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FROM PHAËTON TO PHÉBUS:
THE DEVELOPMENT OF GEORGES DE SCUDÉRY'S LYRICISM

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Lauren Hibshman Arango, B.A., M.A.

* * * * *

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GEORGES DE SCUDÉRY: SOLDIER AND POET

Georges de Scudéry was born at Le Havre in 1601. This date is confirmed by the preface to his Poésies diverses, published in 1649, in which he states:

Ce n'est pas que j'aye encore besoin de beaucoup de poudre pour cacher la blancheur des miens [cheveux], ni que ma vieillesse soit decrepire: mais enfin j'aye quarante huit ans, & ma premiere Maistresse n'est plus belle.

His family originated in Sicily; old Latin texts give his family name as Scutifer, and in 16th century records it is listed as Scudier and Escuyer. The family emigrated to France, and Georges' grandfather, Elzéar de Scudéry, had command of a company of soldiers and distinguished himself in the religious wars. After the wars, Elzéar de Scudéry was named Mayor of the city of Apt, in Provence.

Georges' father left Apt in the service of André de Brancas, Governor of Le Havre during the reign of Henri III. He received the charge of "Lieutenant du Roi" in Le Havre, married Mlle de Brilly from Normandy, and had two children: Georges, born in 1601, and his
sister Madeleine, born in 1607. On October 23, 1610, Georges' father was imprisoned for pillaging a wrecked Dutch ship. He was released, ruined, in 1613, and died shortly thereafter. Georges' mother died six months after her husband, and Georges and Madeleine were sent to live with a wealthy uncle in Rouen. Their uncle took a great interest in their education, making sure that both were educated properly.

Georges' first poetic endeavors were brought about by his love for a young lady named Catherine de Rouyère. Passionately smitten with her, he took his position under her balcony one night after she had gone to bed and sang the following verses, which he had composed for the occasion:

\[
\begin{align*}
\text{De l'autre bout de la France} \\
\text{Où le sort m'avoir détenu,} \\
\text{Pour témoigner ma constance,} \\
\text{Ma Catin, me voici venu.} \\
\text{Vous dormez et me voici de retour} \\
\text{Avec autant d'amour} \\
\text{Comme le premier jour.}
\end{align*}
\]

Unfortunately, the young woman was not particularly impressed by this ingenious declaration of love, for she later left for Aix, where she married a M. de Pigenat. Georges, however, had had his initiation into the world of the poet.

Not much information is known about Georges during his military career. He made four trips to Rome, living there for some time, probably before entering the army. He learned the Italian language and observed Italian customs and habits. It is generally believed that he served in the army between the years 1623 and 1630.² Georges
took part in the Piemont campaigns, serving under Louis XIII. In 1630, however, for reasons which were probably financial, he left the army and began to pursue a career of letters. Some critics feel that he became bored with the army, and decided to look for something which would offer a diversion. In the preface to his first play, *Ligdamon*, however, it seems that in spite of seeking the diversions of letters, Georges de Scudéry still considers himself a soldier first and a poet second:

La poésie me tient lieu de divertissement agréable, & non pas d'occupation sérieuse...
Je scals mieux ranger les Soldats, que les paroles, & mieux quarrer les Bataillons, que les Periodes, & c....

Between 1630 and 1640 Georges de Scudéry lived in Paris, cultivating the career of a man of letters. He became a good friend of the poet Théophile de Viau, defending him and supporting him when others hesitated to admit that they were even acquainted with him. He published an edition of Théophile's poetry in 1630, and called him "un dieu." In speaking of Scudéry's admiration for Théophile, Renée Winegarten states that he "considered Théophile superior to all poets living and dead, and...made Ronsard and Malherbe pay homage to [him]." Scudéry's first play, *Ligdamon*, published also in 1630, was a great success and has since been judged as "ni meilleure, ni pire que toutes celles que l'on faisait dans ce temps-là."

Between 1630 and 1640, Scudéry had fifteen plays presented. He became well known in literary circles, and gained access to Cardinal
Richelieu. Scudéry was acquainted with Mme de Combalet, the Cardinal's niece and subsequently the Duchesse d'Aiguillon, and M. du Pont de Courlay, his nephew. They presented Scudéry to Richelieu, who was quite taken with the young writer.

Richelieu se prit d'amitié pour cette fougueuse nature, si généreuse au fond, mais si prompte à vanter ses bonnes qualités; il comprit vite que Scudéry était un homme sûr, et il lui fit fol-ontiers du bien.  

In 1637, Scudéry's Observations sur le Cid were published, and it is in this context that he is usually remembered today. The "duel littéraire" which took place between Scudéry and Corneille served to make Scudéry something of a celebrity in his own time. His lengthy attack on Corneille's popular play, whether motivated by a purely artistic viewpoint or by jealousy, or by both, served to reinforce the opinion of some that he was nothing but a braggart, an aggressive fellow who had the support of people in high places but very little talent.

Scudéry and his sister were received into the high circles of society, the salons. Both frequented the most famous salon, the Hôtel de Rambouillet. In spite of those who felt him to be nothing but a braggart, Scudéry did have many admirers, among whom were Claveret, Chaudeauville, Mairet, Chapelain, and Conrart. Georges de Scudéry participated actively in the life of the Hôtel de Rambouillet, contributing to the Guirlande de Julie. Julie was Julie d'Angennes, daughter of Mme de Rambouillet. It was decided that, as a birthday present,
each member of the Hôtel de Rambouillet would write a poem about a particular flower, and these poems would be put together in an anthology (as flowers are put together to make a garland) and presented to her on her birthday. Georges de Scudéry contributed poems about the poppy, pansy, iris, and narcissis.

In 1642, when the position of Gouverneur de Nostre-Dame de la Garde in Marseille became available, it was through the efforts of Mme de Rambouillet that Georges de Scudéry was awarded the post. He and his sister Madeleine left Paris for Marseille, and Madeleine, upon arriving and surveying the scene before her, wrote the following:

De la façon dont la place est disposée, il y a quatre aspects différents qui sont admirables. D'un côté, on a le port et la ville de Marseille sous ses pieds, et si près que l'on entend les hautbois de vingt-deux galères qui y sont; de l'autre, l'on découvre plus de douze mille bestides, pour parler en termes du pays; du troisième, on voit les îles et la mer à perte de vue, et, du quatrième, on n'aperçoit qu'un grand désert, tout hérisse de pointes de rochers et où la stérilité et la solitude sont aussi affreuses que l'abondance est agréable de tous les autres endroits.

It was precisely this "stérilité," their separation from Paris and their friends, that made their stay in Marseille seem like an exile. There were a small number of "précieuses" in Marseille who were very happy to include Georges and Madeleine in their group, for here were two people who had earned their reputation in Paris and were to be much courted and admired. They brought a little of the "Chambre bleue" of the Hôtel de Rambouillet to Marseille, but it could not compare
with the life they had known and enjoyed in Paris.

This is not to say that solitude was completely without its own rewards; sometimes it was even sought as Georges continued writing plays and poetry during his stay in Marseille. Charles Clerc cites an instance when someone came calling during the time that Georges de Scudéry was busy writing; when the unwelcome visitor remarked about the lonely isolation, Georges responded with the following epigramme:

Interrompant mon étude
Tu me demandes un point:
Quel bien à la solitude?
Celui de ne te voir point.

Finally the day came when Georges and Madeleine could no longer stay in Marseille; Georges was beginning to blame any sort of bad fortune on being in Marseille: perhaps if he were in Paris, he could use his contacts and acquaintances to obtain the success he felt he deserved, rather than being stuck away from Paris in a job he felt was unworthy of him. Therefore, it was decided: he would leave Nostre-Dame de la Garde in the careful keeping of his lieutenant, and he and Madeleine would return to Paris.

They were both overjoyed with their departure: Georges wrote:

Eslave-toi de ce donjon,
Quitte ta stérile montagne
Et, laissant à gauche l’Espagne,
Vole à Paris, mon cher Soucy,
Où l’on mange bien mieux qu’ici.

They left Marseille in autumn, 1647. They traveled up the Rhone
River, a long and sometimes tedious journey. The Gazette de France falsely announced Georges' untimely death due to the ship's over-turning on October 26. It was not until November 23 that the false news was set straight, to the relief of all of the Scudéry's friends waiting for them to arrive in Paris.

Another of the travelers' tribulations makes for an amusing anecdote. While in their room at an inn in Valence, Georges and Madeleine were overheard by two other travelers who also happened to be staying at the inn. They were discussing, in rather heated tones, the future of a prince. Madeleine kept insisting that they kill the prince; she felt that this was the best course of action. Georges disagreed. Madeleine kept insisting that the prince die, and the two eavesdroppers, alarmed at what they had overheard, went to the police, who arrived and arrested Georges and Madeleine. It was not until after much discussion and explaining that what had happened became clear: Georges and Madeleine were discussing the fate of a character in Le Grand Cyrus, which they were involved in writing.

They were welcomed back to Paris by their friends and acquaintances, and they settled into the Marais section of Paris. Chapelain called Georges "L'Apollon du Marais," and Madeleine "La Calliope du Marais." Madeleine herself opened the house to visitors, and she became famous as the mistress of her own salon.

In 1650, Georges was received into the Académie Française, taking the place of Vaugelas. A year later, Georges de Scudéry, who, up to this time, had never married, met, fell in love with, and married Mlle Marie-Françoise de Moncel de Martin-Wast. He met her in Granville,
Normandy while there on business for the crown. They had a son, who later became the Abbé de Scudéry.

Mme de Scudéry was widowed at thirty-six years of age when Georges died of apoplexy on May 14, 1667. She remained faithful to his memory, however, and never remarried. She remained in Paris and died there in 1712 at eighty-one years of age.

Among Georges de Scudéry's best known works are his plays, including Ligdamon et Lidias (1630), Le Trompeur puni (1635), La Mort de César (1636), Le Prince déguisé (1636), Didon (1637), L'Amour tyrannique (1639), Andromire (1641), and Ibrahim (1643). Among his poetry, best known are Le Cabinet (1646), Poésies diverses (1649), and Poésies nouvelles (1661). His epic poem Alaric (1654) is also well known. It is interesting to note that Georges de Scudéry wrote his drama during his early and middle years. His poetry, which often was included after his plays, was continued on through his middle years into his later years, and the Poésies nouvelles were published when he was sixty years old, six years before his death. His last play, Axiosane, was published in 1644, while his first collection of poetry (not including the poetry published after the individual plays) was published in 1646. It would seem that during the latter years of his stay in Marseille as Gouverneur de Nostre-Dame de la Garde, away from the society and theaters of Paris, he stopped writing drama and turned to poetry as his main creative venture. It continued to be so after his return to Paris.
GEORGES DE SCUDÉRY AND LITERARY HISTORY

The most extensive contemporary criticism that exists of Georges de Scudéry is found in the Historiettes of Tallement des Réaux. Tallement des Réaux lived from 1619 to 1692, and the Historiettes are his memoirs, six volumes of amusing stories and anecdotes about the celebrated men and women of the time, that give a detailed view of French seventeenth century society. Tallement devotes a chapter to Georges and Madeleine together, although he treats each separately within the chapter. He talks mostly of their lives, giving biographical information and mentioning acquaintances and anecdotes. He does mention two of Georges de Scudéry's plays, Ligdamon and Le Trompeur puni, calling them "deux meschantes pièces," and treating them as simply diversions rather than the serious work of an earnest playwright.

Tallement is really concerned with Georges de Scudéry only as a person rather than with his works. He speaks extensively of Scudéry's vanity, and attacks him for it. He recounts maliciously an incident in which Georges had preceded Le Trompeur puni with an engraved portrait of himself, with the following inscription:

Et poète et guerrier,
Il aura du laurier.

Apparently the public (according to Tallement) felt that this outward show of vanity and ego was a little too much to bear, and a substitution for the above verse was quickly developed and passed around:
Et poète et gascon, 
Il aura du baston.

Tallement is obviously not writing as a literary critic; he writes history, his own impressions of his time, for his own amusement. Since he never mentions Georges de Scudéry's poetry at all, there is no indication as to how he judged that poetry.

Another seventeenth-century writer who was indeed a literary critic as far as Georges de Scudéry's works were concerned is Boileau. Boileau made many references to Georges in his own literary works, none of them complimentary and many of them outwardly vicious. Probably the most famous criticism of Scudéry by Boileau appears in his Satire II (à M. de Molière):

Bienheureux Scudéri, dont la fertile plume  
Peut tous les mois sans peine enfanter un volume!  
Tes écrits, il est vrai, sans art et languissans,  
Semblent estre formez en dépit du bon sens:  
Mais ils trouvent pourtant, quoi qu'on en puisse dire,  
Un Marchand pour les vendre, et des Sots pour les lire.  
(vv. 77-82)

This criticism of quantity taking precedence over quality was precipitated by Scudéry's widely repeated boast that he could write, with equal ease, a poem of 1500 or 100,000 verses. Boileau obviously felt that the longer the work, the less artistic merit, and felt a marked preference for those works whose aesthetic impact depended on economy of material and brevity in artistic expressiveness.

Boileau also felt hostility toward Tasso and "italianisme,"
clearly marked by verse 176 of his *Satire IX* and also by the following lines from the first Chant of his *Art poétique*:

Évitons ces excès; laissons à l'Italie  
De tous ces faux brillants l'éclatante folie.  
(vv. 43-4)

The wave of affected behavior which had been influencing French manners since the sixteenth century had come from Italy and had gained popularity under Catherine and Marie de Medicis. Italian writers such as Marino represented the ultimate in "mauvais goût" as far as Boileau was concerned, and he felt it should be combatted in the name of "bon sens" and the cause of the purity of poetic diction. Thus, the fact that Georges de Scudéry had translated several Italian works did nothing to raise his stature in Boileau's eyes. He makes a slighting reference in Chant V of *Le Lutrin* (v. 154) to "l'inconnu Caloandre," the *Caloandre fidèle* by Marini translated into French (1638) by Georges de Scudéry.

Georges de Scudéry's prolific writings came under more criticism by Boileau in the first Chant of his *Art poétique*. Stating that "un auteur quelquefois trop plein de son objet/Jamais sans l'épuiser n'abandonne un sujet," (vv. 49-50), Boileau gives an example taken from *Alaric*, Scudéry's epic poem of more than 11,000 verses:

Ce ne sont que festons, ce ne sont qu'astragales.

Again, Boileau is clearly stating that overworking a subject results
in pomposity and "mauvais goûť." It is also clear by his example that he considers Georges de Scudéry a prime offender.

Still considering Alaric as worthy of more criticism, Boileau criticizes Scudéry's first line, this time in Reflexion II of his Réflexions critiques. The line in question is "Je chante le Vainqueur des Vainqueurs de la Terre," and here is Boileau's reaction:

Ce vers est assez noble, et est peut-être le mieux tourné de tout son ouvrage: mais il est ridicule de crier si haut, et de promettre de si grandes choses dès le premier vers.

If this first verse in indeed "le mieux tourné de tout son ouvrage" and yet Boileau can find that much to criticize, one does not even need to wonder what Boileau's opinion is about the other verses.

Boileau seems, however, to have softened his position of opposition to Georges de Scudéry in later years. One finds the following in the preface of the 1683, 1685, and 1694 editions of the Satires:

Je veux bien aussi avouer qu'il y a du génie dans les écrits de Saint-Amand, de Brébeuf, de Scudéri, et de plusieurs autres que j'ay critiqués et qui sont en effet d'ailleurs, aussi-bien que moy, très dignes de Critique.

But it is interesting to note that Scudéry's lyric poetry received no attention whatsoever from Boileau. All of Boileau's criticism was aimed at Scudéry's drama and his epic poem Alaric. The absence of critical remarks about his lyric poetry, supported by
the attenuating comment of the 1683 preface, could be construed as approval, or at least an absence of radical disapproval on the part of Boileau, although this would be speculation. What is more probable is that Boileau, like most of Scudéry's contemporaries, considered him a writer of plays and of epic poetry, and looked upon his lyric poetry as the poet's diversion rather than a serious literary undertaking. Thus, Scudéry's lyric poetry received no real critical analysis from any literary critics during his own time.

Paul Pellisson, in his Histoire de l'Académie Française, composed in 1652, does indeed mention Georges de Scudéry's lyrical works, specifically Le Cabinet and the Poésies diverses. What Pellisson is doing, however, is presenting a "Catalogue de messieurs de l'Académie," and his primary concern is not a literary analysis of anyone's works. He does pose the important question, "Mais étoit-ce un grand poète?" This at least gives future literary critics the opportunity to analyze and formulate an answer.

The attitude of eighteenth-century readers toward Georges de Scudéry and his works can be found in and typified from the writings of two men, Jean-Pierre Niceron and the Abbé Goujet.

The first work to appear was Niceron's Mémoires pour servir à l'histoire des hommes illustres dans la république des lettres, avec un catalogue raisonné de leurs ouvrages, which was published in 1731. The work contains precisely what the title indicates: biographical and bibliographical data on certain illustrious persons, and a critical approach to their respective works. Much of the biographical data on Georges de Scudéry has been culled from other sources:
Niceron mentions specifically the Abbé d'Olivet's *Histoire de l'Académie Française*. Niceron is able to give a second verse of the first poem that Georges de Scudéry had composed for Catherine de Rouyère and had sung under her window:

*Toutes ces beautez fardées,*

*Dont la Cour vante les appas,*

*Sans les avoir regardées,*

*Me voici revenu sur mes pas.*

*Vous dormez, et me voici de retour*

*Avec autant d'amour,*

*Comme le premier jour.*

In addition to that, Niceron also gives several other verses that Georges de Scudéry had also written for Catherine:

*L'Eté paroit dans mes ardeurs,*

*L'Hiver se voit dans vos rigueurs,*

*Pour le Printemps je vous le donne,*

*Catin, cedez enfin à mes justes raisons,*

*Et faisant l'an parfait dans ses quatre Saisons*;

*Donnez à mon amour le doux fruit de l'Automne.*

Niceron mentions Boileau's criticisms of Georges de Scudéry, specifically those found in the *Satire II* and the first Chant of the *Art poétique*. He calls Boileau's criticisms "railleries," and seems to take a position in defense of Scudéry's works; he claims that Scudéry "est plus connu en qualité d'Auteur qu'en tout autre, quoique ses Ouvrages n'ayent plus à present de Lecteurs."

Niceron also defends Scudéry in light of some remarks made by Chapelain in his *Liste de quelques gens de lettres vivans en 1662*, saying (about Chapelain) that "l'on y voit qu'il étoit mauvais
juge en fait de Poésie."17 Thus, the tide of criticism against Scudéry, so common in his own time, seems to be gradually changing.

What follows is a listing by Niceron of all of Georges de Scudéry's works, title, place of publication, and date. In some instances he will quote from Scudéry's preface to a particular work, but he does not give any kind of critical analysis of any of the twenty-nine works which comprise the list.

The Abbé Goujet's work, Bibliothèque française ou histoire de la littérature française, was published in 1756. Because Goujet's work appeared twenty-five years after Niceron's, Goujet had taken advantage of the information contained in Niceron's work and used most of it in his own.18 Thus, the two works contain much information in common, and in some cases the wording is exactly the same.

Goujet is the first critic to mention specifically Georges de Scudéry's lyric poetry. In reference to the Cabinet, he quotes from a letter to Georges from Chapelain:

Qu'il n'a rien laissé sortir de ses mains qui ne porte la marque de l'élévation de son esprit & de la hauteur de son courage; que ce dernier Ouvrage doit donner de la jalousie à ses aînés....Je ne scaurois m'empêcher de vous dire que que j'en ai été ravi, transporté, enlevé, & j'y ai même rencontré tel endroit qui m'a attendri jusqu'à verser des larmes.19

Goujet makes it clear that he feels that the above praise is a bit overdone, although he himself says nothing critical about the Cabinet:
Malgré ce Panégyrique, ce Cabinet n'est plus visité, & j'y ai cherché en vain ce qui y avait pu ravir, transporter, enlever Chapelain l'a- tendrir & lui faire verser des larmes.

Goujet also mentions specifically the Poésies diverses, giving a summary of the different kinds of poems to be found in that work. He is consistent with Boileau, however, in criticizing Scudéry's tremendous ego, choosing specific examples found in the Poésies diverses. Goujet also mentions in passing the great number of works written by Scudéry, and quotes Boileau's criticism which is to be found in the third Chant of the Art poétique:

Que le début soit simple & n'ait rien d'affecté.
N'allez pas dès l'abord sur Pégage monté,
Crier à vos Lecteurs d'une voix de tonnerre,
"Je chante le Vainqueur des Vainqueurs de la terre."
Que produira l'Auteur après tous ces grands cris!
La Montagne en travail enfante une souris.

In addition to mentioning those who, like Boileau, criticized Scudéry's works, Goujet also mentions several who (in addition to Chapelain) praised it. He specifically mentions Balzac's praise of Scudéry's Arminius, and Sarasin's praise of L'Amour tyrannique.

Goujet's final judgement of Scudéry is less negative than either Niceron's or Boileau's. What criticism he does give is for the man himself (his ego, his bragging about his capabilities), and not for the literary works. And in what seems to be a concentrated effort to look at both sides of the question, he does include words
of praise for Scudéry which seem to offset the very negative criticism of Boileau.

The tendency of the seventeenth and eighteenth centuries to look at Georges de Scudéry’s works in terms of Boileau’s severe criticism, with very little praise, is brought to a slow halt in the nineteenth century. Théophile Gautier, in his work Les Grotesques (1859), seems to feel that Scudéry’s works are not worth much in themselves, but paradoxically, that Scudéry deserves to be included in his work. Gautier opens his chapter of Les Grotesques which treats Georges de Scudéry with the following judgement:

Scudéry est assurément un très-détestable poète, et non un moins détestable prosateur, il mérite de tout point l'oubli où il est tombé, et il est difficile de rencontrer un fatras plus énorme et plus indigeste que la collection de ses œuvres.

With a judgement so severe, one wonders why Gautier even had any inclination to include Scudéry. Gautier clarifies his position shortly after the opening statement; apparently he feels that Scudéry’s work represents a kind of deviation from the normal, a kind of grotesqueness which was characteristic of some works of the seventeenth century, and by dint of that, that Scudéry should occupy his pages among Les Grotesques:

...Scudéry est un type merveilleux d'une espèce de littérateurs éteinte maintenant, et c'est sous ce rapport que je m'occupe de lui.
Gautier also includes biographical information, the same information which was given in the works of the previous critics. The opening criticism is softened somewhat with the statement that

Chacune de ses pièces a un mérite particulier.\textsuperscript{23}

The statement is interesting, for it is precisely Scudéry's plays which received the heaviest brunt of criticism during the previous centuries.

The opening criticism is further lessened by Gautier's listing of Scudéry's admirers (thus admitting that he did indeed have some), and also by his own judgement about Georges' descriptive poetry (which would include the poems of the Cabinet as well as some of the Poésies diverses): "Comme poète descriptif, il est souvent digne d'élógés."\textsuperscript{24}

As far as the Cabinet is concerned, it is "fort ingénieux," according to Gautier. The remainder of the chapter on Scudéry is concerned with his plays: Gautier recounts plots and discusses the merits of each play.

Another nineteenth century critic who finds Georges de Scudéry worthy of note is Charles Livet, in his book Précieux et précieuses, also published in 1859.

Livet is primarily concerned with Georges de Scudéry within the context of "préciosité." He also gives biographical information, and recounts Georges' and his sister's relationships with the salons and with other "précieux." He traces the reception received by Scudéry's
plays during the seventeenth century, and in some cases quotes briefly from the plays themselves. Scudéry's role in the "Querelle du Cid" is also examined and discussed. Livet is not so concerned with giving a judgement of his own of Scudéry's works as he is with presenting Georges de Scudéry and his works within the framework of the seventeenth century, the presentation of a literary historian, rather than the approach of a literary critic.

The work in which Émile Faguet (1847-1916) mentions Georges de Scudéry, *Histoire de la poésie française III: Précieux et burlesques*, beginning the last two decades of the nineteenth century, was not published until 1927. Faguet, like Niceron and Goujet a century earlier, includes a mixture of biographical information, previous criticism, and his own judgements about Scudéry. What separates Faguet from the previous critics, however, is that Faguet does not treat Scudéry's dramatic works at all, and his history of French poetry is the first genuine history to give Scudéry his rightful place among the mid-seventeenth century poets.

Faguet definitely sides with Scudéry, against the previous criticisms by Boileau, calling Scudéry a "victime de Boileau." He also defends Scudery against previous personal attacks on his egoism, the first critic to do so. The historian feels that if one cannot entirely excuse Scudéry for having such a high opinion of himself and bragging a little, at least one can understand the circumstances which tended to bring it about:

*Il est toujours un peu ridicule d'être matamore,*
d'être encore vers 1655 ou 1656 un homme du temps de Louis XIII; mais quand on l'est d'une façon si généreuse, quand on l'est pour les morts dont la mémoire est attaquée, cela n'est pas si mal.  

Faguet also does something that no critic has done up to this point, and that is to compare Scudéry's poetic works with the poetic works of other poets. He does not do this in any great detail, but he does make the comparison between Scudéry's early poetry and the poetry of Gombault and Tristan l'Hermite, claiming a certain similarity:

Ses œuvres sont d'abord des poésies galantes, dans le genre de celles de Gombault ou de Tristan l'Hermite.

Faguet gives a summary and lengthy commentary on Alaric, in keeping with the trend of paying more attention to Scudéry's epic poetry than to his lyric poetry. In his final paragraph of the section on Georges de Scudéry, Faguet does something else that no previous critic or historian really made an effort to do: that is to synthesize the ideas and opinions of previous critics, and to add to them his own judgements. The result is an overview of Georges de Scudéry as a poet, taking into account the attitudes of the seventeenth and eighteenth centuries, but also modifying these ideas, sometimes re-evaluating them, to produce a uniquely nineteenth-century view:
Nous avons donc avec Scudéry affaire à un poète aimable, très distingué, orateur en vers quel-quefois de premier ordre, peu original, mais ayant pourtant une certaine facilité qui n'est pas tout à fait une abondance stérile. Si Boileau l'a tant attaqué, c'est qu'il avait le précieux, la galanterie un peu affectée, et enfin le panache. Il a été le type complet de la littérature du temps de Louis XIII et ce que les gens de 1660 ont le plus détesté, c'est justement le tour d'esprit de la génération précédante.

The most comprehensive study on the seventeenth century to appear recently is Antoine Adam's five-volume work, *Histoire de la littérature française au XVIIe siècle*. The separate volumes appeared over the years 1949-1956; volumes I and II, which include Georges de Scudéry, were published in 1949 and 1951 respectively. It is volume I which treats specifically the lyric poetry. Adam combines biographical information with critical comments about the poetry. For the first time, Georges de Scudéry's lyric poetry is given its rightful place within the framework of seventeenth century literature: his poetic style becomes the subject for analysis, and influences (especially Marino) upon his style are discussed and examples given. Adam goes a step farther than Faguet did in his work: in addition to mentioning that Georges de Scudéry's lyric poetry is reminiscent of other poets of the same era, Adam actually mentions specific poems and gives specific lines. Through Antoine Adam's work, Georges de Scudéry had finally, and rightfully, become a "legitimate" literary figure. In volume II, Adam treats the novels which Georges wrote in collaboration with his sister Madeleine.

In speaking of *Alaric*, it is clear that Antoine Adam does not
have the negative viewpoint of his predecessors; if he is not overly enthusiastic about it, at least he has chosen rather to remain neutral:

Du style de Scudéry, mieux vaut sans doute ne rien dire. Il a cette facilité diffuse dont l’auteur se faisait un mérite, et que le naïf Mambrun admirait: "Scuterrae foecunditas admirabilis et ingenii divitiae quodam modo infinitae...."

The only entire book which has been written on the subject of Georges de Scudéry is by Charles Clerc, *Un Matamore des lettres: la vie tragi-comique de Georges de Scudéry* (1929). The work is mainly biographical, and lists in its bibliography all of the previously mentioned works, with the exception of Goujet, Faguet, and Adam.

Clerc is mainly concerned with Georges and his sister Madeleine, and how they fit into the "précieux" society of the day. Much detail is given to their daily lives, the people they knew and saw frequently, and the salons they frequented. Georges de Scudéry's literary works are only mentioned in passing, and then only if they happen to be the basis for some incident or some happening of importance, for example, the "Querelle du Cid." Scudéry's personality is analyzed in detail, and it is obvious from the title what Clerc's opinion is. Clerc's book is excellent for an overall view of French seventeenth-century society and manners, and the roles played by Georges and Madeleine de Scudéry within that society. But anyone who is in search of literary analyses or criticism, or the orientation of Georges de Scudéry's works within the framework of the seventeenth
century, will be disappointed, as he will be by an article by Clerc, also written in 1929 and published in the Revue des Deux Mondes, entitled "Georges de Scudéry, Gouverneur de Notre-Dame de la Garde." It is purely biographical, and focuses exclusively on the daily lives of Georges and Madeleine during their stay in Marseille.

Although other twentieth century works treat the biographies of Georges and Madeleine de Scudéry, very little has been done in the twentieth century with Georges de Scudéry's poetic works. Maurice Cauchie, in an article that appeared in the Mercure de France in 1947, entitled "Les Premières poésies de Scudéry," treats some of the poems found at the end of his dramatic works, specifically between the years 1631 and 1636. What a contrast there is with Boileau's opinion of Georges de Scudéry, when Cauchie states:

En 1649, Georges de Scudéry faisait paraître un copieux recueil de vers intitulé Poésies diverses, qui est, sans aucun doute, un des meilleurs de la première moitié du XVIIe siècle....

Cauchie states very clearly that he feels that the ad hominem criticism leveled at Scudéry for his egoism is simply a "tradition," and has no substantial basis whatsoever. It is a tradition that Cauchie feels should be broken, and he will be the first to break it.

More recent articles have finally begun to treat Georges de Scudéry's poetry separately from the rest of his works. For example, there is the article by the art historian Jean Adhémar entitled "Le Cabinet de M. de Scudéry: Manifeste de la préciosité." Although I do not personally feel that the predominant characteristics of the
Cabinet are "précieux," as I will demonstrate in Chapter I, Adhémard groups all the paintings in the Cabinet into subject-groups and draws a parallel with subjects also treated by Marino in his Galeria. This is a tremendous undertaking, and the cataloging of this information is extremely helpful. What Adhémard fails to consider, however, is the fact that the difference between baroque and "préciosité" does not lie entirely in the realm of themes; therefore his classification of the Cabinet as a "précieux" work on the basis of the themes of the paintings would seem to be questionable.

Michel Jeanneret's article entitled "Un Poète et ses tableaux: Le Cabinet de M. de Scudéry" is found in the October 1974 issue of French Studies and combines an analysis of the poems of the Cabinet, which is interesting and useful. Like Adhémard, he has added an appendix listing all the artists represented in the paintings of the Cabinet.

Strictly bibliographical studies of Georges de Scudéry's works can be found by Georges Mongrédien, "Bibliographie des oeuvres de Georges et Madeleine de Scudéry," in the Revue d'histoire littéraire de la France, volumes 50 (1933) and 52 (1935). Mongrédien's listing gives full titles, place and date of publication, publisher, and number of pages of each work. He also lists the Bibliothèque Nationale number, and the numbers assigned to the work at any other libraries. A more specific bibliographical study has been done by Maurice Cauchie, "Bibliographie des poésies de Scudéry," found in the Bulletin du bibliophile, 1956. This bibliography is especially helpful for the study of the poetry, since it gives a fuller
bibliographical description. Neither Mongrédiennor Cauchie gives any analysis of the poems themselves.

Mongrédiennahas, however, included two short poems by Scudéry in his *Anthologie de la Poésie précieuse*, with a brief apologetic note:

Il [Scudéry] a fait quelques rencontres heureuses, qui meritent d'être rappelées à ceux qui ne croient pas que les sentiments de Boileau sont intangibles... Il avait plus de goût qu'on n'a dit: son Cabinet de peinture le prouve....

Georges de Scudéry's poems have made their way also into other anthologies, produced since the beginning of a revolution of his poetry in the 1920s and still continuing with the research in progress on the poets of the first half of the seventeenth century. Maurice Allem, for example, has included four of Scudéry's sonnets, two odes, one short portrait from the Cabinet, and three poems from the *Guirlande de Julie* in his *Anthologie poétique française: XVIIe siècle*. In addition to giving a brief biographical section on Georges de Scudéry, Allem takes up his defense, stating that

Nous avons réuni quelques-unes des pièces considérées comme les meilleurs fruits de sa verve... Il fit le guerrier; on l'en a ralillé et il l'avait sans doute mérité, mais quoi! Il était ainsi, et, sous l'outrance matamoresque du geste, il faut reconnaître la noblesse de l'action.
Allem obviously feels that the numerous merits of Georges de Scudéry's lyric poetry have been too long ignored on the basis of previous judgements, which may no longer be valid ones.

Five of Georges de Scudéry's poems are also included by Jean Rousset in his Anthologie de la poésie baroque française, Vols. I and II. Not only have his poems been given their place in Rousset's anthology, but Rousset has also chosen a quotation from Alaric to use as an epigramme to his section entitled "L'Eau en mouvement":

Mille et mille jets d'eau font ces roches humides  
D'un cristal bondissant, et de perles liquides.

