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Rimbaud

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# Notes

## *Introduction*

1. J.-L. Baudry, "Le Texte de Rimbaud," *Tel Quel* 35 and 36 (46).
2. Suzanne Briet, *Madame Rimbaud/essai de biographie*, 72.
3. Jean-Pierre Richard is an exception here, since he finds no depth in Rimbaud, only a dazzling surface: "Rimbaud rejects all manifestations of depth, and it is this which marks his real divorce from Baudelaire. His visions display themselves on a shallow screen; film-strips supremely thin and yet unbreakable for there is nothing behind them, neither volume nor abyss nor being nor nothingness nor god nor the infinite. . . ." *Poésie et profondeur*, 240. But Richard is speaking of the iconic image-work here, not the subjective depth of poetic consciousness.
4. The recent book by Todd Dufresne, *Against Freud: Critics Talk Back*, gives some idea of the contradictions, confusions, and errors attributed to Freudianism by a mixed bag of critics. Because of the interview format, this book is a collection of opinions rather than closely argued positions.
5. Charles Guignon, ed. *The Cambridge Companion to Heidegger*, 25.
6. On the uncanny see David Ellison, *Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny*. Ellison gives a striking analysis of Freud's unconscious motivation in writing "Das Unheimliche" ("The Uncanny"): "If, to use Freud's own vocabulary, one might say that the conscious purpose of his essay 'Das Unheimliche' was to remove the uncanny from the domain of the aesthetic and reterritorialize it within the field of psychoanalytic theory, its unconscious motivation would seem to be the instantiation of the repetition compulsion in a literary model" (67).
7. The concept of "the splitting of the ego" in respect to perceived reality

originates with Janet, Breuer, and Freud; here, I have taken my theoretical reference from Melanie Klein's reworking of the original thesis.

8. Marjorie Perloff, *The Poetics of Indeterminacy: Rimbaud to Cage*. I am using the edition republished by Northwestern University Press, 1983.

9. This was the priest who signed the death certificate. He was sixty years old in 1891. There was another, much younger priest at the hospital, but the comments reported by Isabelle are those of an older man.

10. André Guyaux, *Poétique du Fragment, essai; Illuminations, Texte établi et commenté par A.G.*

## Chapter 1

1. Elizabeth Wright, *Psychoanalytic Criticism: Theory in Practice*, 1.
2. C. A. Hackett, *Rimbaud l'Enfant*.
3. Charles Baudelaire, "Le Génie enfant," in *Oeuvres*, vol. I: 380.
4. Yves Bonnefoy, *Rimbaud*, 2nd ed., 1994.
5. Leo Bersani, *A Future for Astyanax: Character and Desire in Literature*, 254.
6. George Steiner, *Real Presences*, 99.
7. Graham Robb, *Rimbaud*.
8. Pierre Brunel, *Arthur Rimbaud ou l'éclatant désastre*.
9. Leo Bersani, *The Culture of Redemption*.
10. This might be compared to Lacan's view that the psyche is structured like a text or Derrida's inverse position, that the text has features of the psyche, e.g., it is a weave of memory "traces."
11. Michel Collot, *L'Horizon fabuleux*, Vol. 1, *XIXe siècle*.
12. The concept of *dwelling* is taken from a prose poem by Hölderlin ("In Lieblicher Bläue . . . / In Lovely Blueness"), who writes, "Full of acquirements, but poetically man dwells on this earth." Friedrich Hölderlin, *Poems and Fragments*, trans. Michael Hamburger (Ann Arbor: The University of Michigan Press, 1967), 600–1. Heidegger unpacks this seemingly simple phrase, first separating poetic existence from the busyness of modern life, and then giving it the attribute of an essential humanity that comes to us in the appeal of language. So it is that man/woman dwells and has his/her being in "the house of language."
13. Sergio Sacchi, *Etudes sur les Illuminations de Rimbaud*.
14. "Exercice de mémoire," *Revue de l'Université de Bruxelles* 1–2 (1982): 47–60.
15. Jean-Luc Steinmetz, "Ici, Maintenant, Les *Illuminations*," *Littérature* (1972): 22–45.
16. Hans W. Loewald, M.D., *Sublimation: Inquiries into Theoretical Psychoanalysis*.
17. Formulae such as "Oedipus complex" or "primal scene" are part concept and part image, which allows them to be used simultaneously as figures and analytical terms.
18. Lanham, Richard A. *A Handlist of Rhetorical Terms*, 99.
19. In his essay on Rimbaud, Collot illustrates the figural nature of psychocritical language, as for instance in the following: "Dans le jeu des figures qui trament

