Genre and the Problematics of Discursive and Spiritual Mode in the Devotional Lyric of Jean de La Ceppède

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Dissertation Abstract

The purpose of my dissertation, "Genre and the Problematics of Discursive and Spiritual Mode in the Devotional Lyric of Jean de La Ceppède" is to analyze genre as a means of contemplating divine mystery. Unlike other studies on La Ceppède, this thesis interprets mystery as a metaphysical or theological problematic which is articulated, developed, and in some cases resolved in terms of a literary model. In La Ceppède's *Théorèmes* (1613, 1622), the work's lyric, epic and tragic subtexts directly relate to the expression of mystery, thereby fusing literary and devotional exercise.

I start with La Ceppède's selection of the sonnet as his primary mode of discourse. On both the individual and sequential levels, La Ceppède exploits the sonnet's structure to set forth an exposition/proof format in which mystery is announced and revealed. In addition, the sonnet's compact, rigorous, and often self-contained form suggests a regularity if not an orthodoxy consistent with the poet's dogmatic interpretation of Christ's life. Subsequently, La Ceppède's appropriation of various Medieval and Renaissance lyric types is discussed, among them the pastourelle, blason, emblème and balser. Modulation of this sort not only aids in the exposition and proof of certain problematics, but brings about the ultimate expression of

these types, as they take on their highest meaning within the Christian dispensation.

From the lyric, discussion moves to epic in an effort to seize upon the work's encyclopedic nature, moral tone, and collective narrative voice. La Ceppède will be seen to parallel Homer, Virgil and Dante by basing his epic on truths which he considers objective and supernaturally authoritative. Like his Greco-Latin predecessors, La Ceppède develops traits essential to epic such as the hero, his challenge, and victory, but interprets them in such a way as to provide worldview markedly different from that of his precursors. What results is that the Christian hero directly contradicts the hero of Antiquity through his charity, grace and spiritual consciousness.

After epic, the tragic dimension of the *Théorèmes* will be studied, with a critical perspective grounded both in Aristotle's *Poetics*, as well as the neo-platonism which characterized dramatic theory in the late Renaissance.

Analysis will show that the true tragic character in Christ's Passion is man, rather than Christ. In the person of the poet/*dévot* and Pontius Pilate, man has the potential to commit the *hamartia* of rejecting Christ and suffer for it.

Finally, I will show that the *Théorèmes* marked a conflation of generic forms which echoed that of Metaphysical, Mannerist and Baroque styles during the period

in which La Ceppède wrote. The comprehensive nature of this fusion mirrors not only La Ceppède's eclecticism, but an inclusiveness he believed would redeem both man and art.

Prospectus and Introduction

Since their rediscovery by the Abbe Bremond in the 1920s, the Théorèmes (1613 and 1622) of Jean de La Ceppède have undergone a quiet but marked critical resurgence. Jean Rousset's work in the late 1940s and mid-1950s sparked this revival, with its discussion of the sequential structure of La Ceppède's poetry, as well as the poet's sense of drama and realism within a devotional context. The realistic, if not pictorial dimension of the Théorèmes gave rise to some important articles in the 1960s and '70s such as Arthur Evans' "Figural Art in the Théorèmes of Jean de La Ceppède (1965), as well as contributions by Francis Lawrence dealing with concepts of "Nature Imagery" (1966) and "Poetry as Painting" (1973). Lawrence and

Francis Lawrence dealing with concepts of "Nature Imagery" (1966) and "Poetry as Painting" (1973). Lawrence and Rousset, among others, linked the graphic, "external" nature of La Ceppède's verse to the process of Ignatian meditation, emphasizing the patristic and devotional subtexts which underlie the provençal magistrate's work.

Notions of art and theology contributed to the genesis of three major books on La Ceppède during the same period:

Terrence Cave's Devotional Poetry in France (1969), Lance K.

Donaldson-Evans' Poésie et méditation chez Jean de La Ceppède (1969), and Paul Chilton's The Poetry of Jean de La Ceppède (1973). Cave's work, dedicating roughly a chapter to La Ceppède, focuses on the historical and literary contexts from which devotional poetry sprang in the epoch preceding

and following the Counter Reformation. Citing the influence of Augustinian meditation and Ignatian externality and projection on poetic composition, Cave applies Louis Martz's model of Composition, Analysis and Prayer as a guide to the "technique and style" (24) of religious poetry in France during the fifteenth and sixteenth centuries. Concluding that La Ceppède prefers "free meditation" (128) loosely based on the CAP format, Cave accentuates both the realistic and allegorical dimensions of La Ceppède's sequential narrative. Cave emphasizes the effect of realism and allegory on the reader, and suggests that La Ceppède's greatest contribution lies in cultivating a poetic and religious diction suitable for intense devotional meditation. Question of genre enter his analysis, but Cave confines discussion to the devotional lyric types such as penetential poetry, or the "poetry of tears".

Despite its sharp conclusions and brilliant analysis,
Cave's work does not go far enough to explain how La Ceppède
reflects larger generic and esthetic currents, both past,
and, for the period, contemporary. I intend to enlarge the
generic framework for understanding the text, showing how
genre shapes the "technique and style" employed to resolve
mystery.

Donaldson-Evans tackles the issue of structural unity, but like Cave, inadequately treats the issue outside the context of a single sequence of poems. Concentrating on the

notions of poetic consciousness, Donaldson-Evans asserts that "retour sur soi", (162) as well as a pronounced sense of the "moi poétique et spirituel" (163) construct the axes along which La Ceppède plots his narrative. In addition to his exploration of La Ceppède's self-conscious discourse, Donaldson-Evans also deals with the poet's adaptation of biblical, mythological and partristic antecedents, highlighting the syncretic nature of the literary and theological reservoir from which the poet draws. Like Cave, Donaldson-Evans discusses the affective impact of devotional poetry on the reader, but too often neglects the bivalence of his poetic and spiritual "moi", failing to develop its rhetorical functions.

To a greater extent than either Cave or DonaldsonEvans, Paul Chilton evokes the rhetorical, if not
problematic nature of La Ceppède's work. Initially focusing
on the history and interpretation of the Christian poetics
which antedated La Ceppède, Chilton moves from a splendid
treatment of the poet's narrative structure, theme,
vocabulary and images to a brief discussion of the text's
rhetorical dimension. While Chilton cites certain
rhetorical schools, his application is in large measure
cursory. Likewise, his assertion that La Ceppède sometimes
constructs sequences within a question/answer format lacks
detailed analysis. It should be mentioned that Chilton's
work on La Ceppède's rhetoric centers almost exclusively on

the Imitation des psaumes de la penitence de David. Chilton's analysis of the Théorèmes, though of unquestionable value, is at times fragmented, and often omits detailed discussion of the poet's means of persuasion.

Before discussing the purpose of this dissertation, I should mention three other critics who have made significant advances in laceppedian studies. Nancy Hafer's 1976 dissertation on La Ceppède examines the rhetorical significance of metaphor, and shows how the CAP format operates within the sonnet's external boundaries. Christine McCall Probes, in her article "La Ceppède's Théorèmes and Augustinian sources" (1970). provides a much-needed counterweight to criticism traditionally focused on the role of Ignatian methods in La Ceppède's compositional technique. More recently, Yvette Quenot's Lectures de La Ceppède (1986), as well as her new critical edition of the Théorèmes (1988-89) shed light on La Ceppède's bibliography, allying him even more closely with patristic doctrine.

With this small, but significant critical precedent in mind, I see as my objective to construct the strictest literary analysis of the *Théorèmes* to date, concentrating on interpretive issues which emphasize the literary essence of the laceppedian project. In other words, I believe that when considering La Ceppède's work as devotional literature, critics have read the text more as "devotion" than as

"literature", with discussion of one of the poet's main goals---the purification and sanctification of poetry, lacking the examination and detail it deserves.

The goal of this dissertation is to study the work's various modes of literary representation, with the aim of examining the manner in which the poet appropriates and fuses these modes within the Christian dispensation. emphasize the literary quality of the Théorèmes because it is the literary component which distinguishes the work from more ecclesiatical forms of devotional practice. Discussion will center on the classic generic modes of the lyric, epic and tragic, with treatment of how these modes are reshaped to acheive La Ceppède's prime objective of reforming poetry I argue that in the mind of the poet, all to save man. literary activity, regardless of its generic orientation, finds its ultimate expression in the story of Christ's Passion. Accordingly, the need to incorporate numerous approaches to poetic devotion stems from the intellectual and affective totality of religious experience. Analysis of La Ceppède's Théorèmes is a study of man's cognitive and emotional development through poetry and its diverse forms of representation. Specifically, the author provides the reader with an artistic and spiritual knowledge necessary to gain the hope of salvation.

Study of these different representational modes will include analysis of 1) the sonnet form, 2) a theoretical

perspective on genre, 3) the text as love lyric, 4) the epic subtext of the *Théorèmes*, 5) La Ceppède's poetry as tragedy, and 6) concluding remarks on the work's relation to early modern literary trends. Chapter divisions more or less correspond to this framework. All of the above modes will be considered in terms of the problematics they present for literature and devotion. From the work's title *Théorèmes sur le sacré mystère de nostre redemption*, one can infer that redemption through poetry is above all a process in which theories or "théorèmes" are proposed to examine mysteries conceptualized as problems. Understanding these problems leads to salvation. Thus, representational modes become means of theorizing and conceptualizing devotional mysteries as problematics.

In the first chapter, I pose the question "Why the sonnet?" as the primary vehicle of communication and instruction. The chapter illustrates how the structural and rhetorical mechanics of the sonnet guide and cultivate the reader's cognitive and emotive faculties through different states of devotional consciousness. As a result, La Ceppède's lyric reveals as much about the devotional psyche of the reader as about the mysteries of the Passion. The process of the théorème and its mysteries will be distilled to its ultimate parts——key sonnets which systematically present mystery within a format adapted from Aristotle's

"four causes" of matter, form, technique and purpose. In an effort to develop a conceptual framework for the discussion as a whole, I selected the particular sonnets in question according to their capacity to represent the different problems, forms, techniques and goals which undergird the entire work and thus bear witness to La Ceppède's literary and devotional project of reforming poetry to redeem man.

The second chapter continues the development of a conceptual framework by discussing theoretical persepectives of genre applicable to the *Théorèmes*. Current theories, such as Alistair Fowler's view that genre should be interpreted in terms of "constructive inferences" or as "redundancies in a literary langue", as well as classical/neoclassical notions of genre in relation to "speaker", will be examined with the conclusion that both are applicable, in varying degrees, to La Ceppède. From these two perspectives, the *Théorèmes* prove to be of immense generic complexity, with the chief modes of the lyric, epic and tragic each establishing contexts and problems vital to the poet's project. Briefly, I will treat genre in terms of La Ceppède's implicit allusion to, and parallel and imitation of, other texts.

The following chapters concentrate on how La Ceppède formulates mystery according to generic considerations. All textual analyses have as their modus operandi the loosely-

adapted aristotelian schema mentioned above. One goal of the third chapter is to place La Ceppède within the broader generic contexts of Medieval and Renaissance lyric types. I will show how La Ceppède adapts pastourelle, blason, emblem and baiser 'a lo divino' to suggest that secular genres achieve a perfected state when applied to the life of Christ. In addition, La Ceppède's Petrarchism will be discussed, as well as his combination of aesthetic and devotional perceptions of the erotic and spiritual Lover within the rubric of the meditative sonnet.

From the passionate, self-conscious and self-contained modes of the lyric, discussion in Chapter 4 moves to a study of the more narrative, detached, objective modes of epic. Here, I argue that La Ceppède depicts Christ as an ancient warrior-hero only to destroy this representation by later portraying Him as a restrained, charitable Christian hero. In his appropriation of traditional epic traits, La Ceppède adapts various forms of "the epic of anger" the nosios, and analogical and contrast epic (Frye 137-8), all of which give a sense of the cosmic drama, religiosity and believed historicity prominent in epic poems. From a stylistic point of view, the epic character of the Théorèmes takes form in narrative delay, where the poet reveals the mystery and meaning of key incidents slowly and digressively.

Chapter 5 deals with tragedy and theatricality.

Tragedy, conceived mainly in terms of hamartia, centers on man's potential error in rejecting Christ. Represented in the poet/reader, the Apostles and Pontius Pilate, man is continually challenged to affirm his faith after having learned at least partial meanings of divine mysteries. struggle to avoid hamaria makes up the bulk of the work's psychological dimension, with the close identification between the poet and reader forcing the reader to project himself into the unfolding potential tragic process. result, the reader becomes a potential tragic figure, seeing his own doubt and agony over Christ reflected in the poet's In addition, I will apply Aristotle's six mental turmoil. elements of tragedy to La Ceppède's representation of Christ's Passion, and discuss how staging and spectacle in the text help shape the meditative process.

The conclusion centers on reading La Ceppède as a Metaphysical, Mannerist and Baroque poet. I contend that La Ceppède displays elements of all three currents, achieving a stylistic synthesis which parallels his synthesis of genre. Discussion of the Metaphysical aspects of the *Théorèmes* focuses on logical and sophistic inquiry and proof, while treatment of Mannerism concerns surprise, affectation and the will to perfect current literary creation by adapting previous models. As for the Baroque, I discuss traditional notions of movement, ambiguity and metamorphosis, while arguing that these notions contribute to the idea that the

Baroque deals especially with the margins of themes, forms and styles. The concept of the margin is reflected in the concept of genre which reveals the limits of themes, forms and styles of literary types. It is at the margins, in the conception of what distinguishes one genre from another, where the fluidity between movements and genres becomes most apparent. The *Théorèmes* display a fluidity of generic form in which the margins between types are quite penetrable. As a result, the work has a transmutable, protean quality consistent with the Baroque period. Limits are flexible and margins reduced, with texts showing multiple generic identities.

The purpose of conceptualizing the *Théorèmes* according to genres and periods is to emphasize La Ceppède's aim of global perfectibility and synthesis through grace. By appropriating different rhetorical, devotional, literary and esthetic modes within the Christian dispensation, La Ceppède attempts to sanctify the whole of man's artistic, intellectual and spiritual experience. But before perfecting the whole of experience, the poet must hone the part, be it man, his literature, or faith. Genres are parts of the whole of literature, which in turn is part of man's esthetic and spiritual experience. To orient discussion, then, I start with the smallest of La Ceppède's discursive, rhetorical and literary parts, the sonnet.

Chapter 1

The Structure of Mystery: Sonnet and Théorème as Problem

Russell Ganim

Chapter 1

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I. Introduction: The Sonnet's Relation to La Ceppède's Title and Purpose.

"Sonnet" is the primary element in the title of each poem in La Ceppède's <u>Théorèmes</u>. Identifying his meditations as only a "sonnet" within a numbered sequence, the poet, unlike many of his predecessors or contemporaries, draws immediate attention to his chosen mode of discourse. The term "sonnet" constantly serves as the reader's first point of contact with the poem. Acute consciousness of the sonnet form on the part of the poet and reader raises questions concerning its function in the author's project. The purpose of this chapter is to define this mode and thus answer the question "Why the sonnet?" At the outset, explanation of two key paratextual structures, the title and the avant-propos, will provide certain insights necessary to this inquiry.

Critics have done little with La Ceppède's title. This is unfortunate since the "baptism" of his work as Théorèmes sur le sacré mystère de nostre redemption supplies a blueprint for the formal and thematic conception of his poetry. Applying Genette's analysis of titles, La Ceppede's name can be considered both "rhématique" and "thématique" as théorème refers to the work as a mode of expression while "sacré mystère de nostre redemption" implies its subject. La Ceppède's title semantically distinguishes itself as "objectal" and "subjectal" in character, with the title

simultaneously expressing the "modus operandi" as well as the intent of the entire work (74-5). Study of the substantives "théorèmes", "mystère" and "redemption", along with the adjectives "sacré" and "nostre" reveals much concerning form, subject matter and public. It is on these terms that we center our attention to better grasp La Ceppède's design.

The word "theoreme" originates from the Greek "theoria", designating a philosophy which is speculative rather than practical in nature. "Theoria" presupposes that which is assumed as a basis for reasoning, and may also denote contemplation, opinion or even "science" (Routledge 167). Latin definitions build upon the Greek, but emphasize the application of this philosophy or "science". "Theorema" denotes a "subject for investigation" or "problem" (Oxford 1937). "Problem" unequivocally characterizes the sixteenth century French definition of "théorème" as a "proposition scientifique qui resulte d'autres propositions déjà posées" (Robert 282). By definition cognitive, problematic and systematic, the "théorème" becomes a "machine à penser", regarded primarily as a means of inquiry (Aragon 1-8). More recent definitions, though dating after La Ceppède's epoch, apply to this line of reasoning as they signify "théorème" as a "terme didactique--toute préparation qui a besoin d'une démonstration pour devenir évidente (Littre 948). Underscoring a rhetorical if not scientific element, a

definition of this type implies that the search for truth is the goal of this problematic.

As the operative element in the title, the word "théorème clearly underscores the metaphysical quality of La Ceppède's lyric. In discussing the link between théorème and "sonnet", however, it will be useful to consider the sonnet as representative of the broader concept of the lyric. workable definition of th lyric, particularly of the devotional lyric, will hence provide a clearer notion of La Ceppède's project. Though the next chapter will present a more historically detailed definition and explanation of the lyric and of the specfic lyric types which preceded La Ceppède, for the moment one can define the lyric of La Ceppède's era in terms of a relatively brief, self-conscious written discourse, composed and received through prescribed strophic, stichic and metrical patterns. These structural "patterns," representing the "musical architecture" of the lyric's melodic origins, find expression primarily through a single, autonomous voice in which "the artist presents his image in immediate relation to himself" (Princeton 462).

With these intentional or authorial considerations
exist affetive considerations dealing primarily with the
reader's apprehension and perception of lyric form and
message. While it is difficult to completely agree with
Stanley Fish's assertion that "the structure of the reader's
experience substitutes that of the formal structures of the

text" (2), it is crucial to note the importance of reader experience to the definition of the lyric, especially as it concerns the devotional lyric. As the goal of this type of lyric is the reader's or *dévot's* salvation throuh "spiritual exercise, self-exegesis and prayer" (Cave 24), the reader's acceptance and assimilation of the lyric as an instrumentof divine grace ultimately determines its success or failure. As a cosequence, the exegencies of his reader's selfexamination and salvation require La Ceppède to present his image not only in relation to himself, but to the extended or collective self of the reader. Within the cotext of devotion, the ostensibly autonomous voice of the poet's "je" stands as a metaphor for man. Indeed, one of the key metaphysical problems posed in the idea of the "théorème concerns the process of how the lyric "self" transcends its individual status to become collective.

Based then on the notion of devotional problem, the laceppedian lyric seeks in part to contruct théorèmes, or the articulation and meditation of devotional problems, whereby the self can evolve to receive grace. Lyric expresses itself through théorème, which in turn is expressed through the sonnet. As the ultimate mode of discourse for the lyric and the théorème, the sonnet poetically embodies "problem" and thus becomes the conduit for the presentation, analysis and resolution of "mystère." The task now is to explore the

meaning of "mystère," specifically that of "sacré mystère", and to apply this definition to the work's design.

"Mystère" derives from the Latin "mysterium" meaning
"secret religious rites to which only the initiates are
admitted" (Oxford 1153). Thirteenth and fourteenth century
France define "mystère" as a kind of "rite" or "culte
révelé", characterized as "inacessible à la raison" (Robert
669). Seen in terms of the "ésoterique", the following
centuries considered "mystère" as having a "sens occulté et
caché sous un symbole" (669). In this vein, Yvette Quenot,
in the lexicon to her edition of the Théorèmes, interprets
"mystère" to mean "symbole" and "allégorie" (764). Evolving
in the late sixteenth century to denote the "inconnu", the
term described a "profondeur incomprehensible à l'homme"
(669).

These definitions of théorème and "mystère" lead to the paradox of how the methodically conceived and applied théorème can reveal the inaccessible and incomprehensible "mystère." Under different circumstances, the reader may be discouraged by such an apparently insoluble contradiction except that the "mystère" is above all "sacré". Sanctity of the mystery elevates it to the divine realm, thus justifying, if not redeeming it. Encasing the theoreme, the sonnet encodes and decodes the narrator's and meditant's contemplation and understanding of the divine secret. As will soon be seen, the greater part of this chapter will

focus o how La Ceppède employs the sonnet form to establish interpretive codes and dicursive techniques which respectively contstruct and reveal mystery. One general area to be explored in this chapter is how the structure of the sonnet, and thus of the théorème relates to the expression of these codes and discursive techniques. It is through this systematic process of examining the components of mystery's exposition and solution that the reader is initiated into the process of the théorème and the subsequent revelation of its truth.

Nevertheless, "mystère" cannot be wholly defined without its complement "nostre redemption". The possessive adjective "nostre" suggests a degree of intimacy betweem the poet and the reader, an appeal from "destinateur" to "destinataire" (Genette 71-2). Such a term explicitly includes the reader in the title as well as the project. "Nostre" places the poet on the same level as the reader, underscoring the idea that man's redemption in general will be the subject of the work. The choice of the personal yet collective "nostre redemption" as opposed to the impersonal "la redemption de l'homme" at least partially demystifies the paradox wrought in the juxtaposition of "théorème" and "mystère". As the final result is one of salvation, the paradox is easier to accept.

The Greek definition of redemption is rather general, signifying a kind of "deliverance," "salvation" and

"freedom" (Routledge 162). On the other hand, the Latin conception is much more specific, evoking "ransom", "buying" and "purchase", especially the "purchase of a contract" (Oxford 1589). The French of La Ceppède's period defined redemption as a kind of "assumption" or "taking over" in both a religious and secular sense, with a redemptor signifying "one who takes over". Coupled with "nostre", the term "redemption" and its association with "freedom", "ransom", and "contract" suggest a kind of "covenant" or "pact". Questions consequently arise concerning the levels on which this pact operates and between whom it is made. The title's project—of announcing the problematic of interpreting man's salvation—extends its funtion to the "avant—propos", where La Ceppède describes the covenant which achieves this redemption.

One covenant which La Ceppède establishes in his "avant-propos" is that between the poet and reader.

Applying Genette's theory to La Ceppede is again useful as his "avant-propos" conforms in many ways to Genette's "preface originale" (183). In an effort to "assurer au texte une bonne lecture," La Ceppède explains "comment" and especially "pourquoi" (183) the "dévot" should read his work, arguing that his reinvention of poetry will provide man with the knowledge necessary for salvation (183). The "avant-propos" asserts La Ceppede's belief in the piety of his method and the veridicity of his results, serving to

"valoriser le texte" for his meditant public (184). One way in which La Ceppede attempts to "valoriser" not only his text but all works dealing with the life of Christ is through the divine connotation of the word "autheur".

Running throughout the <u>Théorèmes</u>, the term "autheur" first appears in the "avant-propos" where God is referred to as the "autheur and donneur de la vie" (55). La Ceppède occasionally rhymes the term with "créateur" (I, 3, 65) and "architecteur" (I, 3, 80), and at times relates the ideas of "ouvrier" (I, 3, 2) and (I, 1, 25), and "ouvrage" (I, 1, 25) to "autheur". In these instances, Christ incarnates the "supreme autheur" (I, 3, 29), the "ouvrier de ce tout" (I, 3, 2), as well as the "ouvrage" (I, 1, 25). Author and work, purposely ambiguous terms referring to God and Christ as well as to the poet and poetry, are thus divine, the former offering the latter to save man.

The convenant of La Ceppède the "autheur" differs from God's in that to save his reader, the poet must first save the lyric. At the beginning of his preface, La Ceppède speaks of poetry as historically celestial, as the "agréable compagne du bel Apollon", bearing immortal grace (52). As he composes the <u>Théorèmes</u>, however, the poet considers the profane to have defiled verse (52). Poetry's loss of its religious mission has rendered it "si defformée, qu'à peine recognoissoit-on plus en elle rien de celeste, ny d'immortel (53). Poets have become no more than "hommes corrompus",

degrading the lyric's subject matter to "fausses louanges" and "maquerelage des folastres et lascives amours" (53). Personnified as a prostitute, poetry has sold itself to Satan, and like Eve, "estoit devenue serve de l'Enfer" (53). As poetry in La Ceppède's view must only fulfill its "offices sacrez", the first part of La Ceppède's design is to restore the fallen woman's "anceinnes beautez" and liberate her from diabolical enslavement (53). This liberation results from poetry's transformation into "la profonde méditation de la Passion de nostre Sauveur Jesus-Christ (54). Consequently, the "serve de l'Enfer" becomes the "fille du ciel", the corrupt sinner reborn as the innocent child (54). Poetry's fall and redemption thus acts as a metaphor for man's, and it is to man's redemption that the poet turns in the rest of the "avant-propos".

As in the title, La Ceppède underscores the interpretation of "mystère" when discussing man's salvation. The poet's "livre" is "enveloppé de mystères, éscrits dedans pour les doctes, dehors pour les ignorans" (56). By indicating the levels upon which the public may understand his work, La Ceppède apparently classifies his readers into those who can and those who cannot decipher these mysteries. Though it is unclear whether a "docte" is actually an "esleu", La Ceppède suggests a kind of salutary movement from "ignorant" to "docte" through perfect knowledge of Christ. To know Christ is to know the "mystère" or the

"divines Tables dans les seuls characteres desquels
l'ignorant trouve la parfaite science: le sçavant,
l'immortel proffit du sçavoir" (58). "Science", in this
case can be seen to refer to revelation, to the explanation
and understanding eventually leading to truth.

It is perhaps the terms science, "sçavant" and "scavoir", which connect the title to the avant-propos, reverting to the notion of théorème and ultimately to the In order to attain this knowledge, or "parfaite science" of the "mystère", one must necessarily proceed through the problematic posed by the théorème as it is expressed through the instrument of the sonnet. The reader must ask how the sonnet or a series of sonnets yields the knowledge required for salvation. Also to be explored is how the sonnet relates to the convenants between God and man and poet and reader. What is the reader's role in the covenant? What is he to do with his acquired "science"? he to accept the sonnet as a salutary vehicle, whose composition demonstrates a "moyen de reformer sa vie sur le juste modele de celuy qui, pour nostre amour a bien voulu se confirmer a la nostre?" (53). Or, is the reader to merely see the sonnet as a poetic means of recounting Christ's Passion? The answers to these questions lie in the sonnets themselves, as the actual text bears witness to the project set forth in the paratext. Before actively examining La

Ceppède's use of the sonnet, however, it will be necessary to outline its history from its origins in Sicily to late Renaissance France.

II. History of the sonnet

Modern scholarship traces the beginning of the sonnet to the court of Frederick II, around the turn of the twelfth century. Though critics have cited the eight-line Canzone of the troubadours as the model of the sonnet's octave, there is also much speculation that the eight-line Sicilian strombatto was the precursor of the sonnet's primary division (Oppenheimer 171). Since the first Italian sonneteers were familiar with the two forms, it is likely that both were antecedants. A kind of symmetry between what was to become the quatrains characterized the two forms, each employing various rhyme schemes and meters to achieve a cohesive lyric unit (Jazinski 12-14).

The origins of the sestet spring from more mysterious sources. At one time, critics speculated on the influence of the six-line Arabic "zajal", but recent theory holds that the sestet emerged from a "burst of sheer inspiration" on the part of Giacomo da Lentino, one of the sonneteers at Frederick's court (Oppenheimer 171). Regardless of the sestet's origins, its addition is important as it signaled a "turning point away [sic] from the kinds of songs made and

sung by the troubadours" (182). Its innovative form created a "new type of lyric with new, 'modern' and silent intentions" (182). The "sonnet", as it was later called, was thus distinguished from its antecedants by its predominantly "meditative tone" (183). In his analysis of Giacomo, Oppenheimer asserts that the problem confronted by the poet, be it love, death or whatever, is presented as "argumentative in nature" (183). As a result, the poet engages in a kind of "dialectical self-confrontation" within the framework of the poem, eventually solving his difficulty by harmonizing octave and sestet (184). Oppenheimer argues that the sonnet's form, through rhyme and meter, dictates such harmonizing and resolution: Oppenheimer concludes that internal dialectic was common in the sonnet's incipient stages (185). Jazinski develops a similar theory, applying his analysis of the provençal "tenson" to the sonnet:

Ils posaient une question délicate ou capiteuse en une strophe et la discutaient en strophes pareilles sur des rimes semblables. Souvent le même poète developpait symmétriquement les deux solutions possibles; souvent, il n'y avait que deux couplets opposés l'un à l'autre. Le sonnet convenait à cet emploi. La fixité de sa composition et de son étendue dispensait de chercher un modèle de couplet inédit; d'autre part, il offrait lui-meme quelque difficulté, chose louable pour un genre dont le merite principal était celui de la difficulté vaincue. Aussi est-ce en sonnets qu'on soumet un problème subtil ou piquant au jugement d'autrui et les réponses sont données en sonnets sur les mêmes rimes (13-14).

In its initial stages, then, the sonnet was in part

conceived as an analytical tool to solve the problems the poet posed in his lyric recit. Within its fourteen-line frame, the sonnet employed rhyme, meter and rhythm not only to announce these problems, but to articulate and harmonize meditative discourse.

The chief model of European sonneteers of the Renaissance and the 17th centuries, Petrarch often took advantage of the form's problematical character. Exploiting the potential symmetric and contrastive relationships between the sonnet's different structural components, Petrarch, according to Robert Durling, "presents a situation, event, image or generalization in the octave, and in the sestet a reflection, result or application" (12). Frequently epigrammatic in tone, the Petrarchan sonnet is written to "capitalize, in the sestet, on the division between first and second tercet, to introduce a qualification or reversal...coming to focus in the very last line" (12). Viewed as a whole, Petrarch's sonnets often compose a canzoniere, in which the poet celebrates his love for a woman over the course of a "lyric narrative," expressing the "revirements et rebondissements" of passion (Donaldson-Evans 12). The notions of epigram and canzoniere exerted a large influence on the sonnet of sixteenth-century France, and thus will serve as a springboard for my discussion of the kinds of sonnets which directly preceded La Ceppede's. Jazinski claims that the introduction of the

sonnet occured in Lyon around 1550 (35). The poetry of the first "sonnettistes" such as Saint-Gelais, Héroët, Des Autels and Pelletier du Mans was considered an "epigramme," of a "construction particulière qui sied toutefois à la gravité et la non facétie" (38-9). Written almost exclusively in ten-syllable verse, this "sonnet-epigramme" distinguished itself with a "trait final" regarded as original for the time, rendering the poem "illustre en sa conclusion" (39). In describing the epigram, Jazinski specifies, "C'est la pointe finale qui est l'essentiel, et parfois treize vers sont faits uniquement pour amener le quatorzième" (44). It is important to underscore the role of the epigram in the sonnet's history as this directly relates to the idea of the sonnet as a condensed form containing a problem, whose expression ended in a pithy, coherent, even didactic resolution.

With the later work of Pelletier du Mans, the French sonnet began to break free of its epigrammatic constraints. Pelletier's poetry showed a more sophisticated rhetoric, characterized by "une langue docte, laborieuse...abondante en interrogations, apostrophes et antitheses" (50). Concurrently, Petrarch's influence became more palpable in Sceve's <u>Délie</u> (though written in *dizains*) and Marot's translations of the Tuscan poet.

Nonetheless, it is undoubtedly the poetry of Du Bellay and Ronsard that completely developed the French sonnet as

love poetry. Mirroring the full effect of Petrarch's influence, Du Bellay's Olive and Ronsard's Amours effectively comprise a Canzonière, with the poet singing the love of his "bien-aimée," "comparing her hair to gold, her teeth to pearls, her lips to pinks, etc... (Olmstead 81). The importance of the Petrarchan and "Pléiade" love sonnet figures crucially into the Théorèmes, as La Ceppède elevates the secular "Amours" motif to the level of the sacred, with Christ as the "bien-aimée." In the next chapter, I will stress the paradoxes of La Ceppède's appropriation of erotic motifs within the framework of the devotional lyric. As part of this appropriation, we will see that the author employs many of the same structures, locutions and images of his predecessors, applying them in a different context, with important semantic consequences.

To conclude this brief historical sketch of the sonnet, it must be noted that the "Amours" formula of the Pléiade had begun to fall our of favor by the end of the sixteenth century. Du Bellay's Antiquitez and especially his Regrets, with their emphasis on satire and elegy, marked a significant departure from the Petrarchan model, whetting the public's appetite for novelty (Jazinski 85). Many echoed the discontent of Henri III, who claimed to be "las de tant de vers qui ne disent rien en belles et beaucoup de paroles (80). The Wars of Religion dispersed the court, and after peace was declared, doors were closed to sonneteers.

Bertaut and Du Perron, representing the few "sonnettistes" the Crown still patronized, published only "des sonnets de circonstance" (81). With the new reign, the sonnet of the "Amours" was considered "en décadence", the King solliciting "des accents plus mâles" (81).

However, it should be remembered that the sonnet's waning prestige eventually signalled its re-emergence rather than its disappearance. The call for substance, resounding throughout La Ceppède's avant-propos broke ground for the devotional sonnet as religious poets were ready to claim their inheritance.

Owing much to Petrarch and the Pléiade, the <u>Théorèmes</u> owe perhaps more to the tradition of the devotional sonnet written in Europe during the Counter Reformation and in France during and after the Wars of Religion. Though in chapter two my discussion will be more extensive, I should briefly note here that like the poetry of Favre, Anne de Marquets and especially Sponde, La Ceppède's lyric stresses the inner, personal value of religion and prayer. The concepts of inward prayer and self-examination stem mainly from the theological discourse of St. Augustine and Erasmus, and were originally contradicted though later complemented by an Ignatian sense of externality. This externalization is a process in which the *dévot* ultimately internalizes external stimuli such as pictures or spoken words in order to project himself into a "meditative ascent towards

knowledge of Divinity" (Cave 3-5). Synthesis of these internal and external aspects led to a systematizating of devotion grounded in Catholic theology. This systematizing is most pronounced in the "style and technique" of this lyric type (24).

Focusing on the sequential structure of La Ceppède's sonnets, Terence Cave applies Louis Martz's devotional schema of "compostion", "analysis" and "prayer" to the Théorèmes. The function of composition or "imagination" is to "bring all the senses to bear on the object of meditation" (26). "Analysis" or "entendement" evokes the intellect's reflection of theological problems, while prayer serves as a kind of affective "volonte", offering thanksgiving (26). Nancy Hafer has gone so far as to apply the composition/analysis/prayer model to the quatrain and tercet divisions of La Ceppede's sonnets (55). These phases of devotion are quite useful in examining La Ceppède's internal and external narrative structures, yet this format can be integrated into a much more expansive problematic. whose structure is also based on rhyme, syntax, as well as dialectical and rhetorical constructions. L.K. Donaldson-Evans deals extensively with some of the latter issues, but his discussion treats in large measure poetic consciousness, or the "retour sur soi", which, while forming an important pillar of the provencal magistrate's work, does not undergird the more general and constitutive notion of the

théorème process which underlies the project. As a means of further comprehending this process, the next section will set forth a systematic procedure for the analysis of devotional problems. This procedure is related to the CAP formula, but is based on Aristotle's four "causes" (*Physics, ii* 3).

The present discussion will center on the intrinsic qualities of the sonnet which render it amenable to the author's aim of saving man through the "problematization" of poetry. As a microcosm for many of the formal and thematic motifs in the <u>Théorèmes</u>, the sonnet, primarily through its structural mechanics, illustrates the rapproachment and eventual understanding between God and man crucial to the ideas of *science*, covenant, mystery and revelation. Despite the apparent external rigor of its invariable fourteen-line, alexandrine form, the sonnet will be seen as a mode of discourse given to great internal permutation. At the time La Ceppède wrote, the sonnet was already considered formally and thematically polyvalent:

^{...}le sonnet n'était pas seulement apte à exprimer les plaintes amoureuses. Il apparaissait comme capable de s'élargir indefiniment, de se plier à tous les caprices de la pensée, de rendre au gré de l'artisan les choses plaisantes et les choses tristes... en un mot, d'embrasser le domaine entier de la poésie (Jazinski 86).

Rigid yet flexible, the sonnet represents a form allowing a kind of lyric convergence and harmonization apt for poetic discourse seeking to reconcile God and man through the resolution of divine mystery. Replete with examples of harmonization and unity, the text itself illustrates this synthesis in part through a consistent format within the sonnet itself which articulates and resolves mystery.

III. Rhetorical Conceptualization and System as Format for Textual Analysis

Before attempting a detailed examination of particular sonnets, it will be necessary to establish a framework for a coherent method of interpretation. Such a method will provide insight into La Ceppède's use of the sonnet as an instrument in the creation and revelation of mystery, thus demonstrating a kind of systematic compositional unity in either a single or group of sonnets. In its articulation, exposition, and, in some cases, resolution of mystery, the théorème is a process which establishes certain constants and variables with the objective of employing these constants and variables to derive a particular answer or truth. can posit that La Ceppède's sonnet form, with its unwavering 14-line alexandrine structure, at least superficially represents a constant since it is the only mode of lyric discourse La Ceppède employs. While the outer form of the sonnet provides the matrix in which the théorème is to be articulated, it is the different rhetorical modes of the sonnet's inner form which furnish variables yielding the ultimate solution or truth. In a effort to better understand these rhetorical modes, it will be useful to pose the question: "How is La Ceppède's conception of devotion and poetry as both problem and process actualized in the sonnet form?" The answer may be found in the

conceptualization of problem in terms of a rhetorical system whereby devotional issues or situations are introduced, explicated and analyzed according to a format not unlike Aristotle's schema regarding the four "causes" of "matter", "form", "technique" and "end" (Physics, ii, 3). The philosopher from Straiga was well known to La Ceppède, whose annotations contain many allusions to Aristotle's Rhetoric, Ethics, and Metaphysics. While the "four causes" of the Physics are nowhere mentioned in the work, their implicit presence regarding the poet's exposition and resolution of mystery is undeniable. A short explanation of this schema is now in order.

The "four causes" deal with the ontology of form and matter. These causes, or as Daniel Graham suggests, "kinds of causes" (72), explain how and why something comes into being. The first cause, or material cause, is the "source from which something comes to be", such as, to use Aristotle's example, the bronze from which a statue is created (Physics, 11, 3, 129). Formal cause, or the second step in the system, concerns the shape the bronze must take to become a statue, while the efficient cause deals with the techniques by which the bronze is changed and shaped. Final cause can be explained in terms of purpose, or, "the good or end to be achieved" (131). In the case of the statue, such a purpose is linked to the public's instruction and admiration.

A version of Aristotle's paradigm can be applied to the demonstrative process of the devotional sonnet. external divisions of the poem at times correspond to the different parts of the classical schema. Here, material cause emerges as the mystery or problem the sonnet poses, frequently in the first quatrain. What results is either a question or paradox comprising the substance or propos of the poem. Formal cause is often apparent in the first or second quatrain, and becomes more pronounced as the sonnet continues. Efficient cause takes the form of a rhetorical technique directing the process to its final cause or These last two causes are often most goal/purpose. prominent in the sonnet's sestet. For the purposes of this dissetation, application of the four causes to La Ceppède will be discussed in terms of the poems' substance, structure, technique and purpose.

Once substance, expressed as "problem", is established in certain sonnets, a recurrent operation, at once rhetorical and meditative, can be employed to determine what mental, verbal and affective activity the poet either appropriates or appeals to in order to convey his devotional message. The aim of such an operation is the acquistion of knowledge, or science the narrator speaks of in the avant-propos. A system of progressive conceptualization and meditation, realized through an increasingly precise

rhetorical procedure can be applied to particular sonnets in the *Théorèmes*, giving the work a devotional, discursive, as well as an epistemological continuity.

Within such as system, substance can be considered as a devotional problem, issue or situation, formulated through rhetorical figures and devices of which the most prominent is paradox. The transformation of problem into paradox is more often implied than stated, and often concerns issues likely to cause doubt or uncertainty in the meditant.

Problem evokes something indeterminate or contestable about the nature of devotion, and while the rhetorical and meditative process may not fully resolve this uncertainty, it at least gives some cognitive definition to mystery.

Problem serves as a means of opening discourse to rhetorical and meditative activity.

Once problem becomes apparent, its understanding becomes highly dependant on a discursive procedure which outlines and illustrates the rhetorical and meditative format necessary to develop the problem's conceptualization and examination. This discursive procedure, as it relates to the sonnet, can be defined as the rhetorical structure of the sonnet, as well as the rhetorical techniques the narrator employs to convey his message. Both intellectual and affective in nature, structure and technique explicate the devotional, epistemological process, with structure presenting a commonly known rhetorical framework such as

dialogue, dialectic and question/answer, while technique deals with rhetorical devices such as typology, analogy, rhyme and inductive/deductive reasoning thorough which structure yields its meaning.

Goal or purpose, then, provides some idea of authorial intention. Generally, intention reflects the poet's interpretation of mystery or problem, often giving a sense of closure to the sonnet. In closing the sonnet, purpose indicates the particular sonnet's role in the théorème process. It should be noted, however, that not all of La Ceppède's sonnets offer conclusive goals. As a consequence, some problems remain as mysterious at the beginning of a poem as at the end, thereby contributing little to the logical progression of the théorème. Nonetheless, inconclusion corresponds directly to the ineffable, inscrutable nature of the subject matter, reinforcing the notion that not all devotional mystery may be investigated with logical precision and result.

The sonnets discussed in this chapter were chosen on the basis of their ability to demonstrate a sohpisticated, structured rhetorical/meditative process essential to devotional instruction. Different sonnets were selected not only according to the particular problems. structures, techniques and purposes the illustrate, but according to the way they intersect and overlap. More than many other of La Ceppède's poems, these sonnets reflect issues, forms and

methods crucial to the poet's goal of interpreting poetry as devotional, rhetorical and epistemological problem and process. As a result of such schematization, a system of this nature provides a clear conception of what La Ceppède's meditative technique acutally is, and how it employs a syncretic approach to fuse a unique kind of spiritual exegesis. The above schema, particularly through the notion of paradox, links all the sonnets analyzed, with I,1,12 and I,1,26 presenting dialectic structure; I,1,14 and I,1,21 developing and analogical/typological technique; with I,1,25 framed through a direct question/answer format, and I,3,60 articulating a paradox fundamental to the work, that of the role of art in devotion. Closing the textual analysis is a discussion of the series I,3,72-77, which demonstrates the convergence of the various problems, structures, techniques and purposes within a sonnet sequence.

The following outline summarizes the application of this aristotelian schema to the sonnets analyzed:

- I. A. I,1,12 Subhead: Paradox and the Articulation of Dialectic
- 1. **Problem:** Meaning/purpose of Christ's pain and sacrifice. Problem is rhetorically conceptualized and expressed in the implicit paradox: Christ must die so man may live.
- 2. Structure: Articulation of dialectic focusing on antitheses of God/Satan, Good/Evil, and Master/Servant within the context of the Passion.
- 3. **Technique:** Deductive process in which oppositional types are presented with increasingly specific references and application to the Apostles and eventually to the reader.
- 4. Purpose: Articulation/announcement of paradox and

dialectic early in the work establishes the tone of Christ's suffering and places this suffering within a theological framework.

- B. I,3,26 Subhead: Rhyme and the Resolution of Paradox and Dialectic
- 1. Problem: Similar to that of the previous sonnet in that the issue concerns the purpose of Christ's suffering. Situation/image presented is that of Christ on the cross. Implied paradox of this situation is that the image represents both Satan's and Christ's victory and defeat.
- 2. Structure: Historic, dialectic struggle between God and Satan, chronicled from Adam's fall to Christ's passion.
- 3. Technique: Poetic illustration, primarily through rhyme, of the resolution of this struggle. Narration, description, and synopsis of this struggle culminating in Christ's victory.
- 4. Purpose: To affirm the resolution of this struggle through Christ's victory.
- C. I,1,14. Subhead: Dialogue and Analogy as Devotional Process
- 1. Problem: The paradox of Peter's tenacious pledge of loyalty despite Christ's prediction of the Apostle's betrayal. This situation effectively represents the problem of the dévot's fidelity.
- 2, Structure: Dialogue between Peter and Christ where Peter challenges Christ's prediction, and in which the poet ultimately questions the disciple's claim of loyalty.
- 3. Technique: Two analogies of which the first transposes the "moy/toy" dialogue between Christ and Peter to the level of God and the reader/ The second compares Peter to Goliath and Christ to David, citing Old Testament typology as proof of Peter's eventual fall.
- 4. Purpose: Peter's fall acts as a metaphor for man's spirtual inconstancy. Such falls are inevitable, as man's fated acts often betray his stated intentions.
- D. I,1,21 Subhead: Typology, Analogy and Correlative Revelation
- 1. Problem: Issue of progressive revelation, specifically

- of how Christ's Passion fulfills Old Testament scripture. Implied within this revelation is the paradox of how death leads to life.
- 2. structure: Parallel correspondances. Symmetrical division of the sonnet with the octave representing the Old Testament and the sestet representing the New.
- 3. Technique: Typology/analogy in which Rachel's pain in giving birth to Benjamin prefigures Christ's pain in giving birth to the Church.
- 4. Purpose: All biblical figures find their ultimate respondant in Christ.
- E. I,1,25 Subhead: Question and Inductive Reasoning in Understanding Devotional Paradox
- 1. Problem: Issue of Christ's dual nature as man and God. Problem of understanding Christ's humanity. Paradox of why Christ prays to the Father if the two are one.
- 2. Structure: Question/Answer format relating to specific aspects of this dual nature. Central question explores how if both powers are equal, one power shows deference and humility to the other through prayer.
- 3. Technique: Inductive process of inquiry and reasoning whereby fundamental questions concerning Christ's existence as man and God become increasingly sophisticated, ultimately culminating in a rhetorical question asking whether or not Christ's annilhilation of one half of his being is not a mark of his service to man and God.
- 4. Purpose: Conclusion that Christ's desire to destroy himself for man and God explains his supplication of the Father.
- F. I,1,60 Subhead: The Paradox of Art and Devotion
- 1. Problem: Previous sonnets have all dealt with thematic paradoxes, whereas this one centers on a formal paradox which questions the validity of the entire work. The devotional issue concerns the insufficiency of art as an instrument of devotion, since art at best is only a weak imitation of what is real, natural, or divine. Yet, the real or true presence of Christ is often absent from devotional experience, thus a paradox results in that despite art's insufficiency, it is all the dévot has in the absence of the real or natural.

- 2, Structure: Dramatic scene in which the Virgin, portrayed with extreme pathos, must accept this paradox upon Christ's death.
- 3. Technique: Analogy of the meditant's acceptance of art in the absence of nature, with Mary's acceptance of St. John as her son in Christ's absence.
- 4. Purpose: Proposition or exchange marking the acceptance of art as an instrument of devotion as the only viable means of attaining salvation.
- G. I,3,72-77. Application of this interpretive procedure to a sonnet sequence, with primary emphasis on the declaration: J'ay soif."

A schema of this type attempts to show an integrated narrative structure beyond that of theme, episodic sequence and corresponding metaphor. Little effort has been made at finding a unifying structure beyond that of CAP, which Cave and Yvette Quenot claim is often inapplicable. A rhetorically conceived structural breakdown illustrates the complex nature of La Ceppède's didactic methods and goals. Such methods and goals view rhetorical and logical formulation as indispensable to the meditative process, with the author appropriating rhetorical form to meditative substance.

IV. (I,1,12) Paradox and the Articulation of Dialectic

In La Ceppède, paradox is the basic means through which

"substance" of "problem" is conceptualized and expressed.

For the purposes of the <u>Théorèmes</u>, existence of paradox implies an apparent contradiction or incongruity in either Christ's behavior or God's law which the poet and meditant must contemplate and ultimately resolve in order to attain the "science" or knowledge necessary for grace. For reasons soon to be mentioned, La Ceppède sees Christ's redemptive act as problematic and at times contradictory, and thus establishes paradox acting as both "law" and "symbol" of God's mysterious nature.

In very broad terms, paradox can be defined as as statement or sentiment that is seemingly contradictory or opposed to common sense, and yet is true in fact (Oxford 1467). For paradox to achieve its most powerful effect, its lucid, pithy expression is vital. In striking paradoxes, the expression of contradictory ideas should fit neatly within a tight, but sequential form so that the juxtaposition of apparent opposites will be as pronounced as possible. Many paradoxical statements can be divided into assertive and conclusive halves, with the conclusive half comprising a counterweight to its assertive predecessor. In a sense, the art of paradox lies in the "undoing" of one half by the other, thereby presenting a logical or situational dilemma in which both aspects of the resulting dichotomy can be discussed. The sonnet form encourages the

dense expression of paradox as it confines thought and language to a relatively small space.

In large measure, the Théorèmes base themselves on two particular theological paradoxes which see a cogent articulation within the boundaries of the sonnet form. These two paradoxes, that innocent descendants must suffer for the sins of their quilty ancestors, and its more concrete expression that the holy Christ must die so that sinful man may live, render a vivid image of their dichotic nature throughout the work. As far as the structure paradox can assume, since by definition the concept implies some sort of contradiction or incongruity, it follows logically that dialectic, which juxtaposes opposed or contradictory ideas and in many cases seeks to resolve their conflict, could serve as a rhetorical framework outlining and developping the antitheses crucial to understanding the mysteries of Christ's life. Since dialectic stems from a process of self-development or unfolding--either of an action, event, ideology or movement, it also conforms to the notion of "théorème" as a poetic and religious process whereby the "dévot" progressively acquires the knowledge and experience necessary to attain grace.

Dialectic in La Ceppède assumes many characteristics coterminous with the concepts traditional definitions. In a general sense, laceppedian dialectic conforms to the theory and practice of weighing and reconciling juxtaposed or

contradictory arguments for the purpose of arriving at the truth. From a general standpoint, La Ceppède's dialectical development opposes man and God through Adam's fall, then reconciles the two through Christ's sacrifice. Viewed in a still broader perspective, one can argue that La Ceppède's dialectic fits the platonic definition as the discipline which investigates eternal ideas, especially those relating to the good, the true and the beautiful. Though La Ceppède's "eternal ideas" are undoubtedly filtered through the prism of Christian devotion, there exists, through the process of the "théorème" a kind of logical division, analysis and transcendance characteristic of Plato's method of dialectic investigation.

The following discussion will show that dialectic in the <u>Théorèmes</u> sets in opposition elements such as life and death, good and evil, day and night as well as piety and sin, revealing a struggle which takes root in the fundamental opposition between God and Satan. Directly related to this struggle are the original paradoxes of why the innocent must suffer for the guilty and why Christ must die so man may live. Both this struggle and paradox seek a truth, which the poet strives to articulate through a dialectical structure in the sonnet. For La Ceppède, then, dialectic is a process of investigation through which the author seeks to set forth and resolve these apparent fundamental contradictions. Dialectic thus fully integrates

itself into the notions of "problem" and "théorème," and "litimately aids in the resolution of mystery.

Within this devotional conflict, man, who undoubtedly represents the reader, finds himself in the middle, tempted by Satan while hearing God's salutary message. Adopting a kind of pre-hegelian format where God represents thesis, man's fall through Satan antithesis, and Christ's arrival synthesis, La Ceppède portrays man as a rebellious servant who ultimately causes his master's downfall. Sonnet (I,1,12) clearly illustrates La Ceppède's dialectical structure, bringing to light many of the opposing forces in the entire work, and articulating them on a more detailed and immediate scale. As far as the mechanics of the sonnet are concerned, I will demonstrate how La Ceppède manipulates form to better frame this dialectic, rendering more palpable the oppositional types which underlie the structure of the Théorèmes:

Pour les mauvais enfans, voir saisir le bon Père: Pour le mauvais valets, le bon Maistre attacher: Voir le bon Capitaine en tres-grand vitupère Pour les mauvais Soldats, sous les fers trébucher.

De la main d'un bon Roy, voir le Scèptre arracher Par ses mauvais subjets, qu'un rancueur désespère: Voir sur un haut gibet le Pontife percher Pour son mauvais Clergé, par ces fils de vipère:

Pour le mauvais troupeau voir livrer à la mort Le bon Pasteur: voir le ravageant desbort Du Cocyte inonder les pleines estoilées:

Voir tout ce qui l'Averne a de prodigieux: Seront apostres saints les objets furieux Qui scandaliseront vos ames desolées.

La Ceppède exploits the sonnet form to express the graded tension and scope of this dialectic. As we shall see, this graded tension is part of a deductive method through which the dialectic is presented and explicated. In lines 1 and 2, each alexandrine brings to bear not only an opposition but a philosophical sense of irony regarding Christ's salutary act:

Pour les mauvais enfans, voir saisir le bon Père: Pour les mauvais valets, le bon Maistre attacher:

In these first two lines, form establishes an ironic sense of

order despite the cruelty and disorder inherent in the subject matter. The first hemistiche of each line consists of a proposition identifying man as subservient to God, while the second acts as a paradoxical complement presenting Christ as the victim of man's transgression. The overall effect is problematical with the "bon" Christ dying for "mauvais" mankind. The first quatrain contains three such conflicts, of which the last, that of the "Capitaine" and the "Soldats," extends over lines 3 and 4. Internal structure of the quatrain is arranged to express the cause/effect paradigm of man's sin prompting Christ's death.

The second quatrain reverses the order of the cause/effect sequence in order to accentuate Christ's victimization. Dividing the second quatrain into halves separated by a colon, La Ceppède employs more poetic space to fully express the egregious nature of man's crimes:

De la main d'un bon Roy, voir le Sceptre arracher Par ses mauvais subjets, qu'un rancueur désespère: Voir sur un haut gibet le Pontife percher Pour son mauvais clergé, par ces fils de vigne.

Through the images of the "Sceptre," the "gibet" of the Cross and the "mauvais clergé," La Ceppède, in one of the initial sonnets of the work, prefigures not only Christ's suffering, but key elements in his dialectical discourse. The symbol of the "sceptre" will become important in Peter's attack on Malchus (I, 1, 58-62), while the "mauvais clergé" play a large role in Book II during Christ's trial before Pilate, with the Crucifixion occupying most of Book III.

Similarly, the rhyme scheme of the octave prefigures the segment of the dialectic centering on Christ's death and the temporary triumph of Satan. The pattern is that of an "irregular" ABAB BABA, with alternate feminine/masculine rhymes. The feminine "A" rhyme of Père/vitupère/désespère/vipère traces the shame and despondancy of Christ as well as Satan's momentary victory, while the masculine "B" rhyme of attacher/arracher/trébucher/percher chronicles Christ's

capture by the Romans, the stripping of his garments, and finally his stumbling under the weight of the Cross before his Crucifixion. In this way, the octave's rhyme and syntax perform the identical functions of foreshadowing Christ's punishment while preserving a sense of harmony and at least formal resolution amidst the discord and violence of Christ's suffering.

There is no real turn in the ninth line, as the rhetorical "pour-voir" format which began the poem continues. Such a format, within the context of a devotional problematic, presents a cause/effect argument in which "pour" indicates a kind of antecedent, and "voir" its consequent. Five such constructions appear in the sonnet, with the word "voir" used seven times throughout the poem. Placing the term "pour" at the beginning of a line, La Ceppède employs the corresponding "voir" either at the start of the next line or after the cesura in the same or following line. Thus, "pour" and "voir" always function as "mots d'attaque," either marking assertions or drawing conclusions concerning the dialectical tensions which underlie not only the sonnet, but the entire work as well.

As a kind of extension of the "pour-voir" rhetorical paradigm, the punctuation of this sonnet also plays a large role in emphasizing antithetical elements. Irregular not only not only for the <u>Théorèmes</u> but for sonnets of this period in general, this particular meditation includes seven

colons. As is the case with many texts of the late sixteenth and early seventeenth centuries, one cannot be entirely sure whether these colons reflect the author's compositional technique or the printer's whim.

Nevertheless, the edition used (Quenot 1988-9) was the product of comparative research in which the editor examined several extant original printings in order to determine the accuracy of key elements such as punctuation. Thus, despite the lack of absolute certainty, one can at least possess a reasonable belief that the punctuation as it appears in this edition reflects La Ceppède's originial composition.

Even in the absence of any colons, one could still argue that the line-breaks at which most of these colons appear constitute pauses which carry the same effects of stoppage, transition and continuation of the reading and meditative experience. Colons, in this case merely reinforce the pauses already there. Also, if one assumes that the punctuation for one sonnet is inaccurate; in the absence of additional proof, one must make the same claim for every sonnet, with the implication that any discussion of La Ceppède's punctuation be discounted as a basis for critical interpretation. Thus, I will assert, albeit cautiously, that punctuation is a valid point of departure for critical discussion, especially in light of its importance to the sonnet's form.

To return to the sonnet at hand, then, the first

quatrain is the only strophic unit comprising a complete sentence, with colons linking an exceptionally long "enchaînement" of images and themes which overflow traditional boundaries. The colons thus act to comparmentalize thought within a series of events and analogies. This unorthodox use of punctuation is key to the poet's deductive technique which progresses in a cumulative manner from general, analogical antitheses such as "enfans/père," "valet/maistre," and "pontife/clergé" in the octave, to more specific, literal images such as the flooding of Hell's waters and the betrayal of the apostles in the sestet. La Ceppède's frequent use of enjambment could be said to mirror formally and build up to the deluge in the poem's first tercet.

A study of the sestet will elaborate these ideas:

Pour le mauvais troupeau, voir livrer à la mort le bon pasteur: & voir le ravageant desbort Du Cocyte inonder les pleines estoilées:

Voit tout ce que l'Averne a de prodigieux: Seront Apostres saints les objets furieux Qui scandaliseront vos ames desolées.

In line 10, a colon divides the first tercet into halves, strengthening the cause-effect logic expressed through the "pour-voir" rhetorical framework. The first half deals with man's murder of Christ, as the second announces the apocalyptic consequences. The overflow of form in the

enjambments of lines 9 and 10 act as a metaphor corresponding to the rising waters of Hades which result from man's spilling of Christ's blood. The term "desbort" in line 10 thus becomes crucial to the poem's structure and intent, symbolizing excess and violation. In passing from the imagery of "troupeau" and "pasteur", as well as that of the flood, La Ceppède employs colons at the end of lines 11 and 12 to frame the climactic statement, "Voir tout ce que 1'Averne a de prodigieux." Such a declaration dramatically refers to both the transgressions of the first eleven lines and the consummate sin of the apostle's betrayal in lines 13 In this deductive, cumulative technique, the degree and 14. of transgression becomes increasingly great, with the initial oppositions serving to prepare and reveal the final treason of the disciples.

While the problems of betrayal and the paradox of Christ's sacrifice are not solved, and the dialectic not synthesized in this poem, one must note that La Ceppède exploits form in such a way as to illustrate microscopically the oppositions which generate this dialectic, constructing his synthesis throughout the work as a whole. What occurs in this sonnet in terms of a goal or purpose is the articulation and development of one part of the dialectic structure, that concerning the "antithesis" of Satan's victory over Christ. It is important to note that La Ceppède presents such unresolved conflict at the beginning

of the work, leaving its solution for the end. While the poet opens the struggle with Christ's betrayal and capture in Book I, he closes it with Christ's victorious Crucifixion in Book III. The next poem to be analyzed, (I,3,26), marks the resolution of the paradox of Christ's sacrifice and of the dialectic strutures which express it through the techniques of rhyme, narration and the synopsis of biblical struggle.

V. Rhyme and the Resolution of Paradox and Dialectic

In this sonnet, as in the previous sonnet discussed, La Ceppède shapes conflict around the problem of why Christ should suffer for man's sins. While sonnet (I,1,12) sets forth in detailed fashion the suffering Christ must undergo before defeating Satan, sonnet (I,3,26) actualizes these notions by clearly illustrating Satan's defeat through Christ. The image of Christ on the Cross is inherently paradoxical as it represents both Satan's and Christ's victory and defeat. However, as the tone of the poem unequivocally suggests, it is Christ's triumph which dominates, freeing man to receive grace. The following discussion will examine how La Ceppède, in this victory sonnet, exploits the sonnet form through an artfully crafted rhyme technique to uniquely illustrate and resolve the dialectical struggle at the core of his work. In its

essence, this sonnet represents the conclusion of a théorème based on the paradoxes of Christ's suffering. The purpose of the sonnet is to affirm the resolution of this struggle through Christ's victory.

As in sonnet 12 of Book I, La Ceppède employs the divisions of the sonnet to frame his dialectic structure:

Sathan par le bois vert nostre ayeule ravit: Jesus par le bois sec à Sathan l'a ravie. Le bois vert à l'Enfer nostre ayeule asservit: Le bois sec a d'Enfer la puissance asservie.

Sathan sur le bois vert vit sa rage assouvie: Jesus sur le bois sec son amour assouvit. Le bois vert donna mort à toute ame qui vit: Le bois sec (ô merveille!) à tous mort donne vie.