Along with the above epigramme by Scudéry is one by Saint-Amant, so one could say that Georges de Scudéry is in very good company; and it finally seems that, over the centuries, the tide of negative criticism has turned and critics and readers alike are discovering the richness and quality to be found in his lyric poetry. Finally, the lyric poetry is being looked upon as the serious literary endeavor which it was, and not simply as a diversion of a bored soldier and "précieux."

It will be the purpose of this study to show that the basic thematic and stylistic development of Georges de Scudéry's lyric poetry consists of a movement from a "personal emotionalism" which can be called "baroque" to an "intellectualized performance" which can be called "précieux," from the poetic drama of the Phaëton figure to the immobilized apollonian "galant" of the salons. This progression of literary theme and style will be considered in three
contexts: historical, personal, and technical. The historical context will situate the many currents, in France and beyond, that form the rich variety of poetic possibilities open to French poets in the fourth decade of the seventeenth century and will also be an exploration of the questions of the baroque and "préciosité"—what the terms mean, how they are used, and how "préciosité" seems to be a further development and refinement of certain characteristics which can be called "baroque." The personal context will be a consideration of Georges de Scudéry's poetic career in relation to this historical context and will explore aspects of it which influenced him personally and thus were partly responsible for the shape given to his lyrical inspiration. The technical context will concern itself with the formal aspects of his vocabulary and diction, syntax, themes, and structure, and concentrate on the general literary progression of Georges de Scudéry's lyric poetry from "baroque" to "précieux," symbolized by a moving away from the pictorial toward a pure verbalism, from imagery to refinement of language.

There are three recueils of Georges de Scudéry's lyric poetry; these three volumes, together with his epic Alaric (1654), represent his poetic endeavors. Additional poems, not included in these recueils, were published singly or placed at the end of his various dramatic works. Since the dates of composition of these isolated poems are most often unknown, and it is therefore impossible to fit them with certainty into any chronological sequence or literary development, I have chosen not to include these isolated poems in my study. I have also chosen not to consider the lyricism, of quite a
different order, that is one element of his epic poetry.

Since I have decided to concern myself only with the poetry of Georges de Scudéry's middle years and the historical context of the 1640s, I will limit my primary investigation to the Cabinet and the Poésies diverses. These are the two recueils which show "baroque" and "précieux" characteristics, the Poésies nouvelles (1661) being too late to be influenced in any vital way by the development of the baroque in France. The Poésies nouvelles, which I have excluded from analysis, do not in any way change the focus of the development that I have found in the mature verse of those two volumes. 33

Since no one has, as yet, attempted to do a truly extensive analysis of Georges de Scudéry's lyric poetry, nor attempted to concentrate on stylistic development and progression throughout his works, the following study will attempt to give a basic overall view of Georges de Scudéry's lyric poetry, of the qualities it possesses within its limitations that make it worthy of becoming a part of the rediscoveries of French lyric poets that are progressively enriching our understanding of the complex vitality of French poetry in the first half of the seventeenth century.
INTRODUCTION

Footnotes

1 In addition to the poet's own prefaces, dedications, and verse, my main sources for the biography of Georges de Scudéry are the following works: Tallement des Réaux, Les Historiettes, V (Paris: J. Techenet, 1862); Paul Pellison, Histoire de l'Aca-
démie française (Paris: Didier, 1729); and Jean-Ferre Niceron, Mémoires pour servir à l'histoire des hommes illustres (Paris: Librairie Briasson, 1731).


8 Gautier, p. 303.

9 Charles Clerc, "Georges de Scudéry, Gouverneur de Notre-
Dame de la Garde," Revue des Deux Mondes (L), 1929, 186-7.

10 Ibid., p. 189.

11 Although not published for the first time until 1833, they were written during the seventeenth century and must be considered as seventeenth-century criticism. The last Historiette carries the date of 1659.


15 Ibid., p. 117.

16 Ibid., p. 118.

17 Ibid., p. 124.

18 Niceron's work spanned the years 1729-1745; Goujet's work was written between 1741 and 1756. Therefore, there was a period of five years (1741-5) when both men were writing at the same time. The respective volumes containing information about Georges de Scudéry were, however, separated by twenty-five years: Niceron (1731) and Goujet (1756).


20 Ibid., p. 146.


22 Ibid., p. 286.

23 Ibid., p. 290.

24 Ibid., p. 304.


26 Ibid., p. 339.

27 Ibid., p. 350.


29 For example, Émile Perrier, Scudéry et sa soeur à Marseille (Valence, 1908); J. Roman, "Georges de Scudéry,


33 Poésies nouvelles (Amsterdam: Jean Nuombreorta, 1661). I have examined a photocopy of the original which is in the Bibliothèque de l'Arsenal.
CHAPTER I

The Cabinet

"L'homme 'baroque' construit en soi ou autour de soi un monde imaginaire, dans lequel il s'installe comme en un monde plus réel, non sans garder par devers soi une certaine conscience de vivre un mirage...."

--Jean Rousset

THE PROBLEM OF THE BAROQUE: TERMINOLOGY AND CHRONOLOGY

The term "baroque" has been widely used by critics in relation to both art and literature, as well as music. Most critics have approached the problem of the baroque by lamenting the lack of study and investigation into the literary baroque in France and then by trying to untangle the mixture of ambiguous and confusing terminology of what research had been done on the subject. As René Wellek and Austin Warren stated,

An unending discussion has been given to the main periods of modern literary history. The terms 'Renaissance,' 'Classicism,' 'Romanticism,' 'Symbolism,' and recently 'baroque' have been defined, re-defined, controverted. It is unlikely that any kind of agreement can be reached so long as the theoretical issues...remain confused, so long as the men engaged in the discussions insist on definitions by class concepts, confuse 'period' terms with 'type' terms, confuse the semantic history of the terms with the actual changes of style.
Most critics, as a result, have set forth their own definition of the baroque. Marcel Raymond has resisted the "too easy solution" of attaching the label of "baroque" to anything which can be termed "irregular." This by itself, he asserts, does not constitute a sufficient stylistic distinction. Odette de Mourgues has acknowledged the confusion between the terms "baroque" and "précieux" and has tried to make a clear distinction between the two. These two critics have worked within the realm of literature, trying, as Odette de Mourgues says, "to find the criterion of baroque literature, especially baroque poetry, from within, that is, in a certain number of themes or stylistic characteristics."

Other critics have felt that the way toward a clarification of the literary baroque is to adapt characteristics from a realm where the criteria of the baroque has already been firmly established: art. Jean Rousset has used this approach, as has Imbrie Buffum.

The problem of placing the baroque movement within a chronological framework is less difficult than deriving a definition. Although the critics do not agree exactly, there is not much variation. All give their dates as "approximate." Marcel Raymond sets the beginning date at 1550, Jean Rousset at 1580. Raymond ends at 1650, Rousset at 1670. Both men also subdivide the baroque movement into two movements, each with certain distinct themes and characteristics. Raymond calls his sub-periods "pré-baroque" and "plein baroque," Rousset distinguishes between a "baroque noir" and a "baroque blanc." And both men are close on the year which
separates the two baroque movements: 1600 for Raymond, 1625 for
Rousset. Antoine Adam also divides the baroque into two periods,
with 1620 being the division. 10

It will be the second baroque period, 1600-1650, which will
be explored in this chapter. Georges de Scudéry, having been born
in 1601, was born almost "with the century" and lived his life
within this period. It is the second baroque period, the "plein
baroque," which influenced and was influenced by the seventeenth
century. Thus, in speaking of baroque characteristics, it will be
specifically the characteristics of that second baroque period
which will be referred to.

This chapter will attempt a synthesis of the baroque char-
acteristics set forth by the various critics in order to arrive
at a set of criteria by which a work may be said to be baroque;
and it will also apply this criteria to the Cabinet of Georges de
Scudéry in order to show that the thematic and stylistic char-
acteristics dominant in this work are baroque.

THE DEVELOPMENT OF A BAROQUE SPIRIT IN FRANCE

The great majority of Europeans, at the beginning of the
seventeenth century, lived a rural life. They made their living
from the land, and the resulting society was composed of "paysans
dont l'esprit est moins tourné vers le raisonnement rigoureux et
abstrait que vers le sensible et le merveilleux, les signes vis-
ibles de ce à quoi ils croient." 11 The world was, for thinking
persons, however, being reshaped by the three main intellectual currents, which dominated Europe at the end of the Renaissance: (1) science, which operated in the external realm of nature; (2) humanism, reshaping the inner domain of man; (3) religious reform, working within the Church. 12

According to Ira O. Wade, a balance must be struck between those three areas in order to avoid metaphysical "uneasiness." "What creates difficulties...is the development of a serious deficiency in any one element. If it has been the dominant one, all the others are upset, producing a kind of frustration, a desperate reappraisal in which one endeavors to rearrange first the defective element, and then to readjust it with the others." 13 This feeling of frustration and desperate rearrangement is precisely what took place in Europe between the years 1550-1625; the instability had developed in the area of religion because of the Reformation, the Counter-Reformation, and the resulting religious wars. The time span, seventy-five years, was more than a lifetime for most people. Many people were born, lived their lives, and died without ever knowing peace. Man was faced with a chaotic world, in which religious fervor as well as skepticism abounded; his life was in a constant state of flux, and the hope of obtaining some semblance of happiness and order seemed as futile as trying to capture and hold a flash of sunlight or a wisp of smoke. What seemed to be was not always what was, and man was taught that life was uncertain and deceiving, the only sure, unignorable reality being death. Even though death was a certain end to one's life, even it had an aura
of uncertainty surrounding it, for no living person knew for sure exactly what it was like to die or what happened after death. Yet man was reminded of death every day by the religious wars which were constantly being waged.

It was this "crise de culture," as Marcel Raymond calls it, which became the perfect environment for the development of the baroque:

En cet âge d'instabilité, d'insecurité cosmique, l'homme sent la menace. Vulnérable, il se sensibilise. L'âme souffre et jouit plus intensément, à fleur de chair. Souvent partagée: la nature l'attire, et la vie violente, souffrance, martyr et mort qu'elle se prend à goûter; le surnaturel l'attire, transcendant et immégrant à la fois, mêlé à la nature. La béatitude même ne se conçoit guère sans la pâmoison des sens. D'où le besoin de symboles expressifs, toujours plus expressifs, dans l'ordre de la force ou de la délicatesse.

Thus, the pre-baroque period is characterized by a kind of "inconstance noire," to use Jean Rousset's terms. The poet realizes the uncertainty and the fragility of life, and he agonizes over his metaphysical questions which must remain unanswered: Where is the meaning in life? How can one seize the unseizeable, fix that which is ever-changing? How can one escape from the vertigo of being in a constant state of metamorphosis? The absence of stability and security weighs heavily upon the poet, producing a kind of "lourdeur" and melancholy in his poetry which borders on desperation. One sees bitterness and pessimism, which,
after all, is the logical result of a life spent constantly in turmoil and chaos, surrounded by war and death. This "black" side of the baroque spirit dominated and characterizes the last half of the sixteenth century, and it remains there to haunt the moment of peace and harmony established in the century's last decades and maintained in its promise with the assassination of Henri IV (1610). Poetry of this type was generally full of Biblical images: floods, fire, torment. This is typified in D'Aubigné's *Les Tragiques*, and is also symbolic of inner combats.

Gradually, after the spectre of royal assassination dimmed and the monarchy stabilized in a long reign, a certain amount of security was again a part of people's lives--many knowing it for the first time. The shape of literature—and the arts—changed, from a "black" pre-baroque to a "white" "plein baroque."

The inconstancy and uncertainty of life was still the dominant influence, but the poet began to take a certain delight in life's unpredictability. Instead of weighing heavily on his mind, the illusions and false appearances around him gave the poet a fertile ground for the total unleashing of his imagination. Instead of causing the poet to feel insecure and vaguely uneasy, the close relationship between illusion and reality, between "être" and "paraître," sparked his imagination and set his creative ability to work. The bursting of a soap bubble or a wisp of smoke no longer agonizingly reminded the poet of the fragility of his own life, but gave him a playful delight in being a part of, and feeling, the world around him. The baroque poet plunged into this ever-changing and inconstant
world and savored it; the symbols of inconstancy and illusion became the basic stuff of which his poems were made: birds were metamorphosized into plumed songs, beings into a wisp of smoke or grains of sand at the mercy of a restless wind or sea. Life-hung by a spider’s web, covered with dew, ever-turning in the wind and reflecting the many colors of the prism as it is touched by the sun.

The poet lived and felt these symbols; his poetry became a poetry of sensation, a poetry of sensual experience. The five senses play a large role in the poetry of the second baroque period. Gone is the predominance of the metaphysical and intellectual analyses of the world in flux. In their place are the senses, which plunge into the sights, sounds, smells, feelings, and tastes which surround the poet. Life is not interpreted or explained, it is felt and savored in a purely emotional, sensual way.

The most important of the five senses is sight. The visual element is dominant in baroque poetry. Descriptions are given a dominantly visual orientation, often to the exclusion of the other senses entirely. The poet sees, and as a result of his poetry, we, the readers, also see. But we see not directly, only through the poet's eyes; he controls what we see, and we are often tricked and deceived by having been too eager to accept as reality that which was only appearance. The baroque poet delights in pointing out that one cannot always believe what one sees. The fine line between illusion and reality, between an object and its reflection, between an object and its shadow, is blurred until we no longer know which is which and we realize that we never will be able to know for sure.
The baroque world is a world turned upside down and inside out; by means of reflection, birds fly in the water and fish touch the sun; fire and water co-exist in a harmony defiant of nature's laws. The visual images are all the more striking and incredible, for this is the baroque poet's desire. His poetry is a visual poetry, reflecting, transposing a world already constantly changing. The poet creates out of what he sees and how he feels: The visual element and the sensual element are the two things basic to all poetry of the "plein baroque."

THE BAROQUE IN ART

The same social and political situations which exerted an influence over the literary figures of the late sixteenth and early seventeenth centuries also influenced the realm of art. In painting, "the two post-classical styles [mannerism and baroque] arise almost at the same time out of the intellectual crisis of the opening decades of the [seventeenth] century: mannerism as the expression of the antagonism between the spiritualistic and the sensualistic trends of the age, and baroque as the temporary settlement of the conflict on the basis of spontaneous feeling." 17

Hauser divides the artistic baroque into two periods which seem to be compatible with analogous divisions by literary critics: early and mature baroque. Early baroque is the expression of a popular, emotional, nationalistic trend. The mature baroque "triumphs over the more refined and exclusive style of mannerism, as the ecclesiastical propaganda of the Counter Reformation spreads
and Catholicism again becomes a people's religion."\textsuperscript{18}

Art imitates nature, the mimetic theorists say, and baroque art is most certainly a rendering of the artist's feelings about life as he experienced it. In baroque art one sees "the dissolution of firm, plastic, and linear form into something moving, hovering, and incapable of being grasped; the obliteration of frontiers and contours, which arouse the impression of the unlimited, the immeasurable, and the infinite; and the transformation of a static, rigid, objective being into a becoming, a function, an interdependence between the subject and the object...."\textsuperscript{19} The concepts of movement, metamorphosis, and unlimitedness reflect the constantly changing, unmeasurable quality of a life which is never rigid, static, or fixed. Also characteristic of baroque art is an unsymmetrical composition. This sense of "off-balance" creates a feeling of tension and anxiety which is analogous to the tension and anxiety felt by the artist as he strives to render on canvas a life which is constantly topsy-turvy and in a state of flux, and can only serve to remind man of his own insignificance and incapabilities when confronted with the vast, limitless expanse of a silent, mysterious universe.

In the German edition of his \textit{Principles of Art History}, which first appeared in 1915, the art historian Heinrich Wölfflin strove to prove that "baroque...is neither a rise nor a decline from classic, but a totally different art."\textsuperscript{20} In order to do this, he set forth five pairs of concepts which contrast baroque characteristics with classical characteristics. These five concepts have been widely
accepted as a general definition of what constitutes a baroque work of art:

(1) The development from the linear to the painterly. The linear represents things as they are, while the painterly represents them as they seem to be. The linear gives the spectator a feeling of security, since the tracing out of a figure with an evenly clear line still has an element of physical grasping. The painterly gives only the appearance of reality: "A painterly representation... has its roots only in the eye and appeals only to the eye....The tactile picture has become the visual picture." A linear approach perceives individual material objects as solid, tangible bodies, whereas the painterly interest lies more in the apprehension of the world as a shifting semblance. Of course, it is the painterly which expresses the baroque.

(2) The development from plane to recession. Whereas classic art reduces the parts of the total form to a sequence of separate, individual planes, the baroque emphasizes depth. Classic art gives the impression of a limitedness, while the quality of depth of the baroque stresses limitlessness. Recession, to the point of the illusion of infinite regressiveness, can also reveal itself as movement in baroque painting, and it is then when it "speaks most intensely."

(3) The development from closed to open form. The symmetry and balance of the two halves of the picture, characteristic of classic art, was transposed in the seventeenth century into an unstable balance. The two halves of the picture become dissimilar; the
central figure of the painting is no longer in the middle with the
side arrangements even. The baroque feels that pure symmetry is
natural only in the limited realm of architecture. "The baroque de-
lights in the predominance of one direction. Colour and light, how-
ever, are so distributed that no relation of satisfaction, but a
relation of tension, results."23

(4) The development from multiplicity to unity. In the system
of a classic composition, all the single parts which make up the
whole maintain a certain independence. The composition is made up
of a multiplicity of forms, each of which forms a smaller composition
unit unto itself. In a baroque composition there is a cessation of
the independent functioning of the individual forms and the develop-
ment of a dominating total motive. In Leonardo's "Adoration of the
Magi," for example, there is the central motif of the Madonna and
child and related figures, but there are also other background fig-
ures, who are not involved at all with the Madonna and child, but
who form smaller "scenes" at the upper left and right of the painting.
These smaller compositions as well as the central motif possess their
own unity which is separate from the unity of the picture as a whole.
If this is compared with Rubens' "The Hippopotamus Hunt," it can be
seen that Rubens' painting has no objects or figures which exist
separately from the central motif, the hippopotamus. In fact, all
the objects and figures in the picture seem to point toward the hip-
popotamus: the lances of the hunters, the upraised arms, the dagger
of the figure on the ground, the leg of the fallen hunter, the dog's
head and body, and the alligator. None of these elements, if taken
separately, makes any sense alone; it is only within the context of
the other elements of the painting that a unity can be found. "Rubens
organized the diversity of forms in his picture so that they would
hold together, and he heightened the drama by concentrating all the
viewer's attention on the life and death animal struggle in the heart
of the painting." In one case, unity is achieved by a harmony of
free parts, in the other, by a union of parts in a single theme, or
by the subordination, to one unconditioned dominant, of all other
elements." In short, the baroque "abolishes the uniform independence
of the parts in favour of a more unified total motive."  

(5) Absolute and relative clarity of the subject. The absolute
clarity is "the representation of things as they are, taken singly
and accessible to plastic feeling." The relative clarity is "the
representation of things as they look, seen as a whole, and rather
by their non-plastic qualities." The pictorial appearance of bar-
oque art evades objective clearness, even when it aims at a perfect
rendering of facts. The whole picture is calculated with reference
to the spectator and his visual "needs," although on principle the
baroque avoids making the picture look as if it were arranged for
contemplation. "The baroque avoids this acme of clarity. It will
not say everything where it can leave something to be guesses...
Beauty no longer resides in fully apprehensible clarity at all, but
passes to those forms which cannot quite be apprehended and always
seem to elude the spectator. Interest in moulded form yields to
the interest in indeterminate, mobile appearance."
Baroque art is also fond of vivid, contrasting colors, which stand out and add to a feeling of tension. Wölfflin claims that "baroque colouring is always a movement of colour and is bound up with the impression of becoming." 29 Aside from the characteristic of brilliant color, other specific qualities which characterize the baroque in art are: turbulent motion, dramatic diagonals, curving lines, clashing light and shadow, exaggeration, vividly dramatic qualities (facial expressions of emotion so strong they are on the verge of caricature), and a direct appeal to the emotions of the viewer. 30 When one thinks of clashing light and shadow, exaggeration, and vividly dramatic qualities, Rembrandt comes immediately to mind; turbulent motion, dramatic diagonals, and brilliant color are all to be found in Rubens' works. And Caravaggio is the master of blending light and shadow with the dramatic qualities of his figures to create paintings which literally reach out and grasp the viewer and hold him spellbound.

These baroque characteristics in art are important not only as an aid in the development of characteristics of the literary baroque, but also because the Cabinet of Georges de Scudéry is a set of poems composed about paintings. Thus the relationship between poetry and painting is important not only as the relationship between two "sister arts" from which parallels may be drawn, but also because art forms the basis for all the Cabinet poems. In line with a truly baroque spirit, Georges de Scudéry has metamorphosized paintings into poems and has blurred the dividing line between the two genres. Who can say for sure whether the poems contained in the Cabinet are "tableaux
transformés en vers" or "vers transformés en tableaux?" Or perhaps they are both: an intermediate genre caught in a moment of metamorphosis which contains characteristics of both genres but which is, in reality, neither one.  

PAINTING AND POETRY

The relationship between painting and poetry, the influence of each on the other, and the superiority of one over the other has been a topic of discussion by artists, literary historians, and is a classic problem in aesthetics. Ever since Horace's famous phrase "ut pictura poesis" (as a painting, so also a poem,) the two "sister arts" have been compared, contrasted and examined. Leonardo da Vinci, for example, said that "painting is poetry which is seen and not heard, and poetry is a painting which is heard but not seen. These two arts (you may call them both either poetry or painting) have here interchanged the senses by which they penetrate to the intellect." The coming of the Renaissance, first to Italy and later to the rest of Europe and England, and the recovery of ancient texts, revived the ancient tradition of "ut pictura poesis." At various times in the history of Europe, one art has endeavored to reproduce the effects produced by another, and it was during the sixteenth and seventeenth centuries that the deliberate confusion of poetry and painting was at its height. 

Painting and poetry share certain elements: rhythm, image, color, and continuity of idea, even though the means by which they reach the spectator (or reader) is different. The end result, the
aesthetic experience, will often be the same.\textsuperscript{35} In the case of purely pictorial poetry, it will always be the same. When confronted with a work of art (either literary or plastic), the viewer (or reader) is affected by three elements: materialized form, idea (or subject matter), and content. It is the unity of these three elements which is realized in the aesthetic experience.\textsuperscript{36}

Although the aesthetic experience may be the same for both poetry and painting, there is an obvious difference between the two. The first is basically a temporal art, while the second is a spatial one. As Christopher Rolfe explains it:

The poet's medium is words, and obviously words, at least when read or heard, follow one another in time. Should a poet attempt to paint in detail a scene he must, of necessity, list the various parts of the whole. The result, however effective poetically, can never really be as coherent as the same scene rendered by the painter, in whose work all the details exist together at once in space.\textsuperscript{37}

The poet's details also exist together at once, it is just that the reader must follow the order set down by the poet as he proceeds, and it is impossible for him to immediately grasp all the details. Mr. Rolfe assumes that this can be accomplished in the case of a painting. In some cases this may be true, but I feel that one should be careful about being too quick to differentiate between the two arts on this basis, for I doubt that anyone would be able to grasp immediately in one preliminary glance all the details in Hieronymus Bosch's "The Garden of Delights"--and its place in a
trypic—or of Pieter Brughel's "The Battle between Carnival and Lent." Can't the coherence of a painting which can be viewed immediately in its entirety be set forth by the poet in the title of his poem? In the same way that one views a painting by first looking at the work in general as a whole and then looking more closely to examine the details, one looks at the title of a poem (or any literary work) and then proceeds to begin reading the poet's rendering of the many details. One must, of course, distinguish between poetry and painting in regard to the medium: the poet uses words, and the artist uses pigment (or watercolor, or charcoal, and textures). But to make any further distinctions in relation to the coherence of the whole, is I feel, dangerous.

When considering the relationship between poetry and painting, "the investigator should always begin with the visual side of poetry—and thereafter keep it firmly in mind...." A painting is essentially visual; in order to experience it, one must see it. To experience poetry, one must read (or hear) it. But poetry can appeal to the "mind's eye" by evoking ideas or images which make the reader "see" what is happening. Jean Hagstrum gives the following criteria for pictorial poetry:

In order to be called 'pictorial' a description or an image must be, in its essentials, capable of translation into painting or some other visual art. It need not resemble a particular painting or even a school of painting. But its leading details and their manner and order of presentation must be imaginable as painting or sculpture...General didactic statement may appear, but in a pictorial context it must
seem like an inscription on a statue, to be subordinate to the visual presentation.\(^{39}\)

The baroque universe, a vast system of correspondences and shifting appearances, lends itself perfectly to pictorial representation. The poet's appeal to the senses is primarily to the sense of sight. As Odette de Mourgues says, "the similarity borne by baroque poetry to the visual arts is good evidence of its pictorial characteristic."\(^{40}\)

Aside from the pictorial quality, another aspect shared by both poetry and painting is a direct appeal to the emotions of the reader (or viewer). According to the eighteenth-century aesthetician, Abbé du Bos, the primary merit of painting and poetry is that they imitate objects which would have evoked certain emotions in us had we seen those particular things. If the painting and poetry are well done, they will evoke the same emotions: "La copie de l'objet doit, pour ainsi dire, exciter en nous une copie de la passion que l'objet y aurait excitée."\(^{41}\)

We do not judge a painting of a sunset to be good unless it is capable of inspiring in us the same sort of emotion, the same awe, the same love, as were felt by the painter. If it is a bad or mediocre painting, it is of no avail for one to protest 'well, it must have been a beautiful sunset....' We feel nothing, and we certainly do not share the experience the painter would have us share.\(^{42}\) The same applies to visually based poetry.
Visually based poetry, if well-written, can depend on its imagery to produce the desired emotion on the part of the reader. The reader of baroque poetry is made to feel a variety of emotions, each one a reflection of the world which the poet was imitating: for example, horror, anxiety, surprise, uneasiness, delight, joy. Taking Saint-Amant as a good example of a "typical" baroque poet, Rolfe asserts that he "clearly thinks of emotion in visual terms: here happiness is something to be seen rather than suggested in other ways." Thus, pictorial poetry shares even a closer "sisterhood" with painting than non-pictorial poetry, for the appeal to the reader's emotions is completely rooted in the visual experience. Pictorial poetry makes its appeal to the mind's eye, whereas poetry which does not contain many visual elements must make its appeal primarily to the intellect in order to produce the desired response on the part of the reader. A painting, of course, must make its appeal to the eye.

In discussing the relationship between poetry and painting, Jean Hagstrum said:

"Fortunately there has come down to us a kind of poetry that in its own way strikingly illustrates the association of verbal and graphic art. This poetry, of which a work of graphic art is the subject, I shall...call 'iconic.' In such poetry the poet contemplates a real or imaginary work of art that he describes or responds to in some other way."

The above definition describes perfectly Georges de Scudéry's
Cabinet. Thus, the separation between the sister arts of painting and poetry is lessened first of all by the pictorial quality of the poems which comprise the Cabinet. It is lessened even more by the fact that paintings are the subject matter of the poems. Poems and paintings merge into a kind of unified whole, and as one reads, one sees the paintings as clearly as if he were looking directly at them.

This kind of merging of the two kinds of genres of painting and poetry can be clarified by examining the following remark by du Bos:

 Il en est de la Poésie comme de la Peinture, & les imitations que la Poésie fait de la nature, nous touchent seulement à porportion de l'impression que la chose imitée ferait sur nous, si nous la voyions véritablement.

The following diagram shows, then, the effect of painting and poetry on the reader or viewer:

Real Object----------Painting--------Viewer = Effect (imitation)

Real Object----------Poetry----------Reader = Effect (imitation)

But in his Cabinet, Georges de Scudéry combines the two diagrams above, and what we have in relation to the Cabinet can be expressed as follows:

Real Object----Painting----Poetry----Reader = Effect (imitation) (imitation)
What the poet is giving us in the Cabinet is an imitation of an imitation; this imitation should inspire in us, the readers, the same emotion as the painting would have had we actually seen the painting. The painting would have inspired the same emotions in us as the actual event, person, or scene. This imitation of an imitation is reminiscent of two mirrors, which, when placed facing each other, reflect an infinite number of images. The unlimited, boundless, unmeasurable quality is in itself symbolic of the baroque.

Le genre 'pittoresque,' le poème qui fait tableau, et parfois tableau de genre--richesse et vivacité des couleurs, formes bien campées, choses données à voir plutôt qu'à écouter ou à sentir--ce genre est loin d'être absent dans la poésie française d'époque classique. Tous les petits maîtres dont les tableautins sont aujourd'hui dans ces sortes de musées que sont nos anthologies, Saint-Amand, Théophile de Viau, Malleville, Georges de Scudéry, et Tristan l'Hermite...sont des peintres en vers.

THE BAROQUE IN LITERATURE

Two critics, Imbrie Buffum and Jean Rousset, have attempted a definition of the baroque by means of criteria and characteristics common to the works of the period, which offer valuable contexts and insights into the Cabinet of Georges de Scudéry. Based upon the baroque, the Cabinet of Georges de Scudéry will be examined and it will be shown that the dominant elements of that work are baroque elements, and that on the basis of that, the Cabinet should be considered a collection of baroque
poetry. "To arrive at a definition of the baroque style in French literature between 1570 and 1650," Buffum uses Wölfflin's five pairs of concepts as a guide and develops eight basic baroque categories:

(1) Moral Purpose. The Poet uses his skill and his finished work for the furtherance of some aim outside the realm of pure art. This aim is not subordinate to his art, nor is the reverse true; the two things exist equally. The poet is, so to speak, instructing his reader. The moral may be religious or political as well.

(2) Emphasis and Exaggeration. This category is concerned with the poet's stylistics. According to Buffum, the three most common kinds of exaggeration are the use of hyperbole; a fondness for exclamatory sentences; and a heaping up of terms, or asyndeton. When these terms are verbs, the notion of rapid change and violent motion may also be conveyed. When they are nouns, a cluttered effect is produced similar to the ornament and decorative motifs of baroque architecture. When the terms are adjectives, the visual element is brought out and the pictorial imagery is emphasized.

(3) Horror. This category is compatible with the primary appeal of both baroque painting and poetry to the emotions of the reader (viewer). Most of the scenes and situations set forth by the poet are scenes which will solicit a feeling of horror on the part of the reader. There is a baroque fascination with the macabre and the bizarre, in keeping with the anxious, tense, unsettled, vaguely uneasy feeling which was typical of the baroque man's reaction to the environment and his own place in it.
(4) Incarnation. This is probably the most important of all the categories, for it is here that one finds the predominant visual orientation so common to baroque poetry. According to Buffum, incarnation is "the baroque tendency to express intangible ideas in concrete form...Instead of abstractions, we have images which appeal to the senses." Through the creative genius of the poet, ideas take on a physical being, most often in the form of allegory and mythological figures. These figures were not only a part of the literary world, but a part of the "real" world as well:

...divinités jetées comme décors sous les ombrages des parcs, parmi les fleurs des jardins, près des fontaines vraies ou artificielles, dans les pièces d'eau, sur les murs des antichambres, au plafond des salles et des boudoirs, sur les toiles des salons, sur les tapisseries, sur les panneaux des boiseries; partout des dieux.

This is a good example of the transformation of the intellectual into the pictorial; sight and sentiment triumphed over intellect. Ideas were seen, visualized, rather than intellectualized.

Under this category of incarnation Buffum includes the following: imagery, vividness of realistic detail, a fondness for color and lighting effects (especially redness, radiance, and chiaroscuro), multiple-sense imagery (that is, a simultaneous appeal to several senses at once), and the use of exotic imagery to express religious ecstasy.
(5) Theatricality and Illusion. In this category the contrast between appearance and reality is emphasized; this reflects the baroque man's belief that there is never only one way of seeing something in an ever-changing world. There are an infinite number of viewpoints, each differing slightly from the others. Imagery included in this category is called "multiple-aspect imagery" by Buf-fum because it presents a succession of different picturesque aspects of the same thing. In speaking of the importance of multiple-aspect imagery in the baroque style, he says:

[Multiple-aspect imagery] can take many forms: the conscious arrangement of an architectural ensemble...so that a kaleidoscope succession of points of view is necessary to appreciate the whole; it can be a jumping from thought to thought...so that the reader senses an organic whole only after he has proceeded through a bewildering series of entertaining ideas; or it can be the division of a prose passage into clauses unrelated by conjunctions, separated by semi-colons, and each one of which presents a different way of looking at the same concept.