son écriture, c'est *le je* qui est mis en jeu, et son histoire qui prend figure. / In the play of figures which frames his writing, it is the *I* that is put in play, and its story that is figured" (160).

## Chapter 2

1. "La Bouche d'ombre" is a weighty metaphysical poem by Victor Hugo.
2. Enid Starkie believed that Rimbaud had read books on alchemy and magic in the Charleville library. He certainly studied Michelet's *La Sorcière* and Quinot's *Le Génie des Religions*. Starkie finds evidence for familiarity with alchemy in his sonnet "Voyelles." (There are many sources for this poem, but the most obvious is Baudelaire's "Correspondances.") Starkie comments on other more esoteric writers but there is no clear evidence that Rimbaud read them. Enid Starkie, *Arthur Rimbaud*, 159–78.
3. Herbert L. Dreyfus, "Heidegger on the connection between nihilism, art, technology, and politics," in *The Cambridge Companion to Heidegger*, 293.
4. Lawler, *Rimbaud's Theatre of the Self*, 130.
5. Citations are from the book of essays by Martin Heidegger, *Poetry, Language, Thought*, selected and translated by Albert Hofstadter.

## Chapter 3

1. David Ellison writes about Freud's invention of the uncanny as a theorization that is unconsciously literary; this observation supports the point made in chapter 1, about the figurative nature of many psychoanalytic formulae. See Ellison's *Ethics and Aesthetics in European Modernist Literature: From the Sublime to the Uncanny*, 67.
2. Sigmund Freud, *The Uncanny*, trans. David McLintock, 135.
3. Enid Starkie, *Arthur Rimbaud*, 97–98.
4. Jean-Lacques Lefrère, *Arthur Rimbaud*, 311.
5. James Lawler, "The Poet as Transgressor: 'Le Bateau ivre,'" in *Rimbaud's Theatre of the Self*.
6. Paul Verlaine, *Oeuvres en prose complètes*, 753–54.
7. Neil Hertz, "Freud and the Sandman," in *The End of the Line*, 101–2.
8. The Freudian equation of phallus = eyes is based on the relation of both to sexual desire. In "Le Bateau ivre" the menacing eyes may represent the father's phallus, both threat and object of intense infantile curiosity. Taken more literally, the prison scows actually existed at the time Rimbaud wrote his poem. They held the communards who had rebelled against the government.
9. Robert J. Dostal, "Time and phenomenology in Husserl and Heidegger," in *The Cambridge Companion to Heidegger*, 156.

