén Darío and his close friend the Mexican *modernista* Amado Nervo used the neologism "pitagorizar" ["pythagorize"] in their poetry. Nervo uses it in "El agua multiforme" from *La hermana agua* (1901) [Sister Water]:

Hoy soy torrente inquieto y ayer fui agua tranquila;
hoy soy, en vaso esférico, redonda; ayer apenas,
me mostraba cilíndrica en las ánforas llenas,
y así pitagorizo mi ser, hora tras hora:
hielo, corriente, niebla, vapor. . . .²²

[Today I am an anxious torrent and yesterday I was calm water; Today I am, in a spherical glass, round; yesterday I showed myself cylindrical in full urns, and so I pythagorize my being, hour after hour: ice, running water, mist, vapor. . . .]

It is unveiled the same year by Darío in his poem "Ama tu ritmo" (1901) [Love Your Rhythm], which Marasso called a "Pythagorean initiation":²³

Ama tu ritmo, y ritma tus acciones
bajo su ley, así como tus versos;
eres un universo de universos
y tu alma una fuente de canciones.
La celeste unidad que presupones
hará brotar en ti mundos diversos,
y al resonar tus números dispersos
pitagoriza en tus constelaciones.
Escucha la retórica divina
del pájaro del aire y la nocturna
irradiación geométrica adivina;
mata la indiferencia taciturna
y engarza perla y perla cristalina
en donde la verdad vuelca su urna.²⁴

[Love your rhythm, and rhythm your actions under its law, as well as your verses; you are a universe of universes and your soul a fount of songs. The

celestial unity you presuppose will cause to sprout in you diverse worlds, and upon echoing your dispersed numbers, pythagorize in your constellations. Listen to the divine rhetoric of the airborne bird and divine the nocturnal geometric emanation; kill taciturn indifference and link pearl after crystalline pearl where truth tips her urn.]

Pitagorizar in both cases is meaningless to the non-initiate. Yet it suggests not only the idea of metempsychosis in Nervo's usage, but the associated ideas of harmony, rhythm and movement towards perfection, towards eventual incorporation in the divine Monad, from the most concrete and earthbound form (ice) to the least earthbound form which ascends (vapor). The same idea of movement towards perfection is inherent in Darío's usage also: poetic and metaphysical perfection. This type of lesser correspondence, that between metaphor and secret meaning, was characteristic of Pythagoras and Pythagoreans; and symbolist technique lent itself to that purpose also, although the association by *modernistas* with Pythagoras probably came via Nerval and Helena Petrovna Blavatsky.²⁵

Nerval wrote "Tout est sensible" [All things live]; Victor Hugo wrote "Vents, ondes, flammes; Arbres, roseaux, tout vit. Tout est plein d'âmes"²⁶ [Winds, waves, flames, trees, reeds, all live. All is full of souls]. And Darío wrote:

cada hoja de cada árbol canta un propio cantar
y hay un alma en cada una de las gotas del mar;
el vate, el sacerdote, suele oír el acento
desconocido. . . .²⁷

[Each leaf of each tree sings its own song, and there is a soul in each one of the drops in the sea; the seer, the priest, is accustomed to hearing the unknown accent. . . .]

There is no reason to question the seriousness of these poetic statements. As Senior points out, "when Gérard de Nerval [quoting Pythagoras] . . . says that everything is alive, he means it, literally."²⁸ If that is the poet's belief, then words become more active partners of the poet, rather than tools. Besides being perhaps an anticipation of surrealism, this idea is not even so foreign to certain modern French structuralists (Lacan, Benveniste) in their theories about the relationship of language and subjectivity; and Boon has written a book on Lévi-Strauss in the literary atmosphere of symbolism.²⁹ In spite of recent proclamations to the contrary, the metaphysical cannot be separated from symbolist correspondences nor from *modernista* correspondences. That metaphysical base is Pythagorean; and the *modernistas* perceived it as such. Lugones, in his openly Pythagorean collection *Las fuerzas extrañas* (1906) [Strange Forces], even tries to provide scientific support for the Pythagorean idea that all things live, which he uses to present an explanation for occult forces:

La sensibilidad es la radioactividad de la materia . . . toda materia posee sensibilidad. . . . La vida de los cristales ha demostrado ya hasta la evidencia que la sensibilidad no es una propiedad exclusiva de la materia llamada orgánica. . . . El pensamiento es una forma de la energía. . . . Cada pensamiento es una individualidad. . . . Si el pensamiento es la energía primordial, todas las fuerzas (energía manifestada) son pensamiento, es decir, seres inteligentes.³⁰

[Sensibility is radioactivity of matter . . . all matter has sensibility. . . . The life

of crystals has even demonstrated already the evidence that sensibility is not an exclusive property of organic matter. . . . Thought is a form of energy. . . . Each thought is an individual. . . . If thought is primordial energy, all forces (manifested energy) are thought, that is to say, intelligent beings.]

Paul Verlaine in "Art Poétique" (1874) [Poetic Art] unveiled a new musical preoccupation of the symbolists with his poetic statement "De la musique avant toute chose" [Music before everything]. Music-like verse could evoke correspondences or sensations just as had the visual symbols of Baudelaire. From that point on the poet would attempt to adopt the properties of music to poetry. In order to musicalize their verse, symbolists—consciously or not—were drawn towards a sympathy with some Pythagorean beliefs. The *modernistas* took to this idea with enthusiasm, but—typically—they again interpreted it as Pythagorean in nature. For example, we have already noted that Schulman has identified Pythagorean music in the poetry of the early *modernista* from Cuba, José Martí. Leopoldo Lugones wrote an essay entitled "La armonía pitagórica" (1936) [Pythagorean Harmony] which makes reference to "la noción musical de la aritmética pitagórica"³¹ [the musical notion of Pythagorean arithmetic], discusses the idea of correspondences between number and music (rhythm), and brings to mind his story "La metamúsica," wherein he states that the universe is music. José Vasconcelos also wrote an essay, "Pitágoras (una teoría del ritmo)" (1919)³² [Pythagoras (A Theory of Rhythm)], in which he stressed the idea of correspondences between number and music, expressed as rhythm. And we have seen already in "Ama tu ritmo" that Darío expressed it poetically. He even viewed Isadora Duncan as one who danced to the rhythm of Pythagorean music.³³ Amado Nervo reveals his Pythagorean musical vision in "Música" (1916) [Music]:

Sólo las claves, sólo las pautas y las notas,
revelarán al mundo sus bellezas ignotas.
Platón oyó a los orbes su concierto ideal,
y Beethoven, a veces, lo escuchó en el mutismo
nocturno. Todo es música: los astros, el abismo,
las almas . . . ¡Y Dios mismo
es un Dios musical!³⁴

[Only the keys, the rules, and the notes will reveal to the world their unknown beauties. Plato heard the ideal concert of the spheres, and Beethoven, at times, listened to it in the nocturnal quiet. All is music: stars, abyss, souls. . . . And God himself is a musical God!]

But it was Rubén Darío who perhaps best communicated this correspondence between music and poetry, and its linkage with Pythagoras, in his autobiographical novelistic fragment, *El oro de Mallorca* (1913) [The Gold of Mallorca]:

Pitágoras y Wagner tenían razón. La Música en su inmenso concepto lo abraza todo, lo material y lo espiritual, y por eso los griegos comprendían también en ese vocablo a la excelsa Poesía, a la Creadora. Y que el arte era de trascendencia consoladora y suprema sabía por experiencia propia, pues jamás había recurrido a él sin salir aliviado de su baño de luces y de correspondencias mágicas.³⁵

[Pythagoras and Wagner were right. Music in its immense concept embraces everything, material and spiritual, and consequently the Greeks comprehended also in that word Sublime and Creative Poetry. And that art was of a consoling and supreme importance he [Benjamín Itaspés, a musician and Darío's alter

ego] knew through personal experience, since he had never turned to it without leaving soothed by its bath of lights and magical correspondences.]