(6) Contrast and Surprise. The baroque poet delights in contrasts and oppositions, and the use of antitheses (the deliberate pairing of opposite terms) is a good example of this. The baroque antithesis is at its best when it is completely unexpected and it is outrageous enough to shock and surprise the readers. The reader's anticipation of an antithesis diminishes the surprise element, so of course, the baroque poet strove to create antitheses which were as new and unexpected as possible. Also included in this
category would be the technique (often employed by Georges de Scudéry) of leading the reader to believe one thing until the last line or the last word of the poem, when the opposite would be shown to be true. This not only produces a start of surprise on the part of the reader, but the poet has succeeded in reminding the reader that things are not always what they may seem to be. This is often called a "pointe finale," of which the following last line from one of Georges de Scudéry's poems is a good example: "Ta voix languit d'amour; mais ton coeur n'en a point." 52

Movement and Metamorphosis. Since the baroque poet is reflecting a world in a constant state of flux, verbs of motion abound in his poems. Stability is an illusion, and even though an instant is captured in time and frozen forever (in a poem as well as in a painting), nothing is at rest; things are constantly moving and in a constant state of metamorphosis. Water imagery--fountains, rivers, streams--are favorites of baroque poets because they symbolize an ever-moving source which is eternal. Ice and crystal do not generally appear in baroque poems, except to evoke prismatic light effects or brittle snapping, since they are fixed, rigid, unyielding; similarly, if snow appears, it appears as a multitude of glittering flakes swirling in the air, not as a motionless blanket.

Organic Unity and the Acceptance of Life. This final category, which at first would appear to be in contradiction with the basic concept of the baroque as ever-moving, ever-changing, is linked to Wölfflin's fourth category: multiplicity as opposed to unity. In a baroque work, all details are subordinate to a major
motif, and they all collaborate to form a massive action. Nothing exists separately. The first twelve sonnets of Georges de Scudéry's *Poésies diverses* form, together, the sequence of the "Fameuse Fontaine de Vaucluse." And even all the separate paintings of the Cabinet together form the poet's cabinet, or art collection.

According to Buffum, no one of the above categories is in itself sufficient to label a work baroque, nor is any one a prerequisite, but "the presence of the majority of them in self-conscious juxtaposition, in a literary work composed between 1570 and 1650, is sure evidence of the baroque style." 53

Jean Rousset established his own four criteria of the baroque work, each of which is compatible with Buffum's eight categories. 54 The first criteria of instability, "un équilibre en voie de se désfaire pour se refaire, de surfaces qui se gonflent ou se rompent, de formes évanescentes, de courbes et de spirales," would fit under Buffum's category of movement and metamorphosis, and his second criteria, mobility, would also. This second criteria, "vision multiple," involves not only the element of movement, but also multiple points of view, and overlaps with Buffum's category of theatricality and illusion.

The third category is metamorphosis, "l'unité nouvante d'un ensemble multiforme en voie de metamorphose." The final category is domination of decor. Decor dominates over function by substituting a string of fleeting appearances and illusions for structure and stability.
The brilliant style and evocative imagery of Giambattista Marino (1569-1625) influenced many seventeenth-century French poets—Théophile, Tristan, Malleville, Georges de Scudéry, among others. Many poets traveled to Italy, including Desportes, Regnier, Porcheres, Honore d'Urfé, Saint-Amant, and Georges de Scudéry. But more important than this as far as Marino's influence on French seventeenth-century poetry, was his stay in France from 1615 to 1623. During his stay in Paris he frequented the court of Marie de Medicis and Louis XIII, and the literary salons, and was considered by some French critics to be one of the greatest, if not the greatest, poet of the day. Georges de Scudéry, who fought in the wars against Italy and frequented the Paris salons, was certainly well acquainted with Marino's poetry, if not with the man himself.

Georges de Scudéry acknowledges his debt to Marino in his first sentence of the "Au Lecteur" of the Cabinet: "Puis que le Cavalier Marin a bien fait une Gallerie, j'ai cru qu'il n'estoit pas hors de mon pouvoir de faire aussi un Cabinet...." The reference, of course, is to the Galeria of Marino, published in 1619. Marino's Galeria was published during his stay in Paris. Scudéry's Cabinet, published much later in 1646, is strikingly similar to Marino's work; both works treat real and imaginary works of art, with a work of art being the subject of each poem. Marino deals with both painting and sculpture in his work, while Scudéry describes only paintings. It would seem, however, that Scudéry did intend eventually to add to his Cabinet a section dealing with sculpture, for the Cabinet carries
along with it the indication "Première Partie" on the title page. There is no second part; Scudéry perhaps changed his mind or else died before he could complete his project. Another indication of the fact that he probably intended to include sculpture is the frontispiece to the work which shows several persons admiring sculpture as well as paintings.

The painting section of Marino's Galeria is divided into four sub-sections, the divisions made according to subject matter. The four sub-sections deal with "Favole" (Mythological stories and fables), "Historie" (Historical and biblical subjects), "Ritratti" (Portraits), "Capricci" (Caprices). The fable and historical subjects sections are all real paintings; the portraits are, for the most part, imaginary. 58

Georges de Scudéry does not divide his Cabinet into sections; he mixes portraits with mythological scenes, landscapes, and still lives. Missing in the Cabinet is anything which would correspond to Marino's "Capricci." In that section, Marino "dwells with obvious relish on paintings of bizarre subjects such as little dogs, spiders, butterflies, ants, and bees—all offering marvelous opportunities for witty exposition or comment." 59 This kind of "witty performance" is not to be found in the Cabinet; instead, there is an almost purely visual poetry, making an appeal to the senses and emotions of the reader and not to his wit or intellect. As Odette de Mourgues states, "one sees immediately that wit is not to be found in purely baroque poetry...Wit implies a sense of proportion which is not to be found in the baroque poets." 60
In grouping the poems of the Cabinet, I will use the groupings established by Jean Adhémar in his article "Le Cabinet de M. de Scudéry: Manifeste de la Préciosité."\(^6^1\) Although I do not agree that the poems of the Cabinet are predominately "précieux," I do feel that his groupings of the poems are extremely well done.

There are, first of all, "Portraits des précieuses et de leurs amis," a group of twenty-five poems. The second group of five poems, entitled "Les Héros des précieuses," is also composed of portraits, making thirty portraits in all. "Les Jeunes et l'amour, les femmes fortes," the third group, contains eighteen poems treating mythological and biblical subjects. Of those eighteen poems, eleven of the subjects were also included by Marino in his Galeria, although he attributed them to different artists than did Scudéry. The fourth group, "Les Hommes et le danger de l'amour-passion," has been subdivided into several sections by Adhémar. The first sub-division consists of eight poems, and is entitled "Les Dangers que court l'homme, qui néglige les femmes: l'ambitieux." Of these eight, four were also treated by Marino, again being attributed to different artists. The second sub-division is "Les Dangers que court l'homme, qui néglige les femmes: l'inverti." There are nine poems included here, of which seven were treated by Marino. The third sub-division is "Où mène l'excès de l'amour," and includes seven poems, of which Marino had included four of the same subject.

"La Puissance de l'amour," the fifth grouping, includes fourteen poems, still mythological and biblical subjects, and duplicates eight subjects treated by Marino. The sixth division, "La Puissance
des arts," which Marino also treated, consists of only one poem.
The collection ends with three series of poems which are entirely
Scudéry's invention: ten "Paysages et Vuës," five "Natures mortes,"
and four "Sujets grossiers ou satyriques."

Thus, out of a total of one hundred fifteen poems which com­
prise the Cabinet, thirty-five, or somewhat less that a third of
them had already been treated by Marino in his Galeria.

To what extent did Marino directly influence the Cabinet?
Critics agree that Scudéry's idea of creating a volume of poetry
treating works of art, real and imaginary, came directly from Mar­
ino's Galeria. Indeed, Scudéry admits this himself in his "Au Lec­
teur." Stylistically speaking, however, the influence of Marino
is much less clear and more difficult to support.

When critics speak of the influence of Marino on Georges de
Scudéry, specifically about the similarity between the Galeria and
the Cabinet, they are in fact speaking of a general influence.
Georges de Scudéry is, according to Fukui, one of several poets who
were "plus ou moins influencés par la poésie mariniste ou la poésie
italienne," subject, as Lathuillère says, to "la mode...des titres
et à des sujets marinistes." The titles and subjects which caught
the fancy of the French baroque poets were those which make abundant
use of antitheses or those which stressed multiple-aspect imagery.

But Marino's style represents a kind of exaggeration, the last
excessive ornamental qualities of a literary movement which had al­
ready reached its pinnacle. His affected style, search for the
bizarrie in his choice of metaphors, and his "précieux" vocabulary
all seem immediately different from the verse style of the Cabinet.

The French baroque poets were well acquainted with Marino, but they took his subject matter and adapted it to their own particular style and means of expression. The aspects of Marino's style which happened to be compatible with the baroque aesthetic of the time were those aspects which were readily adapted by the French poets: contrast and surprise, illusion, dazzling imagery making an appeal to the senses. The more extreme characteristics, those analogous to marinist poetry, were left behind: syntactical destruction, excessive metaphors, bizarre imagery and extravagant, outrageous comparisons. As Joyce Simpson states,

Scudery et Le Moyne révèlent leur véritable goût dans leurs imitations de Marino, qui les attire par ces mêmes qualités de couleur et de sensualité qui sont typiques de l'art baroque.

In the case of Georges de Scudéry's Cabinet, Marino's influence can be seen in the subject matter chosen (Scudéry chose many of the same "paintings") and also in Scudéry's use of antithesis, contrasts, and "pointes finales." More generally, Marino "croyait au rapport intime entre le mot, le son, et le geste." A detailed analysis of several of the poems of the Cabinet will demonstrate similar care; Georges de Scudéry concerns himself with what is, after all, the essential preoccupations of any authentic poet of his time.
The following poems have been chosen because they are, I believe, representative of all the poems contained in the Cabinet and because they illustrate very clearly and vividly the baroque characteristics and qualities which have been discussed as the basis of Scudéry's aesthetics. Most important is the visual element, very striking, reinforcing the fact that the Cabinet is indeed a collection of pictorial poetry. The appeal is to the reader's emotions through the mind's eye: Multiple-sense imagery and multiple-aspect imagery abound. Language for the sake of language, the play of wit and performance, is renounced for a language of evocation that will make the reader see and feel along with the poet.

"La Cheute de Phaëton, de la main de Michel-Ange Caravaggio" (p. 37) is a poem consisting of eight stanzas: a a b c c b b c .

1. L'Herbe perd esclat & fraîcheur;
2. Les lîs leur forme & leur blancheur;
3. L'incarnat s'esteint sur les roses;
4. Le feu s'allume dedans l'eau;
5. Son ardeur tarit ce ruisseau;
6. Elle consume toutes choses;
7. Et sans en découvrir les causes,
8. Tout brusle dedans ce Tableau.

9. Les bois en sont déracinés;
10. Les rochers en sont calcinés;
11. C'est de la flamme qu'on respire;
12. Tous les hommes sont palpitans;
13. Tous les animaux haletans;
14. L'un gemit & l'autre soupira
15. Et tous dans ce cruel martre

17. Ha grand Auteur de l'Univers,
18. Quels abîmes se sont ouverts?
19. L'enfer vomit-il cette flamme?
20 Quoy, la Nature va perir!
   Quoy, rien ne peut les secourir!
22 Tous les hommes vont rendre l'Ame;
   L'un s'estouffe, & l'autre se pasme;
24 Et tous meurent, ou vont mourir.

   O prodige! ce Char volant,
26 Brusle luy mesme, & va bruslant
   Toute la face de la Terre:
28 Il tombe renversé des Cieux,
   Avec ses coursiers furieux;
30 Et par un grand coup de Tonnerre,
   Qui le brise comme du verre,
32 Il se precipite en ces lieux.

   Sans resnes, sans guide, & sans mords,
34 Ces chevaux par de grands efforts,
   Trainant la machine enflamée,
36 Tombent comme elle dans les eaux;
   Jettent le feu par les nazeaux;
38 Mais un feu meslé de fumée,
   Où leur colere est exprimée,
40 Qui les rend terribles & beaux.

   L'un qui tombe la teste en bas,
42 De l'autre qui ne le suit pas,
   Veut surmonter la resistance;
44 L'autre entièrement renversé,
   Et souz le char embarassé
46 Dans les yeux fait voir sa souffrance,
   Et l'autre plein d'impatience,
48 Rompt tout ce qui le tient pressé.

   Mais qui peut voir sans desplaisir,
50 Celuy qui d'un si beau desir
   A pu rendre son coeur capable?
52 Il paroit au milieu des airs,
   Le corps plié, les bras ouverts,
54 Le jeune & l'illustre coupable;
   Et souz la foudre qui l'accable,
56 On le voit tomber à l'envers.

   Jupiter qui l'a dans sa main,
58 D'un coup juste, mais inhumain,
   Veut que ce temeraire tombe:
60 Le remede est digne du mal;
   Le coup est grand, il est fatal;
62 Dieu du Po, s'il faut qu'il succombe,
   Mets ce beau corps privé de Tombe,
64 Dedans ton verre de cristal.
In keeping with the re-creation of a painting in verse form, Georges de Scudéry describes in each stanza, one by one, the things one would see (in the same order) if one were to look at the painting. Perhaps one could even go so far as to say that he describes the things in the probable order the artist would paint them: first, he chooses his colors; he paints a background; he paints in the details in the background; he paints in his main subjects.

The first reaction to a painting is to colors—even at a far distance, when details are too small to be seen, colors jump out at the eye. This is what Scudéry gives his reader in the first stanza. The word "blancheur," the image "l'incarnat," and "le feu s'allume dedans l'eau" give us the idea, which he summarizes in the last line of the first stanza: "Tout brusle dedans ce Tableau." The reddish hue created by the imagery in the mind's eye is consistent with Buffum's assertion of the baroque poet's fondness for redness and radiance, and the fire/water combination is also typical of the striking antithetical relationships sought after by baroque poets. The reader already has a feeling of the contrast between light and dark, between the brilliant orange-red of the flames and the dark of the sky—the contrast which is common to baroque painting.

The repetition of the "voyelles graves"66 [œ] (fraicheur, leur, blancheur, ardeur) and [o] (roses, eau, ruisseau, choses, causes, tableau) lend a serious tone to the poem and produce a feeling of uneasiness and heaviness. The nasal vowels [æ] (blancheur, dedans, sans, en, dedans) and [ɔ] (son, consomme) slow the rhythm somewhat, darken the sounds, and contribute to an atmosphere of anxiety.
From the basic colors on the canvas, the eye moves in closer to see more details. One's eye takes in the background as the eye moves along horizontally from left to right. This is what the reader gets in the second stanza. Nature, which forms a backdrop to the painting, is observed: "Les bois en sont déracinez;/Les rochers en sont calcinez." The idea of color contrast is ever-present, not to be forgotten in the observance of more specific things on the canvas: "C'est de la flame qu'on respire." Moving across the backdrop of nature, the eye picks up still more details: the creatures inhabiting the area, which are described in the second half of the stanza. Neither the creatures nor the men are at rest or still; the men "sont palpitans" and the animals "haletans." They are in constant motion because of fear and horror at the scene before them, a scene which the poet is re-creating for the reader in the hopes of inducing the same emotional response: "l'un gemit & l'autre soupire," and at the same time the reader can easily visualize the facial expressions as both men and beasts "se pleignent du Ciel & du temps." The reader has ample opportunity to let his mind run wild here, visualizing the eyes turned toward Heaven, seeking relief and reflecting the orange-red hell on earth at the same time.

The mention of "Ciel" in the last line of the second stanza carries logically over into the first line of the third stanza with the periphrasis "grand Autheur de l'Univers." The immediate emotional impact upon the viewer is given here. The eye, having come thus far across the painting, hesitates; and the mind immediately asks questions. The painting, in the baroque tradition, has already had an
emotional impact on the mind of the observer, and he pauses to sort out his feelings. The feelings of anxiety and uneasiness caused by the imagery and the sounds used by the poet have drawn him into the world of the painting. Two questions are asked, followed by two emotional statements, emphasized by the repetition of "quoy" and ending with exclamation points. The contrast between "flame" and "abisme" in the two questions continues the opposition of light and dark, and the exclamation points emphasize the emotion contained therein and also illustrate the baroque poet's love of the exclamationary. The emotion lessens as the viewer registers the impact of the painting and draws his conclusion: "Et tous meurent, ou vont mourir."

The repetition of the "voyelle aiguë" (univers, abîmes, vomit, il perir, rien, secourir), gives a feeling of constriction and tightening; one almost has the feeling of experiencing the suffocation of the black smoke in the midst of the flames. "L'un s'ess-touffe" is made all the more real.

But once the eye has traveled horizontally across the painting and the mind has paused for a second, the eye is drawn upward toward what is the most important element of the painting. It is this element that holds the interest of the viewer and is the focal point of the canvas. True to the baroque tradition, however, it is not found squarely and symmetrically in the center of the painting. It is off-center, off-balance, creating a feeling of tension. Scudéry devotes four stanzas to its description, compared to only three for everything else combined. As in viewing the painting, the details which first
strike the observer are quickly passed over and sorted out in order to linger on the main element. As the eye moves across and up, the chariot strikes out at the viewer with strong visual impact of holocaust and burning and seems to challenge the limits of the frame. The poet uses the apostrophe "O prodige!" and an exclamation point when transferring the feeling to paper. In this stanza, the chariot is described generally, the eye taking in everything at first glance but not yet having time to see details. What the eye is confronted with is a burning chariot and a violent sense of confusion and movement. Scudéry uses such words as "renversé," "furieux," "coup de tonnerre," "brise," and "se precipite" to convey this feeling of turbulent motion which is one of the characteristics of the baroque.

The accumulation of the "consonnes momentanées" [b], [p] and [t], each pronounced with a puff of air, lend a jerkiness to this stanza which is wholly compatible with the violent tumbling, twisting, and jerking of the burning chariot as it falls toward earth (prodige, brusle, bruslant, toute, terre, tombe, tonnerre, brise, precipite).

As the eye lingers on the chariot, it notices more details: Scudéry gives us a more specific description in stanza five. The division of the first verse into three parts gives a feeling of the rapidly falling chariot, followed by the lines four, five, and six with the verbs occupying first place position. Gone is the heaviness and tension of the first three stanzas, replaced with a quick and jerky rhythm indicative of the falling, disintegrating chariot. The lines go faster and faster, verbs are piled one on top of another in
an ever-quickening pace as the chariot drops toward earth. But it
does not fall smoothly—it tumbles, twists, and turns. To indicate
this, Scudéry does not have the "coupes," or cuts, in his verses fall
in the same place. This quick, choppy, uneven rhythm transfers to
the poem the turbulent falling motion of the chariot. The horses
are "terribles et beaux," a judgement which could be applied to the
painting as a whole and illustrates the baroque fascination with
antithetical relationships.

The eye moves outward from the chariot to the horses: "L'un
qui tombe la teste en bas,/De l'autre qui ne le suit pas,/Veut sur-
monter la resistance:/Et l'autre entierement renversé..." We can
see one horse going up, the other going down, which possibly might
be aspected as making an "S" shape, in contrast with the diagonal of
the falling, flaming chariot:

This "S" shape, or spiral, is mentioned by Jean Rousset as one of the
characteristics of baroque style. As one takes a step closer, one
looks at the horses' eyes, in which the suffering is reflected. Emo-
tional impact begins to grow again, and this is carried over as the
eye travels away from the horses and down the diagonal path the
chariot will follow. One sees Phaëton himself, probably thrown for-
ward (as his physical description suggests) over the horses by the
tumbling motion of the chariot. Emotion is again experienced; Scu-
déry uses the word "deplaisir," and evokes Phaëton as "le jeune et
l'illustre coupable." Phaëton (and the horses and chariot too) is caught as in a photograph: "Il paroist au milieu des airs,/Le corps plié, les bras ouverts,/...On le voit tomber à l'envers." This unnatural position gives the viewer a feeling of uneasiness and tension once again. One can almost see and feel chariot, horses, and Phaëton tumbling head over heels toward earth. And the unnatural positions described by Scudéry help further this feeling of turbulent motion so characteristic of the baroque. The tension and instability created are reflected and felt in the whole painting.

The first five lines of the last stanza establish a distance and are, as it were, devoted to background material on the subject, not unlike a viewer's speculations after he has taken in every detail and the painting as a whole and stepped back from it.

Scudéry addresses the river god Po, for it is that god who holds the fate of Phaëton in his hands. The poet also, by means of the marvelous painting he has executed, holds the fate of Phaëton in his brushstroke. In the last two lines, he gives, in his own verse painting, the place he would have nature give this "beau corps privé de Tombe." Phaëton falls to meet his death, but he is immortalized in the poem/painting.

The following poem, similar in imagery to "La Cheute de Phaëton," consists of seven dixains: a b a b c c d e d e. It is "La Prise de Troye, de la main de Pietro Perugino" (p. 1):

Dans l'affreuse & sombre nuit,
Une ardente & claire flamme,
Devore un Palais détruit,
Et met la frayeur en l'ame.
Elle s'élance es tous lieux,
Des toits jusques dans les Cieux,
Parmi l'espoisse fumée;
Par tout vole la terreur;
Et cette ville enflammée,
10 Est un spectacle d'horreur.

Mille & mille bastimens,
Qui montoient jusqu'aux bruines,
Renversent leurs fondemens,
Souz la masse des ruines.
15 Rien ne demeure debout,
Ce grand desordre est par tout,
Avec un bruit effroyable;
Et par tout l'on voit ramper,
Cette flame impitoyable,
Que rien ne peut dissiper.

Colones, & chapiteaux,
Arcades, & frontispices;
Maisons, Palais, & Chasteaux,
Grands & pompeux Edifices:
25 Superbes lambris dorez,
Temples & Dieux adoréz;
Dans les hauts murs des Pergames;
Tout crouille; tout se dément;
Et tout perit dans les flames
De ce barbarre Element.

Je voy l'enorme cheval,
Qui vange la mort d'Achille;
Je voy le flambeau fatal,
Par qui bruse cette ville:
35 Je voy le soldat mutin,
Qui tout chargé de butin,
S'en reva dans ses galéres;
Je voy le peuple estonné,
Qui de ces flames trop claires,
Fuit l'aspect infortuné.

Les femmes dedans ces lieux,
Paroissent eschevellées,
Levent les mains & les yeux,
Vers les voûtes estoillées.
40 O funeste nouveauté!
Voir l'horreur & la beauté,
Dessus un mesme visage!
Voir aux fers à cette fois,
Celles qui sçavoient l'usage
D'enchainer mesme les Rois.
À la soldat insolent,
Traîne celle qui résiste:
Comme ici d'un pas fort lent,
L'autre le suit quy que triste.

55 Les hommes sont esgorgez;
Les enfans au sang plongez,
Meurent au sein de leur mere;
Et bref l'on y voit encore,
Tous les crimes que peut faire,

Les homines sont esgorgez;
Les enfans au sang plongez,
Meurent au sein de leur mere;
Et bref l'on y voit encore,
Tous les crimes que peut faire,

La soif du sang & de l'or.

Mais avant que le Rideau
Couvre Troye infortunée,
Admirez dans ce Tableau,
La haute vertu d'Enée:

65 Sur son dos à demi nu,
L'on voit son père chenu,
Qu'il sauve en cette avanture:
O rare objet de pitié,
L'on ne voit plus qu'en peinture,

Cet exemple d'amitié!

As in the previous poem, Scudéry first gives the reader a general impression, by means of color contrast, of what is happening in the painting. In the first stanza, the eye first discerns a contrast of colors: black and orange-red ("sombre nuit" in opposition to "ardente & claire flamme.") The repetition of the "voyelles graves" [œ] and [o] in lines 1-4 (affreuse, sombre, frayeur) lend an uneasy, disquieting quality to the poem, evoked by the adjectives "affreuse" and "sombre." The phrase "Et met la frayeur en l'ame" immediately makes an appeal to the emotions of the viewer. Thus, not even halfway through the first stanza there is a dominant visual orientation with the clash of colors, an uneasy feeling, and an appeal to the viewer to experience the same "frayeur" as the poet. The second half of the first stanza gives further details about the spreading fire and the dense smoke: In the same way that the
eye, upon contemplating the scene before it, would grasp first the
general aspect of the fire and a palace in ruins and then linger to
absorb details, Scudéry moves from a general mention of the palace
in flames to a more detailed description of the jumping flames leap-
ing up into the sky from the roof of the building. The reader also
learns that the night is black not only because it is night but be-
cause of the dense smoke which is everywhere. In the last three
lines of the first stanza, the poet again appeals to the emotions
of his audience by emphasizing the emotional quality inherent in
the painting—"un spectacle d'horreur"—where terror and horror are
everywhere.

The fact that the poet has chosen a seven syllable line to
describe the scene is important; any verse with an uneven number
of syllables is felt to be, as Verlaine emphasizes in his "Art poé-
tique" and La Fontaine often shows, an essentially unsteady rhythm.
The seven syllable line, usually divided into hemistiches of 3 and 4
or 4 and 3, is a rapid line and the constantly unequal measures give
a jumping and jerky quality to the poem. In this case, it is par-
ticularly appropriate to the description of the rapid spreading of
the ever-moving, jumping tongues of flame. The combination of the
hissing sound of the spirants [s] and [z] (affreuse, sombre, s'élance,
espoisse, spectacle) with the "consonnes momentanées" [p], [t], [b]
and [d] (ardente, devore, palais, detruit, tous, toicts, dans, tout,
terreur, d'horreur) makes the reader see and hear in very vivid terms
the hissing, crackling fire.
Thus, the movement of the first stanza is from general to specific, with the imagery purely visual. The baroque contrast between light and dark is evoked, and the last line of the first stanza crystallizes the situation: it is a "spectacle d'horreur."

Once the eye has taken in the general scene before it, it moves along the background, searching for details. In the second stanza, the eye leaves the palace in ruins and contemplates the rest of the town. The first line, with its "mille & mille," contains a good example of the baroque fondness for exaggeration, for a painter could never really fit thousands of buildings onto one canvas. The exaggeration, however, adds to the impact of the scene upon the spectator and helps to create the baroque illusion of the infinite, the unmeasurable, the boundless. The buildings are no longer standing upright; they are toppled and piled one on top of the other in a "grand désordre." The unsymmetrical piling of one on top of the other gives the poem a feeling of tension and imbalance, a sensation of the danger of being suffocated and crushed.

The imagery in this second stanza is multiple-sense imagery; the appeal is primarily to the eye, but there is also an appeal to the ear in line 17: "un bruit effroyable." The verb "voit" in line 18 stresses the visual aspect. The same repetition of [b], [t], [p] and [d] continues the sputtering of the flames as they spread.

Stanza three becomes even more detailed and specific. The eye moved from the scene in general (stanza 1) to the piles of destroyed buildings (stanza 2) and now in stanza 3 specific buildings and details of those buildings are described. In the first six lines of
this stanza there is a tremendous piling-up of terms related to the architecture of the buildings. The terms are piled up, uneven in length, in the same random, helter-skelter fashion as the collapsed buildings are piled up one on top of another. This use of asyndeton is typically baroque, and it serves here to quicken the pace of the stanza, almost working the emotion into a frenzy. The viewer is seized with a feeling of panic, as though the unsteady rubble could come tumbling down at any moment. What was called "cette flamme impitoyable" in the previous stanza has now become "ce barbarî Element."

The tension and the emotional level is increasing as the poet has moved the spectator from the general to the more specific, and takes him from the specific "flame" back to the general inclusiveness of the destructive natural element. The repetition of the "voyelle aiguë" [i] (chapiteaux, frontispices, edifices, lambris, dieux, perit) continues the feeling of restriction, frustration and suffocation.

In the fourth stanza the eye picks out more details among the ruins of the buildings: people and animals. The verb "voy," repeated four times throughout the stanza, places a continued emphasis on the visual aspect. The spectacle still evokes a feeling of horror: people, stunned, trying to escape the flames while a soldier, loaded down with the spoils of war, continues on his way. The fifth stanza continues with still more details of the people and their reactions.

Disheveled women raise their eyes and hands toward Heaven, the burning city and the ravages of war reflected in their eyes. Thus, beauty and horror can exist simultaneously on their faces in an antithetical baroque relationship. In the following (sixth) stanza,
soldiers are dragging women through the street; chaos, confusion and movement are all around, in contrast with the lifeless bodies of the "hommes...esgorgez" and the "enfans au sang plonges." The repetition of the word "sang" twice in that stanza illustrates the baroque fondness for visual imagery using the color red. The last three lines of the sixth stanza are a sort of summation of what has been presented in stanzas four through six: "Et bref l'on y voit encor, /Tous les crimes que peut faire, /La soif du sang & de l'or."

In both this poem and in "La Cheute de Phaëton" Scudéry seems to have injected a moral, illustrating what Buffum sees as the essential element of moral purpose. The poet seems to be showing the spectator what will happen when man becomes too ambitious and too foolhardy.

If this is a moral example, it is a negative one. But in the last stanza he finds a positive example. Among all the people, animals, ruins, and chaos in the painting, there is a final focus on the figure Aeneas; he is risking his own life in order to carry his father to safety. Out of a tableau of chaos, disorder, confusion and suffering there emerges something of value, a lesson to be admired and a rare model, perhaps only to be found and shown by the poet in the beauty of his "painting."

"Galathée, Poliphème, et Acis. De la main de Charles Venitien" (p. 25) is a regular sonnet, typical of Scudéry:

\begin{verbatim}
Au bord de cette mer, & près du mont Pelore,
2 La belle Galathée & son aimable Acis,
Sur un tapis de fleurs s'entretiennent assis,
4 Et font voir en leurs yeux, qu'elle aime & qu'il adore.
\end{verbatim}
Un Ciglou ja le dépit devore,
Les voit, & les voyant, ses sens en sont transis,
Parce qu'en cet objet qui cause ses soucis,
Il voit tout ce qu'il aime, & tout ce qu'il abhore.

Aussi dans la fureur qui l'a sollicité,
Il déracine un roc avec facilité;
Il le prend, il l'arrache, il le hausse, il le lance.

O malheureux garçon, d'Amour trop embrasé,
Cette roche est en l'air, elle volle, elle avance,
Elle tombe, elle fond; tu vas être écrasé.

The first quatrains provides a general introduction to the scene. The lovers Galathée and Acis are set against a background of idyllic nature: "mer," "mont," and "fleurs." The repetition of words containing the sounds [m] and [n] gives a soothing, languid tone and suggestion of enclosure to the stanza (mer, mont, aimable, entretien, aime). A slow, even rhythm is created by the rhythmic regularity of the alexandrins. The first thing that the eye would see upon looking at the painting would be the general setting and the two main characters. This is what Scudéry describes to his readers in the first quatrain. At first glance, this seems a perfect spot for love to blossom. The viewer experiences a feeling of well-being.

Then, as the eye looks closer in order to pick up more details, another aspect is brought out by the poet. In the second stanza, an additional contrasting element has been added: the cyclops Poliphème. The peaceful, calm tranquility of the first quatrains is now broken; the repetition of the "consonnes momentanées" [d] and [t] are in sharp contrast with the lulling [m] and [n] of the first quatrains.
A kind of jolty rhythm is created by the use of two-syllable measures in lines five and six, augmented by the fact that the poet has placed pauses. The obvious repetition of the spirant [s] in line six ("ses sens en sont transis") and also in line seven ("ses seucis") echoes the heavy breathing of the cyclops and suggests the threat of his jealousy and anger to the scene before him. The baroque fondness for antithesis or paradox is shown in line 8, very much reminiscent of Corneille: "Il voit tout ce qu'il aime, & tout ce qu'il abhore."

The scene has changed violently since the beginning of the sonnet. What was presented as calm, peaceful and idyllic has now become disrupted. The lulling rhythm of the first quatrains has become halting and jerky, creating, theatrically, a feeling of tension and anxiety on the part of the reader. The reader also feels uneasy at this point because the basic conflict has been presented, but it is still unknown what the results will be, or how it will be resolved.

The first tercet appeals completely to the mind's eye, describing the actions and movements of the cyclops. Verbs are piled up, one on top of the other, in an ever-quickening rhythm which suggests not only the rage of Polipheme, but also the impulsiveness of his act. The pauses after each verb in line 11 serve not only to emphasize the action described by the verb, but also to quicken the pace and build up the emotional content. "Il le prend, il l'arrache, il le hausse, il le lance" is a more effective way of describing the actions of Polipheme then any other more lengthy, more detailed description could ever be. The continuing repetition of the spirant [s] and the sound of the repeated [r] serve to emphasize the disruptive
actions as the cyclops shoulders the heavy boulder that symbolizes his mounting rage and jealousy.

At this point in the poem, the feeling of tension is augmented by the fact that Polipheme has thrown the rock ("Il le lance," ) but it has not yet hit the ground. It is hanging in mid-air, lending an unnatural, off-balance quality of suspension to the poem (and to the painting). Now, at the beginning of the second tercet, the poet pauses with an apostrophe—his rock—to the "mal-heureux garçon."

Since the appeal of the painting is to the viewer's emotions, the poet has been affected and cries out a warning to Acis: "tu vas estre écrasé." The fast piling-up of verbs begun in the previous tercet is continued here and is intensified: "Cette roche est en l'air, elle volle, elle avance, /Elle tombe, elle fond...." The lines of verse move along faster and faster, much like the rock as it gathers momentum traveling toward its target. What is disquieting for the reader (viewer), however, is the fact that the rock never reaches its target. We know, along with the poet, that Acis is about to meet his death; but he never does meet it, at least not in this painting. The feeling of something being unfinished leaves us uneasy.