## Chapter 4

1. Paul Claudel, "Préface," *Oeuvres d'Arthur Rimbaud*, 13.

2. Atle Kittang, *Discours et jeu: essai d'analyse des textes d'Arthur Rimbaud*, 204.
3. James Lawler, "The Poet as Memorialist," in *Rimbaud's Theatre of the Self*, 54–66.
4. Lawler makes a connection between *Mémoire* and the draft of *Une Saison en enfer*. Rimbaud's plan (never realized) was to see this exploration of memory as a near-death experience. He writes in the draft of *Saison*: "I found myself ripe for death and my weakness led me to the very boundaries of the world and of life" (Lawler, 57).
5. Ross Chambers, "'Mémoire' de Rimbaud: Essai de Lecture," in *Essays in French Literature*, vol. 5, 1968: 22–37.
6. A splendid example of "vocalise" is Rachmaninoff's Opus 34.
7. Leo Bersani, *A Future for Astyanax*, 242–43.
8. It can in fact be read as a version of the "negative Oedipus complex" in which the father's departure leaves a dominant mother.
9. For both Freud and Klein, the ego has unconscious as well as conscious dimensions.
10. Collot finds a more positive vestige of the primal scene in "l'ébat des anges / the play of angels" in line five.
11. Suzanne Briet, *Madame Rimbaud: essai de biographie*, 13.
12. Blue eyes, he tells us in "Les Poètes de sept ans," are eyes that lie. His own blue eyes had been called "shifty" by Verlaine's wife after her first meeting with Rimbaud. The association of yellow with marriage suggests the taint of cuckoldry.
13. J. Laplanche and J. B. Pontalis, *The Language of Psycho-Analysis*, trans. Donald Nicholson-Smith, 259.
14. Charles W. Socarides, M.D., *The Overt Homosexual*, 23.

## Chapter 5

1. The second mystery, which is discussed in the appendix, concerns Rimbaud's deathbed confession. The only evidence for this is a letter from his sister, Isabelle, a less than trustworthy witness.
2. Jean-Jacques Lefrère, *Arthur Rimbaud*, 252.
3. Edward S. Mason, *The Paris Commune*, 116–17.
4. The triolet is a fixed form, made up of eight lines. The first line repeats after the third, the first two after the sixth.
5. This extensively revised poem has had three titles: "Tortured Heart," "Clown's Heart," and "Stolen Heart." I use Verlaine's copy, the one chosen by Suzanne Bernard in her edition.
6. "Ils font des fresques / they make frescoes" is sometimes read by translators to mean obscene graffiti; but to anyone who has experienced barracks life, the pantomime of sexual acts is more plausible. No soldier would incur the sergeant's wrath by defacing the barracks walls.
7. D. W. Winnicott, "On the Use of an Object," in *Psycho-analytic Explorations*, 245–46.

8. Charles D. Minahen, "Tourbillons de lumière," *Stanford French Review* (Winter 1985): 351–64. Minahen also finds this vortical movement in the *Illuminations* "Marine," "Mouvement," and "Mystique." His analysis undercuts the view of J. P. Richard that Rimbaud's iconography is wholly one of surfaces.

9. Charles D. Minahen, *Vortex/!: the Poetics of Turbulence*.

## Chapter 6

1. Fourier published *L'Harmonie universelle* in 1804.

2. Jules Michelet, author of *L'Amour / Love* (1858) had two great loves. The first reconciled him to his mother; the second reconciled him to the Orient. In both respects Michelet was important for Rimbaud.

3. There were many indiscriminate killings, though orders were given to kill only activist Communards (especially foreigners), deserters from the army, and men bearing arms.

4. Rimbaud, *Oeuvres*, 257.

5. Kristin Ross, *The Emergence of Social Space: Rimbaud and the Paris Commune*, 152, n1.

## Chapter 7

1. Sigmund Freud, "On Narcissism," *The Standard Edition of the Complete Psychological Works*, vol. xiv: 75, trans. James Strachey and Anna Freud.

2. Albert Henry, *Contributions à la lecture de Rimbaud*, 23.

3. Melanie Klein, "The Early Development of Conscience in the Child," in *Love, Guilt and Reparation and Other Works 1921–1945*, vol. 1: 254.

4. This is Klein's response to the unanswerable question about human evil. Marx thought it was man's alienation from his work; Freud blamed the trauma of birth. Rimbaud finds it in a child's boredom.