Le bois sec aujourd'hui triomphe du bois vert, Le vert ferma le Ciel: le sec [l'a] reouvert, Et nous y reconduit par voyes fort aisées.

Il a tout satisfait: il a tout merité Sur ce bois sec la grace atteint la verité: La justice & la paix s'y sont entrebaisées.

What is especially striking about this sonnet are the frames realized through the techniques of rhyme and homonym. In lines 1-10, La Ceppède constructs his dialectic within distichs beginning with th opposing "mots d'attaque" of "Sathan/Jesus" and "Le bois vert" and "le bois sec," closing with homonyms which in many cases are grammatical variations of the same infinitive. The rhyme scheme in the octave follows and irregular ABAB/BAAB masculine/feminine pattern, and when read aloud, one quickly notices that all phonetic

rhyming ends in the vowel [i]. Consequently, if rhyme were based "in the ear" (Hollander) alone, the result would be an eight-line repetition of the [i] vowel rhyme. Though the technique of employing a rhyme of the same vowel sound for an entire octave is seen in other sonnets, this is the only instance where La Ceppède caps his alexandrine structure with homonyms.

The quatrains demonstrate how La Ceppède splits his four-line frames into paired and aural and visual halves which proclaim Christ's triumph over Satan:

Sathan par le bois vert nostre ayeule ravit: Jesus par le bois sec à Sathan l'a ravie. Le bois vert à l'Enfer nostre ayeule asservit: Le bois sec a d'Enfer la puissance asservie.

La Ceppède's symmetrical patterns not only reinforce the formal coherence of the discursive unit, but attempt to illustrate that this symmetry and coherence is representative of God's triumph, design and law. The odd-numbered lines of the octave represent Evil through the "bois vert," declaring the power and temporary triumph of Satan over man, personnified by Adam. As in the previous sonnet examined, each of these declarations ends with a colon, as opposed to a comma or even a semi-colon, in order for the meditant to better contemplate the disruption and malevolence Satan has wrought. By contrast, the "bois sec" of the even-numbered lines hails Christ's victory over his

adversary, with the homonym/rhyme insisting on Christ's complete reversal if not "undoing" of Satan's acts:

Sathan sur le bois vert vit sa rage assouvie: Jesus sur le bois sec son amour assouvit. Le bois vert donna mort à toute ame qui vit: Le bois sec (ô merveille!) à tous mort donne vie.

The appeasement of Christ's love on the Cross defeats the appeasement of Satan's rage in the "bois vert" of Eden. lines 7 and 8, the lethal power of the "bois vert" eventually cedes to the resurrective power of the "bois sec." In this case, the use of identically sounding terms serves to reinforce the sense of continuity and progression of divine will. The ultimate effect of La Ceppède's rhyme/homonym method is neither one of stylistic word-play nor even that of Christ's final triumph, but of synthesis of two antithetical elements in God's design. Symmetrical repetition of "Sathan/Jesus" in the first two lines of each quatrain and of "Le bois sec/Le bois vert" in the last two announces a dialectic structure which pronounces its formal resolution through an exclusive phonetic pattern. Adversaries converge in the sonnet, its form marking the reenactment and resolution of their struggle, translating the purpose into hailing Christ's victory and establishing a new order for the universe.

It is important to note that the first version of the poem, appearing in 1594 as part of La Ceppède's <u>Imitation</u>

des psaumes de la penitence de David contained no such method of exclusive sonoric repetition (511). In this light, La Ceppède's convergent techniques intensify notions of harmony. Inherently opposed within this dialectic, Good and Evil are indespensable both artistically and theologically to celestial design as their conflict prepares man's redemption through Christ and their harmonization assures Christ's victory. By nature of its compact, cadenced and sequentially ordered form, the sonnet presents dialectic in its essence, with the technique of rhyme symbolizing the attendant conflict's resolution.

The cumulative nature of the sonnet easily allows for essential, climactic statements such as the first tercet:

Le bois sec aujourd'huy triomphe du bois vert Le vert ferma le ciel, le sec [l'a] reouvert Et nous y conduit par voyes fort aisées.

Encapsulating the struggle which outlines man's history, this tercet also suggests a rupture in the paradigm through the meditant's acceptance of Christ. The word "nous" in line 11, reinforces the need for the "dévot" to interiorize the significance of this problem, coming to the realization that celestial experience is in many ways his own. As is stated in the beginning of the poem, Adam, referred to as "nostre ayeule" in lines 1 and 3, was ravaged at the hands of Satan. Conversely, Christ allows man to avoid submission

to Satan, which the sonnet's dialectical structure so vividly represents. Thus, the opportunity for salvation signifies the end of the dialectic struggle. If man accepts Christ and receives his grace, the previously chronic struggle will cease with the victory of Good. The sonnet's turn, breaking the octave's exclusive aural rhyme technique, formally accentuates the rupture in this dialectic, which is thematically incarnated in the re-opening of the heavens in line 10. As this rupture and subsequent opening are of a historic, temporal nature, the words, "Le bois sec aujourd'huy triomphe" in line 9 underscore the novelty of the opportunity man now has before him.

Curiously, despite the change in rhyme found in the sestet, the method continues in a new phonetic rhyme consisting of the vowel [e] which dominates the sonnet's last four lines:

Et nous y reconduit par voyes fort aisées Il a tout satisfait: il a tout merité Sur ce bois sec la grace atteint la verité La justice et la paix s'y sont entrebaisées.

Thus, if one were to analyze the entire poem soley on the basis of sonoric rhyme, the resulting rhyme scheme would be that of AAAA AAAA BB CCCC. Possible answers for the use of such unorthodox measures stem from the poet's desire for structural and substantive coherence. As regards the sonnet's final four lines, one can defend La Ceppède's

uniform phonetic rhyme as the stylistic completion of the pattern established in the octave. Though verses 11-14 do not resound with the semantic richness of their rhyme/homonym predecessors, the repetition of the [e] rhyme does present an ordered division corresponding to that of the octave. When considered in terms of the problem/conflict upon which the poem is based, this exceptional stylistic method can be justified as expressing the peaceful, harmonious design or goal of Christ's redemptive presence. In effect, La Ceppède constructs a tripartite rhyme frame tracing the history of the Christ/Satan dialectic in the "A" section, Christ's victory and the reopening of the heavens in the "B" division, and the eventual fulfillment of the Scriptures and man's reception of grace in the "C" schema. Rhyme reflects God's reason and hence man's path to salvation.

VI. Dialogue and Analogy as Devotional Metaphor and Process

As indicated through the word "nous" in the concluding lines of the preceding sonnet, La Ceppède engages in a type of dialogue, or direct address with the reader in his narrative structure. This dialogue aids in the personalization and ultimately the internalization of the devotional process. Dialogue, defined in general terms as

the conversational element in literary composition, assumes the status of an interpretive structure for La Ceppède's sonnets in that like dialectic, La Ceppède's exploitation of dialogue amounts to a consistent and recurring systematization of language and concepts which reflect the prescriptive and mysterious nature of God's law and the meditative process. As is the case with dialectic, dialogue rhetorically encases the devotional problems presented before the reader.

Yet, for the sake of clarity in treating dialogue as structure, it will be useful to discuss dialogue in terms of dialectic, underlining the similarities and differences between the two. As in dialectic, there is, in dialogue, a self-evident "binary" quality which indicates a kind of dual interaction or opposition. As has been seen, this duality can occur on several levels, such as that between God and Satan, Christ and the Apostles, the poet and the reader, etc... In terms of the differences between dialectic and dialogue, one can argue that dialectic tends to illustrate these oppositions in an external manner, conforming to a type of historical progression or order of which thesis, antithesis and synthesis are the principal components. By contrast, dialogue expresses these oppositions in a more personal or internal fashion, centering more on thought, language and communication than on the movement of historically opposed forces. Dialogue relates to problems

concerning voice, specifically the problems of "whom" is speaking and "to whom." As this voice can be easily directed inward, dialogue lends itself to the devotional practice of self-questioning and self-exegesis, and thus directly deals with the profession of faith, and subsequent adherence to this profession.

Nonetheless, despite these apparent differences, the question must be asked whether dialogue can be considered a more intimate application of the dialectic process. argue that laceppedian "dialogue" is merely an "internalized" reappropriation of the Good/Evil, Piety/Sin, Life/Death dialectic played out between the "characters" of Christ and his Apostles, as well as between the poet and the reader. Struggle, opposition and movement remain, but the confrontation is more psychological than biblical. dialogue in its essence as conversation, acts as a kind of internal refinement of dialectic structure, employing voice as an instrument of self-examination for the "dévot." As we shall see, "voice" is in many cases difficult to identify in La Ceppède's dialogues, with ambiguous or metaphorical speakers acutely heightening the sense of mystery and thereby layering the interpretive process.

Before discussing the dialogic structure of Sonnet (I,1,14), it will be necessary to situate the poem in its proper context. As has been noted, Sonnet 12 of the same book outilines a dialectic which culminates in the betrayal

of the apostles. The Speaker in Sonnet 12 remains for the most part distanced, simply identifying the perpetrators of Christ's destruction until the final tercet in which the speaker's climactic declaration admonishes the apostles in the last tercet:

Voir tout ce que l'Averne a de prodigieux: Seront Apostres saints les objets furieux Qui scandaliseront vos ames desolées.

In sonnets 13 and 14, the poet's challenging of these "ames desolées," who, through the voice of Peter in sonnet 9, had pledged loyalty despite Christ's prophecy to the contrary, becomes the dominant discursive register. Like sonnet 12, sonnet 13 addresses the group as a whole, employing the collective "vous" in its accusation of the apostles; as in the first quatrain:

Comme donc osez-vous, ainsi legerement A ce coup vous promettre un courage indomptable? Comme donc osez-vous respondre asseurement Contre le prognostic du Seigneur veritable?

One should note that the apostles do not respond in either sonnet 12 or 13. It is not until the following sonnet that the disciples' voice is heard. Again, Peter becomes the "porte-parole" of his company, as the poet applies the motifs of accusation and betrayal in a much more immediate context. The broken relationship between the apostles and

Christ translates this time into a more immediate confrontation between Peter and Jesus, represented simply as a dialogue between "toy" and "moy":

Et toy qui me jurant fidèle assistance Te crois cil par qui fut Anthee accravanté Le coq (dit le Seigneur) n'aura plustost chanté Que tu renieras trois fois mon accointance.

Moy? que je sois à nuit si manque de constance (Repart Simon alors) qu'infidèle ésventé Je te fauce la foy dont je me suis vanté? J'espouseray plustost les fers la potence.

Ainsi le Philistin bravoit au camp de Dieu: Mais des lors que la main du jeune enfant Hebrieu Luy desserra sa fonde, il tomba sur la place.

Ainsi des qu'une femme, ô Pierre, attaquera Ta venteuse constance, à Dieu ta brave audace: Ta langue a ce peril, ta foy dementira.

The ambiguity of voice is striking. It is not until the third line that Christ is revealed as the speaker in the first quatrain. Similarly, "Moy" is not revealed as Peter until line 5. In both cases, parenthetical identifications of speaker tend to obscure the identity of any particular interlocutor. "Toy" and "moy" can thus also be interpreted generally, representing the dialogue between God and man.

Viewed as a whole, the tension of the dialogue is constructed in the octave, while the sestet contains its resolution. La Ceppède sets the quatrains in opposition to underscore the conflict between Christ and Peter. In the first four verses, Christ accuses Peter of disloyalty and

prodicts the disciple's treason, while in the second quatrain, Peter internalizes Christ's accusation and prediction, denying them both. The shift form "toy" to "moy" marks the transition from exterior to interior, with the dialogue becoming more self-conscious. Given the general roles of "toy" and "moy," Peter's self-consciousness and denial suggests an analogic method which implies that man ought to recognize his own denial of Christ. this analogical discursive technique, "Toy" thus also represents the reader as well as the poet, with "moy" crystallizing and revealing the self-exegetic nature of the devotional process. Therefore, while "toy" and "moy" ostensibly express the distance or opposition between Christ and Peter and hence between Christ and man/poet, they also bridge the gap by making the reader/poet aware of his role in creating this distance.

The phonetic composition of the octave helps to signal the resolution of this opposition. Though not directly structuring the sonnet's rhyme, the repetition of the nasal a in the terminal or pre-terminal syllable of each of the octave's verses creates a kind of assonance which joins the initially separated "toy" and "moy." Curiously, the nasal a of "assistance/accravanté" and "éventé/potence," is counterbalanced by a less frequent assonance in the initial syllables of the first eight lines. The phoneme [wa] of "toy", "crois", "moy" seems to prefigure the harmony between

God and man inherent in La Ceppède's project. As in sonnets (I,3,26) and (I,1,12), La Ceppède exploits the phonetic order and rigor of the sonnet to harmonize dislocated if not adversarial elements.

La Ceppède's analogical method is further developed in the sonnet's turn which places the immediate conflict between Christ and Peter within th larger context of Fate's decree of Peter's (and therefore man's) denial. first tercet, Peter's presumption in contradicting Christ, first alluded to in sonnet 13, is compared to Goliath's presumption in the Book of Kings. Like the Philistine, Cephas will fall, but like Adam, it is a woman, not a king, who will precipitate his ruin. Just as man's punishment for his presumption and inconstancy is inevitable, so is his destiny to commit these sins. Through this typological analogy, La Ceppède resolves the mystery of Peter's betrayal despite his proclaimed allegiance by referring to an outside, immutable authority. The reality of Peter's fate eclipses his claims of loyalty. In terms of a goal or purpose of the sonnet, "moy" is made self-aware only to realize its powerlessness before God, and hence the need for Synthesis of the antithetical elements is thus achieved through a third, higher voice, which like an oracle, reminds man of his impotence before Time. Selfconsciousness invariably leads to a greater consciousness of God. The "retour sur soi" (Donaldson-Evans 162-3) results

in a "retour sur Dieu," as the independance of the contemplative "moi" shrinks before God's presence.

Dialogue and voice thus project different viewpoints within the boundaries of the poem. Requiring the reader first to look outward and subsequently inward with the example of Peter, voice breaks this inner consciousness, ultimately deferring to divine omnipotence. Marking the progression of an external-internal-external movement, the sonnet's divisions conform to the corresponding changes in the reader's consciousness. The sonnet's boundaries indicate a movement in the reader's conciousness since they signal changes in the reader's points of reference. One can argue that in this process, the poet attempts to guide the reader's thought, focusing his attention on Peter, then himself, and finally on biblical prophecy. The stages of the sonnet reveal the stages of the reader's meditation not so much in terms of composition, analysis and prayer, as in terms of voice, perspective and cognition. The first tercet of the sonnet indicates one aspect of this cognitive process: that of the Old Testament as the typological codebook for the New. The next analysis will explore how La Ceppède exploits the symmetry and completion of the sonnet's form to illustrate the revelatory nature of the Bible's typological structure and technique.

VII. Typology, Analogy and Correlative revelation.

Types and typologies undergrid the development of La Ceppède's rhetorical/devotional technique. As the models or figurative representations of things yet to come into being, types mark the origin as well as the progression of divine Typologies then, as a study, doctrine, or theory of types, lend themselves to the systematization or patterning essential to the deciphering of "mystère." As pertains to the discussion at hand, typologies will refer to the doctrine of progressive revelation; the belief that figures and concepts in the Christian dispensation are symbolized or represented by figures and concepts in the Old Testament. The technique of unraveling typological figures or models as they relate to the notions of mystery and revelation is at the heart of the Théorèmes composition. Analogical in nature, typologies in La Ceppède represent a recurrent, almost pro-forma rhetorical method explicating devotional problems set before the meditant. Defined as biblical correspondance based on logical inferences of likeness between two things, La Ceppède's typological analogies serve to unravel mystery within a narrative structure composed of parallels and correlates analytically extending from a given model. My task now is to show how the sonnet's framework naturally lends itself to such a structure of parallel correspondances, and how within a pre-set two quatrain/two tercet strophic limit, analagous or recurrent thematic and formal patterns easily arise.

Relationships between the sonnet's constitutive units, especially within a rhetorical context of logical or emotive persuasion or proof, as opposed to mere description or reporting of an incident, often involve the matching of these units either through expression or intent. In La Ceppède, correlative, reciprocal theme and structure underlie mystery's revelation. Sonnet (I,1,21) is wrought of correlates which imply the issue of Christ's Passion as the fulfillment of Old Testament scripture:

Quand Rachel s'accoucha (pour son dernier malheur) Du petit Benjamin, les tranchées roulantes Par son ventre affligé, furent si violentes Qu'elle perdit en fin l'avivante chaleur.

Sur le point que la mory abbatoit sa valeur, Qu'elle sentit en fin ses forces s'escoulantes Mourant elle forma ces paroles dolentes, Ce fils sera nomme le dils de ma douleur.

Christ ainsi sur le point d'enfanter son Eglise En mourant sur la Croix, ja désja la baptise par ce propose qu'il dit a ce premier effort

Puis donc que sa mort prendra naissance Ne luy doit-elle par cette recognoissance De se dire a tousjours la fille de sa mort?

The synthesis of La Ceppède's correlative, associative structure operates within the multiple formal divisions of the sonnet. The basic analogy which underlies the discursive technique of the entire sonnet is that of:

Rachel:Christ as Benjamin:Church. Dealing exclusively with the Old Testament episode of Rachel's death while giving

birth to Benjamin, the octave mirrors the sestet's image of Christ's death on the Cross and the resulting birth of the Church. Signaled by the phrase "Christ ainsi," the sonnet's analogical turn announces not only the culmination of the sonnet but of the Bible as well, since Catholic theology holds that all Old Testament example finds its ultimate respondant in Christ (Hardon 31). La Ceppède frequently employs the method of echoing the distance between the Old and New Testaments in the division between octave and sestet. Nevertheless, despite the clear separation of the two halves, an interpretive unity emerges with the sestet functioning as a substantive and stylistic "pendant" to its predecessor.

With these structural parallels between octave and sestet, La Ceppède generates other parallels of this nature between the first quatrain and tercet as well as between the second quatrain and tercet. In both the octave and sestet, the first discursive block presents a kind of "tableau pathétique" of the dying figure about to give birth. Similarly, both the second quatrain and tercet end with the respective figures naming their children with their dying words. The relationship between Benjamin and Rachel's "fils de ma douleur" and Christ's church as "la fille de sa mort" function as ironic complements underscoring both the symmetry and opposition inherent in sonnet composition.

Occupying the last hemistiche in lines 8 and 14, these terms

represent the culmination of suffering described in the octave and sestet. At the same time, they function as paradoxical counterparts underlying the temporary division and eventual union of Old and New Testament, male and female, octave and sestet. The irony of these complements expresses itself through the reversal of the birth metaphor as it is a male, Christ, who gives birth. Nonetheless, when this incongruity is considered within the larger contexts of progressive revelation and Christ's role as "Créateur," the apparent contrast effectively becomes a harmonization. The birth-death pattern of the quatrain and tercet pairs creates an analogical symmetry corresponding directly to the cycles of birth, death and regeneration. The irony of the inverted birth cycle underscores Christ's omnipotence as the creative and harmonizing force in the universe.

In addition, La Ceppède's contrast of Rachel engendering a son with Christ's engendering a daughter embodies the male/female union necessary for all regenerative acts. Disparate parts merge to form a new whole within this method of typological analogy. This fusion of gender parallels that of the Old and New Testaments. Two books form one, just as two poems of different rhymes and themes create a sonnet. The parallel unity of La Ceppède's parallel structures can be summarized as follows:

(form)

(content)

A. Main parallels	OCTAVE	OLD TESTAMENT
a. sub parallels	first quatrain second quatrain	Rachel's death Benjamin's birth
B. Main parallels	SESTET	NEW TESTAMENT
b. sub parallels	first terecet second tercet	Christ's death Church's birth

What becomes evident is the associative intricacy with which parallel structural components house typological and analogical components, leading to the implied conclusion that all biblical figures find their ultimate respondant in Christ. This highly complex system of echoes and mirrors between sections of a single sonnet or individual sonnets contstitutes another technique, that of an allusive rhyme which fuses form and content. Allusive rhyme consists of a series of "pendants" of reciprocal discursive units, be they quatrains, tercets, sentences or even words. whose correspondance completes a given form, idea or image. many cases, the correspondances resolve the conflicts and paradoxes proposed in these forms and ideas, articulating and concluding the contemplation of a particular "théorème." In the sonnet at hand, form and content construct a variety of "pendants" which prefigure recurrent typologies in the The next sonnet in the sequence opens with Eve's emergence from Adam's rib, thus giving added historical justification to the seemingly implausible idea of Christ giving birth. The Cricifixion sonnets in Book III

extensively allude to Christ's "voix mourante" and the engendering of the Church, while Book II reinvokes the image of the self-sacrificing Rachel in sonnet 71.

As in regular rhyme schemes, allusive rhyme establishes continuity and harmony while allying itself with the ordered, typological parameters within which the poet works. La Ceppède develops parallel structures to expand these parameters within the sonnet's given form, exploiting simulataneously the sonnet's narrative denseness and elasticity. Though a more detailed examination of the sonnet's capacity to expand and contract narrative will come at the end of this chapter, the following sonnet functions much in the same way, posing questions that will underlie the work on single as well as multiple levels.

VIII. Question and Inductive Reasoning in Understanding Devotional Paradox

In many ways, a question/answer format is perhaps the most logical and self-evident of interpretive structures for sonnets exposing a particular problem or issue. Like the aforementioned structures of dialectic, dialogue and parallel correspondance, a question/answer framework easily

integrates itself within the boundaries of a single sonnet. Having established his initial question, La Ceppède's rhetorical method is to expand upon these initial questions, exploring their logical extensions and ramifications to expose and develop devotional problems. For La Ceppède, questions are both noetic and rhetorical, given that they are the basis of serious intellectual inquiry, while at the same time serving as a figurative device to merely reshape and reinforce arguments without truly demanding a sohpisticated response. In this case, however, question will be seen for the most part as noetic, setting forth, like any of the other interpretive structures, a consistent pattern or model implying that mystery is about to be articulted and revealed. Because of La Ceppède's exposition and development of question, this format lends itself better to the sequential structure of the Théorèmes, and hence plays an important role in the poet's narrative strategy. The following analysis will focus on the importance of interrogative process as structure in the unfolding and resolution of devotional problematics within the sonnet Though discussion centers primarily on sonnet 25, Book I, with its question/answer format and inductive exposition, it should be noted that the questions this sonnet raises pertain to the sequence as a whole, and, as I will show, gain significance when applied to other poems in the series. In addition, the final section of this chapter

will more fully demonstrate how question, both decalred and implied, works within the structure of an entire sonnet sequence.

While Paul Chilton speaks of "question and answer schemes based of formal sonnet divisions," his treatment of the subject remains in some ways underdeveloped (193-4), lacking concentrated, highly detailed explanation of the correlative nature of La Ceppède's interrogation and response within a single group of sonnets. Chilton neither explores the relationship between language and public nor the way problems posed in a poem of this type play a seminal role in the generation of sonnets throughout the work.

The presence of a question/answer format within the sonnet undoubtedly asserts the problematic nature of both devotion and the lyric. Sonnet 25 of Book I exemplifies La Ceppède's interrogative process not only because the sestet answers questions posed in the octave, but because of an inductive technique in which the questions and answers become broader in scope as the divisions of the sonnet progress:

Si le Père et le Fils ne sont qu'une substance Comme donc peut le fils luy mesme se prier? Si le Père, & le fils sont esgaux en puissance Comme donc peut l'ésgal son ésgal supplier?

Si tout, tout ce qui peut nous béatifier, Si tous les attributs de la divine essence Leur sont communs, de quoy peut l'un gratifier L'antre, à qui tout par tout regorge d'abondance N'est-ce point que le fils porté d'amour extreme S'est voulu r'abaisser, s'anéantir soy-mesme Et prendre pour souffrir forme de serviteur?

Voire, ce grand ouvrier s'escoule en son ouvrage: Et comme homme il est moindre à son geniteur: C'est pourquoy maintenant il luy tient ce langage.

The questions in this poem emanate from the preceding sonnet in which Christ, praying alone in the Olive Garden, asks the Father for the "calice," in effect, requesting his death. This request poses problems as it portrays Christ as hesitant and doubtful, cravenly beseeching the Godhead with conditionals such as "si tu veux" and "s'il se peut." Grounding his argument in partistic doctrine, La Ceppède asserts that Christ's caution, which could be considered unsuitable given his power and the free acceptance of his fate, merely symbolizes his humanity. Accordingly, questions and problems concerning Christ's dual nature become the focal point of the following group of sonnets. In a pun on the word "escriture," La Ceppède signals the poetic and rhetorical impact of the "deux natures" on patristic as well as artistic interpretation in the last tercet of sonnet 24:

O Combien ces propos fournissent d'escritures! Cette breve oraison marque distinctivement En luy deux volontez ainsi que deux natures. Declatations such as these not only prepare the reader for subsequent explanations, they also mark the poet's acute consciousness of his work. Following the word-play on "escriture," one also finds ambiguity in the term "breve oraison." It is plausible that "breve oraison" refers to the sonnet itself in addition to Christ's prayer. In either case, La Ceppède unquestionably values the condensed potential of language, realizing this potential in the exposition of his question/answer format.

The first question of sonnet 25 fills the first two lines of the poem, representing a definite completion of thought:

Si le Père & le Fils ne sont qu'une substance Comme donc peut le fils luy mesme se prier?

Simply and succinctly phrased, this initial inquiry operates exclusively on the level of "Père" & "Fils," suggesting a fundamental problem which would occur to meditants of all backgrounds. Of great theological import, the question is nonetheless understandable and accessible to all. Lines 3 and 4 repeat the form, with identical hemistiches of "Si le Père & le Fils" in lines 1 and 3, and nearly identical hemistiches of "Comme donc peut le fils" and "comme donc peut l'ésgal" in lines 2 and 4. Logically extending the first question, La Ceppède inductively raises the investigation to a more complex level asking not only how

the Son can pray to himself but how equals can pray to one another. Rhyme clinches this elevation as mere "substance" in line 1 becomes "puissance" in verse 3, while the verb "prier" in line 2 intensifies to "supplier" at the end of verse 4.

Though lacking puncuation formally identifying it as a question, the phrasing of the second quatrain undoubtedly amplifies the interrogative form of its predecessor, enlarging the investigation of the théorème:

Si tout, tout ce qui peut nous béatifier Si tous les attributs de la divine essence Leur sont communs, de quoy peut l'un gratifier L'autre, à qui tout par tout regorge d'abondance.

Progressively more intricate than the two questions before it, the questions of the second quatrain probe the mystery of the totality, or the "tout" of "divine essence." La Ceppède asks if both Son and Father equally share in the "attributs" of the "tout," how can one part of the divinity gratify another? Moving from prayer between "Père" & "Fils" through supplication between equal divine powers to the gratification of the Almighty, La Ceppède develops an inductive, appositional, and correlative progression which is enhanced by the brevity of the sonnet form. By increasing the range of his questions, the poet expands the reader's perspective, thereby broadening his understanding

of the théorème. Inductive procedure, through the divisions of the sonnet correponds to a synthesis of the reader's knowledge, elevating him from the status of an "ignorant" to that of a "docte." Increasingly sophisticated language shapes these more probing questions aimed at a more contemplative public. The relationship between form and content becomes ironic in that the same compressed form encases content of greater vision and response. Constancy of structure coupled with variable substance enhances the reader's instruction as consistent, compact form condenses a problem to its essence, allowing the public to more easily surmise and contemplate progessively complexs devotional inquiry. In this sonnet, the resolution of the problematic curiously takes the form of a rhetorical question. question and answer, the turn is of a dual nature, perfectly blending the principal thematic and structural motifs of the sonnet:

N'est-ce point que le fils porté d'amour extreme S'est voulu r'abaisser, s'aneantir soy-mesme, Et prendre pour souffrir forme de serviteur?

The tercet renders the expansive development of the octave's questions more tangible by arguing that as a man, Christ's goal is not only to lower, but to annihilate, himself.

Recognizing his inferiority to the Father, Christ the man must somehow express his subordinate stature, thus serving

as an example for the "meditant moyen" in his decision to accept Christ. Unlike the "mauvais enfans" of sonnet 12, or the treasonous Peter of sonnet 14, Christ is humble, demonstrating the proper role of a "serviteur." It should also be noted that the tercet's direct, almost colloquial language parallels that of the first quatrain, thus making a direct appeal to the "ignorant" referred to in the "avant-propos."

The issue of Christ's dual nature becomes increasingly broad and complex when one considers that although Christ's self-abasement indicates human deference to God the Father, it can also be interpreted as a sign of divine love for man. Christ's "amour extreme" in line 9 can be cast either upward or downward, his doubly-directed love reinforcing his dual existence. This duality intensifies the equivocal character of subject and object as expressed in the concluding tercet:

Voire, ce grand ouvrier s'escoule en son ouvrage: Et comme homme il est moindre a son grand geniteur: C'est pourquoy maintenant il luy tient ce langage.

The pun on "voire" illustrates the conclusive, demonstrative form of the sonnet at a moment when some sort of resolution is about to take place within the poem's question/answer format and inductive procedure. Lines 12 and 13 provoke the reader into asking who or what is represented by the terms "ouvrier," "ouvrage," and "geniteur?" How does one

distinguish between "ouvrier" and "ouvrage." Is indeed God the Father annihilating himself through his "ouvrage" of Jesus Christ? Is Christ seeing to his own demise by confecting the "ouvrage" known as his "Passion?" Does the relationship between "homme" and "geniteur" refer to that between the Son and the Father or between man and God? The pronounced metaphoric tone of the last tercet's language expands the interpretive possibilities. La Ceppède's implied questions thus become as important as those stated, forcing the reader to take an active role in the resolution of the théorème.

In large measure, the word "tout", repeated five times in the second quatrain, resolves all questions the sonnet raises. As "tout" encompasses "divine essence" in all its forms, it suggests that all interpretations are valid.

Answering both direct and implied questions within the same structure, the sonnet itself incarnates a "tout," both beginning and at least momentarily settling the mystery's investigation. More specifically, However, the final tercet proposes the conclusion that Christ's desire to destroy himself for God and Man explains his humble posture and subsequent supplication of the Father.

Before ending the discussion of this sonnet, I should briefly mention the generative effect of this sonnet both formally and thematically within the sequence. The next two sonnets explicitly develop the *théorème* through the

question/answer format, directly questioning Christ's seemingly incongruous "s'il se peut" (sonnet 26), as well as the Father's desire to submit Christ to the torture of the cross when a simple pardon of man's sins would have accomplished mankind's redemption (sonnet 27). La Ceppède's longest annotation, in (I,1,37) amounts to a theological treatise on Christ's dual nature, particularly his humanity. Sonnets (I,3,67-71), dealing with Christ's fourth declaration on the Cross, further explore this duality, suggesting the destruction of Christ's human nature as a prerequisite to the full assumption of his divine office. Stylistic and thematic correlations which incorporate the sonnet as part into the whole of the work give us a more expansive notion of théorème, and in so doing, comprise much of the integrative art of La Ceppède's devotional lyric.

IX. The Paradox of Art and Devotion

Poetry, despite its ability to harmonize and to illustrate the order of celestial design, is, as will be seen, not without its own paradoxes. In its essence, poetry, and the lyric in general can both be said to reflect the larger concept of art. Art in turn, is undeniably indispensable to devotional practice. Yet, despite its ability to interrogate, to represent and to answer, art

cannot recreate the actual experience of following Christ through his pain. As the primary discursive mode of La Ceppède's art, the sonnet is at the center of the paradox between art and devotion. Indeed, problems and questions concerning the role of art in devotion comprise a general sort of théorème underlying the entire work. The next sonnet exposes the problem of art, and provides clues to its resolution through the device of a proposition which underscores its salutary nature. As in the previous sonnets examined, the paradox of this particular meditation is directly related to the idea that Christ must die so man may live. What distinguishes this sonnet's paradox from the others is that it specifically touches upon the both the sufficiency and insufficiency of art, and ultimately of the lyric, as a means of pronouncing and interpreting these paradoxes. While the problems of previous sonnets were structured on the apparent contradictions of devotional fact or substance, this sonnet's problem stems from the paradox implied in devotional expression. The question "Why the sonnet"? is ultimately tied to that of "Why art?".

Situated in the sequence emanating from Christ's fourth declaration on the Cross: "Femme, voilà ton fils, et toy, voilà ta mère," the structure of sonnet 60, of Book Three, resembles that of a dramatic scene which portrays a high sense of pathos in Mary's anguish over Christ's decree that the Virgin accept St. John as her adoptive son upon Jesus'

death. As will be seen, this transfer acts as an analogy for the pain man must endure in accepting "art" as opposed to "Nature" in devotional practice. Expressed as an "eschange" in the last verse, man's final acceptance of art in the closing stages of the Première Partie highlights the struggle between "Art" and "Nature," as well as between the represented and the real. Signaling the conclusion of his sonnet in such an "eschange," La Ceppède underscores the role of poetry in consummating God's relationship, indeed his convenant, with man.

The sonnet, whose structure is that of a tripartite "scene" in which Mary hears the dying Christ's command, accepts it, and is then consoled by the narrator's apostrophe, expresses this struggle as a mystery:

Debout, donques la Vierge oit attentivement Ce qu'ordonne en mourant sa chère Geniture Et des veines de corps de son Fils la rupture Degorge sur son chef un tiede lavement.

Ce legat que le Christ prononce gravement Est par elle accepté: mais certe il la torture Son coeur, qui n'est qu'amour s'offense griefvement De voir supposer l'art au lieu de la Nature.

Soit, l'apostre est parfait: mais n'est-il pourtant Que valet celut qu'elle va regretant, Son Fils est Fils de Dieu, l'autre de Zebedée

Jesus est un vray Fils, Jean un fils supposé He comme peux-tu donq, ô royne de Judée, Accepter sans mourir l'eschange proposé.

Before undertaking a close analysis of this struggle, one

must first define "art" and "Nature" in their proper contexts and discuss the implications. Line 11 gives some indication of this definition in the comparison between Christ and St. John:

Jesus est un vray fils, Jean un fils supposé In this context, the "vray fils" of Christ can be taken to represent "Nature", while the "fils supposé" of John connotes "art." In the lexicon accompanying her edition of the Théorèmes, Yvette Quenot defines La Ceppède's use of the word "art" as "artifice" (749). This implies a substitutive, "supposed" or mimetic quality not unlike the platonic paradigm in which the real and/or perfect exist outside the human realm with "art" only an inferior representation of what is true. What faces the poet and the dévot is the problem of representing the "vray" or the real of the divine in the artistic or imitative medium of the lyric. A partial solution to this problem involves the intercession of the Holy Muses at the beginning of each Without the inspiration of the Holy Spirit in Book I, book. Christ in Book II and the Virgin Mary in Book III, art could not begin to approach the real. As the sources of art are divine, art can thus be seen as the best and only imitation of the truth, enabling the meditant to witness, question and contemplate certain facets of divine reality necessary for redemption. As La Ceppède often implies that man's naked intellect is incapable of fully apprehending the divine

(I,3,29), art is seen as a window through which intellect and affect pass in man's recognition of God. Christ's death in this sonnet suggests that the real will often be absent from devotional experience, requiring the meditant, as in the analogy with Mary, to accept its artfully inspired reproduction. In light of this absence, art becomes part of the pact man must accept in order to be saved.

Nonetheless, as this sonnet indicates, art or artifice has an ambivalent stature, at one part of the solution and problem of faith. While nature and art, just as Jesus and John, are not antithetical, they do exist in a hierarchical relationship, with art always subordinate to nature. If he is to attain salvation, man has little choice but to acknowledge and accept mimetic inferiority. A choice of this type, however, runs the risk of causing doubt in the hearts of those less inclined to believe, as well as enormous anguish in those who do, as in the case of Mary:

Ce legat que le Christ prononce gravement Est par elle accepté: mais certe il la torture, Son coeur, qui n'est qu'amour s'offense griefvement De voir supposer l'Art au lieu de la Nature.

One possible solution to this quandary is that acceptance of artifice constitutes a declaration of faith which ultimately transcends the doubt and agony resulting from the absence on any real or true presence of God. As in the example of the "bon larron" which directly precedes this sequence, faith by

definition can only be realized in moment where tangible proof and substance are absent. The inference, then, from this sonnet is that a théorème, while attempting to furnish the reader with the knowledge and emotion of devotional experience, can only proclaim and reveal the mystery of faith if the meditant consummates his devotion based on the implied rather than real presence of God.

The question now at hand is to discuss the sonnet's relationship to art and artifice, focusing on why La Ceppède chose the sonnet as his sole form of imitative expression of nature. As has been stated, in God's absence among man, art becomes the principal means of representing the divine on Consequently, the poet, as the courrier of this art, functions as the prime intermediary in man's salvation through artifice. La Ceppède's "poète" is essentially protean, adopting many masks and voices while approaching and distancing himself from the reader. Standing in contrast to the rather elusive, if not fragile and highly emotive posture of the poet is the relatively fixed structure of the sonnet which, as opposed to the more variable ode for example, provides an artistic regulatity and consistency necessary in reinforcing faith. Though the poet's devotional psyche seems volatile, expressing at once fervent belief, sinful desire and outright doubt, the form in which these vacillations are presented does not vary, thus comprising the most tangible, stable element in the

poet's discourse.

The choice of the sonnet, then may lie in its capacity to strike a balance between intellect and affect, between reason and passion. La Ceppède exploits the sonnets ability to rigorously structure and analyze the high, irresolute emotion of devotional experience. Annotation 4 of (I,1,37) or La Ceppède's treastise on Christ's sweating of blood, gives insight into this assertion. Citing Plutarch, La Ceppède arques that "Les passions sont la matière de la vertu, comme la raison en est la forme" (149). Despite the presence of "mystère," La Ceppède's conception of "la saincte raison" (I,1,15) is in many instances medieval, claiming that God is "reason incarnate" (Oppenheimer 8). will soon be discussed at length, the principal argument of this annotation is that the fear which causes Christ to sweat blood is a symbol of his humanity. Christ's divine reason eventually quells his fear, suggesting that within the meditative process, the triumph of logic at certain moments symbolizes the victory of the divine over the human, of the soul over the body. Reason, states La Ceppède, constitutes "ce qui appartient à l'âme; c'est pourquoy cette passion, et les autres semblables, qui apres leurs premiers mouvements cèdent à la raison" (149). Though Plutarch's schema of reason/form, passion/content refers to virtue, it can be argued that La Ceppède applies the same format to his poetry which, as seen his his avant-propos, seeks to restore

poetry's virtue. If the external constancy of the sonnet's rigorous form mirrors divine reason and the orthodoxy of faith, then its affective content perfectly reflects human passion. Thus, as an artistic mode, the sonnet's form acts as a structural constant balancing the volatility of man's emotion.

The second quatrain of (I,2,63) describes how this movement towards equilibrium generates La Ceppède's poetry:

O pourpre emplis mon test de ton jus precieux Et luy fait distiller mille pourprines larmes, A tant que meditant ton sens mysterieux Du sang trait de mes yeux j'ensanglante ces Carmes.

The parallel between Christ's bloody sweat and the poet's tears of blood becomes clear. Reason, or the act of meditation distills emotion into a highly ordered expression of the poet's suffering. Thus, in both cases, human passion is somehow overshadowed by reason without losing its importance in the meditative act. The "voeu pour la fin de cet oeuvre," which completes the <u>Première Partie</u>, echoes the same idea:

Voy mon offrande, ay que le sang distille De mes vers, sont des tiens le doux ebatement.

In these instances, the sonnet funnels man's emotions into coherent, systematic discourse combining Ignatian externality and Augustinian meditation. The rigor of the sonnet encases the mystery of the Passion, its austere walls

housing the rich, contemplative interior of the mind and heart.

Ultimately framing a variant of God's word, the sonnet form stands as a law transcending the inconstancy and capriciousness of human faith. In the second quatrain of (I,3,1), the magistrate from Provence in effect calls his verse "loix", while invoking the Virgin as his new Muse:

[Quelle] nouvelle Muse à mes nombreuses loix Inspirera la grace, me dourra l'adresse De retracer icy ton extreme destresse Et les derniers accents de ta mourante voix?

La Ceppède's annotation of the word "loix" in art amplifies his choice of the lyric and implicitly of the sonnet as his primary mode of discourse:

Ainsi furent appelez les vers par l'Antiquitez Sort pource, comme on dit, que les lois estoient faites en vers, ou plutost à mon Advis pource que les nombres donnent la foy aux vers.

The art form of the sonnet, with its structure so heavily based on numerical configurations, would indeed conform to such criteria. Sealing the expression of the covenant through the "loix" of the sonnet seals the covenant itself.

Thus, to retun to the sonnet which began this section, what La Ceppède attempts to prove is that while art cannot achieve the absolute, immutable character of divine "Nature"

its role as the supreme earthly imitation of the divine renders it worthy as an instrument of devotion. As the vehicle of God's reason and law, art, as expressed thorough the lyric, answers the charges of insufficiency posed in the Though art, like the analogy of John in initial paradox. the text, holds only the stature of a "valet" when compared to "Nature," the inference is that like the apostle, art is perfect, thus justifying its function as a proposed substitute for the "vray." In order to rephrase the proposition, then, art must inevitably represent Christ, and in this case, one must accept the former in order to receive the latter. This proposition acts a mystery which the reader, like Mary, must painfully acknowledge and internalize in order to be saved. The distich/apostrophe which ends the poem cleverly underscores in a rather dramatically conclusive fashion, the dual nature of this proposition which, like the Crucifixion itself, it at once agonizing and salutary:

He, comme peux-tu donq, ô royne de Judée Accepter sans mourir l'eschange proposé.

These last two lines can be taken as either a question or an exclamation as suggested by the inversion in line 13 and the absence of a question mark at the end of line 14. Taken as a question, the distich rhetorically asks Mary, as well as her analogue the *dévot* how she/he can possibly accept this proposition of art over Nature without experiencing the

agony tantamount to death. Yet, taken as an exclamation or a declaration, the distich becomes benevolent and reassuring in tone, suggesting that Mary and the dévot can, by contrast accept the "eschange" without dying, and in so doing, will overcome their agony and attain salvation. Thus, while the sonnet's conclusion re-invokes the fundamental paradox concerning the role of art in salvation, it implies finally that in God's absence, art is the highest if not the only means of establishing a salutary relationship with God.

X. Sequence and the Convergence of Discursive Structures and Methods

An examination of La Ceppède's use of the sonnet necessarily includes a close analysis of a particular sequence of sonnets. While Donaldson-Evans, Chilton and Cave have in part broken down La Ceppède's narrative structure into more or less numerical divisions based on the specific events of Christ's Passion, it may be more useful to speak of the poet's narrative as consisting more of the problems and implications of these incidents than on the events themselves. As was indicated earlier, an approach incorporating the Cave/Martz model of Composition/Analysis/Prayer within a problem/solution-

question/answer rhetorical format will more effectively take into account the complex inter-communication between series or "grappes" (Donaldson-Evans 38) of sonnets. Questions, themes and images will be seen to evolve through a generative structure of lyric narrative where La Ceppède develops his théorème primarily through 1) the announcement and description of key incidents in the Passion, 2) the theological and psychological questions, problems and mysteries arising from these incidents and 3) the contemplation and resolution of these mysteries stemming either from logical discourse or affective prayer, and ending in the revelation of truth. The term generative will be used in a quasi-dialectical sense, as problems will lead to solutions which will in turn lead to new problems, forming both an intellectual and emotive progression often moving from literal to figurative; and culminating in the understanding of divine mystery. This process of selfgenerating problematics will provide a more tangible definition of théorème as an investigative process whose objective is the discovery of theological and poetic truth. The term théorème, while conceivably operating on the level of a single sonnet, more frequently denotes a sequence which surveys the evolution of a devotional problem from its incipient to its final stages.

Within this evolution, the schema of problem, structures, method and end manifests itself in varying

degrees to further develop the investigative processs of the théorème. Concerning structures and methods in paticular, I will show that those of dialectic, dialogue, question/answer, analogy, typology, as well as deductive reasoning all operate within the larger framework of problematic. While exposition and development of a devotional question/answer format will dominate the structure of La Ceppède's discourse in this section, dialectic and dialogue will also play important roles. Analogy and deductive inquiry will constitute the greater portion of La Ceppède's method within this sequence. As in the analysis of individual sonnets, the structures and techniques perform the same function, with the structures presenting the general format of metaphysical inquiry; the method formulating the development and in many cases the resolution of this inquiry. As far as the goal or purpose of the sonnet is concerned, it should be noted that La Ceppède purposely "concludes" his sonnets with a certain degree of indeterminacy in order to extend and develop his metaphysical analysis. The purpose of the present discussion, however, is mainly to observe how these structures and techniques freely cross the borders of individual sonnets and in so doing, enrich the construction and interpretation of the théorème as a coherent whole. part of the construction of the théorème, I will show how these structures and methods relate to La Ceppède's

narrative form, and thus have a direct bearing upon the poet's ability to open and close narrative discourse.

One interesting group of sonnets gernerated from the problems emerging from a key event or declaration in the Passion is found in Book III, in the sequences based on Christ's seven declarations on the Cross. While these declarations have often been considered a narrative division as a whole, is should be recognized that each "parole" spawns a series of sonnets dealing with the questions, paradoxes and mysteries of the particular statement. La Ceppède at times indicates such a movement in his annotations, underscoring an aspect of his work which is in may cases self-evident. Focus on a single declaration will illustrate these notions of sequential evolution and unity, demonstrating the sonnet's role as the mode of discourse of the théorème.

Though the choices are numerous, the series of poems emanating from Christ's fifth declaration "J'ay soif" (I,3,72-77) serves as a prime example. The sequence's clear, measured, and as we shall see, deductive progression not only exploits the separate components of the sonnet as problematic formulae, its striking techniques of opening and closure create the stylistic effects of transition, culmination and irresolution needed to undergird solid, continuous narrative movement. Sonnet 72 begins with the continued taunts of the "Juifs," referring in this instance

to Christ's previous question/plea in sonnet 67: "O Mon Dieu, pourquoi suis-je abandonné de toy?":

Le Juif sur cette plainte invente un prompt discours Pour ravaler de Christ la puissance parfaite Prend Eli pour Elie & dit qu'il a recours (Tant il est miserable) à l'aide d'un prophete.

This "ravalmement" or "abaissement" of Christ on the part of the Jews continues in the second quatrain, where the deliberate misinterpretation of "Elias" for "Eli" degenerates into a general mocking of Christ's "impuissance," echoing the cries of "si tu es le fils de Dieu, descend de cette Croix" and "sauve toy" of sonnet 37-39 of the same book:

Oyons, dit-il, ce Christ qui faisoit tant de feste De son pouvoir, appele Elie a son secours, Voyons, puis qu'à ce coup tous ses moyens sont cours Si l'autre viendra empecher sa defaite.

The sonnet's turn shows Christ's reaction and resistance to the verbal torment of the octave. Christ responds with words, forming a sort of dialogue, but these words, at least superficially, ignore the insults of his adversaries. As will be seen, the reply "J'ay soif" completely transcends the abject barbs of the Hebrews:

Mais ce martyr constant, meprisant de mepris Pousse encore cet [elan] de chair qu'il a pris. J'ay soif. He! pauvre corps que ta soif est avide.

Though line 10 attributes this announcement to "la chair qu'il a pris", annotation 2 hints that a literal to figurative development of the mystery will soon ensue, describing the "cinquiesme parole" as "cy couchée premièrement en son sens littéral" (595). It should be noted that the series generated by the fourth declaration displays the same pattern with Christ's supplication first justified as "la foible Humanité" (I,3,68), then later interpreted in terms of Christ's desire for God's abandonment in order to be closer to man (I,3,71).

The sonnet's last tercet reiterates this "foible Humanité," summarizing the physical torments Christ has endured up to this point in his Passion:

Le veiller, le parler, la faute d'aliment La rigueur, la longueur, de ton cruel tourment Te rendent aussi sec qu'une brindile aride.

While a recapitulative tercet of this type does indeed seem to formally and thematically close the sonnet as it answers why Christ is thirsty, it leaves unresolved problems. One question initially entering the reader's mind is "For what does Christ thirst"? Line 11, broken into two sentences, "J'ay soif" and "He, pauvre corps, ta soif est avide," leaves the gaping question "De quoy"? A broad, but

evocative declaration such as "J'ay soif" is consistent with La Ceppède's discursive procedure of gradual, deductive revelation. General, symbolic statements inviting more sophisticated interpretation construct openings giving the poet room in which to work. The reinvoking of Christ's humanity itself implies a degree of indeterminacy as it presents only half of his being. Though reminded of Christ's "puissance parfaite" in line 2, the only apparent vision the reader receives is one of "foible Humanité." noted earlier, this human/divine dialectic presents opportunities for narrative opening and completion easily executed within the compact, symmetrical framework of the sonnet. However, in a récit as episodic, broad and complex as La Ceppède's, it is often impossible for any sonnet to be wholly self-contained. What results in this and other series are "associative and dialectic structures," where the problem for the poet is to "provide closure without resolution" (Smith 145), Concerning the human/divine dialectic of Christ's being, the incomplete nature of its exposition in this initial sonnet clearly lays the foundation of the questions to follow in this particular théorème's development.

The narrator's astonishment at the paradox that Christ, the Almighty master of the waters, would suffer from thirst, prompts the more pointed rhetorical questions posed in the first quatrain of sonnet 73:

La soif peut-elle bien ainsi vous dessecher? Vous, dis-je, Createur de l'onde reflotante, Vous, qui d'un os seche, vous, qui d'un sec roche, Avez fait rejaillir une source humectante?

The apostrophe "vous," repeated four times in the first quatrain and nine times throughout the entire sonnet is of crucial rhetorical importance. Its repetition, especially when followed by the relative pronoun "qui," serves to reinforce Christ's role as the creator of the Earth's waters, thereby underscoring the paradoxical nature of his present thirst. The second quatrain and the first tercet, both framed by "Vous qui" exordia ending in a rhetorical question, further develop this ironic problem to the point where it becomes mystery:

Vous, qui les altérez, en leur plus seche attente Conviez à venir, ô Christ, vous approcher. Et chez vous seulement l'eau vive rechercher Pour eteindre le feu de leur soif haletante?

Vous, qui pour soulager la barbare rigueur Des tormens d'un Prophete, en la mesme langueur Feites pres de luy naistre un cristal admirable.

Interestingly, the principal question asked in these discursive units subtly and more gently echoes the taunts of the "Juif" in the previous sonnet. The paradoxical question: "How can Christ thirst if he quenches the thirst of others"?, clearly parallels that of even the sarcastic "Why does the Almighty appeal to Eli, Elias or indeed anyone

in his time of suffering?" In these instances, the poet engages in an interrogative dialogue with both Christ and the reader in order to account for the paradox of Christ's current demonstration of weakness given his omnipotence. At least partially revealing the mystery, La Ceppède deduces that it is not Christ's will to exercise his power:

Ha! vous avez, Seigneur, sur les eaux tout pouvoir: Mais il ne vous plaist pas maintenant d'en avoir, Pour n'estre point d'autant à vos mains secourable.

The formal composition of this tercet perfectly articulates the paradox confronting the reader as the distich ending in "pouvoir/avoir," while reaffirming Christ's power, foregrounds the locally conclusive, yet generally open "pointe" of line 14. Although this final verse answers the questions posed throughout the poem, it remains equivocal as these answers lack precision. What exists is a statement, but no real explanation of Christ's will. The phrase "d'autant" at the final line's cesura, contributes to this sense of ambiguity and mystery implying contingencies upon which Christ would come to his own assistance. Contingency refines the reader's vision of Christ as an omnipotent, inscrutable deity whose paradoxical suffering forms the core of La Ceppède's narrative structure.

Returning to the sequence at hand, the indeterminiate conclusion of Sonnet 73 breaks ground for its successor

whose first quatrain provides, in deductive fashion a more definite solution to the mystery:

S'il vous plait, cette soif à cette heure patir, Et partir altere, de ce bas hemisphere O genereux Amant, c'est pour nous advertir Qu'à vostre soif, nos eaux, ne peuvent satisfaire.

Through the image of Christ the Divine Lover, his thirst is explained as a desire which man, symbolized by "nos eaux," cannot fulfill. Christ leaves Earth suggesting his need can only be satisfied elsewhere, as the rhyme "hemisphere/satisfaire" indicates. The rhyme "patir/advertir" stands a a warning that Christ's thirst reveals man's inadequacy, though, like the rest of the first quatrain, provides no solution to man's quandary. Neither does the second quatrain furnish an answer, as in merely reiterates man's inferiority in a kind of maxim in line 5:

Plus on boit de nos eaux, plus le gosier altere.

Christ's thirst can only be quenched in a higher realm, as the remainder of the quatrain proclaims:

D'un esprit epure rien ne peut amorir La soif, que ce cristal doucement salutaire Que les Ruches du Ciel vostre amour fait sortir.

In contrast then to "nos eaux" of the Earth is the "cristal salutaire" of Heaven which, as Annotation 1 indicates, originates from the "Saint Esprit qui seul peut etancher la soif du vray Chrestien des eaux, doux-coulantes du Ciel de

ses divines graces" (598). This annotation is valuable not only in terms of the insight it offers concerning Christ's thirst, but because it gives man, as a "vray Chrestien" the opportunity to imitate Christ by quenching his own thirst through the Holy Spirit's grace. La Ceppède describes this thirst as a "soif spirituèle, tant sienne que nostre," (598) asserting that Christ's thirst is both human and divine. Thus, the octave and its accompanying note aid in solving the mystery through the analogy of Christ's plea as an amorous, spiritual thirst, satisfied only in a higher realm. Dealing also with man's role in the mystery, the octave explains that though man cannot quench Christ's thirst, he can fulfill his own desire by following Christ's esample in appealing to the Holy Spirit.

Nonetheless, the answers reveal only superficial layers of the mystery as they do not respond to truly why and for what Christ is thirsty, nor how man can put himself in a position to receive the Holy Spirit. The sestet, in a deductive manner, brings these deeper, more constitutive elements to light, with the first tercet raising the questions of why precisely Christ should suffer more from thirst than from the pain of the Cross:

Mais pourquoy vostre coeur de la soif se lamente, Plustost que de la Croix? donq la soif vous tourmente Plus que ce dure supplice? Ô mystere amoureux.

While the second tercet provides the answer to this

question, annotation 2 provides a patristic explanation of the mystery in a quote from Drogon's interpretation of St. Bernard:

Seigneur dequoy avez-vous soif, disent-ils, la soif vous greve-elle davantage que la Croix[?] j'ay soif, dit-il de vostre bonne foy, de vostre salut, de vostre joye: car la soif du salut de vos ames me presse plus que le tourment de mon corps.

A revelation of this type in a sense constitutes a reversal from line 4's declaration "Qu'à vostre soif nos eaus ne peuvent satisfiare." As the last tercet suggests, man can indeed quench Christ's thirst if he is prepared to repent and thereby redeem himself:

Vostre langue a bien soif: mais beaucoup plus vostre ame
Qui seche, impatiente, au desir qui l'enflame
De nous voir amendez pour estre bien heureux.

Exploiting the intricate relationship between sonnets in a series, La Ceppède deflty executes a progressive revelation where the initial questions and paradoxes of the early sonnets later yield more substantive inquiries and answers through a deductive process based on discursive, symbolic logic. This deductive process starts with a general declaration in order to find its most precise and relevant meaning. In the example at hand, sonnets 72 and 73 declare Christ's thirst, signaling the irony of his pain in face of

his omnipotence, while sonnet 74 metaphorically interprets this thirst in terms of Christ's desire for repentance and faith. Like its preceding counterpart in sonnet 73, the "pointe" of sonnet 74 responds to questions while simultaneously probing the mystery and expanding the "théorème." The conclusion, "De nous voir amendez pour estre bien heureux" logically suggests that a demonstration of man's "amendements" will follow. A "pointe" of this type closes one link of the chain only to grasp another.

Without going into extensive detail, I should note that such a demonstration takes place in the next two sonnets where the tears of the poet/meditant quench Christ's thirst for penitence. Sonnet 75 exhorts the dévot to repent, while in sonnet 76, the tears of regret flow, thereby relieving the soul of the burden of sin as death draws near. two sonnets are vital to the sequential, didactic movement as they reveal the affective internalization and precision of the inquiry and analysis of their predecessors. progression from the exterior to the interior is partially represented, as in sonnets (I,1,12-14) by the movement of "destinataire" from "vous" and "nous" in sonnets 72, 73 and 74, to the "je" and "tu" of sonnets 75 and 76. As in (I,1,14), interrogation is accomplished though a dialogic framework in which the analogy between "toy" and the reader is clear. An examination of the sestets of each of these last two sonnets will bring to bear this more singularly

introspective tone. Let us compare:

Je parle à toy, mon ame à toy le Christ adresse Sa plainte, ne refuse à la soif, qui le presse Cette boisson, craignant les reproches futurs

Abreuve encore de l'eau d'une tres-intime Ses chameaux bien aimez ses devots serviteurs Et tu seras d'Isac l'epouse legitime.

with:

Ma substance fondue au feu de mon martyre S'escoule par mes yeux; voy la donq, l'attire Comme le Soleil va les vapeurs attirant

Ainsi tu recevras en toy mesme ta Mère Ainsi ta dure mort me sera moins amere Si je puis soulager ton ame en expirant.

Thus, movement in La Ceppède's sequential structure is in many cases based more on the ontological progression of the reader than on chronological progression of the récit.

Mystery operated and evolves not only on the level of theology but on the level of dialogue and analogy with the reader, revealing as much about the devotional psyche as about divine philosophy. Christ's self-revelation spawns that of the reader. In this particular as in (I,1,14), self-knowledge and awareness lead to the dissolution if not death of the self, resulting in the truth of the meditant's total need for grace. The capstone of La Ceppède's project, this evolution from a self-conscious to a Christ-conscious self crystallizes devotional experience.

Treatment of these last two sonnets would be incomplete

without mention of their direct relationship to the sequence of sonnets in Book II dealing with the tears of the repentant Peter after the apostle's denial at Christ's trial before Caïphas. In both cases, the Virgin incites remorse on the part of the sinner. Let us compare the second quatrain of (I, 2, 30) with the first quatrain of (I, 3, 76):

La peur mesme au coeur de Cephas recelée Parmy ces Basilics s'estoit faite un glacon Mais or' du Vierge sein la Vierge Nourricon Au feu d'un seul regard l'a bien tost degelée.

and:

Pour t'esmouvoir, mon ame à ce pitieux devoir Medite la douleur de la Vierge eplorée Oyant crier son Fils à la Croix, sans pouvoir Fournir un peu d'eau freche à la langue alterée.

Mary's self-exegetic effect on both Peter and the "dévot" analogically leads to a kind of self-baptism stemming from the tearful acknowledgement of their sins, as the first tercets of (I,2,30) and (I,3,76) suggest. Note how:

Elle fond, elle coule, elle sort par ses yeux. Cette eau fait un lavoir qui (favory des cieux) Le baptize, & [detient] sa mortele souillure

corresponds to:

Ma substance fondue au feu de mon martyre S'escoule par mes yeux; voy donq & l'attire Comme le Soleil va les vapeurs attirant.

Both Peter's and the meditant's sinful beings melt into those of humble penitents ready to receive God's grace. Peter's weeping in Book II acts as a kind of typology prefiguring that of the dévot in Book III, thus allusively rhyming the two series of sonnets otherwise separated by a large chronological distance. The permeability of the sonnet form therefore exists not only within a series of consecutive sonnets but within the work as a whole. Théorème, can hence also refer to inter-related sonnets which establish and reveal mystery while cutting across chronological barriers. La Ceppède's endless network of jeux de mirroir and cross-references exploit the sometimes transparent nature of the sonnet as narrative construct. While La Ceppède's sonnets do stylistically and substantively contain themselves within the walls of their strict form, these walls are often transluscent, allowing different codes and discursive techniques to easily pass in the process of establishing and resolving théorème.