Worthy of note is the linking here of Wagner and Pythagoras. Darío viewed Wagner as the renovator of the Pythagorean idea that music creates a bridge between man and the cosmos. *Modernistas*, as well as symbolists, admired "le dieu Richard Wagner"³⁶ [the god Richard Wagner].

Previously we have touched upon the inherent occult significance of Pythagorean correspondences. While the figure of Pythagoras seems not to be a frequent one in symbolist literature, the presence of the father of Western occultism is undeniable in symbolist esoterica. Indeed, Pythagoras is reputed to have been the originator of the term "esoteric."³⁷ Senior, in his study of symbolists and the occult, portrays Western occultism as being essentially platonic³⁸ and describes Eliphas Lévi as "the single greatest occult influence on Symbolism."³⁹ A close scrutiny of Lévi's occult symbolism reveals it as Pythagorean in nature. This is understandable, given Lévi's deep attraction to Pythagorean doctrines while studying at the theological college of Saint-Sulpice (which we recall as a major locus in Huysmans' novel *Là-bas*):

Twice daily each seminarist had to make his "examination of conscience" which was based on maxims and precepts contained in the *Golden Verses of Pythagoras*, one of those non-Christian works which, like the *Meditations* of Marcus Aurelius, had been taken up by Christians for the universal morality and wisdom they contained. Whether or not Constant [Lévi] had at that time read Fabre d'Olivet's esoteric interpretation of the verses, they certainly must have made a deep impression on him.⁴⁰

Lévi's choice of which passage to translate from *The Golden Verses* shows him being attracted at an early age to the magical facet of Pythagoreanism. That Pythagoras continued to interest him later is evident in his *Histoire de la magie* (1860) [History of Magic], wherein he devotes a chapter to the "Mathematical Magic of Pythagoras" and quotes from his early extract from Saint-Sulpice.⁴¹

Symbolist writers carried on a flirtation with the occult. That term is chosen to point out that some, like Mallarmé who wrote an essay on magic and had occultist friends,⁴² seemed not to embrace occultism with the fervor of others, like Huysmans (who once accused the Marquis Stanislas de Guaita of murdering the Abbé Boullan by black magic), or the less-known decadent, "Sar" Joséphin Péladan.⁴³

The *modernistas* also were drawn to the occult sciences. As previously noted, Darío, Nervo and Lugones were theosophists. Darío and Lugones were also Masons, Lugones even advancing to the 33rd Degree.⁴⁴ Darío, at least, was familiar with Rosicrucian literature.⁴⁵ Nervo and Darío read books on spiritualism and mesmerism, and "sought the company of mediums."⁴⁶ Lugones also attended spiritualist meetings and, along with Darío, apparently did believe in supernatural forces; he is reputed to have studied the occult sciences from the time he was an adolescent.⁴⁷

But the *modernistas* were not drawn into the Satanism and black magic which fascinated some decadents. Their occultism was limited, rather, to a search for supernatural truths to explain the inexplicable—a cerebral exercise and a spiritual one. They perused what the black arts had to offer; they were never ones to overlook any possible source of inspiration. But, unlike

Huysmans, they were repelled by the negativism of black magic. Rather than serving as models for the *modernistas*, the decadent symbolists functioned to point the way towards occultism in general, and thus indirectly towards Pythagorean esoterica.

The Pythagorean nature of much *modernista* occultism is seen in works such as Amado Nervo's well-known occult novel, *El donador de almas* (1899)⁴⁸ [The Donor of Souls], or in his story "Diálogos pitagóricos: La próxima encarnación" (1912) [Pythagorean Dialogs: The Next Incarnation], which connects Pythagoreanism with spiritualism and the well-known occult figure Allan Kardec.