5. Leo Bersani comments on both the painterly and theatrical framing of the *Illuminations*: "The fabulous atmosphere of Rimbaud's visions is, for example, heightened by Rimbaud's emphasis on their theatrical nature; they are often presented as acts or episodes in some extravagant 'play' of the imagination. . . . The *Illuminations* should be seen entirely, and at once; our eyes should immediately grasp the entire picture." "Rimbaud's Simplicity," in *A Future for Astyanax*, 252, 253.

6. The "colored plates" may be colored lithographs or the "planches de couleur" from which the lithos are printed. Or possibly the reference is to "enluminures" (as in "illuminated manuscripts").

## Chapter 8

1. This group of poets and artists, including Verlaine and Rimbaud, is pictured in the famous painting by Fantin-Latour, "Coin de la Table / Corner of the

Table.” Rimbaud attacked a certain Carjat, who threw him out of the meeting for punctuating a poetry recitation with the word “merde.” His weapon was a sword-cane, and he wounded Carjat in the wrist and the groin.

2. The classical name for abreaction is *catharsis*, that purification/purgation which has both medical and religious connotations. In Aristotle, the homeopathic notion of curing a disorder by inducing that disorder in a controlled way is applied to the symbolic evocation of pity and fear and their unbinding through the tragic action. This is the same process of tension and release clinically described as abreaction.

3. Sigmund Freud, “An Autobiographical Study,” in *The Freud Reader*, ed. Peter Gay, 13.

4. Monts-Rocheux is a play on the name of Rimbaud’s village, “Roche.”

5. Clive Scott, *A Question of Syllables: Essays in Nineteenth-Century French Verse*, x.

6. “Dévotion” is the third poem with an affective title.

7. Arthur Mitzman, *Michelet, Historian*, 195.

8. Rimbaud also uses this device of personification in “Après le déluge” where the flowers gaze wide-eyed at a brand new world.

## Chapter 9

1. Another way to read this conclusion is in terms of the pleasure/punishment pairing that is basic to psychoanalysis. Searl speaks of “better than reality” fantasies vs. those that are “worse than reality.” They inevitably occur together. (N. Searl, “The Flight to Reality,” 280). In such a case the “you” would be Rimbaud himself.

2. The imperial prince, son of Louis-Napoleon, was born in 1856, the year after the International Exposition where Hortense Schneider achieved her greatest success in the role of the Duchess of Gérolstein. He died on June 1, 1879 at the age of twenty-three, killed by Zulu warriors while serving with the British Army in Africa.

3. See my analysis of “Conte” (chapter 10) for a discussion of “monstrous” fantasies.

## Chapter 10

1. From the record album by Roberta Flack, *Killing Me Softly* (New York: Atlantic Recording Corp., 1973). The title song is: “Killing Me Softly with His Song.”

2. Leo Bersani, “Persons in Pieces,” in *A Future for Astyanax*, 290.

3. André Guyaux, *Poétique du fragment*, 205.

4. Lawler attributes the discovery of the relation between Baudelaire’s prose poem and “Conte” to Hackett in his edition of the *Oeuvres poétiques* of Rimbaud.

5. Fanciulle is involved in a conspiracy to depose the Prince. Having learned

of the conspiracy, the Prince must inevitably punish the conspirators with death.

6. The *chassé-croisé* is an eighteenth-century dance, where the partners pass alternately in front of and behind each other.

7. These lines from “Délire I: Vierge folle” have the ring of truth:

Plusieurs nuits, son démon me saisissant, nous nous roulions, je luttais avec lui!—Les nuits, souvent ivre, il se poste dans des rues ou dans des maisons, pour m'épouvanter mortellement.—“On me coupera vraiment le cou; ce sera dégoûtant.” Oh! ces jours où il veut marcher avec l'air du crime!

Several nights, his demon grabbing me, we rolled on the ground, I wrestled with him!—Many nights, often drunk, he hid in the streets or in houses, to scare me to death.—“He'll cut my throat; how disgusting.” Oh! those days when he wants to lurk like a criminal!