XI. Conclusion.

The function of a rhetorical schema based on the notions of 1) the problem, it articulates, 2) the structure, in which this problem is presented, 3) the method which

develops it and 4) the purpose it serves is thus to frame sonnets structurally and thematically so that sonnets may in turn frame the devotional mysteries of the théorème. examining how the different elements of the process interact within the single unit of the sonnet, one engages in what is finally an inductive process whereby the ultimate part reveals its blueprint for the whole. To understand a project, its components must be interpreted in relation to a system of specific concepts and procedures amenable to lyric and devotional discourse. If La Ceppède's project is to offer the reader théorèmes on the sacred mystery of man's redemption, an attempt must be made to define and explain théorème in terms of its primary elements and functions. this is accomplished, the inductive process continues as the more extensive, contextual aspects of the poet's discourse may then be examined, with the ultimate aim of grasping a more comprehensive sense of the Théorèmes as artistic and theological expression. Concerning these primary elements, one could argue that the framework of problem, structure, technique and purpose constitutes the primary rhetorical element of the Théorèmes, with the sonnet comprising the primary literary element of the work. acquire greater understanding of how rhetoric and especially literature work in the Théorèmes, the next step will be to integrate the two concepts within a broader vision of La Ceppède's "plan" for the work not only as devotional, but as literary discourse. The notion of genre provides such as concepts as it enlarges the plan upon which the <u>Théorèmes</u> can be interpreted as literature. Genre can be seen as the general structure within which the more specific elements of the sonnet and its rhetorical construct incorporate themselves. Most notably, it is the <u>Théorèmes'</u> literary, and to a large extent problematic qualities which distinguish them from other forms of devotional practice. Thus, it will be necessary to explore the manner in which literature poses problem within the context of devotion. Since genre can provide a point of departure for such inquiry, it is to this subject that discussion now turns.

Chapter 2

Genre as Literary Mode of Meditation

Chapter 2

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T. Introduction

Concepts of genre form the core of La Ceppède's literary plan. The purpose of the next series of chapters is to relate genre to textual and devotional experience by discussing La Ceppède's modulation and transformation of genre as a literary structure or framework which, like the structures seen in the last chapter, establishes and develops metaphysical as well as literary inquiry. Just as the rhetorical, analytical and biblical structures of the previous chapter underlay the poet/reader's spiritual exegesis and discourse, so the poetic forms transmitted through genre will underlie the literary exegesis inherent in laceppedian devotional experience. Although conducted in a much more subtle fashion that spiritual exegesis, the poet's exegesis of literature and its representational modes involves the same kind of inquiry and transformation as the spiritual exercise previously described.

Study of the different literary modalities of La Ceppède's metaphysical lyric is crucial to understanding his project of appropriating the literary world to that of devotion. Principally because of its power to allude, identify and contextualize historically, genre establishes literary structure, tradition and authority, and thus emerges as one of the chief means by which La Ceppède proves the devotional value of literature, especially to a cultivated public. In the end, I will argue that it is

precisely genre, in its capacity to establish the <u>Théorèmes</u> as <u>literature</u>, which distinguishes La Ceppèdes's devotional method from that of Ignatius Loyola, François de Sales, or other strictly ecclesiastical forms of devotional practice. Within this literary context, the three primary generic modes of lyric, epic and tragedy will find their ultimate expression in the story of Christ. In terms of the author's project as stated in the "Avant-Propos," if one interprets La Ceppède's notion of "poésie" in the classical sense of the term, then modulation between lyric, epic and tragedy in the Passion has as its goal the salvation of all of "poetry" in order to save man.

As will be seen, generic allusions and forms serve as literary and ultimately as devotional forms. Like the structures discussed in the first chapter, genre lays a foundation upon which mystery may be articulated and revealed. The ability to trace and identify generic modes and patterns in La Ceppède will allow the reader to discover a conceptual framework buttressing that of the théorème, or the analytical meditation of a spiritual problem. Once identified, it will be important to ask what bearing these these generic patterns have on the text as a whole. the issues to be raised are the relationship between genre and devotional problem as well as the rapport between genre and the textual identity of the Théorèmes.

As I will show, despite the exclusive presence of the

lyric form of the sonnet, the Théorèmes are of a mixed nature in terms of the modes and subgenres they represent. From a generic standpoint, the question "What are the Théorèmes?" demands an infinitely more complex response than a mere collection of devotional sonnets. The attempt to answer such a question accurately finds the critic confronted with an interesting but at times confusing array of possibilities in which forms of the traditionally recognized lyric, epic and tragic modes of representation constantly overlap and intersect in the poet's discourse. It should be stated at the outset that the bulk of genre analysis will focus on the lyric, epic and tragic since these are unquestionably the most palpable generic modes the poet brings to bear. While evidence for other modes exist, as we shall see, their importance to the literary project of the Théorèmes is not as great as that of the classical distribution.

Discussion of genre in this chapter will mainly concentrate on the relationship between genre and poetic creation as well as that between genre and reading experience. The goal will be to identify and observe genre at first as literary, and ultimately as devotional construct. Approaches to the role of genre in general are quite varied, but two critical perspectives which have proven insightful are Alistair Fowler's idea of genre not specifically as "category" but rather as "function" or

"concept," "forming the experience of each work of literature" (38), as well as Gérard Genette's application of the platonic/aristotelian notion of genre as an expression of "speaker" or "voice." The present chapter applies features of both theories to analysis of La Ceppède, while later chapters emphasize how the role of genre as "functional experience" and "voice" lends itself to spiritual exercise, problem and "théorème."

In this analysis, it will be important to ask how, through the notions of "problem" and "théorème" literary modes come to represent spiritual ones, and in what if any manner the lyric, epic and tragic overtones of the Théorèmes eventually ally themselves with the devotional phases of Composition, Analysis and Prayer. Generic consciousness will be seen ultimately to reinforce devotional consciousness, as awareness of certain modes of expression corresponds to awareness of the different stages and issues of devotional experience. Discussion of the lyric, epic and tragic aspects of the Théorèmes will directly relate to particular "moments" or "movements" in the poet's discourse when specific types of modal representation seem to be especially prevalent. In accordance with the analytical parameters established in the preceeding chapter, the next step will be to eventually relate the presence and development of particular generic modes to the notions of poetry as problem and process.

II. Questions of Generic Definition and the Conception of Genre as Literary Structure and Design

Many critics, including Fowler and to a certain extent Genette, reject any effort to specifically define genre, at least in the taxonomic sense of the term. This rejection is easily understood when one considers that taxonomic questions in literature invariably escape precise answer as literary genres are infinitely mutable and permeable.

Dating from the Ancients, attempts to develop objective, exclusive, pro-forma categorizations of literary works have always proved deficient, as critics can easily pinpoint exceptions to any recognized generic law. One could even argue that to conceive of genre in its traditional sense as a literary classification or "category," containing rules which prescribe literary creation, ultimately negates a fundamental concept of genre as both tradition and invention.

Accordingly, within any given type, the tradition of works within a given class may be so varied that any attempt to seek commonality may seem to result in an arbitrary yoking of texts having similar characteristics. Still more problems arise when new works come along. The very term

invention implies some deviation from the norms or forms which previously existed. Deviation translates into creative works which in many cases may defy classification. Constant literary invention can thus almost by nature seem to preclude strict definition of a particular genre.

In light of literature's innovative, malleable character, Fowler describes the attempt to define genre as primarily a system of classification as chimera (37).

Though not totally discounting the "taxonomic application" of genre theory, Fowler sees as more promising the idea of allying genre theory with the notions of "communication and interpretation" (37). As part of this "communication,"

Fowler claims that literature, and ultimately genre, consists of "redundancies" analogous to Saussure's concept of "langue" (22). Consequently, "langue" or redundancy furnishes a "literary context" which in turn "reinforces the (literary) signal system with additional coding rules" (22).

Among these various codes of the "literary langue," Fowler purports genre to be the most important, "not least because it incorporates and organizes many others" (22).

Conception of genre in this manner is extremely useful in that one may think of these coding rules as contributing to a larger sense of literary, and particularly generic, structure or format. The existence of generic structures or at least components of these structures implies that if

definition of genre is not entirely possible, recognition of it usually is. Just how genre acts to help the reader recognize literary structures will be the focus of the next series of chapters. For the moment, genre as structure can be explained on the levels of literary element and design. By element is meant a textual indicator referring, in a general, relative sense, to a given type's recurrent, or fundamental formal and thematic concepts. Fowler calls these "constructive inferences" (52) which, either directly or more commonly indirectly, identify the poet's discourse with other poets' discourse. For purposes of this discussion, "constructive inference" can be thought of as indicators referring to the ideas, forms, allusions, images, styles, techniques and tones, either rhetorical or poetic, which help comprise the generic identity of a given work. The conceptual patterning into which these elements or inferences organize themselves can be thought of as design or literary plan. Thus, if genre is considered as a means of conceptualizing and identifying literature, it can be recognized as a literary format, historical in nature, in which these elements and designs fuse to construct and inscribe meaning. Analogically speaking, genre as format can be loosely thought of as a constellation in a galaxy, where, out of the huge mass of elements, certain of the elements fall into patterns to identify a known, traceable structure. Such is the case with La Ceppède's modulation of the lyric, epic and tragedy. The poet borrows and employs readily identifiable traits from each genre to the point where the *Théorèmes* can be read as lyric, epic and tragic poetry.

At the center of the relationship between genre and literary identity is the notion of imitation. generic modulation refers to the poet's imitation and adaptation of historic generic models, with the intention of reinventing the genre in some way. It must be emphasized that "imitation" designates not only the concepts of direct, if not identical reproduction, but those of variation and creation as well. Emphasis on these latter concepts is crucial as it is primarily through variation and modification that works gain "literary significance" (18), and, one could add, literary independence. If genres or "types" as Fowler calls them (18) avoid fixed definition, then it is only through the study of imitative similarities and differences with other expressions of a particular "type" or "types" that any serious understanding of genre may be gained. As far as imitation is concerned, genre criticism has little choice but to focus on a middle ground between fixity and change, with the latter providing the richest vein for interpretation. While assertions such as these may seem obvious to the modern reader, it must be remembered that this was not always the case, especially during the period when La Ceppède wrote. In order to better grasp La Ceppède's own conception of genre, it will now prove illuminating to discuss the generic climate in which the Théorèmes were produced.

III. The Re-thinking of Genre Theory During the Late Renaissance

The late sixteenth and early seventeenth centuries make for fascinating genre study as this period clearly straddles the Renaissance "Querelle" and the emergence of neoclassical criticism. The Renaissance "Querelle" pitted the "Ancients" who believed genres timelessly immutable, and the "Moderns" who claimed that "kinds" or "historical genres" were adaptable and that "art's universality resided in broad principles, not in particular generic forms" (Fowler 27). Renaissance Ancients conceived of kinds as "forms which are always the same, which make no concession to times or audiences and impose upon the poet a strict obedience to unalterable rules" (27). Although French Renaissance Ancients were in reality less strict than the Augustans to whom Fowler refers, shades of this sort of generic prescription can be detected in poet/critics of the period such as Pelletier du Mans, who, in his Poétique (1555), prescribes strict adherence to historic generic models.

Undoubtedly aware of this controversy surrounding genre, La Ceppède, as will be seen, leans toward the position of the Renaissance Moderns. While the poet's conception of genre is never directly stated in the Théorèmes, nor in other works, the freedom with which La Ceppède modulates primarily between the lyric, tragic and epic suggests a very broad conception of generic boundary and function. The poet's adaptation of lyric subgenres such as pastourelle, blason and emblem, his frequent reference in the sonnets to Christ's Passion as a "tragédie," as well as the work's incipit alluding to Virgil's "arma virumque cano," indicates, at least ostensibly, that more than one literary kind is suitable to his purpose. Such flexibility is curious if not a bit paradoxical given that the poet's subject matter is of the strictest Catholic orthodoxy. While one cannot go so far as to describe La Ceppède as a generic radical while at the same time a thematic reactionary, one can term La Ceppède a generic experimentor willing to try whatever generic formulae necessary to realize his project. If La Ceppède is not testing generic limits in the Théorèmes, then I would argue he sees few limits to generic metastasis within a given lyric format, and allows himself complete liberty to modulate between what some at the time considered to be established generic barriers. It should be noted that La Ceppède's deliberate obfuscation of generic boundary is never realized in a

mocking fashion. On the contrary, La Ceppède's generic development is distinctively respectful of all modes and subgenres used. What results is the fruition of genre's potential as an instrument of devotional discourse.

Thus, to relate adaptations and expressions of genre to the idea of definition referred to earlier, one can conclude that while narrow definition of genre in the taxonomic or prescriptive sense is not of great critical utility, the much broader idea of a conception of genre as literary referent, structure and plan is of enormous value to the reader searching to discover and interpret a particular work's literary identity. In this conception, I will interpret genre in terms of literary traits or elements, i.e. historic forms, allusions and motifs which compare and contrast literary constituents between different works, as well as the combination of these elements in a literary design or project which acts as a whole to transform literary types. Specifically, I will study how La Ceppède appropriates recognizable traits from other genres to reinvent literature within a devotional framework. The task now is to specify a terminology of genre and genre theory whose application will clarify and orient analysis of the Théorèmes.

IV. Terminology of Genre: Kind

Although the classification of generic types may prove difficult as well as unnecessary, the development of generic terms is crucial to prevent criticism from "sinking into inherent confusion" (Fowler 53). Application of Fowler's concept of "generic repertoire" as "the whole points of resemblance that a genre may exhibit," (53) will be useful in providing terms essential for the conceptualization of generic analysis. This "repertoire," consisting primarily of "kinds," "modes" and "subgenres" will also permit greater comprehension of the Théorèmes generic structure and subsequent intent. As alluded to above, by identifying the generic traits of a poet's work, the reader can eventually determine how these traits interact and compete to form a generic pattern, mixed in nature, which primarily constructs the literary element of devotional experience.

As has been mentioned, Fowler equates kind with historical genre or fixed genre (56). Although his reservation in employing such terms is obvious given his opinions on the fixity of genre, Fowler's use of the term can be justified given that there is and has been "a substantial basis of agreement about historical kinds" (56). The notion of "kind," besides providing a notion of relative consensus concerning genre, attempts to furnish consistently recognized forms and motifs through which familiar literary

types may be composed, read and interpreted. The attempt to establish kinds is a necessary effort to determine some sort of generic point of departure from which criticism may functionally begin. It is primarily this notion of kind which poses complex questions about the generic identity of the Théorèmes. I will show that in a limited theoretical sense, the Théorèmes demonstrate traits indicating complex generic mixture, and it is to this notion of mixture that discussion now turns.

Kinds, according to Fowler, have distinct "representational aspects" such as the lyric, tragic and narrative" (60). As the possibility exists for several "representational aspects" to exist within a single work, one can suggest that if the Théorèmes are primarily lyric in nature, they nonetheless manifest "subsidiary" (60) epic or tragic elements. Despite the self-evident assertion that the Théorèmes are essentially of lyric construction, one could encounter at least some theoretical difficulty in identifying the work generically when considering some of the indicators or elements characteristic of Fowler's explanation of kind, most notably that of "subject" (64-5). Citing Scaliger, Fowler underscores the idea of "matter as the definer of kind" (65) and points to a historically established "firm decorum" in ancient and neoclassical literature which "related subjects with kinds and so with external forms" (64). Regarding the Théorèmes, the question

"What is the work about?" reveals concepts indicating adherence to several "decora" of subject, which in turn point to possible ambiguities concerning the kinds the work represents. Briefly, "subject" is expressed on many levels in La Ceppède, with each level corresponding to a particular representational aspect, be it lyric, epic or tragic. As regards lyric "subject," the presence of a tormented "je/narrateur" who, within the space of a sonnet or sonnet sequence prays, meditates, suffers, pines, hesitates and sins all in the effort to to express, cultivate and contemplate fidelity to his Beloved (in this case, Christ), undoubtedly signals a type of subject belonging to a love lyric kind which antedated La Ceppède for centuries.

In terms of signals for both epic as well as tragic subject matter and design, the notion of the hero is central. From the outset, form underscores the portrayal of the epic hero, as La Ceppède's use of alexandrines or "vers héroiques" (Pelletier du Mans 155) serves as a structural indicator attesting to the importance of "hero" as the subject of the Théorèmes. In many respects, the task of identifying Christ as epic, and eventually as tragic hero is made easier in the sense that during the late Renaissance/early Baroque period, there was perhaps more consensus on what an epic or tragic hero typified than at present. As will be amplified in a later chapter, La Ceppède's depiction of Christ as an all-powerful, God-like

warrior is clearly reminiscent of the epic type. The idea that this invincible soldier can only be struck down by a Fate of which he is aware (and which in Christ's case he has freely accepted) represents another epic "constructive" inference" or "element." Imminent battle or "combat," be it physical or psychological, is a constant motif in the Théorèmes, and allusions to "Alcide," the "lion," as well as to Mars, Hector and Jupiter are also present. In addition, one could make the case that the <u>Deuxième Partie</u>, which recounts Christ's resurrection, reappearance on Earth, descent into Hell and eventual ascent into Heaven, constitutes a variant of the nostos epic, or return of the hero-warrior upon which the Odyssey is based. One sees other forms of epic in the Théorèmes. In Chapter 4, I will discuss La Ceppède's variation of the "analogical epic" (Frye 137), which consists of the Messianic cyle of preexistence, life-in-death and resurrection, as well as the "contrast epic" (137). This latter type imitates the Dantesque format where "one pole is the ironic human situation", and the other "the origin of continuation of divine society" (137). Here, the poet is the protagonist facing some sort of challenge, rather than a warrior-hero. While the modifications La Ceppède employs in his portrayal of Christ as hero-warrior are of greater critical value than any parallels he may draw to prior forms, it is these initial affinities which form the basis of any study of

Christ as epic hero.

With regard to the tragic hero, my contention is that man is the tragic figure of the Théorèmes, not Christ. Tragedy hinges on the aristotelian notion of hamartia, or error in judgment. As Christ is omniscient, omnipotent, and perfect in nature, he is incapable of error. Man, however, becomes a potentially tragic character because he is capable of consciously rejecting Christ, thus committing a grievous error in judgment. La Ceppède represents man through the poet/dévot whose meditation will end with either the acceptance or rejection of Christ. The representation of man continues in Pontius Pilate who, by condemning Christ though declaring him innocent, commits the error in judgment the poet wants man to avoid. In addition, I will show how the Théorèmes conform to Aristotle's six elements of tragedy, and how theatricality plays an implicit role in the work's representation.

Thus, within his thematic matrix which includes the solitary, passioned lover, the warrior-hero and the figure whose defect in thought could bring about his downfall, La Ceppède evokes the literary kinds of lyric, epic and tragedy. Yet, "kind", like the themes outlined, is only the most basic of generic indicators. One must ask if there is a dominant kind in a particluar work, and how this kind manifests itself. Notions such mode and subgenre help

answer this question since they give a more precise notion of genre, and it is to these concepts that focus now shifts.

V. Terminology of Genre: Mode and Subgenre

Discussion of the theoretical difficulties encountered in identifying "kind" in a work such as the Théorèmes runs the risk, especially when referring to "mode" and "subgenre" of drifting into a kind of generic "no man's land" where distinctions between terms become almost unrecognizable. While the epic and tragic qualities or "constructive inferences" of the Théorèmes are clearly discernable to the active reader, the lyric construct of the sonnet in which they are originally presented is, as was discussed in the last chapter, a constant. Hence, for the sake of theoretical clarity and orientation, let us assume that because the lyric is the most palpable of all the "representational aspects" and external structures La Ceppède presents, the Théorèmes will be identified as primarily lyric in kind, with other distinctive imitative features of the work corresponding to certain variable modes and subgenres.

Fowler suggests that mode "is a selection or

abstraction from kind" (56). He continues this description explaining that mode has "few if any external rules, but evokes a historical kind through samples of internal repertoire" (56). Therefore, mode can be considered a type of "variable" or discursive register, range or tone which alludes to other kinds without directly embodying them. will argue that the epic and tragic qualities of the Théorèmes may be of more interpretive value if considered as discursive constituents and referents, both formal and thematic, which set forth a literary context. This context in turn provides a set of expectations not unlike Jauss'"horizon d'attente" (43) which allows modal indicators to be read and more fully interpreted. Mode, while possibly challenging the basic structure of the kind it inhabits, does not normally overcome the barriers of the dominant formal construct. Thus, the epic and tragic modes in La Ceppède do not comprise inset forms as they quite simply mirror discursive and poetic techniques the poet adopts to underscore certain literary and devotional qualities of his As will be seen in the next section, modal work. representation in La Ceppède can also largely be explained in terms of the classical notion of the "speaker" the author employs at given moments in his discourse.

Unlike "mode," "subgenres," according to Fowler, have "the same external characteristics as their corresponding kind, together with additional specification of content

Subgenre is in effect a deriviative or "subclass" (56). (56) of kind, adding to the number of structural and especially thematic inferences a kind can exhibit. In La Ceppède, the Petrarchan love lyric can thus be considered a subgenre the poet has chosen to imitate and modify. Likewise, the devotional lyric can identify itself as a subgenre of the more general type of the lyric with which the poet has chosen to work. As will be seen in chapter 3, La Ceppède's lyric in some ways resembles pastourelle, blason and emblem so closely that these three constitute lyric "subgenres" crucial to the work's generic identity. to summarize the application of Fowler's "generic repertoire" to the Théorèmes, one can generally describe the work as lyric in kind, at times epic and tragic in mode, and frequently amatory/devotional in subgenre. As previously suggested, these categories may be illuminated through exploration of a more traditional generic element or indicator which Fowler mentions but unfortunately does not treat, specifically that of "voice" or "feigned speaker" (235).

VI. Genette, Fowler and the Classical Conception of Genre

Fowler's mention of the platonic/aristotelian concept

of genre as a function of "feigned speaker," be it "author,"
"character" or a "combination of the two" is cursory at
best. Though briefly mentioning its relevance to genre
theory of the Renaissance and the neoclassical period, he
generally discounts the merit of the "organic universals"

(235) in forming conceptions of genre since they merely
describe "representational modes" which are but "one of the
many elements at work in a genre" (236). Fowler
acknowledges the classical format's role as "analytic
method," but strongly agrees with Viëtor that "universal
representative modes have to be distinguished quite sharply
form genre," which, he argues, are "types of whole works"

(237). This observation is to a large extent valid,
especially within the theoretical framework Fowler has
established.

Yet within his conception of genre, Fowler does not escape basing a significant part of his theory on "the universals." For example, Fowler's notion of "representational aspect," which he lists as the first element of "kind," is described primarily in terms of the narrative, lyric and dramatic (60). Indeed, in the beginning of his chapter on historical kinds, Fowler summarizes his discussion of the generic identity of works ranging from Autolycus to Beckett by concluding, "True, the genres identified vary with the purpose and knowledge of the speaker" (54). While one can understand and in large

measure agree with Fowler's argument that "universal representative mode" should be distinguished from the more general concept of "genre," one can also contend that this distinction is perhaps not as broad as Fowler claims. It should be noted that while the universals may comprise "only one of many elements" (236) in the generic repertoire, many critics, both Ancient and Modern, consider the classical distribution to be the primary if not the most concrete and consistent element in identifying genre. For reasons not all together clear, Fowler neglects treatment of genre theorists such as Hartman, Schaeffer, Bakhtine and Genette, all of whom have based much of their criticism on these "universals."

In discussing La Ceppède, classical notions of genre should be treated not only since this theory dominated generic thought at the time La Ceppède wrote, but more importantly because voice or "speaker" modulations of this type figure prominently in his narrative construct. As this project in part deals with the various forms of La Ceppède's discourse, it will be extremely useful to apply Fowler's notion of the "universals" as "analytic method" in interpreting this discourse with regard to generic structures. Furthermore, it will become clear that the application of the classical/neoclassical model to a generic analysis of La Ceppède ultimately elaborates Fowler's notions of genre as textual "function," "experience," and

"interpretation" as it is precisely questions of "speaker," particularly in terms of "who is speaking" which in many cases evoke and shape these generic considerations. In order to grasp a better sense of the way "universals" function in identifying and analyzing genre, it will prove useful to explore their classical and neo-classical interpretations, with the ultimate goal of proposing ways in which this interpretation conforms to the structure and project of the Théorèmes.

As Genette argues, the origin of genre theory originated with Plato and was later explicated and appropriated through Aristotle and Horace. This theory, the most prominent interpretation of which is found in Aristotle's <u>Poetics</u>, distinguished three "modes of imitation," commonly known as "lyric," "epic" and "dramatic" (90). Citing Austin Warren, Genette defines these three modes in the following manner:

Platon et Aristote distinguaient déjà les trois genres fondamentaux selon leur "mode d'imitation" (ou "réprésentation): la poésie lyrique est la persona même du poète; dans la poésie épique, le poète parle en son nom propre, en tant que narrateur, mais il fait également parler ses personnages au style direct (récit mixte); au théâtre, le poètre disparaît derrière la distribution de sa pièce.[...] La Poétique d'Aristote qui, pour l'essentiel, fait de l'épopée, du théâtre, et de la poésie lyrique, les variétés fondamentales de poésie (91).

To summarize, then, the principal modes of poetic narration in the classical schema are 1) poet as speaker (lyric) 2)

poet and character as speaker (narrative) and 3) character as speaker (drama). It should be stated that the "poet" in categories 1 and 2 represents two different types of speaker. The poet in the first category ostensibly reports his own thoughts and feelings, maintaining an active presence in the poem. In the second category, the poet is an omniscient, detached narrator who recounts events, but rarely includes his reaction to them. Though elaboration on these modes will soon be forthcoming, it is important to clarify them at the outset of this section as these classical distinctions formed the core of all thought on genre and to a large extent on "poetry" at the time the Théorèmes were composed. Indeed, the whole of both Pelletier du Mans (1555) and Vaquelin de La Fresnaye's (1605) theory and juxtaposition of generic "espèces" was based on Plato and Aristotle (Genette 109). In addition, one could argue that in terms of the generic history of French literature, the period in which the Théorèmes were written marked an era particularly sensitive to questions concerning the lyric, epic and dramatic. According to Bovet, the ninety years between 1520-1610 signified an epoch in which the lyric was the dominant mode of representation (Genette 136). The following period, 1610-1715, saw the rise of both the novel ("epic" in the classical distribution) and especially drama (136). The Théorèmes, (1613 and 1622) straddle these two eras, thus the generic

mixture of the work may at least be partially accounted for by this changing generic climate.

Before detailing the classical notion of genre, it will be useful to more clearly distinguish what is meant by the term "mode" in both Fowler and Genette, with the ultimate aim of deriving a conception applicable to the Théorèmes. Fowler's use of the term is somewhat confusing, as "representational mode" refers to "feigned speaker" (235) while, as suggested earler, "mode," conceived in terms of "generic repertoire," is a "selection or abstraction from kind" in which formal and thematic referents establish a literary context or discourse which alludes to another kind but does not comprise one. Making little detailed effort to discuss or go beyond this initial distinction between the two, Fowler concentrates on the latter, and it is on this second concept of "mode" that attention will focus. Fowler, "mode," in this latter sense, inhabits kind but does not form it. Thus, mode is a set of generic elements or "constructive inferences" whose interaction forms discursive registers alluding to a kind different from the one in which it is originally found. In Genette, mode is uniquely related to speaker, or as Genette himself terms it, to a "situation d'énonciation" (98) grounded in the platonic/arisotelian conception of genre. Three such "énonciations" exist: 1) énonciation réservée au poète 2) énonciation réservée aux personnages and 3) énonciation

alternée. As will be detailed in subsequent chapters, all three are eminently applicable to La Ceppède, with the first concentrating on the pensive, emotive "je/narrateur/dévot," the second on the dialogues between Christ and Pilate as well as between Christ and his Disciples, and the third dealing with the mixed narration of the "je" who simultaneously recounts the proceedings as "obsevateur," and reacts to them as "dévot." What often results, as seen in the discussion of sonnet (I,1,14) in the last chapter, is a narrative ambiguity as to whom is actually talking. These three categories correspond to the concepts of lyric, dramatic and epic. Unlike Fowler, Genette argues that mode or "mode d'imitation" plays a large role in determining what Fowler would call "kind" or historical genre. In relation to Fowler, Genette's notion of mode is inverted in that it is not "mode" which is an abstraction from "kind" but rather "kind" which is an abstraction from "mode."

"mode" as the principal quality in determining generic identity, whereas in Fowler, while generic identity may be in part revealed through voice, it is revealed more by conflating historically recognizable elements of form and theme. For discussion of the <u>Théorèmes</u>, both conceptions of mode can and will be applied since in La Ceppède, generic register or range is dependent on both speaker(s) as well as on recurrent structural and substantive elements or

"inferences." As will be seen, in some cases modulation of speaker becomes a recurrent structural and thematic element, shaping and buttressing other "constructive inferences" such as style and tone of language, image and motif. Near the end of this chapter, it will be necessary to treat other contrasts between Genette and Fowler, but for the moment, it is important to focus in more detail on Genette's idea of mode as it is crucial to his conception of genre.

VII. Genette's Concepts of Mode and Object

In his discussion of classical genre theory, Genette asserts that the platonic/aristotelian interpretation constitutes a "système de genres" based primarily on form or lexis, described as "façon d'imiter" and theme or logos, explained as "objet imité" (95-7). "Façon d'imiter" refers primarily to the modes of representation discussed above, and primarily answers the question of how one represents or imitates when engaging in literary activity. Logos answers the question of what one imitates in a given literary endeavor. Paraphrasing Aristotle, Genette asserts:

L'objet imité consiste uniquement en actions humaines, ou plus exactement en êtres humains agissants qui peuvent être représentés soit supérieurs, soit Genette adds that according to this thought, "superior" drama defines tragedy while "superior" narrative defines epic (99). In terms of La Ceppède's project to save poetry, one can assume from the poet's "Avant-Propos" that the appropriation of poetry, in the classical sense, through the story of Christ is of the ultimate "superiority," and that whatever mode chosen to represent it would enjoy automatic elevation. In addition, as will be seen, the imitation of human beings as either "superior," "inferior" or "equal" to the public will become vital to the chapter on tragic subtext in which Christ will be seen as both superior and equal to "us," or common mortals; with the poet as equal though at times superior, and the Jews as both "equal" and "inferior" to the devotional public. In terms of the present discussion, however, it is important to stress that in the classical schema, the "object" of imitation in a poetic work focuses on human action which in turn refers to the much larger concept of the imitation of nature. case of epic and tragic "action" in La Ceppède, previous discussion of Fowler's notion of "subject" provides some orientation by briefly examining the ideas of both epic and tragic hero and fate.

These concepts of "object" notwithstanding, Genette points out that in the aristotelian, or what was interpreted

as the aristotelian system, while the notion of "objet imité" as a reflection of (human) action and nature corresponded well to a definition of epic and drama, it was insufficient for the lyric (112). The absence of any detailed discussion of not only "lyric object" but of the lyric in general is quite conspicuous in the Poetics, with most critics ascribing this absence not only to Aristotle's belief in the superiority of tragedy but to his conviction that greek lyric or "dithyrambe" as he calls it, was too closely allied with music to be defined as elaborately as either epic or drama. Thus, in order to be completed, Genette's assertion that, "dans la <u>Poétique</u> le système générique ne fait à peu près acception que d'objets et de modes" (99), must include some sort of "object" for the lyric to imitate. It was not until the seventeenth and eigthteenth centuries that this "object" was conceptualized, and it is on this conceptualization of lyric "object" that discussion now focuses.

Genette claims that the work of the Spanish critic

Francisco Cascales is the first to render a theory on the
lyric's "objet imité." Referring to Cascales <u>Tablas</u>

<u>Poeticas</u> (1617) and <u>Cartas Philologias</u> (1634), in which

Cascales specifically discusses the sonnet, Genette asserts
that lyric "fable" does not concern "action" as in epic or
drama, but rather "thought" or "concept" (113). In
aristotelian language, then, what results from this

conception of lyric object is a fusion of fabula or "mythos" and "thought" or "dianoia." Further developping the notion of the "object" of lyric imitation, Genette mentions the theories of the eighteenth century critic Batteux, who believed that "feeling" rather than "thought" constituted the imitative "fable" of lyric poetry:

La poésie lyrique ne peint que la seule situation de l'âme, le pur sentiment qu'elle éprouve, elle est de soi lyrique... c'est son objet d'imitation qui est différent. Les autres espèces de poésie n'ont pour l'objet principal les actions; la poésie lyrique est toute consacrée aux sentiments; c'est sa matière, son objet essentiel (115).

Notions of lyric object as both thought and feeling are extremely useful to La Ceppède. As the first chapter demonstrated, thought expressed mainly in the form of problem or issue, comprised the substance of the sonnets examined, and played a significant role in the rhetorical conceptualization and analysis of mystery. As shall be seen in the chapter devoted to the lyric construction of the Théorèmes, feeling or sentiment, when considering the Petrachan notions of the Lover and the Beloved, constitutes the substance of many sonnets, and will in turn express problems or théorèmes directly related to the comprehension of divine mystery.

With lyric "object" now specified, one can summarize the Genette's conception of genre as both mode and object in

the following manner:

Mode (speaker) + Object (of imitation) = genre

1) poet (engaged) + thought and feeling = lyric

2) character + action = drama

3) poet (detached, omniscient) + action = epic
& character

While such a diagram is highly simplified and in this form does not take generic overlap into account, it does focus on the essential qualities of recent interpretation of classical and genre theory, specifically addressing the issues of who is talking and what the speaker is talking about. Ultimately, the Théorèmes present a variety of speakers, and in an effort to compare and discern narrative voice in the work, a schema of this sort will serve as a point of departure for identifying basic generic types, and how these types intermingle within the text itself.

VIII. Textual Transcendance and the Link Between Fowler and Genette

Notions of generic synthesis, while operating within

the internal context of the text itself, more importantly have the potential of operating outside the text, ultimately allying a given work's generic forms with other works.

Genette calls this external contextualization "textual transcendance" which he describes as "tout ce que le (texte) met en relation manifeste ou secrète avec d'autres textes" (157). Further specifying what he means by "transcendance," Genette enumerates its constituent elements such as "intertextuality," (citation, allusion) "hypertextuality" (imitation/transformation) and "metatextuality" (text and criticism), all of which make up the "architext" or "architexture" which he defines as:

la relation d'inclusion qui unit chaque texte au divers types de discours auxquels il ressortit. Ici viennent les genres, leurs déterminations déjà entrevenues: thématiques, formelles, et autres (157).

It is interesting to note how this definition of Genette's theory actually differs little from Fowler's idea of textual indicators, elements, "constructive inferences" and "redundancies," all of which facilitate communication and interpretation within a more general concept of literary "langue." In both cases, the whole of literature as well as its formal and thematic parts serve as the basis for generic inquiry and discussion. The study of genre is the study of the history and invention of literary matter, form, technique and end across different works. While one may be

more inclined to apply this concept to Genette as opposed to Fowler, the possibility of interpreting Fowler in this manner is clear. Though the two theories are thus ultimately similar in their basic conception of genre, it must be noted that Fowler's exposition is much more complex and detailed than Genette's. The development of Fowler's concept of genre is in most cases based on textual example, whereas Genette's appears to be more abstract in nature, focusing mainly on the history of platonic/aristotelian criticism than on the particular movement of texts through time. Yet, the basic conception of genre as format of "constructive inference" as well as the argument that genre is above all a combination of mode and object will prove useful to analysis of genre in La Ceppède.

The goal of the following chapters is to explore the ways in which La Ceppède's generic modulation of the Théorèmes, i.e. his references, allusions, parallels and techniques that evoke other genres, translates generic considerations into metaphysical inquiry. Following the problematic technique outlined in the previous chapter, the question to be asked is how the presence of distinctive generic traits sets forth, develops, and in some cases resolves devotional problems through the framework of substance, structure, technique and purpose. At certain moments in the Théorèmes, it will be important to ask why particular modes are emphasized and what problems they

represent for potential exposition in a théorème, or articulation and meditation of a devotional problem. Discussion will focus on how modal patterns and techniques will reveal problems related to the project of the Théorèmes: problems dealing with the paradoxes, questions and interpretations of Christ's redemptive act. Genre will thus be seen to have a didactic purpose. The chapter on the lyric, as mentioned, will examine voice, the application of the Petrarchan model of the Lover and Beloved to devotional poetry, and especially the appropriation of lyric subgenres prominent at the time La Ceppède wrote. Subsequent chapters on the epic and tragic element of the Théorèmes will center on the concept of the hero and how this concept raises questions concerning Christ's dual nature as man and God. Also to be studied are the epic and tragic structural techniques La Ceppède employs to undergird this part of his generic construct. Within this framework, the sonnet's role as an instrument of generic modulation and transformation will also be discussed.

Finally, the multi-generic quality of the work will be seen, at least in part, to accomplish the work's project, that of saving all of poetry, in the classical sense of "literature," to save all mankind. As each mode, lyric, epic and tragic, will find its ultimate representation in the story of Christ's Passion, the purpose of genre and indeed of literature will in La Ceppède's eyes be fulfilled.

The finality or *telos* of genre is to present the culmination of all literary expression in the story of Christ. It is a question now of centering attention on some of the problems and issues concerning this purpose, and of observing how the poet imitates and transforms generic modes to explore them.

Chapter 3

Appropriation of the Love Lyric as Meditative Framework

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I. Introduction and Outline: Genre as Meditation and Analysis

The purpose of this chapter, as well as of those to follow, is to examine the ways in which generic modulation not only supports but undergirds meditative process in La Ceppède. By means of textual analysis, I will show how the poet shapes this procedure in part by exploring and developing the literary dimension of his work. This development hinges mainly on the presence, application, and transformation of recognizable literary forms and themes which place the *Théorèmes* within the context of a literary past. As will be seen, the work transcends its immediate function of simply recounting the events and emotions of the Passion by forming a quite discernable relationship with other texts. As a result of this relation, and the subsequent reworking of established forms and themes, the Théorèmes emerge as a way of transforming literary convention within a devotional framework.

Comprising part of the syncretic quality of the work, generic modulation adds a literary dimension to meditative process by creating frames of reference regarding Christ's life which are more aesthetically flexible and diverse than Ignatian or other ecclesiastical processes of devotion. To a certain extent, it can be argued that the resemblance of the *Théorèmes* to recognized literary norms in some ways secularizes the work, emphasizing its affinity with thought

originating outside the devotional realm. Nonetheless, it will become apparent that the primary goal of generic modulation is both artistic and didactic, as it fuses literary and devotional memory by merging literary and devotional consciousness. The reader/dévot's knowledge or "science" of Christ's life is enlarged by proposing other means by which Christ's redemptive act may be conceived and interpreted. It is also possible to relate the literary character of La Ceppède's lyric to Ignatian metaphysical exercise since literature itself can be seen as a means of rendering the abstract more concrete, of dramatizing the meditant's experience, and of stimulating both the imagination and intellect of the reader/"dévot" so as to shape his will (Donaldson-Evans 148-9).

Along with this connection to Ignatian devotional process, perhaps the most significant contribution to the literary, and hence generic character of the *Théorèmes* is its role in establishing, explicating and in many cases resolving mystery. As will be seen, the forms and themes which represent certain literary types in effect pose problems concerning the meaning of the Passion. In an effort to raise these problems and interpret their meaning, this chapter will reapply a four-part schema of substance, structure, method and end, examining the fashion in which this format enhances both literary and devotional understanding of the text. Such a framework can be

justified for the study of genre as it basically explains the what, the how and the why of literary endeavor.

Substance refers to literary theme, or what the narrator is talking about. Structure and method deal with discursive form, or how the narrator presents theme. End allies itself with the purpose, didactic or esthetic, of structure and theme.

Given the previous discussion of the classical definition of logos as it relates to different literary types, substance can be thought of as a sequence or completion of an idea or action. More specifically, in the case of what emerges as La Ceppède's love lyric, one can conceive substance as centering on the sequential development of Christ and the "dévot" as lovers. As in Cascales' theory that lyric "object" deals primarily with thought, as well as Batteux's proposition that lyric "object" focuses more on feeling (Genette 113-4), interpretation of substance will hinge on the analysis of how these thoughts and feelings relate and construct the théorème process. The poet/dévot's contemplation and emotion concerning the portrait of himself and Christ as lovers becomes the logos of the amatory dimension of the work, as the problems of loving and following Christ comprise a significant part of the substance of many sonnets and théorèmes. Structure, in this chapter, as it did in Chapter 1,

focuses on the discursive formulation of problem. While the notions of dialectic, dialogue, prayer, dramatic scene and description all aid in the explanation of La Ceppède's discursive procedures, structure in this case will focus slightly more on the classical definition of lyric speaker, i.e., the narration of a "je/poète," the presence of whose persona is quite distinct. Emphasis on this traditional conception of lyric form is important not only because it corresponds to the most prominent formal definition of the lyric during the period La Ceppède wrote, but because it emphasizes the technique of identification and interiorization so crucial in the devotional process (Cave 24). In this case, such identification will be discussed loosely in terms of Gerald Prince's contention, applicable to the lyric, that the presence of the narrator is both that of a quite discernable "protagonist" and a relatively hidden "witness" (Dictionary of Narratology 65-6). For the purposes of this study, I will refer to the role of the "je/poète" as either that of a "je/protagoniste" or a "je/témoin," thus representing the ways in which the poet, and hence the "dévot", assume both active and passive stances within the events of meditative sequence.

Nonetheless, as concerns the love lyric, it is primarily through La Ceppède's reappropriation of literary method or technique that the generic identity of the Théorèmes is formed. As will be seen, in certain sonnets La

Ceppède's poetic and rhetorical techniques correspond directly to established lyric subgenres of his epoch. application of pastourelle, blason, emblème and baiser, perhaps more than the themes of love, firmly places La Ceppède within the literary dynamic of his era. As this literary conceptualization of devotional problem helps the reader concretize the metaphysical issue at hand, one can assume that literary or subgeneric technique has a large bearing upon the end or purpose of the meditative process. As part of the sonnet's purpose, end deals in part with the effects the poet/*dévoi* undergoes as a result of the literary conceptualizaiton and expression of devotional problem. Through generic reappropriation, the reader will come to a more refined understanding of mystery, in many instances acquiring the knowledge or "science" indispensable to his salvation. As in chapter 1, the goal of such a format is primarily didactic, with its generic element building the literary character of La Ceppède's syncretic, metaphysical didacticsm.

Before passing to textual analysis, I will elucidate a key technique in La Ceppède's didacticism, that of identification between poet and reader. Close identification between poet and reader leads to the characterization of a poet/dévot who represents the fusion of the je/poète and the je/dévot. One way of explaining the

rapport between the je/poète and the je/dévot is to analyze the relationship in terms of Seymour Chatman's approach to narration and reception. In his work Story and Discourse:

Narrative Structure in Fiction and Film, Chatman bases his theory of narration on Plato's distinction between mimesis and diegesis. In modern parlance, such a distinction is embodied in the contrast between showing and telling. Chatman summarizes the debate as follows:

Is the statement directly presented to the audience, or mediated by someone—the someone we call the narrator? Direct presentation presumes a kind of

overhearing by the audience. Mediated narration, on the other hand, presumes a more or less express communication from narrator to audience (146).

La Ceppède incorporates both types of representation, trying to recreate as closely as possible the actual events of the Passion, while also interpreting the events from the subjective point of view of the poet/dévot. Mimetic and diegetic representation work well within the Composition, Analysis, Prayer format, with Composition attempting to reproduce events, and Analysis and Prayer giving the narrator's interpretation of them. Interpretation on the part of the poet facilitates the reader's response to

events.

Chatman explains his theory of discourse and its reception according to the different levels at which discourse and reception take place. Discourse operated on three progressively specific levels: real author, implied author and narrator; with the receptive equivalents those of real reader, implied reader and narratee (146). Gerald Prince, in his Dictionary of Narratology, describes the real author as, "the maker or composer" of the text (43), i.e. the human being who generates the work, but is in now way present in the text. With respect to the Théorèmes, the real author is La Ceppède the Catholic provençal magistrate who sided with the Crown during the Wars of Religion. Within Chatman's theory, biographical information concerning the real author has little impact on interpretation of the implied author's or narrator's point of view.

The notion of implied author derives its meaning from the text itself. Here, Chatman cites Wayne Booth's Rhetoric of Fiction:

As he writes, [the real author] creates not simply an ideal, impersonal man in general, but an implied version of 'himself' that is different from the implied authors we meet in other mens' works... Whether we call this author an 'official scribe', or adopt the term revived by Kathleen Tillotson---the author's 'second self', it is clear that the picture the reader gets of this

presence is one of the author's most important effects. However impersonal he may try to be, his reader will inevitably contsruct a picture of the official scribe (148).

Summarizing Booth's theory, Chatman claims that the author is "implied" because he is, "reconstructed by the reader from the narrative" (148). According to Chatman, the implied author is not the narrator, but, the principle that invented the narrator" (148). The implied author neither shows nor tells, as he is voiceless. Prince describes the implied author as "the author's mask or persona; the implicit image of an author in the text...standing behind the scenes and responsible for the values and cultural norms it adheres to" (42). In La Ceppède's case, the implied author is the Catholic poet who considers himself a spiritual artist charged with the mission of transforming literature into devotional practice, and, conversely, devotional practice into literature. I contend that the Théorèmes avant-propos, in addition to the text itself, partially reveals the work's implied author, since it sets the tone of the poet's project and establishes the cultural and metaphysical viewpoints of the text.

In the *Théorèmes*, it is the narrator who discursively realizes the various tones and values established in the avant-propos. The narrator is represented by the poet/dévot

who follows Christ through the Passion, recounting and reacting to the Passion's chief incidents. There is no doubt that the implied author considers himself a dévot ready to commit to suffering with Christ. What distinguishes the implied author from the narrator in La Ceppède is the implied author's confidence in his faith. The avant-propos is characterized by the firmness of the speaker's conviction. Such constancy is often absent from the text itself, as the narrator wavers in his belief. In La Ceppède, the implied author and narrator are homologous in that they have the same original, or fundamental, devotional type. Yet, like most homologous pairs, the two differ in function. La Ceppède's implied author sets a devotional standard, while his narrator shows how apt man is to deviate from this standard. The narrator's doubt and apprehension represents not so much the implied author's misgivings about faith, but the implied reader's.

Chatman defines "implied reader" as "the audience presupposed by the narrative itself" (148). LIke the implied author, the implied reader has a masked, subtle, but constant presence. As in the difference between the real and implied authors, the difference between the real an implied readers deals with the distance between the receiver and the text. As Prince states, the real reader, "is not deducible from the text" (43). The real reader acts as a "decoder" or "interpreter: standing outside the text, while

the "implied reader" is derived from the text itself. Ceppède's implied reader bears striking resemblance to his implied author. The Théorèmes evoke a devotional, presumably Catholic, sophisticated public, disposed toward believing in Christ's redemptive power. A public of this sort, especially in the wake of the Reformation and Counter Reformation, may fear a decline in such beliefs, and thus fervently support their literary expression as a means of bringing not only the upper classes, but the lower classes, back into the fold. Like the implied author and narrator, the implied author and implied reader are homologous in that they share the same devotional origin, but assume different functions. The implied author conceptualizes the work as a whole, sets the tone and the values, while the implied reader internalizes and applies them. Consequently, a balance between theory and practice emerges which shapes the reading of the Théorèmes as devotional exercise.

The implied reader differs from the narratee in that the narratee participates much more directly in the devotional process. Prince defines the narratee as, "the audience of the narrator, inscribed in the text" (43). Within the *Théorèmes*, the narrator is most readily identifiable as the je/dévot, though apostrophes to Mary, Peter and Judas indicate other narratees inscribed as biblical characters. As mentioned in Chapter 1, the "je"

directly links the poet to his *dévot* public. The *je* thus recounts and interprets the Passion, partially blurring the distinction between narrator and narratee. A blurred distinction occurs because the inscribed narrator and the inscribed narratee/*dévot* represent the same person--- a fearful, hesitant *dévot* who, despite good intentions, is prone to sin and unsure of his commitment to Christ.

The fusion between text and public necessary for making the *Théorèmes* an instrument of devotional transcendance comes from the link between narrator and narratee. Without such a link, all techniques of identification weaken to the point of becoming useless. In effect, the reading of the text as spiritual exercise hinges largely on this bond, since internalization stems from close identification between poet and reader. What emerges is a narratee-reader, as La Ceppède follows the Ignatian model of casting the meditant/reader into the actual process so that he may intellectually and affectively experience it.

Chatman argues that when the presence of the narratee is directly felt, then, "the author makes explicit the desired audience's stance" (150) and that "the narratee character tends to appear in narratives...whose moral texture is particularly complex" (150). Little doubt remains as to the moral stance La Ceppède wishes his Christian narratee-reader to take. One of the reasons why

La Ceppède establishes such a strict link between narrator and narratee-reader is that communication and interpretation of the poet's devotional perspective becomes easier once the barriers between poet and audience are stripped. The poet's narrative authority is enhanced because the level at which he speaks to the reader is a direct one. Without the inscription, and hence participation of the narratee-reader, the purpose of the *Théorèmes*, that of rescuing poet, poetry and reader from sin, disappears.

Interestingly, the parallel situation of the narrator and narratee contributes to the work's overall sense of mystery. The representation of La Ceppède's je/poèle and je/dévot ranges from that of a highly characterized individual to no one. La Ceppède endows the poet/dévot with characteristics that run the gamut of spiritual experience, yet gives his poet/dévot no real name, calling him only "je" or "tu". Thus, despite the poet/dévot/reader's ability to contemplate and experience emotion, his anonymity borders on transparency, since his characteristics define not a particular dévot, but the dévot La Ceppède chooses to represent all dévots. Accordingly, the poet/dévot represents everyone and no one, creating simultaneously a sense of totality and of the unknown which in turn undergird the mysterious nature of the work.

To conclude, then, a bivalence exists between implied

author and implied reader, between narrator and narratee, which facilitates the dévot's assimilation of the poet's discourse. Reader assimilation of the poet's thought and emotion is crucial to the representation of the Théorèmes as lyric because the realism and intensity with which thought and emotion transfer from poet to dévot contribute largely to the meditant's self-inscription within the text. Since the poet sees himself in the dévot, the dévot begins to see himself in the poet. The seemingly autonomous voice of the poet represents the reader as well. Consequently, a reciprocal, if not symbiotic relationship exists between narrator and narratee-reader, where the narrator identifies with the narratee largely as a means of representing an imparting Chtist's love. The poet recognizes Christ's love for man, and as mediator between man and Christ, the poet conveys this love through a well-established format and technique of identification.

As will be apparent from my discussion, the redemption of literature, as well as of man, is essential to La Ceppède's reappropriation of subgeneric models, particularly those where identification between narrator and reader is strong. The reason for this desire to rehabilitate literature through the Christian dispensation becomes clearer not only when one remembers the tenets of the avant-propos, but when one considers the two principal lines of

descent form which the *Théorèmes* are derived. The first, that of ecclesiastical forms of devotional practice, has no real need to be saved. The treatises, aphorisms, manuals, pictures and other forms of patristic spiritual exercise are clearly established, authorized forms of devotional instruction posing relatively little ambiguity or question concerning their merit or utility as devotional method when compared to literature.

Whereas the "science" or knowledge to be gained from rigid ecclesiastical instruction is for the most part well-defined, the devotional knowledge acquired from literature is less clear, and ironically, perhaps more mysterious. Because of the less certain, more fluid nature of literary art, literature has much greater need of justification and authorization as devotional method than do patristic forms of spiritual exercise. Hence, the *Théorèmes'* literary line of descent requires a rehabilitation, if not salvation that its ecclesiastical forbear does not. Ultimately, literary rehabilitation through generic modulation contributes to man's own rehabilitation, thus firmly establishing and justifying literary exercise as devotional exercise.

II. Sonnet (I,1,1): Establishing the Théorèmes as Love Lyric

As in most types of love poetry, La Ceppède's amatory lyric focuses on two lovers, the poet and his "beloved." In the Théorèmes, the latter takes the form of Christ, referred to as "l'amant," "le prince," "l'agneau" and "le Soleil," while the poet largely serves as a metaphor for the reader/"dévot." In so doing, La Ceppède achieves identification between the implied author and the implied reader, as well as between the narator and narratee. devotional poet accomplishes the first through thoughts, images and metaphors easily recognized by his wellinstructed devotional public. Identification projects the meditant into spiritual exercise, and asks the question of how author and reader will love Christ. The poet achieves identification between narrator and narratee by establishing direct contact between the two, as both speak in the same voice. As is common in devotional poetry, La Ceppède's work deals with many of the forms and themes of the love lyric: the narrative presence of the "je/poète," artful and harmonious organization and diction within the sonnet form, as well as establishment of a "décor" suitable for love poetry. In addition, the notions of distance and rapprochement between lover and beloved as well as the more general theme of seduction help to identify the Théorèmes as part of a tradition of the love lyric.

As far as generic interpretation is concerned, the format of this, and other chapters will be to discuss the

sonnets in terms of substance, structure, method and end, employing this analytical system to relate the *Théorèmes* to other texts. Hence, the aristotelian schema employed in the first chapters will be seen as revealing prominent features of the *Théorèmes* generic identity. Within this revelation, a balance will be struck between *forme* and *fond*, meaning that both will play equally substantial roles in defining the work as love lyric. As has been stated, La Ceppède's modulation of generic forms and techniques is probably the most crucial element in his reappropriation of the amatory lyric. However, theme also plays a major role in La Ceppède's transformation of love poetry within a devotional context, as it is primarily through the treatment of subject and the questions this treatment raises that the notions of "problem" and "mystery" most readily emerge.

One theme which is central to La Ceppède's love lyric concerns the representation of both Christ and the Poet, and by extension the narratee-reader as lovers. Issues of representation have a direct bearing on the distances between the two lovers, especially the opening and potential closing of these gaps. The initial sonnets of the work both implicitly and explicitly address these problems, describing the kind of lovers Christ and the poet actually are, and the distances existing between them. Examination of the Théorèmes invocation will help explore these issues. Within

this prayer-like form, the techniques of apostrophe, use of the imperative and the general contrast between Christ and the poet/reader will lead to a proposition in which the narrator asks for the inspiration of the Holy Spirit in return for his poetic celebration of Christ's triumph. As will be seen, these problems, forms and techniques evoke important generic considerations or "inferences" such as changes in the lyric "je" and the idea of the worthiness of the poet not only to sing of Christ's love but to receive it:

Je chante les amours, les armes, la victoire Du Ciel, qui pour la Terre a la Mort combatu Qui pour la relever sur le bleu promonitoire A l'Avernal Colosse à ses pieds abatu

J'ay longtemps, ô mon Christ, cet ozer debatu En fin je me resous d'entonner cette histoire Espure donc cet air de mes poulmons batu Et m'aprens à chanter ce Propiciatoire.

Pour fournir dignement cet ouvrage entrepris Remply moy de l'Esprit qui remplit les espris Des antiques ouvriers du Tabernacle antique

Purifie ma bouche au feu de ce Charbon Qui jadis repurgea la bouche Prophétique: Et je te chanteray tout-puissant et tout bon.

In the first line, which derives from Virgil's "arma virumque cano," heaven's "love" is mentioned before its "arms" and "victory." Such a word order suggests a primacy of love, not only from the standpoint of the Divine but of

the *Théorèmes* themselves. Without mentioning the word "amant," the poet, in the first two lines of the work nonetheless gives precise indication about one of the ways in which he will depict Christ as Lover:

Je chante les amours, les armes, la victoire, Du Ciel (1), qui pour la Terre (2) a la Mort (3) combatu:

In this portrayal, the terms "Ciel," "Terre" and "Mort" serve as symbols revealing the nature of Christ's love. La Ceppède's annotations explain that while "Ciel" represents Christ, "Terre" denotes the Church, "qui consiste aux hommes appelés terre," while "Mort" symbolizes sin (67-9). Within this epic backdrop, to be discussed at length in the next chapter, the reader/"dévot" sees Christ's love as one which is heroic and selfless, whose function is to combat the world's wicked nature. The last two lines assure the reader of the lover's victory which elevates man from his earthly status:

Qui pour la relever sur le bleu promonitoire A l'Avernal Colosse à ses pieds abatu.

This portrait of the warrior/lover suggests a kind of transcendance and deliverance, themes quite common to the love lyric in general. While Christ's sacrifice for man is

not directly mentioned, the reader can discern its presence in the magnitude of La Ceppède's portrait. Thus, from the outset, the poet depicts Christ as a lover/hero of grand if not epic proportions whose absolute generosity and power distinguish him from all lovers who precede him. One could arque that La Ceppède, when faced with the problem of how to depict Christ in an amatory terms, selects power and magnanimity of action over tenderness in this initial representation in order to establish Christ as an invincible expression of divine being. Vulnerabliity, weakness and agony, other traits commonly employed to portray lovers, are, in La Ceppède's eyes, more representative of man. While La Ceppède does indeed portray Christ in this manner, it is only when depicting him as human. To demonstrate Christ as Lover's divine nature at the beginning of the work is essential if for no other reason than to underscore the contrast with Man as Lover.

The second quatrain and the first tercet of this opening sonnet offer a portrayal of Man as Lover in the person of the poet himself:

J'ay long temps, ô mon Christ cet ozer debatu En fin je me resous d'entonner cette histoire: Espure donc cet air de mes poulmons batu Et m'aprens à chanter ce Propiciatoire.

Pour finir dignement cet ouvrage entrepris

As Donaldson-Evans contends, this quatrain's most apparent meaning suggests a kind of "problem," specifically the hesitancy on the narrator's part when faced with the daunting task of recounting Christ's triumph over sin (17). The "je/protagoniste", or lyric speaker of the second quatrain, seems less assured than that of the first, as he assumes a humble posture while beseeching God for strength as he begins writing. Yet, if read within the amatory context previously established, the second quatrain and first tercet comprise a kind of human response or contrast to the type of love Christ displays toward man. words, Christ, the absolute, omnipotent lover whose sacrifice knows no bounds, stands in stark contrast to the timid, unsure poet, who refers to his project as a mere "ozer." Following the tone of the first quatrain, this "ozer" can refer not only to the poet's art, but to the love which necessarily undergirds his art. The visual pun on the word "espris" in line 10 firmly establishes the poet as both a lover and thinker who will need the affection and intellect of God's "Esprit" to render his art worthy of its As the poet also represents the narratee-reader, it should be noted that this pun equally establishes the reader's role as a lover and thinker whose devotional

experience will be dually shaped by passion and reason. From a generic standpoint, hesitation and a plea for divine inspiration suggest a certain feeling of unworthiness before the Other often echoed in La Ceppède's Renaissance predecessors. Thus, a problem of the "love lyric" is placed within a devotional framework. Indeed, given Christ's portrayal as an ominipotent lover, the poet's appeal for artistic inspiration can in large measure be seen as a supplication for the Other's blessing, affection and indulgence in light of his feelings of inferiority. As "cette histoire" (line 6) will refer not only to the story of Christ's love for man but to the reader/"dévot's" love for Christ, the questions and problems raised in this in this passage deal with whether or not man is worthy of Christ's love, as well as whether man's love, as expressed through art, is worthy of Christ's recognition and is thus sufficient for his salvation. Hence, the image one draws of Man as Lover is that of a self-doubting, almost craven poet/"dévot" who implies that his love for Christ, even as it is expressed through art, in no way approaches the grandeur of Christ's love for Man. Yet, despite his apparent unworthiness, the poet does entreat Christ to express his love and blessing, and in so doing develops his portrait of Christ as Lover. As will be seen, this continued portrait in part resolves the problem of the poet's unworthiness.

Although La Ceppède's depiction of Christ is aweinspiring if not intimidating, the poem's prayer-like form suggests that the omnipotent Christ is at least an approachable lover. The use of certain poetic/rhetorical techniques helps demonstrate this approachability. apostrophe "ô mon Christ" of line 5, the abrupt use of the first person possessive adjective provides a rather unexpected and perhaps untoward degree of intimacy in addressing a lover/warrior such as Christ, since "mon Christ" focuses primarily on the poet and his emotions rather than the Other's status or power. The technique of addressing Christ as ordinary, secular lover can in this case mitigates the rather monolithic image of the first quatrain. Rhetorical techniques suggesting intimacy and approchability continue in the second quatrain's use of the second person singular imperatives "Espure" (line 7), and "aprens" (line 8). La Ceppède's use of "tu" is in this case exceptional as he normally employs the divine "tu" with God the Father, generally addressing Christ, his "Seigneur," as "vous." The poet's use of the "tu" imperative is extended throughout the rest of the poem, and ultimately plays a major role in the sonnet's resolution. This resolution, or purpose is to establish the relationship between Christ and the poet. The relationship takes the form of a proposition in which the narrator asserts that if Christ bestows the inspiration of the Holy Spirit upon him, the poet will in

turn sing of Christ as "tout-puissant et tout bon."

One could argue that a proposition of this type, especially as it is expressed in the poem's last line, exhibits a kind of audacity if not hypocrisy on the reader's part. This is so since not only the idea of man suggesting an "agreement" with God, but the immediate juxtaposition of the pronouns "je/te" in line 14 seem to undo the image of the humble, anguished "poet/"dévot" the author strives to create in the second quatrain. Yet, considered within the context of love poetry, and given the accessible nature of Christ as well as his generosity as a lover, such a proposition represents the link or covenant between God and man as lovers. The form of prayer and its attendant techniques of apostrophe, imperative and supplication serve to close the distance between God and man, conveying to the reader that while man's love of Christ may not compare to Christ's love of man, Christ's infinitely benevolent nature includes unlimited acceptance of man's gestures of devotion. The problem of the poet's unworthiness is thus solved in that Christ's triumphant love and charity will help the poet overcome his fear and hesitation.