Lugones, in "Un fenómeno inexplicable" (1898) [An Inexplicable Phenomenon], narrates a tale of an Englishman whose studies of occult sciences lead him to attempt to separate his astral spirit from his body during a somnambulistic trance. He fails and in the process loses his "unidad de ser" [unity of being], creating a split personality. He nervously confesses that his "other" has ape-like characteristics. When the narrator traces on a wall the outline of the Englishman's shadow, it is disclosed to have the shape of an ape. This reflects a belief Lugones thought originated with Pythagoras—that prior to death a spiritual double may appear. The double assumes a form which best reflects the inner nature of the man in this life, and which may be the form he assumes in the next incarnation.⁴⁹

Pythagoreanism was a part of the episteme of late nineteenth-century and early twentieth-century France. Even though the symbolists rarely used his name, it is highly unlikely that they were unaware of the Pythagorean base of much of their literature. A direct Pythagorean influence is not proved. Yet the symbolist techniques admired and imitated by the *modernistas* were interpreted Pythagorically by them and served as a further inspiration for *modernista* literary Neo-Pythagoreanism.⁵⁰

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NOTES

¹ John Hollander, *The Untuning of the Sky: Ideas of Music in English Poetry 1500-1700* (Princeton: Princeton Univ. Press, 1961) and S. K. Heninger, Jr., *Touche of Sweet Harmony: Pythagorean Cosmology and Renaissance Poetics* (San Marino, California: The Huntington Library, 1974).

² Brief but important statements may be found in: Enrique Anderson Imbert, *La originalidad de Rubén Darío* (Buenos Aires: Centro Editor de América Latina, 1967); Arturo Marasso, *Rubén Darío y su creación poética* (Buenos Aires: Editorial Kapelusz, 1954); Alan S. Trueblood, "Rubén Darío: The Sea and the Jungle," *Comparative Literature Studies*, 4 (1967), 425-456. Studies more specifically related to Pythagoreanism and modernismo include: Erika Lorenz, *Rubén Darío bajo el divino imperio de la música* (Managua: Academia Nicaragüense de la Lengua, 1960); Raymond Skyrme, *Rubén Darío and the Pythagorean Tradition* (Gainesville: Univ. of Florida Press, 1975); Ricardo Gullón, "Pitagorismo y modernismo," *Estudios críticos sobre el modernismo*, ed. H. Castillo (Madrid: Gredos, 1968), 358-383; Ivan Schulman, "Modernismo, revolución y pitagorismo en Martí," *Casa de las Américas* (July-Aug. 1972), 45-55; Theodore Jensen, "El pitagorismo en *Las fuerzas extrañas* de Lugones," *Fantasia y Realismo Mágico en Iberoamérica*, Memoria del XVI Congreso Internacional de Literatura Iberoamericana (East Lansing: Michigan State Univ., 1975), 299-307, and "Christian-Pythagorean Dualism in Nervo's *El donador de almas*," *Kentucky Romance Quarterly*, 3, No. 3 (1981), in preparation.

³ Cyriel O. Sigstedt, *The Swedenborg Epic* (New York: Bookman Associates, 1952), p. 179.

⁴ W. K. C. Guthrie, *The Greek Philosophers from Thales to Aristotle* (New York: Harper and Row, 1960), p. 37.

⁵ Ibid., p. 38.

⁶ *Selected Poems of Charles Baudelaire*, trans. Geoffrey Wagner (New York: Grove Press, 1974), p. 23.

⁷ Edouard Schuré, citing Fabre d'Olivet's *The Golden Verses of Pythagoras*, in *The Great Initiates*, trans. Gloria Rasberry (West Nyack, N.Y.: St. George Books, 1961), p. 18.

⁸ Theosophists claim that their order was founded in the third century A.D. by the initiator of the Neoplatonist school, Ammonius Saccas, and that the Neo-Pythagoreans Porphyry, Plotinus, and Iamblichus were indeed theosophists (H. P. Blavatsky, *The Key to Theosophy* [Pasadena: Theosophical Univ. Press, 1946], p. 3).

⁹ Pierre Albouy, *La création mythologique chez Victor Hugo* (Paris: Librairie José Corti, 1963), pp. 79-83.

¹⁰ Arthur Symonds, *The Symbolist Movement in Literature* (New York: Dutton and Co., 1958), pp. 17-19. Published in 1889, this book was widely read in Europe and Latin America and, in spite of subsequent criticisms, was undoubtedly quite influential.