8. Daniel Lagache, “Situation de l'Aggressivité,” *Oeuvres IV*, ed. établie par Eva Rosenblum, 155. Lagache borrows the term “looking-glass self” from the pragmatist Charles H. Cooley.

9. Graham Robb, *Rimbaud*.

## Chapter 11

1. Stephen A. Mitchell and Margaret J. Black, *Freud and Beyond: A History of Modern Psychoanalytic Thought*, 87–88.

2. Here I am following the analysis of Laplanche and Pontalis, *The Language of Psycho-analysis*, 298–99.

3. *The Selected Melanie Klein*, ed. Juliet Mitchell, 88.

4. Joseph Pineau, *Le Mouvement rythmique en français*, 13.

## Chapter 12

1. Social romanticism was precursor to the humanitarian socialism of Michelet. Arthur Mitzman speaks of Saint-Simonian ideals and values: “A secular religion of humanity, in which artists would take the place of priests, would replace Christianity.” *Michelet, Historian*, 13.

2. Sigmund Freud, “The Ego and the Id,” in *Complete Psychological Works of Sigmund Freud*, trans. and ed. James Strachey, vol. xix: 37.

3. Freud's view of the relationship between super-ego and ego-ideal shifted between one of independence to one of part to whole.

4. Sigmund Freud, *New Introductory Lectures on Psychoanalysis*, 531.

5. Daniel Lagache, “Structure de la personnalité,” *Oeuvres IV*, ed. Eva Rosenblum, 219.

6. Heidegger speaks of the “unshieldedness” of vision, “the innermost of the inner,” as opposed to the “presence of calculated objects” in modern metaphysics.

Only with this poet's vision does "the widest orbit of beings become present in the heart's inner space." Martin Heidegger, *Poetry, Language, Thought*, 124–25.

7. François Claudel, "Rimbaud chez Claudel ou une visite à Brangues," *Rimbaud Vivant* 45: 117.

### Chapter 13

1. Jim Harrison, *New York Times Book Review*, January 28, 2007.

2. "For Heidegger, the site or essential place of language is the place of a 'gathering into *Ereignis*,' the locus or manifestation . . . to the rift of the Differing, the articulating 'threshold' which intimately conjoins 'world' (here a name for the four-fold mirror play of presencing) and 'things,' while also keeping them strictly parted. . . . This conjoining yet parting threshold is pain, because in its implacable 'stoniness,' it repudiates the human desire for comprehensive unification and grounding." Véronique M. Foti, *Heidegger and the Poets*, 24.

3. These remarks on Heidegger are inspired by *Poetry, Language, Thought*, translated and commented by Albert Hofstadter.

4. This is called "narcissistic ego enrichment" by the *Encyclopedia of Psychoanalysis*, ed. Ludwig Eidelberg, M.D., 327.

5. Otto Fenichel, M.D., *The Psychoanalytic Theory of Neurosis*, 461.

6. Alcohol gave the impetus to Verlaine's madness. Delahaye writes: "Rimbaud me disait de lui: 'Très gentil, mais . . . s'il est ivre, inutile de discuter, parce qu'alors il tire son couteau et on n'a plus qu'à ficher le camp . . .'" ("Rimbaud told me: 'He's very nice, but . . . if he's drunk, it's useless to talk because then he pulls out his knife and all one can do is scram . . .'"). Ernest Delahaye, *Rimbaud: L'Artiste et l'être moral*, 158.

7. Rimbaud uses the English word "comforts" in the original.

8. The spelling "inquestionable" with one "n" rather than two is another anglicism.

### Chapter 14

1. Heidegger's reply to an inquiry by R. Munier, "Aujourd'hui Rimbaud," *Archives les Lettres Modernes* N. 160: 12, 14 (emphasis in original)

2. Marjorie Perloff, *The Poetics of Indeterminacy: Rimbaud to Cage*, 66. First published in 1981 by Princeton University Press.