As far as the larger considerations of genre are concerned, this poem coincides with the love lyric tradition through a series of "constructive inferences" (Fowler 52), both thematic and formal. These themes include those of humility, unworthiness and triumphant, transcendental love,

while the structural inferences focus on apostrophe, imperative, the overriding narrative presence of the "je/protagoniste," as well as a general prayer-like form of supplication. Regarding the generic "invention" of La Ceppède's lyric, and of the devotional lyric in general for that matter, one difference either with Petrarch, or the French Petrarchists of the Pléiade, is that Christ as Lover and Beloved is represented with a power, accessibility and charity unrivaled in secular models. In these antecedents, an integral part of the love relationship focuses on either the potential weakness, hesitancy, resistance, and in some cases perfidy of the "bien-aimée." Neither Laura, Olive, Cassandra nor even Dante's Beatrice could remotely be considred "toute-puissante" or "toute bonne." In contrast with his secular predecessors, La Ceppède suggests that if there is to be hesitancy, weakness, resistance or perfidy in the rapport between the poet and his love, it will be manifested in the former as opposed to the latter. It is thus the poet himself who exclusively questions his own love and worthiness concerning the beloved, as opposed to questioning the beloved's affection and merit for him.

With this distinction established, the poet is faced with the problem of rendering Christ attractive as a lover, even when one considers the latter's infinite affection and generosity. Given La Ceppède's didactic purpose, it is important, especially in light of Christ's omnipotence, that

the poet continue to represent his lover as accessible, if not "seductive", to establish in Christ an almost platonic ideal of perfection unrivaled by any lover who preceded him. In La Ceppède's portrait of Christ as Ideal Lover, the seduction of the narratee-reader includes the appropriation of certain generic motifs and subgenres the reader can easily identify. One prominent subgenre upon which La Ceppède frequently relies is that of pastourelle, which extends the effort to soften the initial image of Christ as lover/warrior, and subsequently creates a more complete picture of Christ's amatory function.

III. Sonnets (I,1,5-6): Pastourelle and Redemption Through Seduction

At first glance, Jean de La Ceppède's Théorèmes appear to have little in common with either the French pastourelle of the twelfth and thirteenth centuries, or with the Middle Ages in general. La Ceppède's language, style and images repeatedly evoke the late Renaissance and early Baroque periods in which he worked. In commenting on La Ceppède, critics have stressed the Classical, patristic and early modern aspects of his poetry, while somehow neglecting the Medieval subtext which runs throughout the Théorèmes.

Although perhaps less obvious that the Virgilian, Ignatian and Humanist traits, the work's Medieval dimension nonetheless reflects a portion of the poet's worldview, and contributes substantially to his literary project. I contend that within La Ceppède's syncretic approach to theology and literature, Medieval thought and poetry must be taken into consideration, and that it is through a devotional appropriation of the pastourelle that much of La Ceppède's Medievalism is expressed.

As his noble and juridic backgroud suggest, La Ceppède unequivocally believed in the authority of Church and King, since these institutions represented God on Earth. Study of his poetry reveals a social hierarchy based on the feudal divisions of Eglise, Seigneur and peuple, and at the same time suggests and unshakeable belief in the divine logic and rectitude or this moral, social and spiritual order. addition, despite La Ceppède's humanist training and method, the often totalistic character of his devotion is such that it largely precludes any real valorization of man's life on Earth. Human inquiry and reason do not always provide the answers for understanding man's existence. The failure of man's reason prepares the necessity and mystery of faith, just as this life is meaningful only in terms of the next. It is thus within this largely Medieval worldview that La Ceppède brings about what he believes is the divine transformation of poetry.

How then, does this transformation occur, and what is the role of the pastourelle? On a general level, this transformation encompasses not only poetry, i.e. the lyric, but all of literature. As will be seen in Chapters 4 and 5, the Théorèmes can also be read as epic and tragic versions of Christ's Passion, Death and Resurrection, expressing many of the constitutive elements of these basic literary types. On a more specific level, the Théorèmes represent the lyric expression of Christ's demise and rebirth by appropriating several common lyric subgenres already mentioned. The goal of this macro- and micro- genereic modulation is to convice the reader that each generic type, that is, all of literature, finds its highest meaning in the story of Christ. Just as the Old Testament serves as a typology for the New, secular literary forms become typologies, or prefigurative models for their Christian expression. pastourelle figures prominently in this literary dynamic. In answering the question of why La Ceppède decides to appropriate the pastourelle, it will be useful to study the history of the genre.

Debate still exists concerning the origins and purpose of the pastourelle. Although many critics argue that the form began in the Midi, a seemingly equal number believe the pastourelle originated in the North, while Gaston Paris located the type's emergence in the center of France (Zink 46). Important to draw from this debate is that during the

twelfth and thirteenth centuries, pastourelle probably developed simultaneously in the South, particularly Provence, and the North, and was based on a common theme. The pastourelle describes the often adulterous encounter between a knight and a young woman, usually of lower social standing, with the most common depiction of the maiden that of a shepherdess. Alfred Jeanroy suggests that the pastourelle consists of three elements 1) the contrasto, or discussion between two characters, 2) the oaristysis, or the story relating the encounter between the two lovers, and 3) the gab or boasting on the part of the narrator/seducer (Zink 45). William Powell Jones proposes a format based on description of the setting, the knight's journey, verbal seduction and either lovemaking or refusal (5). It should be noted that provençale pastourelle was considered more courtly in nature than those of the langue d'oïl, which were often viewed as ribald, obsence and cynical. Although the grossier did exist in the pastourelle of the Midi, langue d'oïl pastourelle more frequently represented a knight who attained his goals by force rather than honey-tongued enticement (43).

Variants of the scenario are common. Often, the shepherdess resists the knight, pledging fidelity to her friend Robin. In some instances, the young woman tricks her seducer, feigning interest while leading the hapless knight

into a trap. Despite these variations, however, the knight usually accomplishes his goal, winning and vaunting the amorous extension of the battles he has fought elsewhere.

From a formal standpoint, critics such as Jones and Michel Zink tend to dismiss structure in identifying pastourelle, since there lacked a set form in which pastourelle appeared. Form varied with regard to length, meter and rhyme scheme, with these latter two elements sometimes changing within the same poem. Neither does scholarship place great emphasis on pastourelle's musical quality, as the words were often published without the melody, giving the impression that content was to be valued over presentation. One common formal trait, however, is that of the first person narration of the knight/chansonnier who recounts either the success of failure of his attempt to seduce the maiden.

Before examining La Ceppède's appropriation of this type, I shall summarize the different theories regarding the purpose of the pastourelle, with the eventual aim of explaining why La Ceppède included it in his generic repertoire. Readers speculate that the pastourelle was above all a popular genre, which, in the cases where the knight is deceived, ridiculed the upper classes and their moral pretention. Conversely, Edmond Feral and Edgar Piguet argue that because it is more often the shepherdess who is mocked rather than the knight, the genre was designed to

entertain an aristocratic public at the expense of the lower classes (Zink 47-8). Allying himself more with the partisans of the first hypothesis, Zink claims that pastourelle acts as a provocation directed against the Church (65-6). The indulgent, adulterous and violent gratification of sexual desire in pastourelle stands in marked opposition to Chruch doctrine which forbade sex except in the case of marriage, and only then, condoned it for procreative purposes. Zink points out that mockery of the Church was often more explicit, since in some pastourelle priests compete with knights for the shepherdess' passion (64). In the Concile de Remiremont, for example, pastourelle adopts an unabashedly blasphemous tone, describing nuns in heat and lustful priests hungering to satisfy them (65). Although an extreme example, the Concile de Remiremont represents a trend to employ pastourelle as a means of deriding Catholic morality. Pastourelle's satirical, if not sacriligious tone thus becomes one of its defining qualities, mocking the very fondation upon which Medieval society is based.

It is easy to see, then, how such a genre would both fascinate and appall an orthodox Catholic poet such as La Ceppède. As stated earlier, his prime objective in appropriating secular genres a lo divino is to redeem them along with the reader. The pastourelle, perhaps more than

blason, emblem or baiser, would figure substantially in La Ceppède's project since it could be considered the most corrupt of lyric genres. In the preface to his work, La Ceppède declares his intention to lift poetry from the depraved state into which it has fallen (52). The means by which these genres are redeemed varies from form to form. Yet, what these sacred transpositions have in common is a unique mixture of tradition and invention whereby the devotional poet respects and employs many of the genre's constitutive elements, while at the same time proposing radical variations of these elements in order to achieve his goal of reinventing and saving both reader and genre. It is to La Ceppède's divine version of the pastourelle that focus now shifts.

Religious appropriation of the pastourelle, and of the pastoral poetry, had taken place long before the *Théorèmes*. The Spanish Friar San Juan de la Cruz adapted the form to his brand of devotional poetry, while other variations appear the in the *Pléiade* poets. Before the rise of devotional poetry, the genre had religious ovetones. Provençale pastourelle sometimes contained references to the Virgin as the maiden encountered in the fields, and it is quite possible that some langue d'oïl versions revealed like references. In any case, both past and contemporary influences shaped La Ceppède's pastourelle, resulting in a love contest that redefines the idea of seduction on which

much of pastourelle is based.

La Ceppède's reworking of pastourelle's themes and images largely constitutes his transformation of the genre. Yet, before discussing thematic transpositions, I would briefly like to discuss form as an implicit marker of pastourelle. On a superficial level, the repsective structures of the sonnet and pastourelle share few common traits as the former is of a prescribed 14-line length, while the latter is exempt from any set limit. Nonetheless, both often reflect a first person narrative in which the poet becomes the hero of his verse. More importantly, La Ceppède's sonnets, especially those which begin his tale, contain references to music, particularly singing. While La Ceppède can in no way be called a chansonnier or a trouvère, he nonetheless opens the Théorèmes with the words "Je chante" (I,1,1). Much has been made of this phrase as an imitation of Virgil's arma virumque cano. However, the notion of a poète/chanteur, is not exclusive to the Ancients. In one of the sonnets to be discussed, the poet, in the midst of a fertile, paradisiacal setting, exhorts other poets, as well as the reader, to:

chant[er], peind[re] ensemble en ces Christiques vers
 Ces arbres toujours beaux, toujours vifs, toujours
verts
 (I,1,VI).

Thus, music in part frames the natural milieu in which seduction will take place, while also celebrating this seduction.

The poem which precedes the one just cited best establishes the pastourelle quality of the *Théorèmes*, suggesting many of the themes and images which characterize the genre:

Vers la plage rosine où le Soleil s'esleve Loin d'acre & de Sion le Chemin d'un Sabbath Vis à vis du Calvaire un autre mont s'esleve Toujours vert des honneurs du Minervé combat

Ces fueilleux arbrisseaux ennemis du debat Ce mont qui dans Cedron ses racines abrueve, Où l'humble solitude aux soucis donne treve Estoient de nostre amant le coustumier esbat:

Il y avoit au pied de ce mont une terre Ditte Gethsemani, & dedans un parterre Où le Sauveur s'en va loin du peuple & du bruit.

O voyage, ô village, ô jardin, ô montaigne Si devot maintenant le Sauveur j'accompaigne Permetés qu'à ce coup je gouste votre fruit.

A priori, the poem mentions nothing about an encounter between a knight and a shepherdess. While this may appear problematic to those looking for a direct reproduction of the pastourelle, I maintain that for the purposes of the Théorèmes, identical application of the genre would have seemed out of place, initially, because the pastourelle in its original form had died out by the mid-fourteenth

century. More importantly, the direct portrayal of seduction between a knight-errant and a shepherd girl would have detracted from the devotional, ethereal nature and tone of the love relationship the poet describes between himself and Christ. In La Ceppède's pastourelle, what results are inferences to the knight and the shepherdess as well as clear allusion to an encounter in the *locus amoenus*, followed by seduction and eventual union between lovers.

The image of the soldier pledging fidelity to his Seigneur, Christ, permeates the Théorèmes, and is apparent in this sonnet. Different topoï such as the combat, enemy, honor, and finally the truce suggest that a battle from which the narrator retreats or returns. Within this battle topos, it is even plausible to suggest that the word "calvaire" in line 3 contains a sonoric allusion to the terms "cavalier" or "cavalière", thus reinforcing the military, if not Medieval, subtext of the poem. As the narrator/soldier returns from battle, he finds himself in a bucolic paradise, in this case the Mount of Olives at Gethsemani, where he meets the "amant" or Lover. Here the Lover is Christ, rather than a shepherdess. Nonetheless, two elements implicitly link Christ to a shepherdess. First, the archetypes of the shepherd and flock and so prominent within the Judeo-Christian dispensation, that one can reasonably imply their presence, given the context of the poem. Secondly, the term "esbat" in line 8: "Estoient

de nostre amant le coustumier esbat", suggests a depction of a Lover not unlike that found in pastourelle. Such language evokes a Lover frolicking in a lush natural landscape, perhaps awaiting to entice a knight-errant or others who may pass. As it is indeed rare to see Christ portrayed as a frolicking Lover, one explanation may derive from the pastourelle antecedent, which the poet borrows in order to rehabilitate it.

Rehabilitation takes place through seduction of both the narrator and reader. It is here that pastoral setting becomes important. The tranquil, pristine images of the locus amoenus convey a pure, if not perfect decor in which to launch the story of the perfect lover. La Ceppède's portrayal of the mountains, sun, waterfall and general greenery highlight a markedly descriptive narrative structure reminiscent of pastourelle. Notions of solitude, calm and infinite splendor can be said to have a seductive effect on both the Lover and Beloved, in this case between Christ and the poet/reader. The basic problem of this sonnet, as well as the others discussed in this chapter, is how to portray Christ, the poet and reader as lovers, and how to apply literary motif and technique as a means of seduction. Seduction occurs mainly on the level of the speaker and narratee-reader, and in this case the locus amoenus provides him with divine suroundings in which the consummate love tale, that between man and Christ, will

begin.

In many respects, the union between Christ and man resembles the one between knight and shepherd girl. As Zink suggests, the kinght-errant can be thought of as a "voyageur égaré (1715), or straying traveller". Within the devotional context of the *Théorèmes*, both poet and reader are portrayed as travellers and sinners, having strayed from Christ. fact, La Ceppède alludes to the voyage in the sonnet's final tercet. Unlike the knight in pastourelle, however, the reader/dévot seeks a union which will expiate transgressions, not commit them. A further reversal of the original motif appears in the difference in rank between seducer and seduced. Rather than the gallent knight who seduces the lowly maiden, it is an inferior soldier/wanderer who is tempted by a far superior Savior/Lover. Modifying the constitutive elements of the genre becomes an integral part of the rehabilitative process, and forces the dévot to consider seduction as a form of redemption as opposed to sin.

In the sonnet's final tercet, the poet/reader yields to Christ's temptation, showing little resistance to the Lover's implied overtures:

O voyage, ô village, ô jardin, ô montaigne Si devot maintenant le Sauveur j'accompaigne Permetés qu'à ce coup je gouste vostre fruit. The general lack of dialogue between seducer and the seduced, in addition to the more specific lack of resistance on the part of the seduced, marks a significant departure from original pastourelle. Perhaps in response to pastourelle's often lengthy description of the shepherdess' refusal, La Ceppède depicts man as instantly accepting Christ's enticement. Immediate acquiescence serves a didactic purpose as a dévot is supposed to welcome God's advances without hesitation, while rejecting those of sinners. Devotional pastourelle thus eliminates and transcends the original form's skirting and dodging on the part of the maiden, as well as the ultimate violation on the part of the knight, in order to hasten a sanctified union between Lover and Beloved.

More important, however, is the general meaning of the tercet which amounts to an inversion of Satan's seduction of Adam and Eve in the garden of Eden. One can argue that the fall in an earthly paradise is the premise on which pastourelle is based, and that temptation scenes between knight and shepherdess represent variations of the biblical prototype. La Ceppède sanitizes the prototype through a technique of reversed analogy in which Christ, through the intermediary of the poet, tempts man to undo his own fall.

The verdant *locus amoenus*, the sight of man's depravity in both the Bible and the pastourelle, now becomes the place of his redemption as the poet/reader will now partake of

God's fruit as opposed to Satan's. Line 14: "Permetés qu'à ce coup je gouste vostre fruit", has an almost polite, if not courtly tone, and carries none of the boastfulness or pretention frequent in pastourelle. Indeed, the seducer Christ is silent, and the seduced poet/reader humble, the latter asking to taste the fruit, in marked contrast to the poet/knight who permits himself to devour it. As a consequence, the power relationships which define much of original pastourelle are reversed, since it is the frolicking Lover who holds true power, not the knighterrant. Similarly, no violation occurs. Unlike conventional pastourelle, where seduction often sullies one or both parties, here man's seduction results in his salvation. Christ becomes man's temptor only insofar as it allows him to assert his role as the latter's redemptor. All love is spiritual as opposed to carnal, and thus conforms to Catholic doctrine. The goal of this sonnet is now achieved, as pastourelle is now allied with salvation rather than sin, the genre itself undergoing a kind of redemption. Hence, literature's transformation and perfection parallels that of man, with both reaching an ideal state through devotional metamorphosis. Appropriation of the pastourelle therefore aids in establishing literature as a vehicle for man's redemption. La Ceppède's call for redemption combines collective biblical and literary memory be evoking biblical episode and reformulating it through

past and present literary experience.

In La Ceppède's, devotional format, literary experience translates into a larger artistic consciousness which encourages all artists, not simply poets, to devote their craft to Christ. In Sonnet I,1,6, the La Ceppède applies the pastourelle motif of the locus amoenus as a means of seducing poets, musicians, painters, readers, indeed all those who produce or observe art. Pastourelle decor thus serves as a metaphor for the regeneration and perfection of both man and art through devotion. Close study of the text will amplify these ideas:

Profanes Amphions qui n'employés la Muse Qu'à chanter d'Helicon les honnerus mensongers; Faites ladespartir de ces tons estrangers. A fin qu'à ce beau mont plus sage elle s'amuse.

Tymanthes malheureux, dont le pinceau s'abuse A peindre d'Amatonte, & d'Adon les verges Quittez ces Meurtes feints, & ces feints Orangers Peignez ces Oliviers la gloire de Jebuse.

Chantons, peignons ensemble en ces Christiques vers Ces arbres toujours beaux, toujours vifs, toujours verts

Et le mystère grand dont l'amou me transporte.

Redisons aux croyans, que ce parfait amant Parmy les oliviers commence son torment, Pour nous marquer la grace & la paix qu'il apporte.

After having tasted the fruit in the last sonnet, the poet

himself becomes the seducer of other artists. Such seduction is necessary since at has been rendered false and base through secularization, hence the terms "Profanes Ampihons" and "Tymanthes malheueux". La Ceppède's enticement is in part reprimand, as he develops an analogy between former and current poets and painters, urging present artists to surpass their forbears by fulfilling their Christian mission. This analogy partially develops through mythical allusion, the primary myths those of Amphion and Adonis. Myth assumes a certain importance with respect to the pastourelle, since mythic subtext characterized much of the genre in Latin during the Middle Ages (Zink 35).

Here, La Ceppède appropriates the myth of Amphion, who assisted in building the Temple of Thebes with his lyre.

Once again, music reappears, as does the topos of seduction.

The goal in choosing the myth of Amphion is to indicate that man's reconstruction will take place if he yields to

Christ's temptation. La Ceppède sees himself as a "sacred" rather than a "profane" Amphion, and thus exhorts, if not charms or seduces artitsts to repsect and rehabilitate the original purposes of the Muse and Helicon.

With the myth of Adonis, the harmonization of artistic and devotional experience comes into play. From the standpoint of the Latin antecedent, Adonis becomes an important figure because of his association with Venus, a

Goddess who appears often in Latin pastourelle (Zink 35). In his annotation on the word "vergers" in line 6, La Ceppède explains the term as referring to "les jardins d'Adon", and to "ceux encore de Gnide, d'Amathonte, & d'autres rechantés par les poètes" (81). As the poet indicates, the gardens of Amathus, mentined by Virgil, Ovid and ultimately by Ronsard (Quenot 81), constitute a sanctuary for the worship of Venus and Adonis. The analogy between past and present poets is renforced by the implication that correct use of the image must be in the service of Christ. As a result, La Ceppède not only defines his role within a literary line of descent, he underscores the symbolic importance of the pastoral lieu de rencontre where different components of art converge and reproduce themselves. As in the previous sonnet, Eden is restored to its former glory and sanctity through an act of spiritual love.

Within this latest analogy, Christ, like Adonis, is a lover who, after emerging from the Earth, meets an untimely, violent, if not "tragic" death. The two are of human and divine origin, with the divine strengthened by the etymology of the name "Adonis", which can be traced to the Hebrew word meaning "lord" (Grimal 13). Both reflect a natural, mysterious kind of growth and beauty, the difference being one of duration. In the gardens of Adonis, plants grow and die quickly, thus reflecting Adonis' fate (13). This

transitory growth is perhaps best expressed by the flower, a symbol of Adonis. Conversely, La Ceppède links Christ's garden with a more permanent type of growth, in an attempt to "fulfill" or realize the Adonisian myth. In line 10, the poet reverses the image of ephemeral flowering with the suggestion that with Christ will emerge, "Ces arbres toujours beaux, toujours vifs, toujours verts." Christ's tree, standing in marked contrast to Adonis' flower, becomes part of a series of natural images, such as the "oliviers" of Jerusalem (line 8) and the purified "beau mont" of Helicon. These motifs ultimately replace false, profane images of nature such as the "Meurtes feints" and the "feints Orangers" (line 7), giving rise to an ideal setting in which the artist may encounter and represent the "parfait amant" of line 12. Within this ideal, permanence triumphs over transience, and truth surpasses myth.

La Ceppède thus marks the permanence and truth of Christ as "parfait amant" through the association of Christ with this natural, or pastoral setting. This lieu de rencontre in effect calls poetry, myth, painting, and indeed all of art to be transformed and reinvented. La Ceppède exhorts, if not entices all artists to meet Christ within this setting and establish the mystery of divine love by harmonizing the eternal, beautiful, peaceful and true that constitute Christ's existence. As a result of this synthesis and harmony, the poet/dévot becomes conscious of the

transcendental effect of Christ's love. The end of this poem, much like the last tercet of the previous sonnet, reveals the poet's acknowledgment of his direct role in the spiritual process. One can argue that the poet's declaration in line 12, "Et le grand mystère dont l'amour me transporte, " suggests a climax in the narrator/narratee's devotional expereince. Artistic memory conflates with devotional meditation to produce the emergence of the "je/poète," in this case a "je/protagoniste." This conflation enables the poet to express his love and realize its transcendant value. Artistic memory and devotional experience thus engender lyric voice, with the ideal artist/lover conscious of this synthetic process. Accordingly, the pastourelle, pastoral setting, and the life-giving, love-giving context they evoke can be seen to represent an idyllic literary or generic structure in which not only art, but the artist is remade.

IV. (I,1,51) Blason and the Paradox of Christ's Beauty

As in pastourelle, La Ceppède's use of blason continues the poet's transformation of devotional material by developing the representation of Christ as Lover. Up to this point, the study of this representation has been rather

general and distanced in scope, focusing, in the case of pastourelle, on broad contexts, namely the physical surroundings in which the poet describes and situates his As will be seen in the following sonnet, the use beloved. of blason signals a movement in the poet's depiction of Christ, rendering the context immediate as the poet/"dévot" finds himself directly beholding his Savior/Lover. Consequently, the portrait is more emotive and forceful, as the presence of the beloved is poignantly tangible. as a result of this intensity of experience, La Ceppède's reworking of blason furthers the comprehension of how the poet fuses literary memory with devotional experience, thus transmuting historical literary subgenres into what he conceives as their ultimate form and function, that of devotional lyric. Before discussing the manner in which La Ceppède reappropriates blason however, it will be useful to provide a workable definition of this subgenre, later applying it to the Théorèmes.

Recalling briefly Fowler's notion of subgenre as "having the same external characteristics of the kind" but with "an additional specification of content," (56) one can describe blason as assuming either one or all of the normally recognized lyric forms, with its "specification of content" centering on a "catalogue of the beloved's features" (113). In this sonnet, the "catalogue" focuses on Christ's face,

with great emphasis on his eyes. Fowler claims that from the Petrarchan era up through the Renaissance, "sonnets on eyes were so highly conventionalized as to have something of the status of a tertiary subgenre with its own characteristics" (113). Among these characteristics is the Petrarchan concetti of "eyes as suns," a metaphor which serves as one of the poem's dominant rhetorical techniques. basic sense, Petrarchan conceit refers to "physical qualities or experiences metaphorically described in terms of very different physical objects; often verging on hyperbole" (Warnke, Preminger 148). The metaphor develops over the course of the poem to express the poet's affection for the Beloved, and often has an ironic, if not witty conclusion. La Ceppède's conceit is Metaphysical as well as Petrarchan in that it conforms to Warnke's definition as "having an ultimate validity which may be perceived as a resemblance in function or essence (of the things compared); thus differing from High Baroque conceit, based on farfetched resemblance in appearance or in superficial value" (6). As will be seen, La Ceppède sets forth an "intellectual conceit" (6) which suggests paradoxes in the depiction and interpretation of Christ's being.

As far as French blason is concerned, the subgenre gained prevalence in the fifteenth and sixteenth centuries, owing much of its later renown to Marot and his promotion, from 1535-1550, of Les Blasons anatomiques du corps féminin

(Fontaine 280). In poetic discourse, "blasonner" consisted of continuous description which explained the symbolism of key features of the "écu", the principal image or metaphor, in the form of either praise or blame. Regarding the present sonnet, La Ceppède transforms the original notion of the "écu" into a kind of iconographic image of Christ's face and eyes. The tone of La Ceppède's description is naturally one of praise, centering on the conceit of the Lover's eyes and face. As will be seen, this sonnet's structure and method are such that they closely resemble Fontaine's standard description of blason as the following:

Le propos du *blason* est la description; son mode: l'enumeration des qualités ou vices, sous forme de litanie ou de liste--ou, à défaut, d'apostrpohes reguliers à l'objet considéré--dont le ressassement crée la présence, ou précise le contour (280).

As suggested earlier, the blason's line of descent is rather long, with the subgenre's influence extending well into the Pléiade era. It should be noted, however, that during the mid-sixteenth century, blason represented not only serious amatory lyric, but satiric and often ribald verse, both forms obviously secular in nature. Though not the first example of the subgenre's appropriation within a devotional framework, La Ceppède's inclusion of blason in his generic repertoire constitutes a rehabilitation, if not a

culmination of the form corresponding to those of pastourelle, mythic allusion, as well as of the lyric and indeed of all poetry in general. Regarding the role of the poet in the rehabilitation of blason, it is interesting to note his intimidation in depicting a being as beautiful as Christ. The daunted narrator/lover evaluating his worthiness to portray and adore his beloved once again calls into question not only the merit of any poet/lover, but of art, to express love. As will be seen, this doubt on the part of the implied author and implied reader, as well as the doubt on the part of the narrator and narratee, becomes the sonnet's central problem.

Before addressing these issues, it will be necessary to situate briefly the poem in its narrative context. This sonnet appears near the middle of a sequence dealing with Judas' betrayal. In sonnet I,1,49, after witnessing the kiss, the Romans and Hebrews ask Christ if he is indeed Jesus of Nazareth, to which the latter responds, "c'est moy." The power of Christ's voice knocks his advancing captors to the earth, as stated in this poem's first tercet:

Il réplique, c'est moy. Ces paroles puissantes abatent à l'instant ces troupes menaçantes, Qui vont à l'renverse au son des accens.

In an image reminiscent of the Lover/Warrior in sonnet (I,1,1), La Ceppède revives the depiction of Christ as

omnipotent hero, portraying part of the latter's essence as the "lyon de Juda" (I,1,50). Nonetheless, as is the case in earlier sonnets, La Ceppède balances these forceful images with an amatory characterization of his Beloved, in this instance through the subgenre of blason.

As sonnet I,1,51 indicates, Christ's beauty and softness are as equal a part of his divine essence as anger and might:

Ce ne sont pas sans plus ses paroles puissantes Qui courbent ces mutins: Il sort de ses beaux yeux, Tant d'éclats tant d'éclairs, que ces meschans Hebrieux Ne peuvent soustenir leurs flammes terrassantes[.]

O beaux yeux, beaux Soleils, ô beautez ravissantes, Qui passez de bien loing les beautez de ces lieux, Qui donnez estre & lustre à la beauté des Cieux, Qui pourroit soustenir vos clartez doux-forçantes?

Moyse après avoir à l'Eternel parlé Fut contraint de ternir son visage voilé, Pour n'esblouir les yeux du peuple Isräelite

La face de mon Christ, brilloit bien autrement. Vous en fistes preuve, ô peintre Abigarite, Lors que son jour frappa vos yeux d'aveuglement.

In this sonnet, the reader confronts two problems; how does the poet's depiction of Christ as Lover or Beauty correspond to the poet's other portrayals of Christ, and whether the celestial nature of Christ's beauty can even be portrayed.

The structure of the poem is that of a continuous description by the "je/témoin" of Christ's power and beauty, with technique consisting of "blasonnesque" enumeration and

Petrarchan "concetti" regarding Christ's eyes and face.

Analogies to the blinded Israelites and to the Abigarite painter, both of whom lost their sight after exposure to eternal light, reinforce the overwhelming effect of Christ's brilliant features. The "result" or "end" of such as process is that while Christ's face and eyes are visible to man, they are of such an absolute, ideal nature that no artist can attempt to accurately reproduce the experience of witnessing them. A conclusion of this nature leaves the paradox, unresolved in this sonnet, of art playing a role in devotion when artistic experience can never adequately represent Christ's life and being.

In addressing the issue of the "blasonnesque" portrayal of Christ's beauty, it is curious to note that at the beginning of the sonnet, the image of Christ's eyes actually develops the portrait of Christ as Warrior:

Ce ne sont pas plus ses paroles puissantes Qui courbent ces mutins: Il sort de ses beaux yeux, Tant d'éclats tant d'éclairs que ces meschans Hebrieux Ne peuvent soustenir leurs flammes terrassantes.

The description of Christ's voice and eyes as instruments of force is in some ways unusual as these features traditionally lend themselves more to portraits of lovers than of warriors. By appropriating these images in such as manner, one could argue that the poet runs the risk of diminishing his means of depicting Christ as Lover. Perhaps

in order to avoid this potential problem, La Ceppède reverts to a more conventional representation of the beloved's eyes in the *blason* of the second quatrain:

O beaux yeux, beaux soleils, ô beautez ravissantes Qui passez de bien loing les beautez de ces lieux Qui donnez estre & lustre à la beauté des Cieux Qui pourroit soustenir vos clartez doux-forçantes?

Familiar in form and tone, this description rekindles the image of Christ as Lover, ultimately rendering him a somewhat less imposing figure. The apostrophes, lists and metaphors in praise of Christ's majestic eyes act as a kind of counterweight to the images in the first quatrain. What results is the continued development of the ideal of Christ as perfect Warrior, Lover and Beauty. This ideal, undoubtedly platonic in nature, is nonetheless paradoxical as it is at once based on love and fear. The paradox of Christ's gentleness and strength is most accurately expressed in line 8's question: "Qui pourroit soustenir vos clartez doux-forçantes?

Within this "blasonnesque" technique, Christ's eyes are the key symbol of a paradox so striking for the artist/dévot as to be almost unbearable. Indeed, the overpowering duality of Christ's "doux-forçant" presence is all the more daunting given the artist/"dévot's" belief in its reality. In La Ceppède's blason, the ideal, despite its paradoxes,

assumes the status of the Real and the Intimate, in a philosphical sense reducing exaggeration to the level of description, metaphor to that of observation.

The magnitude of the truth and reality of experiencing Christ's beauty overwhelms the poet/"dévot" to the point where a question like the one posed in line 8 implies great apprehension as to whether he can either portray or worship Christ. Rather than attempt to resolve this problem, La Ceppède seems content to further explicate it in the poem's sestet with a double analogy to Moses and the Israelites as well as to the Abigarite painter, all of whom experience and reveal the unspeakable brilliance of God's eyes:

Moyse après avoir à l'Eternel parlé Fut contraint de tenir son visage voilé, Pour n'esblouir les yeux du peuple Israelite.

La face de mon Christ, brilloit autrement. Vous en fistes la preuve, ô peintre Abigarite, Lors que son jour frappa vos yeux d'aveuglement.

In both cases, God's light serves primarily to blind man, and thus reinforces the overwhelming experience of representing Christ's beauty. While such a conclusion may seem disconcerting to the artist/"dévot" looking for a solution to the paradox, it must be taken into account that within La Ceppède's conception of "mystère," not all problems are soluble. As will be seen later, a théorème on God's image is in a sense always counterbalanced by a divine

inscrutability to which the poet has infinite recourse. Such a recourse, while not truly revealing mystery, nonetheless reinforces it. One could argue that man's lack of understanding of divine mystery is desirable in that his total comprehension of it would ultimately lead to a kind of mastery over the divine. In this sonnet, despite the overwhelmingly powerful and mysterious presence of Christ's features, the narrator and narratee can take some solace in that Christ's face, which the narrator/narratee-reader ultimately refers to as "la face de mon Christ" (1.12), is uncovered whereas the face of Christ's antecedant, Moses, remains veiled. Therefore, despite the relatively inaccessible nature of this mystery, there exists the reassurance that God is somehow revealing himself to man.

Hence, La Ceppède's "blasonnesque" description of Christ's beauty engenders the sonnet's central problem, that of relating the paradoxical experience of Christ's power and beauty. The use of blason in La Ceppède is paradoxical in that while it portrays Christ's beauty in a familiar, intimate, if not "real" fashion, it nonetheless suggests that a certain distance will always exist between the poet/lover and the Beloved. As is the case in much love lyric, the celestial image of the beloved appears tantalizingly beautiful and within reach while actually showing itself to be quite remote. Consequently, the convergence of literary as well as devotional memory and

experience often serves not to solve mystery, but to enhance it.

V. Sonnet (I,1,88) Emblem as Meditative Icon

While full comprehension of the divine image in La Ceppède is at times quite remote, understanding of the human image is often more accessible. As we have seen, generic or subgeneric reappropriation can deepen this understanding, with the "emblematic character" (Marsh 3) of the Théorèmes providing such insight concerning the human image. not in itself a love lyric genre along the lines of pastourelle or blason, emblem does belong to the lyric tradition of the period in which La Ceppède wrote, and can be easily appropriated to accomodate love lyric imagery and topoï. The main purpose, however, in discussing the emblematic nature of La Ceppède's sonnets is to grasp more firmly the contribution of visual and pictorial image to the poet's conception of devotional exercise. The presence of engravings in the original 1613 and 1622 editions of the Théorèmes raises the question of what role illustrations play in understanding the work as a whole. I argue that while not always central to the text's comprehension, these illustrations carry a generic, as well as devotional significance, lending an emblematic dimension to the work.

A brief discussion of emblem's history, purpose and structure will be useful.

According to Miedema, Classical Greek defines emblem as, "any mounted or inserted part, ranging from an insole in a shoe, to a cultivated branch grafted onto a wild tree" (239). In Classical Latin, the term has a technical connotation, referring to inlay in small art objects as well as to gold and silver decorations soldered onto tableware (Russell 337). Both definitions view emblem as a work having both a decorative and useful function. They also stress the materiality of emblem, associating it with a craft whose results are visible if not tangible. A similar philosophy undergirds the origins of emblem in late fifteenth and early sixteenth century France. Describing the work of Andrea Alciati, considered the founder of emblem not only in France but all of Europe, Daniel Russell argues that emblem developed at a time when, "French artists began to organize personifications of the virtues in new ways that were more heavily dependent on concrete visual attributes (536). Often the "complexity and novelty" (536) of these images were so extensive that artists added poetic interpretations to amplify the meaning of these images. an example of this trend, Russell cites the work of poets such as Henri Baude who helped design tapestries and stained-glass windows based on "proverbial themes" (542). The general presentation of such works was that of a "semiideogrammatic picture, which in turn was explained in a short verse text (542). In an immediate context, then, it was within this artistic and intellectual climate of the pictorial *proverbes en rime*, that Alciati's emblems emerged.

Before passing to a discussion of Alciati's emblems and their influence on French emblem of the mid-sixteenth century, brief mention should be made of the broader historical context within which Alciati's emblem originated, the hieroglyph. If one conceives of a hieroglyph as an image, pictorially symbolic in nature, which has a narrative or other revelatory significance, then it is easy to see the impact hieroglyph would have had on the design of tapestries, stained-glass windows, and eventually on emblem. Since the hieroglyph often has a hermetic character, it exerted a great influence on emblems designed to be esoteric or enigmatic. Daniel Russell describes the association between hieroglyph and emblem in the following terms:

The emblem form was attractive to Renaissance humnanists because it seemed to combine discursive with ideogrammatic communication. For Renaissance Neo-Platonists, ideogrammatic hierglyphs permitted the visual intuition of truths not otherwise accessible in their absolute form. Their confidence in Egyptian hieroglyphs (wrongly considered to be ideogrammatic) as a utopian, almost magic language, was reinforced by the attitude of total reverence which surrounded all very ancient languages during the Renaissance (346).

I stress the notion of hieroglyph because La Ceppède employs the term throughout the *Théorèmes*. Interestingly, the term appears most often toward the end of the text, indicating that the symbolic importance of many of the work's key images may now be revealed. In Sonnet I, 3, 36, for example, the symbolism of Christ's robe, which the poet calls a "hieroglyph" (1.5), is finally explained as Roman soldiers tear it into four pieces. The four pieces represent the four corners of the globe to which Christ's church will spread. Similarly, in Sonnet 1,3,87, the poet's description of the dove returning with an olive branch after the flood as a "hieroglyph" marks a kind of progressive revelation in which the promise of Christ's peace in the New Testament is prefigured by the symbolism of the Old. The relevance of such examples lies in the iconographic quality Renaissance poets and artists give to interpretive images of this kind. Indeed, Russell states that Alciati's emblems were based mostly on "humanistic concerns and iconographical motifs", which served as the thematic rudiments of the genre (543).

What then, was the genre's structure, and what were its goals? External structure varied according to editions, but Russell describes two general types of presentations for Alciati's emblems. The first, appearing in Christian Wechel's 1534 edition, "combines picture and text within the confines of a single codex unit" (543). This layout, one which "welds picture and text together into a paginal unit",

set the standard for many emblem books to follow. Often, authors and publishers reinforced the discreet nature of the emblem unit by asking craftsmen to add decorative inlay which served to delineate borders between emblems and embellish the illustrations. In some cases, the aesthetic value of such emblems was so striking that they were removed from the books and used as decorations in homes. In contrast to the self-contained format of the Wechel editions, the later Steyner compilations present Alciati's emblems "in a continuous running text, with interspersed illustrations, in a way not very different from certain editions of Marot's Adolescence Clementine (544).

Despite differences in external layout, the internal construction of Alciati's emblems was more or less uniform. Using Henkel and Schöne's terminology, Russell speaks of a tripartite emblem structure composed of a "titular structure, an illustration and an epigrammatic "subscripto" (545). These three elements make up the conventional traits of emblem, with the interrelation between the three holding the key to the genre's interpretation. Russell provides useful insight into the rapport between emblem's constitutive elements when he states:

The title and illustration taken together inspire the reader/viewer to pose one or more questions that will be answered in the explanatory text in such a way as to recall a more or less unexpected moral commonplace. The element of surprise has the effect of making the message more memorable, while the illustration provided a convenient memory place to which the message might be attached (545).

Thus, at least in Alciati, text-image interaction is characterized by a "progessive discovery" (542) where title and picture begin to develop inquiry, while the text further amplifies annd often concludes the exercise, frequently giving an allegorical interpretation of the emblem's content. Russell's mention of a "moral commonplace" playing a role in the emblem's theme and conclusion points to the didactic function of the genre, while the mention of intellectual surprise recalls the mannerist context in which much sixteenth-century French poetry developed. According to Russell, then, by the mid-sixteenth century, Alciati's emblems came to be known as an epigram, or longer verse, which described "a pictorial representation of a thing or things" (339). In addition, Russell argues that emblem draws a moral lesson from the work of art to which it is attached (339-40). Thus, in its basic sense, emblem refers to a text-image unit whose interelation often yields an allegory leading to some kind of moral lesson.

While the design, purpose and interpretation of Alciati's framework had a profound impact on most French emblematists of the mid-to-late sixteenth century, many of the poets took liberties with the original format,

especially with regard to the explicit representation of emblem according to the tripartite construction. Between 1536 and 1555, the period generally recognized as the height of French emblems, there appeared five works directly spawned from Alciati's model: Guillaume de La Perrière's Théâtre de bons engins (1536), Gilles Corrozet's Hecatomgraphie (1541), Guillaume Guéroult's Premier livre des emblemes (1550), Barthélemy Aneau's Picta poesis (1552), and Pierre Coustau's Latin Pegma, translated into French as Pegme (1555). Critics claim that while many of the emblems published in the above collections did have a direct, didactic function, others were of a different nature. emblems stressed the decorative aspect, while many others stressed their enigmatic or esoteric character. preface to Picta poesis, Aneau himself contends that the decorative role of emblem should equal the didactic (Saunders 17), and that the genre should also stress ingenuity and wit (25).

With regard to the poetic license these poets exercised in adapting Alciati's model, many interesting variations occur. For example one finds no title to the emblems in La Perrière's Théâtre, nor his Morosophie. The appearance of titles was not the rule in many collections, and in some cases, publishers added titles in later editions, usually taking them from the concluding line of the verse. "Partial emblems" also existed on the level of figure. Coustau's

Pegme includes 23 emblems without illustration, and many critics doubt as to whether or not Alciati even intended his emblema to be illustrated at all (Russell 338). Russell suggests that for a work to be emblematic in character, it need not necessarily have the explicit presence of the three basic elements (550). His analysis of the twenty-sixth poem of Sponde's Sonnets d'amour illustrates this point by describing how the verbal "picture" at the beginning of the text leads to a comparison which is allegorically explained throughout the verse (550-1). Thus, in some cases, elaborate description in the text creates a picture, and the text's sententiousness provides phrases that could serve as a moralizing title. Consequently, the physical absence of one or more of emblem's traditional elements does not prevent a work from being interpreted in emblematic fashion.

Even on the physical levels of layout and decoration, much variety exists in French emblem books published between 1536 and 1555. In many editions such as La Perrière's Théâtre and Corrozet's Hecatomgraphie, one observes a strict symmetry where figure faces verse on opposite pages. Other collections, however, do not present this type of symmetry. Likewise, ornate decoration figures prominently in some editions, with intricate borderwork encasing title, illustration and text, while others carry no decoration at all. Thus, many permutations of the genre were allowed within a given set of traits, making it easier for lyric

poetry of the period to have an emblematic quality without directly adhering to the label emblem.

Such is the case with La Ceppède. Structurally, the Théorèmes do not constitute an emblem book in the strictest sense of the term. The original 1613 and 1622 editions contain no crafted borders between sonnets, and except for the small engravings which embellish the first letter of each poem, the Théorèmes have little decoration. importantly, one does not find a manifiestation of title and figure in the Alciatian sense, primarily because the sonnets have no title other than a numerical designation. addition, the smallness of the figures, coupled with their occasional irrelevance to the text, at times diminishes or elimiates the explicit role of two-thirds of emblem's constitutive elements. Hence, as in Russell's emblematic interpretation of Sponde, the emblematic character of the Théorèmes derives mainly from the text itself. However, as will be seen in the sonnets analyzed, in some cases the illustrative element does indeed act as a graphic, pictorial support, enhancing the overall message of the text. I argue that what appears in La Ceppède is a para-emblem, or nearemblem which implicitly appropriates the format of the emblem genre in a manner similar to much of the lyric poetry of this era.

Before beginning textual analysis, I will mention one additional aspect concerning emblem's history, as aspect

which will help answer the question of why La Ceppède chose to incorporate emblem within his lyric format. After the rise of French emblem in the 1530s and 1550s, the genre experienced a lull of about 20 years, at the end of which two noted emblem books emerged: Georgette de Montenay's Emblemes ou devises chrestiennes (1571), and Théordore de Bèze's collection of emblems published with his Icones (1580 and 1581). As the titles of these works suggest, emblem had now taken on a devotional theme. Theme in Alicati and many of his successor's was mostly secular in nature, as the "humanistic concerns" (Russell 513) of these earlier emblems dealt with work, the court, love, friendship, i.e., the concerns of everyday life. Critics contend that examples of this type of emblem came from the animal world, bestiary or fable, ancient myth and popular tale. The change to Christian/Catholic thematics no doubt coincided with the Catholic Revival during the wars of religion, and brought about a slight change in the theory and purpose of emblem. Emblem was still thought of in decorative and morally didactic terms, yet what one sees in the work of theorists such as the Jesuit Claude-François Menestrier is the conceptualization of emblem as divine mystery, especially was mystery related to the progressive revelation between the Old Testament and the New.

Menestrier's 1684 interpretation of emblem's purpose best elucidates these ideas:

Cela n'empêche pas que nos Mysteres n'ayent leurs figures, leurs images et leurs peintures dans l'ancien Testament. C'est ce qui fit la religion des Juifs fut à proprement parler une religion d'Emblêmes... Ces figures qui furent pour eux des Mysteres ou des Enigmes où ils n'entendoient rien, sont des Emblêmes pour nous... C'est pour cela que le Fils de Dieu parloit des plus grands Mysteres de nostre Religion sous les voiles des Paraboles, pour en faire autant d'Emblêmes (5).

Thus, emblem as a genre allies itself with religious consciousness, biblical exegesis and spiritual exercise, thereby making it a readily suitable generic format for La Ceppède's devotional lyric.

One finds a direct relation of emblem to mystery in the sonnet sequence I,1,86-88. Here the poet interprets the story of the adolescent in Mark (14:51-52) who, in the attempt to follow Christ to his trial in Jerusalem, is stripped of his garments. The adolescent becomes an emblematic figure whose loyalty, nudity and selflessness carry allegorical significance for all meditants. In Sonnet 88 especially, illustration vividly supports allegory. The sequence as a whole, however, also has a distinctly pictorial character in its representation of images especially in line 5-14 of Sonnet 86, where the adolescent's actions are first described:

...Un jeune adolescent s'eveille matinier S'affeuble d'un linceul, hors du chalit se jette Ouvre un peu la fenestre, espie, ecoute, guette Sort, s'apprpoche, & craintif tallone le dernier.

Voyant mener le Christ, il suit le pitoyable Tandis quelque mastin de la troupe effoyable Voit cet homme incognu, qui la cohorte suit.

Il l'attaque, il l'empoigne, il le tient, il le meine [:] Le jeune homme fait force, & laisse à qui l'entreine Sone linceul, pour son corps, & s'echappe & s'enfuit.

The adolescent's image is emblematic in nature because, to appropriate Russell's interpretation of Sponde, it is "constructed more with pictorial than with visual elements" (550). Critics such as Edelgard Du Bruck and Nancy Hafer have discussed pictorial representation at length, but here such analysis becomes especially pertinent because image not only becomes the point of departure devotional contemplation, but does so within the implicit structure of a generic format. The image of the adolescent strikes the reader as emblematic because the poet recounts a scene the latter could not have viewed as it was happening. Interestingly, the narrator's point of view and techniques of identification give the reader the impression that the poet actually witnesses Christ's Passion. Yet, most readers know that the poet is far removed from the actual unfolding of events. The Poet compensates by projecting himself as well as the reader into the process through vivid, realistic description, of which emblem plays a role.

The presentation of the adolescent's image represents that of a polyptich in the sense that the entire image is composed of a visual sequence where scenes unfold and build upon one another to represent a coherent action. the act represented is that of the adolescent who, upon awakening, dons a cloak, and timidly ventures outside to follow the shackled Christ. Whereupon a Roman soldier spies the adolescent and attacks him, tearing off the young man's cloak and forcing him to flee nude. As in Russell's analysis of Sponde, the picture is, "constructed around verbs in the present tense" (550). These verbs give a detailed pictorial representation of the adolescent's and soldier's movements in that they bring to life a scene the narrator could not have actually witnessed. Use of verbs such as "voir" (11.9 and 11), and "espier" (1.7), as well as the adolescent's action in line 7 of opening the window to view the proceedings, reinforces the notion that poet, character and reader are observing a representation of a key moment in the Passion. In th same vein, Donaldson-Evans interprets this sonnet as a small "drama", if not "spectacle", unfolding before the reader's eyes (32-33).

Important to the emblematic quality of this image is the allegory the image represents. Attempting to discover this meaning, the poet dedicates the following sonnet (I,1,87), to finding out who the adolescent is and what his action symbolizes. After proposing several ideas as to the

identity of the adolescent, the poet draws a typological conclusion, seeing the adolecsent's flight as succeeding Joseph's escape from his master's wife in Genesis (39:12):

Ainsi le bon Joseph craignant de voir seduite Son ame, & pour ne point estre induit à pecher, Abandonnant sa robe eut recours à la fuite.

Interpreting the image as part of the Bible's progressive revelation elevates the adolescent to iconographic status, thus tightening the link between figure and mystery. As Russell suggests, iconographical "motifs" or associations helped define original emblems (543). I argue therefore that in these two initial sonnets, one can begin to see the emblematic character of the image and the poetry surrounding it. However, it is in the final poem of this brief sequence where the interaction of explicit image and text, as well as implied title, illustrates most vividly the emblematic quality of La Ceppède's work.

In Sonnet 88, the poet takes the allegory one step further, directly applying the image of the adolescent to the meditant himself. The moralistic, didactic purpose of the image becomes apparent as the poet/dévot begins to contemplate deeply the ramifications of the adolescent's act. As the text indicates, the poet/meditant realizes that the image serves as an allegory for his own life, in effect representing the poet/meditant's attempt to shed the

material world for that of the spirit:

Maintefois j'ay tenté de vous suivre, ô ma vie, Par les sentiers cognus que vous m'avey ouverts: Mais tousjours, mais tousjours, vos ennemis divers M'empoignant au linceul, m'ont la force ravie.

Ores que sainctement vostre esprit me convie De retracer vos pas, par les pas de ces vers, Ce monde, ce charmeur, cet enney pervers, Me prenant au manteau veut frustrer mon envie.

De mile vains ojets il rend mon coeur épris Dont l'amour me tient tant, & se loguement pris Qu'à peine auray-je temps de vous suivre au Calvaire.

Faites donc (s'il vous plaît), ô Seigneur desormais Que de l'adolescent imitant l'exemplaire Je quitte ces habits au monde pour jamais.

From a general standpoint, the predominant motifs of the sequence are those of nuditas temporalis and nuditas virtualis, both of which were often represented in religious painting of the Renaissance. The former represents nudity as a rejection of the material world, while the latter sees it as symbolic of divine innocence and purity. In emblematic fashion, the engraving which accompanies this sonnet seemingly depicts a nuditas of this sort:



Rising from the lush flora which fills the bottom half of the engraving, what appears to be a young man sprouts wings rather than arms as the foilage evolves into a more distinctty angelic shape while the figure's human traits become increasingly defined. The young man, or "adolescent's" torso remains uncovered, as if to reject the corrupt materiality of this world for the exalted simplicity of the next. Accordingly, the figure takes on the image of a renascent Adam, whose nuditas temporalis and nuditas virtualis return the figure to the paradisiacal state from which his predecessor fell. The emergence of the figure's head above all else in the engraving lends a triumphant, transcendant quality to the image, as if to convey the poem's "motto"/conclusion: "Je quitte ces habits au monde pour jamais." Epigraph thus allies with epigram, with coherence between image and text solidly reinforced.

Interestingly, the poet's struggle to emulate the adolescent, as well as the emblematic format in which this struggle takes place, can be linked to the schema of problem/structure/technique and end. The central "problem" of this sonnet concerns the difficulty the poet/"dévot" experiences in abandoning self-love for the love of Christ. Symbolizing this self-love is the "linceul" also characterized as "le manteau" (1.8), which La Ceppède describes in annotation 1 as:

l'amour de nous-mesmes, & nos affections, dont

naturelement nous sommes enveloppez: De mesme il faut entendre le mot de manteau, au 8 vers suivant, pour le chatouillement des vanitez (256).

In emphasizing the importance of self-love, La Ceppède further develops the sequential portrait of the poet/"dévot'/lover by setting forth the temptations the latter must overcome in order to follow Christ. this sequential transformation of the poet/"dévot" is the sonnet's structure, that of a prayer/confession on the part of the "je/protagoniste" expressed within a kind of dialectic between divine and earthly (self) love. though not ostensibly a love-lyric genre, emblem, or at least La Ceppède's appropriation of it includes love within its thematic. The "je/protagoniste" in effect litanizes the difficulties and failures of his attempt to adhere to Christ's teachings. Proposing a solution to the problem, the poet refers to the allegory of the Adolescent in line Allegory, especially when represented in pictorial 13. form, lends a visually symbolic, moralistic, and therefore emblematic quality to the sequence. It also develops the poet's technique of identification between the adolescent Ultimately, the example of the and the poet/reader. Adolescent so inspires the poet/meditant as to lead to a change in devotional consciousness and practice; a change

expressed in the motto at the poem's conclusion that the "je/protagoniste" will forever abandon the trappings of this world, thus marking the end of the dialectic struggle between material and divine love. As will be seen, such a declaration completes a kind of exegetic sequence as the poet moves from a state of doubt to one of inspiration and faith.

Consequently, within the poem and the sonnet sequence in which it is situated, the technique of emblematic image plays a large role in establishing and revealing the Adolescent's, and therefore the "dévot's" love of Christ. The poet/meditant finds himself with a purified vision of how to express his love for the divine. As a result of this analogical technique, the poet/meditant theoretically undergoes the same denuding experience as Joseph and the Adolescent, stripping himself of his profane desires and subsequently directing his passion and love upward. ostensibly erotic in allusion and tone, nudity in this context transforms its principal connotation from the profane to the sacred, while illustrating the poet's conception of ideal love and, indirectly, of ideal beauty. As in profane love, man's "essence," as expressed in the process of denuding, must be revealed in order for any union to take place. Nudity emerges as a metaphor for the spiritual exegesis necessary to attain understanding of Christ. Given that man's nudity now represents virtue as

opposed to sin, he is now prepared to receive Christ as he has become a loving follower. Though the erotic dimension of La Ceppède's poetry will be discussed more extensively in the next section, it is important to point ou that the nuditas temporalis and virtualis of man also applies to Christ himself. Man's virtuous nudity in this sonnet in a sense prefigures Christ's redemptive nudity, prominently described in Sonnet 11 of Book Three, where La Ceppède depicts Christ's nudity on the Cross as an ironic covering of Adam and Eve's fallen nude state:

Tout nud donc, il exerce à ce coup sa Prestrise Et couvre la rougeur dont Eve fut surprise Dont son mary rougit lors qu'ils se virent nuds.

Christ and Man's *nuditas virtualis* thus prepares and symbolizes a reciprocal love experience which expresses the former's sacrifice and the latter's devotion. The purity of this love is undoubtedly seductive, emphasizing salvation as the predominant quality of Christ as Lover.

Within this notion of man's transcendant and virtuous nudity lies the implication that perhaps poetry undergoes the same purifying, exegetic experience. The sonnet's second quatrain suggests an intimate link between the sanctity of man and verse:

Ores que sainctement vostre Esprit me convie, De retracer vos pas, par les pas de ces vers, Ce monde, ce charmeur, cet ennemy pervers Me prenant au manteau veut frustrer mon envie.

The rhyme "vers/pervers" distinctly refers to the corrupt, secular lyric which, in his avant-propos, La Ceppède claims he will strip and purify:

...qu'on la (la poesie) despouille de ses vestements profanes, qu'on luy rase le poil... Or, pour luy descoudre ses mondains habits (ou plutost habitudes), pour luy raire ses cheveux idolatres, menteurs & lascifs;

car des lors qu'elle se sentit seulement toucher de cest heureux cautere elle mesme dechira ses vieux habillements & s'arracha sa Medusine perruque (54-5).

The mention and explanation of the word "habits" as signifying both "habillement" and "habitude" is striking as it directly alludes to the dual meaning of the word "habits" in the present sonnet's emblematic "devise": "Je quitte ces habits (2) au monde pour jamais." In annotation 2, La Ceppède interprets the word "habits" in the following manner:

Ce mot respondant au sens de la lettre, en tant qu'il signifie les habillemens, ou habitudes au mal nous font souvent prisonniers de Satan, & nous devons tascher de les laisser (256).

The rapport between the meaning of "habits," both in the present sonnet and in the avant-propos established, it becomes clear that La Ceppède as poet is trying to strip not only his poetry but poetry in general of its corrupt material trappings in this dialectical struggle between the human and the divine. Thus, just as Christ's nudity ironically covers and redeems the shame of Adam, the return of poetry to a denuded, pure state not only veils verse, but more importantly absolves it of its tainted past.

As in pastourelle and blason, the subgence of emblem itself is also sanctified within this devotional transformation. One can argue that emblem's main contribution to the devotional process is the construction of icons in which image and text construct and reveal mystery. In this sonnet, the figure of the Adolescent evolves into a kind of meditative icon whose meaning is to be contemplated and whose experience imitated by all true lovers and followers of Christ. With the sacred reappropriated through the profane, the Adolescent's nudity, like Christ's, represents a spiritual as opposed to a carnal seduction, while gradually establishing and resolving the mystery of man's love for Christ as well as Christ's love

for man. Emblem's emphasis on unity of image and text produces a didactic cohesiveness representative of devotional manual, while elevating this didacticsm to a literary plane, thus rendering the laceppedian devotional process more artistically complex than many of its ecclesiastical forbears. Perhaps the most emblematic aspect not only of this sonnet, but of the work in general is that La Ceppède "borrows and varies" (Russell 344) numerous biblical, rhetoical and generic motifs to weave his icons. In the spirit of emblem's original definition, the poet mounts and grafts literary motifs onto devotional structures. Thus, emblem amounts to a literary inlay or mosaic on a devotional pattern. As a result of its iconographic status, emblem in La Ceppède far surpasses the status of mere "ornament," fusing devotional and literary memory through a meditative experience which reflects all religious thought through the prism of art.

VI. (I,3,13) Basium and the Divine Transformation of the Erotic

The final amatory subgenre to be studied in this

chapter is that of the basium or kiss, originally written in Latin by the Italian poet Johannes Secundus (1511-1536). Immensely popular during the Renaissance, the basia motif manifested itself in the work of many French poets, of which the most notable example is Dorat's Baisers published in the mid-to-late sixteenth century. Decidedly secular in nature, Secundus' basia nonetheless contains numerous allusion to Jupiter, Venus and Adonis, emphasizing the divine quality of kissing, physical passion, and of love in general. It is also curious to note that although basia is unabashedly erotic in character, it often concerns itself with the first experiences of love, attempting to maintain an air of innocence despite the obvious tone of the subject matter. Secundus himself underscores the apparent tenderness of basia in the preface to his main work:

Because in this book of mine I sing of kisses in no salacious strain, swarthy Lycinna jeers at my verses; and Ælia, who plies the work of Venus in the streets, calls me a 'poet of no penetration.' They long, forsooth to know what I am made of. Leave me alone, lewd ones, I having nothing for you. I sing not for you; my Kisses are not for you. Be they read by the artless maid, the tender youth's betrothed, and by the tender and enamoured youth, not yet mature for the warfare which bounteous Venus exercises in various ways (367).

Though in some instances Secundus refutes this entirely chaste portrayal of the kiss, one remarks in it a similarity with the effort to depict a kind of innocence within the erotic or semi-

erotic context of *nuditas temporalis* and *virtualis* discussed in the previous sonnet. In both cases, the "pure" or "natural" in the erotic transcends the prurient.

Regarding La Ceppède's lyric, the best example of this transcendant "pure" or "innocent" eroticism is found in sonnet (I,3,13), more commonly known as the baiser jumeau. Here, as in the previous section, divine love is expressed in primarily human terms, with the baiser between Mary and Christ the pivot in transposing human love on the divine plane, crystallizing an ideal of divine love in essentially profane terms:

Achevant ce propos, d'un long baiser jumeau De la Mere & du Fils les levres sont colées, Et leurs bras enlassez comme on voit accolées Les branches de la Vigne (1) à celles de l'Ormeau.

Comme n'esteints-tu point, ô Phébus, ton flambeau, A ce triste spectacle? ames trop desolées, Les Hebrieux pourroient bien vous rendre consolées S'ils vouloient à vos corps ne donner qu'un tombeau

Ils ne le fernont pas. Il faut, Mere, à cette heure Sans mourir, voir mourir ta chere nourriture, Haste donce tes Adieux il te la faut lascher.