¹¹ Marasso, p. 28.

¹² Louis Ménéard, *Réveries d'un Païen Mystique* (Paris: Georges Crès et Cie., 1911), pp. 144, 145 and 206.

¹³ Henri Peyre, *Louis Ménéard* (New Haven: Yale Univ. Press, 1932), p. 303 and Chapter VII ("Philosophie mystique").

¹⁴ Charles Baudelaire, *Oeuvres complètes* (Tours: Librairie Gallimard, 1958), pp. 105-07 and p. 93.

¹⁵ John Senior, *The Way Down and Out: The Occult in Symbolist Literature* (New York: Greenwood Press, 1968), p. 93.

¹⁶ "The basic metaphysical assumptions of symbolism are occult.... The following chapters attempt to demonstrate that the chief Symbolist poets were to some extent occultists, that insofar as their work contains philosophy it is occult philosophy, and, more important, that the purpose of their poetry is in a sense the communication and evocation of occult experience" (Senior, pp. xvi and 46).

¹⁷ *The Symbolist Movement: A Critical Appraisal* (New York: Random House, 1967).

¹⁸ Gourmont called Verlaine and Mallarmé Parnassians and Baudelairians, and wrote: "All the present literature and especially that which is called symbolistic, is Baudelairian, not doubtless by its external technique, but by its internal and spiritual technique, by the sense of mystery, by the anxious care to hear what things say, by the desire to harmonize from soul to soul, with the obscure thought diffused in the night of the world...." (*The Book of Masks* trans. Jack Lewis [New York: Books for Libraries Press, 1967], p. 59).

¹⁹ "El caracol y la sirena," *Diez estudios sobre Rubén Darío*, ed. Juan Loveluck (Santiago de Chile: Zig-Zag, 1967), p. 254.

²⁰ *El hombre de oro* in *Cuentos* (Madrid: Espasa-Calpe, 1965), p. 23. Note that "traslación," besides implying movement through space, also suggests a change of condition and, like the English word *translation*, intimates transmigration of the soul.

²¹ Leopoldo Lugones, *Las fuerzas extrañas* (Buenos Aires: Editorial Huemul, 1962), p. 90.

²² *Obras completas*, ed. Francisco González Guerrero and Alfonso Méndez Plancarte (Madrid: Aguilar, 1951), II, 1359.

²³ Marasso, p. 157.

²⁴ *Poesías completas*, ed. Alfonso Méndez Plancarte (Madrid: Aguilar, 1967), p. 617.

²⁵ In *Isis Unveiled* (New York: J. W. Bouton, 1877), I, 212, Helena Petrovna Blavatsky discusses man's relationship with the Universe in terms similar to some used in

"Ama tu ritmo." Besides the astral soul, she discusses the "divine spirit" which is an "infinitesimal ray," one of "countless radiations proceeding from the Highest Cause." She points out that Plato's works are written enigmatically because they contain hidden Pythagorean secrets, which only initiates might perceive (I, 287); that Neo-Pythagoreans like Plotinus were "clairvoyant-seers" (II, 591); even that Jesus learned to speak in parables and use metaphors from the "Pythagorean Essenes," in sentences which were "purely Pythagorean" (II, 144).

The three great modernistas, Darío, Nervo and Lugones, were all theosophists (Anderson Imbert, p. 52; Miguel Lermón, *Contribución a la bibliografía de Leopoldo Lugones* [Buenos Aires: Ediciones Maru, 1969], p. 196; Alicia Barrios de Madriz, *Lecciones y conferencias de Teosofía* [Guatemala City: Imprenta Galindo, 1967], p. 7).

26 In "Le Satre," according to Marie-Joséphe Faurie, *Le Modernisme Hispano-Américain et ses sources françaises* (Paris: Centre de Recherches de l'Institut d'Études Hispaniques, 1966), p. 35.

27 "Coloquio de los centauros" (1896), in *Poesías completas*, p. 643.

28 Senior, p. 42.

29 James Boon, *From Symbolism to Structuralism* (New York: Harper and Row, 1972).

30 *Op. cit.*, pp. 174-82. The explanation in its entirety is quite dense and consequently has been abbreviated considerably here.