3. Introduction, *The Cambridge Companion to Heidegger*, ed. Charles Guignon, 17.

4. From "la lettre du voyant / the letter of the seer."

5. Charles Taylor, "Heidegger, Language, and Ecology," in *Heidegger: A Critical Reader*, ed. Hubert Dreyfus and Harrison Hall, 256.

6. Martin Heidegger, *Off the Beaten Track*, trans. J. Young and K. Haynes, 51–52, 63.

7. The term is from Dorothea Frede, "The Question of Being," in *The Cambridge Companion to Heidegger*, 46. Heidegger states in *Being and Time* that being

itself is presence; but he also rejects the Aristotelian theory of time as “a manifold of Nows” since time involves a “having been” and an “about to be” and thus contains past and future. Frederick A. Olafson, “The Unity of Heidegger’s Thought,” in *The Cambridge Companion to Heidegger*, 103.

8. “Madame Rimbaud,” trans. Jean Stewart, in *Yves Bonnefoy: The Act and the Place of Poetry, Selected Essays*, ed. John T. Naughton.

9. Roland Barthes, *Le Plaisir du texte*, 17.

10. Raymond J. McCall, *Phenomenological Psychology: An Introduction*, 90.

11. Martin Heidegger, quoted by Charles Taylor, in “Heidegger, Language, and Ecology,” 256.

12. On this topic see Hubert L. Dreyfus, “Heidegger’s Ontology of Art,” in *A Companion to Heidegger*, ed. H. Dreyfus and M. Wrathall (Oxford: Blackwell Publishing Ltd., 2005), 407–19.

### Chapter 15

1. He had worked at the Hôtel de Ville during the Commune and fraternized with the communards, but was in no danger.

2. This violence was not something new. When drunk, Verlaine was always prone to violence. He physically abused his wife and on at least four occasions tried to maim or kill his mother.

3. The best proof of Verlaine’s influence is Rimbaud’s poetry. Of special interest is James Lawler’s study of “Dévotion,” a poem long considered impenetrable. Lawler shows how Verlaine’s name, his persona, his poems are secretly woven into this verbal tapestry. “The Poet as Lover,” *Rimbaud’s Theatre of the Self*, 191–99.

4. Paul Valéry, *Cahiers*, vol. 29: 871.

5. “The ‘nothing’ with which anxiety brings us face to face, unveils the nullity by which Dasein [human consciousness], in its very *basis* is defined; and this basis is itself as thrownness into death.” Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson, 356.

6. The psychoanalytic sources culled in this book are, by and large, based on the naturalism of Freud, which views the subject as “a self-encapsulated center of action” (Guignon, 219). But Rimbaud’s own psychology appears free from such a restrictive bias.

7. François Mauriac writes of Baudelaire, “Down to his dying day, he listened to his poor soul and he confessed it. The flowers of evil are the flowers of sin, of repentance, of remorse and penitence.” “Charles Baudelaire the Catholic,” in *Baudelaire*, ed. Henri Peyre, 30.

8. Natural law (which ruled Rimbaud an outlaw) is synonymous with the substance ontology challenged, undermined, and subverted by Heidegger.

9. Baudelaire’s relationship with his mother was complex, but it included a period of mutual affection shortly after the death of his father. The child was six years old. Recalling this at forty he writes, “There was a phase in my childhood of passionate love for you . . . for me that was the blissful time of motherly affection . . . it was probably a bad time for you. But I was always living in you;

you were mine alone, at one and the same time my companion and someone I idolized.” From F. W. J. Hemmings, *Baudelaire the Damned: A Biography*, 11.

10. Here again is a Heideggerean theme, the “reassumption” of our heritage that becomes possible once we have discarded the posturing of inauthenticity. See Piotr Hoffman’s “Death, time, history: Division II of *Being and Time*,” in *The Cambridge Companion to Heidegger*, 212–213.