Pren le dernier baiser: car les voix effroyables

Des Juifs pressent des-ja les mains impitoyables Des bourreaux pour soudain de tes bras l'arracher (2).

Concerning the "substance" of this sonnet, one finds a number of themes, questions and problems which develop the sequential portrait of Christ as Lover as well as the mystery of divine love. Initially, the most recognizable theme centers on bidding farewell to one's beloved, in this case, Mary's "adieu" with Christ as expressed through a A subject of this nature can be considered as symbolizing the greater problem of accepting the pain of death as part of man's fate. This painful acceptance poses the more devotionally pertinent questions of not only how the "dévot" should perceive Christ's death, but more importantly of how he should express his love and faith at the moment of his Savior's death. As the erotic is the primary means by which love is conveyed, the mystery is extended by the question of why the erotic is employed especially when in this example the description of a physical demonstration of love between Christ and Mary would not only appear antithetical, but blasphemous to the manner in which divine love is normally conceptualized. As will be seen, the sonnet's structure, that of an exhortative but consoling narration of the "triste spectacle," its baiser

technique, as well as the conclusion one can draw that Christ's love as erotic experience transcends and purifies all other erotic and love experience, provide answers to these questions by conveying a sense of cosmic necessity and fulfillment within this act of love.

Considered within its narrative context, the kiss can be seen as a response to sonnet (I,2,97) where Mary, in an effort to console and comfort her son before his death, expresses a desire to kiss Jesus only to have this request thwrated by the Romans and Hebrews:

Belle Ame de mon Ame, Alme jour de mes yeux Doux object de mon bien, seul espor de mon mieux Tu ne fourniras point sans moy cette carrière.

Ha! ma vie. Elle eut dit & voulut l'embrasser; Mais voicy les Sergens prompts à la repousser, Qui resserent la file & la laissent derrière (451).

Though this immediate desire is fulfilled in the baiser jumeau, Mary's wish, in line 8 of (I,3,13) to be buried in a conjugal tomb with her son is also denied by the Romans. It is at this moment where the presence of the narrator, up to this point a "je/témoin," becomes an implicit "je/protagoniste," actively solacing the Virgin as she grieves:

Ils ne le feront pas. Il faut, Mere à cette heure Sans mourir, voir mourir ta chere nourriture, Haste donc tes adieux il te faut la lascher.

Pren le dernier baiser: car les voix effroyables Des Juifs pressent des-ja les mains impitoyables Des bourreaux pour soudain de tes bras l'arracher.

The tone in this gentle but firm urging of Mary to accept the Crucifixion and relinquish her son to fate is somewhat analogous to that of a Greek chorus in that it interprets and consoles while giving the impression of omniscience. Repetition of the phrase "il faut" in lines 9 and 11 suggests that the poet's voice assumes an almost divine knowledge or authority which gives him the right to comfort and instruct Mary in her despair.

The assumption of this God-like voice on the part of the poet implies a kind of sanctification of the baiser.

Within this context, use of the imperative in the first hemistiche of line 12: "Pren le dernier baiser:" in effect elevates the baiser to the status of a holy act, as part of a divine plan. Whereas the poet merely describes the baiser at the beginning of the sonnet, he prescribes it at the poem's conclusion, thus rendering the act much more justifiable if not mysterious in the reader's eye. With the suggestion that the kiss between Christ and Mary is somehow sanctified if not divinely ordained, it is now a matter of probing this erotic mystery, revealing the ultimate literary and

devotional meanings of the kiss, discovering the ways in which this symbol of Christ as Lover purifies and redeems art as well as mankind. In so doing, it will become clear that this technique operates as a function of a metaphysical end or experience which translates the human in terms of the divine.

As a means of unraveling both the literary and devotional aspects of this mystery, it is first necessary to explain the poet's choice of Mary as Christ's lover. One explanation reveals itself in the first sonnet of Book Three, where the poet, invoking the Virgin as his new Muse, refers to her as "ma sainte Uranie" (462). In annotation 4 of this sonnet, La Ceppède cites the seventh book of Plato's Republic in describing Urania as the Muse "[qui] esleve nos esprits au Ciel & les y conduit (463). Chilton and Donaldson-Evans note that in devotional lyric of La Ceppède's era, depiction of Urania was quite prevalent. Le Fèvre de La Boderie's Encyclie, Urania is invoked as the Muse of all divine mysteries, while in the Protestant Du Bartas, Urania emerges as a "sainte beauté," and as "Venus Urania," whose function is "the elevation of souls to contemplation of the heavens and the inspitation of poets" (Chilton 92-3).

Clearly, in portraying Mary as Christ's lover and the poet's muse, La Ceppède appropriates these images of Urania to the Virgin in bestowing upon her the status of "la vraye

Uranie" (463). In the same annotation, La Ceppède describes Mary/Urania's role as "de nous eslever de la terre au Ciel, [et] de nous apprendre les mysteres celestes (463). the Virgin personnifies the association between love, mystery and poetry in her evolution as consummate lover and muse. Remembering that in sonnet (I,1,6) Christ emerges as the true Adonis, one could argue that Mary's portrayal as Urania/Venus poetically justifies the union of mother and son, as the two are the most perfect incarnation of love, thus fulfilling pre-ordained mythical, literary roles. addition, the analogy in lines 3 and 4 of sonnet (I,3,13) of the arms of Christ and Mary to the entangled vines of an elm, along with the reference to the common tomb, evokes the myth of Tristan and Iseu, thus reinforcing the poetic ancestry and authority needed to uphold such a coupling. One could even assert that the divine character of such a pairing not only responds to but redeems the sin of Oedipus and Jocasta, hence cementing the bond between Christ and Mary as the salutary inheritors of literary memory and experience.

With this literary authorization and fulfillment justifying Christ and Mary as lovers emerges a somewhat more profound devotional sanction of the *baiser*. From discussion of Mary as Urania, the idea of the Virgin as a divinely mysterious lover is clear. Yet, the exact manner in which Mary's love of Christ transcends the world and redeems man

is somewhat less apparent. In order to fully contemplate the mystery of the baiser, it will be necessary to describe this act as the fulfillment of events comprising a biblical past. Concerning the four-part schema, such a contemplation enriches the instructional experience of the "dévot," resulting in his knowledge of how biblical chronology finds its ultimate respondant in Christ.

Perhaps the most significant event to which the baiser responds is the birth of Christ. What the baiser in the present sonnet effectively does is to prepare the rebirth of Christ through his reconception in the same woman. Mary, as Urania, is divine and thus represents the perfect lover for Christ. As Christ also embodies the Father, his desire to unite with Mary can be interpreted as a holy repetition of the act from which Christ initially came. Erotic depiction of Christ's reconception amounts merely to a human representation of what is unequivocally divine, instructing the "dévot" that whatever appears to be fundamentally human in nature is meaningful only in terms of its ability to express a metaphysical absolute or truth. Viewed in this light, the erotic, even with its incestuous overtones, symbolizes a love in which the carnal acts to interpret the spiritual, reflecting a desire to explain, rechannel and purify the experience of physical passion rather than indulge it. This desire to recreate is ironically signified by the common tomb as a kind of bed which ultimately bears

witness to Christ's, and consequently to man's rebirth.

With this redemptive, regenerative power of the baiser in mind, the "dévot" can more concretely apprehend its relation to other biblical events, thus interpreting the meaning of this literary technique not only in poetic, but devotional terms. As previously noted, in Book One, La Ceppède assigns a number of sonnets to the portrayal of Judas' kiss. As far as biblical prefiguration is concerned, one can affirm that the baiser of Christ and Mary absolves the treacherous kiss of Judas. Judas! "baiser sacrilege" (I,1,43), which represented the separation of Chirst and man, is now answered by the baiser jumeau, symbolizing a newfound union between the divine and the human. It should also be noted that within the context of biblical prefiguration and redemption, the "incest" of Christ and Mary undoes that of Jacob's son Reuben who, as La Ceppède notes in (I,2,72), slept with his father's concubine and was thus forever branded with sin (Gen. 35:21-2, 49:4). In this instance Christ, like Reuben, in effect mounts his father's bed, but as a salutary gesture. Quite ironcially, the erotic, particularly its incestuous character, adopts a pure, chaste form in order to rectify man's sullied and aberrant past.

Curiously, a distich in the sonnet which recounts
Reuben's sin gives perhaps the best interpretation of both
the human and divine dimensions of Chirst's erotic quality.

Expressing the unity between these two dimensions, La Ceppède describes the two as married and hence inextricably linked:

Qu'est-ce autre chose, ô Christ, ta saincte humanité Que l'Espouse, & le lict de ta divinité?

Using language of this type to describe the union of Christ's human and divine natures, La Ceppède assigns a vaulted status to the erotic within his devotional method. In large measure, it is the erotic's regenerative quality which renders human and divine love equal, thus eliminating the need to oppose the two in a dialectical struggle as seen in the last section. Deviating from patterns of eccelesiastical spiritual practice in the scope of his representation of divine love, La Ceppède employs the basia subgenre to enrich his portraits of Christ and Mary as ideal human and divine lovers, in effect combining literary memory with devotional experience. In the representation of Mary as Urania, the love process of Christ's regenration is now The erotic thus represents a type of conduit complete. leading to the consummation of the "perfect" divine and human love experience, with the baiser jumeau ultimately illustrating reciprocal love between God and man. the reader/"dévot" himself will partake of the baiser, thereby reconceiving himself and preparing his own

salvation.

VIII. Conclusion

In appropriating literary subgenre through devotional exercise, La Ceppède employs literature as a model for meditative exegesis. Just as literature undergoes an intensive examination and regeneration through devotional process, so does man. Literature serves as a point of contact between man and devotion, rendering abstract metaphysical concepts more concrete while establishing the core of La Ceppède's poetic didacticism. The goal of this didacticism is to formulate a devotional ideal through literary constructs.

Within La Ceppède's didactic project also exists a symbiosis betweem literature and devotion, with these two components of artistic and spiritual exercise merging to strengthen one another and render the meditative process more complete. A symbiotic "completion," or "redemption" occurs because as literary subgenre, or "structure" finds spiritually redemptive expression through the devotional "substance" of Christ's life, so devotional theme finds artistically redemptive expression through literary form. With this reciprocity between forme and fond, between the artistic

and the *spiritual* accomplished, the reader apprehends the means by which the poet unifies the profane and the sacred. Thus, literary endeavor becomes devotional practice and devotional practice literary endeavor. The two fuse a consciousness which saves both the reader and, as will be seen, the act of reading.

Chapter 4

Epic Modulation as Devotional Construct

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I. Introduction: Epic Context and the Théorèmes

This chapter deals with La Ceppède's modulation of epic throughout the Théorèmes. Modulation refers to the poet's borrowing from a set of key traits found in prominent epic poems. By stating that a group of prominent traits exists in epic, I do not mean that all epics contain these traits. The presence of a particular trait in a particular work in no way means that all epic works contain this particular trait. Modulation supposes a large set of traits from which poets may draw, and is based on parallel, allusion and sometimes direct reference to a generic type. In general, for a work to correspond to a generic type, it need not possess all the traits in the set. It should be remembered that there is substantial cross-over of traits, and that many genres share the same characteristics. Here, epic allusion refers to easily recognizable traits from easily recognizable works. While La Ceppède's modulation of epic includes traits found in several epics, it also makes use of traits found in only one or two epic poems. The key is the facility with which one draws parallels between the Théorèmes and epic tradition, since facility underscores the general, apparent nature of these relationships.

Within such relationships, however, there arises great difficulty in defining *One* epic tradition, as there are

several. Although these traditions do resemble one another, to pinpoint a single group of traits which applies to the entire corpus of epic poetry is nearly impossible and beyond the scope of this thesis. My purpose is to see, from a thematic and formal standpoint, what the *Théorèmes* have in common with particular texts known as epics, then relate these parallels to the poet's devotional and literary project.

Thematically, epic, like tragedy, is centered on the exploits of the hero. Exploits often take the form of an ordeal, challenge, or quest, with the hero's reaction and/or response to the challenge making up much of the narrative. Normally, epic poets represent their heroes as exceptional people in exceptional situations, such as Odysseus' return home, Jason's search for the Golden Fleece, and Aeneas' founding of Rome readily confirms. According to J.B. Hainsworth, the subject of epic often originates from the homeric ethos of the klea andron, or the "glorious deeds of heroes" (24). Added to the klea andron is the hero's sense of valor and pre-eminence with respect to his peers (25). Much of the hero's pre-eminence stems from his involvement in a cosmic drama or theomachy, where the hero is singled out to receive either the blessing or curse of God's power. Hainsworth speaks of a "continuous supernatural presence" (27) which contributes to a certain religiosity in epic. Originally, the recitation of epic poems was linked to

religious festivals. Concerning the Théorèmes, it is interesting to note that with the religiosity which pervades the text comes the added fact that the text was written for meditation during Easter Week, especially the period from Good Friday to Easter Sunday. Thus, to a certain extent, the Théorèmes belong to the tradition of poetry written for religious celebration, and reflect one of epic's most original, fundamental traits.

With respect to La Ceppède's text, epic's religious dimension raises the question of whether or not a link exists between epic and divine mystery. Haisworth implies such a link when he describes the Gods as "provid[ing] an explanation for the general course of events, especially if these are conrtrary to expectation. Gods are powerful and unpredictable beings, and they may decide [things] for their own reasons" (28). One therefore sees a kind of mystery associated with the God's action in Greek epic; a mystery easily transferred to La Ceppède's Christian epic. As will be seen in the sequence I,1,58-62, La Ceppède works divine power and unpredictability into the epic subtext of the Théorèmes by grounding his hero's action or inaction in divine mystery to be interpreted by the reader. As Christ's deeds, ethos and valor all relate to some decree of heaven, the connection between epic and divine mystery becomes clearer.

The link to divine mystery in the hero's ordeal is,

however, subordinate to the ordeal itself. Prominent epic poets often depict the hero's ordeal as a search for self and/or the hero's quest to restore and preserve his life or culture (Haisworth 27). The search for self is perhaps best represented in Dante, where the poet/protagonist vividly interiorizes the external obstacles before him, while the quest to restore and preserve one's way of life is typified by Odysseus' resumption of control in Ithaca, as well as Aeneas' triumph in founding Rome. In Dante and Virgil especially, the hero gains a capacity for psychological growth, self-control, and awareness that his role extends far beyond his egocentric concerns (28). Heroism is thus defined not only in terms of glorious deeds, but, as Homer's epithet for Odysseus as "a man of many wiles" indicates, in terms of attitude and skill of mind (23).

According to Lord, different concepts of heroism give rise to, "the paradox of true strength; that strength cannot be seized by direct action, only by humility and patience" (4). Akhilleus, Odysseus and Aeneas must wait extensively before their goals are achieved, undergoing many trials in the interim. Ideas of this nature also define Christ as an epic hero. As will be seen in section V, Christ emerges as a heroic figure by adopting a humble, patient, restrained posture before his ennemies. Waiting and humility shape the epic self to the point where the self reaches a level of consciousness and reality which surpasses ordinary concerns.

Lord argues that "the self that develops in the process establishes the objective values and points of view associated with the divinely inspired wisdom of the poet" Thus, epic selfhood has a transcendental quality which allows it to reflect on its own creation. The capacity to reflect has a direct bearing on narrative structure, as in Greco-Latin epic, which at times has a retrospective character. References to the hero's origins, battles and quest, as well as allusions to historic feuds between the Gods, project the narrative backward and forward, lending a self-analytic character to the work. Lord suggests that epic selfhood has not only an individual, but a collective quality (6). Arguing that, "out of the mysteries of the ordeal emerges something like a consensus as to the nature of reality" (6). Lord contends that the hero's challenge in some measure reflects that of everyone, "becoming a pattern for the initiatory rites for other members of his society" In section V of this chapter, I claim that Christ's doubt, suffering death and resurrection prefigure the spiritual ordeal of all believers, from the apostles to the poet/dévot. Within the Christian dispensation, Christ's life serves as a model for his followers, with individual experience becoming collective experience. The same could be said of the Aeneid, Franciade, and La Chanson de Roland, where one individual embodies the hopes, values and experience of In Greco-Latin and Medieval epic, as well as in a people.

the story of Christ, individual and collective identity are defined largely by the hero's triumph over an enemy whose values represent the antithesis of his: Odysseus-Suitors, Aeneas-Latins, Charlemagne-Sarrassins, Christ-Satan (6). Construction of antitheses leads to a broad dialectical structure in the genre where the struggle between two sides undergirds the plot. The struggle, while focused on the expolits of an individual, has a telos of collective importance.

Retrospective narrative, as well as the collective implications of the epic hero's experience, lend a sense of what Hainsworth calls, a "believed historicity" (27) to the genre. Here, the public believes the poet is telling an "eternal truth" (25) about something that has already happened. Hence, one characteristic of early epic was that the public believed that the battle of Troy, the founding of Rome, the battle of Roncevales, etc...actually took place and served as a point of departure for the story at hand. "Believed historicity" is crucial to La Ceppède's devotional public because without belief in the veracity of Christ's life, death and resurrection, the poet's project loses all legitimacy. One could also argue that for a non-believing or doubting public, La Ceppède's goal would be to convince this audience of the Passion's historicity, thereby winning the conversion of those unreceptive or even hostile to the poet's design.

Epic's large sense of history lends a sense of grandeur to the genre's scale, as the hero's ordeal often serves as an allegory representing the experience of an entire people. Elevated and moral in tone, the works of Homer, Virgil, Milton and to a large extent Dante, all posit truths which are objective and supernaturally authoritative in nature (Lord 1). By contrast, Lord states that modern variations of epic such as Heart of Darkness project a reality that tends to be relative, unstable and subjective (1). From the standpoint of espousing an objective, supernatural truth, La Ceppède undoubtedly fits into this former category since Christian, particularly Catholic, dogma acts as the unmitigated standard for all human behavior. In Greco-Latin epic, but especially in Homer, the poet's voice comes across as formal and impersonal, giving rise to an omniscient, dispassioned narrator. Such is the case even in the Odyssey, where the hero ostensibly recounts his own story.

Relative anonymity is possible because of the poet's commitment to the absolute truth of his tale, and the confidence that his point of view is established by divine authority. La Ceppède's narrative is both personal and impersonal, following the Dantesque tradition. Briefly, this tradition is one where the poet becomes one of the main characters, establishing a dual viewpoint which allows intense involvement with the tale as a whole, as well as with the poet's individual experience. Personal and

impersonal narrative in La Ceppède translates into a narrative point of view which is alternately detached and engaged. As in the CAP format, the poet assumes a somewhat distant perspective when recounting events, while adopting a much more personal tone when internalizing and contemplating By shifting between the early epic tradition which them. claimed to purport objective, eternal truths, and the more recent tradition which adopted more subjective points of view, La Ceppède emerges as both a "classical" and a "modern" epic poet. He becomes a mediator between epochs in part because his project requires him to do so. The poet's situation is difficult because he must communicate a timelesss, immutable set of beliefs to a Renaissance public increasingly aware of its ability to question these beliefs. In short, he must summon a collective voice when that of the individual increases in strength.

La Ceppède, like any epic poset, has to become, "the mouthpiece of may" (Tillyard 144). To do so, he, "must cause himself to be trusted in a special and profound way (144). La Ceppède accomplishes this goal by acting as a mediator between man and God. He explains God's truth in such a manner that the path of truth exposes many of man's doubts and frailties. Thus, like most epic poets, La Ceppède has a divinely inspired mission, but one which allows him to more easily identify with the reader. In a project where art leads to salvation of the reader, success

of the project hinges on reader identification and participation. Consequently, the reader's experience must equal the poet's with the poet doing everything possible to make his voice represent the reader's. In La Ceppède, the poet's quest for salvation becomes the reader's quest for salvation. The *Théorèmes* becomes an "épopée méditative" (Donaldson-Evans 17), where Christ's ordeal is filtered through the poet to the reader.

To conclude this section of some of epic's basic traits and their application to the Théorèmes, it will be useful to mention briefly Northrop Frye's theory of epic. Refering primarily to the Greco-Latin tradition, Frye speaks of four "epic types": the "epic of anger", the "epic of return", "analogical epic" and "contrast epic" (137-8). The first two deal mainly with the *lliad* and the *Odyssey*, respectively, and to these categories, certain parallels to the Théorèmes may be drawn. With regard to the "epic of anger", one sees a link to the Théorèmes, and to the story of Christ in general, since Christ quells the Godhead's anger through his sacrifice, while quelling man's anger through reason and charity. Section IV will deal specifically with these issues. Concerning the return of the hero, or nostos, the Théorèmes portray God returning to Earth through Christ to reclaim his Kingdom. On a smaller scale, Christ's return to Jerusalem after his initial flight reinforces this topos.

Section III elucidates these ideas, but at the moment, it is important to get an idea of their general application.

Frye's third type of epic, the "analogical epic" (137), consists of the Messianic cycle of pre-existence, life-indeath, and resurrection. He claims that the Aeneid is a cross between the nostos and the latter type since it, "develops the theme of return into one of rebirth; the end in New Troy being the starting point renewed and transfomed by the hero's quest" (139). With the idea of a "messianic cycle" readily applicable to the Théorèmes, one can more easily accept the combined notions of return and rebirth since Christ as hero embodies both. La Ceppède's task is to persuade the reader that Christ's return to Earth, sacrifice, and resurrection, enable man to return to God and therefore to be reborn. Appeal to the reader is most prevalent in "contrast epic" where "one pole is the ironic human situation and the other the origin and continuation of divine society" (137). Frye likens Dante's Inferno to "contrast epic", saying that the Commedia "starts with the ironic human situation and ends with divine vision. human nature of Dante's quest is established by the fact that he is unable to overcome or even face the monsters who confort him from the beginning" (138). As will be seen in the next section, La Ceppède's poet wavers between overcoming in some instances, and nearly succombing in

others. If one equates overcoming with reception of divine grace, and succombing as captitualtion to human weakness, then the human/divine parallel becomes readily apparent.

Frye also speaks of Classical epic's "cyclical form".

The cycle has two main rhythms—the life and death of the individual, and the slower social rhythm which, over the course of time, brings cities and empires to their rise and fall. In La Ceppède, this notion is represented by the parallel between Christ's life, and the rise, fall and resurrection of Jerusalem, with Jerusalem acting as a metaphor for God's kingdom. Sonnet 3 of Book I brings these ideas to light:

Tu dois bien à cette heure, ô Sodome obstinée Fournir de pleurs la terre, & le ciel de clameurs: Te voila miserable au deuil abandonné Depuis que ton bon Prince abnadonne tes murs.

L'entrée de celuy, dont les barbares moeurs T'apprendirent ce que peut la rage forcenée Sur toy ne versa point tant de noires humeurs Que l'issuë du Christ te laisse infortunée Car puis qu'il t'abandonne; adieu ta Royauté Ta richesse, ta paix, ta grace, ta beauté, Contre tes ennemis te voila sans defense:

Il est vray que tantost on le r'amenera: Mais las: ce ne sera que pour combler l'offense, De ton fier Sanhedrin qui le condamnera.

As in the *Iliad, Odyssey*, and the *Aeneid*, the *Théorèmes* begin in

medias res, at the nadir of cyclical action. In Sonnet 3, Christ's departure has left Jerusalem, now called "Sodome" in line 1, in a state of despair and corruption.

Immediately, one notices a similarity to the Iliad, where the city is in a state of seige and captivity. Within this "cyclical form", however, there exists, with the promise of Christ's return, a combination of the Odyssey's nostos, and the themes of building the new city in the Aeneid. As will be seen throughout the work, a kind of dialectic emerges between capture and liberation, with capture representing Satan's power over man, and liberation representing God's. Both elements of the dialectic represent a portion of the cycle of life, death and resurrection which undergirds the work.

Thus, a constellation of traits allows a poet to modulate his work within a particular epic tradition. In this chapter, among the most prominent epic traits studied will be those of the hero's ordeal, his response, and how the hero's individual experience becomes collective; allegorizing and embodying the passions and values of a people. In addition, the chapter will look at the relation between mystery and epic, as well as La Ceppède's application of the Dantesque narrative format which alternates between impersonal and personal narration. Such a format provides two sets of truths—on external, or

"supernaturally authoritative" in nature, and the other internal, relative and subjective. Finally, I will apply Frye's four types of epic to the *Théorèmes*, while discussing its cyclical format and episodic structure. Many of these traits are apparent in the work's first sonnet. Yet, before dealing with this poem. I will briefly examine the status of epic during the period in which La Ceppède wrote.

II. Epic in the Late Renaissance

According to Daniel Madelénat, during the classical resurgence of the mid-sixteenth century, numerous translations of Greek and Latin epics surfaced in France and Italy (218). In addition, scholars' rediscovery of Aristotle's Poetics underscored this "tendance antiquisante," (218) which in part contributed to a heightened consciousness of epic during this period. As examples of this new-found awareness, Madelénat cites Du Bellay's request in his Défense (1549) that French poets strive to, "renaître au monde une admirable lliade et laborieuse Enéide" (218). In making this request, Du Bellay suggests that any one of several medieval French tales such as Lancelot and

Tristan be transformed into epic narrative. Within this vein, Ronsard composed Franciade (1572), which recounts the exploits of Hector's son Francus, who founded the French kingdom. An offspring of the homeric/virgilian model, Franciade tells the story of the French Aeneas, a warrior who combats giants, navigates storms, and consults Latin Gods that intervene on his behalf (218-9).

During the Renaissance, most epic projects strove to maintain a balance between national legend and classical form, of which Franciade and the Italian Torquato Tasso's Rinaldo (1562) are the prime examples. From this trend to produce a national epic also emerged Christian/biblical epic such as Tasso's Jerusalem Delivered (1575). This work, is at the same time "modern" according to Madelénat, because it "synthesizes Christian supernaturalism with religious, psychological and esthetic arguments, in addition to constructing a unified action through a variety of episodes" (219). What distinguishes Renaissance epic from that of antiquity is a kind of "humanism", i.e. the role of individual man to contemplate and control his own fate, in reaction to the Reformation, Counter-Reformation and the Wars of Religion (219).

Christian/biblical epic appears in France with Du
Bartas' Judith (1574), as well as his Semaine ou la Création du
monde (1578) and Seconde Semaine (1584). In 1616,

d'Aubigné's Tragiques also represents this movement. A

Protestant epic, the Tragiques recounts the heroism and

martyrdom of Protestants in the face of Catholic oppression.

Madelénat contends that Renaissance humanism, the triumphant

religion of the Counter-Reformation, the aspiration to a

strong state, as well as the resurgence of formal and

classical structures all contributed to a certain literary

and religious orthodoxy of the period (220).

As will be seen, the *Théorèmes* conform widely to the epic models established during this period. A work which blends a religious metaphysic with humanist discourse and inquiry, the *Théorèmes* represent a convergence of artistic and spiritual movements which seek to reform man through classical literary structures and orthodox Christian morality. La Ceppède reconciles the apparent paradox between Catholic dogma and philosophical investigation by transforming Christ's Passion into literary, psychological and spiritual exercise.

Like Du Bartas' Tragiques, the Théorèmes center on an anthropomorphic God who, with his terrestrial militia becomes the protagonist of the work. The protagonist, Christ, speaks through an auteur/prophète who gives meaning to the opacity or mystery of the work. In so doing, the poet's mission is to establish an understanding or harmony between man and God through literature. In order for this

understanding to take place, harmony must exist within literature itself, which perhaps explains why La Ceppède draws from, and merges the three main classical genres in his composition of the *Théorèmes*. Harmony between literary genres echoes the harmony man finds with God through art. While the lyric in La Ceppède concerns itself mainly with love, epic centers on love's antithesis, war. The harmony for which man, God and poet strive, can only be achieved through war, and it is to this conflict that attention now turns.

III. Sonnet (I,1,1) Establishing the Théorèmes as Epic.

Just as the *Théorèmes*' first sonnet establishes the work as love lyric, so it sets forth an epic construct to be developed throughout the course of La Ceppède's meditations. When reading this sonnet, as well as the others in the incipient stages of the work, one is struck by the number of thematic and formal traits which evoke epic, especially of the classical period. Among the thematic characteristics to

be discussed in this section are development of the hero, as well as the notions of war and voyage, all of which establish action in epic. With regard to overall structure, analysis will focus on stylistic techniques, such as narrative digression and delay, as well as representational techniques, among them the creation of an overall Dantesque impersonal/personal narrative structure in which, to use Prince's terminology, the je/protagoniste and the je/témoin alternate in controlling naration. Even if one does not believe that in epic, narration by a je/protagoniste constitutes a strict first person narrative, it is still possible to conceive of this "je" as highly characterized, and thus quite similar to first person narration. Along with two-tiered narration, structure is outlined by the dialectical framework of the text, as well as the representational technique of delay. Delay plays itself out in the episodic structure of the work. Hainsworth calls episode, the "unit of construction in [epic] narrative" (35), and here episode refers to the introduction, complication and resolution of co-dependant scenes and actions. As will be seen, La Ceppède delays complication and resolution in action not only to create suspense and anxiety in the reader, but to show that anwering divine mystery is a slow, digressive process.

Although some of these traits are more evident than others, what is important is how the first sonnet lays the

groundwork for the appropriation of these epic qualities throughout the work.

While neither recounting a sequence of actions nor constituting an episode, this poem nonetheless announces the principal conflicts from which many sequences develop. The sonnet itself does not give rise to a delay in the development of events. Yet, its supplication of the Muses for help in relating the cosmic battle between Christ and Satan suggests a traditional narrative format where this battle progresses in a gradually, suspensefully, and digressively. The physical confrontation between Good and Evil, though announced in this sonnet, will not begin to materialize until halfway through Book I.

As with the love lyric, this process of generic conceptualization is crucial to the method in which the hero's ordeal leads to questions that translate into divine mystery. The portrait of Christ and poet as heroes engaged in an epic war against the evil in man and art provides the reader with literary frames of reference which aid in the interpretation of mystery. Likewise, delay in the materialization of this war has great didactic significance, instructing the reader that revelation of mystery is often a long, circuitous task. The schema of substance, structure, method and end will further elucidate some of the more intricate aspects of this meditative activity, establishing the different levels upon which the epic of

Christ's Passion is to be told and perceived. Close reading of the first sonnet will bring these assertions to light:

Je chante les amours, les armes, la victoire Du Ciel, qui pour la Terre a la Mort combatu: Qui pour la relever sur le bleu promonitoire A l'Avernal Colosse à ses pieds abatu.

J'ay longtemps, ô mon Chirst, cet ozer debatu En fin je me resous d'entonner cette histoire: Espure donc cet air de mes poulmons batu Et m'aprens à chanter ce Propiciatoire.

Pour fournir dignement cet ouvrage entrepris Remply moy de l'Esprit qui remplit les epris Des antiques ouvriers du Tabernacle antique.

Purifie ma bouche au feu de ce Charbon Qui jadis repurgea la bouche Prophétique: Et je te chanteray tout-puissant & tout bon.

Mystery, as it is represented through epic theme and form, is grounded in a series of binary conflicts between God and Satan, God and man, man and himself. It is now a question of how to define these conflicts and relate them to the interpretive format already established.

The first quartrain suggests the work's most obvious opposition, the cosmic drama between God and Satan. As stated in the last chapter, the sonnet's *invocatio* presents Christ as an epic warrior who conquers sin so that man may be redeemed. This opposition underscores a central problem of the work, that of the presence and defeat of evil.

Within this framework, the reader conceptualizes the magnitude of the battle and sacrifice at hand. narrative structure of the quatrain, despite the immediate presence of the je, implies a format in which the narrator observes and relates the events of the moral battle, while keeping his participation to a minimum. The poet inscribes himself in the text, but hints that his presence will be subordinate to the "fabula" or "story material" (Prince 30) of the narrative. These images of Christ as hero/warrior, and the poet/narrator as an omniscient, but detached je/témoin are suddenly contrasted in the second quatrain. The bold je/témoin who announces himself as the herald of Christ's heroic victory, now portrays himself as a weak, uncertain meditant who beseeches the hero for the strength to accomplish his task. Since the first quatrain evokes an ominpotent Godhead, and the second a hesitant dévot, one begins to see the formation of Frye's "contrast epic", where the "divine vision" and the "human situation" intermingle in contrapositional fashion.

In forcing the narrative back upon himself, the poet follows the Dantesque tradition of epic by rendering the poet one of the main characters, if not a hero, in the modern sense of simple protagonist. Identifying with the reader, La Ceppède appropriates Dante's model through internalization and amplification of parts of epic's

traditional actions and motifs, such as the "moi concrèt" (Madelénat 16) of the poet, his doubts, fears, memories and passions. Here, the "moi concrèt" speaks of the poet's fear. To relate the Dantesque personal narrative from to modern criticism, the inscribed narrator identifies with the narratee-reader, or the dévot. To facilitate identification with both the narratee-reader and the implied reader, the narrator evolves into a je/protagoniste, whose odyssey will be told along with Christ's. It is this extensive "épopée méditative" (Donaldson-Evans 17) which in large measure distinguishes the Théorèmes from Greco-Latin and Medieval epic. In its depiction of a self-conscious, spirtitually and psychologically tormented narrator/narratee, the work transposes the battle between Good and Evil to man's conscience, stressing that the war at hand concerns his own salvation and that he himself will play a large role in this redemption.

From the portraits of both Christ and narrator as hero emerge two distinct narrative constructs. By suggesting that he recount Christ's Passion as a detached <code>je/témoin</code>, and later doing so, the poet represents himself as a "heterodiegetic narrator" (Prince 20), who will neither directly participate in, nor shape the events described. Yet, the meditative epic of the <code>je/protagoniste</code> evokes a narrator who <code>does</code> play an active role in these events to the

extent that he interiorizes them. On a spiritual or psychological level, then, one could assert that a "homodiegetic" (20), or participatory level of narration also exists. At once expository and lyrical, these two narrative formats, along with "dialogue" to be examined later, constitute a mixed narrative mode similar to that proposed in the aristotelian model.

As suggested earlier, one of the principal methods or techniques which can be derived from such diverse narrative structures is that of identification. Here, questions of reader trust and philosophical truth come into play. Part of La Ceppède's didactic process, identification permits Christ's odyssey to become the poet's, with the poet's journey becoming that of the implied reader and narratee. Through this means of projecting another's experience onto oneself, La Ceppède represents man as he is in the case of the poet, and as he ought to be in that of Christ. Like the heroes found in epic, the poet grows mentally by developing an attitude which reaffims his purpose. This projection and identification is accomplished in part by means of of contrasting Christ and the poet as heroes. The poet more easily accepts Christ as a model because he believes in the truth of Christ's mission and vistory. Consequently, the poet's belief allows the reader to more easily trust him. Just as La Ceppède contrasts Christ and the poet as lovers

in the first sonnet, so he portrays them as different kinds of hero with different missions. While Christ, the warrior/hero, is assured of victory in his mission to redeem mankind, the poet/hero, charged with redeeming poetry, enjoys no such certainty of success. The poet's dependance on Christ underscores the former's inferiority. One could argue that because of his doubt, anxiety, and total reliance on Christ, the daunted poet represents a human counterweight to Christ's perfection. Paradoxically, doubt and anxiety could also produce a sense of trust in the reader since a show of vulnerability could close the distance between poet and reader. The poet thus emerges as an "anti-hero" of sorts, whose odyssey of temptation and redemption produces the work's true suspense.

Viewed from the perspective of identification and contrast, the end or purpose of this sonnet deals with inciting the consciousness of the reader to project himself into a spirtitually self-exegetic journey where he too will become a protagonist in the battle for his salvation. In stressing Christ's triumph over sin, as well as the poet's internal attempt to surmount his fears, the first sonnet emphasizes that the conflict will require vigorous activity and sacrifice from all involved. When the poet beseeches Christ to purify his lungs and mouth (1.7 & 12) as well as his soul, he underscores the physical and mental totality of this experience. Thus, unlike the reader of the ancient or

medieval epic, the reader of the *Théorèmes* does not have the luxury of passively contemplating the imminent battle. If both the hero/warrior and the poet are to fulfill their epic missions, the reader must also engage himself in battle, whose victory would assure his own redemption.

In supplicating Christ in lines 7 and 12 to purify his mouth with fire, the poet seeks to regain the prophetic virtue of Isaiah (annotation 6). The poet thus sees himself as part of a tradition of heralds announcing God's glory, Succession, purification through fire and rebith suggest not only a "believed historicity" in Christ's life, but a cycle of "pre-existence, life-in-death, and resurrection", reminiscent of Frye's "analogical epic" (137). This analogical cycle clearly undergirds Christ's experience, but is less apparent in the poet's experience. Like Aeneas, Christ will triumph and rebuild the City as stated in lines 3 and 4. Curiously, the poet will do the same kind of rebuilding, as the analogy between him and the "ouvriers de Tabernacle antique" (1.11) implies. Like the tabernacle workers, the poet will rebuild himself from a doubter to a believer. As seen in the last chapter, La Ceppède reiterates the motif by refering to the myth of Amphion in I,1,6. In the process, poetry will undergo a reconstruction from the profance and lascivious to the sacred. Although subtle, the epic topoï of reconstruction and resurrection are found in the first sonnet, and undergird the work's epic

subtext.

With the epic quality of the first sonnet in mind, the reader can identify more general issues concerning epic, issues which more broadly apply to the schema of substance, structure, method and end. Perhaps the chief contribution of the initial poem is to create a sense of epic scale. Through the technique of macrologia, or magnification, La Ceppède amplifies the struggles outlined in biblical passage to epic battle and conquest. Likewise, the scale of man's contemplation of Christ's suffering elevates devotional exercise to both literature's and man's search for eternal life.

From this notion of scale, the reader perceives that the autonomous, self-contained qualities of the lyric, while accurately representing the personalized, interiorized aspects of the Passion, are not sufficient to complete the narrative project of the *Théorèmes*. This project is that of appealing to the entire community of mankind so that the latter may be redeemed. The two heroes of the work, Christ and the poet, represent two different communities which are to be combined. Christ belongs to "le Ciel" (1.2) or the divine community, while the poet, symbolizing man, emerges from "la Terre" (1.2). Although in theory the poet depicts Christ as the true liberating hero for both communities, he portrays himself as a liberator also. As evidenced by the

avant-propos, La Ceppède views as part of his role the redemption of poetry through the Christian dispensation. The poet thus sees himself as chief of a human community, that of poets. Awareness of this role is most apparent in the sonnet's sestet in which the poet proposes that if Christ fills him with the Holy Spirit (1.10), he will sing of Christ as "tout-puissant & tout bon" (1.14). What results is a collective movement toward victory in which Christ and the poet act as demiurges, fulfilling either preordained or self-appointed destinies. The epic topos elicited from this communal effort to deliver man from evil is that of post tenebras lux (Madelénat 43), as found in Homer, Virgil and Dante. This topos implies, if not promises, a glorious, peaceful resolution as the telos of disorder caused by cosmic upheaval.

While the first sonnet discusses both the tenebras and the lux in the process of man's salvation, it is this notion of tenebras which underscores the idea of crisis, crucial to the opening of many epic poems (152). This crisis, be it the plague in the lliad, the tempest in both the Odyssey and the Aeneid, or the threat of war in La Chanson de Roland, helps outline the substance, i.e. the action of epic. Such action is often represented according to an episodic structure which unveils, in delayed fashion, the pre-destined outcome

of the work. In the *Théorèmes*, the poet exposes two main crises, the external conflict of the heavens, as well as its internalization as manifested by the poet's doubt. This external crisis is more closely developed in the work's second sonnet, where Christ, or "cet Alcide" (1.3), "oit l'heure, qui fatale, au combat l'appeloit" (1.4). Aware of the crisis at hand, Christ, "le vray Jupiter, le vray Apollon, le vray Neptune (annot. 3, 73), goes directly to the olive garden at Gethsemani in order to prepare himself and others for battle; or, as the poet states in the sonnet's last two lines:

...monstrer héroïque il consent à sa prise, Que nul sans son vouloir n'oseroit l'attanter.

Such an action on Christ's part reveals much about the thematic and formal characteristics of the *Théorèmes* as epic.

Within the context of epic topos, Christ's departure immediately evokes the retreat of the hero prior to battle, as in Book I of the Iliad. An analogy can be drawn between Christ's retreat to Gethsemani in the initial sonnets of the Théorèmes, and that of Akhilleus in the first book of the Iliad. However, the reasons for these respective flights uncover many of the substantial differences between Ancient

epic hero and La Ceppède's Christian epic hero. As a result of his quarrel with Agamemmnon, Akhilleus withdraws from the Aikhian camp out of pride and anger. His retreat is characterized by a stubbornness and self-obsession which wreaks havoc on his own people. Christ's withdrawal, on the other hand, is much broader in scope. On a primary level, the final lines of the second sonnet indicate that Christ's departure, unlike Akhilleus', symbolizes a sacrifice on his part, a realization that he must quit Jerusalem, make himself vulnerable to capture, and thus save his people. In contrast to Akhilleus, Christ's withdrawal represents compliance with his king's wishes rather than rebellion against them.

On a more abstract level, Christ's retreat suggests that a voyage is about to ensue, a voyage both physical and spiritual in nature. Christ's departure indicates that man, be he sinner or saint, will have to come to Christ, either physically, as do converts at the end of Book Three, or spiritually, as the poet/meditant. The final line of sonnet 14, "Que nul sans son vouloir n'oseroit attanter" is ambiguous, with "son vouloir" referring either to Christ's will or to man's. In the case of man's will, this conclusion signals that man must make the conscious decision to approach Christ. As previously seen, sonnet (I,1,5) specifically mentions the "voyage" (1.12) within the context of the reader following Christ to the olive garden in order

to be seduced into redemption. This spiritual journey on the part of Christ and the poet/dévot is emphasized by the contemplative tone of many of these early poems, a tone which suggests that both Christ and man must psychologically prepare themselves for the imminent battle/journey. Indeed, one could argue that this meditation constitutes the greater portion of epic action in La Ceppède, much more than physical incident. For the Christian hero, then, it can be inferred that true heroism emerges through metaphysical activity, and that the cerebral must master the corporeal if eternal glory and salvation are to be attained.

The journey to Christ does not take place instantaneously. What La Ceppède attempts in these initial sonnets is to open, between Christ and man, distances which will be closed over the course of the work. The first sonnet, with its depiction of cosmic battle, the contrast between Christ and man, as well as the covenant between the two, creates large spaces between man and his God, spaces filled by the episodes of the journey about to be Similarly, Christ's flight from man in the undertaken. second sonnet increases these distances. Distance underpins Ceppède's narrative framework, and lends itself quite well to the epic technique of delay. As will be discussed more thoroughly in the next two sections, delay in La Ceppède's case becomes becomes a major component in the poet's narrative structure, since it can be seen as creating space

and time for the contemplative element in the récit.

More precisely, within the episodic structure of the Théorèmes, the contemplation of an external incident sometimes comprises a delay between events, lengthening the narrative while developing the meditative process. effect, if one reduced the narrative content of the Théorèmes to a mere recounting of the thirty-or-so key events, the actual length of the work would be a third of its present content. Here, the CAP format comes into play, as Analysis extends the time and space between events. terms of the poems just discussed, La Ceppède delays the meeting of Christ and his adversaries until sonnet 49 of The poet delays this encounter through meditations of the olive garden, the apostle's loyalty, Old Testament prophecy, and questions concerning Christ's humanity. contemplations weave themselves into the narrative so that the reader may gain a greater understanding of the magnitude of the eventual confrontation. Though small events do take place within this time period, none rival the importance of the initial conflict, as these incidents are subordinate to the act of meditation. Consequently, this general technique of delay is primarily didactic, not only revealing answers to mystery, but instilling within the dévot the notion that the meditative experience is a long, gradual and digressive one.

Hence, the epic construct of the Théorèmes is established within the first sonnets of the work. Like most epic poets, La Ceppède sets forth the principal antitheses which undergird both the fabula of the conflict, as well as the manner in which this conflict will unfold. Within his modulation of epic, La Ceppède places emphasis on the analytical, as well as the affective stages of his discourse in an effort to reinvent epic in terms of spiritual exercise which not only recounts mystery, but the reader in it. It is now a question of examining the primary unit of this epic spiritual exercise, the sonnet sequence. In the sequence the processes of epic narrative and meditative practice most fully converge, solidifying the union between epic and devotion. As seen in the last chapter, the appropriation of Christ's Passion to a particular generic construct provides a sense of that construct's final purpose. The next section will deal with the portrait of Christ as warrior/hero, concentrating in part on the implicit analogies between Christ and the hero/warriors who preceded him. As in the chapter on love lyric, Christ will be seen to surpass his precursors because of his perfect nature. In many ways, La Ceppède's depiction of Christ as warrior/hero inverts the traditional portrait of the epic hero by defining heroism in terms of charity, humility and defeat. From Christ's behavior will arise several mysteries, all of which point to Christ's battle and victory as the culmination of man's

physical and metaphysical pursuits.

IV. Introduction to Sonnets (I,1,49-57) and (I,1,58-62). Confrontation and Restraint: The Meaning of Christ's Power and Will.

These sequences deal with the physical encounter of Christ and his enemies, as announced in the first two poems of the *Théorèmes*. Focusing on the episode that begins with Christ's terrassement of his adversaries, these sequences display many of the epic qualities of the work. By episode one can employ Prince's definition as "a series of related events standing apart from surrounding (series of) events because of one or more distinctive features and having a unity" (27). These events are situated between Judas' betrayal (I,1,43-46) and Christ's remonstrance of Peter (I,1,53-73). The purpose of this section will be to examine both the narrative and rhetorical unity of these events within the construct of the episode, with the aim of deriving an overall sense of La Ceppède's epic transformation of Christ's passion.

Thematically, these series concentrate on battle, as well as the narratee's and implied reader's reactions to it. Dialectical battle takes place on several levels, between God and Satan, God and man, Gentile and Jew, and especially

between man and himself. Mystery, as it pertains to battle, centers on the different expressions of Christ's and man's will during the ordeal. Particularly, within this "contrast epic", mystery concerns Christ's and man's respective power to demonstrate their wills. Interpretations of will and power dominate the meditative dimension of these sequences, explaining why Christ or man performed a particular act, and what this act means to man's salvation. As suggested in the last section, questions of will establish both the battle and journey of the work since will determines Christ's relationship with man, as well as man's relationship with Christ.

From a formal standpoint, narrative will be discussed, especially as they relate to the narratee, or, "the one who is narrated to, as inscribed in the text" (Prince 56). In these sequences, "narratee" is the captors, Judas or the apostles, all of whom act as an allegory for the dévot.

Discussion of form will also focus on the technique of delay as a means of progressive revelation. It should be stated that treatment of sequences will be much broader in scope than in previous analyses. While the schema of substance, structure, method and end will still be applied to individual sonnets, it will also serve on a larger scale, that of the sequence as a whole. Substance, then, will deal mainly with the mysteries arising from confrontation, with structure

focusing on different episodic and dialectical formats, as well as the transitions between sonnets. *Method* concerns the delay in the mysteries' unfolding, with *end* or purpose relating to the multiple conclusions to be drawn with regard to Christ's heroic character and the poet/dévot's acceptance of Christ as a hero deviating from literary norms.

Before proceeding to a direct analysis of these series, however, it will be useful to amplify what is meant by delay, a complex notion. On a general level, delay denotes to the gradual pace at which a particular incident reaches its full expression and interpretation. Delay comes about through interruptions and digressions in the narrative.

Within the Greco-Latin epic tradition, the most common use of delay is in Homer. Yet, as George Duckworth in Foreshadowing and Suspense in Ancient Epic points out, homeric-style delay carries into the epic of Apollonius and Virgil (66). Duckworth calls this technique "retardation" and defines it as:

^{...} a device which the poets use to heighten the anticipation of the reader. This often goes hand in hand with repetition of foreshadowing and serves to counteract the inevitability of the expected issue by delaying its fulfilment (66).

Supporting his proposition, Duckworth provides many examples of delay in the *lliad*. He concentrates on Zeus' promise to Thetis that Zeus will glorify Akhilleus by strengthening the Trojans. Stating that in view of such a pledge, "the reader might expect an immediate driving back of the Greeks," (66), Duckworth contends that Homer does just the opposite:

The development of Zeus' plan is delayed and the reader's participation heightened by the testing of the Greeks in *lliad ii*, the combat of Menelaus and Paris in iii, the renewal of combat in iv, the ability of Diomedes in v and vi, and the combat of Ajax and Hector in vii (66).

Hainsworth also speaks of "digression" (31) and of "expansiveness" (14) which characterize Homer's narrative. Both these notions contribute to a delay between the announcement of a particular action and its realization. Along these lines, one of the most striking examples of delay occurs in the elapse of time between the announcement of Christ's battle with his ennemies in I,1,1, and its physical realization in I,1,49, with the approach of the Romans and Hebrews.

In the sonnets to follow, delay refers to the relatively extended time required to attain the complete meaning of either a physical act, such as Christ's grounding or blinding of this ennemies, or of an utterance, such as

Christ's identification of himself. While an incident or utterance is most often recounted in one sonnet, or part of a sonnet, its contribution to the dévot's meditative instruction may not be totally revealed for many sonnets to come. Effects on the reader include those of anticipation, suspense, bewilderment and anxiety. As will be seen, the total significance of these acts cannot be immediately ascertained since they are associated with Christ's will, a will which reveals itself to man over time.

A useful way of examining the delay between events in the *Théorèmes* is to contrast the elapse of time between certain incidents in Gospel accounts and in La Ceppède. Almost without exception, Matthew, Mark, Luke and John relate twelve to thirteen incidents which comprise the principal events of Christ's Passion: the fortelling of Peter's denial, the departure to Gesthemani, Christ's arrest, his trial before the Sanhedrin, Peter's denials, Christ's arrival before Pilate, Judas' death, Pilate's trial of Christ, the crown of thorns, the Crucifixion, the mockery and death of Christ, the holy women of Calvary and the burial.

In the Gospels, these principal events, along with secondary events, i.e. dialogue or smaller incidents consequent to the principal events, are recounted over the course of two or three chapters, with each account spanning only a few pages. By contrast, La Ceppède devotes hundreds

of sonnets to these events and the meditations they inspire, with the bulk of the text consisting of the poet's analysis of these events. Concerning the story or fabula of the sequence at hand, there is a substantial delay between events when contrasted with the New Testament. In John, for example, Christ's famous self-identifying response to his captors is found in 18:4-6. Peter slices Malchus'ear in 18:10-11, and at the same time is reprimanded by Christ. The Théorèmes, however, dedicate some twenty-four sonnets to Similarly, Christ's departure from these events. Gesthemani, his trials before Annas and Caïaphas, as well as Peter's renouncement are described in five short verses in John, while La Ceppède's meditations on these subjects cover more than forty poems. Thus, the time elapsed between an event e[1], at a particular time t[1], is considerably longer in La Ceppède than in any of the Gospels, with contemplation accounting for much of the delay between e[1] and e[2]. The extended time and space in which events occur in La Ceppède increases the relative scale of the work, thereby lending a sense of epic grandeur and magnitude to the text.

Narrative composition in La Ceppède thus exists on two principal levels, the recounting of these twelve or thirteen principal events (as well as secondary events), and their meditations. As suggested earlier, the narration of an event takes up only part of a sonnet, while the poet's

contemplation of it may cover several. La Ceppède's narrative can accordingly be broken into fabulistic and interpretive segments, the lengths of which, especially the second, measure delay. As will be seen in Sonnet 53 of this series, the poet is aware of these divisions, drawing attention to the time spent on contemplating the story as opposed to telling it.

Within this narrative structure, delay itself also exists on two different levels. The first is the time difference between the events themselves (principal and secondary), the second is the time difference between the articulation of a mystery and its subsequent resolution. this first case, long delays occur between principal events, while somewhat shorter ones occur between secondary incidents. Yet, when one examines the delay between secondary events in the context of a mystery's opening and closing, seemingly brief delays can be considered of variable length depending on the reading process. As will be seen in this section, it is conceivable that the dévot would take a large amount of time away from the straight reading of the text to fully comprehend the meaning of a particular incident. One can argue that the poet would encourage such supplemental activity on the part of the narratee as well as the implied reader, given the selfexegetic nature of the reading/meditative process. Within La Ceppède's question/answer format, the time required to

ponder certain questions could easily lengthen the process. Consequently, either through reading the poet's annotations, or, through his separate meditation, the narratee-reader can considerably retard his movement from one event to an another, as in the large lapse of time between Peter's attack on Malchus and Christ's reprimand. Thus, the reader, be he the narratee or the implied reader, contributes to delay by his participation in the contemplative process.

The poet himself also delays the revelation of mystery by developing mysteries throughout the work as a whole. Within a particular sequence, many of the questions raised extend beyond the limits of the episode. These questions integrate themselves into mysteries found much later in the narrative. For example, in this sequence, the questions of Christ's will to subject himself to torture and death despite his ability to escape, resurface in Book Three during the ridicule of Christ on the Cross. The taunts of "Save yourself," and "Come down from the Cross if thou art the Son of God," echo Christ's refusal to fully combat his captors at Gesthemani and hence save himself from imminent Thus, the exposition of Christ's will to surrender to death is realized throughout the entire narrative, acquiring somewhat different meanings according to the context in which it appears. The central idea, however, as the following sonnets will show, is that Christ's virtue and heroism lie in self-sacrifice and the triumph of the soul

rather than through force and the triumph of the sword.

With these preliminary remarks, it will be easier to orient the study of epic in La Ceppède, especially as it pertains to this chapter's principal sequence, Sonnets I,1,58-62 dealing with Peter's assault of Malchus. Yet, as a preface to this examination, a brief summary of the sequence I,1,49-57 is in order to demonstrate cumulatively how epic structures and themes found in I,1,58-62 derive their origin and eventual meaning.

V. Sonnets (I,1,49-57) The Heroism of Restraint

As mentioned in the last chapter, Sonnet I,1,49 concerns Christ's terrassement of his captors. Here, the long-awaited physical confrontation between Christ and his enemies takes place, with the terrassement of the Romans and Hebrews occurring at Christ's identification of himself as Jesus of Nazareth. This sonnet focuses on material action, the dialogue between Christ and his captors, and especially on the overwhelming power of Christ's voice. In so doing, this poem lays the thematic groundwork for a théorème, or argument and meditation on Christ's heroism, acting as a

point of departure for what will be the delayed exposition and resolution of this théorème. The goal of the terrassement is to establish, in conventional fashion, Christ's dominance over his enemies despite his eventual submission to them. Physical superiority serves as a precursor of moral superiority, with power subordinate to will. Christ's submission is at the heart of the will/power mystery announced in this section and more fully developed in the As far as the poet's narrative function, the sonnet has a mixed structure, with the je/témoin recounting the events not only by telling them but by representing them through dialogue between Christ and his captors. Such a mix dominates this sequence, as well as the next. Here, the affective je/protagonist slips behind both character and event. The aim of the /e/protagonist's effacement is to emphasize the analytical dimension of the narrative so that the reader may gain insight into its interpretation. In this sonnet, there is no direct narratee, no responding "je" inscribed in the Yet, the reader/dévoi's presence in implicit in text. virtually every poem. Thus, one can assume that the intended effect is to impress Christ's power upon the dévot, with the aim of convincing him of Christ's physical force before the spiritual battle begins.

After this prinicpal action of the series takes place, the next sonnet begins the poet/reader's meditation. The

poet, now in the role of interprete rather than a raconteur, speaks of Christ as the "Lyon de Judah," whose terrassement of his adversaries is referred to as "les faits victorieux" (1.1). The comparison of Christ's voice to the war cry at Jericho, as well as David's prediction in Psalm 54 that God's enemies would be struck down like dust in wind, suggest that Christ's present display of force expresses a divine plan. Consequently, the reader/dévot, as well as the real reader places Christ's act within a broad, historical context, and attaches significance to it beyond that of physical triumph. In the poem's second annotation, La Ceppède remarks that Christ's voice reveals his "Divine essence", an essence which demonstrates to the Romans and Hebrews "qu'ils ne pouvoient saisir, ny mener Jesus-Christ prisonnier, s'il ne lui plaisoit" (199).

Reinforcing this apparent contradiction between Christ's will to be arrested and his ability to thwart capture, the poet in the sonnet's last tercet recontextualizes the paradox in terms of Christ's humanity and divinity:

Si jugeable & mortel, par ces mots doucereux Ses haineux il terrasse, ô l'horrible defaite Lors qu'immortel, & juge, il tonnera sur eux.

By raising the issue of Christ's ability to be judged as

mortal and to judge as immortal, La Ceppède extends the parameters of his théorème to include questions concerning Christ's dual nature. As will be seen, questions raised in the meditations touch on the contrast between human and divine motive and reaction in the same situation. Implicit in such issues is the extent to which Christ's capture can be termed a "horrible defaite," and what defeat means on both the human and divine levels. It will become clear that Christ's defeat leads to man's victory, as well as his own, with Christ's heroism is defined as withholding force rather than deploying it. As a result, though La Ceppède includes traditional notions of victory, loss and heroism in this sequence, the implication is that these notions take on new meanings when applied to Christ. Though not immediately revealing his final interpretation, the poet conditions the reader to expand his analysis of Christ's actions, thus adding to the knowledge or science needed for salvation.

As part of the poet's technique of extension and delay, the following sonnet does not explain why Christ shows his power at this particular moment. Much of La Ceppède's technique of delay hinges on gradual revelation of the causes and effects of particular events. Here, the poet, rather than deal with the fundamental causes and effects of the terrassement, continues to recount the narrative's fabula. He describes the blinding effects of Christ's eyes, while

meditating on the paradoxes of these effects:

Ce ne sont pas sans plus ses paroles puissantes Qui courbent ces mutins: Il sort de ses beaux yeux, Tant d'éclats, tant d'éclairs, que ces meschans Hebrieux

Ne peuvent soustenir leur flammes terrassantes.

O beaux yeux, beaux Soleils, ô beautez ravissantes, Qui passez de bien loing les beautez de ces lieux, Qui donnez estre & lustre à la beautez des Cieux, Qui pourroit soustenir vos clartez doux-forçantes?

As seen in the last chapter, the conclusion to this sonnet consists of analogies to the Israelites and the Abigarite painter, both of whom were blinded upon exposure to God's light. While this technique evokes a biblical past and contextualizes Christ's power in terms of his beauty, it does little to solve the mystery at hand. Meditation on the power of Christ's beauty serves mainly to develop the portrait of Christ as warrior/hero and lover. A portrait of this nature further orients the devot's conceptualization of Christ, but fails to explain the causes of the latter's actions.

The causes of the terrassement become more apparent in the next sonnet. Assuming quite a dominant role as interprète, the poet explains the terrassement as an attempt to prove Christ's power to Judas. Since one scene didactically

relates to another, one can begin to see the text's episodic structure emerge. In the poem's octave, the fallen disciple becomes the narratee, with the poet excoriating Judas for failing to recoginze and accept Christ's effort to bring him back into the fold:

Ha! ce terrassement n'est pas fait sans mystere. Qu'en penses-tu Judas? son huyleuse liqueur N'a jamias peu guerir la playe de ton coeur, Peut estre le Seigneur t'applique ce cautere.

Puis que de son amour le baume salutaire N'a peu vaincre à ce coup ta mortele rancueur, Il tente si l'effroy t'en peut rendre vainqueur, Mais tu es sans ressource au Demon tributaire.

This explanation of the terrassement implies a new interpretation or effect concerning Christ as hero, and expands the théorème by treating the issue of Christ's charity. If the grounding of the Romans and Hebrews was meant as a "baume salutaire" for Judas, as well as the rest of mankind, then Christ's seemingly violent act becomes more a gesture of charity than aggression. In a sense, La Ceppède reverses the "epic of anger" (Frye 137) formula. Contrary to the standard depiction of the hero/warrior who seeks to destroy the enemy, especially the traitor, the portrait of Christ is one in which the protagonist seeks merely to frighten his adversary so that the latter may be

saved. In effect, La Ceppède highlights the differences between divine charity and human betrayal, with Frye's notion of "contrast epic" again brought into play. Judas' treason acts as an allegory for man's sinful nature. Although it is Judas who is directly inscribed as the narratee in this sonnet, one can conclude that the poem is to be addressed to all who reject Christ.

As the sonnet's final tercet indicates, Christ's gesture gives all potential adversaries a final chance to save themselves, with their refusal to do so making their guilt complete:

Ce miracle pourtant ne reste sans effet: Car s'il n'adoucit point de ses haineux la rage[,] Il les rend sans excuse en leur rouge méfaict.