The feeling of horror on the part of the reader is intensified, in the second stanza, because he was not expecting a murder scene. The opposition of the first quatrains with the rest of the sonnet is completely unexpected, and thus the shock and surprise bestowed on the reader when he realizes the full impact of the situation is great. This is a good example of not only the theatricality and illusion inherent in baroque poetry, but also of the element of contrast and
surprise, in which the viewer-reader is left suspended and transfixed.

In the seventeenth century, it was common to hang small paintings together so that the eye could take in several at one time.

The following poem illustrates that practice in a literary manner.

It is called "Quatre Paisages, de la main de Paul Brille, Claude le Lorrain, Montpercher, & Cornu," and consists of five dizains:

\[ a b a b c c d e d e^7 \] (p. 42):

Que ces Rochers sourcilleux
S'eslevent près de la nuë!
Sur leurs sommets orgueilleux,
Que l'herbe paroit menuë!

5 Leur front au milieu des airs,
Semble s'offrir aux esclairs,
Et se moquer de la foudre:
Qui malgré ses grands efforts,
Tombe en vain dessus la poudre,

Au pied de ces vastes corps.

Mille pointes en tous lieux,
Les ornent & les herissent,
Et pour le plaisir des yeux,
Tous ces hauts Rochers blanchissent.

15 L'on y voit de tous dostez,
De grandes concavitez,
Qui s'enfoncent dans la Roche:
L'ombre y regne nuit & jour,
Quoy que le Soleil fort proche,

Esclate aux lieux d'alentour.

Cent ruisseaux à flots d'argent,
Tombent & se precipitent;
Et tous d'un cours diligent,
Vont où les fleurs les invitent.

25 Ils bondissent à tous coups,
Et font bondir les cailloux,
Qu'ils entraînent de leur source:
Et tous d'un pas incertain
Font un serpent en leur course,

Qui se perd dans un loingtain.

Que cette espoisse forest,
Est haute, sombre, & couverte!
Qu'elle est belle! & qu'elle plaist
A l'œil qui la voit si verte!

35
Cent Animaux innocens,
Alegres & bondissans,
Et s'y montrent, & s'y cachent:
Et les sangliers escumeux,
Parmi l'herbe qu'ils arrachent,
S'y divertissent comme eux.

Que ce merveilleux estang,
A ses eaux pures & vives
Et que le plumage est blanc,
Des beaux Dignes de ses rives!

45
Mais ma Muse arrestons nous,
Car bien que nos vers soient doux,
Leurs attraits n'en sont pas dignes:
Quoy qu'on les puisse vanter,
A l'instant qu'on voit des Cignes,

50
Est-il permis de chanter?

The most interesting feature of this poem is the description in five stanzas of four different landscapes. Yet there is no indication on the part of Scudéry as to which landscape consists of more than one stanza, as one surely must. In fact, in the table of contents of the Cabinet the poem's title is given as, simply, "Paisages," without any mention of the " quatres " which appears as a part of the title on page forty-two. Once one has read through the stanzas, it becomes clear that the first two stanzas belong together: In line 12 the antecedent of "les" is the "rochers" of the first stanza. But why didn't the poet make the division clear? Why was there no indication of the number of landscapes in the table of contents? Perhaps it is the baroque poet's delight in mystifying his readers, if only for a few moments. The baroque blurs the dividing line between things; indeed, if the poet had not indicated by his title that he was treating four different landscapes, it would
be very easy to assume that he was treating different aspects of the same painting, as Lamartine might do in his "doux tableaux." Perhaps the poet is purposely "hanging" his small grouping of landscapes together so that they might all contribute to a larger panorama. Actually, the four separate landscapes are all viewing the same thing, nature, from different perspectives.

The eye at once perceives the dominant element in the first landscape: the mountains. The eye is swept upwards in their majesty with the evocation. The perspective created by the poet enhances the baroque feeling of limitlessness, of height or depth which cannot be limited by the frame. The splendor and grandeur are expressed by the poet's use of exclamation points at the ends of lines 2 and 4. The mountains are personified: they possess a "front" (line 5) and are qualified as "orgueilleux," (line 3). The scene created by the poet gives the reader a general feeling for the scene before him, and inspires the reader to feel the awe felt by the poet when confronted with such splendor.

The second stanza, typical of Scudéry, gives a narrower view and concentrates on details of the general scene before the reader. The exaggeration of "mille pointes" in line 11 is typically baroque, and serves to again enhance the limitlessness, the grandeur and even the sublimity of "mountain glory" of the panorama before the reader. The mountains wear their white peaks as ornaments which enrich and add a dazzling aspect, not unlike the ornate baroque ornamentation on buildings. The orientation is still visual; line 13 mentions "le plaisir des yeux" and line 15 repeats the verb "voit." A feeling
of depth is created by the use of the word "concavitez" in line 16, and also by the play with the baroque contrast of light and shadow. A chiaroscuro effect is created by the description of the dark recesses ("L'ombre y regne nuit & jour") and the brightly lit surroundings ("...le Soleil fort proche, /Esclate aux lieux d'alentour.") The sun's rays burst out, but the light source, the sun, is not directly seen. This is also typical of baroque painting.

The repetition of the "voyelle grave" throughout the two stanzas suggests a slow, relaxed, calm effect (rochers, sommets, orgueilleux, s'offrir, moquer, efforts, corps, orment, costez, soleil, fort, proche). The mood created is peaceful and idyllic, and the reader shares this feeling of serenity and exalted repose with the poet.

In the second landscape the mood of peace and tranquility is interrupted. The first impression one gets from this painting is that of a mixture of color and movement. This movement is expressed not only by Scudéry's verbs "tombent" and "se precipitent" but also by his exaggeration of "cent ruisseaux." The silver streams carry the eye downward with them, "où les fleurs les invitent." (Had this been a continuation of the same landscape, the eye would have been resting on the mountain peaks, in a perfect position to be carried downward without breaking the line of vision.)

The movement continues; Scudéry uses the verbs "bondissent" and "entraînent." The tension and turbulent motion is emphasized in the line "Et font bondir les cailloux." The rivers rush downward in a waterfall, taking the eye down a diagonal path. At the bottom,
contrast is drawn by an "S" shape, the same situation that was found in "La Cheute de Phaëton." This "S" shape is formed by the continuation of the merged streams from the bottom of the waterfall which continue their course on off into the distance. The poetic diagonal is drawn by the verbs "tombent" and "se précipitent" in line 22; the "S" is created by the comparison of the rivers to a "serpent" in the second to the last line.

The rapidly moving waters draw the retain the viewer's whole attention; thus nothing else is described in the poem. This landscape is a single ten line stanza, in keeping with the idea of only one important main element in the painting. In a baroque painting, all aspects of the tableau merge together into one unity.

The seven syllable lines with their uneven rhythm once again effectively mime the motion. In this instance, it gives relief to the choppy, flowing, rapidly moving motion of the rivers. This choppiness is further enhanced by the repetition of the "consonnes momentanées" [p], [t], [d] and [b] (tombent, précipitent, tous diligent, bondissent, bondir, entraînent, de pas, serpent, perd, dans).

The third landscape begins with the description of a forest. If the eye had been following the same painting, it would be logical that the eye had followed the serpent-like streams into the distance, where its attention was drawn by a forest. The action of the rapidly-moving streams has ceased, and the scene presented is more reminiscent of the idyllic setting of the first landscape poem. The image of the forest makes a direct appeal to the senses and the emotions of the viewer, invoked by the use of exclamation points at the end.
of lines 42 and 44. The orientation is still completely visual; it is the "oeil" and "voit" in line 43 that focus our viewing.

The baroque delight in illusion and reality is shown by the poet as he opposes the two terms "s'y montrent" and "s'y cachent" in line 46. Are the animals really there or is it just the poet's imagination? He exaggerates the number. The tone is light and gay as the animals play their game of hide and seek, peeking in and out of the forest, teasing the viewer.

In the last stanza which represents the fourth landscape, the eye is caught by a pool. The viewer catches the reflection of the whiteness of the swan's feathers in the mirror-like pond, and follows the reflection to its source: the swans on the bank. The beauty of the scene has again affected the poet in an emotional way, as evidenced by the exclamation points at the ends of lines 51 and 53. The poet has run out of adequately descriptive words to describe the scene before him. Perhaps, if he could sing, he could do it justice. As a poet, he freezes the poem into a symbolic image, a final beauty of visual art.

It is interesting to note that although these five stanzas represent four different landscapes, there is a continuity and a unity that can be perceived between them. First of all, there are no brusque transitions from one stanza to another (from one painting to another.) It is almost as if the eye were lingering, again as in poems by Lamartine, upon different detailed aspects of the same scene. Everything seems to come together in a uniform whole, in much the same way that the separate motifs of a baroque painting all merge
to form a common unity which is the subject of the painting. Nothing
is in final contradiction with anything else. Everything seems to
supplement everything else in the poem. Indeed, this almost seems
as though it could be an example of multiple-aspect imagery: the
same scene viewed from different perspectives. Naturally, in an
ever-changing illusionary world, the eye would never see the same
thing in the same way twice. It is interesting also to note the
poet's progression of descriptive colors. He begins with evoking
white in the first two stanzas. This changes in the third stanza,
where the color is silver. In the fourth stanza it is green, and
in the fifth stanza the poet returns to white. It is almost as if
the eye has made a full circle, that one will follow the graceful
"S" shapes of the swans up the diagonal of the mountains and begin
all over again. If this were true, the stanzas would be slightly
different, for no one can ever capture precisely the same view the
second time; the world is always in motion, and once a moment is
gone, it is gone forever.

The next poem consists of seven quatrains: a b a b c d c d 8.
It is entitled "Leandre Mort entre les Bras des Nereïdes. De la main
du Poussin," (p. 110):

A travers le noirceur de l'ombre,
2 Qui cache la mer & les Cieux,
   Une clarté blafarde & sombre,
4 Fait voir l'une & l'autre à nos yeux.

Les bords & d'Abide & de Seste,
6 Se découvrent confusément,
   Et la nuit obscure & funeste,
8 Les fait voir en esloignement.
L'on voit les belles Néréides,
10 Au secours d'un mort s'employer,
Et porter sur leurs bras humides,
12 Ce mort qui vient de se noyer.
On le voit à tête panchée,
14 A bras nonchalamment tombés;
De cheveux sa face est cachée,
16 Ses genoux paroissent courbés.
L'une seche l'eau qu'il degoute;
18 L'autre témoin un deuil amer;
Et toutes accusent sans doute,
10 L'Amour, la Fortune, & la Mer.

Sur une Tour inaccessible,
22 Héros qui desire & qui craint,
Tient encor le flambeau nuisible,
24 Que les vents ont trop tost esteint.

Hélas! au pied de ces murailles,
26 Leandre trouvant son tombeau,
Ce n'est que pour ses funérailles
28 Qu'elle a fait luire ce flambeau.

In the first quatrain the baroque contrast between dark and light is made; this is the first thing that attracts the eye when one is first confronted with the painting. Details are not clear yet; all we can see are two forms splashed with light from an unknown and unseen source ("la noirceur de l'ombre" and "une clarté blaffarde et sombre."). Even the light itself is not bright, but pale and dim. The stressed nasal vowel [8] (sombre, ombre) gives a tone of seriousness and gravity to the poem.

In the second quatrain the eye is still fighting the obscurity and trying to find the details. The scene is confusing and illusory, for the darkness hides things and plays tricks. The night, as well as being dark, is "funeste" (line 7). This is a foreshadowing
of the tone given to the subject of the poem.

The visual aspect still dominates in the third quatrain, with the poet's use of the verb "voit" in line 9. Bit by bit, details are being made out: there are Nereïdes who are carrying a drowned man. The repetition of the [s] sound (secours, s'employer, ce, se) suggests the flow of the tide, and is broken by the "consonnes momentanées" [b], [d], and [p] which could represent the lapping of waves upon the shore (belles, s'un, l'un, s'employer, porter, bras, humides, de.) There is still an air of mystery and illusion created, for the darkness continues to hide the details of the scene from immediate view. The viewer becomes slightly uneasy because he cannot grasp or comprehend the scene at once.

The fourth quatrain gives a still more detailed description of the dead man: his head is hanging, his arms falling and dangling by his sides; his knees seem to be bent. His sprawling position, unsymmetrical, contributes to a feeling of tension. The verb "paroissent" in line 16 is important because it emphasizes the illusory quality of life and the inability of anyone to be sure about anything.

It is possible, from the poet's description, that the body of the drowned man forms an "S" shape, broken by diagonals which are the figures of the Nereïdes who are carrying him. If this is true, then the composition is again consistent with the composition in a typical baroque painting:
The fifth quatrain gives still more details: one of the Nereïdes wipes the dripping sea-water, the other shows signs of extreme unhappiness. The eye is now able to grasp more minute details such as facial expressions. The facial expressions are so strong that one can almost hear their laments and accusations; the viewer feels the same bitterness over Leandre's death.

The subject of light is again brought up in the last two quatrains with the use of the word "flambeau" in line 23 and again in the last line. The flame, instead of symbolizing eternal life, however, has just the opposite function: to light Leandre's tomb, and thus "clarify" beyond a shadow of a doubt that he is dead. The repetition of the "voyelle aiguë" [i] in the last two quatrains helps to emphasize the frustration and the helplessness of the Nereïdes (inaccessible, qui, desire, nuisible, luire). The "voyelle sombre" [o], especially in the end-of-the-verse stressed position in lines 26 and 28, continues the sad, somber tone of the poem (hero, flambeau, trop, tost, tombeau.)

In the previous five poems, representative of all which are found in the Cabinet, the predominance of baroque elements is obvious. In all the poems, sharp color contrasts are stressed, usually between bright colors and dark ones, or black. In most cases, the subject of the painting is in motion, and the motion has been frozen so that the balance of the composition is no longer symmetrical, creating a feeling of anxiety and tension. The imagery is almost exclusively visual, making an appeal to the mind's eye and the reader's emotions at the same time. The poet sees and feels,
and he passes this along to the reader. We share his experience, which is felt rather than analyzed, sensual rather than intellectual. We have become a part of Scudéry's private world, venturing with him as our guide into the illusory, imaginary world of his Cabinet. The poet's imagination runs wild as he emphasizes and exaggerates, typical of the baroque.

The poet tries his best to surprise his readers with the use of metaphors and antitheses. The baroque fascination with illusions and deception fascinates Scudéry, and the indefinite line between light and shadow, between illusion and reality, are brought out in all his poems.

The world reflected in the poems of the Cabinet is a confused, turbulent world, where actions evoke strong emotions and reactions on the part of the spectator. The poet "se sensibilise et s'y plonge," taking us, his willing companions, with him, into the painting of the scene. We shiver with horror at the scenes spread out before us; we feel terror and sadness, joy and despair, as a part of these finely constructed "peintures en vers."
CHAPTER I

Footnotes


4Ibid., p. 70.

5In La Littérature de l'âge baroque en France and Studies in the Baroque from Montaigne to Rotrou respectively.

6Baroque et renaissance poétique, p. 18.


8Raymond, p. 59.


13Ibid., p. 132.

14Raymond, pp. 21-2.

15Rousset, Anthologie..., I, p. 6.

16Ibid., p. 7.


25 Wölfflin, p. 15.


31 An attempt has been made to catalogue the paintings and to ascertain whether or not they did indeed exist; this was undertaken by Michel Jeanneret, who has discovered that one out of every four of the one hundred fifteen paintings in the Cabinet is real. Unfortunately, Jeanneret does not say which specific paintings are the real ones, nor how he arrived at the above figures. "Un Poète et ses tableaux: Le Cabinet de M. de Scudéry," *French Studies*, 28 (October 1974), 385-95.


37 Rolfe, p. 4.

38 Hagstrum, p. xv.

39 Ibid., p. xx1.

40 Metaphysical, Baroque and Précieux Poetry, p. 78.


42 Rolfe, p. 28.

43 Ibid., p. 11.

44 Réflexionser Arts, p. 18.

45 Etienne Soms critiques..., p. 56.


49 Ibid., p. 27.


52. Poésies diverses, p. 54.


54. La Littérature de l'âge baroque..., pp. 181-2.


59. Ibid., p. 50.


63. La Préciosité, p. 281.


All phonetic terminology and general statements about the effects created by the repetition of certain sounds are based upon the *Petit traité de versification française* by Maurice Grammont (Paris: Armand Colin, 1965).

"La spirale forme l'un des tracés favoris du Baroque...."

CHAPTER II

"La Description de la Fameuse Fontaine de Vaucluse":

Twelve Poems of Transition

Je donne au liquid cristal
Plus de cent formes différentes,
Et le mets tantôt en canal,
Tantôt en beautés jaillissantes;
On le voit souvent par degrés
Tomber à flots précipités;
Sur des glaçis je fais qu'il roule,
Et qu'il bouillonne en d'autres lieux;
Parfois il dort, parfois il coule,
Et toujours il charme les yeux....

—La Fontaine
"Le Songe de Vaux"

The "Description de la Fameuse Fontaine de Vaucluse. En Douze Sonnets" is not a separate work; it consists of the first twelve sonnets of the Poésies diverses, published in 1649, I have chosen to treat it separately, however, for I feel that it possesses a unity in itself, independent of the rest of the work. I also feel that it is a link between the Cabinet of 1646, which contains predominantly baroque elements, and the rest of the Poésies diverses, which are predominately "précieux." As a link between the two works, it illustrates well Scudéry's style in transition, a style which earlier leaned toward baroque and which later changed and tended toward the "précieux."
The most striking thing about the "Fontaine de Vaucluse" sequence is Scudéry's treatment of nature. Nature is the dominant theme of the first five sonnets, and still readily apparent in the last seven. Scudéry was mostly inspired by Théophile; "Comme Théophile, Scudéry est un descriptif, et comme lui, il décrit des paysages romantiques et des malancolies solitaires."¹ Also like Théophile, Scudéry "a orienté ses admirateurs vers une poésie où la passion se raconte, s'analyse, se cherche une expression pathétique."² This is not true of Scudéry's later poetry. As the seventeenth century progressed, the poetic theme of nature diminished. "The pastoral atmosphere has disappeared, to be replaced by heroic or rather pseudo-heroic themes often taken from the history of medieval France."³ It is almost impossible to find any truly "précieux" poems which treat it. And in those few that do, the "passion" is absent, reduced to a hyperbolic, exaggerated "passion" devoid of emotion. It has become a convention, nothing more.

Thus I feel that the "Description de la Fameuse Fontaine de Vaucluse" is worthy of being studied apart from the other works and that it should be examined in detail, for combined in it are aspects of both baroque and "préciosité," and they co-exist more equally here than in any other poetic work. This is the mid-point in the evolution of the baroque poet Georges de Scudéry to the "précieux" poet Georges de Scudéry.

The twelve sonnets which comprise the "Fontaine de Vaucluse" sequence are all regular sonnets. Because of theme and development, I have divided them into two parts: Part I consists of Sonnets I-V,
and Part II consists of Sonnets VI-XII. Sonnet VI functions as a transition sonnet and links the two parts together.

Sonnet I begins with a general description and "sets the scene": (p. 1)

Affreux & grands Rochers, Antres sombres & frais,
Arbres qui jusqu'au Ciel allez porter vos cimes;
Vallons delicieux; agreables abismes;
Que l'Amour amoureux n'abandonne jamais.

Icy regnent toujours le silence & la paix;
Rien n'y trouble du Ciel les ordres legitimes;
La Nature a pare ces Theatres sublimes,
Où la Nimphe de la Sorgue a basti son palais.

Un liquide Cristal, un bel argnet fondu,
Parmi la mousse verte, est par tout respendue,
Et parmi les cailloux, ses flots se precipitent:
Je les entens gronder; je les voy bondissans;
Et ces superbes lieux où les Nymphes habitent,
Ont enchanté mon ame, & ravi tous mes sens.

In the first three lines of the first quatrains a general description of the scene before the poet is presented by the evocation and enumeration of the outstanding elements of that scene. "Affreux & grands Rochers" evokes the overpowering and overwhelming aspect of the mountains, creating a feeling of insecurity and tension as well as awe. The dark cool grottos and caves add a mysterious element, and the result is a vague uneasy feeling of being at the mercy of some greater, more powerful force. This seems to me to be very similar to Baudelaire's "Grands bois, vous n'effrayez comme des cathédrales." The same awe and tension are apparent, and nature is the predominant element.
Baudelaire is comparing the tall dark trees, which bend toward each other and meet, with the pointed arches of a cathedral which form an archway under which the churchgoer walks. Scudéry also seems to be making the same kind of comparison: the mountains are topped with "arbres qui au Ciel allez porter vos cimes" (l. 2), and the first two lines of the second quatrain, "Icy regnent tous-jours le silence & la paix;/Rien n'y trouble du Ciel les ordres legitimes," offer the perfect description of a church. Indeed, the cool, dark grottos and caves ("Antres sombres & frais") are like the small chapels off the main body of the church, with their darkness and the cool, damp temperature, peace, and awe. The immensity of the cathedral seems to emphasize the smallness and insignificance of mortal man, and there is a certain air of mystery, a reverence for a greater, more powerful order.

The appeal in the first quatrain is directly to the emotions of the reader by means of the senses, specifically visual imagery and evocative vocabulary. This is continued in line 3 with "Vallons delieux; agreables abismes." Here Scudéry differs from Baudelaire, for Scudéry finds the valleys "delieux," using a very sensual kind of description, and the abysms are "agreables." Scudéry finds joy and happiness in the scene before him; he is overwhelmed but he savor the feeling and takes utter delight in being engulfed by the nature which surrounds him. Nature is the setting for enchantment and rapture, and specifically, love (l. 4). This foreshadows the central theme which the poet will develop in the second part, Sonnets VII-XII.
There are only two verbs in the first quatrain, and of those two, one is negated ("n’abandonne jamais," l. 4) and the other is in the immediate future ("allez porter vos cimes.") This absence of verbs moves the first quatrain from the realm of action and gives it a purely descriptive function in the poem. We contemplate the scene through Scudéry’s eyes, a scene in which nothing is moving, nothing is happening.

The repetition of the consonants [m] and [n] (cimes, abismes, amour, amoureux, abandonne) lends a peaceful, calm, idyllic quality to the stanza. The [r] sound (affreux, grands, rochers, antres, sombres, frais, arbres, porter, agreables, amour, amoureux), which expresses a rumbling sound when surrounded by [u], [o], and [s], seems to foreshadow line 12: "Je les entens gronder." The peaceful lull is broken only by the slapping of little waves of water.

The peaceful serenity of nature is continued in the second quatrain. There are no verbs of action or motion, and the words "silence" and "paix" reinforce the already present feeling of tranquility. The word "theatres" (l. 7) is well chosen, for nature is indeed a spectacle, a visual, sensory, and auditory performance in which all living creatures play a role.

In typical baroque fashion, the poet’s imagination has begun to create images and fantasies out of the scene before him. A nymph’s palace is a part of the spectacle, and the real and the imaginary begin to merge into a duplicity which is also characteristic of the baroque.
The first two quatrains form a unity whose function is to describe the scene and to make the reader feel and experience as the poet does. The first tercet makes a sharp contrast, for there is action and movement for the first time. The poet is dazzled, and rather than use the word "eau," he uses descriptive periphrases; the water is "un liquide Cristal, un bel argent fondu." The image of molten, flowing silver and crystal is descriptive, but it seems an almost exaggerated ornamentation, an image whose appeal derives from the bright sparkling decorative qualities of jewels and precious metals. The water adorns the scene in the same way a precious necklace adorns its wearer.

One can hear the splashing of the fountain echoed in the repetition of [s] in the phrase "ses flots se precipitent" (l. 11). The even spacing of the [s] sound further suggests the regular rhythm of flowing water:

\[ \text{se/slo/se/pre/si/pit} \]

The scene has come alive, it has been transformed from a static unmoving landscape where pleasure, awe, and serenity prevail to one which is filled with movement and metamorphosis.

The poet first noted the mountains, caves, and trees simply because of their immense grandeur; but it is logical that the next thing to capture the poet's attention and divert his imagination would be the one thing constantly moving: the water. The poet hears the water first (as suggested by the sounds in the first quatrain), then he sees it (as described in the first tercet). This logical order is mirrored in the first line of the last tercet: "Je les
entends gronder; je les voy bondissans." The reference to "nimphes" in line 13 recalls the combining of fantasy with reality first presented in line 8. The surroundings are indeed "superbes" (l. 13), and the result is that the poet has been enraptured and made a prisoner by the charms of nature. The last two lines of the last tercet give a summary of the sonnet: "Et ces superbes lieux où les Nimphes habitent, /Ont enchanté mon âme, & ravi tous mes sens." The word "ravi" is strong, and it suggests exactly to what extent the poet has been captivated.

Within the twelve-sonnet sequence, the function of the first sonnet is to describe the scene in general and to attempt to evoke the same emotions on the part of the reader as the poet experiences. The sonnet attempts to ensnare the reader, to captivate him in the same way the poet is "enchanté," and "ravi." The descriptions are evocative and powerful, but general. No precise details are given about any element of the spectacle before the reader. In fact, the source of the "liquid crystal" and the "molten silver" has not yet been alluded to. It is because of the title that we suspect it to be a fountain. This first sonnet serves as an introduction and "sets the scene" for the further development of details.

The second sonnet continues smoothly and logically: (p. 2)

Mille, & mille bouillons, l'un sur l'autre poussez,
2 Tombent en tournoyant, au fond de la vallée;
Et l'on ne peut trop voir la beauté signalée,
4 Des torrents éternels, par les Nimphes versez.
Mille, & mille surgeons, & fiers, & courrouzez,
Font voir de la colere à leur beaute meslee;
Ils s'eslancent en l'air, de leur source gelée,
Et retombaient apres, l'un sur l'autre entassez.

Icy l'eau paroit verte, icy grosse d'escume,
Elle imite la neige, ou le Cigne en sa plume;
Icy comme le Ciel, elle est toute d'azur:

Icy le vert, le blanc, & le bleu se confondent;
Icy les bois sont peints dans un Cristal si pur;
Icy l'onde murmure, & les rochers répondent.

The last element described in the first sonnet was the flowing, splashing water, and the first quatrains of the second sonnet is a continuation. Action words, such as "poussez," "tombent," "tournoyant," "torrents," and "versez" continue the sense of rapid movement. The dazzling splendor of the spectacle is evoked by the exaggeration "mille & mille" in line 1. The splashing, slapping flow of water is suggested by the repetition of the sound [t]: "tombent," "tournoyant," "trop," "torrents," "eternels." This sense of movement is heightened by the fact that everything else is peaceful, serene, still.

The poet gives his readers more clues as to the source of the water: it is poured by nymphs ("par les Nymphes versez.") Thus, the nymphs are a decorative part of the scene; they adorn the fountain in a kind of baroque ornamentation symbolic of the juxtaposition of the imaginary with the concrete. The cool, green idyllic setting is real, but it is enhanced with fairytale elements and fantasy due to the poet's imagination.
In the second quatrain, the poet focuses on more details of the flowing water. From the main flowing streams, poured by the nymphs, he looks more closely, at the smaller jets of water which spurt out from the larger ones ("mille & mille surgeons.") The continuing use of [s] echoes the sputtering of the thousands of tiny spirits seemingly jumping and sputtering with anger. The anger and beauty exist in a paradoxical union, and the image evoked is that of thousands of tiny jewels, jumping, turning, and falling: "Ils s'eslancent en l'air, de leur source gelée, / Et retombent après, l'un sur l'autre entassés." The water moves of its own accord, it possesses its own power and, indeed, its own life. The poet uses the form "s'eslancent" rather than "sont eslancés," implying that the frantic movement, the twisting and turning, comes from the water itself and not from any greater power. The scene has literally "come to life."

The "mille & mille surgeons" in line 5 echoes the "mille & mille bouillons" in line 1. This serves not only to emphasize even more the exaggerated "mille & mille," but also contributes to a kind of circular structure which symbolizes the eternal life of the fountain. The water jumps up, twists and turns, and falls to the ground, and the same thing happens again and again and again.... The circular structure completes the action cycle described in the first two quatrains. Since the first two quatrains describe a completed cycle of action, the poet must move on to another aspect in the following tercets.

In the first tercet, the poet looks even more closely at the water. In the same way that a prism breaks light into its colors,
the "liquid crystal" produces a swirling mixture of colors: First green, reflected from the trees and "la mousse verte" (Sonnet I, 1.10). Scudéry is making a witty play on words with "la mousse verte," for "la mousse" can be either moss or froth and foam. White is the second color, and in some places the water is so thick with foam that it resembles snow: "icy grosse d'escume,/Elle imite la neige...." The word "neige" also recalls "la source gelée" of line 7. The white plumage of the swan is also evoked by the light, airy whiteness of the water. The third color, blue, is reflected from the sky. The verb "paroist" in the first line of this tercet is important, for it emphasizes the illusory quality of the scene, the fact that water is all colors and colorless at the same time. Water can be any color at all due to its reflective qualities. Here, it is green, white, and blue all at once.

This is continued and summed up in the first line of the last tercet: "Icy le vert, le blanc, et le bleu se confondent." We are further reminded of the reflective qualities of the water in line 13: "Icy les bois sont peints dans un Cristal si pur." The peaceful, calm, still world is mirrored in the water as constantly changing, swirling, jumping, falling. The colors combine, separate, and combine again. Sound is evoked in the very last line "Icy l'onde murmure, & les rochers respondent." This tercet is reminiscent of Baudelaire, where man can communicate with Nature through "correspondances" of sight, sound, smell, and touch:
Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité
Vaste comme la nuit et comme la clarté
Les parfums, les couleurs, et les sons se répondent."

The onomatopoeia of the word "murmure" serves to enhance the evocation of the sense of sound.

The third sonnet continues the description of the water: (p. 3)

Mais encore qu'en tumulte, & d'un cours diligent,
2 Ces ruisseaux orgueilleux precipitent leur onde;
Dans le fond d'une Grotte, un grand Miroir d'argent,
4 Offre sa belle Glace, aux yeux de tout le monde.

La Source inespuisible, en sa tranquillité,
6 Aux changemens du temps, ne change point de face:
Elle est tousjours paisible, & dans sa pureté,
8 Rien n'altere jamais, la splendeur de sa Glace.

Sur un lit de gazon, cette Nayade dort;
10 Pendant que ces ruisseaux, avec un grand effort,
Meslent confusément, les cailloux & les herbes:
12 Elle ne s'emeut point; ils sont tousjours emus;
Ils courent; elle est fixe; & mon esprit confus,
14 Voit la Mere paisible, & les Enfans superbes.

The "mais encore" which begins the first line lends a feeling of continuation. The poet's eye follows the streams to a pool where some water has gathered. The image is conveyed by use of a periphrasis, "un grand Miroir d'argent." The repeated use of silver is consistent with the image of molten silver in Sonnet I. The mirror-like surface of the pool offers a reflective view to the rest of the world. The word "glace" in line 4 is synonymous with "miroir," but it can also mean "ice." It is interesting that Scudéry included this term, for it recalls the froth and foam which "imite [nt] la
neige" and also "la source gelée." both mentioned in Sonnet II. The poet seems to be playing with icy white imagery as well as the reflective properties shared by water, silver, crystal, mirrors, and ice. The world is reflected and rereflected everywhere. And white is, of course, the mixture of all colors.

The predominating vowel sounds in the first quatrains are those of the nasals: "en," "diligent," "onde," "dans," "fond," "grand," "argent," "monde." The nasals slow down the pace (the poet is moving from a description of spurring, splashing, jumping water to a description of a small body of water whose surface is so calm that it reflects the world as a mirror does.)

The immortal quality of the fountain is set forth in the second quatrains. The water's source is "inesplicable" (l. 5), and "ne change point de face" (l. 6). The negation of the verbs "changer" (l. 6) and "alterer" (l. 7), and the word "tousjours" (l. 7) lend an air of stability to the fountain and emphasize its eternal life. The word "pureté" (l. 7) seems to evoke the icy white imagery of line 4 and Sonnet II. The word "glace" is repeated is line 8.

The repetition of [ε] and [ʒ] (source, inespisable, ma, paisible, sa, splendeur, sa) evokes a sound similar to the rustling of the wind in the trees, and adds a soothing, calm emphasis to an already tranquil scene.

In the first tercet, another mythological figure is introduced, although this time it is purely a creation of the poet's imagination. It is the Nayade (or Naiade), a water nymph. She is the incarnation of the water which is ever-flowing. Like the water in the pool, she
is calm, peaceful: she sleeps (l. 9). The conjunction "pendant que" in line 10 separates two contrasting elements which are happening simultaneously: the calm, peaceful sleep of the water nymph and the ever-moving, erratic streams of water which "meslent confusément, les cailloux & les herbes." The last tercet continues this contrast with a pairing of opposites. In line 12 the contrast of motion with stillness fills the whole line: "Elle ne s'emeut point; ils sont tousjours emus." In line 13, the contrast takes only half the line: "Ils courent; elle est fixe." Thus, the piling-up of opposites quickens the pace once again, and the poet expounds upon the effect of the scene upon him: he has an "esprit confus": It is this bedazzled and overwhelmed state of mind which "Voit la Mere paisible, & les Enfans superbes."