11. The three surviving sketches are: “A Samarie, plusieurs ont manifesté leur foi en lui/In Samaria, several showed their faith in him”; “L’air léger et charmant de la Galilée” / “The cool and charming air of Galilee”; “Bethsaida, la piscine des cinq galeries / Bethsaida, the pool with five ledges.”

12. Some time during the fall of 1872 Rimbaud wrote to his mother, informing her of Verlaine’s legal difficulties and his own involvement. Petitfils writes: “Mme Rimbaud received the news as an attack on the honor of her name. Her son involved in a legal case, and suspected of some abominable vice . . . ” (162). It seems likely that Mme Rimbaud understood the nature of the relationship between the two poets but refused to admit it.

13. It was Verlaine himself who invented the anagram for his 1886 article in *La Vogue*. As for *Les Poètes maudits* (first ed. 1884), it contained one of his many tributes to Rimbaud, along with eulogies of Corbière, Mallarmé, Villiers de L’Isle-Adam, etc.

14. Heidegger distinguishes between the ordinary guilt of minor omissions and failures and the ontological guilt that arises from Dasein’s lack of power over its “thrownness,” i.e., the inevitability of death. But the “ordinary guilt” that we experience daily is colored by the awareness of that ultimate “punishment” we know awaits us all.

15. Lawler gives an account of the differing views of the *Saison* held by Valéry and Claudel in his *Rimbaud’s Theatre of the Self*, 218.

16. Again, Rimbaud uses the English word “comfort.”

17. Loewald asks this as a question: “Could sublimation be both a mourning of lost original oneness and a celebration of oneness regained?” Hans W. Loewald, M.D., *Sublimation: Inquiries into Theoretical Psychoanalysis*, 81.

## Appendix

1. The hospital has been rebuilt since I saw it and none of the original “pavillon des malades payants / pavilion of paying patients,” where Rimbaud was interned, remains.

2. “Synovitis” is inflammation of the knee joint. It may have been caused by collision with a tree, during a wild horseback ride in Africa. “Hydarthrose” is, according to Charles Nicholl, “an obsolete synonym for arthritis” (286). Nicholl remarks that Rimbaud does not use the word “neoplasm”—meaning cancer—in this, his first letter from the hospital in Marseilles.

3. It is true that his complete name was “Jean-Nicolas-Arthur Rimbaud,” but he never used the “Jean-Nicolas.” I see this as a sign of the hallucinatory state (attributable to both morphine and pain) in which he lived during the last months of his life.

4. It is ironic that the one poem of Rimbaud's read by many college students is "Le Dormeur du val / Sleeper in the Valley," a pastoral poem based on the sight of a young soldier, lying dead on a battlefield of the Franco-Prussian War. He seems only to sleep, not to have irrevocably crossed the horizon of temporality.

5. Jean-Jacques Lefrère, *Arthur Rimbaud: Correspondance*.

6. Claudel describes Berrichon as follows: "He was an extraordinary fellow, big belly, bald, short, with a beard that hung down to his knees; Berrichon looked like one of those ceramic gnomes that Germans put in their gardens." Lefrère, 1186. Paterné Berrichon (real name: Pierre Dufour) wrote to Vitalie Rimbaud asking for her daughter's hand in marriage before he had even met Isabelle. He saw that with Isabelle he would acquire joint rights to all the writings of her brother.

7. Yves Reboul, "Les Problèmes rimbaldiens traditionnels et le témoignage d'Isabelle Rimbaud," *La Revue des lettres modernes*, 445–49 (1976): 86.

8. Charles Baudelaire, *Oeuvres*, I: 113.

9. Mircea Eliade comments on rites of initiation as practiced, for instance, in Africa. After the rigors of initiation (solitude, scarification, burns, thirst, and hunger), the catechumen meets his "tutelary spirit," who introduces him to the spiritual realm. Mircea Eliade, *Birth and Rebirth*, 67.

10. Nicholl, 310.