Hence, the hero's tactics of force and fear have a benevolent design. Destined to all sinners, this interpretation slowly exposes the mysterious nature of Christ's charity, touching on some of the causes and effects of His behavior. Here, the cause of Christ's gesture is love not only of Judas, but of all those who betray him. The over-arching effect of Christ's gesture, as indicated in the tercet, centers on the notion of free will. Christ's act alerts man to His power and love, while at the same time

evoking man's free will either to obey or disobey. In the process, the poet tries to enhance the *dévot's* spiritual growth. The sonnet's last line, asserting that man is "without excuse" if he betrays God or refuses to acknowledge his power, is meant to convince the meditant of his own power and will within the devotional process.

This sonnet, while resolving some of the more immediate, as well as general questions concerning the terrassement, can be considered to have a delaying effect on the unfolding of the Passion's events. In the first quatrain of the next poem (I,1,53), the poet acknowledges as much, introducing dialogue which quickens the narrative pace while placing emphasis on the story proper:

Mais oyons le progrés de nostre Historien. Christ ayant, accoise quelque peu ces vacarmes, Demande encor' un coup. Que cherchez-vous gendarmes? Ils respondent encor JESUS NAZARIEN.

Line 1's reference to "nostre Historien" is explained in the sonnet's first annotation as an allusion to St. John's Gospel on which this section of the *Théorèmes* is based. By calling St. John a "historian", the poet suggests that he believes in the historicity and absolute truth of the Passion. An opening of this type not only brings the

narrative and hence the reader back to the events at hand, but shows the poet's consciousness of his own digressive techniques. The idea that ensuing incidents constitute "progress" in the narrative suggests the <code>je/témoin's</code> awareness of the fabulistic and contemplative segments of his discourse. It should also be pointed out that the "Mais oyons" marks a kind of reprise alluding to an oral tradition, especially epic.

Introductions of this type evoke a change in what Prince, in his Dictionary of Narratology calls "narrative speeds" (69). Here, the pace of the sequence is accelerated, with the rest of the sonnet mentioning events which further attest to the magnitude of Christ's power and will:

Hé quel brouillard plus noir que le Cimmerien Vous aveugle ô soldats? Il est emmy vos armes, Ne le voyez vous point? Il n'en use pas de charmes, Ainsi fut aveuglé l'escadron Syrien.

Ha! quele seroit or' s'il vouloit vostre veue Puis que la Synagogue en fut si despourveue L'autre hier voulant au Temple à mort l'executer?

Puis qu'amené visible au plus hault de la crouppe Du mont de Nazareth pour le precipiter Il repasse invisible au milieu de la troupe?

As the second quatrain indicates, Christ now blinds his captors by casting a thick black fog in front of them. The

reference to this fog as "plus noir que le Cimmerien" is important to the epic quality of the work since, as La Ceppède indicates in annotation 2, it directly evokes Book XI of the Odyssey entitled The Book of the Dead in E.V. Rieu's translation (171), and the Descent Into Hell, in Pope's (262). The significance of the fog is twofold. First, it associates the Roman and Hebrew captors with the Cimmerians, a people whom Homer describes as blocked from all light:

When the bright sun climbs the sky and puts the stars to flight, no ray from him can penetrate to them (the Cimmerians), nor can he see them as he drops from heaven and sinks once more to earth. For dreadful Night has spread her mantle over the heads of that unhappy folk (Rieu XI, 15-20).

La Ceppède's implied analogy suggests the depraved character of the captors, their distance from Christ, their blindness to his presence, and, consequently, their fate of eternal damnation. Secondly, Christ's ability to emit this fog implies that he, as creator of everything in the universe, has true power over hell. La Ceppède, especially in Part II, refers to Christ as "le prince des Enfers," with Part II's descent into hell reaffirming Christ's dominion over this part of Creation. In effect, the voyage to hell evokes the epic neukia, the tradition of which is manifest in Homer,

Virgil and Dante. In La Ceppède, Christ's power to blind and immobilize his ennemies reminds the reader of his eventual victory over Satan, and thus over death, within this epic battle.

The sonnet's sestet echoes two other occasions where Christ "blinded" his enemies. In the first tercet, the poet mentions John's (8:59) account of the Hebrew's attempt to stone Christ after the latter claimed to have existed before Abraham. As a response to the approaching mob, Christ hid in the Temple and slipped out the back, therefore blocking or "blinding" the crowd's view of him. The second quatrain refers to Luke (4:29) where Christ again disappears in the throng after having been taken to the top of a cliff in Nazareth by Hebrews angry at His claims of divinity. Considered within the context of the heroic portrait, these incidents in John and Luke, as well as the one recounted in this sonnet, suggest the epic topos of the test or épreuve, in this case of Christ's will and power. Again, I reiterate that test is not particular to epic, but does constitute a major topos of most epic works. Christ is threatened with physical violence in all these instances, but unlike conventional warrior/heroes, does not respond in kind. Exemplifying the virtues of pacifism and restraint which typify his moral code, Christ confronts these provocations by shunning any demonstration of force which could injure the enemy. In the present sonnet, Christ takes the

manifestation of his virtue one step further by implicitly allowing his persecution to continue, rather than stopping it through his disappearance.

What renders this aveuglement different from those in Luke and John is that Christ's blinding his adversaries serves only as a show of potential force rather than a means of escape. During the poet's meditation, Christ emerges as a hero because he does not extricate himself from peril.

One the contrary, his willingness to experience everincreasing danger not for his own glory but for that of others in large measure defines Christ as epic hero and distinguishes him from his classical precursors. The test or epreuve operates more on a spiritual than on a material level, establishing a standard of moral perfection for others to follow.

In the next two sonnets, (I,1,54-55), emphasis shifts from Christ's blinding of his enemies to the meaning of his names, i.e. Emmanuel, Messiah, Christ, Jesus, etc... While sonnets I,1,54-55 do not directly deal with Christ's reactions to the terrassement and blinding, they do contribute to the meditant's conception of Christ as Hero. Meditation on Christ's names suggests the various roles he plays as the Son of Man. La Ceppède, citing patristic sources in his annotations, explains that Emmanuel can be interpreted as "Dieu avec nous," while Jesus signifies "Savior" and Christ

"Messiah" (205). The reader thus has a clearer idea of Christ's function and perfect nature, with the magnitude of this function securing His status as Hero. Within the poet's narrative construct, focus on Christ's name not only echoes Sonnets 49 and 53, but develops an additional line of meditative thought. To appreciate La Ceppède's narrative structure, it is essential to understand his meditative structure as one which is continuous and discontinuous, chronological yet tangential. In the sequence at hand, the formal constructs of mixed narrative voice and delay, as well as the thematic constructs of heroic portraiture and Christ's will, lend cogency and coherence to the poet's epic narrative. However, as analysis has shown, the meditative process redirects narrative focus to the point where digression from the unfolding of basic events becomes the norm.

Contemplation changes the structure and experience of reading by subordinating the temporal unfolding of events to what the poet sees as the timeless meaning of these events. In other words, interpretations of events, rather than the events themselves, dominate La Ceppède's discourse. The notion that the reader, either real or implied, as well as the poet derives this interpretation suggests that the reader himself has significant control over the reading, and therefore meditative, process. Thus, in his role as meditant/interpeter, it is the reader who accentuates delay

within the poet's digressive narrative structure by pondering the numerous implications of a particular sonnet before passing on to another. In addition to discussing the thematic features already established, the next section will in part center on the reader's role in the perception and extension of narrative delay. Delay will be analyzed in terms of how La Ceppède begins and ends poems within a series, often leaving transitions to the reader.

VI. Sonnets (I,1,58-62): Peter, Christ and the Dichotomy of Heroism

This sequence focuses on the next significant physical act in the Gospel accounts of Christ's arrest, Peter's cutting of Malchus' ear. The present sonnet advances the action of the episode, while setting forth a meditation dealing with man's response to God's law. Sonnet 58, the poem which describes Peter's violence, constitutes, in Aristotle's terms, the middle of the episode between Christ and his captors, since it leads to Christ's moral response

to the impending threat. The sonnet also poses two key questions which touch upon the work's epic subtext, while undergirding devotional mysteries of the entire text. These mysteries center on the love of Christ and the anger of the apostles, as well as on the dichotomy between human and divine heroism. The structure of the sonnet is one of a dialogue between the narrator and the implied and real reader in the first quatrain, and between the narrator and the narratee of the apostles inscribed in the first tercet. the first quatrain, there is no inscribed narratee as the rhetorical questions reflect a general, philosophical tone. Thus, the dialogue begins between the narator and the implied and real readers. It is in this dialogue that the questions which underlie the sonnet's mysteries emerge. technique employed in answering these questions is a process of deductive reasoning, with the poet moving from a general enunciation of these ideas to a specific application of them.

An end or purpose of this process is to develop the epic themes of the hero and battle, and to set forth La Ceppède's didactic variation of the "epic of anger". The interrogative format underscoring the delay crucial to the didactic nature of La Ceppède's epic narrative. As part of this delayed process, it will be useful to examine the extent to which the questions beginning the poem are answered at its conclusion. Such an examination will prove

the importance of closure and non-closure to the poet's delayed technique.

Study of the text will bring these ideas to light:

Combien peut la cholere à bon endroit alumée? Quel hasard perilleux ne franchit un amant? L'ame est par la cholère à tout faire animée L'amant s'estime heureux de mourir en aimant.

Nos onze courroucez contre ce tradiment Et ja l'amour ayant leur poitrine entamée, Veulent ces loups combatre, & mourir vaillamment Ains que lascher leur Maistre à leur rage affamée.

Ils disent donc à Christ, Seigneur, frapperons nous Des glaives que voicy? Pauvrets que ferez vous? Vostre force n'est pas à leur force pareille.

Pierre tandis plus chaud, prez du Maistre rangé, Met la main à l'espée, & sans autre congé Charge, attaque un marrouffle, & luy coupe l'oreille.

To situate this sonnet briefly within its narrative context: one can argue that this physical struggle is prepared not only by the general framework of Christ's arrest, but by the two poems which immediately precede it. Sonnet 56 brings about an abrupt change in narrative tone, shifting from the tender, chaste implications of Christ's name as "[la] fleur, 1'honneur des champs" (1.12, Sonnet 55) to heroic, military despcriptions of Christ as "bon Capitaine" (1.7) and the

"Courageux Colonel" (1.12). The military role of the apostles also figures prominently in Sonnet 56, with the poet bemoaning the inefficacy and general weakness of Christ's "troupe" (1.9) and "cher Regiment" (1.8). Sonnet 56 emphasizes Christ's protection of his hapless soldier-disciples, while Sonnet 57 reaffirms Christ's will to surrender despite his ability to avoid capture. Thus, in terms of Sonnet 58, these preceding sonnets furnish images and ideas necessary for the ensuing battle.

The poet's questions in the first two lines of Sonnet 58 suggest that this battle will be spiritual as well as physical. "Combien peut la cholère à bon endroit alumée?" and "Quel hasard perilleux ne franchit un Amant?" open philosphical dialogue with the the narratee-reader as well as the implied dévot. It is at this moment that the meditation begins, as both readers must view the conflict as a metaphysical issue concerning love and anger. Despite their direct application to Peter's act, these questions are conceived to reveal broad truths, as expressed in lines 3 and 4:

L'ame est par la cholère à tout faire animée L'amant s'estime heureux de mourir en aimant.

While these two statements provide answers to the questions which begin the sonnet, they do so in only a general

fashion, meaning relatively little without the conflict at hand.

The cutting of Malchus' ear is important to the notions of mystery and epic since it reveals much concerning love and heroism on both the human and divine levels. technique La Ceppède develops in the sequence is the striking contrast, if not dichotomy, between these two notions as manifested in Christ and the apostles. contrast portrays the disciples as traditional, impetuous warriors prepared to defend their leader, while depicting Christ as a restrained, humble sage who tempers his force with an overriding moral philosophy. In effect, La Ceppède blends both the "epic of anger" and the "contrast epic" since Peter's anger in attacking Malchus stands in stark contrast to Christ's charity in healing Malchus' ear. Although this juxtaposition of opposites is clear from every poem in the sequence, its development is gradual, with the purpose of teaching the reader that the quest for spiritual growth and devotional knowledge is the result of continued investigation, meditation and reinterpretation of both man and God's actions.

The portrayal of the apostles as traditional warriors incited to action over peril to their master is evident from the second quatrain:

Nos onze courroucez contre ce tradiment Et ja l'amour ayant leur poitrine entamée Veulent ces loups combatre, & mourir vaillament Ains que lascher leur maistre à leur rage affamée.

Description of the apostles as "courroucez," eager to fight and die for Christ, evokes a fierce kinship and loyalty to authority standard in many epics. Epithets such as "Nos onze" and "loups," referring to the disciples and captors respectively, clearly distinguish good from evil while presenting a stylistic technique common to epic.

Association of passion and loyalty with war reiterates the psychological as well as physical trials man must face when accepting Christ. Thus, the soldier/lover who makes up the human hero is well-intentioned but subject to intense emotion, violence and, as seen from La Ceppède's depiction of the apostles as cowards, inconsistency.

While the *je/témoin* is sympathetic to the disciples, he forsees the consequences of such rash behavior in the first tercet:

Ils disent donc, à Christ, Seigneur, frapperons nous Des glaives que voicy? Pauvrets que ferez vous? Vostre force n'est pas à leur force pareille.

The change in tone between lines 9 and 10 signals the difference between the apostles and Christ as heroes. In

line 9, the apostles' remark, "Seigneur, frapperons nous" reveals an anger and aggressiveness which characterizes man's behavior throughout the sequence. This violence is contrasted in lines 10 and 11, where the implied narrator assumes a Christ-like voice, discouraging the Disciples from attack. It should be noted that in this dialogue the attempt to dissuade is made on a practical level, with the narrator and/or Christ reminding the Disciples they are outnumbered. With the distinction between the narrator's and Christ's voice blurred, one can argue that the distinction between narratee and implied reader is also ambiguous. Since the Speaker in lines 10 and 11 is vaque, the Receiver also remains vague, thus allowing the implied reader or *dévot* to be more easily inscribed in the text. a result, lines 10 and 11 serve not only as a warning to the apostles, but as rhetorical questions which develop the implied reader's analysis of Peter's actions.

As will be seen in the following sonnets, Christ's dissuasion will soon develop into a complex moral argument, thus expanding upon the théorème dealing with man's reception of Christ's law. It is this development from simple to complex exposition which in part contributes to delay. Gradual revelation is essential to engaging the reader in the devotional process, requiring him to contemplate certain sections of the narrative, ask questions of the text, and subsequently find his own answers. Delay undergirds

comtemplation and extends the meditative process, emphasizing that the reader, either implied or real, must be active, yet patient and persistent if he is to be saved.

The narrator's exhortations of restraint stand in contrast to Peter's anger and rashness in the poem's final tercet where Cephas assaults Malchus, slicing off the latter's ear:

Pierre tandis plus chaud, prez du Maistre rangé, Met la main à l'espée, & sans autre congé Charge, attaque un marrouffle, & luy coupe l'oreille.

The significance of this act is manifold. Initially, Peter's violence responds to the two questions posed at the beginning of the sonnet. Born of rage and passion, Peter's aggression can be seen as the logical consequence of his agitated state. Assault of a potential captor shows both the extent to which anger will carry human behavior, as well as the danger a lover will risk for his beloved. Though not the most definitive answer to the questions posed in lines 1 and 2, Peter's act does place these questions within the more immediate framework of the story at hand, giving the reader a concrete example of how human love and anger may manifest themselves.

Yet, given Peter's impetuousness, the implication is

that one must look past Peter to Christ for these questions to be answered on their highest level. As part of the dichotomy between human and divine love and heroism, Peter's inclemency recalls his presumption in Sonnets 9 and 13 of Book I. These sonnets recount Peter's claims of love and fidelity despite Christ's prediction of the apostle's betrayal. The narrator pardons the disciple's indiscretion, arguing that Peter's denial of Christ's prophecy is the result of the former's "excès d'amitié;" (93) an excess for which he "should not be blamed" (1.13, I,1,13). In the sonnet at hand, Peter can be viewed as an "Amant," carried away by his desire to protect his beloved. Allusion to Peter's zeal at least hints that the apostle's rage can be explained and forgiven. Nonetheless, failure to heed, i.e. to hear Christ's word, as the slashed ear ironically suggests, represents violence not only to man but to Christ's law. One purpose of this sonnet, then, is to impress upon the dévot the importance of Christ's word. Within man's spiritual search for the self, he must listen to Christ in order to avoid sin. As will be seen, the apostles' failure to heed Christ underlies much of the sequence's meditative discourse while shaping the notion of mystery.

Thus, as a point of departure for this sequence, this poem lays the foundation for several mysteries which will be articulated and revealed over the next few sonnets. While

partially answering its initial questions and thus rhetorically *closing* the poem, this sonnet opens the way for many others to be developed within the *théorème* process.

For example, why does Peter attack this particular soldier and not another? In addition, it must be asked why Christ allows any violence at all? As part of his technique of delay, La Ceppède at first suggests and later explicitly includes these questions in the meditative process, to which attention now turns.

Sonnet 59

Like its predecessor, Sonnet 59 begins interrogatively. The questions, at least initially, however, are much more pointed than those beginning the previous poem, thus giving the théorème more focus. In Sonnet 58, La Ceppède proceeds in a deductive fashion, posing the general questions of "Combien peut la cholere à bon endroit alumée? and "Quel hasard perilleux ne franchit un amant?, while answering them with the specific action of Peter's violence. By contrast, Sonnet 59 formulates its questions directly from Peter's assault. In turn, these questions become more general in scope, eventually touching upon the mysteries of Christ's will and power:

Des glaives? qu'est cecy? vous estes donc armez, Apostres? vous n'avez donques plus souvenance Que par l'estroicte loy du chef que vous aimez Le baston seulement est vostre apppartenance?

Vous direz, je voy bien, sa plus fresche ordonnance A prendre ces couteaux nous a tous animez, Mais il ne l'entend pas comme vous l'exprimez: Car l'acier & le Ciel n'ont point de convenance.

Par ces fers que n'auguere il vous disoit d'avoir, Prudent il a voulu vous faire concevoir Les martyres sanglans que vous devez attendre.

Et vous dispensez d'avoir ces deux tranchans, Pour cette fois, à fin de faire à tous entendre Qu'il peut & ne veut point s'eschaper des meschans.

The coherence of La Ceppède's episodic structure is evidenced by the number of transitions the poet makes between this sonnet and its predecessor.

On an immediate level, the poem's first two questions,
"Des glaives? Qu'est cecy? is a virtual repetition of the
question posed in line 10 of the last sonnet, "Des glaives,
que voicy?" Again, interrogative structure develops one of
the mysteries evoked in the preceding sonnet: why the
Apostles react with violence to Christ's immanent capture.
Epic substance deals with the reaction of warriors to an
impending threat, but in this case, Peter's violence has
ramifications which extend beyond defense, attack, passion
and presumption. The sonnet's structure, a dialogue between
the narrator and the Apostles, leads to the assertion in

line 8 that Peter's aggression is a violation of Christ's instruction. Thus, the théorème is fully placed within the context of divine law and man's response to it. The notion of divine law, expressed by the dictum "Car l'acier et le Ciel n'ont point de convenance", far surpasses the simple, practical dissuasion of the last poem, that the disciples not strike because their ranks are not as numerous as the adversary's. The sinful nature of Peter's assault reiterates man's failure to listen to Christ, thus leading to the sonnet's purpose or conclusion that the understanding of Christ's word and will is an extended, delayed procedure during which man will invariably sin. Part of La Ceppède's meditative process, the repetition of a single phrase develops a number of the work's underlying themes. transitions between sonnets, while appearing quite simple, evoke a complex series of ideas which unify the work.

Within the context of narrative unity and density, the first quatrain of this poem contains direct allusions to the two principal questions of the preceding sonnet. The rhyme "armez/aimez" in lines 1 and 3 link the notions of love and war, while suggesting their effects on man:

Des glaives? qu'est cecy? Vous estes donc armez, Apostres? vous n'avez donques plus souvenance Que par l'estroicte loy du chef que vous aimez

Without the context of the preceding sonnet, the juxtaposition of "armez/aimez" suggests that the apostle's possession of knives stands as a refusal to love Christ. The poet's admonishing tone further emphasizes that arms and violence run counter to loving Christ and obeying his law. Yet, when the questions posed by the previous sonnet are considered, the juxtaposition of "armez/aimez" can imply the opposite. Viewed from this perspective, knives are a means of protecting the chief, and thus symbolize the apostle's genuine, albeit misdirected love for Christ. The paradox of Peter's assault becomes more apparent and renders the portrait of man as hero more complex. One the one hand, La Ceppède's depiction of Peter as a traditional warrior/hero undoes the classical, or at least chevaleresque representation by revealing Peter as a rash, disloyal subordinate whose outburst contradicts his master's orders. On the other hand, when considered as an errant expression of love and camaraderie, Peter's act regains some of the nobility associated with the classical portrait of the warrior/hero. Thus, Peter as hero is at once antipathetic and sympathetic, reinforcing the ambiguity and mystery inherent in his attack.

This ambiguity becomes more pronounced in the first two lines of the second quatrain, where the poet presupposes the apostles' retort to his admonitions. Retorts of this nature extend the implicit dialogue between the poet, the apostles and the reader, both implied and real:

Vous direz, je voy bien, sa plus fresche Ordonnance A prendre ces couteaux nous a tous animez.

At first glance, such a statement appears to sanction the apostles' possession of knives. As La Ceppède suggests in the second annotation, Luke's account in (22:35-36) affirms that Christ ordered his disciples to sell their tunics in order to buy knives. Consequently, Peter's outburst becomes defensible, if not justifiable, since his attack is seemingly in concordance with his master's commands. It is thus Christ, perhaps more than Peter, who seems more erratic than his disciple. As a result, the reader confronts an added mystery in this théorème, that of why Christ allows the apostles to carry knives.

Nonetheless, lines 7 and 8 of this quatrain evoke a reason behind Christ's order, a reason congruent with God's design for the apostles:

Mais il ne l'entend pas comme vous l'exprimez: Car l'acier & le Ciel n'ont point de convenance.

As his response to the Disciples' retort, the poet states that the Apostles have misunderstood Christ's word. The idea that the Apostles would misunderstand the laws of Christ immediately implies that man would do the same. Human miscomprehension, a consequence of God's mysterious nature as well as man's imperfection, must be corrected by an omniscient interpreter, in this case the poet himself. The poet's declaration in line 5, "je voy bien" indicates that he, along with Christ can reveal a mystery of the magnitude presented before the apostles and the reader(s). Filling this role, the poet concludes his dialogue with the apostles and the implied and real reader by explaining the exact meaning of Christ's order:

Par ces fers que n'aguere il vous disoit d'avoir, Prudent il a voulu vous faire concevoir Les martyrs sanglans que vous devez attendre.

Et vous a dispensez d'avoir ces deux tranchans, Pour cette fois, à fin de faire à tous entendre Qu'il peut & ne veut point, s'eschaper des meschans.

The explanation of why Christ allows the disciples to brandish and wield knives is twofold. As the first tercet

states, knives prefigure the bloody tribulations awaiting the apostles once Christ has left the Earth. seen in the sonnets dealing with the captors' terrassement (Sonnet 49) and aveuglement (Sonnet 53), the use of force demonstrates Christ's power to escape torture and death despite his will not to do so. Even in light of this explanation, however, there remains the mystery of why Christ would permit weapons when "l'acier & le Ciel n'ont point de convenance" (1.8). A partial solution is found in line 13, where the statement, "Pour cette fois à fin de faire à tous entendre," qualifies the carrying of knives as an exception necessary to to convince man of Christ's design and action. Thus, from a process of inductive reasoning in the sonnet's octave, the poet shifs to a deductive process of explanation in the sestet. Such shifts are common, revealing the highly interdependant system of inferences and conclusions necessary in gaining knowledge for salvation.

Interpreted within the context of the terrassement and aveuglement, Peter's attack becomes more Christ's action than the apostle's. As in traditional epic, man emerges as a kind of instrument of the Gods, exhibiting some independance, but remaining beholden to celestial will. Here Peter resembles many epic heroes in the sense that his valor or treachery seem independantly motivated, but are for the most part expressions of cosmic plan. This plan, as it

unfolds through a series of events, does so gradually.

Sonnet 59 provides substantial answers to the questions it raises, but does so only through an involved process of meditation which incorporates events and mysteries from other poems. Accordingly, the contextualization of a particular sonnet, either on an immediate or broad level, is necessary in order to apprehend a poem's mysteries.

This contexualization, essential to the théorème process, is perhaps the reader's greatest task, and can only be accomplished by relating certain parts of the narrative to what precedes or follows them. In this process, what often results is a delay between the exposition of a mystery and its full understanding. The rhyme pair "attendre/entendre" in lines 11 and 13 implies that waiting is an indispensible part of meditation. One of the purposes or ends in this delayed process is to show how progressive or delayed revelation of mystery in the text mirrors God's method of revealing himself to man. If "entendre" is taken as a reference to hearing as well as to understanding, one can infer that if the reader is to hear God, he, unlike Peter, must show patience and accept such a delayed method in order to gain the knowledge resulting in his salvation. Hearing, waiting and understanding are thus essential qualities of the reader's meditative odyssey, with the cultivation of these qualities one of the poet's chief goals.

Sonnet 60

Although Sonnet 59 does indeed respond to many of the questions it, as well as Sonnet 58 poses, it by no means closes the mystery stemming from Peter's attack. rhyme pair "attendre/entendre" suggests, the revelation of this mystery can only take place over time. Sonnet 60, continues the théorème by asking and answering why Peter cut the ear of this particular solider, identified merely as "un marrouffle" (1.14) in Sonnet 58. When considered in terms of the previous sonnet, the line of questioning continues to move in a deductive, cause/effect fashion, shifting from why the apostles were allowed to carry knives to why Peter struck a specific foe. The poet continues the evolution of Peter's image from a loyal but rash subordinate to an ennobled warrior/king who will inherit his master's throne. In addition, these shifts in perspective supplement the reader's cumulative knowledge regarding Peter's assault.

A glance at the text itself best illustrates these ideas:

O Pierre, mais pourquoy vostre main trop hardie A plutost que nul autre attaqué ce Galant? L'avez-vous remarqué pour le plus insolant? A t'il point cette trame avec Judas ourdie?

Vous n'avez pas frappé ce coup à l'estourdie, L'Esprit de l'Eternel va sans doute estalant Quelque profond secret en ce coup violant Tout est plain de mystere en cette tragedie.

Malchus (à qui l'Apostre a l'oreille emporté) Par la force du mot au Prince est raporté: Et ce Prince est valet de Pontife Hebraïque.

Ce coup donc que le Ciel sur eux a fait porter Marque presagieux que Pierre doit oster Le sceptre & la Prestrise au peuple Judaïque.

The substance of this poem concerns what roles Peter and Malchus play in the cosmic drama now unfolding. These roles gain significance throught the sonnet's structure, that of a dialectic in which the epic battle between God and Satan takes form in the conflict between Gentiles and Jews. dialectic is in part revealed throught the technique of deductive reasoning, in which general questions regarding Peter's attack at the beginning of the sonnet are answered by increasingly specific revelations concerning the magnitude of the incident. The end or purpose of the sonnet is to convey the intricate symbolism, as well as the complex structure of cause and effect which underpins events in the Passion. Here, every incident, though apparently simple in its realization, actually unveils part of the cosmic plan for the universe.

Changes in tone stress complexity in interpretation.

This sonnet, analytical and reflective in nature, continues

the somewhat more relaxed, interpretive tone of the previous poem. Both Sonnets 59 and 60 constitute an analytical détente following the tension or action of Peter's violence in Sonnet 58. A narrative structure based on a tension/détente format is common in epic (Madelénat 67), as well as other genres, and corresponds well to La Ceppède's meditative process since détente allows the reader to interiorize the events which make up the narrative's tension. In Sonnet 59, the poem's explicative, prophetic tone aids in this interiorization by furnishing the reader with knowledge necessary for understanding Peter's act.

The present sonnet marks this interiorization in its first lines. This emotive tone is realized through the apostrophe to Peter in the first quatrain. As in Sonnets 58 and 59, the narrator establishes intimacy with the apostles through dialogue. The poet's direct address of Peter suggests that the reader may do the same, rendering the solution to the mystery more approachable. Although the first quatrain is characterized primarily by its series of deductive questions, the apostrophe mixes affect with intellect, reinforcing the two-dimensional quality of the reader's own odyssey:

O Pierre, mais pourqouy vostre main trop hardie A plutost que nul autre attaqué ce galant?

L'avez-vous remarqué pour le plus insolant? A t'il point cette trame avec Judas ourdie?

Part of the odyssey is found in the dialectic unfolding between the overly bold, but symapthetic "Pierre," and the antipathetic captor, whom the poet facetiously terms "ce Galant." The apparently simple question posed in lines 1 and 2 begins to explain the causes of this dialectic struggle, now emerging as a cosmic battle between Good and Evil. Localizing the conflict between Peter and an opposing "Galant" places the battle within a familiar context.

Accordingly, the conflict is rendered less abstract, and thus more comprehensible to a less sophisticated public. In the same vein, the rhetorical questions posed in lines 3 and 4 bring the opposition down to a level accessible to all. Questions concerning the captor's insolence as well as his collaboration with Judas lend a tangible, if not immediate quality to the incident's interpretation.

However, the poem's second quatrain suggests that this conflict, and thus the *théorème*, should be interpreted on a higher level. As in the previous sonnet, celestial design surfaces as the primary cause of Peter's actions:

Vous n'avez pas frapé ce coup à l'estourdie, L'Esprit de l'Eternel va sans doute estalant Quelque profond secret en ce coup violant Tout est plain de mystere en cette tragédie.

The localization of the conflict disappears, as does any indication of it randomness. Lines 5 and 6 clearly ally this incident with cosmic plan. Peter's "main trop hardie" (1.1) commits anything but "[un] coup à l'estourdie," with the scheme's final rhyme of "tragédie" in line 8 underscoring the deterministic nature of the attack. Like many heroes before him, Peter's hand is guided by heaven, his destiny shaped by external forces. The poet's mention of a "profond secret," as well as of a "mystère" in lines 7 and 8 suggest that a further revelation will ensue.

This revelation, like those in Sonnet 59, concerns
God's law and is prophetic in nature. Exhibiting the
inductive process through which the narrator reveals this
larger mystery, the poem's sestet identifies Peter's and his
adversary's roles within this epic battle:

Malchus, (à qui l'Apostre a l'oreille emporté) Par la force du mot au Prince est raporté Et ce Prince est valet du Pontife Hebraïque.

Ce coup donc que le ciel sur eux a fait porter Marque presagieux que Pierre doit oster Le scpetre & la Prestrise au peuple Judaïque. As in Sonnets 54 and 55 of the previous episode, La Ceppède employs the name of a character to express the latter's function. Here, Malchus' name associates him with the Hebrew crown and priesthood. La Ceppède himself explains the meaning of this name in annotation 1:

Malchus vaut autant à dire que Roy, suivant l'interpretation vulgaire des noms Hebrieux: Malchus donc represente icy la loyauté & la Prestrise des Juifs, qui sont à ce coup privez l'une & de l'autre en faveur des Gentils (214).

In this instance, the specific reasons concerning Peter's attack are brought to bear. By striking Malchus, Peter affirms that the Gentiles will wrest God's scepter from the Jews. As in classical epic, such an act fortells the battle's outcome by predicting the victory of the hero. Peter's taking of the scepter also implies that he will succeed Christ as well. Within the context of classical epic, one is reminded of Book II of the *Miad* where Odysseus assumes the scepter of Agammemnon. In both cases, the themes of succession as well as the structural technique of foreshadowing undergird the epic construct. The collective, if not "national" aspect of epic assumes impotance since in these cases, Peter and Odysseus become leaders of their respective peoples.

Nonetheless, the epic quality of this sonnet is derived primarily from the standpoint of delay. Delay is realized on several levels, the most apparent being the lacuna between the symbolism of Peter's taking power and its reality. The apostle's succession of Christ, though evoked throughout the Théorèmes does not occur until the latter's ascension. Christ's departure takes place at the end of the Deuxième Partie, where by implication Peter assumes Christ's role on Earth. In addition, a delay is realized through progressive identification of Malchus as a Hebrew prince. As noted, the poet calls Malchus a mere "marrouffle" in Sonnet 58 and a "Galant" in the first quatrain of this sonnet, while identifying Malchus' group simply as "meschans" in Sonnet 59. With the revelation of his name, Malchus emerges as a ruler and his people the Jews. the conflict is elevated to one between the Kings of two specific peoples. Malchus becomes Peter's antithesis within the sequence's dialectic structure.

The delay in revealing the full significance of this act reinforces the notion that complete understanding of God's action and word can be ascertained only through an involved process of interrogation and contextualization on the part of the reader. Before this present explanation, Peter's act has already been interpreted as an act of sincere but impetuous loyalty, a misunderstanding of Christ's directive concerning the Apostle's possession of

knives, a prophecy of the bloody martyrdom awaiting the Disciples, as well as a means of demonstrating that Christ can escape his peril but chooses not to do so. While these meanings are set forth in a short sequence of sonnets, the density of La Ceppède's writing is such that any definitive understanding is derived only through lengthy, delayed stages of meditation. In this instance, the stages deal with the ways of interpreting Peter's act. These diverse means unfold in cumulative fashion, with each making a valid contribution to what will serve as the final interpretation of a paticular event. The delay between exposition and understanding undergirds La Ceppède's narrative structure, as well as his didactic purpose: to recount Christ's suffering in such a way that he not only teaches through facts, but through the process by which these facts are presented and interpreted.

Sonnet 61

The delay in the Gentile's assumption of the Hebrew scepter is evident in Sonnet 61. This poem deals with Christ's effort to thwart James' and John's attack on the Roman and Hebrew adversaries. In a resumption of the action or tension of the fabula after the interpretive détente of the last two sonnets, the narrator implicity evokes a delay in Christ's victory by reminding the reader that it is Christ's

will that he be taken. Like the terrassement in Sonnet 49, the aveuglement in Sonnet 53,

and Peter's attack in Sonnet 58, the present sonnet demonstrates Christ's desire to show power without deploying As in the previous sonnets, there exists the implicit comparison between human and divine heroes, along with many questions centering on will and power. Before examining these issues, however, it will be necessary to discuss further La Ceppède's transitions between sonnets, as transition illuminates the notion of delay. As stated, on a general level, events in the Théorèmes do tend to follow one another in a cause/effect pattern, marking transitions between sonnet sequences and between many individual sonnets. Most transitions are relatively smooth, lending a sense of coherence to the work's general structure. Yet, within the poet's meditative, digressive representation of the Passion, transitions between some individual sonnets seem abrupt, if not disjointed. Since there is frequently no grammatical dependance between the end of one sonnet and the beginning of another, transitions must come fom inferences linking the theme of one sonnet to the theme of Otherwise stated, it is often the reader who makes another. the transitions between sonnets rather than the poet.

The transition between Sonnets 60 and 61, for example, has a rather disjointed quality. The poet moves abruptly from the contemplation of Malchus' name and the symbolism of

Peter's aggression to James' and John's desire to attack the other captors. While all these physical and meditative acts fit well within the fabulistic and contemplative framework already established, there is no direct causal connection between the meditation which closes Sonnet 60 and the action which opens Sonnet 61. A study of the text will amplify these notions:

Les enfans du Tonnerre attendoient cepandant Le congé demandé, pour avec l'autre glaive Seconder leur collegue, & Christ, leur respondant Au lieu de ce congé leur commande la trefve.

Laissez jusques icy, leur dit-il. Nul s'esleve Contre moy sans mon sceu. N'alez point secondant Pierre. L'homme a peché. Je suis son respondant. Il faut qu'ores pour luy ce Calice m'abreuve.

Laissez faire à ceux-cy, c'est le temps desormais, C'est l'heure du pouvoir de ces Loups affamez: C'est or' que de mon Sang il faut faire largesse.

Souffrez que je soy prins, c'est la fin de mes voeux Pierre leur a fait voir ma force, & leur faiblesse Et vous faites leur voir que je puis & ne veux.

Here, transitions in the narrative are sometimes derived more from the reader's contextualization and meditation of events than from the poet's specific and immediate linking of them, thus constructing an overall sense of delay in the narrative's unfolding. Although James' and John's desired action does stem from a prior series of events, there is

nothing in the previous sonnet's meditation which directly leads to James' and John's wish to strike, especially in light of the reproaches towards Peter. In fact, like the aveuglement, this desired assault is fictionalized, with the poet stating in annotation 1 that this attack was "probablement croyable" (216), since only James and John were with Peter and Christ during the arrest. What results is formal disjunction between the ends and beginnings of sonnets, despite thematic conjunction of story.

Similarly, the conclusion in Sonnet 59 that Peter's attack on Malchus symbolizes the martyrdom awaiting the Apostles does not forcibly lead, either from a grammatical or logical standpoint, to the narrator's apostrophe of St. Peter in Sonnet 60. In La Ceppède's narrative structure, cause and effect operate on a broad, rather than an immediate level, with the cause of a particular event often having a greater effect on the meditative rather than the fabulistic dimension of the narrative. As a result, the temporal relationship between events is stilted and delayed in a manner similar to classical epic (Madelénat 41).

One can suggest that James' and John's aggression represents a delayed manifestation of the anger and love evoked in the first two questions of Sonnet 58, "Combien peut la cholere à bon endroit alumée? and "Quel hasard perilleux ne franchit un amant?," thus staying within the meditative framework of the *théorème* already established.

This second attack echoes Peter's assault as a gesture of sincere, but rash affection and loyalty. As was the case with Peter, the implication is that the two disciples did not properly listen to Christ's teachings. Yet, the true substance of mystery stems from why Christ allows Peter to attack and not James and John. The answer to this mystery emerges without delay during Christ's monologue in lines 5-This monologue comprises the bulk of the poem's structure, and through inductive reasoning explains the significance of the Disciples' actions in terms of celestial plan. The end, or purpose of this sonnet is to interpret Christ's allowing Peter to attack while forbidding James and John to do the same, as part of Heaven's design to demonstrate man's weakness in light of Christ's strength and charity.

The most cogent explanation of this mystery is found in the sonnet's second quatrain, where Christ begins his monologue:

Laissez jusques icy, leur dit-il. Nul s'esleve Contre moy sans mon sceu. N'alez point secondant Pierre. L'homme a peché. Je suis son respondant. Il faut qu'ores pour luy ce Calice m'abreuve.

Lines 7 and 8 suggest that Christ permits Peter to strike Malchus in order that the former redeem his disciple's sin

as man's "respondant." Frye's notions of the "epic of anger" and "epic or return assume prominence since Christ's return to Earth appeases God's anger over man's sin. The consequent idea that sacrifice leads to new life is also reminiscent of Frye's cycle in "analogical epic" of preexistence, life-in-death, and resurrection. Peter's anger and violence, or rather Christ's expiation of them, can now be interpreted as a means of demonstrating Christ's charity, and appeasement of God, with both developing the significance of Peter's act.

Christ's love and charity have both immediate and delayed manifestations. These manifestations issue forth from Christ's role as "respondant." Perhaps the most apparent example is Christ's halt of James and John. A slightly more delayed response to Peter's, i.e. man's sin is found in the next sonnet where Christ heals Malchus' ear. Broader manifestations of this response, such as Christ's capture and the shedding of his blood for man, are mentioned in this sonnet but will not be realized until the end of Books I and III, respectively. Concerning the temporality of the Théorèmes, what occurs is a constant fusion of the future, both immediate and distant, with the present through the use of delay. The mention of a particular future event in the present opens a narrative space which the poet can then fill either with meditations or other events which lead up to the realization of the predicted moment. Delay helps

define the relationship between narrative time and space by opening and closing distances between the work's key incidents. As a result, past, present and future continuously merge, giving the narrative a timeless quality typical not only of the Bible, but of epic in general.

Delay in La Ceppède is most effective when the poet creates anticipation both in the short and long term, cultivating the reader's interest by relating the sequence to the mysteries which underpin the entire work.

The sonnet's last tercet reflects this dual anticipation, alluding to events and themes whose realization will take place both in the near and distant future:

Souffrez que je soy prins, c'est la fin de mes voeux, Pierre leur a fait voir ma force, & leur faiblesse: Et vous leur faites voir que je puis, & ne veux.

Line 14 reiterates the central themes of the théorème, i.e.

Christ's law, power and will. The reader is left expecting further demonstration of Christ's will to restrain his power. What is perhaps more important, however, is line 13's mention of the words "force" and "faiblesse." Given the magnanimous nature of Christ's love and charity, it can be argued that these terms take on new meaning when applied

to the present situation. Here, "force" refers not only to Christ's physical might, but to his moral and spiritual strength. Ironically, Christ's refusal to use his might, or even to feel anger, both traditionally perceived as a sign of weakness, actually symbolize his "force" of character and commitment to mission. Similarly, "weakness" can be defined as the use of might, and thus becomes sinful.

This reversal in the portrait of the traditional epic warrior-hero places almost complete emphasis on the moral and spiritual superiority of the protagonist. La Ceppède's depiction differs from classical antecedants in that superiority is defined by charity, humility and submission. Such charity demands not only restraint against one's ennemies, but, as will be seen in the next sonnet, tangible love of them. Hence, the purpose or end of this sonnet is to redefine "force" in terms of forgiveness and surrender, while reconceiving weakness as violence and sin.

Sonnet 62

In many respects, this sonnet acts as a closural poem for the sequence beginning with Peter's attack on Malchus, as well as for the episode beginning with the terrassement.

Christ's healing of his adversary constitutes a miracle

which undoes the disciple's sin. The poem represents closure of the episode, since it depicts Christ as a "respondant" who takes pity on his enemies, gently reversing. the violence wrought by man. Here, Christ's strength is revealed on a moral level, through his loving touch rather than the grounding and blinding of his captors. substance of this sonnet, namely why Christ cures Malchus, is articulated through the descrpition of the je/témoin. Within this descriptive structure emerges a contrast between the hand of Christ and that of man. This technique, in which the hand represents will, emphasizes Christ's love, charity and strength, while at the same time underscoring man's sinful, violent and weak nature. The purpose or end of the poem, as stated in the last tercet, is to encourage man to imitate Christ's practice of beneficience toward his ennemies. As a result of Malchus' healing, La Ceppède's portrait of the Christian hero becomes more defined, preparing the reader for other examples in which this new warrior will express himself through love as opposed to violence.

Before amplifying these considerations, however, it will be useful to examine how La Ceppède underscores the importance of this event by crafting a transition somewhat different from those previously employed. This transition, as evidenced in the text, will better illustrate what is meant by short term delay:

Il eut dit, il se tourne, & d'un oeil pitoyable Voit ce blessé, l'approche, a du ressentiment De son mal, le guerit (cure presque incroyable) Sans nul autre appareil que son attouchement

Voila ce que sa main peut souverainement Parmi les feux, les fers d'une tourbe effroyable: Voila comme il répand ces pitiez largement, Sur un coeur qui n'est point à la pitié ployable.

O Bonté! ce meschant veut ses mains garroter, Et ses ouvriers mains qu'il veut emmanoter Guerissent ce meschant de son honteuse playe.

Il nous monstre à bien faire à tous nos mal-faicteurs Tandis il affermit sa troupe qui s'effraye: Et destruit les desseins de ces faux imposteurs.

In contrast to the transitions between poems already studied, the link joining Sonnets 61 and 62 indicates grammatical as well as logical dependance. Line 1's "Il eut dit" is a dependant clause referring to Christ's monologue in lines 5-14 of the preceding sonnet. As a result of this syntactical subordination, La Ceppède's narrative structure also exhibits a hypotactic quality which gives the work a more immediate narrative continuity. In this instance, the phrase "Il eut dit" tightens the narrative framework since it marks the narrative end of one sonnet while literally beginning another. The poet thus underscores the relevance of one poem to the next. Consequently, the space betweeen the meditative discourse which ended Sonnet 61 and the event which begins the present sonnet is relatively small since

the role inference plays in connecting poems is reduced.

Sonnet 61's concluding line, "Et vous faites leur voir que je puis & ne veux," can be seen to suggest that an additional demonstration of Christ's will and power is about to occur. The distinctive grammatical and logical coherence between sonnets, as well as the rhythmic quickness of line 1's first hemistiche, "Il eut dit, il se tourne," conveys a sense of urgency indicating that perhaps this demonstration will be climactic with respect to others. In the transition between sonnets, there exists a relatively short delay between Christ's halting James and John, his monolgue and Malchus' healing. The direct, explicit link from one sonnet to another increases both narrative and contemplative speed, heightening the anticipation for the next event.

The mystery of this event is articulated in its description as "[une] cure presque incroyable" (1.3). To explore this mystery is to determine from what standpoint this cure can be termed "incroyable," or, more succinctly, "miraculous." Such an examination directly touches upon the epic nature of the work by eliciting the difference between the classical and Christian hero. The most obvious reason for the cure's miraculous nature stems from Christ's ability to heal the ear simply by touching it. This touch implies not only a divinity, but a generosity which surpasses all human action. It is this notion of generosity which renders Christ's gesture "incredible" from an epic

Instead of further wounding, if not killing his adversary at a moment of physical confrontation, Christ heals the wound Peter has inflicted. Christ's encounter with Malchus constitutes a test or épreuve of the moral codes under which the former operates. Christ supplants traditional codes of conquest and destruction with those of charity and good will. Moral order replaces military order, with true heroism and victory defined by restraint, selfsacrifice and pity for one's enemy, rather than aggression, self-aggrandizement and disdain for the opponent. words, heroism, within the Christian dispensation, is defined as much by what is not done as by what is. Frye's concept of "contrast epic" helps elucidate this reversal of moral order as human codes of conduct are completely different from the divine. The human vision of aggressive vengeance replaced by a divine vision of mercy. Ceppède's epic, the question is which code will dominate the reader's search for self.

In the present sequence, question of whether to comfort one's enemies or to destroy them, the notion of will is represented through La Ceppède's portrayal of Christ's and Malchus' hands. Throughout Renaissance art, the hand is used as an expression of either God's or man's will (Ferguson 69). La Ceppède continues this tradition in the Théorèmes, especially in (I,1,92) and (I,1,58-63), in depicting the sins wrought by man's abuse of his free will.

The present sonnet can be explained in similar fashion, with the contrast between Christ's and Malchus' hands emphasized in the poem's second quatrain and first tercet:

Voila ce que sa main peut souverainement Parmi les feux, les fers d'une tourbe effroyable: Voila comme il répand ces pitiez largement Sur un coeur qui n'est point à la pitiez ployable.

O Bonté! ce meschant veut ses mains garroter, Et ses ouvriers mains qu'il veut emmanoter Guerissent ce meschant de son honteuse playe.

Here, questions of Christ's and man's power and will attain a more refined level of expression. Line 5's declaration, "Voila ce que sa main peut souverainement" suggests that Christ's capabilities are limitless, matched only by a will which extends both pity to the pitiless and kindness to the evil. In the first tercet, it becomes clear that man's will is to shackle the hands, and therefore the will, of Christ. The implication, however, as revealed in this sonnet as well as Christ's remonstrance of Peter in (I,1,65-73), is that man's infringement upon Christ's power and will occurs only if Christ allows it. Since Christ permits this situation as a means of saving mankind, his restraint and generosity take on a heroic quality. In many forms of traditional epic, such benevolence towards the adversary would be perceived as cowardice if not treason.

Christ's gesture, as the last tercet indicates, is to

be perceived as a moral lesson. Interestingly, this act has a calming, rather than disturbing effect on the apostles, referred to as a "troupe" in line 13:

Il nous monstre à bien faire à tous nos mal-faicteurs Tandis il affermit sa troupe qui s'effraye: Et destruit les desseins de ces faux imposteurs.

In such a conslusion, many traditional conceptions of epic battle are reversed. When faced with a threat, troops, among them the reader/dévot, are reassured more by a demonstration of moral principle than by a display of physical strength. To this moral end, vulnerablilty is seen as desireable, as is making the opponent stronger. conquest of one's enemy forcibly requires one's own defeat, with the will to be killed eclipsing the will to kill. this battle, Christ, as the quintessential warrior, permits himself to be destroyed so that not only his followers but his enemies may live. As a consequence, Christian epic differs from classical epic in that victory is predominantly of a spiritual, inclusive nature, where sacrifice is for the good of all, not simply for a particular group. Similarly, Christian epic seeks reconciliation and harmony between adversaries as one of its final goals. Victory is not complete unless it attempts to bring the enemy back into the fold, as the battle waged is for the benefit of the infidel as well as the believer.

Before ending this section, it will be necessary to examine the ways in which this poem closes the present sequence by addressing many of the themes, structures and motifs elicited in this series. Such a review clarifies the idea that La Ceppède's meditative process is in part based on the reader's acquisition of knowledge or science revealed in a cumulative or delayed manner. Concerning the questions which began Sonnet 58, that this sonnet provides a clear answer to "Quel hasard perilleux ne franchit un amant?" (1.2). As previously suggested, Christ's healing of Malchus is a magnanimous gesture of charity and love, with this love expressing itself as self-sacrifice for the enemy. Regarding the question, "Combien peut la cholere à bon endroit alumée?", Christ's act serves as a counterweight to the "cholere" exhibited first by Peter, then by John and Within the context of love and anger established in James. Sonnet 58, one can extrapolate, contending that this miracle responds to the question, "Combien peut [l'amour] à bon endroit alumé?" Christ's love surpasses Peter's anger since the master's will to heal supplants the disciple's will to inflict pain. Although Peter's violence can be explained, and to a certain extent justified, his assault remains a sin in an absolute sense. Christ's expiation of Peter's sin is a demonstration of God's moral code and in effect realizes

the dictum: "l'acier et le Ciel n'ont point de convenance."

In addition, because Christ's healing of Malchus aids in His own capture and defeat, this gesture contributes to the apostles' eventual "bloody martyrdom," encouraging the disciples to act in a similar manner when confronting danger.

The cure also symbolizes the Gentiles' assumption of God's scepter from the Hebrews, showing the epic ordeal to be one of establishing a people's culture. While Peter's attack marks a violent, physical wresting of the God's Priesthood, Christ's touch signals a peaceful, spiritual succession from the Temple to the Church. From a theological standpoint, the gesture of love towards one's enemy distinguishes itself from the Hebrew idea of retribution. Consequently, Christ's act conveys the progression from the Old Testament to the New, showing the Bible's passage from and angry, to a loving conception of God.

Perhaps more than the contrast between Jew and Gentile, this episode deals with the contrast between man and God.

Man, as represented by the apostles, may be loving and loyal, but these qualities do not keep him from sin. He is agressive and short-sighted, and despite good intentions, must be continually reminded of God's will and power. Man is to follow and to learn, while Christ is to lead and teach. As man commits errors, so Christ corrects them, this

correction leading to an epic post tenebras lux. Christ's will is of a higher moral order than man's, emphasizing spiritual over material force. The conflict between these opposing wills and powers in part constitutes epic battle in the Théorèmes, with the reader's contemplation of it extending the battle to the dévot's own acceptance or rejection of Christ.

Thus, while articulating mysteries which develop over the course of the entire work, this series reveals a coherence and interdependancy between events which give it the partial autonomy of an episode. In recounting Peter's sin, its meditation, and its absolution, La Ceppède lends a sense of completeness and finality to his narrative process. The narrative space opened by the initial questions of Sonnet 58 have at least partially been closed by Sonnet 62. Christ's healing of Malchus culminates in the realization that not only Malchus, but Peter and man himself will be healed of sin. Forgiveness takes on the status of a miracle, as represented in the opening quatrain of Sonnet 63:

De miracles divers l'eternele intendence A lambrissé les murs de ce grand univers: Et voicy maintenant cette calme providence Esmaille ce jardin de miracles divers. This quatrain, while formally introducing a new sequence, acts as a closural statement for the preceding series.

Underscoring the miraculous nature of the events just transpired, the quatrain suggests that other miracles will follow. As these miracles continue, so will the mysteries that surround them, mysteries which relate the battle and reconciliation between man and God.

VII. Conclusion

Within this battle, Christ's status as Hero stems from his ability to love. Christ the Hero emerges as Christ the Lover, with the enemy defeated through charity and forgiveness rather than might. Consequently, the moral perfection of Christ's existence is brought to bear, with conceptions of Christ as warrior and lover wholly compatible. Epic size, length and scale provide the framework through which this synthesis takes place, lending a sense of magnitude, time and context necessary to depict the warrior/lover's struggle and victory.

Episodic structure and delay clearly indicate the physical and psychological experience the hero, poet and reader must undergo before victory takes place. By recounting an episode with a distinct beginning, middle and

end, the poet gives the reader a clear indication of the temporal continuity inherent in this experience. contrast, delay implies a kind of narrative rupture, akin to the extended, asymptotic revelation of divine mystery. Thus, La Ceppède chooses epic to represent Christ's Passion because epic's traditional themes and forms lend themselves to a key aspect of his project: to recount Christ's suffering as a cosmic drama in which the meaning or truth of the conflict is unveiled in circuitous, prolonged fashion. As God's instruction of man is enhanced through gradual, progressive revelation in which man questions and anticiptes God's actions, so the poet's instruction of the reader is strengthened by narrative which unfolds in distinctive, but variable stages. Such a process engages the reader not only to question and anticipate the text, but his reaction to it in order to find meaning.

Chapter 5

Tragedy Averted: Salvation Through Knowledge and Will

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VT.	Conclusion

I. The Tragic Overtones of the Théorèmes

The importance La Ceppède accords to tragedy in his representation of the *Théorèmes* manifests itself in the poet's frequent use of the terms "tragédie" and "acte tragique" to describe Christ's Passion. To what extent can Christ's Passion, and the *Théorèmes* as a whole come under this heading? In response, one notes that forms of the word "tragédie" appear as the only direct categorical references to genre in the entire work. Despite his elaborate lyric and epic modulation of Christ's Passion, La Ceppède never explicitly calls his text "lyric" or "epic". Instead, his references center on more general terms such as "poésie" and "ouvrage". This fact, coupled with the absence of other generic labels suggests not only the importance, but the primacy of tragedy in La Ceppède's generic blueprint.

This chapter will explore the tragic modulation of the Théorèmes in an effort to explain its contribution to the meditative process. Since La Ceppède himself does not specifically refer to any works on tragedy in his annotations, it is impossible to determine exactly the concepts of tragedy he had in mind when composing the Théorèmes. Yet, critics such as Paulette Leblanc, H.W. Lawton and Bernard Weinberg argue that poetic theory, especially that of tragedy, was grounded in neo-platonic, horatian, and especially aristotelian theory. I emphasize

the aristotelian element of this neo-classical backdrop not only because aristotelian theory predominated at the time La Ceppède wrote (Weinberg 349), but because La Ceppède himself frequently refers to works such as Aristotle's Ethics, Rhetoric. and Metaphysics, in his annotations. Since La Ceppède was familiar with many of Aristotle's other works, it is reasonable to assume that he also knew The Poetics given the literary currents of the day as well as his own sophisticated instruction. Employing the Poetics as a guide, I will sketch a basic conception of tragedy, with the final goal of showing how La Ceppède appropriates Aristotle's framework, metaphysically and esthetically integrating it within devotional experience. Appropriation, however, does not mean duplication, as La Ceppède takes many liberties with the classical model, broadening notions of the hero, and developing the reader's role in shifting the drama from an external plane of consciousness to an internal one.

Before

outlining Aristotle's concept of tragedy, I would like to situate the aristotleianism of the Renaissance within the platonic and horatian theories which shaped it. These currents give a wider view of what were thought to be the goals of poetry during the late Renaissance, and place the Théorèmes within the dominant critical movement of the era.

II. Plato, Horace, and Renaissance Theory of Tragedy

Paulette Leblanc in Les écrits théoriques français des années 1540-1561 sur la tragédie, and H.W. Lawton in Handbook of French Renaissance Dramatic Theory, argue that Ancient and Italian poets and critics exerted a large influence on French tragedy of the mid-sixteenth century. Originally, a brand of neo-classicism arose in Italy during the mid Quattrocento, and had blossomed in France as well as other parts of Europe by the middle of the following century. Leblanc summarizes the impact of Greco-Latin and Italian Renaissance works by stating:

La tragédie française des années 1540-1561 reste en rapports constants avec la tragédie grecque, latine (on connaît surtout les oeuvres de Séneque et de l'Octavie) et italienne du Cinquecento, dont elle n'est plus souvent que l'imitation ou la traduction (16).

Not only the plays themselves, but the theory which surrounded them sprang from these sources (16). Thus, in

order to understand La Ceppède's conception of tragedy, one must read him in terms of his Classical and Italian antecedents.

Bernard Weinberg, in A History of Literary Criticism in the Italian Renaissance, provides a detailed analysis of poetic thought from the early to the late Renaissance. Weinberg's chief argument is that critical thought in Italy as it concerned all genres, but especially tragedy, focused on the conflation of platonic, horatian and aristotelian theory. As Plato and Horace were better known at the beginning of the century, their works dominated thought of the early With the full-fledged rediscovery of the Renaissance. Poetics in the mid 1500s, however, critical perspectives changed, with Aristotle emerging as the dominant critic in Italy by the end of the Cinquecento (349). France followed Italy's lead. In France, the Poetics first appeared in 1561 with Scaliger's Latin edition (Leblanc 17). Concerning the Théorèmes tragic modulation, the work is primarly aristotelian in nature. Yet, on a broad level, elements of Plato and Horace have an implicit presence in La Ceppède's Christian adaptation of poetic theory. As knowledge of platonic and horatian thought prove useful in reading the Théorèmes as tragedy, I will outline the application of these two theorists within La Ceppède's tragic framework.

In its most basic form, La Ceppède's neo-platonism is

expressed in the association of poetry with divine power and inspiration. As has been noted, the equation of poetry with divine word and deed was a prominent critical principle during the Counter Reformation. Weinberg states that during the last 30 years of the Cinquecento, the number of poets and theorists with and "ultra Catholic" view of literature grew steadily (297). Some were churchmen influenced by the 1585 Council of Trent, while others adopted this attitude in response to the spread of Puritanism (297). In his study of Gambara, which he suggests is representative of many Italian theorists of this era, Weinberg argues that these writings:

...represent the complete Christianization of the platonic point of view. The Republic having been transformed into the Christian Republic, everything that Plato had said about poetry in relation to the former is restated in terms of the latter. The treatment of the gods, or of God, the relationship to truth or to Truth, the role of education, all these come in for consideration (308).

What then, was Plato's theory, and how does it apply to the tragic dimension of La Ceppède's356XpoetryTo summarize Plato and to paraphrase Weinberg, Plato views poetry not as self-contained artistic practice, but in relation to external factors which situate poetry within the context of metaphysical principles (250). Means and technique do not

concern Plato as much as poetry's relation to the Truth, social education and divine power (250). According to Plato, poetry must reflect truths linked to an Absolute which exists in the mind of God. Weinberg discusses three aspects of Plato's poetic theory: divine furor, imitation, and the banishment of poets.

Plato's discussion of "divine furor" is found in the Phaedrus (245A, 265B), and the Ion (534). Divine inspiration is the source of all art. Moved by the muses to frenzy (Weinberg 250), the poet speaks with the voice of the Gods as opposed to his own (250). The thus empowered artist surpasses his human form, with his works becoming, "not human, or the work of man, but divine and the work of God" (Ion 534) (Weinberg 250). Consequently, the work's subject has an immortal quality. Concerning La Ceppède, the poets's appeal to the Muses at the beginning of each book clearly reflects a wish for divine furor which will not only inspire the poet, but sanctify his work. Divine inspirarion places the text outside the immediate context of art, relating it to the larger context of eternal, immortal truths. Throughout this chapter, I will show how man's salvation from a potentially tragic fate reveals truths which reflect the poet's conception of the absolute nature of God's existence and will.

The idea of depicting truth in poetry leads to the

second major aspect of Plato's theory, imitation. Two uses of the terms emerge. First, in Book III, of the Republic, Plato suggests two types of narration: simple narration, imitation and a mix of both (251). "Narration" consists of the poet speaking in his own voice, similar to the definition of the lyric given in Chapters 1 and 3. "imitation", the poet speaks through characters, as in The mix combines the two, as seen in the Théorèmes, drama. where the narrator alternates between telling the story in his own voice, and telling it through the voices of his characters. This last mode of expression represents the dialogic format akin to that found in tragedy. Weinberg argues that like Aristotle's poet, Plato's poet imitates "things" or "actions". Yet, the poet can only depict appearances several times removed from the Truth (251) as the Absolute is inscrutable. Imitation, then, can only approximate or project an image of the real, or universal Thus, the poet cannot attain true knowledge of what Ideal. he imitates. I argue that in La Ceppède, the poet believes that faith and divine inspiration approach him to the truth to the point where the poet feels he can adequately represent the truth of Christ's mission. Belief in this truth allows the poet to lead his public on a spiritual quest. Inspiration enhances the accuracy of imitation, helping overcome the barriers imposed by incomplete knowledge of the Real.