I believe that Scudéry is again making a witty play on words when he uses the word "Mere." Because the word refers, in this instance, to the water nymph, the idea of "Mer" is readily apparent. The "Mère" is "paisible" as are both the water nymph and the pool of water. Because "Mère"="water nymph"="water"="Mer," the two homonyms merge as a play of wit. The "Enfans," I believe, refer to the figures of the nymphs which adorn the fountain. They are the "children" of the water nymph because she truly exists (in the poet's imagination), while the others are copies, art imitating nature, or in this case, art imitating mythology. The sleeping "Nayade" decorates the landscape in much the same fashion as the nymphs decorate the fountain. She is "paisible," while her "children" are "superbes." The "Enfans" could also refer to the streams of water, spurting out of
the fountain, which are her product; she is the "Mère/Mer" from which the smaller streams of water come. And her image is immortalized on the fountain by the figures of the nymphs "pouring" out the streams of water. She is "la mère," "la source," from which everything comes.

In the fourth sonnet, Scudéry continues the imagery of the water as liquid crystal: (p. 4)

Scudéry uses the metaphor "ce serpent de cristal" to refer to the flowing water of the fountain. It cuts across the plain (plane) in a spiraling "S" shape like a snake, creating a typically baroque image. It is ever-turning, ever-winding. Lines 3 and 4 express the effect of this scene on the senses and the emotions of the poet. The crystal serpent "Estonne mon esprit, & suspend ma raison;/Et son cours incertain, rend mon ame incertaine." Because of the use of the word "incertain," a feeling of tension is created, a slight
uneasiness which is typically baroque. The effect of the scene on the poet is emphasized; as the course of the river is "incertain," so also is his spirit. Scudéry's use of the same word to describe both nature and his spirit seems to merge the two together into a common existence. The poet seems to blend into the landscape and to become a part of it.

The prevalent [s] sound in the first quatrain helps to bring alive the snake image and also to echo the smooth, ever-flowing rivers: "serpent," "cristal," "traverse," "richesse," "espirit," "suspend," "son."

The second quatrain returns to the fountain itself. The nymphs hold urns, which, because the source is "inespisable" and "eternelle" are "tousjours pleine[s]" (l. 5). This idea is emphasized in line 6 with the image of "l'abondance." The poet again returns to his silver imagery, with the periphrasis "riches flots d'argent" to describe the waves (l. 8). It is in line 8 that the poet uses the word "fontaine" for the first time; up to this point, it had been suspected from the title, but the poet had not actually called the source by name.

The first two lines of the first tercet seem to be an echo of lines 10 and 11 of Sonnet III. Compare "Les fleuves les plus fiers, en leur commencement,/Parmi l'herbe des Prez errent confusément" with "Pendant que ces ruisseaux, avec un grand effort,/Meslent confusément les cailloux & les herbes." The action of the ever-flowing water is continued, as is the uneasy feeling that is borne of the words "errent confusément." The verb "voit" in line 11 continues to emphasize the
strong visual element.

The eye is again carried down the flowing streams, where they branch out in seemingly thousands of directions ("mille & mille lieux," l. 12). The poet is in awe of the spectacle, dazzled by this "merveille estrange" (l. 13) which charms the eye and teases the powers of perception. Rivers, streams, and fountain converge in a kind of sensual duplicity in which the mind and eye can delight in the illusory quality of the scene. The poet has an "esprit confus," (Sonnet III) and he is feeling and experiencing by means of his senses and his emotions, not his intellect.

After surveying the scene in general, being dazzled by the whirl of colors and sounds, and emotionally becoming a part of the nature which surrounds him, Scudéry approaches the fountain and looks more closely at the water in its basin. As the jumping, splashing water was the first element to catch his attention in the midst of an otherwise tranquil setting, now it is the fish, playing a kind of visual hide and seek beneath the mirror-like surface of the water: (p. 5)

Jusques dans son Bassin, bondissent les Poissons;
Jusqu'au bord de la Crotte, une foule nombreuse,
Paroist, & disparoist; & reparoist, peureuse;
Plonge, & replonge encor, en cent mille façons.

Icy leur innocence, est prise aux hameçons,
Que jette des Pescheurs, la main industriuse:
Icy de ces Pescheurs, la Bande bien-heureuse,
Fait retentir ces Monts, de rustiques Chançons.

L'un au coing d'un rocher, paroist une Statuë,
Immobile tousjours, quand le poisson remuë;
Mais enfin heut en l'air, il le tire de l'eau:

L'autre dessus le bord de cette large Coupe,
de dangereux filets, embarrasse la Troupe,
La prend, & nous ravit par un objet si beau.

The fish, like the fountain, are the one thing in motion in a scene otherwise at rest. In line 1 of the first quatrains of Sonnet V, the again repeated [s] emphasizes the splashing and sloshing of the water: "Jusques dans son bassin, bondissent les Poissons." The [s] sounds, almost evenly spaced but not quite, create the illusion of the constant jumping of the fish at almost regular intervals:

\[ 3\gamma\alpha/k\alpha/d\ddot{a}/s\ddot{e}/b\alpha/s\ddot{e}/b\ddot{o}/di/s\ddot{a}/le/p\ddot{a}/s\ddot{o} \]

The dominant consonant in lines 3-4 is [p], creating a jerky rhythm in the lines and re-creating the jolly thrusts of the fish (paroist, disparaist, reparaist, peureuse, plonge, replonge.) Of the six words containing the [p] sound, five of them are verbs of motion. The forms of "paraître" stress the visual element and imply illusion. The verbs of motion are piled up, one after another, in the same way that water and fish fall back upon themselves in the basin of the fountain. The lines move very rapidly and one visualizes and hears the jumping of the fish clearly.

The image conveyed is a multiple-aspect image, for all the fish splash and dive in their own unique way, dazzling the poet by creating an infinite number of aspects of the same basic action ("cent mille facons," l. 4). One can imagine light reflected off of the glistening, shining scales, broken into a rainbow of colors, and dispersed
in a flash into the air.

The free, idyllic existence of the fish is sharply contrasted in the second quatrain. Up to this moment, the poet (and through him, his readers) was the only human element in the midst of an awe-inspiring and yet fanciful view of nature. But the poet is not an intruder, for he observes only, and does not actively participate in the scene before him. He becomes a part of the scene through his emotions and feelings, and reflects nature in much the same way as the mirror-pool. The poet does nothing to disturb the harmony of what is before him.

In the second quatrain, however, the first human element is introduced, the first human element which plays an active role in the scene. Man, civilization, "la main industrieuse," disrupts nature as the fishermen cast their nets and pull in the unsuspecting fish. The happiness of the fish in the first quatrain is contrasted with the fishermen's happiness in the second quatrain. There is always more than one way to view an incident in an ever-changing world, and one creature's joy can, in an instant, become another creature's unhappiness. What means life for the fishermen means death for the fish. And the poet has been caught, fascinated, by the scene before him in the same way that the fish have become prisoners in the net.

The poet's eye, logically, moves up the nets to their source: the fishermen. There are two of them, and each one has a tercet consecrated to him, as evidenced by the introductory "l'un" (l. 9) and "l'autre" (l. 12). The first fisherman is in sharp contrast with the wiggling, squirming fish: he is "immobile," so much so that he
seems statue-like. It is almost as though he has gradually become a part of the ornamentation on the fountain, the division between what is human and what is not gradually fading. He finally does move when he pulls the net from the water.

The second fisherman is perhaps standing on the side of the basin of the fountain. Scudéry is again making a witty play on words with the term "Coupe." "Coupe" can mean "cup" (in this case, the bowl-like basin of the fountain which holds the water and the fish), or it can mean "trophy." The netful of fish is certainly the fisherman's trophy, for it is the evidence that he has done his job well. One could even say that the gleaming silver and gold scales of the fish add to the visual image of an award. A third meaning of "coupe," a division in a line of verse, makes the play on words even more interesting. For the second fisherman is indeed "au bord d'une large coupe"; he is separated from his partner by the long pause (and the spacing of the printed poem) which separates the first tercet from the second. Scudéry is teasing his readers a bit; his visual multiple-aspect imagery is slowly becoming verbalized, images are changing into intellectual concepts.

Scudéry continues to play with words in line 13. The term "filet" can mean "net," but it also can be a trickle of water. In this case the "filets" are "dangereux." From the point of view of the fish, then, "filets" refers to the nets, for it is here where the danger to them lies. The fishermen have nothing to fear from the nets, but they certainly could not survive in the watery environment of the fish. Thus, water is the fish's life-giving source, but
it can be the means of man's death. So from the fisherman's point of view, "filets" must refer to the streams of flowing water which could pose a danger to him. Scudéry cleverly superimposes the two meanings with the visual image of the net being raised out of the water, for here one finds both net and dripping, trickling streams of water at the same time in the same place.

In the last line of this sonnet, the emotional impact of the scene is again emphasized by the phrase "nous râvit par un objet si beau." The poet includes his readers with himself, for he has chosen "nous" rather than "me." The rapture and dizzying delight is shared equally (if Scudéry has done his job well— and he has) by both the poet and his readers. It is the beauty of the object which causes the enchantment, and beauty must be seen. Thus, the visual element is still the predominant element, even though Scudéry has begun to intellectualize and play a bit with language in a way not apparent in the poems of the Cabinet.

The first five sonnets form a sub-group, a unity in themselves as to the theme and its treatment by the poet. As we have seen, Sonnet I gives only a very general description of the scene before the poet. It evokes certain basic emotional responses on the part of the reader (awe, reverence, fascination) which will be carried on and developed further throughout the remaining eleven sonnets. The pictorial element is dominant, and this, too, will continue. Several aspects of the scene are mentioned in Sonnet I (rochers, arbres, vallons, flots), but none is dwelt upon in detail. This first sonnet "sets the stage" and gives us a general feeling towards the scene
before us.

Sonnet II narrows the scene down somewhat; Scudéry has chosen one aspect of the scene he has set before us and now looks more closely at it. He has made a smooth transition between Sonnets I and II by mentioning the water element last in Sonnet I, and then making it the main emphasis of Sonnet II. As he moves from the general to the more specific, Scudéry seems to follow the logical path the eye might take upon contemplating the scene spread out before it. This reinforces the strong visual orientation of the sonnets.

Sonnet III continues the poet's description of the water ("Mais encore...") and the eye follows the water to its source, where a specific figure is picked out. Sonnet IV continues the description in Sonnet III, and Sonnet V becomes more specific yet; upon observing the water more closely, one is able to see the many fish swimming beneath the surface. The poet's description still follows the eye's logical path: the eye moves from the fish, up the fishnet, to the fisherman. This smooth, relaxed motion of the eye from one object to another, a feeling of excitement and tension would have been introduced which has no place here. Scudéry's sonnets proceed logically in their description, reinforcing the serenity and beauty of nature.

The first five sonnets form the first part of the "Description de la Fameuse Fontaine de Vaucluse." Their function is to introduce the reader to the setting, to dazzle him with its splendor, and to integrate him into the scene. Nature is the main theme of this first part, and there is no real human element introduced. The fishermen
were a part of Sonnet V, but they were vague, nameless, and faceless persons, symbols rather than human beings. And they were so still and motionless that they seemed to actually become a permanent part of the scene. They were dominated by nature and relegated to a position of no more or less importance than the trees, pebbles, or sky.

Sonnet VI poses a preliminary question in the first line, the answer to which is the rest of the poem: (p. 6)

Quelles superbes Tours, se mirent dans ces eaux?
2   Quel grand & vieux Chasteau, s'eleve jusqu'aux nuës;
   Et semble couronner ces Montagnes chenuës,
4   De ses fameux debris, aussi riches que beaux?
   Là, ce pan de Muraille, est presque sans crenœaux;
6   Icy l'on voit ramper, l'hierre aux feuilles menuës;
   Et du Temps immortel, les forces trop connues,
8   Respectent toutefois, ces precieux lambeaux.
   Ha je les reconnois! sans doute je remarque,
10  Le Chasteau qu'habitoit l'Amante de Petrarque,
   Je voy de son Amant, la fameuse Maison:
12  Petrarque, belle Laure, admirable Vaucluse,
   Qui sçait faire des vers, & qui vous en refuse,
14  S'il n'est pas sans esprit, est au moins sans raison.

At the end of Sonnet V, the eye had been held by the crystal pool of water and the fish; now the eye perceives something else reflected in the pool: the magnificent towers of a castle: "Quelles superbes Tours, se mirent dans ces eaux?" The image of the water as a great mirror is a continuation from Sonnet III ("un grand Miroir d'argent.") The eye follows the reflection to its source: an awe-inspiring castle which rivals the mountains for splendor and dominance.
Its spires and turrets reach upward toward the heavens, and, in all their majesty, seem to be crowning the mountain peaks with fluffy white halos. The words "fameux debris" in line 4 tell the reader that the castle is ancient, crumbling into ruins, and also well-known. Is there really such a castle, or has the poet been drawn into the illusory quality of life? We do not know for sure, nor is it really important that we do; in a baroque world, proving the certainty of anything is an impossible task. Rather what is important is to see, feel, and experience.

The use of "voyelles graves" ([u], [o], and [a]) in this first quatrains gives the sonnet a certain seriousness (tours, dans, eaux, grand, chasteau, aux, couronner, aussi, beaux) and enhances the feeling of awe which the sight of the castle elicits from the poet.

In the second quatrains, the poet moves from a general description of the castle to a description of a specific part of that castle. His eye picks out the ruins of a wall, decayed by the passage of time and covered now by foliage; immortal nature has triumphed over mortal civilization. Although the castle is in ruins, the forces of time have still respected these ruins. They have become a part of the landscape, a part of nature. One feels that they, like nature, will endure forever.

The first two quatrains are purely descriptive. The appeal is still to the eye and to the emotions of the reader, but Scudéry is also "setting the stage" for what will follow in Part II, Sonnets VI-XII. They are linked to Part I by their descriptive quality, and to Part II by the people and ideas the image of the castle will evoke.
in the mind of the poet.

The poet's interjection "Ha je les reconnois!" in line 9 serves as the transitional line in this transitional sonnet. The poet's imagination, swept up and fired by his dazzling, heady surroundings, runs wild. He imagines the ruined castle to be that of "l'Amante de Petrarque," not yet named but known to all: Laura.

In the last tercet, the three main "characters" of his twelve-sonnet sequence, Petrarch, Laura, and Vaucluse, come together as a kind of Trinity: three Muses whose ability to inspire any poet is beyond words. No one with any small bit of "raison" could ignore the force of impulsion evoked by this trio. This quality is emphasized by the repetition of the verb "charmer" and the adjective "charmant" which the poet uses over and over again throughout the sequence, and the poet uses "charmer" to mean literally charmed, i.e. held spell-bound as if by some magic power. Indeed, the sound element (Sonnets VII-XII) acts as an incantation which is capable of casting a spell over anyone who comes near, and Scudéry, having heard it, will always be under its influence. As Vaucluse was the subject of Part I (Sonnets I-V), Laura and Petrarch will retain the poet's fancy in Part II (Sonnets VII-XII).

Sonnet VII, as the first sonnet in Part II, holds a position equal to Sonnet I, the first sonnet in Part II: (p. 7)

Les ombres, les rochers, & les bois d'alentour;
2 Les prez, & les vallons, & l'illustre Fontaine,
Semblent parler encor, de l'agreable peine,
4 Qui les fit soupirer, & la nuit, & le jour.
Ouy, tout semble nous dire en ce charmant sejour,
Que Laure fut modeste, & non pas inhumaine:
Et que Petrarque aimant sa beaute souveraine,
Fit voir que la Vertu, peut estre avec l'Amour.

Mille innocens Bergers, racontent cette histoire;
De ces heureux Amans, conservent la memoire;
Et monstrent jusqu'aux lieux ou l'on les vit assoir:

Tous parlent de Petrarque, & de sa chere Amante;
Et dessus les deux bords de cette onde charmante,
On les entend nommer, du matin jusqua soir.

A comparison of the first quatrains of each sonnet serves to
bring out their similarity to an even greater extent. Compare the
first quatrains above of Sonnet VII with the first quatrains of Sonnet
I, repeated below:

Affreux & grands Rochers, Antres sombres & frais,
Arbres qui jusqu'au Ciel allez porter vos cimes;
Vallons delicieux; agreables abismes;
Que l'Amour amoureux n'abandonne jamais.

The ressemblance between the two stanzas is striking: many of
the elements mentioned are the same: mountains, trees, valleys. The
poet has enumerated the terms in exactly the same way. In line 4
of Sonnet I we have "l'Amour amoureux"; in line 3 of Sonnet VII we
have "l'agreeable peine." The two terms are, of course, synonymous.
The second one has been influenced by the introduction of Petrarch,
for oxymorons such as "l'agreeable peine," especially on the subject
of love, are one of the outstanding characteristics of Petrarch's
love sonnets. In Sonnet I, the surroundings of Vaucluse are perfect
for experiencing love; in Sonnet VII, it is now specifically the
love between Petrarch and Laura which is evoked. Scudéry has moved from a general concept to a more specific application of that concept.

The sound element evoked in lines 3 - 4 of Sonnet VII is also striking. The "sounds of Nature," wind, rustling leaves, flowing water, echo the sighs of the lovers who are prisoners of the "agréable peine." The idea of the suffering lover is also typically Petrarchian, and nature, with her low, moaning, doleful sounds seems to serve as a giant reflection and reminder of the pain of love. As love is eternal, so is suffering: "...l'agréable peine/Qui les fit soupirer, & la nuit, & le jour."

In the second quatrain, nature seems to be the narrator ("...tout semble nous dire en ce charmant sejour..."); the story which unfolds is the classic love story, the story of Laura and Petrarch. We are taken in, captivated, by the "charmant sejour." Laura symbolizes the ideal woman: beautiful (l. 7, also Sonnet VI, l. 12), modest (l. 6), and virtuous (l. 8). The spectator is made of feel emotion more strongly because of the deceptive appearance of the tranquil scene as the setting for the anguish of the pair. The baroque duplicity of the setting is brought out and given an additional emphasis.

In the first tercet, the shepherds, like nature herself, repeat the story over and over, immortalizing the memory of the two lovers. The second tercet repeats the same idea, giving it emphasis. The babbling water (whose source is "inespisable"), repeats the story over and over. The phrase "du matin jusqu'au soir" in the last line links with "& la nuit & le jour" in line 4. The repetition apparent in this sonnet serves to symbolize the eternal repetition by nature
and those who are a part of nature, of the immortal love shared by Petrarch and Laura. It also serves to symbolize the eternal spell, or "charme," under which the poet has fallen and of which he will always be a captive. It also serves to illustrate the timeless ever-ending cycle, shared by all people of all eras, of love/joy/suffering/sorrow.

In Sonnet VIII, the allusion to Laura and Petrarch continues, but now the dream imagery of Laura and Petrarch fuses with the reality of the poet and his lady: (p. 8)

Les vents, mesme les vents, qu'on entend respirer,
2  Et parmi ces rochers, & parmi ces ombrages,
Eux qui me font aimer, ces aimables rivages,
4  Ont appris de Petrarque à si bien soupirer.

Les flots, mesme les flots, qu'on entend murmurer,
6  Avec tant de douceur, dans des lieux si sauvages,
Iminent une voix, qui charmot les courages,
8  Et parlent d'un Objet, qu'on luy vit adorer.

Au lieu mesme où je suis, mille innocens oyseaux,
10 Nous redisent encor, près de ces claires eaux,
Ce que Laure disoit, à son Amant fidele:

12 Icy tout n'est que flame; icy tout n'est qu'amour;
Tout nous parle de luy; tout nous entretient d'elle;
14 Et leur ombre erre encor, en ce charmant sejour.

In the first quatrains, certain elements of nature are enumerated; the reference "entend respirer" makes a smooth transition from Sonnet VII. The poet is a victim of his surroundings: he is obliged to love; it is the only natural reaction ("Eux qui me font aimer.") The repetition of [r] in the first quatrains echoes the rumbling sounds of nature (respirer, parmi, rochers, parmi, ombrages, rivages, appris,
Petrarque, soupirer).

The second quatrain continues with the same theme of nature's echo of the lovers. Line 5 is a variation of line 1: "Les vents, même les vents, qu'on entend respirer" and "Les flots, même les flots, qu'on entend murmurer." Wind, the passage and movement of air, is appropriate to "respirer," while the waves create a sound which one could call "murmurer." In the same way that the wind learned how to sigh from Petrarch, the waves learned to murmur softly by imitating Laura's voice. The opposition of "douceur" with "sauvage" in line 6 is again typical of Petrarch's use of oxymoron, and serves to again bring out the duplicity of the scene: tranquility and serenity in opposition to the inner turmoil and conflict of the lovers.

In the first tercet, the poet interjects himself into the scene by making a reference to his location: "Au lieu même où je suis...." As nature constantly repeats the story of Laura and Petrarch's love, so do her creatures the birds. The poet still seems overwhelmed by the framework of nature in which he finds himself ("...mille innocens oyseaux"). The "nous" in line 10 could refer to the poet and his readers, but it seems more likely that it refers to the poet and his lady. Nature repeats Petrarch and Laura's story, and the poet and his lady act out the same scenario, each taking the appropriate role. As nature is eternal and will forever whisper the tale of Laura and Petrarch's great love, an infinite number of lovers will re-create the story again and again and again.... The scene and the situation are timeless, as is the flow of water from the fountain.
The impact of the surroundings on the poet are brought together succinctly in the last tercet, which is a kind of summation of not only Sonnet VIII, but of Sonnet VII as well. The use of the term "flame" to refer to passion is seen here for the first time and will reappear many more times throughout the Poésies diverses. In the very last line, the poet's fertile imagination adds a touch of mystery and fantasy to the scene as he conjures up the spirits of the departed lovers ("Et leur ombre erre encor, en ce charmant sejour.") It is interesting that the poet has chosen to say "leur ombre" rather than "leurs ombres," for it implies that Laura and Petrarch share but one spirit, at last united eternally after death. Thus, in Sonnet VIII, Scudéry is driven to love not only by nature, which is eternally persuasive, but also by the ghost of Laura and Petrarch, which haunts the area and seems to cast a spell over all who venture near.

The incarnation of the spirit of the lovers has become so strong in the poet's imagination that they actually appear: (p. 9)

Il me semble la voir, cette chaste Beauté,
2 Telle qu'au bord du Rhône elle est en sa peinture,
C'est à dire un prodige, un miracle en Nature,
4 Rare en ses qualitez, comme en sa nouveauté.

Sans doute je le voy, cét Amant si vanté,
6 Luy qui se plaint du Ciel, en sa triste avanture;
Luy qui suit de sa Laure, & l'ombre & la figure,
8 Accusant son destin, de trop de cruauté.

Ces bien-heureux Esprits, tous purs comme les Dieux,
10 Mesme apres leur trespas, n'ont pu quitter ces lieux,
Qui pendant qu'ils vivaient, enchanterent leur ame:
12 Ils errent sur ces bords; ils vont parmi ces Bois;  
Et r'apellent encor, ce qui fut autrefois,  
14 Ils conservent tous morts, une vivante flamme.

The poet is at first skeptical: is he dreaming, or is this really happening? He shows first his uncertainty by using "il me semble" in the first line of Sonnet IX. It is Laura who appears in the first quatrains, lovely, framed by nature in such a way that she seems a painting. This analogy emphasizes the still strong visual aspect of this sonnet sequence. By the time that Scudéry sees Petrarch in the second quatrains, his imagination has convinced him that the fanciful spirits do indeed exist, that his eyes are not playing tricks on him ("Sans doute je le voy...."). Laura is still, silent, unmoving, whereas Petrarch has an active role: "Luy qui se plaint du Ciel...Accusant son destin, de trop de cruauté."

In the last two tercets of Sonnet IX the poet again mentions the spirit of the two lovers and alludes to the paradoxical situation of their remaining on earth even after their deaths: "Mesme apres leur trespas, n'ont pu quitter ces lieux,/Qui pendant qu'ils vivoient, enchantèrent leur ame." Another paradox exists also: "Ils conservent tous morts, une vivante flamme." They are dead, but their passion lives, existing in the hearts of all lovers present and future.

The repetition of the nasal vowel [ɛ̃] and [ã] in the second quatrains underscore the sadness and melancholy of Petrarch at the loss of his Laura: "sans," "amant," "vante," "plaint," "avanture," "accusant," "destin."
A continuation of the theme of Petrarch's suffering is found in the first quatrains of Sonnet X: (p. 10)

Helas quelle douleur, sentit ce pauvre Amant,
Quand sa Laure sentit l'attainte de la Parque!
Quel fut le desespoir du mal-heureux Petrarque,
Quand la mort eut ravi son immortel Aimant!

Il autoit attendri des cœurs de Diamant,
Et flechi la rigueur de l'infern Monarque:
Et si l'on repassoit dans la fatale Barque,
L'Enfer auroit rendu cet Objet si charmant.

Jamais Cigne mourant, n'eut la voix si plaintive;
Lors que de clair Meandre on l'entend sur la rive,
Finir sa belle vie en des accens si doux:

Ces rochers en pleuroient; ils en pleurent encore;
Ils ne font ces ruisseaux, que pour la mort de Laure,

Et les pleurs de Petrarque arrivent jusqu'à nous.

Scudéry uses the periphrasis "l'attainte de la Parque" instead of "la mort." In line 4 he plays with words by contrasting "mort" with "immortel." Laura is mortal and immortal at the same time. The results of such a spectacle as the one the poet has just described are enumerated in the second quatrains. The imagery of a heart being as hard as a diamond shows Scudéry's developing fondness for images and metaphors taken from the realm of jewels and precious metals. "L'infern Monarque" in line 6 is, of course, the god of the underworld, the ruler of hell. "La fatale Barque" symbolizes the entrance into hell by the crossing of the river Styx. "Cet Objet si charmant," of course, is Laura. Not even the ruler of hell would have been able to escape the spell and to remain unfeeling had he been a witness to the sorrowful lamentations of Petrarch.
More details of Petrarch's despair are the subject of the first tercet. The reference to the "Cigne mourant" is one of several places that Scudéry uses the symbol of the swan throughout the Cabinet and the Poésies diverses. In this instance, it seems as though Scudéry is making a witty use of the homonyms "cygne/signe," for the swan is indeed a sign, a symbol of the anguish of Petrarch, reflected in his "swan song" (l. 9). The image of white also mirrors the virtue of Laura as well as points to the sterility of life now that death has claimed her.

The manner in which nature sympathizes and becomes a part of Petrarch's mourning is set forth in the second tercet. Who might have guessed that the wind howling through the mountains is nature mourning over the lovers' fate, and the streams running down are the tears which the mountains shed, and will continue to shed, for eternity? The mountains "ne font ces ruisseaux, que pour la mort de Laure." The poet would not have his readers remain hearts of diamond or stone, untouched and unmoved by the story that should sing in their hearts as it does in all nature.

Sonnet XI continues the discussion of Laura and Petrarch's love:

(p. 11)

Trois Siecles tous entiers, ont gardé la memoire,
2 Du funeste accident, qui le fit soupirer:
Trois Siecles tous entiers, ont espargné la gloire,
4 De l'adorable Objet, qu'on luy vit adorer.
Sa Plume éternisa la lamentable histoire,
De cet Astre brillant, qu'on vit trop peu durer:
Et la suite des temps, n'a point d'ombre assez noire,
Pour obscurcir l'éclat, qu'il lui fit espérer.

Ce fameux Escrivain, cet Amant miserable,
Voulut quand il perdit cette Nymphé adorable,
Faire durer sa plainte, autant que l'Univers:

La Fable de Pollux, en Histoire changée,
Son immortalité se vit lors partagée,
Et Laure partagea le destin de ses Vers.

We learn that three centuries have passed since Laura died, and that the memory continues to live on. In the second quatrain we learn that one of the reasons for the immortality of Laura and Petrarch is that "sa plume éternisa la lamentable histoire" (l. 5). Thus, the image of the swan now merges with the image of the poet; the two have become one, and the image of whiteness extends to the whiteness of the paper on which the poem is written, as is the case with Mallarmé. Laura is not mentioned by name, but is called "cet Astre brillant," a periphrasis which will be much-used in Scudéry's later poetry. The baroque theme of the passage of time and the inconstancy of life is brought out in lines 7-8. In the same way that the passage of time has not entirely destroyed the castle (Sonnet VI), neither has it eroded the memory of the brilliance of "cet Astre." Laura, although dead, lives: in the poetry of Petrarch, in the memories of all who know the lovers' story, and in the poetry of all verse poets--like Scudéry--inspired by it.

The final immortalization of Laura by Petrarch's verses is continued in the first tercet: he wished to fix his loss for eternity.
Again, Laura is not called by name, but alluded to as "cette Nimphe adorable" (l. 10). In the second tercet, the immortality of Laura is again affirmed. In the same way that Pollux shares his immortality (with Castor), so Laura shares it with Petrarch. Her destiny lies in the destiny of his verse. With the comparison of Laura and Petrarch's fate to that of Pollux and Castor, the ingenuity of the poet in choosing "cet Astre brillant" to describe Laura is crystallized, for Pollux and Castor represent a constellation of stars in the heavens.

Thus, Sonnets VII-IX tell the story of the love and sorrow of Petrarch and Laura. The story is generally alluded to at first, and then with each ensuing sonnet, which is always a continuation of the previous one, more details are presented. In the final sonnet of the sequence, Sonnet XII, Scudéry seems to give a summation and final celebration of all the elements previously seen in the preceding poems. The first quatrains continues the idea of the poet's ability to confer immortality by means of his verses. Nature is still divine, but it has been blessed with a second means to eternal life: (p. 12)

O Beaux lieux consacrez par la plume immortelle,
2 De ce Cigne immortel, qui vola sur vos bords;
Puisse malgré le Temps, & tous ses vains efforts,
4 Vostre gloire estre extreme, & durer tousjours telle.

Puisse de cette amour, aussi chaste que belle,
6 Se conserver chez vous, les aimables thresors;
Puisse le haut renom de ces illustres Morts,
8 Rendre enfin comme luy, vostre gloire eternelle.

Puissent tomber sur vous, & la Manne, & le Miel;
10 Puissent pleuvoir sur vous, mille graces du Ciel' 
Et les fleurs, & les fruits, confusément s'y joindre:
Scudéry is referring to his own verses in line 1, which are the previous sonnets. Thus, Scudéry has juxtaposed himself with Petrarch from the previous sonnet. The periphrasis which begins the second line returns to the image of the swan. The swan is an image in transformation, as Scudéry is a poet in transformation. The intellectual wit of the poet is further apparent with the continued juxtaposition of the sound-alikes "ce cygne" with "se signe." The verb "se signer" refers to the religious practice of crossing oneself, and in this instance suggests the approach of poetry to prayer; this final sonnet has been transformed into a celebration, a final, glorious culmination of all the sonnets which have preceded it. The religious connotation also brings the reader back to Sonnet I, where the setting was felt to be similar to that of a church. This cyclic quality symbolizes the eternal cycles of life: birth, death, rebirth...

This glorious invocation is continued throughout the rest of the sonnet, with the word "puisse" or "puissent" repeated in almost every other line, transforming the poem into a paryer. In the second quatrain it is the legend of Laura and Petrarch which will add to the glory of nature's surroundings: "Puisse le haut renom de ces illustres Morts,/
Rendre enfin comme luy, vostre gloire éternelle."

In the first tercet the poet returns to the mixture of sights, sounds, and smells which characterized the view of nature in the first five sonnets: "Et les fleurs, & les fruits, confusément s'y joindre."
In the last tercet the poet expresses his desire that the site of Vaucluse be praised and acclaimed by many more famous writers, and that he be the least of them. The final contrast between "grandeur" and "moindre" in line 14 serves to again bring out the dominant splendor of nature and the insignificance of man when the two are viewed side by side. By addressing himself to Vaucluse in this final sonnet, the poet has come around full circle and is again back to the dominant theme of nature. This enforces the cyclical quality of the "Description de la Fameuse Fontaine de Vaucluse" and gives it a sense of unity which it would otherwise not have. This is further strengthened by the poet's mention of "Amour amoureux" in Sonnet I, foreshadowing the main theme of Part II and the natural relationship between nature and love.

Even though the "Fontaine de Vaucluse" sequence forms a unity in itself, it is a part of the Poésies diverses. As if not to isolate the first twelve sonnets completely from the rest of the work, Scudéry effects a skillful transition from the twelve-sonnet group to the first sonnet of the rest of the Poésies diverses, entitled "La Belle Pescheuse": (p. 13)

La manche retroussée, & le bras demy nu,
(Mais un bras aussi blanc que la plume d'un Cigne)
Ma divine Philis sur ce bord si connu,
Jette aux poissons trompez, & l'apast, & la ligne.

Du haut de ce rocher, & scabreux, & cornu,
Cette jeune Nayade, en merveilles insigne,
Fait mordre l'hameçon à ce peuple menu,
Et luy donne un destin, dont il est fort peu digne.
Ses regards dans les flots, font mille ambitieux,
10 Qui suivent moins l'apast, que l'esclat de ses yeux,
Et qui prests de mourir, en bondissent de joye;

Orgueilleuse Beauté, dont je sens le mepris
12 Ta pesche est préférable à la plus belle proye,
Car parmi tes poissons, cent coeurs se trouvent pris.