31 *La Nación*, 12 Apr. 1936, sec. 2, pp. 1 and 3.

32 *Obras completas* (Mexico: Libreros Mexicanos Unidos, 1959), III, 10-86.

33 Raymond Skyrme discusses the modernistas' concept of a musically structured universe, which Darío tried to translate into poetic form, in "The Pythagorean Vision of Rubén Darío in 'La tortuga de oro,'" *Comparative Literature Studies*, 11 (1974), 233-48.

34 *Obras completas*, II, 1723.

35 *La Nación*, 7 Dec. 1913. Reprinted by Allen W. Phillips in "El oro de Mallorca: Textos desconocidos y breve comentario sobre la novela autobiográfica de Darío," *Revista Iberoamericana*, 33 (1967), 449-492. We'll not dwell further on Darío, since other manifestations of his musical Pythagoreanism are well documented by Skyrme and Lorenz.

36 "Homage," in *Stéphane Mallarmé: Poems* (New York: New Directions, 1951), p. 153. See Mario Praz, *The Romantic Agony* (London: Oxford Univ. Press, 1954), p. 387, for a discussion of the symbolists and Wagner.

37 Schuré, p. 310. Pythagoras' occult manifestations may be studied in C. J. De Vogel, *Pythagoras and Early Pythagoreanism* (Assen, Netherlands: Van Gorcum and Co., 1966); E. R. Dodds, *The Greeks and the Irrational* (Berkeley: Univ. of California Press, 1959); Theodor Gomperz, *Greek Thinkers* (London: John Murray, 1964); Vincent F. Hopper, *Medieval Number Symbolism* (New York: Cooper Square, 1969); Alister Cameron, *The Pythagorean Background of the Theory of Recollection* (Menasha, Wisconsin: George Banta, 1938); D. P. Walker, *Spiritual and Demonic Magic from Ficino to Campanella* (London: Warburg Institute, Univ. of London, 1958).

38 Senior, p. 21.

39 *Ibid.*, p. 36.

40 Christopher McIntosh, *Eliphas Levi and the French Occult Revival* (London: Rider and Co., 1972), p. 79.

41 *Ibid.*, p. 80.

42 Senior, p. 135.

43 See "The Magical Quest of J. K. Huysmans," and "The Heirs of Eliphas Levi," in McIntosh, pp. 157-194. Balzac, Hugo, Nerval and Rimbaud are also linked with the occult in "Writers and the Occult," pp. 195-205.

44 Charles D. Watland, *La formación literaria de Rubén Darío* (Managua: Publicaciones del Centenario, 1966), p. 45; Leopoldo Lugones (hijo), *Mi padre* (Buenos Aires: Ediciones Centurión, 1949), p. 124.

45 Marasso, p. 299.

46 John E. Englekirk, *Edgar Allan Poe in Hispanic Literature* (New York: Instituto de las Españas, 1934), p. 248; Enrique Anderson Imbert, "Rubén Darío and the Fantastic Element in Literature," in *Rubén Darío Centennial Studies*, ed. González-Gerth and Schade (Austin: Univ. of Texas, 1970), p. 101.

47 Antonio Pagés Larraya, "Lugones," *Atenea*, 45 (1968), 126; Lugones (hijo), *Mi padre*, p. 267; Lugones (hijo), "Introducción," *Cuentos fatales* (Buenos Aires: Editorial Huemul, 1967), p. 20.

48 Jensen, "Christian-Pythagorean Dualism in Nervo's *El donador de almas*."

49 Schuré, pp. 118-119, attributes this to a teaching of Pythagoras. Blavatsky, *Isis Unveiled*, II, 328, discusses it also. It can at least be traced back to the Neo-Pythagorean Plotinus, in *The Enneads*, trans. Stephan MacKenna (New York: Pantheon Books, 1964), p. 186.

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A vignette by Julio Ruelas, dated 1903. Reproduced from *Revista Moderna de México*, 12, No. 1 (Sept. 1907), 54.