With regard to the influence of Platonic imitation on Italian poets, Weinberg describes a "general process of imitation" (300) found particularly in Segni, but applicable to the period as a whole. The "general process of imitation" is really an imitative chain in which, "God imitates himself in man, nature imitates the world of ideas, art imitates nature, and men imitate each other (301). Borrowing from this process, La Ceppède, through the representation of the poet/dévot establishes a devotional model which his public may imitate. What the public imitates is the poet/dévot's response to tragedy, specifically, his own. I will argue that in imitating the poet/meditant's reaction to tragedy, the reader learns the universal truth of his salvation, and thus realizes that tragedy may be averted.

Unlike La Ceppède's poet, Plato's poet reveals few truths about the object imitated. Consequently, within Plato's theory, incomplete knowledge of the thing imitated leads to the undesirable depiction of lies in art. The question of truth and lies as the subject of poetry gives rise to Plato's third major point of contention, that of banishing poets from the state. The Republic deals extensively with poetry's influence on the polis, examining specifically art's potentially benefical or harmful role as a means of instruction (251). Arguing that poetry not only

tells falsehoods about the gods, but weakens the soul through its delicate form, and is essentially removed from the truth, Plato denies entrance to poets in his ideal State (251). Banishment of poetry and poets is further justified by art's enflaming of passions in the soul, thus stultifying the rule of reason. As poetry's chief goals are pedagogical and moral, any poetry not meeting these ends is corrupt and thus inadmissable.

It should be remembered, though, that Plato does allow poets who, "write hymns to the gods and praise famous men" (251). La Ceppède, as his avant-propos and text proper indicate, falls into this latter category. By decrying poetry's secular corruption, and advocating its religious reversal, La Ceppède adheres to Plato's conception of poetry's true condition and purpose, serving God and State. Tragic modulation allows La Ceppède's poet to depict a purified vision of poetry by representing a moral Ideal to which the public may aspire. More interesting, however, is the role tragedy plays in stirring passions which construct this Ideal. What occurs in La Ceppède is a mix of platonic arousal of passions and aristotelian purification of them. Specifically, La Ceppède employs the tragic mode to inspire the passions of love, devotion and pity, while simultaneously ridding the public of its fear of spiritual commitment. Unlike Plato, La Ceppède believes that passions, at least carefully selected ones, can contribute

to the building of an Ideal, in this case perfection of man's will. By stirring the right passions and eliminating the wrong ones, La Ceppède's poet becomes a central figure in helping man perfect his will, creating a devotional model which the public may imitate to gain knowledge of the Absolute.

Like Plato, Horace bases much of his poetic theory on poetry's social function. However, Horace amplifies what is meant by a public, and highlights the public's role in influencing texts. In contrast to Plato, Horace deals more with the effects of literary composition than with its broad and immeditate causes. In essence, Horace argues in his Ars Poetica that the desired effect of art, i.e. the pleasure and instruction of its public, dominates its concept and structure. Weinberg states that consciousness of the audience was consonant with Renaissance thinking (71). He summarizes the Renaissance interpretation of Horace in the following manner:

The fact that, in Horace's theory, the internal characteristics of the poem are determined largely, if not exclusively by the external demands of the audience brings his theory close to specifically rhetorical approaches. In theories of this kind, the determining factor in the production of the work is not an internal principle of structural perfection, but rather an acceptance of the assumption that all those elements included in the work will be susceptible of producing the desired effect upon the audience

In La Ceppède, the fundamental elements of the work, be they metaphysical inquiry, generic modulation, emotional frisson or basic prayer, all lead to the intended effect of persuading the reader of Christ's perfection, and of poetry's capacity to perfect itself in depicting Christ's redemptive act. It is clear from the text that the poet had a particular audience in mind.

As stated in chapter 3, the poet gears his work toward a devotional public whose allegiance to the faith is precarious, and in need of revival. Because the poet's audience spans the "ignorant" and well as the "docte" (56), La Ceppède's means of reviving faith range from the basic to the sophisticated. The means have as their primary technique the identification of reader to text through a process of progressive revelation and assimilation of mystery. Mystery's unraveling is necessary to make Christ's universal truths more accessible to those whom the truths were intended to save. Since the success of La Ceppède's project hinges on persuading the reader that God's love and grace are available to all who imitate the poet's version of literary spiritual exercise, it is easier to see the publicbased, i.e. horatian dimension of La Ceppède's poetry. relate tragedy to the present discussion, the ability to

dramatize Christ's passion helps the reader conceptualize and assimilate Christ's sacrifice, more fully persuading him of the truth of Christ's redemptive act. Herein lies the utility of La Ceppède's text, a work directed toward the instruction and salvation of souls. This chapter will discuss how La Ceppède's tragic adaptation of man's potential suffering aids this instruction by providing the reader with literary frames of reference such as hamaria, hybris, reversal, catharsis, etc..., which amplify the underlying truths of the Passion.

Any treatment of horatian utility or instruction provokes discussion of utility's counterpart, pleasure. Like most thinkers of his time, La Ceppède subordinates pleasure to utility. The avant-propos stresses the social, functional value of art over its esthetic merits, while the text itself emphasizes the spiritual application of poetry rather than its artistic originality. Still, the concept of pleasure contributes to the structural and tonal make-up of the Théorèmes. Pleasure for La Ceppède deals not with amusement, as in comedy, but with a general sense of intellectual and emotional appreciation derived from the contemplation of man's tragic fortune. Artistic shaping of Christ's Passion and man's fate in the form of potential tragedy gives La Ceppède's public the added pleasure of a new perspective in which to view and meditate Christ's

redemption of man. For the poet, the principles which undergird tragedy, such as moral choices of the protagonist, elevation of the audience through catharsis, as well as the deliberative nature of dialogue, reveal truths concerning both Christ's and the poet's mission. Consequently, the pleasure brought about by tragic adaptation serves the poet's utilitarian objectives. In this manner, La Ceppède resembles many Italian neo-platonists who believed that when poetic pleasure leads the public to truth, the metaphysical, spiritual and social ends of poetry are accomplished (Weinberg 326).

Hence, as will be seen in the next section, while the theory of tragedy set forth in Aristotle's Poetics underpins

La Ceppède's realization of the genre, platonic and horatian criticism elucidate La Ceppède's version of tragedy by adding the concepts of truth, imitation and utility to the work's critical landscape. In La Ceppède, Aristotle's theory blends easily with these other Classical antecedents, and it is in light of Plato and Horace that I will read La Ceppède's aristotelianism. Briefly, platonism will be discussed in terms of universal Ideals, or truths the poets wishes to imitate and/or teach. The role of the poet as divine representative is also discussed. With regard to Horace, my discussion will focus on the utilitarian aspect of the text, with special emphasis on the text's effects on the reader and how effect contributes to the instructional

dimension of the work.

III. Aristotle's Poetics as Applied to the Théorèmes

Various definitions and conceptions of tragedy explain why La Ceppède chose this mode to represent a spiritual path to God. Like epic, tragedy deals with the hero's response to a challenge or ordeal. However, tragedy slightly differs from epic in that this challenge often is based on a calamity of some sort. While an epic ordeal may have many disastrous elements, it does not always in itself qualify as a disaster. For example, Aeneas' founding of Rome presents its share of pitfalls and horrors for the hero, but the plot's central action does not constitute some inherently calamitious event such as Oedipus' parricide and incest, or Antigone's dilemma. Subsequent to these events are suffering and the moral choices the hero must face. A close look at Aristotle's analysis of tragedy will better develop these ideas.

For Aristotle, the genus of poetry, in the classical sense of poetry as the whole of literature, centers on the imitation of things or actions, such as a calamitous event in tragedy. He differentiates imitation into its 1) means 2) form (plot) 3) manner and 4) aim (*Poetics, I-III*). In tragedy, "means" refer to "words", or more importantly the "voice" which expresses thought as opposed to color or dance (I-III). "Words" and "voice" then, make up tragedy's basic

material of representation, and, as will be seen, directly constitute diction, the fourth of Aristotle's six basic elements of tragedy. This chapter will argue that in La Ceppède's representation of tragedy, not only "voice" but especially silence provides a dramatic effect.

Imitation must also base itself on certain "objects" which Aristotle describes as "men in action", who "must be superior or inferior, either better than we know in life, or worse, or of the same kind" (II). These "imitated objects" in part deal with character, the second of Aristotle's six I will shortly elaborate on character and elements. characterization in La Ceppède, but for the moment I underscore that in the Théorèmes, the poet represents "men in action" according to all three categories, with some characters fitting more that one classification. example, in his depiction of Christ as both man and God, La Ceppède generally portrays his Savior as "superior" to men "we know in life", and thus capable of admiration by the However, the poet's portrayal of Christ as man includes moments of doubt and pain, at least momentarily showing Christ "of the same kind" as the public.

From a theological standpoint, the very fact that Christ appears as a man at all strengthens the tie between Christ and ordinary men. Nonetheless, one finds the best example of "men we know in life" in La Ceppède's characterization of the poet and the reader. It is through

Christ's example that man's instruction will come about. As seen in previous chapters, the poet's apprehension, indecision and joy reflect the emotions ostensibly experienced by the dévot as he follows Christ and the poet during the Passion's various stages. Through the direct identification of the reader with the poet, the notion of "men we know in life" assumes a direct role in the tragic modulation of the Théorèmes, since the poet supposedly represents a dévot who could commit the hamartia of rejecting Christ. If there existed a scale ranking the moral virtues of the principals in the Théorèmes, the poet/dévot would find himself between the superior protagonist Christ, and the supposedly inferior antagonists of the Romans and Hebrews.

In crafting this inferior "model of imitation", La
Ceppède portrays Christ's enemies as treacherous, violent
and sub-human. He repeatedly compares them to snakes or
dogs, ascribing to the Romans and Hebrews the most
unspeakable of atrocities. Yet, as Donaldson-Evans points
out, this harsh portrait comes about not only because of the
poet's disdain for Christ's adversaries but because at
certain moments the poet/reader begins to identify with the
tormentors in spite of his faith (175-76). Friedman's
notion of the "testing plot" becomes useful, because here,
the poet/reader "wavers" in his faith, "and the plot turns

on the question of whether or not he will remain steadfast" (88). Temptation, hysteria and sin take the poet/dévot to the precipice of his own hamartia and hybris, and errors which would result in damnation. La Ceppède emphasizes that those who punish Christ resemble "men we know in life", particularly the reader himself especially through errors of judgment and pride.

Interesting questions arise about the "manner of imitation". Aristotle proposes three options:

One may imitate the same model by the same means, but do it in the manner of the narrator either in his own person throughout or by assuming other personalities as Homer does, or one may present the personages one is imitating as actually performing actions before the audience (III).

Modern critics break down Aristotle's three divisions into the narrative, dramatic and mixed. Given that the Théorèmes make up a long narrative poem long narrative poem in essence read and contemplated by the dévot, the work's

classification as a tragedy in the strictest aristotelian sense of the terms becomes difficult since the text's presentation is not wholly dramatic, as are Oedipus and Antigone. Yet, the Théorèmes are of a mixed mode, both narrative and dramatic, and it is through dramatic elements in the work, such as dialogue between characters, which allows the reader to imagine, if not enact, the actual physical and metaphysical events of the Passion. Imagination and enactment happen through the spiritual exercise which undergirds the reading of the work. considers the poet/dévot as an imitator in the sense of mentally re-enacting and projecting himself into the events of Christ's suffering, then it becomes possible to conceive of the poet/reader, in Aristotle's words, "doing" (III) certain acts described in the Théorèmes. In this manner, instruction is enhanced. Acts of meditation, prayer and visualization constitute the proper effects that the poet/dévot must experience. Thus, drama, or "doing" in La Ceppède results more from internal than external action, reflecting the poet/reader's re-creation, and intellectual and affective synthesis of the Passion's key incidents.

These key events imitate an action which Aristotle claims must be "good" (VI) to qualify as tragedy. Grube and other critics interpret "good" to mean "moral" or "morally virtuous" (xxi). One goal is to elicit the admiration of

the public. Another aim in representing such an action centers on the purgation or catharsis of emotions such as pity and fear (VI), with pity aroused "for a man who does not deserve his misfortune", and fear felt "for someone like ourselves" (XIII). In the *Théorèmes*, moral action operates on two levels: Christ's redemptive act and the poet/dévot's reaction to it. The chapter will discuss catharsis, pity and fear in great detail. However, a preliminary discussion of catharsis in both Aristotle and La Ceppède proves useful in linking the aims and effects of tragedy to the devotional process.

A passage in the *Politics* contains Aristotle's most comprehensive explanation of catharsis:

An emotion which strongly affects some souls is is present in all to a varying degree, for example pity and fear, and also ecstasy. To this last some people are particularly liable, and we see that under the influence of religious music and songs which drive the soul to frenzy, they calm down as if they had

been medically treated and purged. People who are given to pity or fear, and emotional people generally...must be affected in the same way; for all of them must experience a kind of purgation and pleasurable relief (8.7.4).

Though Aristotle likens drama's cathartic dimension to religious experience, he generally views catharsis in terms

of its political, or social function. Catharsis operates on a recreative level, refreshing the audience, and ridding it of harmful emotions so that it may return to the state and lead a more balanced, productive life. In La Ceppède, however, catharsis performs not a recreative function, but a spiritual one. The poet/reader undergoes the purgation of his lust for sin and the material world, and ultimately admires Christ for serving as a spiritual model. Purification comes about through intellectual and affective self-projection into spiritual exercise. Spiritual transcendance leaves this world behind, preparing man for the next. The purgation and renewal which accompany Aristotle's catharsis echo the "dépouillement" and "restauration" of poetry (53) La Ceppède mentions in his avant-propos. Within the devotional process, catharsis of sinful emotion becomes a necessary step in progressing from the evil to the good, the sacred to the profane. tragic experience of Aristotle's public implicitly parallels to the meditative experience of La Ceppède's dévot with the main difference that because of the dévot's direct involvement in Christ's tragedy, he must not only more closely identify with the hero's suffering, but actually suffer himself, in effect making Christ's tragedy his own.

Catharsis, or the eliciting and purgation of emotions such as pity and fear, therefore partially constitutes the spiritual action of La Ceppède's tragedy. According to

Aristotle, "the imitation of the action is called the plot (VI). Aristotle names "plot" as the first and most important of tragedy's six elements. Plot also translates into "the arrangement of the incidents" (13). What a character suffers is also part of the plot (xiv). One can think of these incidents in terms of physical action or events. In the Théorèmes, the physical events begin with Christ's last flight from Jerusalem and end with the Ascension. Events studied in this chapter focus on Christ's trial before Pilate, and were chosen for their relation to the six elements, as well as for the metaphysical and theological problems they pose for the meditant seeking his salvation.

Aristotle claims that character and thought, his second and third elements of tragedy, "are the two natural causes of action" (12). Critics define "character", or "that which leads to attribute certain qualities to the persons who act" (12) in terms of a moral choice the hero must make (Krook 19). As Aristotle states:

A person's character makes clear what course of action he will choose or reject where this is not clear. Speeches, therefore, which do not make this choice clear, or in which the speaker does not choose or reject any course of action at all, do not express character (VI).

As will be seen, almost every character in the Théorèmes confronts a moral choice. The reader must decide whether to accept Christ, while the poet is constantly faced with the choice of continuing or stopping his work based on his level While the outcome of Christ's of faith and inspiration. decision is known, his doubt and torment over his own sacrifice become the center of the poet's meditation on retaining faith. I will argue that as an omnipotent, omniscient figure sacrificing himself for others, Christ does not represent a tragic figure. It is rather in the representation of man in Pilate and the poet/reader that La Ceppède portrays possible errors in judgment or thought, thus opening the way for tragic representation. Ceppède constantly portrays Pilate and the poet/reader as hesitating, or at times faltering in judgment, it is they who represent the most prominent tragic figures in the work. Moral choice characterizes Pontius Pilate. The tragic dimension of the Théorèmes in large measure rests on Pilate's choice to free or condemn Christ since this decision directly causes much of Christ's suffering, and forces the poet/reader to take into account his own role in bringing on Christ's pain.

Pilate can be considered a tragic hero not only because "he is neither outstanding in virtue and righteousness, nor in wickedness and vice", but because he "falls into misfortune through some hamartia" (XIII). Hamartia,

translated as "an error of judgment", or "defect of thought" finds its most explicit expression in the *Théorèmes* in Pilate's decision to allow Christ's torture and Crucifixion. Since the delay in Pilate's choice acts as a metaphor for those wavering in their decision to follow or reject Christ, it implies not only Pilate's error, but that of all those who reject Christ. I will argue that La Ceppède wants the reader not only to pity Pilate, but fear that he himself may commit the same *hamartia*, thus making the reader the truly tragic, or at least potentially tragic character in the work.

The discursive and meditative activities which lead to a moral decision comprise the character's thought, which Aristotle describes as the third element of tragedy. Critics such as Dorothea Krook link "thought" to the character's "intellectual qualities... commonly expressed in explicit argument or ratiociation" (20). Krook follows Aristotle's interpretation that, "thought comes in where something is proved or disproved, or where some general opinion is expressed" (VI). The relation of thought, then, to La Ceppède's method of developing problematical, expository arguments and proofs as part of the revelation of divine mystery becomes apparent. Thought becomes, to use Friedman's terminology, "the principal part" (81) of the plot because the success of La Ceppède's project depends on the poet/reader's "insight and discovery" (81) concerning

Christ's sacrifice. Tragedy assumes an important role in La Ceppède's devotional framework because it places enormous emphasis on the character's contemplation of a moral problem. Lyric and epic also stress it, but do not always accord it the primacy that tragedy does. Tragedy makes use of thought to change the plot's direction. The changes and inconsistencies in the poet/reader's thought highlight the problematization of Christ's redemptive act, and thus undergird the théorème process of articulation, exposition and revelation of mystery. Thought binds the intellectual, psychological and the moral, externalizing the internal, and facilitating the transfer of the tragic experience from the character to the public.

The tragic agent expresses and deliberates thought or choices through language or diction, which constitutes the fourth element in Aristotle's analysis. While the term's general meaning seems self-evident, I will argue that diction plays a complex role in La Ceppède's tragic and devotional processes due to its many variations. At once graphic, poetic, rhetorical and meditative, La Ceppède's diction changes according to the different phases of the poet/reader's experience. He adheres to Aristotle's prescription by composing a "mixed diction" (XXII) which the latter describes in the following manner:

On the one hand, the use of unusual, metaphorical ornamental words, and of the other kinds mentioned above, avoids commonness and colloquialism; current vocabulary, on the other hand, makes for clarity.

As will be seen, although La Ceppède's diction sometimes qualifies as "colloquial", in that basic, its realistic description of Christ's physical suffering sharply contrasts with the philosophical, theological tone of the poet's analysis. A balance is struck not only for artistic purposes, but to articulate the stages of thought and experience the reader must undergo in his reception of Christ. Both types of diction play a role in the reader's instruction, since they describe different aspects of the devotional experience. Interestingly, silence also plays a large role in this progressive assimilation, but gains relevance only in terms of the language which precedes it. Language, as an expression of thought, sets the tone and orientation of the work, thus facilitating the reader's assimilation of the drama.

Since the *Théorèmes* are a long narrative poem divided into sonnets which are read, rather than performed, *music* and *spectacle*, Aristotle's fifth and sixth elements, do not play an explicit role in the work's representation.

However, one often detects their implied presence. For example, the text begins with the words "Je chante", and in

the opening sonnet of each book, the poet appeals to a different Muse. More importantly, during the meditative phases of the work, the poet's voice takes on a choric quality by woefully commenting either on what has, or will, happen. Much like the voice in a Greek chorus, the poet's voice at times distances itself from the action in order to analyze and generalize key elements of the plot.

Like music, spectacle makes up part of the implicit representation of the *Théorèmes*. In sonnet (I,3,13), the poet refers to Mary and Christ's passionate farewell as a "triste spectacle" (1.6). I stress spectacle, i.e., theatricality, because it develops the dramatic mode in which La Ceppède implicitly represents the Théorèmes. During the period in which La Ceppède wrote, the dramatic mode of representation, especially as it related to "the personages actually performing actions before the audience" (Poetics III) was considered a defining characteristic of drama and tragedy (Lawton 17, Weinberg 372). By using a term such as "spectacle", La Ceppède underscores the visual quality of his work, a quality which eases the reader's mental re-enactment and contemplation of Christ's suffering. Spectacle, in the aristotelian sense, relates to the physical trappings which make up theatrical tragedy such as setting, costume, decor, lighting, characters' delivery and gestures, etc... Despite its ostensibly lyric/epic format,

the Théorèmes do have a theatrical quality partially rooted in spectacle. The fourth section of this chapter will touch upon the poet's staging of Christ's Passion. Staging becomes evident in the poet's treatment of decor, clothing, entrances and exits, as well as the description of his characters' demeanor. The goal of implicit staging is to highten the dramatic dimension of the work. At certain points reminiscent of a passion play, the Théorèmes reveal themselves as a text which could easily lend itself to stage representation. Like most drama, the *Théorèmes* are acutely self-conscious and self-referential. The characters are highly conscious of the roles they play, and of the illusions or spectacles they try to create or shatter. Nowhere is this more apparent than in the confrontation between Christ and Pilate, where Christ dominates through the veneer of submission and Pilate acquiesces though giving the appearance of authority. It is the poet who, in choric fashion, intervenes throughout the spectacle, directing it inward to enrich the reader's meditation.

Thus we now have an overview of way in which the *Poetics* apply to the *Théorèmes*. It is now a question of seeing these elements at work in the text's first sonnet.

IV. Sonnet (I,1,1) Establishing the Théorèmes as Tragedy

Just as it revealed the Théorèmes lyric and epic qualities, the first sonnet also suggests the work's tragic character. Much of this initial sonnet can be read with Aristotle, Plato and Horace in mind. Here La Ceppède introduces, among other things, the actions and characters that make up his drama as well as the moral order and universal truths to which his characters should adhere. great interest is the presentation of the poet/reader as a potentially tragic character faced with a moral choice which will cause his own suffering. As the poet/narrator represents a typical dévot, La Ceppède includes in his representation of the poet a number of reactions intended to have a sympathetic, if not empathic effect on the reader. Consequently, the poet's experience becomes the reader's experience with the intended effect of casting the reader into the tragedy. Yet, with suffering come salutory truths and the catharsis of fear and doubt. I will apply Aristotle's, Plato's and Horace's theories to the schema of problem/structure/technique and end, while relating them to the concepts of truth, imitation and instructive effect on the public. My goal is to show how La Ceppède arrives at universal ideals through the modulation of his work as tragedy. A close look at the text will spotlight these ideas: Je chante les amours, les armes, la victoire Du Ciel (1), qui pour la Terre (2) a la Mort (3) combatu:

Qui pour la relever sur le bleu promonitoire A l'Avernal Colosse à ses pieds abatu.

J'ay long temps, ô mon Christ, cet ozer debatu En fin je me resous d'entonner cette histoire: Espure donc cet air de mes poulmons batu, Et m'apprens à chanter ce Propiciatoire.

Pour finir dignement cet ouvrage entrepris, Remply moy de l'esprit qui remplit les espris Des antiques ouvriers du Tabernacle antique.

Purifie ma bouche au feu de ce Charbon, Qui jadis repurgea la bouche Prophetique: Et je te chanteray tout-puissant & tout bon.

The poet outlines his plot or action in the first quatrain. He will sing of Heaven's love and arms in its victory over death. For the work as a whole, the first quatrain summarizes the events comprising the bulk of the external or physical action. By contrast, in the second quatrain the poet speaks of his apprehension, if not fear, over beginning his project. Inner torment, especially in this context, suggests a spiritual action which serves as a counterweight to the physical battle already described. As the *Théorèmes* are modeled after devotional manuals in which the pronoun "je" represents the narrator and the implied reader, the poet's struggle for inspiration and strength is

automatically transfered to his public. In short, La Ceppède's tragic plot imitates Heaven's, as well as the reader/dévot's triumph over sin and death. Although the details of the struggle for now remain unknown, the poet's difficulty in bringing himself to recount it suggest that the struggle will be long, arduous, but also instructional. As this sonnet implies, the struggle is a test: one in which the poet/reader admires Christ's power, benevolence and triumph. Much of the action also focuses on love, with Christ's love for man directly paralleling man's possible or impossible love for Christ.

Love, war, death and inner turmoil thus form the core of all action in the *Théorèmes*, action carried out by characters, of whom most play a role in the first sonnet. Those mentioned by name consist of Christ, the Holy Spirit, and the "Je", suggesting the poet/dévot. La Ceppède reveals other characters in his annotations. "La Terre" represents man, "la Mort", Satan and "La Bouche Prophetique", the prophet Isaiah. Such a configuration of characters evokes a moral order in which the poet/reader finds himself between God and Satan. He asks for motivation in his attempt to side with God. The poet/reader's problem is deciding between the two, with the prayer-like format indicating the poet's inclination to side with Christ. Yet, the narrator's hesitation emhasizes the difficulty of the choice, mirroring

the tumultuous effects the process will have on the reader. The dilemma centers on choosing between what the poet believes are two antithetical, but universal truths: redemption with God, death with Satan. It is with the dilemma in mind, that Aristotle's "four aims in charaterization" (XV) become helpful in portraying the reader as a tragic character. I contend that while Aristotle had no concept of Christian morality, one can apply these four criteria to characterization in devotional literature such as the *Théorèmes* because many of the standards apply morally, psychologically and representationally.

Aristotle's first prescription, that the character be "good", poses interesting questions. A good character, according to Aristotle, "makes the right moral choice" (XV). While the poet/reader's self-doubt and apprehension prevents the direct assumption that he is virtuous, clearly his supplication of the Holy Spirit suggests that the poet/reader wants to, or should make a morally virtuous choice. Much of the action centering on character will deal with the torment and ecstasy in making this choice.

Aristotle's second point, that the character be "true to type", such as a "manly character" or a woman who is neither "manly nor a clever speaker" (XV), has little application to La Ceppède since the psychological and spiritual complexities of the devotional process belie the development

of set, recognizable poet/dévot types. Nonetheless, the poet/dévot's fear and uncertainty directly conform to Aristotle's third stipulation that the character be "true to life", i.e. verisimilar or probable. If La Ceppède is to achieve an effect of complete identification between the poet and reader, then a life-like, verisimilar portrait of the poet, replete with sin, terror, love, and indeed all the characteristics which define devotional readers, becomes necessary.

The fourth prescription, that the character be "consistent", even if he is "consistently inconsistent" (XV) also applies to the Théorèmes. The change in the poet's tone from boldness in the first quatrain to meekness in the second marks a kind of inconsistency from the beginning. Inconsistency, an effect traceable to the poet's daunting task, as well as to his corrupt nature, is a fault the poet wishes to rid himself of through prayer and inspiration. so doing, the poet aims to establish himself as a strong, pure, spiritually consistent devotional model for others. His request in line 9, that the Holy Spirit help him to "fournir dignement cet ouvrage entrepris", underscores his desire to present a solid, dignified, if not consistent work, a work resulting in triumph after numerous tests. Furthermore, in the sonnet's concluding line, "Et je te chanteray tout puissant & tout bon", it is unclear if the adjectives refer to Christ or to the poet himself. In the

latter case, an additional argument could be made for the poet's desire to seek consistency in himself and in his project, since he sees Christ in this way. On a general level, the poet's request for purification, strength and renewal at the outset of his work suggests that consistency, not only in his tale, but in his reader, gains prime importance, reflecting the overall truth of his project.

When discussing the issues that surround character and characterization, there arises the question about how the poet/reader fits Aristotle's definition of the "tragic hero". In examining Aristotle's theory, one finds that the poet/reader matches some criteria, but not all. What the poet/reader primarily corresponds to is the description of a man "not outstanding in his righteousness" nor in "wickedness and vice" (XIII). However, the poet/reader does not meet the requirement that the "tragic hero should be famous or prosperous, like Oedipus, Thyestes, and noted men of such families" (XIII).

The poet/reader's moral choice, or search for the truth, is influenced by his thought. Although choice, classified under the rubric of character, and thought remain separate categories, it is useful to link the two when discussing the character's deliberation and declaration of faith. Meditative and prayer-like, the sonnet's tone indicates that the poet's thought will play a large role in developing his faith, and through imitative extension, the

reader's. Not simply an expression of emotions, faith intricately links itself to thought and intellect. The poet's declaration in line 5 that his work emerges from a daring personal "debate", as well as his plea in line 9 to be filled with the "Esprit" necessary to sing Christ's glory, underscores the importance of the mind, or "insight and discovery" (Friedman 81) in accepting Christ. Thought and deliberation are essential to the work's instructive quality. The intended effect is that the reader's own thought and debate, especially in the analytical sections of the text, will prompt him to realize that he is a potentially tragic figure, thereby magnifying the problem tragedy sets forth.

The tone surrounding this choice is largely conveyed through language or diction. Shifts in language reflect shifts in tone, as the change from the bold, epic diction of the first quatrain, to the reserved, pensive, self-reflective, almost lyric language of the second, readily suggests. In the last tercet, the poet most directly states the importance of language to his project by asking the Holy Spirit to purify his mouth. Language's modes of expression also assume great importance in the first sonnet. Prayer, or dialogue with the Holy Spirit establishes one of the major structures language will take over the course of the work. Dialogue's presence underscores the tragic disposition of the Théorèmes with the verbal interplay

between characters largely determining what and how choices will be made, as well as how metaphysical and theological problems will be explained. However, dialogue is merely implied in the first sonnet as the Holy Spirit's response remains unknown. The poet's prayer thus more resembles a monologue, which again reinforces the dramatic representation of the work. Monologue lends itself perfectly to the contemplative phases of the devotional process, and with dialogue, becomes a defining structural feature of La Ceppède's dramatic discourse. As dialogue and monologue are two of the means by which thought is expressed, they enhance the work's instructive function.

The sonnet's first words imply that devotional language can be expressed in song or music, as well as through dialogue. Although not a direct means of representation in the Théorèmes, music, as seen in sonnet (I,1,6), emerges as an implicit means of representation throughout the work, The verb "chanter" appears three times in the first sonnet, indicating the role of music in devotion. In a general sense, music suggests a harmony between the poet, the reader and Christ. Harmony includes language and diction because it expresses a union of voices and souls. One could even argue that by invoking the Muses, the poet wishes to imitate a kind of absolute harmony which he believes exists in heaven. As will be seen, the occasional choric quality of the poet's voice reflects this effort to harmonize and unite

by giving a synthetic, coherent, yet also emotional interpretation of events through which the reader may more easily understand and internalize the Passion. The sonnet's last tercet points to the superiority of music as a form of devotional expression, with the poet anticipating his eruption into song after having received the Holy Ghost:

Purifie ma bouche au feu de ce Charbon, Qui jadis repurgea la bouche Prophétique: Et je te chanteray tout puissant & tout bon.

Thus, music represents divine purity and grace while expressing a joy the reader experiences through union with God.

Indeed, music becomes part of the reader's imaginary spectacle of Christ's Passion. If associated with setting, then spectacle adds to the intensity of the drama by suggesting the levels at which the tragedy may be imitated. Ranging from the cosmic battlegrounds of heaven, earth and hell in the first quatrain, to the private battleground of the reader's mind in the second, the variety of settings increases the spectacle's scope, thereby adding to the totality of the experience the poet/reader is about to undergo.

One effect of the reader's imagination of the

devotional spectacle is the catharsis, or purgation of emotions such as fear, pity. Admiration of Christ's valor and conviction is another effect of the public's witnessing the Passion. Although Aristotle prefers that pity and fear arise from plot rather than spectacle (XIV), he admits that spectacle "can cause" these emotions. Whether plot or spectacle produces fear, pity and admiration in the reader, La Ceppède tries to elicit these emotions as part of the overall effect of the devotional process. Much of the opening sonnet centers on the expression and purgation of fear. The poet's declaration in line 5, "J'ay long temps, ô mon Christ, cet ozer debatu", as well as his hesitant, supplicant tone throughout most of the poem, reveals the fear that if he does not receive the Holy Spirit, he cannot begin his project. By identifying with the potentially tragic character of the je/poète, the reader may begin to fear that his own salvation hinges on the poet's reception of the divine Muse. Since the public experiences fear by witnessing the torment of someone "like ourselves" (XIII), fear is more easily evoked in the Théorèmes, than in Oedipus for example, where the level of identification between character and reader/spectator is not as high. sonnet, the intensity of the poet/dévot's fear, particularly the fear of sin, comes to the point where, in lines 7, 12 and 13, he asks the Holy Spirit to rid him of it. Verbs such "espurer", "purifier" and "repurger" suggest that

catharsis, or purgation of fear, will enable the poet to develop his work and the reader to develop his faith. As mentioned, the sonnet's closing line shows the poet's ecstasy at the prospect of receiving grace and thereby losing his fear. Implicit in this imitative process is that somehow God and the prophets will reveal truths leading the meditant to overcome his fear.

While fearing his own lack of resolve in the face of spiritual challenge, the reader may also pity the suffering poet whose task is to transmit and sense the challenge before the reader. More outwardly directed than fear, pity deals more with the reader's detached, external reaction to tragic characters. If the public feels pity for, "a man who does not deserve his misfortune" (XIII), then pity is the result of the public's reflection on the character's situation. With fear, however, the public experiences more of a direct, internal identification with the characters (Sharif 47). According to Aristotle, "we fear for someone like ourselves" (XIII), and thus experience a closer emotional involvement with the characters than when feeling pity. One could argue that in this first sonnet, the reader feels more pity than fear since he has not yet made the transfer between himself and the narrator. A reader of tragedy could easily pity the poet not only because of the anxiety the latter experiences at threshold of devotional awakening, but because of the poet's prayer for strength and virtue as he imitates the best of all "good" actions. While an essential emotion the reader must have for the suffering poet and Christ, pity should not be the emotion the reader experiences for these characters at the end of the imitative process. Indeed, he would feel pity for those who succumb to fear and temptation, thus losing the opportunity for salvation. Rather, under circumstances in which the poet surmounted his fear, the final effect on the reader would experience is indeed the ecstasy and admiration suggested in the sonnet's conclusion. Pity and fear arise only to be defeated and subsequently rechanneled in the form of divine joy. The elevating of emotions, thus acts as a devotional technique whose purpose is to relieve man of his fear so that he may experience euphoria and union with God.

Before concluding this section, I will examine the initial sonnet in terms of two other features of Aristotle's theory of tragedy, namely, reversal and recognition. I emphasize that reversal here does not explicitly resemble the peripeteia Aristotle describes in the Book XI of the Poetics, where a man who comes to praise Oedipus and alleviate his fear about Jocasta, does just the opposite. The first sonnet reveals no reversal of an expected action. There exist, however, reversals in tone, or what Grube calls "direction" (xxv). The change in tone from the first quatrain to the second implies a sudden reversal in the narrator's perception of himself and his project. An abrupt

jump from boldness to timidity is unexpected given the grand epic bravura in the first quatrain. Timidity, as expressed in the poet's humble prayer, dominates the sonnet's tone until the end, where the poet's declaration of power and goodness constitutes a new reversal of the poet's attitude. Change comes about because of the poet's hope, if not knowledge, that the Holy Spirit will bestow grace upon him.

Within the tragic framework of not only the initial sonnet but the work as a whole, recognition or anagnôrisis plays a larger role than reversal or perepeteia Aristotle defines anagnôrisis as "a change from ignorance to knowledge of a bond of love or hate between persons who are destined for good fortune or the reverse" (XI). To a large extent, this entire sonnet speaks of a bond of love whose recognition will lead to a destiny of good fortune and whose denial results in the reverse. Recognition operates on many levels. In the sonnet's first two lines, it occurs in the general awareness of the magnitude of Christ's love, sacrifice and victory:

Je chante les amours, les armes, la victoire Du Ciel, qui pour la Terre a la Mort combatu.

Here, recognition does not conform to Aristotle's principle definition of the term, that of a direct revelation of identity between characters, which henceforth binds them

(XI). Recognition takes on a general, cognitive meaning, reflecting rather a kind of knowledge or realization which Aristotle also associates with the term (XI). I reiterate that La Ceppède's appropriation of Aristotle's theory constitutes merely an adaptation, not a direct application. What the poet becomes aware of in these opening lines is Christ's redemptive power, a power which can change man's fortune, and help him reach a divine Ideal. Through the technique of identification between the poet and the reader, the poet attempts to impart this knowledge to the dévot, thus enhancing the instructive function of the text.

The poet's impassioned appeal to the Holy Spirit can be seen as an effort to eliminate the reader's ignorance of the salutary bond with Christ. The truth of this new knowledge and recognition alerts man to the dichotomy of his moral choice between God and Satan, thus presenting the choice or problem which becomes the focus of the reader's triumph or Briefly, the overriding substance, structure, tragedy. technique and end of this first sonnet, as well as of the Théorèmes in general, can be summarized as the poet/reader's decision, expressed through the poet's dialogue and identification with the reader, to follow or reject Christ, with the desired goal that the reader will recognize Christ's redemptive power, thereby affirming the salutary nature of spirital exercise and art. The move from ignorance to knowledge of Christ's identity and power

represents the fullest expression of the "science" the poet wishes to instruct. La Ceppède strives to give the reader enough knowledge so that, unlike tragic characters such as Oedipus, the reader will not, "act in ignorance" (XIV). If La Ceppède's reader does commit the hamartia of not following Christ, only he, not fate, must accept responsibility.

In outlining the poet/reader's potentially tragic situation, La Ceppède calls for reader/spectator involvement far beyond that of classical models. Through the identification of the poet with the reader, one of La Ceppède's potentially tragic characters not only represents the reader, but actually is the reader. In avoiding the hamartia of rejecting Christ, man escapes tragedy and imitates an action leading to moral virtue. conforms to La Ceppède's devotional process on both an operative and a substantive level. Functionally, the tragic, like lyric and epic, stresses the balance between external and internal action, between what is seen or imagined and what is cognitively and psychologically assimilated. Otherwise stated, balance comes about through the reader's intellectual, emotional and spiritual processing of the incidents which make up the central action. Tragedy, under its classic definition, requires that the public not only visualize, but internalize drama in an effort to temporarily experience and purge itself of certain fundamental emotions. It is this blend of the

social, psychological and the artistic that strikes tragedy's balance between collective and and individual reaction. In La Ceppède, the intelletual, spiritual and artistic suffering of the individual poet becomes that of mankind as a whole. On a substantive level, tragedy almost invariably highlights the moral dilemma facing the tragic character, as well as the virtuous or vicious options he may exercise in constructing his moral being.

However, La Ceppède does not limit tragic characterization only to the poet/reader, and the tragic situation he outlines goes beyond man's decision to accept or reject Christ. Neither does his representation of tragedy take place on merely a contemplative level. Indeed, the drama, or "doing" (III) of La Ceppède's tragedy becomes more complex in its concept and structure, and it is to this more elaborate development that I now turn.

V. Christ's Trial and its Dramatic Representation

The tragic modulation of the Théorèmes consists not only of an aristotelian, platonic and horatian model, but of other elements crucial to dramatic representation. Again, I stress the notion of implicit theatricality because drama and tragedy were associated with performance at the time La While not written for the theatre, La Ceppède wrote. Ceppède's poems lend themselves to imaginary stage representation through a highly developed sense of mise-en-Scène, i.e. setting, costume, gesture, etc..., that creates spatial relationships which in turn shape the actions of the characters and public. Mise-en-scène also frames sonnet sequences, and highlights the notion of spectacle. Specifically, character movement from one spatial enclosure or opening to another brings about a series of entrances and exits, thereby constructing scenes around which La Ceppedè builds sonnet sequences. As in the theatre, a scene consists of an action's origin, development, and, in terminal cases, resolution. A grouping of scenes which consists of a major, complete, action constitutes an episode, with a completed set of scenes representing an act. Much of the work's theatrical dimension originates in the author's use of space to delineate character, action and even thought. This section will discuss the series of scenes, if not the act, in Book Two centering on Christ's

trial before Pilate. The trial begins with Christ's entrance into Pilate's praetorium and ends with his exit to the horde of Romans and Hebrews waiting to crucify him.

I arque that in La Ceppède, concrete spatial relationships, as represented in entrances and exits, symbolize larger, abstract metaphysical relationships central to the Théorèmes devotional nature. relationships deal with the borders between the visible and invisible, the real and the illusory, the external and the internal. To appropriate Anne Ubersfeld's term, La Ceppède creates three "lieux scéniques", (141) where human activity takes place and intertwines: the public space of the principal action, the private, contemplative space of the mind, and the transcendental space of the soul. I use the term "space" rather, than "level", for example, because La Ceppède's language, especially his repeated use of terms such as "ciel, monde, and "terre", connotes physical and spiritual dimensions which undergird character and action. The shifting between the three spaces mentioned above corresponds to the format of Composition, Analysis and Prayer, with the added theatrical dimension that through this method, the poet continually engages in a process of unmasking. Unmasking takes place on the level of character as well as divine mystery. In both cases, an unveiling, either of a character's role, or of the plot's general conflicts, occurs in order to arrive at spiritual truth.

A close look at Sonnet (I,2,44), a poem which prepares Christ's appearance before Pilate, reveals many of the tragic and theatrical qualities of the work:

Les Prestres cependant qui veulent faire croire Au Romain qu'ils sont tous fort bien religieux De peur d'estre souïllez n'entrent point au Prétoire Pour manger impollus l'Agneau mysterieux

O Sepulchres blanchis, ô coeurs malicieux. Ceux qui ne font point cas d'un crime tout notoire, A qui l'assasinat n'est pas contagieux, Craignent qu'un toict gentil rende leur ame noire?

Ha! que ce bel habit, que ce titre affeté De la Religion couvre d'impiété. Mais l'imposture en fin son mensonge desserre.

L'hypocrite ressemble à l'Austruche Afriquain, Contre-faisant l'oyseau, qui d'un pennage vain Fait semblant de voler & ne bouge de terre.

The poem marks the beginning of a scene because it represents a change in the direction of the story's plot and thought. Coming at the end of the poet's description of and meditation on Judas' suicide, this sonnet returns the reader's attention to the main plot line, that of Christ's ordeal.

The idea in line 3, that the Hebrew Pontiffs refuse to enter Pilate's chambers, in effect prepares Christ's entrance three sonnets later by establishing a contrast between the Sanhedrin and the Messiah they reject. As La

Ceppède explains throughout the sonnet and in annotation 2, the Sanhedrin stay outside as a hypocritical gesture of piety, claiming that to set foot under a "gentile roof" (line 8) would sully their partaking of the paschal lamb. The poet reinforces the Pontiffs' hypocrisy by employing a diction which suggests a ruse, if not masquerade on the Sanhedrin's part. Verbal expressions such as "faire croire" "contre-faisant" and "faire semblant" in lines 1, 13 and 14, as well as the terms "imposture" and "mensonge" in line 11, suggest that the Sanhedrin's refusal to enter the praetorium is merely a mask which the poet feels obligated to tear off. In effect, the poet's role is to "loosen the lie", (line 11). The question remains as to whether the Sanhedrin can convince the public, in this case Pilate or the reader, of its masquerade.

Costume reinforces the illusion, as evidenced in the distich making up lines 9 and 10:

Ha! que ce bel habit que ce titre affeté De la religion couvre d'impiété.

As a strong example of where "l'habit ne fait pas le moine", this sonnet exposes Christ's ennemies, while implying the evil and pretention of the trappings of earthly life. The law and religion of this world, at least as practiced by the Romans and Hebrews, amount to only a disguise. From a spatial standpoint, the Sanhedrin's "habit" marks a spatial boundary between illusion and reality. In lifting the disguise from Earth's priests and judges, La Ceppède

realizes the "dépouillement" (53) described in the avantpropos, and prepares the reader to meet, the true or ideal priest and judge in the person of Christ.

The choice to believe or disbelieve the Sanhedrin's claims of piety mirrors the choice to stay outside or to enter the praetorium. Naturally, this moral choice falls to the dévot who later discovers that since only Christ goes into Pilate's chambers, to enter the praetorium, at least symbolically, is to follow Christ through His travails.

Thus, the entrance which opens the scene establishes a spatial relationship which undergirds the devotional process. Either the reader/dévot can remain outside with the sinners or inside with Christ. He can inhabit the corrupt, deceptive material world of earth, or the pure, true spiritual world of heaven. La Ceppède reinforces these relationships throughout this sequence, expressing them through an image which symbolizes spatial parameters, the praetorium.

The term "prétoire" (1.3) carries two basic meanings, both of which apply to the overall message of the *Théorèmes*. Originally, praetorium denoted a Roman governor's palace or residence. In modern use, it designates a court, or hall of judgment. In the text, both definitions fit since Pilate's residence serves as the court where Christ is tried. Hence, if the reader visualizes the proceedings, the praetorium

becomes the principal setting for the trial. I will argue that the praetorium becomes the theatre in which, by metaphysical extension, the plot, character, thought, diction, music and spectacle of Christ's tragedy are exhibited. Christ's and the Sanhedrin's arrival at the praetorium marks a continued narrowing of space from the beginning of the work. The panoramic splendor of the pastoral setting which characterized Christ's flight to Gethsemani has now become urban and enclosed, starting with Christ's capture, and subsequent return to Jerusalem, and continuing with his interrogations before Annas, Caïaphas, Herod and now Pilate. La Ceppède progressively narrows his settings to lead the reader up to a decisive, dramatic moment, the trial before Pilate. With the diminution of the external space of setting comes an expansion of the internal space of the mind, thus enhancing the work's instructive character. Specifically, the more focused setting becomes, the more the poet can concentrate and develop the reader's contemplative activity since physical action and general description require less of the poet's attention. praetorium thus also serves as a metaphor for the mind, where the reader will contemplate and re-enact not only Christ's trial, but his own as well. The action, characters, thought and language of this trial all contribute to the mystery of the devotional process, and help outline a moral order which defines the work's

overarching themes and goals.

Detailed analysis of the present sonnet will highlight these ideas. La Ceppède develops plot on two levels, physical and mental. Physical action, or incident occurs in the first quatrain, where the poet describes the Sanhedrin's refusal to enter Pilate's quarters:

Les Prestres cependant qui veulent faire croire Au Romain qu'ils sont tous bien fort religieux De peur d'estre souïllez n'entrent point au Prétoire Pour manger impollus l'Agneau mysterieux.

In classical fashion, the incident advances the plot because it speeds movement toward another event (Poetics VII), in this case Christ's trial. More importantly, this incident gives insight into the tragedy's characters, and complicates the action in such a way as to encourage the public's thought in the rest of the sonnet. While La Ceppède portrays the Pontiffs as cruel and hypocritical in Christ's appearances before Annas and Caïaphas, here he depicts them as monstrously deceitful, feigning religious purity in order to ingratiate themselves with their own people as well as with Pilate. Consequently, the reader becomes more aware of the roles the poet assigns his characters in this tragedy. Previously, the Sanhedrin appeared as brutal and heartless.

Now La Ceppède endows the Pontiffs with intellect and a plan.

Although Pilate's character has not yet begun to develop in this sonnet, his relationship with the Sanhedrin does, which enriches the plot. Despite the Pontiffs' refusal to enter the praetorium, the fact that they lead Christ to Pilate, as well as their desire to show themselves pious in front of the judge, establishes the Hebrews' willingness to bow to Roman law. Submission to Roman law leads to two interpretations. First, it can be seen as an attempt by the Hebrews to lend legitimacy to their actions. In accusing Christ, the Sanhedrin shows allegiance to an ostensibly legal, if not moral authority that it claims was violated by one of their own. The second, and more esoteric interpretation centers on the Hebrews' desire to rid themselves of responsibility for Christ's fate by turning him over to a supposedly higher authority. In any event, La Ceppède establishes Pilate's power before his character even appears, and thus intensifies the drama's suspense. poet increases the tension in not mentioning Pilate's name, bestowing imperial grandeur upon his character by referring to the judge simply as the "Romain" (1.2). As Caesar's representative, Pilate supposedly embodies the strongest power on earth. The Hebrews' subordination to Pilate reinforces this authority. By slowly developing and alluding to Pilate's dominance, La Ceppède sets Pilate up

as a kind of earthly rival for Christ. Within such a rivalry exist two conflicting legal and moral orders, one where allegiance and power lie in this world, and the other where they lie in the next. Although La Ceppède's characterization of Pilate comes later, this initial sketch sets the tone for the trial and suspensefully refines the image the reader forms of Christ's adversaries.

Aristotle claims that character, is a "natural cause of action" (VI) along with thought. Thought and character combine in the remainder of the sonnet to bring about the contemplative action of the poet/reader. As evidenced by the second quatrain and the first tercet, contemplative action takes place in the form of an apostrophic monologue where the poet shatters the Sanhedrin's illusion of piety:

O Sephulchres blanchis, ô coeurs malicieux. Ceux qui ne font point cas d'un crime tout notoire A qui l'assasinat n'est point contagieux. Craignent qu'un toict gentil rende leur ame notoire?

Ha! que ce bel habit que ce titre affeté De la religion couvre d'impiété. Mais l'imposture en fin son mensonge dessere.

Whereas the Pontiffs' role, as indicated in line 11, is to lie and therefore breach the integrity of religion and language, the poet's role, as a character in the tragedy is, in Aristotle's terminology, to "recognize" this hypocrisy and impart the knowledge of it to the reader. The poet

establishes himself as a representative of the divine, disseminating what he believes is the absolute truth to the public. One purpose or goal of this sonnet, and of the work in general, is to dispel the illusion that any earthly being or institution carries real power. Through the technique of continuous unmasking, the poet succeeds not only in dramatizing his narrative, but in helping the reader with his moral choice.

La Ceppède applies his technnique of unmasking by intensifying the contrast between the corrupt, illusory physical world, and the more innocent, truthful world of the mind and spirit. Spatial relationships play a large role in this technique. The hypocrisy and and pretension of the Sanhedrin's refusal takes place on a physically active, external plane in the first quatrain, while the truthful interpretation of this act in the rest of the poem occurs on a meditative, internal level of consciousness. As will be seen throughout this section, the movement from external to internal spaces represents the movement from illusion to reality. For La Ceppède's dévot, the theatre of the mind and soul transforms the incidents of the imaginary stage into devotional truths which guide his choice. In many cases, dialogue, both external and internal, outlines the conditions of this choice, as seen in the following poem.

In Sonnet (I,2,45), dialogue exists on two levels,

external and internal. Externally, La Ceppède reports the initial verbal encounter between Pilate and the Sanhedrin, while internal dialogue consists of the poet's response. Dialogue comprises the principal structure through which the reader's moral problem is explicated, framing the arguments of all parties involved, while developing both plot and character:

Comme ils n'entrent donc point, Pilate un peu trop doux Sort à eux, & gardant quelque ordre de justce, Demande leur querele, & dit qu'apportez vous, Pour accuser cet Homme, & le mettre au supplice?

S'il n'estoit criminel, si (pour estre complice De cent mesfaits) il n'eut encouru le courroux De nos loix (disent-ils) il n'est celuy de nous Qui vint contre sa vie implorer ton office.

Aveugles, sourds, muets, & vous heureux esprits Voyans, oyans, parlans, ayans vos corps repris Dites qui rend de Christ la test crimineuse?

Ha! je ne scay pourtant quels de vous & combien, Deposeront au vray: car vostre gent haineuse Rend pour l'amour, la haine: & le mal pour le bien.

Before beginning the dialogue, La Ceppède opens the sonnet with two dramatic gestures which further develop the relationship between Pilate and the Hebrew Pontiffs, thus extending the reader's contemplation. In line 1, the poet reports that the Sanhedrin still refuses to enter the praetorium. In response to the Hebrews' non-movement, Pilate, in line 2 comes out to meet them, a gesture which the poet describes as "un peu trop doux". This small mise-

en-scène underscores that while the Pontiffs will accede to Pilate's authority, their pride will not allow them to do so without concessions. Pilate seems all too willing to concede, his motions toward the Hebrews symbolizing his eventual complicity with them. The poet's characterization of Pilate as "un peu trop doux" merits consideration because it suggests a weakness which lays the groundwork for Pilate's hamartia of turning the innocent Christ over to his brutal adversaries. La Ceppède's portrayal of Pilate in this sonnet fits that of an aristotelian tragic figure since Pilate is "famous and prosperous", yet neither completely "virtuous nor wicked" (XIII). The poet emphasizes the ambiguity of Pilate's character by stating in lines 1 and 2 that while the judge too readily accommodates the Hebrews, he nonetheless tries to "keep some order of justice" (1.2). Mise-en-scène thus develops character which in turn develops plot.

Pilate's movement constitutes but one aspect of the spectacle La Ceppède wants his reader to imagine. As magistrate, Pilate must maintain "some order of justice" since the Jews are growing restive. Later in the sequence, La Ceppède fully portrays both the Romans and Hebrews as an angry mob, but it is here where the rumblings of disorder form. The poet prepares the reader for a spectacle of confrontation, initially between the Hebrews and Pilate, and then between Pilate and Christ. In both sets of

confrontation, dialogue frames the opposition between the camps.

Pilate first speaks in lines 3 and 4, where he attempts to maintain justice by asking the Hebrews why they have brought him Christ:

[Pilate] Demande leur querele, & dit qu'apportez vous, Pour accuser cet Homme & le mettre au Supplice? Interrogative diction of this type not only reinforces Pilate's characterization as a judge, but serves as a point of departure for the dévot's meditation and instruction on If, in Krook's terminology, Christ's accusation and trial. a character's intellect defines thought (17), among a host of other things, then La Ceppède's establishing Pilate's skills as an interrogator advances the dévot's contemplation and links character's thought to the public's. In Pilate's interrogation, one sees the rudiments of the moral choice both he and the reader will have to make. Like many tragedians, La Ceppède presents the choice in the form of external and internal deliberation in which antithetical voices converge to define the problem at hand. In this sonnet, Pilate almost literally stands between the Hebrews and the poet/reader as the last representation of human order and authority before cosmic tragedy takes place. Pilate's gestures and language shape his intermediary status, in that while he does come out to meet the Jews, he immediately asks them why they want Christ to suffer.

term "supplice" (1.4) serves several functions. While helping define the tragic nature of the work, mention of the term heightens the dramatic effect, since Christ's suffering is talked about before it is realized. In addition, association of Christ' suffering with the Hebrews further develops La Ceppède's characterization of Christ's adversaries. Pilate's language carries a doubtful tone, with his questioning closer to an interrogation of the Hebrews than to a general inquiry into Christ's alleged misdeeds.

Likewise, the Hebrews' language reveals much about their thought as a group. The idea of group characterization warrants notice because this scene marks the moment when the Hebrews take on a collective voice, as seen in the second quatrain:

S'il n'estoit criminel, si (pour estre complice De cent mesfaits) il n'eut encouru le courroux De nos loix (disent-ils) il n'est celuy de nous Qui vint contre sa vie implorer ton office.

In previous sonnets, La Ceppède portrays the Hebrew voice as either in the form of shrieks, or as violent declarations from a monstrous judge such as Annas, Caïaphas or Herod. Here, a cruel, but measured response comes from a group speaking with one voice. Use of the second and third person plural pronouns emphasize a unity in the Hebrews' diction, with their accusation giving form to the dialogue at hand.

As a result of enhanced diction, La Ceppède's portrait of the Hebrews becomes more sophisticated, enriching the plot by presenting Christ's adversaries as more articulate and therefore more dangerous than before.

With the Hebrews' gaining the capacity to express their thoughts, the poet recognizes the added peril to his Savior and takes it upon himself to defend Christ. As in all sonnets, the poet's reaction to what happens on the external plane of action or incident consists of an internal response. Yet, the tone of such responses often resembles a direct answer to external dialogue, thus blurring the distinction between external and internal planes of thought and language. Consequently, the poet/reader seems to throw himself into the fray, as in the sonnet's sestet:

Aveugles, sourds, muets & vous heureux esprits Voyans, oyans, parlans, ayans vos corps repris, Dites, qui rend de Christ la teste crimineuse?

Ha! je ne scay pourtant quels de vous & combien, Deposeront au vray: car vostre gent haineuse Rend pour l'amour, la haine: & le mal pour le bien.

The poet/reader's language shows a level of intensity which suggests direct involvement in the Passion itself. La Ceppède's meditation thus becomes "dramatic" in the truest sense of the term because it represents the character as "doing" something (*Poetics* III), in this case stepping up the interrogation of the Hebrews. The poet's technique of

interrogation thus develops one of the tragedy's major plot lines, that of the public's reception of the devotional Interestingly, there exist two publics to whom the poet directs his outburst, one who cannot see or hear him, and one who can. The "aveugles, sourds et muets" of line 9 refer to Pilate and the Hebrews as well as the dévot. have failed to recognize Christ's redemptive power and innocence, but while the first public will never arrive at this realization, the second must, otherwise it is no better than the first. A kind of dramatic meditation occurs whereby the poet unmasks the Hebrews, and tests the reader by adopting the forceful, incisive posture Pilate should have taken. As will be seen, La Ceppède the magistrate appoints himself judge over Pilate's, the Hebrews' and the dévot's trial, with terms such as "deposeront" (1.13) reinforcing the legal subtext.

While acting as judge, the poet's role also extends to that of Christ's advocate, if not Apostle, as the latter has been abandoned by his followers. In a platonic sense, then, the poet is the exponent of divine truth and power. By creating a meditative discourse above that of the plot, the poet again uses character and diction to frame the reader's moral choice. The poet/judge's conclusion in line 14, that the Hebrews, and perhaps all mankind "rend pour l'amour, la haine: & le mal pour le bien", serves the purpose of distinguishing the camps between those who will see and hear

the poet and those who will not. As judge and advocate the poet tries to affirm Christ's majesty by providing the knowledge or instruction necessary to avert an immoral choice which could lead to the dévot's downfall. While condemning one public, the poet tries to save the other through direct, interrogative dialogue. The prospect of judgment forces the reader to recognize that the Théorèmes relate his potential tragedy. Consequently, the reader does not have the luxury of reflective detachment many tragic audiences enjoy. The poet's warning to the blind, deaf and mute dévot is meant to instill fear in him, and test his faith. Fear and challenge will prompt involvement on a level as direct and full-spirited as the poet shows. while the poet's duty centers on helping the reader internalize external incidents, the reader must eventually transform internal projections of devotional meditation into external manifestations of faith. Within the dramatization of the devotional process, the external plane of physical action and the internal plane of spiritual action exist in a symbiotic relationship. Outside activity moves inside only to be projected back out and redirected.

Sonnet I,2,47 more fully develops notions of external action, relating this action to the influences of what is invisible, or what occurs offstage. Here, as in most tragedy, the influence of the supernatural comes into play, with the attendant questions of whether the characters are

their own agents or those of the Gods. First, however, it is crucial to discuss the poem's dialogic framework, examining how this particular dialogue elicits other aspects of tragedy:

Dez qu'ils l'ont accusé, Pilate entre au Prétoire Appele le Messie, & l'interrogue ainsi: Es-tu le Roy des Juifs? Demandes-tu cecy (Respond-il) de toy mesme, ou soubs leur directoire?

Le juge se purgeant de l'interrogatoire Replique suis-je Juif? tes Prestres que voicy, Tes juifs te font partie & t'amenent icy [;] Qu'as-tu fait? on pretend que ton crime est notoire.

L'innocent pour monstrer qu'il n'a point attenté Sur l'Estat Isacide, & qu'il ne s'est venté D'estre Roy qu'à bon droict, respond en cette sorte.

Mon Royaume n'est point de ce monde. [O] Romain, S'il en estoit, les miens combatroient ta cohorte Et me garentiroient de l'Hebraïque main.

Staging assumes importance in the first two lines, as Pilate steps back into the praetorium, beckoning Christ to follow him. By having Pilate and Christ leave the crowd outside and enter the judgment hall, La Ceppède not only brings about a change in *lieu scénique*, but creates a calmer space where dialogue and meditation can take place. With this spatial change, the poet signals a shift in the drama's plot from the Hebrews' accusation against Christ to the latter's actual trial. More importantly, the move into the praetorium symbolizes a retreat, if not capitulation on

Pilate's part, giving in to the Jews' demands.

In the previous sonnet, (I,2,46) the Jews accuse Christ of seducing the public, and of discouraging the Hebrews from paying tribute to Caesar (1. 9-14). Once a specific charge is levelled, Pilate turns back on his rather dismissive idea of having the Jews try Christ themselves (1. 1-4). La Ceppède immediately points out the Roman's acquiescence in the first line of the present sonnet when he states, "Dez qu'ils l'ont accusé, Pilate entre au Prétoire". Hence, as in Sonnet (I,2,45), movement from one space to another symbolizes Pilate's weakness, or hamartia. In Sonnet 45, Pilate's movement toward the Jews shows his lack of resolve, as does his movement away from them in the current poem. do many dramatists, La Ceppède employs spatial enclosures and openings to advance the action and to define relationships between characters, by associating a particular setting with the power a particular character exerts.