It is striking how many elements which played an important part
in the poet description of the Vaucluse fountain are reunited here!
In the first quatrains, the image of a lovely lady on the edge of a
pool recalls Scudéry's evocation of Laura in Sonnet IX. Her arm
being "aussi blanc que la plume d'un Cigne" repeats the image of the
swan and the color white, and plays with the meaning of "plume": the
poet's "plume" is, of course, his pen, with which he immortalizes
nature and love. The swan's "plume" is his feather; but the poet is
the swan, and the feather becomes the poet's quill pen as the two im-
ages transform and again merge. Also included in the first quatrains
are the fish and the fishnet from Sonnet V. This is not Laura, how-
ever, but Philis (l. 3).

In the second quatrain the mountains again appear (Sonnets I, V,
VI, VII, VIII, X). The Naïade is also there (Sonnet III). In the
first tercet the verb "bondissent" recalls the spouts of the fountain
as well as the jumping of the fish. And in the last tercet, the theme
of love is revealed. This time it is not Petrarch and Laura, but the
poet and Philis. It is almost as if Scudéry had come out of a fan-
ciful daydream (Sonnets I-XII) and found himself, really in the same
spot as his imagined Laura and Petrarch. Indeed, Sonnet XIII begins
a group of thirty sonnets which are based on different aspects of
the love between the poet and Philis ("la belle Pescheuse"). Thus, Scudéry has come from the realm of imagination to that of reality, from the realm of Laura and Petrarch to the realm of himself and Philis.

It is precisely this imaginative, fanciful element, very typically baroque, that is absent in the rest of the Poésies diverses. "La Description de la Fameuse Fontaine de Vaucluse" seems to function as a transitional work in much the same way that Sonnet VI did within the twelve-sonnet sequence. Just as Sonnet VI contained elements which linked it to Sonnets I-V, it also contained allusions to Laura and Petrarch, who dominated Sonnets VII-XII. Scudéry's "Description de la Fameuse Fontaine de Vaucluse" contains many baroque elements: the contrasting rapid movement of the water with the peacefulness of nature; the direct appeal to the emotions of the reader through a strong visual element; the delight in the fanciful side of nature and the awareness of the passage of time; the multiple viewpoints and exaggerated aspects created by the poet's imagination; a view of a world populated by imaginary beings and spirits as well as real people and things; a delight in precise and evocative detailed description; the dominant role of nature. Yet at the same time there are "new" elements; things which are not characteristically baroque and which were not evident in the Cabinet.

Some examples of these are an appeal to the intellect by making plays on words, creating a kind of concern with poetic diction and intellectual performance; the frequent use of periphrasis rather than actually naming the person or thing (including the use of the word
"flame" as a synonym for "passion"); a fascination with metaphors and imagery from the realm of jewels and precious metals, creating a kind of exaggerated ostentation; the same fascination with images of hardness, brilliance, and light; a preoccupation with the theme of love. The only time the theme of love ever appeared in the Cabinet was if the painting described treated the subject. But it never involved the poet himself. Now we see the poet's own feelings of love beginning to be brought out in the "Description de la Fameuse Fontaine de Vaucluse," and the Poésies diverses, it will be seen, are almost entirely centered around the theme of Scudéry's love for some lady.

It is significant that Petrarch should be the figure invoked by Scudéry to symbolize love in Sonnets VII-XII of the "Description de la Fameuse Fontaine de Vaucluse." Petrarch's name has come to designate a certain kind of love poetry, and Scudéry himself becomes a poet of that tradition in his verse. "Le petrarquisme en effet est à la fois une mystique de l'amour, un langage (reprise des mêmes développements obligés) et un style (culte des raffinements)." The language and style aspects of Petrarchism foreshadow further "développements obligés" and the "culte des raffinements," which are characteristic of the Poésies diverses.
CHAPTER II

Footnotes


2 Ibid., p. 330.


CHAPTER III
The Poésies diverses

"Précieuse poetry does not differ from...baroque poetry by its imagery or its rhetorical devices, but by the use it makes of that imagery and those figures of speech."

—Odette de Mourgues

THE PROBLEM OF "PRÉCIOUSITÉ"

What is "préciosité?" To form a definition that will answer this question adequately is as difficult, if not more so, than working toward a good, precise definition of the baroque. Whereas the baroque phenomena was present, in varying degrees of importance, in Italy, Spain and England as well as France, the literary, social, and cultural attitudes which combined to produce a climate favorable to the growth and development of "préciosité" were uniquely French. In his analysis of the literature of the first half of the seventeenth century in France, Antoine Adam has considered it "comme le produit d'un moment de l'esprit français, et par conséquent comme l'expression de la nation, et des classes sociales qui la composent." No other country has, then, anything which exactly parallels the development of "préciosité." Whereas the baroque phenomena in France can be more readily investigated and fully understood by drawing parallels with
the baroque in Italy and Spain, no such parallels can be drawn in undertaking a study of "préséisité":

En définitive, le baroque et la préséisité—encore faut-il bien situer celle-ci—'différent par leur génie profond' comme par leur champ d'influence; le premier est européen, la seconde essentiellement française. Il n'y a pas de l'un à l'autre filiation directe, courant continu, rétréci et amenuisé; que des influences, parfois, d'un baroque modéré par un esprit national assez vite rebelle aux influences italiennes et espagnoles se soient exercées sur la préséisité, cela n'est pas niable; mais cette dernière garde sa pleine et entière originalité.

Compared to the amount of research that has appeared dealing with the baroque in France, not much has been done on the subject of "préséisité." René Bray expressed his wish "que soit entreprise une histoire de la préséisité française," and since 1948 when that statement was written, only three books have appeared which have an investigation of "préséisité" as the main subject. Indeed it seems as though "préséisité" has been pushed aside by most critics, who find it laughable, amusing, but certainly not the subject matter for serious research and study. Bray criticized this prejudice: "On se fait une idée de la préséisité avec quelques-unes de ses manifestations les plus ridicules vues à travers le prisme déformant de la satire. C'est beaucoup d'injustice ou beaucoup de légèreté." To believe that Molière was giving us a true representation of "préséisité" in Les Précieuses ridicules or Les Femmes savantes would be as much an error in judgement as thinking that all persons who believe in God are somehow symbolized by Tartuffe.
Another stumbling block in arriving at a definition of "préciosité" is terminology. No two critics can seem to agree on how French seventeenth-century poetry should be categorized on the matter of periodization. For example, one critic will use "baroque" and "précieux" interchangeably; another will reject both terms in favor of "poésie galante." Helmut Hatzfeld considers the years 1590-1640 to be a period of "manierismo" in France, its representative being Malherbe. The baroque period does not come until 1640-1680 (its representative being Racine); and from 1680 to 1710 there is a period of "barroquismo" represented by Fénelon.7 Odette de Mourgues believes that "préciosité" extends from 1588 to 1655;8 Antoine Adam narrows the period and limits the "précieux" movement to the years 1654-60.9 Y. Fukui and Marcel Raymond simplify problems of periodization by grouping poets into "generations," each with its own characteristics and leader.10 Roger Lathuillère summarizes the difficulty: "La place du moment précieux," he admits, "même au sein du XVIIe siècle, est encore très variable."11

One solution to the problem of terminology and periodization is to approach French seventeenth-century poetry from the point of view of themes, content and style. Both Fukui and Raymond are working toward this approach, also used by de Mourgues, who states bluntly that "terminology is arbitrary."12 In speaking of the baroque, she had said that "one may face the problem in another way and try to find the criterion of baroque literature, especially baroque poetry, from within, that is, in a certain number of themes or stylistic characteristics."13 The same is true of "préciosité." This chapter will seek
to find the criterion of "précieux" poetry from within.

In order to find the criterion of "précieux" poetry from within, it seems necessary, as Bray maintains, to examine the "précieux" movement: its origins, its influence on French society and on French literature, and its influence on the French language. It is also necessary to examine what influenced the "précieux" movement itself: the political situation in France, the social structure of society, the literary movements of other nations. Once these aspects of the "précieux" movement have been analyzed, it will become easier to decide what poetic characteristics may be classified as "précieux," thus arriving at a definition of "préciosité" within the context of seventeenth-century France.

INFLUENCES ON "PRÉCIOSENTÉ": ITS HISTORICAL ASPECTS

Des courtisans, nombre de dames, dont certaines avaient vécu auprès des Valois, ne trouvaient pas leur satisfaction dans la grossièreté vulgaire qui règnait dans l'entourage du roi. Sans cesser de faire partie de la cour, ils pritrent l'habitude de réunions particulières, d'assemblées intimes, où ils pouvaient jouer et causer à leur guise, jouir d'un goût épuré et de manières plus polies. Cette reprise de la vie mondaine et son transfert de la cour dans quelques hôtels aristocratiques n'ont donc aucun motif extraordinaire: c'est un phénomène spontané, bien français, où des goûts traditionnels s'expriment en fonction des circonstances.

Charles IX and Henri III had been patrons of the arts and had encouraged poetic production; the literary world was closely related with the Court. But when Henri IV came to power (1589-1610), he was
indifferent to literature, choosing rather to concentrate on re-establishing France's finances and economy. As Antoine Adam describes the situation:

Pour gagner leur vie, les écrivains n'avaient d'autre ressource que de mettre leur plume au service d'un grand seigneur...Par l'indifférence du pouvoir royal, l'aristocratie avait réussi à s'assurer le dévouement des gens de lettres. Elle les tirera de la misère, au prix de leur liberté.

Thus, the patrons of the arts in the first two decades of the century were the great nobles of France, the aristocracy and not the Court. It was the aristocracy who encouraged the production of literature, especially poetic production. Questions on language, form and style were decided in the salons, the meeting places of those nobles who considered themselves to be the intellectual, cultured elite of the country. Although court patronage increased during the reign of Louis XIII (1617-1643), the accession of Richelieu (1624-1642), and the regency of Anne of Austria (1643-1661), the patronage of great lords and the predominance of aristocratic salons in the shaping of literature continued to retain their greater importance until the first decade of the personal reign of Louis XVI (1661-1715). In face, Vaugelas, who believed that to be well-spoken one must follow the usage of the "best part" of the Court, observed it at the Hôtel de Rambouillet and set it forth in his Remarques (1648). Malherbe also, attracted by the strong power and the return to order which Richelieu represented to him, joined Richelieu's supporters and
became one of the "regulars" at the Hôtel de Rambouillet. The fact that these two gentlemen, who had great influence on the usage of language and the formation of poetic style in the seventeenth century, were an accepted part of this aristocratic milieu helps to illustrate what power this cultured elite—and aristocratic patronage in general—had over literature and literary creation in the seventeenth century.

Those who were not lucky enough to be born into this elite group or somehow gain favor and acceptance with the aristocracy spent much of their lives emulating them: their manner of dressing, their way of speaking, their gestures, their outlook on life. It is precisely this that Molière makes fun of in his plays; the aristocracy itself was certainly not ridiculous in his plays—only those who would take on its "manners" without natural claim or grace.

The education of the aristocracy served to reinforce their power and privileges and to solidify its position in the hierarchical social structure. The "special" position of the aristocrat has almost nothing to do with any education other than that of the soldier.

The educated classes, the elite for whom the literature of the period was written—the nobility, that is, and the educated bourgeois who modeled themselves on their social superiors—were not only imbued with a backward-looking classical culture, they also subscribed to a chivalric scale of values which was a survival from the Middle Ages, and according to which soldiering was the only occupation possible for a gentleman.

Georges de Scudéry was, of course, a soldier and did as much
bragging about his military prowess as he did about his literary accomplishments. He was very careful to include his title, "Gouverneur de Notre-Dame de la Garde," on the title page of his *Poesies diverses*, published in 1649, even though he had left Notre-Dame in the care of one of his lieutenants and had returned to Paris from Marseille in 1647. Being a soldier, especially if one had a special appointment, carried with it status, prestige, and social acceptance. A chivalric scale of value, and emulation of it, lies behind "précieux" poetry and influences it in many ways, especially in its most common theme—love.

**THE SALONS**

Once Paris had become the place where all favor was bestowed and all honor was obtained, the ultra-sophisticated Paris aristocracy drew country nobles to it from all over France, and along with them ambitious writers from the provinces. "C'est Paris qui a imposé les modes, élevé et détruit les réputations. C'est à Paris que la littérature a fleuri et que les écrivains, venus de province, ont obtenu la consécration de leurs mérites; la province s'est habituée à accueillir les jugements que la capitale avait formulés." The snobbism of this "trend-setting" Parisian society can be seen in a comment by Mme de Rambouillet about Georges de Scudéry's acceptance of the position of Gouverneur de Notre-Dame de la Garde, which meant moving from Paris to Marseille: "Cet homme-là, il n'aurait pas voulu un gouvernement dans une vallée; je m'imaginer le voir sur le donjon de Nostre-Dame de la Garde, la tête dans les nuées, regarder avec mépris tout ce qui est
au-dessous de luy."22 This quotation tells us something about Georges de Scudéry and his attitudes, to be sure. It may suggest the egoism of Georges de Scudéry but Mme de Rambouillet's attitude tells us much more. Marseille was just not Paris, and all other cities were simply, by comparison, hamlets in a valley, provincial in their tastes, manners, and ideas. Georges de Scudéry, from Mme de Rambouillet's point of view, had every right to look down upon the nobles of Marseille; he had been a part of the aristocratic society of Paris and therefore might automatically look down on Marseille nobility. She is also making a witty play on words, for Notre-Dame de la Garde is located high up in the mountains, with a splendid view of everything surrounding it. Anyone inside would literally have to "look down" upon everything else.

The influence of the salons, or "hôtels," was vast, covering most aspects of French life:

Cette recherche de la distinction par la culture de l'esprit qu'est la préciosité française du XVIIe siècle déploie ses effets dans différents domaines: le commerce mondain, les sentiments et surtout l'amour, le langage, la poésie ou plus généralement la littérature.23

To become accepted into the elite world of the "précieux" salon was not difficult, if one possessed the necessary prerequisites: high birth and access to Court were, of course, highly desirable qualifications; but to have an "air galant," an appealing natural "brilliance" --these were the real requirements. Pedantry was to be avoided at all costs, and serious learning was no qualification.
Of all the salons in Paris, that which was the most important, the most prestigious and had the greatest influence was the Hôtel de Rambouillet, and it was that salon which Georges de Scudéry frequented between 1630 and 1667 when he died. The life of the Hôtel de Rambouillet, its three periods, shapes and illustrates the very life of the "précieux" movement.

The first period of the Hôtel de Rambouillet began in 1620 (when the group began to assemble regularly) and ended either in 1625 (if one wishes to use the year that Vincent Voiture made his first appearance) or in 1628 (if one wishes to end this first period with the year in which Malherbe died). It was Malherbe who dominated the Hôtel de Rambouillet in its first years; during the last few years of this "premier éclat" of the salons, Malherbe turned away from it, drawn away by the demands of a stricter poetic doctrine. At about this time, a newcomer by the name of Voiture was introduced and quickly became the favorite of the Hôtel de Rambouillet. He had no poetic doctrine of his own, as did Malherbe, but rather attained his identity from the Hôtel de Rambouillet. He was virtually unknown before his introduction into the salon, and it is doubtful if he could have ever attained popularity had the Hôtel de Rambouillet not existed. Voiture and his poetry were, in a sense, the product of the Hôtel de Rambouillet. Voiture's style differed from Malherbe's; some aspects of Malherbe's doctrine were forgotten as the salon regulars strove to imitate the "badinage" of Voiture's verse. Thus, as far as both the popularity of the salons and the literary style embraced by the "précieux" is concerned, Malherbe's death and Voiture's growing popularity signaled the
end of an old era and the beginning of a new phase. "Celui qui incarne à la perfection le goût nouveau, c'est Voiture. Et si l'époque de Louis XIII, surtout dans ses dernières années, accueille le poète et lui fait fête, c'est dans la mesure où il ressemble au charmant rimeur de l'Hôtel de Rambouillet." 27

The second period of the Hôtel de Rambouillet, "la vogue éclatante," beginning either in 1625 or 1628, ends with the death of Voiture in 1648 or with the marriage of Julie d'Angennes, the daughter of Mme de Rambouillet, in 1651. It was during this period that the salons knew their greatest popularity and prestige and wielded their greatest influence over the French language and literature. 28

The third period of the Hôtel de Rambouillet begins in 1648 or 1651 and ends with the death of the Marquise de Rambouillet in 1665. 29 This is a period of decline for the salons; the groups still meet, but less frequently. The brilliant personalities have either died or turned to other things. When the Marquise died, the impetus and popularity of her salon died with her. It was during the second quarter of the seventeenth century (1625-1650) that the salons in general and the Hôtel de Rambouillet in particular knew their greatest popularity, influence, and prestige. During the period of decline, "préciosité" degenerated into an exaggerated, overblown caricature of what it had once been; it is this trend toward bad taste, pomposity, and exaggerated manners that is mistakenly considered by many to be the true definition of "préciosité":

...c'est vers 1650 que la préciosité, se répandant dans de nouveaux milieux apparut
As Odette de Mourgues explains it,

...by the second half of the seventeenth century the précieux element had no longer any important part to play in the field of literature at large. The unit of refinement was no more a précieuse's drawing-room but the Court. The classicists had assimilated a certain amount of the précieux characteristics (in their diction, their rules of les bienséances, and their taste for psychological analysis) and were combining these with their own ideal of universal truth. The précieux "high-brow" had become l'honnête homme.  

THE PRÉCIEUX INFLUENCE ON THE FRENCH LANGUAGE

It was Malherbe who gave Mme de Rambouillet her famous nickname of Arthénice, an anagram of her baptismal name of Catherine, and gave to her salon during its formative years its basic attitudes toward language and poetics. The salon became the foremost proponent of his doctrine of reform. "Malherbe avait donné à l'Hôtel de Rambouillet son caractère. La marquise avait adopté ses doctrines, ses sympathies, ses dédaïns...Après sa mort, elle accueillit ceux qui continuaient l'oeuvre du réformateur."

Malherbe's doctrine was, in general, a breaking away from the literary tradition of the humanism of the sixteenth century. What he demanded first was that the literary work be clearly and logically thought out; secondly, it was necessary to avoid all obscurity of
expression. Clarity, above all else, was essential.\textsuperscript{34}

It did not only suffice that the literary work in question be understood, but it must be readily understood, without effort, "immédiatement accessible."

Il veut par conséquent que l'expression ne laisse jamais place à la moindre ambiguïté, que ni ellipses, ni inversions maladroites ne viennent gêner le mouvement de l'esprit et le contraindre à une seconde lecture. Il veut surtout que la langue soit débarrassée de tout vocable rare ou obscur, de tout archaïsme, de tout terme trop technique. Les allusions mythologiques...n'ont droit de subsister que dans la mesure où elles sont devenues le trésor commun de tous les esprits.\textsuperscript{35}

Thus, all words which were not immediately clear were not to be used; neither were technical terms, which came from the provinces and the working classes and were considered unrefined and in bad taste; words which, by their associations, acquired vulgar connotations were also to be shunned. The well-known example is the word "pointrine" which was not allowed because one supposedly thought of "pointrine de veau" upon hearing the term. Mythology was acceptable only in so far as it was known by the uneducated man; no obscure gods, goddesses, or legends.

As a result of this reform of the language, there came about a small number of acceptable works and a large number of unacceptable ones. Luckily, not all the unacceptable words were lost from the French language, but they were certainly absent from the poetry which
came out of the Hôtel de Rambouillet. Thus if one has the feeling that all "précieux" poetry "seems to be the same," this limited vocabulary contributes strongly to that feeling. When the poets are limited by conventions to a certain small acceptable vocabulary, the diction of poems they write cannot help being or sounding similar.

We have seen Malherbe's influence in the domain of vocabulary. As a grammarian, he was just as strict and limiting in his doctrine. He fixed the uncertain gender of certain words; he distinguished a nuance of meaning between the passé simple and the imperfect subjunctive. As for versification, he fixed the placement of the caesura in each verse; he rejected the hiatus, or the coming together of two vowel sounds, each pronounced separately. He rejected alliteration, either between several different words or in the same word. He severely controlled the rhyme, indicating which rhymes were acceptable and which were not, and also which rhyme schemes were allowed.

The result of Malherbe's reform was not only a purification of the French language, but also a narrower and stricter set of rules imposed upon the poet. As we will see when the themes of "précieux" poetry are discussed, the subject matter was also restricted. Thus the poetry coming out of the salons adhered to a strict set of rules governing literally all aspects of poetic creation: vocabulary, theme, rhyme, grammar, etc. This was in direct opposition to the baroque poetry that was being written at the same time. As we have seen, baroque poetry had no such set of rules to follow, but rather was the free and imaginative creation of the poet's feelings and fancy. Indeed, certain baroque characteristics, such as the overuse of metaphors, extended
metaphors, exaggeration, and the free reign of the poet's imagination were exactly those things which Malherbe saw as deserving of criticism.

Thus, the "précieux" poetry emanating from the salons of the first half of the seventeenth century places more of an emphasis on how the poet expresses himself, rather than on what the poet says. Indeed, what the poet feels is of little or no importance. To be a poet is a technical art which must be cultivated; inspiration is not a necessity in the creation of a poem.

Dans la société du XVIIe siècle, dans un monde où le roi se charge de gouverner le pays, et où l'Église se réserve le droit de diriger les esprits, le poète ne peut être qu'un arrangeur de syllables, pas plus utile à la société qu'un bon joueur de quilles. La poésie n'est qu'un jeu. Un jeu de société. Un jeu qui doit être agréable, plaire à l'oreille et ne pas fatiguer l'esprit. 36

When Malherbe dies in 1628, the strict enforcement of his doctrine dies with him, although the Hôtel de Rambouillet was committed to Malherbe and his principles. Since most of the regulars of the Hôtel de Rambouillet were followers of Malherbe, his doctrine of pure language and propriety of terms lived on after his death. Younger poets, such as Racan and Maynard, had learned Malherbe's lessons well and continued to follow his doctrine.

Racan, considered by most to be Malherbe's true disciple, was also his very good friend; the friendship which developed between the two of them continued without any weakening until ended by Malherbe's
death. In spite of this, however, Mlaherbe was not without criticism for Racan: Malherbe believed that he did not work enough on his verses, and that he tried to interject certain ideas into his poetry at the expense of the rules, that he used too much poetic license. This ever so slight deviation, if it can indeed be called a deviation, from Malherbe's doctrine makes Racan a link between his master, Malherbe, and the person who was to dominate the second period of the Hôtel de Rambouillet as strongly as Malherbe had dominated the first: Voiture.

It was Voiture who seems to have introduced wit and gaiety into the salon poetry, placing more emphasis on the desire to amuse than on the desire for technical correctness. For the fun-loving, practical-joking Voiture, technical limitations such as those imposed by Malherbe were just so much pedantry. And pedantry, of course, was to be avoided at all costs.

Voiture semble choisir toujours la solution de facilité; les 'bourres' et les redites abondent dans ses vers. Il est très à l'aise dans les poèmes de fantaisie dans lesquels la construction de chaque vers importé peu. Mais il est possible que cette négligence apparente soit un refus délibéré, de sa part, de s'enfermer dans une régularité rigide et froide.

Voiture may indeed have made a deliberate refusal to be restricted by the rules of Malherbe's doctrine, but by no means did he fight against them. If others wanted to voluntarily restrict themselves, they were free to do so. As far as he was concerned, as long as he
stayed within the boundaries of propriety set by the Hôtel de Rambouillet, the techniques of verse writing were simply one part of being witty and clever. As Fukui says,

Voiture voulait s’amuser sans avoir trop de contrainte prosodique; il voulait aussi ajouter du charme en usant de la versification fantaisiste et en faisant preuve d’une certaine négligence...Au nom du naturel, une certaine irrégularité de la versification est ainsi admise...Ce n’est pas détruire les principes malherbiens qu’introduire une variété amusante, surtout dans les petits genres destinés à divertir. C’est ce qu’inaugura Voiture.

The short, witty poem, which Voiture brought into fashion, and which came to be called "poezie galante," meant to him a graceful game, "in which wit, ingenuity, and a lightness of touch combined with a very slight vibration of the poet’s sensibility." 41 It made its effect, that is, sought its "distinction," through delicate compliments which wished to give the illusion of feeling without giving the air of the overly serious.

It was thus Voiture who helped to move "précieux" poetry away from the unfeeling, worked and re-worked, often empty verses of Malherbe to a kind of poetry where wit and its performance dominated. All of Voiture’s poems were written to be read in the salon of the Hôtel de Rambouillet. No personal feelings or emotions, no flights of fancy or imagination which might liken his style of poetry to those poets who can be called baroque; in fact, Voiture’s verse has been called a purely intellectual game. 42 The "loosening up" of Malherbe’s
doctrinal pushed "précieux" poetry towards a much more hermetic, much more intellectualized verse than baroque poetry can generally be thought to be:

Si la poésie de salon se passe de régularité, se permet une certaine entorse aux règles, ce n'est point pour saper les cadres institués par Malherbe et les autres théoriciens de la régularité classique, ce sont de 'petits fantasies' qu'on se permet en marge des grands principes. Il y a donc un abîme entre l'irrégularité baroque et celle de Voiture.

One example of Voiture's separation from Malherbe's rigorous rules was his substitution of one part of speech for another. He frequently used adjectives in the place of nouns, infinitives in the place of nouns, and nouns in the place of adjectives. For example, "il prenoit plus de plaisir à faire des libres que des esclaves" (Oeuvres II (Paris: V.F. Mauger, 1701), p. 228); "Et dans le fort de ce danger/Ma raison se mit à la fuite" (Ibid., II, p. 293); "Le travail du chemin, le veiller, l'exercice du bal et de la promenade m'avaient extrêmement appesanti" (Ibid., I, p. 51); "Dès sa première enfance elle vola la blancheur à la neige et à l'ivoire..." (Ibid., I, p. 259).

The result of such a device, if carried to extremes as one might imagine, could be to render a line of verse incomprehensible. In a later section of this chapter, we will see that this is what did indeed happen in Spain with the poetry of Gongora. Luckily, Voiture's verse did not ever reach the extremes of syntactical twisting and hermeticism that Gongora attained. The same is true of Voiture's use of hyperbole:
Elle traduit le désir d'une société qui refuse tout ce qui est médiocre, ordinaire ou moyen, mais porte toutes choses volontiers aux extrêmes. Elle a sa place dans les compliments, la langue de la politesse, les manifestations du savoir-vivre mondain, l'art de la courtoisie.

Thus "précieux" poetry grew more abstract and difficult to comprehend. The ability of the guests of the Hôtel de Rambouillet to participate in the performance of Voiture's verse served a two-fold purpose: first of all, it offered them an amusement, a diversion which was challenging to their wits, but not too much so as to tax their minds; and secondly, their comprehension, their ability to puzzle over the verse and ultimately arrive at the hidden "secret" meaning served to shine on their own and to prove the superiority of their wit over those who were not a privileged part of such diversions. The poetry was written for the diversion and amusement of the salon regulars, with their distinctive sense of style and elegant savoir-vivre, and without any claims of greater literary merit.

"PRÉCIEUX" RHETORIC

When La Bruyère published Les Caractères in 1688, he included in the chapter "De la Société et de la conversation" several observations on the "précieux" society and expression.

L'on a vu, il n'y a pas longtemps, un cercle de personnes des deux sexes, liées ensemble par la
This, of course, was a judgement made long after the "précieux" salons knew their period of glory. He is describing the elements of "précieux" rhetoric carried to extremes by a small number of people long after the salons had begun their decline. Nevertheless it is interesting to note that the trend had already begun away from clarity and poetry which was "immédiatement accessible" when Voiture's witty verse began to be imitated by everyone. And since "précieux" rhetoric was nothing more than a verbal manifestation of the "effort vers la distinction" by the small salon groups, it would logically follow that as the manner of expression of each group became understood by those outside the group, it was necessary to become more and more extreme in order to restrict comprehension only to those in the privileged group. Thus, when some salon groups sacrificed "le bon goût" for the ability to remain incomprehensible to outsiders, the situation described by La Bruyère resulted.

We have already seen that in the domain of language, the result of the salons was to restrict the acceptable number of words. The same
was true of figures of speech. Metaphors, for example, were chosen from those which were acceptable to the group:

Here we see one of the limitations of précieux poetry: the poet will not choose the metaphors which suit best the feelings or ideas he wishes to express; he can only choose within the narrow limits of objects which are part of his life or group, or else, not invent new metaphors, but borrow from a store which has the approval of the group.

Metaphor, which may be described as a comparison which aims at "la désignation simultanée de plusieurs objets entre lesquels un rapport est établi: c'est une comparaison poussé jusqu'à l'identification," has as its goal to "exercer l'intelligence et de faire parade d'ingéniosité." The intelligence and ingenuity are not shown, however, in the creation or new of unusual metaphors as they are in the case of baroque poetry; they are shown in the poet's treatment of already-existing, acceptable metaphors. As a result, there is no feeling of surprise resulting from the union of two unlike things as is found in many baroque metaphors. "Précieux" metaphors are completely predictable:

...what precisely characterizes any précieux connexion between two things is that such a connexion is thoroughly expected...In fact all the devices of précieux poetry are precisely worked out so as to provide the reader with what he expects, and the intellectual pleasure he will experience is not that of the discovery of something new, but the concealed delight of finding that, thanks to his knowledge of the conventions of his group, he has been able to recognize something familiar to him....
Bray lists several general categories of the types of metaphors most often used by the "précieux" in their poetry: (1) The name of a material object or a material being substituted for another material object or a material being: a pool = "un grand Miroir d'argent" (Georges de Scudéry, Poésies diverses, Paris: A. Courbé, 1649, p. 3); a river = "ce serpent de cristal" (Ibid., p. 4); the poet's lady = "un astre" (Ibid., p. 45); Angelique Paulet's song = "ce poison agréable" (Ibid., p. 54). (2) The name of a material object or a material being substituted for a spiritual object or a spiritual being: Angelique Paulet = "[une] Sereine trompeuse" (Ibid., p. 54); jealousy = "un dangereux serpent" (Ibid., p. 26); a dead woman = "heureux Phoenix" (Ibid., p. 62). (3) The use of an adjective expressing material qualities is extended to a spiritual object or being: Icarus is "audacieux" (Ibid., p. 45); ignorance and envy are "vaincus" (Ibid., p. 64). (4) A verb expressing a material action is transferred to a spiritual action: waves of water "imitent une voix" (Ibid., p. 8); the poet's soul is "emporté" (Ibid., p. 54). (5) A verb expressing a spiritual action is transferred to a material action.51

The "précieux" metaphor differs from the baroque metaphor in the following way:

La métamorphose précieuse part d'une métaphore initiale, puis procède à l'analyse détaillée des qualités et des correspondances que cette métaphore permet de découvrir et de mettre en relief; elle se ferme ainsi sur elle-même, comme dans la métamorphose de Julie en diamant. Elle est essentiellement cérébrale et intellectuelle, et non plus imaginative et visuelle.52
Rather than letting the initial metaphor lead to other, different and distinct metaphors in a sort of chain of metaphors symbolizing an eternal state of flux and metamorphosis (the baroque vision), the "précieux" metaphor is broken down instead of multiplied; limited instead of being set free. The "précieux" metaphor is a "closed image," linked not to other images but turning back on itself.

Another rhetorical device popular with "précieux" society is the periphrasis. A periphrasis is the allusion to an object by naming its various properties and qualities without actually naming the object itself. This could be useful in helping the poet avoid those words which were deemed unacceptable by the group, and indeed was used in that way. But as "précieux" rhetoric progressed, the periphrasis was used also as a way for the poet to express his intellectual prowess by creating clever and witty ways to talk about an object without actually naming it. In the use of the periphrasis, the "précieux" sees primarily an intellectual game. He avoids the word in order to "exercer son esprit et celui de l'auditeur."  

"Précieux" preiphrases tend to become riddles, challenging the intellect of those in the group and at the same time becoming more and more in danger of rendering the idea unintelligible. Because the abstract qualities of a thing are substituted for the clear precise declaration of that thing, "précieux" rhetoric tends more and more toward the abstract. Whereas baroque poetry is concerned with the minute description of many different aspects of a single object, "précieux" poetry often gives only a very few vague, abstract qualities of the object and leaves it at that. And because the vocabulary used
in the periphrasis is so limited, the original object is in danger of being lost amidst other similar objects whose periphrases are very much the same. The comparison of several "précieux" poems written about women, for example, would yield practically no precise definition of physical characteristics in any of them; yet all would probably share similar metaphors and periphrases. The detailed characteristics of the precise woman who inspired the poems are lost, replaced by a vague abstraction who may indeed have never existed.

This lack of true imagination and inspiration is apparent in the "précieux's interest in technical problems, their delight in playing a difficult game according to conventional rules (prowess of prosody), and their wish to be appreciated or understood only by those who had adopted the same rhetoric of language. This conventional rhetoric of language is...a mutilation of reality (either by refusing low words or by reducing an object to one of its qualities) or a failure (perhaps willful) to grasp it (refuge into vagueness), and suggests the mechanical working of formal logic.54

Thus feelings, sentiment, emotions are almost completely lacking in "précieux" poetry. When they are feigned, they are carried to such extremes as to be rendered completely unbelievable. They are simply an excuse for the poet to use those rhetorical devices which are consistent with the expression of emotion: hyperbole and paradox. Voiture's expression of hyperbolic lamentation or exaggerated commitments of love are only a "jeu d'esprit" not to be taken seriously; "on ne pousse une opinion à l'extrême que pour s'amuser et amuser les autres, ou pour se distinguer de la foule."55
Hyperboles...in baroque poetry, are disquieting...because we have to take the hyperboles at their face value. But in précieux poetry they are gratuitous and their function is precisely to minimize the importance of the feeling or idea they characterize, by taking it as far as possible from the field of actual experience. The same remark would apply to the use of overstatement which has been mentioned as typical of the précieuses' language.