Movement into the praetorium reflects Pilate's relationship with Christ as well as the judge's relationships with the Hebrews. With regard to this first relationship, Pilate's withdrawal can also be viewed as a gesture of control rather than retreat. By calling Christ into his chambers, Pilate ostensibly brings Christ under his domain. From a meta-theatrical standpoint, Pilate acts as a metteur-en-scène, leading Christ to the judge's own stage.

Consequently, Pilate takes the drama from the Hebrews and establishes himself as director as well as actor. Control of the drama now focuses on the dialogue between two men of note. Lines 3-8 spotlight the verbal conflict, beginning with Pilate's questioning:

Es-tu le Roy des Juifs? Demandes-tu cecy (Respond-il) de toy mesme, ou sous leur directoire?

Le juge, se purgeant de l'interrogatoire, Replique, suis-je Juif? tes prestres que voicy Tes Juifs te font partie, & t'amenent icy [;] Qu'as-tu fait? on pretend que ton crime est notoire.

The diction of both characters assumes a very high level of thought. In an effort to gain the upper hand, neither character directly answers the question posed by his interlocutor. Rather, each question is answered by a question, with Pilate's interrogation of Christ amounting to Christ's interrogation of Pilate. Thus, a minor reversal occurs, since the judge, rather than the accused, is put under scrutiny. Christ's question in lines 3 and 4 as to whether Pilate interrogates him of his own volition or out of pressure from the Jews, highlights the judge's vulnerability, and signals Christ's attempt to become metteur-en-scène. Consequently, Christ begins to take control within Pilate's space, asserting the truth of His

superiority, and foiling the magistrate's attempt to deploy space as a means of securing dominance. Christ thus scores a small triumph, winning the admiration of his public.

La Ceppède accentuates Pilate's defensive posture in line 5 when he claims that the judge must "purge himself" of Christ's accusation by responding with the rhetorical question "suis-je Juif?" (1.6). The poet further interprets this reply in annotation 2 by explaining that Pilate "...[voulait] lever le soubçon qu'on pouvait avoir qu'il l'avoit dit de son propre mouvement, & monstrant qu'il l'avoit appris des Juifs" (373). Pilate's desire to exclusively attribute his question "Are you the King of the Jews?" to the Hebrews reveals two important aspects of his character. Initially, it suggests Pilate's wish to absolve himself of responsibility for Christ, a wish echoed when he washes his hands after turning Christ over to be crucified. On a deeper level, there exists the implication that that Pilate's attribution of his questions to the Jews belies an intuition, if not fear, that Christ is the King of the Jews. The term "se purger" in line 5 takes on added significance since it evokes a catharsis of some sort. In aristotelian theory, catharsis primarily refers to the experiencing and purgation of fear and pity on the part of the spectator. While pity is not yet evident in this scene, fear is. Pilate experiences a fear of responsibility and guilt which he tries to eliminate by transferring all blame to the Jews.

More important, however, is the notion that the reader can experience fear during this sequence.

As Pilate represents man, the reader may easily fear that he too will dismiss his responsibility for Christ's death, bringing on the added fear of God's judgment and damnation. Indeed, the reader's fear that he will imitate or commit Pilate's hamartia is allayed only by the poet's recognition, worship and defense of Christ, an example of which occurs in the first tercet:

L'innocent pour monstrer qu'il n'a point attenté Sur l'Estat Isacide & qu'il ne s'est venté D'estre Roy qu'à bon droict, respond en cette sorte.

Although the poet here comes to his Messiah's defense, his role as Christ's advocate declines now that Christ speaks for himself. In scenes where Christ takes an active part in the dialogue, the poet, in an effort to emphasize Christ's presence, and to educate the reader, relegates himself to filling in the interstices between the characters' replies. In effect, the poet's interpretations close the spaces between the characters' language and the public's understanding of it. In the first tercet, the poet develops his interpretive role by outlining Christ's seemingly

"tragic situation" (Poetics XIV).

Aristotle defines "tragic situation" in terms of what evokes pity and fear. He answers the question, "What sort of incidents are terrible and pitiful by stating:

...the most tragic situations are those in which suffering is inflicted...by people whose relationship implies affection, as when a brother kills, or intends to kill his brother, a son his father, a mother her son, a son his father, a mother her son, a son his mother, or some other such action takes place---those are the situations to look for (XIV).

La Ceppède evokes the familial violence and betrayal of which Aristotle speaks by referring to the Passion as an "Estat Isacide" in line 10. To a large extent, tragedy in the Passion stems from the father killing his son, or allowing his son to die. The typology of Abraham's sacrifice of Isaac for God the Father's sacrifice of Christ becomes all the more tragic by the rejection and betrayal of those for whom the sacrifice is intended. Yet, while Christ's situation, at least circumstantially appears tragic, it is not inherently so because Christ's change in fortune is of his own design. The person truly tragic in this situation is man, since he could potentially commit the hamaria of killing his Savior. Man not only rejects

Christ's sacrifice, he helps orchestrate it. Man kills the Son of Man, further developing the infanticide topos. Familial and tribal tragedy also come about since the Jews kill their supposed king; a king who La Ceppède believes to embody the Father. Regicide and parricide consequently shape the Théorèmes "tragic situation" (XIV), with the poet including variations of the word "Roy" three times in the present sonnet. Other poems such as (I,2,21) and (I,2,87) contain the rhyme pair "homicide/parricide" to underpin the work's overall tragic dimension. Infanticide, regicide and parricide add to the tragic subtext of the Théorèmes because they evoke crimes which, from Sophocles to Shakespeare, have shaped tragic plot. However, contrary to most tragic characters, Christ plays a knowing, voluntary role in bringing about his own misfortune, and in so doing demonstrates his power and noblity. The sonnet's last tercet underscores this theme:

Mon Royaume n'est point de ce monde. [O] Romain, S'il en estoit, les miens combatroient ta Cohorte Et me garentiroient de l'Hebraïque main.

The tercet represents Christ's answer to Pilate's questions, and demonstrates the power and nobility of the former on

several levels. Concerning dialogue, Christ's response again illustrates his taking control of the encounter, his diction raising the plot to another tier of thought. La Ceppède's technique of exposition arrives at general, overriding truths, since Christ answers Pilate's original question, "Are you the king of the Jews", with the general declaration that he is king of the universe. Here, Pilate as well as the dévot must consider the full implications of Christ's choice as well as his own. If, as his reply suggests, Christ is all-powerful, then the magnanimity of his redemptive act merits deep contemplation. Given that Christ's choice is to forego his power to save himself in order to save man, the dévot should find it more difficult to resist Christ 1) because of the latter's selflessness and 2) because of his ultimate control over the situation. intended effect is one of worship and admiration. Christ's situation is not tragic, as true judgment and power reside only with him. Once recognizing the truth of Christ's omnipotence, the dévot can avoid his own tragedy and thus give new life to the king and father others have chosen to Unlike a typical tragedy, then, the *Théorèmes* present kill. the characters as well as the public with the opportunity to avoid a potentially tragic situation, thereby reversing the sense of destined misfortune common to drama of this type.

Man can avert tragedy because the action which

constitutes it takes place on many levels. In the last tercet, La Ceppède sets forth this idea in part by defining Christ's power in terms of spatial relationships. The fact that Christ's kingdom, "is not of this world" (1.12) pits the invisible world against the visible one. To employ theatrical terminology, both the offstage and the onstage vie for control of the plot, with the offstage representing the supernatural and the onstage the human. As in Corneille and Racine, the offstage, though most often depicting what is not verisimilar or decent, sometimes represents the unknown and the overwhelming, which, in this case, can embody either the horror and monstrosities of hell, or the glories of heaven. Here, the offstage represents the latter. It is rather in the onstage world of human action where one finds terror. La Ceppède best represents the contrast between the two worlds in the last tercet of the following sonnet:

De ce monde est l'orgueil, l'avarice & la chair Mais au Ciel (que le Christ nous achete si cher) La justice, la paix & la liesse abonde (I,2,48).

The purpose of this contrastive technique is to lead man to recognize that the tragedy onstage has the potential of being undone and outdone by the glory offstage. Such a

contrast is heightened by the large discrepancy in size between the space that Pilate rules and the one over which Christ presides. Christ's power and being surpass the boundaries of the praetorium just as the action and characters spoken of offstage extend well beyond the limits established onstage. The offstage represents an absolute which defines God's power. In part, Christ conquers Pilate because Christ rules a spiritual space, while Pilate dominates only a material one.

Notions of space also elicit questions of time. While the sonnets in this sequence speak little of time, there exists an implicit corollary between the limitless space of Christ's kingdom and the boundless time frame in which, according to the poet, Christ did, does, and shall, rule. By contrast, the smallness of Pilate's space reflects the fugacity of his reign. Time and space lend a sense of scale to the tragic dimension of the *Théorèmes*, with the grandeur of Christ's eternal rule highlighting the dwarfed, transient nature of man's supposed control of earth. Again, the intended effect of such a realization is the public's admiration for Christ.

Christ's declaration that his kingdom exists in a world beyond that of earth raises the question of what role the supernatural plays in shaping the tragic character of the *Théorèmes*. Aristotle believes in a diminished role for the supernatural in tragedy, arguing:

The solution of the plot should also emerge from the story itself; it should not require the use of the supernatural, as it does in the *Medea...* The supernatural should be used only in connection with events that lie outside the play itself...for we attribute to the Gods the power of seeing all things. In the incidents of the play there should be nothing inexplicable, or, if there is, it should be outside the actual play... (XV).

Here, Aristotle differentiates between plot and representation. The supernatural is permissible in plot, but not in representation. Despite the premise of mystery on which much of the work is based, the Théorèmes generally respect Aristotle's prescriptions on the supernatural. Sonnet (I,2,47) indicates, while the supernatural outlines much of the work's metaphysical and theological parameters, dialogue and action operate on a distintcly human level. Plot and action evoke the supernatural, but never directly invoke, i.e., employ it. As in the Gospels, the model for the text, many events occur in largely factual, analytical, human terms. There exists, as the poem's last tercet indicates, talk of God's armies swooping down to fight Christ's adversaries, yet such incidents never happen. The absolute thus exists of a philosophical and discursive level, never explicitly influencing the text itself. A supernatural drama in its origin, the Passion reveals the human dimension of God's conflict with Satan in order to

make Christ's redemptive act more accessible to man.

Likewise, La Ceppède represents Christ onstage on earth so as to portray the offstage of heaven and hell as less mysterious. In this manner, spatial gaps are bridged and tragedy undone as the move from an earthly plane of consciouness to a celestial one becomes possible.

Within the Théorèmes' configuration of spatial openings and enclosures, Offstage refers not only to the boundless stretches of Christ's kingdom, but to the equally boundless internal space of the human mind and heart, both of which react to and interpret the action which occurs onstage. Ceppède employs both the external and the internal offstage to, in Aristotle's terms, "unravel" (XVIII) the plot. Aristotle pairs the notion of "unraveling" with what he calls "involvement" (XVIII). "Involvement" is described as, "...[the incidents] from the beginning to the part which precedes the change from good to bad fortune" (XVIII). Ι argue that within the process of articulating and explicating divine mystery, La Ceppède sets forth his own variation of involvement and unraveling, a variation grounded in the relationship between offstage and onstage action.

A detailed examination of Aristotle's definition of these terms will better highlight La Ceppède's version: Every tragedy consists of two parts, the involvement and the unraveling. The incidents which precede the beginning of the play, and frequently some of the incidents within the play, make up the involvement, the rest is unraveling...[which] extends from where the change of fortune begins to the end (XVIII).

A strict application of this definition to La Ceppède would be difficult since a particular moment in which Christ's fortune changes in the manner of an Oedipus, for example, does not really take place. From Christ's flight to Jerusalem in Book I, to his Crucifixion in Book III, his fortune exhibits steady decline --- from capture to death. Within the context of Christ's final days on earth, one would have to count what happens before the Passion in order to monitor a change in fortune. If, for example, Christ's triumphant Palm Sunday entrance into Jerusalem symbolizes his highest earthly glory, then the Passion marks a definite change in fortune. One could even argue that in a tragic reading of the Passion, the entrance into Jerusalem represents hybris, or a prideful display foreshadowing a fall. Yet, La Ceppède prefers to portray Pilate and the Hebrews as prideful, with their arrogance leading to hypocrisy and error in judgment. In speaking of the Hebrews' hypocrisy, La Ceppède discusses the shift, from lauding Christ one week, to killing him the next, but does

not represent it in his work. Thus, in contrast to the Aristotelian model, the *Théorèmes* begin with a misfortune, and at least in the *Première Partie*, end with an even greater one.

Unlike the Aristotelian model, La Ceppède's involvement and unraveling operate simultaneously. In the Composition, Analysis and Prayer format, composition represents the description, presentation and "involvement" of events and character, while analysis and prayer deal with the meditative interpretation or "unraveling" of these events. Thus, "involvement" represents the onstage actualization of incidents and speech, while "unraveling" expresses itself through offstage contemplation, reaction and distancing. Nancy Hafer has suggested, the CAP format applies not only to separate poems within a sequence, but within the physical boundaries of the poems themselves (21). For example, the first quatrain of a sonnet could be considered composition, the second analysis and the sestet prayer. In La Ceppède, as in Aristotle, "tragedy consists of [the same] two parts", yet La Ceppède's realization of these two concepts is much more fluid, in effect undergirding the meditative process.

The following poem, Sonnet (I,2,48) offers a prime example of offstage unraveling in response to onstage incident or dialogue:

Manichée ces mots du Seigneur veritable Ne servent à pouvoir cet erreur soustenir Que ce tout ne luy puisse & doive appartenir: Que ce bas univers soubs luy ne soit traictable.

C'est en luy, c'est par luy que ce Rond delectable Fut dressé, fut parfait; seul il peut retenir Ces Globes en Estat, seul il peut maintenir (Comme siens) les confins de la terre habitable.

Il ne dit pas aussi que son sceptre ne soit En Ce monde (il y est en cil qui le reçoit) [;] Il dit (& dit tres bien) qu'il n'est pas de ce monde.

De ce monde est l'orgueil, l'avarice & la chair Mais qu Ciel (que le Christ nous achete si cher) La Justice, la paix & la liesse abonde.

One goal of this sonnet is to clarify interpretations of Christ's statement that his kingdom is not of this world. To ensure that the reader avoids the hamaria, or "error" mentioned in line 2, the first quatrain and first tercet address the problems of interpretation. In the first quatrain, the poet instructs that one should dismiss all notions that Christ does not rule the earth, thus affirming the truth of Christ's absolute power. Similarly, in the the first tercet, La Ceppède explains that Christ's being of another world does not preclude his governing of this one. The tone is a reassuring one, allaying all fears concerning limitations of Christ's power. As annotation 5 indicates, the poet stresses this point because the debate over whether Christ' answer should be interpreted as Non est de hoc mundo.

or *In hoc mundo* vigorously occupied the Church Fathers, especially St. Augustine.

An interpretation of Christ's response is found in the poet's monologue, which functions as a chorus of one, combining hindsight, foresight and analysis in a voice somewhat removed from the principal action. As noted, an important aspect of the poet's choric voice is the contrastive technique which opposes the visible an invisible worlds, particularly in the final tercet. Interestingly, however, the poet gives two images of the fleeting, visible, onstage, terrestrial world: one with Christ and one without. With Christ, Man's world becomes "ce Rond delectable" (1.4), which the poet characterizes as "perfect" (1.5). Earth then becomes almost desireable as heaven, with Christ's presence closing the spatial and temporal gap between the two worlds. If Christ's presence glorifies the external spaces of heaven and earth, it can also illuminate and sanctify the internal spaces of the soul. The distich of lines 9 and 10 alludes to this idea:

Il ne dit pas que son Sceptre ne soit En ce monde (il y est en cil qui le reçoit) [;]

The pronoun "cil" lends itself to multiple interpretations.

While the most apparent antecedent of the pronoun is "monde", "cil" could also have a more personalized meaning, referring to "one", or "the one who", thus implying man himself. Thus, Christ's kingdom rules not only heaven and earth, but man's spirit. As a consequence, Christ's absolute presence permeates and unifies all spatial dimensions, as the visible and the invisible become one, as do the offstage and the onstage. Lines 6-8 affirm Christ's unifying power, with terms such as "ces Globes" (1.7) and "les confins de la terre" (1.8), underscoring the work's spatiality:

...seul il peut retenir ces Globes en Estat, seul il peut maintenir (Comme siens) les confins de la terre habitable.

Quoting Matthew 28:18 in annotation 3, La Ceppède avoids further misinterpretation of the extent of Christ's power with the declaration, "Toute puissance m'est donné au ciel & en la terre". To employ horatian terminology, the intended effect on the reader is the realization of Christ's omnipotence in all conceivable realms of consciousness.

Admiration of Christ naturally follows.

One could argue that the poet's offstage unraveling constitutes a kind of catharsis which relieves him of the fear and anxiety that could hinder the devotional process. Here, the fear is that not only that the reader, but the

poet himself will misinterpret Christ's thought and language and experience the wrong effect. Analysis, meditation and affirmation of faith purge him of this fear. Purgation of this type functions primarily on the intellectual level which, while crucial to the devotional process, does not portray a more physical, affective catharsis important to tragedy as well as to spiritual exercise. The next sonnets graphically touch upon the physicality of catharsis, giving a much clearer sense of the suffering, terror, pathos and spectacle inherent in Christ's Passion.

Sonnets (I,2,62-63) recount Christ's flagellation, and its effects on the poet/dévot's. The beating comes as Pilate's attempt to temporarily appease the Hebrews who have demanded that Christ be crucified. Pilate's acquiescence to the Jews represents another aspect of his hamartia. The focus of the sonnets, though, centers on the consequences of Christ's suffering, and the eventual affirmation of God and Man's dignity that Christ's pain brings. Sonnet 62 spotlights these ideas:

Le Seigneur rebatu à grands coups d'escorgées Ainsi qu'un vile esclave & comme abandonné A l'infame supplice, est de maux foisonné Au Prétoire où desja les troupes sont rangées.

Là chacun a sur luy cent poüilles dégorgées: Là d'un manteau de pourpre il est environné Là de joncs épineux son chef est couronné Rien ne peut assouvir ces ames enragées.

Un coquin luy façonne un Sceptre du Suseau: L'autre garnit sa main d'un tremblotant Roseau: Et pour le saluer met un genoüil à terre.

Mocqueurs que vos mépris nous apportent du fruit, Qu'ils sont mysterieux: qu'ils vous feront la guerre[.] Vostre Prince sera par ses oeuvres détruict.

La Ceppède's depiction of Christ's torture in the first quatrain readily fits Aristotle's definition of "suffering" or "pathos", which he describes as "a fatal or painful action like death on the state, violent physical pain, wounds, and everything of that kind" (XI). The octave and first tercet mark a return to physical, onstage involvement, an action whose brutally mocking nature evokes pity as well as the highly dramatic, if not theatrical mode through which La Ceppède represents the *Théorèmes*.

The question again arises if Christ can be considered a tragic character. If the tragic character is thought of as a protagonist whose downfall is brought about by hamartia or hybris, then Christ is not a tragic figure when one remembers that his fortune is pre-meditated, with the goal of changing the fortune of others. His refusal to help himself in this scene highlights his selfless love for man, thus eliciting the public's admiration, and instructing it of the limitless

nature of Christ's sacrifice.

Christ's suffering pervades the first quatrain, where the poet speakes of "l'infame supplice", and of Christ being, "foisonné de maux" (1.3). Line 4 mentions the praetorium, giving a sense of spatial enclosure which aids the reader's visualization, and therefore interiorization, of the drama. The praetorium now becomes not only the lieu scénique of Christ's trial, but of his torture as well.

Torture also takes on a psychological dimension. the second quatrain and first tercet, the Romans and Hebrews disparagingly ape the trappings of royalty. Christ's blood has turned his white robe purple (1.6), with the infamous crown of thorns capping the mock regal adornment (1.7). Christ's persecutors continue the mental taunts by fashioning an elderberry scepter and a reed as mock symbols of power. A cruel, derisive ceremony of this type serves two functions. First, it develops the importance of drama in the Théorèmes representation by emphasizing the role of costume, decor, gesture and overall spectacle in Christ's Passion. Secondly, the props and gestures of the chatracters constitute an ironic, if not grotesque prefiguration of Christ's ultimate glory. As in the theatre, here objects help identify character, as well as the character's fortune. The crown of thorns, a parody of the Roman Emperor's festal crown of roses, takes on a meaning other than the superficially disparaging one because

it also signifies that Christ will defeat Rome. Likewise, the elderberry scepter and the reed inadvertantly indicate Christ's eventual victory. In instructive fashion, the poet suggests that a reversal will take place in which the spectacle of Christ's tormentors will be undone. In the last tercet, the poet gives a chorus-like presage revealing the mystery of the spectacle:

Mocqueurs que vos mépris nous apportent du fruict Qu'ils sont mysterieux: qu'ils vous feront la guerre [·]
Vostre Prince sera par ses oeuvres détruict. "Vostre Prince" refers to Satan. Since Christ will win his war with Satan, man's tragedy holds the possiblity of reversal. The goal of the poet's conclusion is to unmask the failure of Christ's ennemies, thereby encouraging man to recognize the "fruict" (1.12) of Christ's pain, with the effect of affirming his faith. Affirmation and admiration become easier once Satan's defeat is assured. Yet, within La Ceppède's devotional process, affirmation cannot come only from mere declaration or knowledge of Christ's victory. Like the affirmation of Christ's dignity, the poet/dévot's sense of worth and destiny must come about through suffering. Pathos afffects reader as well as character in La Ceppède, and is best expressed through the poet's intermittant catharsis of pity, fear and shame he feels upon witnessing Christ's agony.

Sonnet I,2,63 strikingly illustrates the poet/reader's cathartic experience:

Aux Monarques vaincueurs la rouge cotte d'armes Appartient justement. Ce Roy victorieux Est justement vestu par ces moqueurs gens-d'armes D'un manteau, qui le marque & Prince & glorieux

O pourpre emplis mon test de ton jus precieux Et luy fay distiller mille pourprines larmes A tant que meditant ton sens mysterieux, Du sang trait de mes yeux j'ensanglante ces Carmes

Ta sanglange couleur figure nos pechez

Au dos de cet Agneau par le Pere attachez: Et ce Christ t'endossant se charge de nos crimes. O Christ, ô sainct agneau, daigne toy de cacher Tous mes rouges pechez (brindilles des abysmes) Dans les sanglans replis du manteau de ta chair.

The emotion welled-up from the poet's "witnessing" of Christ's torture now vents itself as poetry. Emotion of such an acute and vivid nature raises the problem of how the poet/reader should react to Christ's suffering, indeed of what effects he should experience. In contrast to the firm, assertive, if not vengeful tones of the previous sonnet's concluding lines, the poet shows himself as overwhelmed, meek and penitent. One explanation stems from the multifaceted characterization of the dévot. While in the previous sonnet, the dévot defends Christ in the face of His persecutors, here the dévot finds himself alone, confronting the image of the flogged, bloodied Christ. Movement from involvement to unraveling, from the action onstage to the contemplation offstage must begin. La Ceppède points out the ironic reversal of Christ's ennemies' spectacle in lines 2 and 3 when he states that, ... "ce Roy victorieux/Est justement vestu par ces Mocqueurs gens-d'armes". Within the CAP format, an analytical conclusion of this nature leads to emotional internalization. The poet thus develops the

dévot's intellect and affect, with affect highlighting the cathartic effect. It is through affect that the poet penetrates the inner spaces of the reader, thus completing the move from an external realm to an internal one.

The poem's structure resembles that of an internal monologue where emotional involvement leads to an unraveling in the form of poetic expression:

O pourpre emplis mon test de ton jus precieux Et luy fay distiller mille pourprines larmes. A tant que meditant ton sens mysterieux Du sang trait de mes yeux j'ensanglante ces carmes.

An interesting variant of the technique of identification occurs in this quatrain since here the poet identifies with Christ. By supplicating Christ to fill his head with Christ's blood, the poet in effect asks for some of His pain so that it may be cried through the eyes to serve as ink for verse. Meditating on Christ's "sens mysterieux" (1.7) gives rise to emotion whose catharsis gives rise to poetry, the "carmes" in line 8. Through this transfusive type of identification, Christ's tragedy physically becomes the poet's, with the expurgation of emotion in the form of poetry implying a collective experiencing and release of tension.

What emotions are evoked and purged? Clearly, La

Ceppède's allusions to Christ in the previous sonnet as "un vile esclave" (1.2), and as an "Agneau" (lines 10 and 12) are meant to elicit pity, with the poet's image, in line 11, of Christ carrying man's sins on His back evoking not only pity but quilt. If the dévot imitates the poet's model he will experience the guilt which results from the dévot's awareness of his sins. Repeated use of terms such as "nos pechez" (1.9), "nos crimes" (1.11) and "mes rouges pechez" (1.13) emphasizes the consciousness of sin on the part of the poet/reader to the point where he beseeches Christ in the final tercet to hide his sins "in the bloody folds of [His] coat of flesh" (1.14). If the poet does not purge himself of his guilt, he at least acknowledges it, and by supplicating Christ to absorb this guilt, takes an important step in ridding himself of it. Pity and guilt not only help the poet/reader sympathize and identify with Christ, but move him to devotional action and discourse, such as asking God's protection and forgiveness.

With pathos, and its attendant sense of pity, can also come fear. Implicit in the poet's outburst of emotion is the fear of the repercussions his sin will have on Christ as well as himself. A request such as that in lines 12 and 13, "daigne toy de cacher mes rouges pechez (brindilles des abysmes)" indicates the poet's fear that he is unworthy of Christ's grace. Recognition of unworthiness signals the movement toward self-knowledge made throughout the poem.

The poet's catharsis starts with a general declaration concerning the irony of Christ's mockery and flagellation, and ends with the declaration of his own culpability. If the poet experiences fear of guilt and unworthiness, by imitative extension the reader will also.

Aristotle amplifies his conception of fear in the Rhetoric, where he describes terror as:

A pain or disturbance due to a mental picture of some destructive or painful evil in the future...of imminent danger to us...It is felt by those who believe something to be likely to happen to them (1832a, 5f).

M. M. Sharif, however, diminishes the importance of fear to tragedy. He argues that the fear caused in most tragedy is never so strong as the fear we experience when the danger is directly to ourselves (54). Specifically, since the spectator is physically and emotionally removed from the characters onstage, and knows that the action taking place is mere representation, then no real danger exists to produce fear. As opposite scenario arises in the *Théorèmes*. By directly penetrating the internal, meditative spaces of the narrator's mind and heart, La Ceppède hopes not only to imitate, but to actualize Christ's suffering within the meditant, thus closing the spaces which normally exist between character, poet and public. The transfer of

Christ's blood to the poet's head in the second quatrain, as well as the poet/reader's seeking refuge in Christ's wounds, reinforce the notion that Christ's suffering has become the poet/meditant's.

Nonetheless, Sharif makes an interesting point claiming that the goal of catharsis in tragedy is much like the goal of innoculation in medicine:

to arouse a reaction similar to the disease from which it is meant to give immunity. It is an artificially induced reaction in a healthy person intended to make him finally healthier and better able to stand the stress and storm of emotions (65).

Although one can debate whether or not corrupt mankind should be considered "healthy", a parallel can be drawn to La Ceppède's use of catharsis. The poet activates the reader's feelings of guilt, sin and fear only to bring about the defeat of these sentiments. As stated, La Ceppède forces the reader to identify not only with Christ and the poet, but with the enemy himself in order to bring the about the purgation of dangerous thought and feeling. Sections of sonnets (I,2,67 and 68) illustrate the rise of, and subsequent remorse over sin through language in which the meditant's persepctive shifts from that of a dévot to that of

a tormentor. In (I,2, 67), for example, the poet begins the sonnet with a sympathetic lament which summarizes the indignities Christ has heretofore endured:

- O Royauté tragique! ô vestment infame! O Poignant Diademe! ô Sceptre rigoreux!
- O belle, & chere teste! ô l'amour de mon ame!
- O mon Christ seul fidele, & parfait amoureux.

As the flogging continues, however, the poet's emotions turn from pity to murderous rage. Unexpectedly, the narrator begins to encourage Christ's killers, commanding them, in lines 7 and 8, to intensify the torture:

Bourreaux assenez-le d'une tranchante lame Et versez tout à coup ce pourpre genereux.

While such encouragement can be seen as a selfish gesture on the part of the poet/reader to hasten Christ's death and thus quicken his chances for salvation, the use of the imperative, as well as the unrelenting violent tone of the language, suggests an aspect of the poet/reader's character previously unseen. As a kind of metteur-en-scène, La Ceppède requires the poet/reader to temporarily imitate the executioner, with the effect that he rid himself of these feelings before making the final choice to accept or reject

Christ. If the reader recognizes these tendencies in himself, he arrives at a salutary state of self-knowledge. The poet demonstrates full cognizance and fear of his potential for evil in the first quatrain of Sonnet 68:

Mais que dis-je, ô mon Prince, ignorant je diffame Vos ornements Royaux? vostre coeur genereux, Et mon propre interest ne souffrent que je blâme Ceux qui vous font pour moy tous ces maux rigoreux.

Innoculated with evil of an extreme nature, the dévot stops himself in lines 1 and 2, realizing his error and shifting his thought more toward his general selfishness and unworthiness. The dévot's sudden identification with the Romans and Hebrews thus represents a cathartic, if not climactic moment in the devotional process, in the calm aftermath of which the meditant enables himself to reflect on, and eventually eliminate, the sinful features of his being. Catharsis in La Ceppède includes not only the dramatic expurgation of pity and fear, but the more philosphical and religious purification of the "maux rigoureux" (1.4) which render man corrupt and unworthy. The goal of La Ceppède's devotional catharsis is physical as well as spiritual.

It may literally lead, as in Sonnet 63, to the outpouring of

bloody tears, or, as in the present sonnet, to the knowledge of the *dévot's* own ignorance (1.1), with purification brought about by cognition.

Thus, in the manner of many tragedians, La Ceppède exploits the "therapeutic value" (Sharif 73) of catharsis. Representation and reaction induce emotions which when acknowledged and purged, lead to a general sense of healing. In La Ceppède, purgation and healing place the reader in a better position to make the choice which could either avert or precipitate the reader's own tragedy. The difference between the healing of which Aristotle speaks and La Ceppède's, is that La Ceppède's is intended to be of a permanent nature, while Aristotle's is only temporary. Aristotle's audience, though purged of its inimical emotions, will return to the world from which it came, only to regain the feelings of which it needed to be purged. the other hand, La Ceppède intends his purified public to leave the world from which it came and advance to the redemptive domain of heaven. Despite its catharsis, Aristotle's public starts and ends in the same space. Catharsis in La Ceppède allows his public to accede to a higher space, giving catharsis not only esthetic, but salutary value.

Before ending this discussion, it is important to mention the role silence plays in intensifying the dramatic representation of the work. Throughout Christ's trial,

silence marks the transcendent, redemptive spatial and temporal dimensions of heaven. La Ceppède develops Christ's character through silence, because silence not only underscores Christ's divinity, but his dignity in the throes of persecution. In the dialogue between Christ and Pilate, Christ takes control through silence, effectively opening a temporal and spatial lacuna between the magistrate and himself, as well as between heaven and earth.

Sonnet (I,2,79) brings these ideas to light:

Bien que nostre Sauveur, plein de benignité Soit le plus familier des hommes plus affables, Si ne veut-il point ore avec indignité Se prophaner à cil, qui ne croit que des fables.

Il ne luy respond mot. O nonces venerables, Vous sacrez truchements de sa Divinité, Ne prophanez jamais les secrets admirables Des mysteres divins, parmy la vanité

Le President émeu de ce roide silence Dans la peur & l'espoir ce prisonnier élance Croyant que l'une, ou l'autre épreindront bien sa voix

Ne parles tu donc point à moy? dit cet Ethnique. N'ay-je pas le pouvoir, & de te mettre en Croix, Et de te delivrer de cette gent inique.

The poem situates itself after the flagellation and the Hebrews' first calls for crucifixion, and before Pilate's

final granting of the Hebrews' request. Christ's silence in line 5 is in direct response to Pilate's question at the end of (I,2,78): "D'où es-tu? N'es-tu point un surgeon de la Divine engeance?" (l. 13-14). Thus, little has advanced since Pilate's original question in (I,2,47), "Are you the king of the Jews", and Christ's answer that his kingdom is not of this world. Ironically, Christ's silence before Pilate echoes his refusal to answer questions under interrogation from Caïaphas (I,2,18) as well as in an earlier inquiry by Pilate (I,2,56). In both cases, La Ceppède interprets Christ's silence as a gesture of self-defense and a sign of dignity. During the inquiry with Caïaphas, La Ceppède describes Christ as:

Muet comme un Agneau, qu'on tond, pour nous marquer Que le juste souvent doit mepriser l'offense De l'imposteur, qui vient son honneur attaquer.

In Sonnet 56, the poet characterizes Christ as "muet comme un poisson, lors que plus on l'offense" (1.11), to emphasize a similar idea. Silence counteracts, if not destroys, false and offensive language. Unworthy of answer, the accusations levelled at Christ consistently meet with silence. In not responding to Pilate's queries, Christ refuses to bend to the experiences of this world. Silence establishes Christ's

temporal superiority because it is He who determines not only how, but more importantly when Pilate's, as well as all men's questions will be answered. By a means somewhat contrary to Aristotle's theory, the absence of language or diction develops thought and character. Silence creates a void in the dialogue which establishes the supremacy of Christ's power and underscores the mysterious nature of his existence. Obeying Aristotle's prescriptions, La Ceppède does not physically bring the supernatural to bear. Yet, he implicitly and subtly represents it through a silence which suggests that the limits if thought, action and language of this world have been surpassed, and that those of the next must now be contemplated. Within the dialogic structure La Ceppède establishes, silence opens the door to contemplation, giving the meditant time to think, and thus marking a transition between the external, physical space of spoken words, and the internal, meditative space of spiritual exercise. In each instance mentioned, Christ's silence leads to meditation either on the part of a character or of the poet. The second quatrain of Sonnet 79 gives a prime example:

Il ne luy respond mot. O Nonces venerables, Vous sacrez truchements de sa Divinité, Ne prophanez jamais les secrets admirables Des mysteres divins, parmy la vanité Apostrophe in line 5 signals internalization. La Ceppède's technique of subverting language with silence solves the problem of who is to dominate the trial, and affirms the mystery of the entire proceedings. Bringing forth another minor reversal, La Ceppède shows the oppressed mastering the oppressor, with the secret of Christ's power extending hope that tragedy may be undone.

Silence also has an affective impact. In lines 9 and 10, the poet describes Pilate as "moved by this vigorous silence", suggesting that Christ has elicited both "fear" and "hope" (1.10) in the magistrate. A mix of such emotions suggests a confusion, or weakness in Pilate's character, a weakness at the heart of his hamaria. Himself taking control of the dialogue, the poet again assumes his role as Pilate's interrogator, emphasizing the judge's flawed character in lines 3-8 of the following sonnet:

Pourquoy n'adjuges tu sa pleine delivrance A celuy que tu sçais accusé faussement?

Pilate tu le sçais: Tu l'as dit franchement. Tu voudrois bien sauver cette blanche innocence; Mais l'interest mondain ta justice balance, Et te fera juger ce Juste injustement.

The reader faces the same decision. Ironically, in both

cases the decision is not about Christ's fate, but the fate of the one who decides. Both Pilate and man know and declare Christ's innocence and power, but if they do not believe in them, they have yielded to sin, and effectively condemned themselves. Cognition and recognition constitute important steps toward salvation, but if knowledge does not merge with faith, salvation becomes impossible. To become worthy of redemption is to purge oneself not only of attachment to this world, but of fear of the next. Pilate's fear in the previous sonnet stems from his realization that Christ's kingdom is indeed of another world. Once over this fear, the dévot closes all possibility of hamartia and tragedy, and opens himself to the possibility of triumph.

VI. Conclusion

The question remains as to whether or not the knowledge or "science" the poet/reader gains throughout the *Théorèmes* is enough to affirm his faith at the end of the work. In the last tercet of Sonnet (I,3,100), the closing poem of the *Première Partie*, the poet confirms the hope of grace beseeching the dead Christ to bury himself in the poet's heart:

Defunct, qui seul pouvez nos desirs parfumer De vos graces, grand Dieu, soyez mon favorable, A tant que dans mon coeur je vous puisse inhumer.

The poet's realization in lines 12 and 13 that only God may answer and embellish man's desires with His Grace indicates that Christ's suffering and death secure man's potential joy and redemption. A prayer to a "defunct" in itself suggests that death is only a relative concept, since the truth of Christ's glory remains all-powerful even in death, extending to man that which defeats death, everlasting life. Similarly, the question of who experiences tragedy in the Théorèmes must be asked. If Christ is portrayed as an omnipotent, omniscient God incapable of error, then he cannot be considered a tragic figure. Within this definition, man represents the potentially tragic figure, since it is he who may commit the hamartia of refusing to Tragedy becomes a relative term, since accept Christ. death or any other calamitous event can be avoided or The only calamitous event which resists undoing is undone. the meditant's final rejection of Christ. As for Aristotle, tragedy for La Ceppède is just as much imposed internally, through hamadia as externally, through destiny, with the difference that La Ceppède offers his public the possibility of avoiding tragedy all together. This is the goal of La

Ceppède's representation of the Théorèmes as tragedy. only does he represent the ultimate suffering of the consummate hero at the hands of destiny, he shows how this suffering allows man to escape agony and thereby shape his own destiny. La Ceppède undoes tragedy not by evoking a sense of the comic, but a sense of the euphoric, and of the truth of eternal salvation. Tragedy serves not merely to relieve and entertain man, but to elevate him. Considering its desired outcome, the "tragédie" La Ceppède depicts is anything but. Unlike his use of lyric and epic, La Ceppède employs tragedy only to show the possibility of destroying it. Following Christian, as well as other philosophical models, art destroys itself only to re-emerge in a superior form. Here, devotional literature undermines an aspect of its literary being in order to more firmly establish its devotional purpose. Since man's life no longer need be tragic, that which destroyed tragedy, i.e. the hope of grace, can now take precedence in shaping and interpreting man's existence.

Conclusion

The *Théorèmes* and Periodization

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I. Preliminary Remarks

A final issue to consider is La Ceppède's overall link to the major artistic and literary trends of the late sixteenth and early seventeenth centuries. This period marks the confluence of three chief movements: Metaphysical, Mannerist and the Baroque. The first term originated in literary criticism, while the last two derive from art history (Steadman 124). Origins of the terms aside, I will argue that La Ceppède's poetry, in a general way, displays characteristics of all three. My goal, however, is not to detail the correspondance of the Théorèmes to each of the three movements. Such an undertaking extends far beyond the scope of this study, and could indeed provide grist for another dissertation. use of the labels Metaphysical, Mannerist and Baroque is in no way meant to discount La Ceppède as a Devotional poet. Cave and Chilton have shown, the category of Devotional literature, with its emphasis on religious theme, meditative structure and devout public, is the most readily apparent classification for the Théorèmes. Nonetheless, more needs to be said about larger artistic categories. Critics like Frank Warnke, Odette de Mourques and Jean Rousset have discussed La Ceppède in these terms, but their discussions tend to be brief. More importantly, they each attach only a single label to the *Théorèmes*, (Warnke the Metaphysical, de Mourgues and Rousset the Baroque) never simultaneously linking the work to all three movements.

In any treatment of periodization, labels should be applied cautiously. Extensive debate continues over the validity of terms, with many critics abandoning them altogether. As is true in genre theory, period analysis runs into the problem of overlapping traits. Often, the characteristics of one movement are so similar to those of another that it becomes impossible to distinguish between the two. Counter-examples and exceptions arise to the point where many believe that movements defy definition. Still, enough consensus exists among noted scholars to warrant effective use of such terms. In this section I will relate the elements which make up a workable consensus conerning the Metaphysical, Mannerist and Baroque, then relate these elements to La Ceppède.

II. The *Théorèmes* Metaphysical Dimension

Of the three types mentioned, the Metaphysical is the most prominent. Frank Warnke includes La Ceppède in his anthology *European Metaphysical Poetry*, but centers his attention on English poets corresponding to this movement. In

general, Warnke sees Metaphysical lyric, both English and Continental, as an offshoot of the Baroque (1-2). Section IV provides a conception of the Baroque somewhat different from Warnke's, but for the moment his definition warrants examination since it has a direct bearing on the Metaphysical in La Ceppède:

The Baroque vision, conditioned by the Reformation and Counter-Reformation quickening of the religious impulses by the disturbing teachings of the new science, and by consequent intensification of the conflict between humanism and religion, has as its core a systematic doubt in the validity of appearance, a doubt which expresses itself as an obsessive concern for appearance (2).

A "systematic doubt in the validity of appearance" lies at the heart of La Ceppède's attempt to articulate and reveal mystery. Shortly, I will argue that La Ceppède is a Metaphysical because doubt leads him to establish a narrative, rhetorical and spiritual process in which inquiry tries to resolve this doubt. To uncover the true meaning of incidents in Christ's Passion, to explain the seeming contradictions in Christ's behavior as features of God's salutary design, underpins the assumption that earthly behavior and appearance are valid only in terms of divine reality. As Warnke states:

Beneath the surprising, sometimes perverse surface of this art lie the related convictions that only the ultimate spiritual unity is real and that only the sensibility can be a source of knowledge (2).

La Ceppède's poetry is "metaphysical" in the most basic sense of the term since its themes and structure deal with the systematic analysis of the causes and effects of reality and experience. In the *Théorèmes*, all systems, causes and effects are determined by a divine absolute, an absolute attainable only through an "ultimate spiritual unity" reached through meditation.

With regard to the specific Metaphysical movement of the late Renaissance, though, more precise concepts of the terms exist. The notion of conceit readily comes to mind. Metaphysical conceit, as Warnke defines it is:

...the metaphor which elicits surprise by the apparent dissimilarity of the things compared. Yet, despite their surprise, if even perversion, there is usually validity in them...which may be perceived by the intellect as a resemblance in function or essence, thus differing from the High Baroque conceit,...based on far-fetched resemblance in appearance or in superficial value (5-6).

Metaphysical conceit is thus an "intellectual" figure rooted in concept rather than observation (6).

Concerning La Ceppède's use of Metaphysical conceit, I remind the reader of the discussion of blason in section IV of Chapter 3. There, the conceit of Christ's "eyes as suns" (I,1,51), at first appears reminiscent not only of Petrarch, but of High Baroque sensuousness and marvel. Yet, when viewed within the broader context of Christian theology, the metaphor takes on a much more intellectual character since the function and essence of the thing compared, i.e. Christ's eyes, are implicitly revealed in the object to which they are compared, namely, the sun. For the true believer, Christ's eyes are indeed suns, emanating lifegiving, but mysteriously blinding, light (I,1,51). metaphor reveals Christ's paradoxical essence in that while His light draws and sustains all those who look upon it, the light also has an unknowable, if not occasionally repellent quality which underscores the absolute power and inscrutablilty of the Divine. In step with the requirement that Metaphysical poetry display "wit" in the form of ingenuity (Steadman 139-40), La Ceppède's conceit is all the more creative as it takes a common Petrarchan metaphor and infuses it with complex theological meaning.

Conceits which lend themselves to rich intellectual interpretation become part of Metaphysical poetry's representation as argument and problem. Warnke suggests

that the theological overtones of much of Metaphysical lyric ally it with problematic thought and inquiry:

The search for salvation is carried on as an attempt to perceive a theological mystery, and this mystery in turn is reduced to the form of a metaphysical problem. Divine truth contradicts human logic, and supernatural knowledge has the form of paradox (9).

Indeed, the notion of the théorème as the articulation, development, and where possible, resolution of divine mystery underscores La Ceppède's method of conceptualizing mystery as either a metaphysical problem or a paradox. However, I reiterate that the conceptualization of mystery as a metaphysical problem does not reduce the théorème process to expository exercise in which the poet merely asks a question and provides the means to answer it. Throughout the Théorèmes lies the sense that affect must complement intellect, that emotive intuition about the Deity supercedes rational knowledge, and leads man to the comfortable ignorance of faith. La Ceppède's ingenuity resides in giving his poetry intellectual substance and purpose, while retaining a mystic sense of transcendent experience and emotion, both of which are essential articles of faith.

Thus, as John Steadman points out in Redefining a Period Style, 'Renaissance', 'Mannerist' and 'Baroque' in Literature, the term Metaphysical relates more to technique than to theme (125).

The irony of this technique, which employs "dialectic, the methodology of disputation as well as logical and sophistic proofs" (125), is that rational inquiry leads to the conslusion that human method and reason must be transcended to apprehend the Divine. Metaphysical poetry therefore features a "persistent urge to unify experience" (10), both intellectual and affective, in order to bring the meditant closer to understanding the "total reality" (9) of God's existence.

One means by which the Metaphysical poet forges experience into a totalistic whole is to display "a radical variety of diction" (10). La Ceppède's lexicon, like that of many Metaphysical poets, draws from several disciplines and exhibits a wide range of styles and tones. This type of mixture often results in combining the colloquial and the eloquent, the realistic and the abstract, the erotic and the devotional. The richness of La Ceppède's language reinforces the overall syncretism of his work, a syncretism as much tonal and stylistic as thematic. Steadman arques that Metaphysical diction tried "to capture the tone appropriate for the intimate personal discourse among close friends or lovers, for private meditation or for colloquies with the Deity" (136). La Ceppède's prayer-like format, with its intensely personal, affective point of view, reflects the intimacy of which Steadman speaks. In creating a poet/dévot whose voice also represents the reader's, La

Ceppède interiorizes and familiarizes language and thought to a degree which allows the reader to project himself into the meditative process, thereby reinforcing the reality, if not totality of devotional experience.

The fusion of various types of language within literary and spiritual exercise reinforces the notion of wit and ingenuity, important to Steadman's conception of Metaphysical lyric. Nonetheless, varied diction is not as crucial to Steadman as the use of typology and analogy. He claims that these notions contributed to the basic "exercises in the ingenuity of the author and reader" (139). For Steadman, "typlogical symbolism" and "hieroglyphics" in the Metaphysicals frequently represent, "the works of God or humankind" which, in the author's mind, "have a real existence" (139). Specifically:

As the 'wit' of the Creator, these analogies belonged to the rhetoric of 'things': the poet's task was to 'discover' them in nature and society and to express them in words (140).

As seen throughout this study, La Ceppède's use of typology and analogy is that of a rhetorical and meditative technique which develops and occasionally resolves mystery. Much of La Ceppède's didacticism is founded upon typology and analogy since these techniques help the reader recognize

mystery as forms relevant to the meditant's spiritual and artistic experience. Analogy and typology not only generate the dynamic of progressive revelation which runs throughout the *Théorèmes*, but provide biblical, historical and often literary frames of reference from which the meditant can interpret divine mystery.

Typology and analogy focus on comparsion and allusion. It is in their allusive function that they contribute to genre study. Typology and analogy operate on a very broad level in the Théorèmes because the poet considers everything in human experience, artistic or not, either to prefigure Christ's life, or to act as a basis of comparison to Christ's life. For La Ceppède, much of poetry serves as a literary typology, or prefigurative model, for Christ's life. Literature's many diverse forms, characters, plots and audiences prepare, and find completion in, Christ's redemptive act. In Metaphysical poetry though, typology does not always explicitly evoke questions of genre since its function is primarily rhetorical, and its meaning perfunctorially revealed. Questions of genre and type are, as will be seen in the next sections, more central to concepts of Mannerism and the Baroque.

III. Genre and La Ceppède's Manner and Message

Unlike the Metaphysical movement, Mannerism deals less with questions of process and argument, and more with questions of style, adaptation and perfection. Underlying the issues of style and adaptation is the notion of how and why the artist should imitate natural and literary models. Paraphrasing Vasari's Lives, Steadman sheds light on these questions:

In imitating nature, the artist must study 'the choicest ancient and modern works' in order to 'improve the grace and perfection in which art goes beyond the scope of nature (87).

In other words, the Mannerist looks to the prime models not only to imitate them, but to find their ultimate expression. In so doing, Mannerism leads art past the realm of nature into the

realm of the Ideal. A Mannerist reading can be applied to La Ceppède's modulation of generic types since the poet selects the most known and developed of literary formats with the aim of sanctifying them through devotional interpretation. Mannerism involves a great awareness, exegesis and reformation of literary convention. Steadman explains:

The problems artists faced were, at least in part, peculiar to their own self-conscious discipline; and much of their judicature was, in fact, casuistry——a reinterpretation or redefinition of the rules in order to justify or condemn the practice of particular artists or poets (83).

The idea that Mannerism sought to reinterpret rules with the goal of lending legitimacy, authority and novelty to a particular artistic project lies at the heart of La Ceppède's Mannerist tendancies. Briefly, then, Mannerism can be understood as the remaking of, and occasional departure from, strict mimetic stylistic and structural norms so that the artist may tailor a given type according to his artistic purpose. Often, this new depiction elicits surprise and marvel in the public. Along these lines, James V. Mirollo suggests in Mannerism and Renaissance Poetry that one idea of maniera is to imitate tradition so as to surpass it, thus allowing, "the rebirth and growth of art to perfection" (7). Adaptation and perfectibility often depended on the artist's conveying his "inner design" which in La Ceppède's case is the reinvention and blending of literary types within a Christian worldview. For La Ceppède, as for many Mannerist poets, reinvention depends on giving the appearance of adhering to tradition, while in the end merely exploiting the tradition to produce a surprising variation

which alters, and occasionally subverts, the previous model.

Examples in the present study are found in Chapter 3's discussion of pastourelle and baiser. In the first case, La Ceppède implicitly adapts traditional elements such as the encounter with the straying traveler and the frolicking lover in the fields, and applies them to man's encounter with Christ. Surprise lies not only in the portrayal of Christ as the Temptor enticing man with the fruit of redemption, but in the idea that a genre whose function had been to mock the Church could now be employed as an instrument of devotion. Much the same can be said of La Ceppède's appropriation of baiser. While grafting the erotic upon the devotional was not new, the extent to which it is portrayed in La Ceppède challenges the public to rethink the expression of divine love as well as the purpose of the love Through the erotic, La Ceppède blurs the distinction between secular love lyric and devotional love lyric, thereby pushing the limits of convention, if not decorum. Like many Mannerist poets, La Ceppède exploits and reinvents tradition so as to alter his public's expectations of literature.

Steadman argues that Mannerist art and poetry

"abandoned the Renaissance ideals of convincing space and
normal proportions", favoring instead "deliberate
elongation", direct appeal to emotions, and "fantastic"
imitation (87-8). While La Ceppède takes great pains to

ground his discourse in logic and reason, he nonetheless relies on a sense of the extraordinary, the fantastic and the limitlessness of Christ's being to convey his most important arguments. Since what the poet attempts to explain is ultimately inexplicable, logic and reason are only good to the point where they must be transcended. As a result, La Ceppède's attitude toward logic and reason is somewhat affected in that he ostensibly accords them great importance only to devalorize them. Affectation is a traditional concept of Mannerism (Steadman 90), and applies to La Ceppède's appropriation of different genres.

The portrayal of Christ as an epic hero is a case in point. While La Ceppède indeed calls Christ, "Alcide", and depicts him as an overpowering warrior with vast armies at his command, the lasting image is that of a warrior who won't use his power and allows the enemy to defeat him. Once more, tradtional expectation is not met. In affected fashion, La Ceppède adapts the formula of the Ancient warrior-king only to show the true weakness of physical force when confronted by the omnipotence of the divine The result is the moral perfection of the hero topos through Christianization. The old form is presented so that it may develop into the new. The beatified Christian warrior displaces the Ancient warrior just as Christian versions of generic forms replace their corrupt secular antecedents.

Quoting Vasari, Mirollo explains Mannerism's adherence to perfectibility in the following terms:

Manner is, then, the attainment of the highest beauty through having frequently practiced copying the most beautiful things in nature, and from the most beautiful to join together hands, heads, torsos and legs to make a model of as many of those beauties as possible, and then to use it in every work for all figures (13).

This definition of Mannerist poetics, I believe, summarizes much of La Ceppède's generic project. In an attempt to attain the "highest beauty" in artistic and spiritual endeavor, La Ceppède, at least initially, copies "the most beautiful things" in his artistic and spiritual universe, be they recognizable lyric forms and conceits, epic topoi, or the tragic representation of certain characters, and joins them together in a revitalized and purified way. The result is a model of beauty applicable to all literary and spiritual exercise. If the depiction of Christ according to the forms of the lyric, epic and tragic represents the telos of these genres, then the genres are equipped with a new Ideal which stands as a measure for any adaptations to follow. Like Mannerist painters, La Ceppède shapes and perfects the part in order to perfect the whole, thus

expressing the genius of his overall design.

IV. The Baroque and the Margins of Genre

Like the term Mannerist, the Baroque label comes from art history. Many theorists, among them Jean Rousset and Imbrie Buffum, consider the Baroque to be the chronological and esthetic successor to the Renaissance, and accord to the Baroque the period from 1570 to the mid-to-late seventeenth century. Space allows treatment of only the most basic of Baroque traits, many of which were brought to light by Heinrich Wölfflin, in Renaissance und Barock. Steadman examines Wölfflin, and a number of other critics, providing a workable format from which to approach the issue of how the Baroque has been characterized historically. Steadman begins with one of Wölfflin's most basic, but disputable arguments that the Baroque "developed without models" (103). However much one may want to counter than no movement could develop without models, it is plausible to assert that notions of imitation and adaptation played less of a role in defining the Baroque than in other movements. One conceivable difference between Mannerism and the Baroque is that the former was much more conscious of rule and precedent, with the latter more distinctly separating itself

from the past.

Of greater application, though, is Wölfflin's contrast between Classical (Greco-Latin) and Baroque styles. He describes:

...the linear style of Classical art & the painterly style of baroque artists...One was the art of being, the other of semblance. The latter does not body forth things in themselves, but represents the world as seen...as it actually happens to the eye.

La Ceppède's project involves reaching a delicate balance between being and semblance, while never totally leaning to one side or the other. On the one hand, La Ceppède's goal is to bring the meditant to spiritual truth and apostasy as reflected in the belief in a divine Absolute, or true being. Yet, as this absolute is unknowable in human terms, approximation to, or semblance of it is the best man can hope to achieve. Consequently, despite the poet's belief in the truth and being of what he represents, mystery intervenes to displace absolute truth in representation with semblance. Nonetheless, semblance can provide man with a knowledge and intuition preparing him for grace. Within La Ceppède's devotional framework, it is through grace that man attains awareness of true being.

Steadman, citing Wölfflin, further argues the contrast

between the ancient Classical and the Baroque, expressing it in terms of the static versus the dynamic:

The contrast between these styles 'corresponds to radically different interests in the world. In the former case, it is the solid figure, in the latter, the changing appearance': in the former, the enduring form, measurable, finite, in the latter, movement, the form in function; in the former, the thing in itself, in the latter, the thing in its relations (105).

Many of the Baroque characteristics Wölfflin lists, apply to La Ceppède, especially in terms of the poet's modulation of generic types. The idea that a literary text may shift between any number of generic modes evokes the "changing appearance", "movement" and "form in function" reminiscent of Baroque texts. I argue that metamorphosis in speaker, tone and genre gives the Baroque a protean quality. Clearly, La Ceppède's stylistic movement from Metaphysical conceit to epic delay to dramatic dialogue and monologue represents a malleability consonant with the Baroque. Malleability gives the Baroque a sense of the fluid and the insaisissable.

In the same vein, Steadman gives the following interpretation of Wölfflin:

the contrast in Classical and Baroque [centers on] attitudes toward absolute and relative clarity in form. Whereas 'all Renaissance design everywhere aimed at presentment which might be regarded as as exhaustive revelation of form', the 'Baroque avoids this acme of clarity', finding forms which cannot quite be apprehended and always seem to elude the spectator. Interest in moulded forms yields to the interest in indeterminate, mobile appearance' (105).

Here, the traditional notions of Baroque ambiguity and inconclusiveness come into play. Naturally, the Baroque is not the only movement to make use of the uncertain and the inachevé. Yet, the "interest in the indeterminate" clearly marks the Théorèmes, especially in light of the telos of the Much like Pascal, La Ceppède proposes two possible ends for the reader who accompanies the poet on his spiritual quest. The first, and ideal end is the reception of knowledge and intuition which lead to the hope of receiving divine grace. By contrast, the second possible conclusion is one in which the reader does not believe, thereby precluding any hope of salvation. Despite the clear distinction between the two, it remains totally uncertain as to where a particular meditant will fall at the end of the reading experience. While the poet directs the process with a specific goal in mind, it is the reader who closes the process, molding the project as much as the poet. Baroque fashion, the outcome of the work depends on "the

thing in its relation" (105) to something else, in this case to the reader. The *Théorèmes* are *inachevés* in the sense that only the reader can determine the final result.

Critics have linked Baroque elusiveness and uncertainty to the desire to break out of traditional generic constructs. As Austin Warren writes in Richard Crashaw: A Study in Baroque Sensibility:

... the repose and symmetry of Renaissance art yielded to agitation, aspiration, ambition, an intense striving to transcend the limits of each genre (108).

By appropriating features of Christ's Passion to the three main genres and several subgenres, La Ceppède attempts to "transcend the limits of each genre", limits which stemmed from secular theme, structure, audience and purpose. Limits are extended because Christian appropriation of secular genres reveals moral truths surpassing those found in profane literature, and gives new meaning to particular literary techniques. For example, as La Ceppède's lyric depicts Christ as the perfect beauty, metaphor and hyperbole state facts rather than standard associations and exaggerations. Ironically, conceits express a realism much more accurate than that conveyed in profane versions. In

addition, Christian appropriation of profane genres extends not only the limits of particular genres, but of literature as a whole since it greatly raises the level of reader involvement. Participation increases through a narrative structure based on Igantian meditation, as well as by convincing the reader that his fate depends on assimilating the experience set before him. If, for instance, the reader identifies with the poet/narrator to recognize that the narrator's potential tragedy represents his own potential tragedy, then the reader is not only aesthetically involved in the process, but has a stake in the process which effects his entire existence. The limits of classical tragedy, where the hero is far removed, both literally and figuratively from the public, are extended because now the tragic figure becomes the reader himself. As a result, tragedy, at least where devotion is concerned, can no longer be viewed with the detachement it had in the past.

Limits raise the question of how the margins of works, ideas and movements touch upon the Baroque. Some recent criticism has focused on this notion, particularly John Lyons' article Unseen Space and Theatrical Narrative: The Récit of Cinna. Speaking mainly of spatial relationships in drama, Lyons argues that the Baroque was concerned with margins between the visible and the invisible, the known and the unknown, the representable and the unrepresentable (75). He claims that a preoccupation with the border characterized

the Baroque in general (90), and that Racine and Corneille gave particular attention to the "thresholds" of illusion, language and perception as represented in the rapport between what was enacted onstage, and what was reported to have happened offstage (76-77). The Baroque emphasis on margins takes on a slightly different meaning in La Ceppède. Here, margins deal with literary types and the poet's ability to modulate from one type to another while retaining an overall sense of unity and purpose.

Through generic metamorphosis, La Ceppède tests the boundaries of genre, challenging his reader to determine if the multiplicity of types has a cohesive or divisive function and effect. Margins of genre touch upon the margins of reader perception. Does the representation of the *Théorèmes* as lyric, epic and tragic poetry, as well as Metaphysical, Mannerist and Baroque style guide and synthesize the public's reception of the text by establishing recognizable frames of reference which merge into a cohesive unit? Or, does this multiplicity in representation disorient, if not overwhelm, the reader and run a risk of excessive inconsistency and contradiction?

My conclusion tilts toward the former since the similarities between these categories are more striking than the differences, doing more to unify the text than to separate it. In addition, the elements of one type can contribute to the modulation of another type.

Theoretically, conceit may be as valuable to epic representation as it is to the lyric, just as paradox can be of equal importance in shaping the thematics of the Metaphysical and the Baroque. What matters most is not the mechanics of classification, but classification's ability to give structure and unity to analysis. La Ceppède adopts multiple formats to place his work within artistic structures which define the Théorèmes as both devotional and literary exercise. Meditation of the Passion becomes meditation of literary form, theme and purpose. The effect is that of fusing what the author believed were the highest expressions of human thought and emotion into a synthetic whole reflecting the supremacy and totality of God's being. Divine synthesis erases borders between genres and movements, redeeming not only literature, but those who make and read it.

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