The use of antithesis, or the linking together of two opposing words or ideas, is as common to "précieux" poetry as it is to baroque poetry. The difference, however, lies in the element of surprise or shock, as it did in the use of metaphors. Whereas the baroque antitheses delight in surprising the reader by linking together two completely unexpected things, the "précieux" antitheses will by chosen from a stock of unimaginative, completely expected opposites:

Another rhetorical device used by the précieux poets is antithesis. Antithesis is usually considered as causing a shock of surprise. In fact, the shock occurs only if we are made to realize an antithetical relation of which we were unaware...Précieux antitheses do not upset us because they are precisely of [the expected] kind; they work as mechanically as the working of our automatic associations of ideas...

Similar to the antithesis is the "pointe," which may be defined as being "un trait d'esprit, fondé sur une antithèse ou un rapprochement inattendu de mots ou d'idées, vif, et destiné à éblouir." As we have seen in the case of baroque poetry, this
"pointe" is very often found at the end of the poem, eliciting a feeling of shock or surprise and often changing, at the last possible moment, the whole meaning of the poem. It was this kind of "things aren't always what they seem" philosophy which delighted the baroque poets. As one might expect, however, when this rhetorical device of the "pointe" is adopted by the "précieux," it loses all its effectiveness. Rather than shock the reader into realizing that appearance is, at best, deceptive, which was the aim of the baroque poets, the "précieux" poets saw the use of the "pointe" as in intellectual word game, in which the choice of terms would mirror the ingenuity of the poet. As Odette de Mourgues states:

"Nothing is less unexpected and startling then the last trait or chute which ends the précieux poem. The whole sonnet...tends towards its ineluctable coming."

Thus, with the exception of the periphrasis, the rhetorical devices used by the "précieux" poets--metaphor, hyperbole, antithesis, "pointe"--are precisely the same rhetorical devices used by the baroque poets, indeed by almost all poets of all centuries. We can define a "précieux" rhetoric by the use made of those rhetorical devices, rather than on the basis of the rhetorical devices themselves.

There is nothing surprising or unexpected in a "précieux" poem; all rhetorical devices are used in a purely conventional way, and the devices themselves are limited to a small number which are acceptable and understood by the group. Any deviation from this would be
considered to be in bad taste; propriety is always observed.

"PRÉCIEUX" THEMES

As was true for the language and the rhetorical devices used by the "précieux" poet, the themes found in "précieux" poetry are very limited and restricted. Before writing his poem, the "précieux" poet "must choose a subject which will interest his group, and yet be clear enough not to puzzle unpleasantly anyone in his group, deal with a restricted number of metaphors with a sure instinct for what must be avoided as bad taste." 60

Choosing a subject which would interest his group was the most limiting factor for the "précieux" poet. In opposition to the baroque poet whose vision was turned toward God, man, the world and man's place in it, the "précieux" vision was turned inward, toward the society or group. 61 As was the case with the "précieux" metaphor, the thematic development of "précieux" poetry is turned back on itself. Imagination is lacking as themes are chosen for the poet, depending very much on what happened to be the current topic of conversation in the salon that day. And the salon conversation always related only to that which directly affected the regulars of the salon: day to day occurrences and incidents, their physical appearance. The subjects, in keeping with the general feeling of wit, gaiety, and amusement, were not serious. Instead of "distorting and upsetting reality (as is the case with baroque metaphors), [précieux poetry] reduces experience to a single item which falls under acknowledged and well-classified categories." 62 The theme of most conversations was the
psychology of sentiments, of love in particular. 63

Thus, the most common of these categories is love. Out of the twenty-five poems which Odette de Mourgues gives under the section "Précieux Poetry" in her book An Anthology of Seventeenth Century French Lyric Poetry 64, only one of them is not concerned with the theme of love! That one poem is Benserade's sonnet "Job," which was the cause of a tremendous controversy in the salons. 65

The love found in the verse of the "précieux" poet is not a personal, emotional love; it may indeed be expressed as a burning, passionate obsession, but, as we have noted, the emotion is so overworked and pushed to such an extreme that it is an intellectualized kind of gallantry with rules and regulations, a performance one gives. Any personal element or indeed personal treatment of the theme of love is absent:

La poésie classique, tout d'abord, va dans le sens de l'effacement de la personnalité du poète pour ne considérer que l'universalité du sentiment. La poésie mondaine va dans le même sens. 66

"Précieux" love is a detached kind of love, a cerebral rather than physical love. This may be because the poet is frustrated in his attempts to realize a physical relationship with the object of his affections, or because he chooses to pass by any physical relationship in order to experience a spiritual union of a higher order. In "précieux" love poetry can be seen the influence of two ways of thinking about love that influenced love poetry long before the seventeenth
(1) Platonism: This doctrine, based on Plato's *Symposium* and translated into Latin in 1483 by Ficino, sets forth the theory that the sight of and subsequent longing for earthly beauty leads to a contemplation of a higher form of beauty which leads to Divine Love. It is a series of steps, the last of which merges Ideal Beauty with Ideal Love. Platonic love is, in short, an elevation towards Beauty which surpasses the individual and the physical pleasures. This conception of spiritualized love idealizes woman, for it is through love for her that Ideal Love may be attained.

(2) Petrarchism: This doctrine of love is based on Petrarch's love for Laura. It contains elements of platonism, for example, the idealization of woman, but it distinguishes itself by its emphasis on the conflict which exists between the spirit and flesh, and the subsequent anguish and suffering of the poet.

In these two views of love, we can see a return to a kind of chivalry where one must give a performance and prove himself worthy of the love of the woman. In fact, the salons have been described as places of seventeenth-century chivalry, which has much in common with its medieval counterpart. The woman is put on a pedestal, an object to be adored. In the case of the salons, however, the labors one had to perform in order to prove oneself worthy and eventually win the love of the lady were not physical (as was the case with the medieval chivalrous tradition), but rather intellectual. The poet gave an intellectual performance in honor of the lady, and of course the subject of his poem was always his undying love for her.
The ladies' attitude toward love and the performances of the poets can be divided, according to Georges Mongrédié, into two categories: those who could be called "précieuses coquettes" and those who were "précieuses prudes." The "coquettes" paid much attention to their physical appearance, used all the so-called feminine wiles and tricks to win the attention and loyalty of as many men as possible. They encouraged and teased, flirted and sighed. Here is a partial description:

Trônant comme des déesses sur leur lit de brocart, au milieu de leur ruelle ornée de bibelots délicats et précieux, elles recoivent au 'jour' fixe par le 'calendrier des ruelles,' non les lourds et ennuyeux pedants, aux vêtements crasseux et râpés, mais de jeunes et galants 'alcovistes' qui viennent soupirer à leurs pieds et prendre figure de 'nurants' auprès de leur inaccessible beauté.

The poetry produced by these young "galants" would tend to be more in the Petrarchian vein; the woman represents the ideal woman, the most beautiful and the most desirable. The poet, by means of his intellectual prowess, will declare his love and pay her many delicate compliments in hope of winning her love. The "coquette" is giving a performance, playing a role, in the same way that the poet is. Language, gesture and performance are of the utmost importance here; it is on the basis of these that each will be judged by the other. The sentiment, love, is of little or no importance. For the "coquette" and for the "galants" it was fashionable, indeed obligatory, to be in love: "...l'amour, ou tout au moins les apparences de l'amour, est le
Love, like verse writing, was a game, a diversion, not an emotional statement. The game was played according to certain rules of galantry, and if successful, the poet was rewarded beyond his wildest dreams. Winning, however, was something that took a lifetime to achieve. Mme de Rambouillet's daughter Julie kept her future husband waiting for thirteen years before she finally consented to marry him. We can see in the following description by Georges Mongrédien exactly how the physical rigors of the medieval "chevalier" have been stylized:

Longtemps la coquette tient le muguet en haleine. Selon les meilleures traditions de Tristan, de l'Amadis et de Lancelot du Lac, l'amour est une récompense qui doit être méritée par des épreuves prolongées et renouvelées. Ce n'est qu'à la fin du dixième tome que Cyrus trouve le bonheur parfait auprès de Mandane; ainsi doit-il être dans la vie. Les menues faveurs ne s' accordent qu'à grand'peine, presque à regret, du bout des doigts; il faut, pour les obtenir, multiplier les versiculets et les cadeaux; la moindre impatience justifie les plus sévères rigueurs, les bouderies, les réticences; pendant de longs mois, les amants parcourent ainsi toutes les contrées de l'Empire d'Amour, pour arriver enfin au pays merveilleux où le mourant, ivre de joie, sera recompensé de son assiduité et de sa patience en trouvant l'heure du berger.

The "prudes" were the opposite of the "coquettes." They dressed plainly, did not spend time improving their physical appearance. "[Elles] affectent de ne retenir dans les leçons de M. [Madeleine] de Scudery que la chasteté...." They were generally older ladies, disappointed by life in general and by marriage in particular. The
regulars of their salons were not the young bright "galants," but the older more pedantic "savants."

Elles étouffent et refraîchent les passions de leur cœur, ne veulent pas sentir l'aiguillon de la chair; en vraies précieuses, elles se disent tout esprit, n'admettent et ne connaissent que l'amour platonique qui élève l'âme sans souiller le corps...Ce sont de purs esprits qui se prétendent dégagés des basses contingences de la nature qu'elles abandonnent au vulgaire.

The poetry produced in these salons would naturally tend more toward the platonic expression of the theme of love than the poetry coming out of the salons of the "coquettes."

What is true for all the ladies, "prude," "coquette" or in-between, is that all regarded marriage unfavorably, marriage, which at that time, of course, was generally arranged. The young woman was passed from her father to her husband like a possession; she saw in marriage a life imposed upon her, lacking in happiness, full of obligations, the most burdensome of which was pregnancy. This happened almost annually in many cases, and besides being a health hazard, it tired her out, made her grow older and uglier, and kept her from putting in appearances at the salons. Mme de Rambouillet, for example, was married in 1600 at the age of thirteen. By the time she was twenty-three, she had already had seven children!

Thus, the flirtatious relationships cultivated by the "coquettes" and the platonic friendships cultivated by the "prudes" in the salons had all the advantages of marriage (companionship, stimulating company,
game and role-playing) and none of the disadvantages (pregnancy, restrictions, obligations). As Antoine Adam says, "ne pouvant reformer le mariage, les précieuses préfèrent échapper aux servitudes de l'amour vulgaire en s'élevant jusqu'à ce qu'elles appellent le parfait amour; un amour dégagé de tout ce qui est bas, grossier, charnel."  

Between 1650 and 1660 it became very popular in the salons to discuss the relationship between love and friendship. Charles Sorel's *Discours pour et contre l'amitié tendre hors le mariage*, for example,

étudie la possibilité, entre un homme et une femme, d'un lien très intime et très pur à la fois, assez puissant pour satisfaire toutes les exigences du cœur, assez dégagé des impulsions des sens pour respecter l'honneur de la femme. Il oppose aux motifs égoïstes du mariage, qui sont l'avarice, l'ambition, ou la sensualité.

Nature, so sommon a theme in baroque poetry, is no longer found as the sole subject of "précieux" poetry. It is relegated to a background role at best, if present at all. Because "précieux" poetry looks inward to itself, nature has no real role to play. It is evoked only for comparisons, and in that case it is precise elements of nature that are used, not nature in general. "Précieux" poetry makes use of rare minerals, gold, silver, pearls, diamonds; but they are used only as supportive devices for abstract moral and psychological considerations. Nature has become petrified, as brilliant and sparkling as the diamonds and gold so loved by the "précieux" poets. It is hard and fixed; the vision of nature has become the
complete opposite of the baroque view of a many-sided, mysterious, ever-changing phenomenon.

Le Précieux emprunte ses métaphors au minéral et du métal; il pétrifie l'univers; son monde d'images est immobile et cérébral. Le Baroque court d'instinct aux métaphores du mouvement; il les demande au règne végétal et animal, aux nuages, aux eaux courantes, à tout ce qui peut le fournir de formes mouvantes, sinueuses, volubiles; son monde d'images est animé et concret. Quand le Baroque s'immobilise et se géométrise, il tend au Précieux.

Literature and language were often discussed in the salons, but neither of these topics of conversation emerges as a theme of "précieux" poetry. The language and technical aspects discussed may have been used in certain poems to illustrate what was discussed, but they themselves were never the sole subject of the poem. Even in the following "Rondeau" by Voiture, where the technicalities of verse-writing come close to being the subject, it is clear in the poem that Voiture is writing this rondeau for Isabeau; she has requested this of him, and he will fulfill her wishes. Thus, the theme of the poem is really a task performed by Voiture to prove himself worthy of Isabeau:

Ma foi, c'est fait de moi, car Isabeau
M'a conjuré de lui faire un rondeau.
Cela me met en une peine extrême.
Quoi! Treize vers, huit en eau, cinq en ème;
Je lui ferais aussitôt un bateau.

En voilà cinq pourtant en un morceau.
Faisons-en huit, en invoquant Brodeau,
Et puis mettons, par quelque stratagème:
Ma foi, c'est fait.
Si je pouvais encor de mon cerveau
Tirer cinq vers, l'ouvrage serait beau.
Mais cependant je suis dedans l'onzième,
Et si je crois que je fais le douzième,
En voilà treize ajustes au niveau.
Ma foi, c'est fait!

Thus, we have seen that the themes of "précieux" poetry are limited to the realm of relationships between human beings. In most of the "précieux" poems, this relationship is one of love. In addition to elevating the woman to the position of goddess or ideal woman, a "précieux" poem could also be based on admiration or respect, elevating the subject of the poem to the realm of the ideal. Much of this type of poetry was written eulogizing Richelieu after his death in 1642. The longest poem in Georges de Scudéry's Cabinet (1646) is "Le Portraits du grand Cardinal. Fait par Champage," consisting of a total of 210 lines. In the Poésies diverses (1649) there are five poems written about Richelieu, including "L'Ombre du Grand Armand" (204 lines) and "Le Grand Exemple, à Monseigneur le Duc de Richelieu" (528 lines). In addition to these, there are numerous other mentions of Richelieu throughout the various poems. But love is by far the most common theme; and it is important to remember that it is an intellectualized, abstract kind of love, not sensual, emotional, passionate love, and that the declaration of this love is a public, intellectualized performance and not a sentimental, confidential secret of the heart.
FOREIGN INFLUENCES ON "PRÉCIOUSITÉ"

As we have already stated, "préciosité" was basically a nationalistic phenomenon, coming into being and taking its form not only from current literary trends but also from society itself. And since any society at any given time will be slightly different from any other, a strong and direct influence on French "préciosité" from other nations can seem to be ruled out. But also because France was never isolated from the rest of Europe, it would seem likely that there must have been some influence on French literature and on French society, however slight.

As Lathuillère says, when it is a question of an occurrence which is not purely literary but also social, as with "préciosité," it must be determined with precision exactly which foreign languages the salon regulars were familiar with, which literary works they read, and, above all, which were the ones they held in highest esteem and took as models. It is generally agreed by all critics that there were two nations for which the above holds true: Spain and Italy.

The Marquis de Rambouillet had been Ambassador to Spain in 1614 and Mme de Rambouillet knew both Italian and Spanish, which she chose to perfect rather than to practice her Latin. She was not an exception, either; as Lathuillère states, "il n'est pas une dame du monde qui n'ait des lumières sur la littérature espagnole et surtout sur la littérature italienne."

It was not unusual for the "précieux" to write in Spanish or Italian instead of French. Voiture wrote verses in both Spanish and Italian; Georges de Scudéry, who had made four trips to Italy,
translated works from the Italian, as did Chapelain, another regular of the Hôtel de Rambouillet. Chapelain also translated from the Spanish.83

Chapelain and Voiture quarreled over the merits of Italian and Spanish, Voiture arguing the superiority of Spanish and Chapelain taking the side of Italian.84 In fact, Voiture was so emphatic about his preference for Spanish over Italian that the salon regulars began calling him "El rey chiquito" (the little king).85

Thus, many of the salon regulars had made trips to Italy and to Spain; they regularly wrote verses in both languages, and were familiar with Spanish and Italian literary works, either in translation or in the original. As we will see, this general knowledge of Spain and Italy, of Spanish and Italian language and literature was not without its influence on French "préciosité."

Beginning with the Spanish influence, let us first look at Fernando de Herrera. Herrera lived from 1534? to 1597.86 He serves as a link between what Spanish literary critics call the first renaissance of Garcilaso de la Vega and the "barroquismo" of Góngora. Garcilaso de la Vega represents a direct imitation of the Italian poets, nothing added, left out, or changed in any way. Herrera represents the second renaissance, still influenced by the Italian tradition, but writing poetry which is his own, not a copy. Herrera symbolizes Italian renaissance poetry which has been influenced and modified by Spanish culture and society: "Herrera realiza la completa nacionalización del movimiento renacentista de origen italiano, en lo que se ha llamado segundo Renacimiento español."
Herrera and Garcilaso wanted to raise the artistic level and the expressive capacity of the Spanish language so that it would be able to compete with Latin, thus creating a literary instrument worthy of the imperial destiny of the nation. To accomplish this, he tried to cultivate formal beauty in his verses by means of refined language, full of latinisms, mythological references, vivid imagery and rhetorical emphasis. He also developed the tendency to exaggerate certain aesthetic and intellectual aspects of the "clasicismo renacentista" of Garcilaso. This is very much like the language reform espoused by Malherbe; the one glaring difference being that Malherbe limited the number of acceptable vocabulary words, one way being to reject all latinisms. The striving toward using more and more latinisms was typical of Herrera, and, as we will see later, of Góngora.

The result, for Herrera, was a movement toward a style where the clarity of the content would be entirely sacrificed to the most complicated artificial rhetorical devices, in search of a poetic reality which would be as far removed as possible from the realm of the natural and the ordinary. As we can see, his style moved in a direction completely opposed to that which Malherbe, the champion of clarity, would have supported; indeed, it moved in a direction not unlike the exaggerated "précieux" rhetoric during the decline of the salons. Later, this compact, complex and sometimes unintelligible rhetoric would come to be known as "cultismo," or "gongorismo," after Góngora. But it is Herrera who is taken to be "el verdadero iniciador del cultismo en la poesía del Siglo de Oro."

Herrera was important for French "précieux" poetry not only as
a stylistic link to Góngora, but also because he was a neo-platonic as well as a direct imitator of petrarchian lyrics. His love poetry "tiene mucho de elaboración conceptuosa que da la impresión de ser una poesía fría y cerebral...." This he shares with "précieux" love poetry: the emphasis on stylistic perfection would seem to belie the sincerity of emotion. Herrera's perfection in the structure of the sonnet strove to emulate the ideal of perfection found in his loved one. Interestingly enough, Herrera's treatment of love in his poetry corresponds to the same duality which can be found in the poetry of Georges de Scudéry and other poets of the time: "précieux" and baroque:

Así, el amor no sirve tanto para expresar una experiencia íntima, como en Garcilaso, sino para galanterías ingeniosas y escenas de brillante sensualidad, o por contraste barroco, para evocaciones angustiadas de la transitoriedad de los goces humanos, con la muerte como fondo. 

When Herrera died in 1597, he was said to have set for Spain the "model of the aristocratically aloof scholar-poet." This model undoubtedly was known and perhaps to some extent imitated by the French poets of the seventeenth century.

Two Spanish literary movements which were to have an influence on French seventeenth-century poetry were Cultism and Conceptism, the leaders of which were, respectively, Góngora and Quevedo. Cultism has as its domain language and rhetoric, which Conceptism is concerned with the ideas expressed.
The following definition of Cultism as it applies to Góngora is given by Dámoso Alonso in *La Lengua poética de Góngora*:

La dificultad que inmediatamente se nos presenta es la de encontrar un criterio para definir el cultismo gongorino. Al paso nos sale la definición lingüística, según la cual es palabra culta todo vocablo que no ha sufrido la evolución fonética, normal en las palabras populares. Sabemos, desde luego, que el concepto de cultismo gongorino no puede coincidir con el de cultismo fonético: muchísimas voces que son cultas para el lingüista se usaban popularmente en la época de Góngora; los cultismos gongorinos constituyen, pues, solo una parte de los latinismos o grecismos o extranjerismos fuertemente impregnados de sabor erudito hallables en la lengua de Góngora y su escuela, pero han de ser buscados entre las palabras de estas tres clases.

French "précieux" poetry never went as far as the Spanish "cultistas"; "précieux" language and rhetoric was never in contradiction with the fundamental laws of the language. Elaborate peri-phrases may have been used to veil the meaning, but the syntax was never distorted or made to conform to that of Latin, as was the case with Góngora. Góngora was indeed read and admired, however, by the French aristocratic elite who could find intellectual satisfaction in reading and comprehending a poetry which was even more hermetic than their own. Voiture was a great admirer of Góngora, and this was not without its influence on his poetry. Voiture's poetry "met à profit les réminiscences de...Gongora...." 90

Conceptism was mainly concerned with the presentation of ideas in each poem, as can be seen in the following definition by Gracián:
De suerte que se puede definir el concepto: Es un acto del entendimiento, que expre la correspondencia que se halla entre los objetos. La misma consonancia o correlación artificiosa exprimida, es la sutileza objetiva....Esta correspondencia es genérica a todos los conceptos, y abraza todo el artillo del ingenio, que aunque este sea tal vez por contraposición y disonancia, aquello mismo es artificiosa conexión de los objetos.

Because a poem is composed of both rhetoric and ideas, one cannot separate Cultism from Conceptism; both are present to varying degrees in Spanish poetry of the Golden Age. In fact, according to some critics, what is known as "Gongorism" is in reality the mixture of Cultism and Conceptism:

L.P. Thomas is in agreement: "C'est que les 'cultistes' sont en même temps 'conceptistes' et que les deux mouvements en vinrent le plus souvent à se confondre étroitement en dépit des assertions de la critique moderne...."93

What exactly are the relations between Cultism, Conceptism, and "Préciosite?" According to Lathuillère,

... On trouve assurément à la base de l'un et de l'autre le même désir de raffinement, de distinction, le même besoin de parer la réalité des plus belles couleurs et d'en masquer les aspects trop crus ou trop bas, la même soif de
It would seem at first glance that they are almost exactly the same; but there are indeed several important differences. As we have seen, Malherbe eliminated Latinisms in an attempt to purify the French language. The Spaniards, on the other hand, added many Latin words in an attempt to make the Spanish language richer and more worthy. The "précieux" poets practiced syntactical switching, or "tournure," but did not carry it to extremes. The syntax and the meaning of the verse were not made multiple as was the case with Gongora's poetry. And finally, the periphrases, the hyperboles, and the metaphors that the "précieux" poets used were, in general, more intellectual and more abstract than those in Spanish cultist poetry.\footnote{Critics are hesitant to say exactly how much influence there was on "préciosité" that can be directly traced to Gongora and his followers. They are in agreement, however, in that there was some influence. Lathuillère states that, overall, Gongora did not have a direct influence on French "préciosité"; however,}

Il reste qu'on retrouve chez Gongora et les autres cultistes des faits de langue dont les précieux ont utilisé largement et dont on doit se demander si ces derniers ne les ont point calqués sur des modèles espagnols.\footnote{Some of the examples he gives are (1) adjectives used as nouns in
reference to a person: "un brutal," "une coquette," "un habile," "une rieuse"; (2) adjectives used as nouns in reference to a concrete or abstract thing: "la discrète," "la friponne," "l'agréable," "le naturel," etc. He states that "toutes ont été utilisée largement par les cultistes, non seulement Gongora, mais Fernando de Herrera avant lui et Gracian après lui, grâce à la facilité qu'offre l'espagnol pour former des substantifs...."97

Certainly the Spanish poetic tradition does not explain what took place in the salons during the seventeenth century in France; French manners and society, in part, were responsible for that. But because the intellectual elite of French society, the ones who would give birth to "précieux" performance, language, and gesture, were aware of and in many instances well acquainted with, Góngora's poetry and the cultist tradition, it cannot be denied that there must have been some influence, however slight.

As we have seen, the greatest thrust of Italian influence was concerned with the baroque movement. If there was also an Italian influence on "préciosité," it could have come about in two ways: Italy could have influenced Spain which in turn influenced France, or Italy could have influenced France directly (as was the case with the baroque). If the first were true, then it would seem that the Italian influence on "préciosité" would be almost negligible, since it would have been modified ("nationalized") once by Spain before being passed on to France where it would have undergone a second transformation and modification. Most critics deny any influence of this sort:
On ne doit pas attribuer à Marino le mode des concetti en Espagne. Ils s'y développèrent par une combinaison de l'esprit national avec celui de la Provence et de l'Italie, sans que cette dernière jouât un rôle prépondérant à cet égard. Il semble que, du côté de la littérature religieuse, l'Espagne ait dévancé l'Italie dans la création systématique des concepts.

As far as Marino's Galeria is concerned, the same holds true; there was no influence of Marino on Spain, nor of Spain on Marino: "La Galeria est indépendante des œuvres cultistes et ne contient que de rares imitations de Lope de Vega, l'ennemi le plus acharné du genre gongorique." In general, the art of Marino and the art of Gongora are stylistically opposed:

En 1610 le marinisme est peu accentué et peu connu hors de l'Italie; d'ailleurs il y a une opposition profonde entre l'intempérance et la mievrerie que caractérisent l'art de Marin et la concentration et la force qui dominent chez Gongora.

If this can be ruled out, then, what is left is a possible direct influence on French "préciosité" by Italy, especially by Marino. According to Lathuillère, Marino's influence came too early to have any impact of the development of "préciosité":

Ce dernier, en fin de compte, n'aura représenté qu'une étape dans l'évolution du goût français au cours de la première moitié du XVIIe siècle, une tentative plutôt, déjà évanouie à l'aube de la préciosité. Si on continue à le lire,
The "mievrerie" of Marino is completely opposed to "précieux" abstraction and vagueness; while Marino describes everything in minute detail, "précieux" poetry does not. As we have seen, the influence of Marino's rhetoric and style is very important for French baroque poetry; but it is as separate from "préciosité" as the baroque is. As Lathuillère sums it up: "Le marinisme ne peut donc être assimilé à la préciosité, comme on l'a cru souvent. Ils se séparent sur trop de pointes." It is my own opinion that in the case of some critics who may claim that there is some influence by Marino on "préciosité," that these critics have not clearly differentiated between "précieux" and "baroque" and thus are actually speaking of Marino's influence on the baroque. Or perhaps they claim influence because of Marino's use of the "pointe" or "concetti." We have seen that these are indeed used in "précieux" poetry also, with one very important difference: "précieux" poetry is completely predictable, the "pointes" being robbed of their ability to shock or surprise, and the "concetti" chosen from an established group of acceptable ones. Marino chose his "pointes" and "concetti" precisely for their ability to shock and surprise; once they could be anticipated, they lost their value. Indeed, Marino was criticized many times for his excessive use of "pointes" and "concetti" which were so exaggerated and outlandish that they were considered to be in bad taste. Remember that in "précieux" circles, propriety ruled above everything else.
Thus it can be stated that it was the hermetic qualities of Góngora's poetry which were read, admired, and, to some extent, used as a model by the "précieux" poets. Góngora was setting himself apart, distinguishing himself by means of his intellect, which was what the "précieux" also strove to do. Marino, on the other hand, was known and read but did not influence the "précieux" poets in their writing of poetry. And the influence of Góngora was not a great one, even though there was an influence. As Lathuillère sums it up: "Si l'on veut faire un bilan des relations immédiate entre les littératures étrangères et le mouvement précieux, on trouve des résultats assez maigres."

GEORGES DE SCUDÉRY AND PRÉCIOSEITÉ: SIX POEMS FROM THE POÉSIES DIVERSES

The Poésies diverses, published in 1649, are just that: a collection of various poems written by the author and gathered together by him to be published as one volume. The grouping, however, is not haphazard. Georges de Scudéry has grouped his poems according to the type of poem. The first and longest group is the sonnets. There are 101 sonnets, the first 12 of which, we have seen, form the sequence of the "Description de la Fameuse Fontaine de Vaucluse."

Following the sonnets there are eight odes. After the odes are seven poems, differing in length, unnamed by the poet, but all written in alexandrine lines and rhymed couplets. Following these seven poems are two élégies, then three épistres, followed by a mixture of poems which the poet calls simply stances. The stances number seventeen, and are followed by one madrigal, two undesignated poems, thirty
epigrammes, and finally two rondeaux. In summary:

- 101 sonnets
- 8 odes
- 7 undesignated poems
- 2 élégies
- 3 épistres
- 17 stances
- 1 madrigal
- 2 undesignated poems
- 30 epigrammes
- 2 rondeaux

Within each of these sub-groups, the poet has grouped his poems as to theme. The main theme of the *Poesies diverses* is love, consistent with the "précieux" tendency of the time. In fact, Georges de Scudéry considers the *Poesies diverses* primarily a collection of love poetry, as he explains in the "Au Lecteur":

> Comme une partie de ce Volume est de Vers d'amour, je me crois obligé de vous adverter que vous le lisiez si vous en voulez voir de moy de cette espece: car à mon avis ce sera le dernier que l'on en verra. l'ay appris du Grand Malherbe, qu'il n'y a point d'apparence d'entretener le monde

Des ridicules avantures,
D'un Amoureux à cheveux gris.

...Ainsi Lecteur, voicy les dernieres flames,
je n'ose encore dire dont je brusleray, mais
dont vous me verrez brusler.

Sonnets XII-XLII are exclusively love poems, treating different aspects of the love between the poet and Philis. Some of the titles indicate these different aspects: "Sur un Adieu," "A une Dame Iritée,"
"Sur une Jalousie," "L'indifference," "Pour une Dame qui était parmi les rochers," "La Beauté fière." Sonnets XLIII-LI are also love poems, but the object of the poet's affection has changed. This time, he writes to Sylvie such poems as "L'Amant ambitieux," "Sur une Absence," and "Sur un Retour."

Within each of these groups of love sonnets, the poet's relationship with his loved one is traced in a chronological order, from beginning to end, through arguments and reconciliations. Borrowing descriptive terminology from Madeleine de Scudéry's very popular "précieux" novel Clélie (1656-1660), one has the feeling of following the poet through the "Carte du Tendre," from the town of "Nouvelle amitié" past "Orgueil," "Soumission," "Sincérité," around the "Lac d'indifférence," across the "Mer dangereuse" and into the "Terres inconnues" of the love relationship. It is precisely this sort of allegorical intellectualization of emotion which makes the love poetry of the Poésies diverses tend to the "précieux" rather than to the baroque. And, as has already been seen in the quotation from the "Au Lecteur," the poetry was written with an audience in mind, i.e. written to be read. This is Georges de Scudéry's final passionate, romantic performance ("...voicy les dernieres flames...dont vous me verrez brusler.") He is giving us not an intimate glance into the sincerest emotions of his heart, but rather the gesture, language and performance which we would expect to observe in a sophisticated, wordly "galant." As we will see, the personal emotionalism, reinforced by a strong visual element, are almost completely lacking here; what we have in the love poetry of the Poésies diverses is an abstract, cerebral imagery, chosen
from the acceptable conventions and rendered almost trite. Georges de Scudéry is using the *Poésies diverses* as a vehicle to illustrate his prowess and genius as a poet. Love was chosen as the theme because it was the most popular among the salon regulars.

Beginning with sonnet LII, love is still the main theme, but there is no mention of a specific lady. We see such poems as "L'amour enfant parmi les petites filles," and "La Belle aveugle." Mixed in with these are also poems written in praise of a specific person, most of them written in praise of Cardinal Richelieu, to whose memory the *Poésies diverses* was dedicated.

The final sonnets, XCVI-CI, tend toward statements about society and life in general: "Le Dégout du monde," "Contre la Grandeur mondaine," and "À la France," for example. The poet seems to be looking back over his past life and experience and philosophizing.

The odes, in keeping with tradition, are, for the most part, used to sing the praises of various individuals. The same is true of the stances. The *élégies* and *épistres* return to the theme of love. The epigrammes are a mixture of the above: some with love as the main theme and the others praising either accomplishments (usually by men) or physical perfection (usually of women). The final two *rondeaux* both have love as the main theme.

In choosing six poems to analyze in detail, I have tried to choose poems which are truly representative of the group of poems as a whole. I have chosen three sonnets to analyze, since the sonnets form roughly one-third of the whole; I have also chosen one ode, one set of stances, and one *rondeau*. In contrasting these six poems with
the poems chosen from the Cabinet, I believe that it is possible to conclude that the baroque element is almost completely absent from the Poésies diverses; rather, it has become intellectualized, fixed and rigid. The visual imagery has almost disappeared and has been replaced with conventional metaphors and comparisons; the visual imagery which made its direct appeal to the emotions of the reader has been replaced with rhetorical conventions making their appeal solely to the mind. The baroque element is gone; in its place are the "précieux" conventions of the salons:

"Philis dans le Bain," p. 16:

1 Cristal peu transparent, qui pour se déplaire au monde,
2 Nous caches à demi, cette rare Beauté,
   À voir briller ses feux, dans ton humidité,
4 Elle paroist Venus, qui sort du sein de l'Onde.

6 Orgueilleux Element, dont la colere gronde,
   Abaisse, abaisse un peu, tes flots & ta fierté;
   Et ne couvre point tant de ce voile argenté,
8 D'un merveilleux Objet, la grace sans seconde.

10 Laisse toy penetrer aux rayons de mes yeux;
   Ne leur derobe point un thresor precieux;
   Et ne t'oppose point à l'exces de ma joye:
12 Je ne saurais avoir un plus superbe sort;
   Et ne pouvant mourir d'une plus belle mort,
14 Que je sois Acteon, pourveu que je la voye.

The first quatraine of the poem is primarily concerned with introducing the scene which is before the poet. The poet addresses himself directly to the water, using the periphrase of "cristal" (1. 1). The water is not a fluid, moving force, but rather a fixed, immobile element. The expression "briller ses feux" (1. 3) can refer
not only to heat, light, and fire, but also may be used to indicate the burning passion one feels for another. This expression is in sharp contrast with the "humidité" of the water (l. 3). The antithetical pairing of fire/water is, however, a common and expected contrast. There is nothing surprising or unexpected. "Cristal," "briller," and "feu" bring to mind the hard, brilliant fire of diamonds, and tends to the jewel imagery often used by the "précieux" poets. Philis is not mentioned by name in the first quatrain, but referred to as "cette rare Beauté" (l. 2) and as Venus (l. 4). There is no physical description of Philis; the appeal of the first quatrain is directed toward the intellect rather than to the mind's eye. There is no visual imagery, and the reader must have knowledge of the circumstances of Venus' birth in order to understand the comparison made by the poet. Scudéry, with his love for painting, could very well have been thinking of Botticelli's "Birth of Venus" when making the comparison. To anyone who knows Botticelli's painting, the visual image is clear, but for someone who may have no knowledge of the birth of Venus and no knowledge of any separate pictorial representations of that event, it would be impossible to visualize it from the information given in the first quatrains.

The poet's use of the "voyelles claires" [ɛ] and [i] lend a light, gay tone to the poem. Balancing this effect is the poet's use of the "consonnes momentanées" [p] and [s], which keeps the poem from becoming too light or gay and adds a note of seriousness. In this case, [p] and [s] help to emphasize the jealousy of the poet and also his disturbance as he hesitates in order to analyze the scene
before him.

The second quatrain continues the reaction of the poet. He still addresses himself directly to the water, this time calling it "Orgueilleux Element" (l. 5). Another periphrasis is used in line 7, "ce voile argenté." Philis is still not mentioned by name, nor is any physical description given. The only reference to her is the periphrasis "merveilleux Objet" (l. 8).

Whereas the vowels which predominated in the first quatrain were the "voyelles claires," the resulting lightness of tone changes in the second quatrain with the predominance of the nasal vowels [ɔ] and [ɑ]. The nasal vowels render the poem more serious as the poet becomes more and more angry and impatient. In the first quatrain, the poet was fascinated with the vision of Philis, and his annoyance at the water which covered her was secondary. In the second quatrain, the poet's annoyance becomes anger, and his primary concern is to persuade the water to recede so that he might have the opportunity to view Philis. This is emphasized by the poet's repetition of the command "abaisse," (l. 6). His anger is also suggested by the continued predominance of the "consonnes momentanées" [s] and [t].

Thus, the first quatrain, light and gay in tone but with an underlying seriousness, introduces the scene which will be the subject of the stanzas to follow. The second quatrain, more grave in tone, exposes the situation which has caused the poet to write this poem, that is, to reproach the water for hiding the beauty of his loved one.
In the first tercet the poet repeats the request he made in the second quatrain: that the water cease being an obstacle which hides Philis from his view. Philis is described as a "trésor précieux," the imagery again coming from the realm of jewels and precious metals which was commonly used by "précieux" poets. The continued repetition of the "consonnes momentanées" [p] and [t] no longer express hesitation on the part of the poet, but his growing anger. The abundant use of the "voyelle claire" [e], however, keeps the tone of the poem from becoming too grave and, in conjunction with the repetition of the [r] helps to express a kind of grating or annoyance on the part of the poet.

In the second tercet the poet enlarges upon the idea of "joie" expressed in line 11. The greatest joy that he could have would be for him to be able to look at Philis, unhidden by the water. It is a pleasure for which he would gladly give his life (i.e. the reference to Acteon, who, while hunting, viewed Artemis bathing; as a consequence he was turned into a stag and devoured by his own pack of dogs.) The contrast of "belle" and "mort" (l. 13) might normally seem surprising, but within the context of the poem it is not at all unexpected.

The only physical description throughout the sonnet is that of the water, which is described in terms of hard metallic or shiny elements: crystal, silver. There is no movement at all in the poem; the image presented is completely petrified and immobile. The appeal is mainly to the mind: if the reader knows who Venus and Acteon are, and if the reader is able to understand the poet's periphrases, then the poem will be comprehensible. There is no sensual, emotional side
to nature in this poem, nor is nature seen as an ever-changing metamorphosis as is the case with baroque poetry. Nothing in the poem evokes visual imagery. The scene presented by the poet is a state of being ("précieux") as opposed to becoming (baroque). The only details given are those which are absolutely necessary for the comprehension of the poet's plight, i.e. that the water covers Philis; whether she is sitting, standing, lying, is unknown. The water is the only element of nature given in the poem. The appeal is strictly to the intellectual comprehension on the part of the reader, rather than to the mind's eye, which was the case with baroque poetry and the poetry of the Cabinet.

The sonnet itself is perfectly regular. As we have seen, even in his poems where baroque elements predominate, Georges de Scudéry never carries any irregularity over into the structure of his verses. The structure of this sonnet follows tradition and propriety in every way. Thus, the structure of this poem, far from being shocking or surprising, is completely expected. The poet has emerged, capable and triumphant over the technicalities of verse-writing.

"Les Yeux noirs et les yeux bleus" (p. 35):

Beaux & sombres Soleils, qui d'un feu vif & pur,
2 Enflamez tant d'esprits, & consommez tant d'âmes;
Astres clairs & brillants, dont le celeste Azur,
4 Devient par son esclat, une source de flammes.

Vostre aimable noircour, parle aux ambitieux,
6 D'une agreable mort, qui vaut plus que la vie;
Et vous que l'on voit peints, de la couleur des Cieux,
8 Vous donnez en blessant moins de peur que d'envie.
Yeux noirs, tous vos regards, penetrent jusqu'au coeur;
10 Yeux bleus, ce même coeur cede à vostre douceur;
Et par divers chemins, vous allez à la gloire;
12 Les uns portent vos fers; les autres vos liens;
Et s'il faut declarer le Parti que je tiens,
14 J'estime fort le bleu, mais mon Escharpe est noir.

In the first two lines of the first quatrain, the poet addresses himself to the black eyes, never once actually naming them but using periphrases instead: "Beaux & sombres Soleils," "une source de flames." The use of "soleil" leads to the following imagery associated with the sun: fire, purification, flames. The power of those flames to consume is not only physical, but also spiritual, as shown by the use of "esprits" and "ames" (l. 2). This leads to the double meaning of "flame" and "feu," referring not only to the physical reality of fire and flames, but also as a periphrasis for one's burning passion. The same metaphor is carried out in lines 3 and 4 with the poet's description of the blue eyes. As with the balck eyes, he does not call them by name but uses a periphrasis: "Astres clairs et brillants." In the comparison of the two periphrases we find the contrast between "sombre" and "clair," which of course emphasizes the basic opposition of light and dark, black eyes and blue eyes. The fire/passion metaphor is continued as the poet calls the blue eyes "une source de flames," the origin not only of sparkling flames but also of the poet's passion.

Scudery's use of the "voyelles graves" [œ] and [â] in the first quatrain evokes the deep, mysterious, brooding quality of the eyes, while his use of the "voyelle claire" [œ] adds a certain lightness
and gayness, almost like the dancing of flames. The hissing sounds produced by the poet's use of the spirants [s], [z], and [f] in the first quatrain also serve to reinforce the imagery of flames.

The second quatrain is also divided into two parts, as was the first. In lines 5 and 6 the poet again addresses himself to the black eyes, noting their mortal power. The blackness of the eyes, far from being unsettling or creating a feeling of tension (as might well be the case in a baroque poem), is called "aimable." The contrast of "vie/mort" in line 6 is not unexpected; the antithetical relationship between "agreable" and "mort" in line 6 is not so surprising as it might be. The previous use of "aimable noirceur" seems to have softened it, and thus "agreable mort" seems to be a logical extension of that image. The same ability to precipitate a pleasant death is lent to the blue eyes, which are not "blue" but "la couleur des Cieux." The eyes are "heavenly" in more ways than one, as Scudéry chooses imagery and vocabulary which will allow him to be witty and clever.

As in the first quatrain, the balance struck between the repetition of the "voyelles graves" [oe] ("noirceur," "couleur," "peur") and the "voyelles claires" [e] and [i] helps to keep the poem from becoming too serious or too light.

The first tercet is also shared by both the black and the blue eyes; in line 9 the poet finally calls the black eyes clearly by name. The theme of passion is continued, the "regards" being the link between the eyes and the poet's heart, and they plunge into his heart like a dagger, mortally wounding him. The black eyes take the poet's
heart by force; the blue eyes charm the poet's heart (l. 10). Different in their approach, they are both triumphant (l. 11).

In the second tercet both the black and blue eyes are again compared; both are identical in their ability to enslave the unfortunate victim. The image of enslavement is rendered by the poet's use of "fers" and "liens" (l. 12). It is only in the last two lines that the poet involves himself personally in his poem. If he has to make a choice, it is the black which wins: "mor: Escharpe est noire." Perhaps it is this black sash that is symbolic of the "lien" between the poet and the possessor of the black eyes.

In this poem, there is no real action taking place. What is developed by the poet is the relationship between the black eyes and the blue eyes and himself, and also the power possessed by them. There is no concrete imagery but rather elegant periphrases. The antithetical pairing of "vie/mort" and the master/slave relationship seem to be a normal and conventional pairing of opposites and do not surprise. Again, the poet is making an appeal to the reader's intellect be analyzing the two different kinds of eyes and their effect. This analysis is performed without any great show of emotion or feeling on the part of the poet.

"Les Yeux noirs et les yeux bleux" is composed of classical alexandrine lines. The rhyme scheme is a b a b c d c d e e f g g f. The one break with tradition is that the two rhymes of the first quatrain were not repeated again in the second. Georges de Scudéry, always concerned with propriety and writing in a manner deemed acceptable, explains this "irregularity" in his "Au Lecteur":

...souvenez-vous qu'il y en a dans tous les Poètes qui ont eu de la réputation qui sont faits ainsi: où la rime des quatre premiers Vers est d'une couleur, & celle des quatre qui les suivent d'une autre: car Bertaut, Malherbe, Théophile, & Mainard, ont manqué les premiers si j'ay manqué, & je ne l'ay fait qu'après leur avoir voulu faire....

Out of the one hundred one sonnets in the Poésies diverses, there are nine for which the above holds true. Thus, the structure of this sonnet should not shock or surprise, nor does it exceed the boundaries of good taste; for after all, Georges de Scudéry is following the model of many eminent poets before him. The fact that he chose to comment on it in the "Au Lecteur" only serves to stress the importance of writing poetry.

"Sur un Depit," p. 24:

1 Et bien, il faut changer, si Philis nous l'ordonne;  
2 Elle peut commander; nous devons obéir;  
3 Nostre amour lui y déplais; il nous la faut hâir;  
4 Et prendre en meme temps, le congé qu'on nous donne.

5 Quittons, quittons enfin, cette ingratte Personne;  
6 Pour estre estimé d'elle, il faudroit la trahir;  
7 Et tout coeur genereux, ne soit pas l'esbahir;  
8 Si le lien est volage, & s'il nous abandonne.

9 C'est trop, c'est trop souffrir, d'une telle fierté;  
10 Esclave le plus vil, songe à sa liberté,  
11 Ayant long temps gemi, sous un Maistre si rude;  
12 Sous des fers si pesans, mes cheveux ont blanchi;  
13 Prenez, prenez ce qu'elle t'offre, en son ingratitute,  
14 Ne sois plus son Esclave, & sois son affranchi.
The most striking thing about the first quatrain of this sonnet is the pairing of opposites: "commander/obeir" (l. 2); "amour/haisr" (l. 3); "prendre/donner" (l. 4). These opposites are emphasized by the fact that the poet is again using classical alexandrine lines, and he has placed one term in each hemistich. In the same way that the rhythm of the line is balanced by the two hemistiches of six syllables each, the opposition of terms is balanced evenly in each line. The theme of love is established in line 3 with the word "amour," as is the metaphor of master/slave ("ordonne," "commander," "obeir," (ll. 1 and 2). It is precisely this theme and this metaphor which will be developed in the quatrain and the two tercets which follow.

The repetition of the "voyelle graves" [ə], [œ], [œ], and [œ] suggest the gravity of the subject matter; the poet is not being lighthearted and gay, but serious and somber. The repetition of the consonant [n], expressing a feeling of languor and lethargy, serves to reinforce the solemnity and hints at the surrender of the poet to a force which he can no longer fight. This force, obviously, is Philis: it is she who is doing the ordering (l. 1). The poet will cede to her wishes.

In the second quatrain, the poet declares his desire to free himself from the love which shackles him to Philis. The repetition of the verb "quittons" (l. 5) emphasizes the poet's determination to free himself. Philis is no longer called by name, and the reference to her becomes more abstract: she is simply "cette ingratte Personne" (l. 5). The use of opposites is continued from the first quatrain
("estime/trahir", 1. 6). There is also a contrast made between the "coeur genereux" (that of the poet), and Philis' heart, which is "volage" (1. 7).

The continuing use of the nasal vowels [ø] and [ã] continues to support the feeling of gravity. The repetition of the consonant [t], especially apparent in lines 5 and 6, serves to emphasize the "halètement de la colère" and the "agitation intérieure et morale" on the part of the poet.

The repetition of the consonant [t] is also used by the poet in the first line of the first tercet (1. 9). This serves to carry the poet's anger and agitation over into the tercets. The "voyelles aiguës" [i] and [y] are also apparent in the first tercet, helping to express a feeling of frustration and restriction. The repetition of the word "trop" (1. 9) also serves to emphasize the poet's conviction that the present state of affairs has gone on too long. The master/slave metaphor is clearly stated ("esclave" in line 10 and "Maistre" in line 11). The word "liberté," consistent with the master/slave metaphor, also serves to link the first tercet with the word "fers" in the second tercet.

In the second tercet, instead of using the verb "vieillir" to express his aging, Scudéry states that "mes cheveux ont blanchi" (1. 12). The change from the collective imperative "quittons" in the second quatrain to the singular familiar imperative "prenz" in line 13 shows that now the poet is speaking directly to his heart, rather than considering himself and his heart separately. "Ce qu'elle offre," of course, is the poet's liberty (1. 13). If his heart will accept
this, then he will be free at last from love’s bonds. The repetition of the verb "sois" in the final line helps to balance nicely the two opposing terms, one in each hemistiche: "Esclave" and "affranchi."

As we have seen, the theme of the poem is love, or rather, one of love’s manifestations, i.e. the bondage of one person to another by means of sentiment. The entire sonnet is constructed around the master/slave metaphor, and any imagery in the poem returns to that basic comparison. This is a good example of the "précieux" "closed metaphor," linked not to other images but turning back on itself. The poem itself is symbolic of the "précieux" "closed universe" where everything is limited and restricted. Again, this sonnet offers an analysis of the relationship between two persons: certainly an appeal to the intellect. There is no visual imagery expressed; indeed there is no concrete description at all. The situation of having been scorned by one’s loved one was common fare for the salon regulars, as was the psychological analysis of the emotion of love and its manifestations.

"Ode sur un Beau jour"

1  L'Astre qui fait toutes choses,
   M'anime quand je le voy;
   Et ce qu'il peut sur les Roses,
   Il le peut aussi sur moy.

5  L'ardeur de sa belle flame,
   Se communique à mon ame;
   S'il brille, je brille aussi;
   Et lors qu'un nuage sombre,

10  Mon esprit est obscurci.
Cette source de lumière,
S'espandant par l'Univers,
De cette pointe première,
M'ouvre une source de Vers.

Quand cette Ame de la Terre,
De fleurs esmaille un Parterre,
Cent fleurs ornent mon discours:
Et lors qu'il est sans nuages,
Je vais mes plus beaux Ouvrages,
Comme il fait ses plus beaux jours.

Les rayons qui l'environnent,
Sur mon esprit sont jetées;
Et des feux qui le couronnent,
Cet esprit a les clarités.

Au profond centre du Monde,
D'une vertu sans seconde,
Ce belle Astre forme l'Or,
De même au point qu'il se leve,
C'est en mes Vers qu'il acheve,
Un travail plus riche encore.

Je le suy comme Clitie,
Ou que se tournent ses pas;
L'Aigle a moins de sympathie,
Avec ses brillans appas;

Le matin quand il nous dore,
Comme un Persan je l'adore,
Avec un respect profond:
Et dans les heures obscures,
Je ne luy dis point d'injures,
Comme certains Peuples font.

Enfin l'Aurore & les Muses,
Ont une estroite amitié;
Et par leurs clarités confuses,
J'escris mieux de la moitié.

Je sents parmi la rosée,
Tomber une vaine aisée,
Dont l'esclat est sans pareil;
Mon esprit est sans ombrage;
Et je sents que mon Ouvrage,
Est l'Ouvrage du Soleil.

The poet's use of periphrasis is evident in this poem, and the first instance occurs in the first stanza: the sun is "l'Astre qui fait toutes choses" (l. 1). The warmth of the sun's rays is expressed
as "L'ardeur de sa belle flame." From the very beginning the basic premise of the poem is presented: the sun as a life-giving source. From this conception of the sun will be drawn the metaphors and comparisons which will be developed throughout the rest of the ode. Just as the sun gives life to the roses, so also does it give life to the poet (ll. 3 and 4). In the first four verses, the poet states abstractly the effect of the sun upon him; in the next three verses, he restates what was already mentioned but becomes more specific. Finally, in the last three lines, a contrast is created between light/shadow, light/dark: when the sun is covered by a cloud, the poet's "esprit" is also darkened. The adjective "obscurci" is contrasted with "brille" in line 7.

The abundant use of the "voyelle claire" [1] in the first stanza helps to establish a light, joyous feeling; when that happiness is threatened in the last three lines by the dark clouds, it is then the nasal vowels which predominate: ([3]) along with the "voyelle grave" [3], creating a sobering effect upon the lightheartedness of the poet.

In the second stanza, the periphrases for the sun are continued: it is "cette source de lumiere" (l. 11), "cette ame de la terre" (l. 15), and "cette pointe premiere" (l. 13). The repetition of the word "source" (lines 11 and 14) states more specifically the metaphor created in the first stanza: As the sun gives life to the earth and to the poet himself, it also enables the poet to become a "source" and to give life to his verses. This comparison is reinforced by the poet's reference to "fleurs," (l. 16), which are, of course, the
flowers on earth but could also be taken to be the flowers of the poet's rhetoric: "Cent fleurs ornent mon discours," (line 17). One could take the comparison a little farther and state that the poet probably considers himself to be the center of his literary universe in the same way that the sun is the center of the physical universe.

Sudéry's use of the verb "emailler" (l. 16) has a double meaning: it can mean "to dot with flowers" but can also refer to the artistic process of enameling with bright colors. This brilliant jewel-like imagery is consistent with the "précieux" tendency.

As in the first stanza, the first seven verses deal with the productivity of the sun's light and its positive effects. However, a repetition of the same "Et lors que" in line 18 signals again the previously stated contrast between light and dark, this time using the word "nuage."

The third stanza calls the sun "ce bel astre" (l. 27) and the "profond centre du monde" (l. 25). The corona of the sun seems to be a fiery crown (l. 23) which throws rays down on the poet's head and illuminates his spirit. The hard shiny metallic imagery of the "précieux" is evident as the sun turns into gold (l. 27). The creation of the gold, however, pales next to the creation of the poet's work which is richer still (ll. 29 and 30).

Mythology is brought in with the allusion to Clitie in the first verse of the fourth stanza. Clitie, in love with Helios, always turned her face toward the sun in search for him; he was, however, indifferent to her. She died to sorrow and became a flower, today known as the heliotrope. This allusion to Clitie serves to express
the strength of Scudéry's devotion to the sun. The word "brillans" (l. 34) has a double meaning: it can be taken both in a literal and a figurative sense. It can describe the strength and power of the sun's rays, and it can also describe the brilliant intellectual prowess shown on the part of the poet.

The image of gold is carried over from the previous stanza with Scudéry's use of the word "dore" (l. 35). The contrast of light/dark is also continued with the reference to the "heures obscures" in line 38.

In the last stanza the poet personifies his inspiration, and it becomes "les Muses" (l. 41). The close relationship between the poet's creative ability and the sun is periphrases as "une estroite amitié" between "l'Aurore" and "les Muses" (ll. 41 and 42). The "clartez confuses" continue the metaphor of the sun as a source of inspiration to the poet (l. 43), "clartez" being taken to mean light rays, but also ideas; when Scudéry speaks of the "esclat" which is "sans pareil," there is again a double meaning in his words. "L'esclat" can be a ray of sunshine, or also a burst of intellectual brilliance. The ray of the sun is without equal, as is the poet's poetic genius.

The allusions to dawn (l. 41) and to morning (l. 35) and also "la rosée" in line 45 could also be symbolic of the beginning of the poet's inspiration and of the creation of his work. The stronger the sun, the more inspired the poet. As the sun shines, the poet is also unobstructed in his creation (l. 48). The seven-syllable line could in itself be symbolic of the Creation of the earth in seven days. In
fact, the influence is so great that Scudéry feels his work to be the work of the sun (l. 50). Interestingly, it is only in the last line that the poet refers to the sun as "le Soleil" rather than using a periphrasis. The effect is that of a "building up" of impact until the last possible moment, when, in a burst of glory, the brilliance of the sun (and the poet) breaks through.

Scudéry's repetition of the consonant [m] in the final stanza, along with his repeated use of the "voyelles claires" [i] and [e] help to create an atmosphere of mildness and lightness. The overall tone of the poem is one of gaiety, with the exception of those verses where the sunlight is obscured.

This is the only poem in the Poésies diverses which does not treat nature as a framework for, or as a mirror-image of, the love relationship. It is for this reason that I chose to comment on it at length here, for I feel that it makes a very striking comparison to those more baroque poems to be found in the Cabinet and the "Description de la Fameuse Fontaine de Vaucluse."

"Ode sur un Beau jour" does not treat nature in general; it only takes one specific element of nature: the sun. Nature is not seen as an ever-changing phenomenon, with many different appearances and moods, but as a fixed thing: the sun either shines, or it does not. And, most importantly, the appeal of the sun to the poet is not to the senses, but rather to the mind. The poet worships the sun not for any physical, sensual pleasure to be derived, but rather for the creative ability which it produces. The poet is not attracted to the sun with his heart, but with his mind instead.
There is no striking pictorial imagery to be found in this poem. All periphrases and descriptive elements cite only those things which one would commonly attribute to the sun: brilliance, light, fire, clarity. The poet is describing the sun in general, rather than seizing upon a specific instant which happened to strike his fancy. The use of the word "quand" (ll. 2, 15, 35) indicates that Scudéry is not speaking of any one particular instance, but making a general statement of fact. The poet is giving the reader a psychological analysis of the effect of the sun's rays on his ability to write poetry. It is also interesting to note that the poet never used any terms related to heat or warmth when describing the sun. In my opinion, this "omission" serves to strengthen the premise that the appeal here is solely to the intellect, with the senses completely neglected. The resulting imagery is immobile, cerebral and abstract (in contrast to the ever-changing, emotional and concrete imagery which is a part of baroque poetry, especially that baroque poetry where nature plays a predominant role). The poet's abundant use of words with double meanings and the fact that the whole poem is built around a single metaphor which turns back on itself, also help to illustrate "Ode sur un Beau jour" as an example of "précieux" poetry.

"Stances pour une Dame," p/291:

1 Raison qui deffendez mon ame,
Contre des attraits si puissans;
Puis que vous la voyez en flame,
Par la trahison de mes sens;

5 Ne vous obstinez plus, à me sauver la vie,
Il faut que tout cède à Sylvie.
7 Qui voit cette jeune Merveille,
Est oblige de l’adorer;
Elle charme l’œil & l’oreille,
Ma raison cessez d’espérer.
11 Ne vous obstinez plus, à m'é sauver la vie,
Il faut que tout cede à Sylvie.
13 L'effet a suivi ce presage;
Desja mon coeur est en prison;
L'esprit, la voix, & le visage,
Sont plus forts que vous, ma Raison.
17 Ne vous obstinez plus, à m'é sauver la vie,
Il faut que tout cede à Sylvie.

This poem consists of three stanzas of six lines. The first four lines of each stanza are eight syllable lines, followed by one line of twelve syllables. The last line of each stanza again returns to eight syllables. The rhyme scheme of the poem is a b a b c c d e d e c c f g f g c c, the last two lines in each stanza being exactly the same.

In the first stanza the poet addresses himself directly to his reason, and the basic conflict of the poem is established in the very first line with the contrasting terms "Raison" and "ame." Rather than stating simply that he is in love, the poet states that his soul is "en flamme" (1.3). The reason for this state of affairs is that Reason was unable to protect his senses ("la trahison de mes sens," 1.4) from a very strong, powerful force ("contre des attraits si puissans," 1.2). In the last two lines, the reader learns what this powerful force is: it is Sylvie. The struggle of Reason to control the poet's emotions is presented as a matter of life and death, for once in love, all is lost. The exaggeration in the last two lines of the stanza is apparent, for no one really dies of love.
The use of the nasal vowels [ɔ̃] and [ã] in the first stanza contributes to a feeling of gravity and somberness; the "voyelle aiguë" [l] adds to this a feeling of frustration as the poet becomes aware of his situation and realizes that any further struggle against the forces of love are doomed. The longer length of line 5 serves to make it stand out from the others and gives what is said in that line a special importance. Thus, it is the poet's resignation to his fate that is emphasized: "Ne vous obstinez plus, à me sauver la vie."

As the basic situation/conflict of the poem was unfolded in the first stanza, the second stanza continues with a more detailed description of the cause: Sylvie. She is periphrased as "cette jeune Merveille" (l. 7) and her fatal attraction is again emphasized. Her appeal is to the eye (l. 9) because of her beauty, and to the ear (l. 9) because of her voice. The reader is made to realize, through further emphasis, just exactly how powerful she is, but the poet never gives an actual physical description of Sylvie. He does not even mention certain "standard" characteristics which all "beautiful" women would possess: white smooth skin, sparkling, shining eyes, soft red mouth, soft shining hair, etc. The reader is made aware of the psychological situation (the poet is irreparable in love), but the visual image of the woman remains a mystery. She if vague and abstract, and unless one would recognize the name Sylvie, it would be impossible to know which woman the poet was speaking about, or indeed if that woman even existed.
The repetition of the last two lines at the end of the second stanza, a standard ballade technique, serves to exaggerate even more a statement which was an exaggeration to begin with. With the third repetition at the end of the third stanza, this hyperbolic commitment of love has lost its seriousness, and becomes an empty commitment, a "jeu d'esprit" which one cannot take seriously.

Soudéry's use of the "voyelle claire" [e] in the second stanza renders the tone of the poem a little more gay and lighthearted than the first stanza. The situation in which the poet finds himself is an object for serious concern (stanza 1), but when his mind wanders to the cause of that situation, i.e. Sylvie (stanza 2), the poet becomes happy and excited as he thinks about her. In the third stanza, the poet returns to his present situation, and the predominant vowel is [i], returning the tone of the poem to a feeling of frustration and seriousness.

The first stanza exposed the poet's plight, and the second stanza gave the cause; the third stanza presents the reader with the result: the poet's "état actuel." The metaphor the poet has chosen is again that of master/slave (l. 14): "Desja mon coeur est en prison." The poet is a prisoner of love. The words "esprit," "voix," and "visage" (l. 15) link the third stanza with the second stanza and the reference "Elle charme l'oeil et l'oreille" (l. 9). This is linked with the first stanza "la trahison de mes sens" (l. 4). The final word (if one does not count the two lines repeated at the end of each stanza) is "Raison," which brings the poet back around to where he started with the first word of the first line.
The repetition of the consonants [s] and [z] in the final stanza help to add to the irony of Scudéry's situation and his acceptance of his fate.

It is interesting to note that the poet addresses himself to his reason throughout the entire poem ("Ne vous obstinez plus," "cessez d'esperer," etc.). At the same time, however, he was written the poem for the lady who is the cause of his misery. This is not a private dialogue between the poet and his reason, but a poem which was written to be read, a performance by the poet for the benefit of the lady. Scudéry has exaggerated his state of being to such an extent that what he is saying becomes a diversion rather than a sincere statement of true feelings. The situation described by the poet was common for anyone who happened to be in love. Again, Scudéry is constructing his poem around the aspects of the love relationship, and we are lead to wonder whether he really was in love at all, or just saw the situation as being a good one for the subject of a poem.

"Rondeau en vieux françois," p. 327:

Long temps y a, ma gente Colombelle,
2 Que suis férù de la flame gemelle
De tes beaux yeux, sans espoir de soulas,
4 Et j'ay poussé maints cris, & maints helas,
Non escoutez de toy, Nimphe rebelle.

6 Sois pour ton Serf ou plus douce, ou moins belle.
Et ne rends point ta rigueur perennelle,
8 Car ce mein coeur n'en est ja que trop las
Long temps y a.

10 Pourquoi veux tu, ma farouche Isabelle,
Enfin m'occire? & par sa course Isnelle,
12 Toy derober de moy, qui sus tes pas?
Je quiers en bien qui ne t'apauvrit pas;
The rondeau was one of the "forgotten" poetic forms which was resuscitated by the salon regulars; its limitations as to rhyme and repetition of words posed technical problems over which the poetic genius of the poet could triumph. The following is a good definition of a rondeau:

Le rondeau...établi par étapes successives à la fin du XVe siècle, eut deux époques particulièrement brillantes, la première moitié du XVIe siècle et la première du XVII ; mais il n'a jamais cessé complètement d'être cultivé. Il est aussi sur deux rimes et composé de treize vers, plus le refrain du milieu et celui de la fin, qui sont hors rime et constitués par la reprise des premiers mots du premier vers ou de deux de cinq vers séparées par une de trois. Le refrain vient après celle de trois et après la dernière.

According to Boileau in his Art poétique, the rondeau was a perfectly acceptable genre:

Tout poème est brillant de sa propre beauté.
Le rondeau, né gaulois, a la naïveté.
La ballade, asservie à ses vieilles maximes,
Souvent doit tout son lustre au caprice des rimes.
Chant II (vv. 139-42)

Georges de Scudéry, always striving for technically perfect verses, followed the limitations of the rondeau exactly. Another means of showing his genius was to write the poem in Old French,
although it is obviously not really Old French, but seventeenth-century French with a few Old French words scattered here and there ("gente" in l. 1, "maints" in l. 4, "ja" in l. 8, "occire" in l. 11, and "quiers" in l. 13, to name a few examples). He also duplicated grammatical aspects of Old French, such as the use confusion of the old possessive pronoun ("ce mien coeur" in line 8).

It is obvious from the beginning that the "brilliance" in this poem comes not from the ideas expressed, but from the technical aspect. But it is hard to write a poem about nothing, so the logical theme would be love, which is exactly the theme of this poem.

In the first stanza the situation of the poet is expounded, and it is the same situation expressed in the previous poem: the poet is helplessly in love, without any hope of salvation. The object of the poet's affections is "la gente Colombelle," a rather "précieux" name, and her eyes are described as "la flam e gemelle," the twin flames. The use of the word "flame" to express passion and emotion is consistent with the "précieux" tradition. The poet's use of hyperbole, or exaggeration, in line 4 ("Et j'ay poussé maints cris, & maints helas") tends to render the situation void of any sincerity or believability. Another periphrasis for the loved one is found in the last line of the first stanza, "Nimphe rebelle."

In the second stanza the poet uses the same master/slave metaphor which he has used in so many other poems ("ton Serf," line 6). He is unable to struggle against the more powerful force of love; he resigns himself to his fate; his heart is "déjà trop las" to emerge victorious. The repetition of "Long temps y a," being of a shorter
line length than the other verses (four syllables as opposed to ten), serves to emphasize what is being stated. It also seems to echo the haunting refrains of the poetry of François Villon, which is evoked by this poem. The predominant vowels in that shorter line, [ə], [ö], and [i] are nasals and "aiguë," lending a grave, brooding quality to the line.

In the last stanza, Scudéry now calls his love by another name, "ma farouche Isabelle," and also "Isnelle." He is reproaching her for not returning his love, a situation hinted at in the first stanza with "sans espoir de soulas" (l. 3). She is cruel and unfeeling, for she has condemned the poet to loving her forever, without any hope of having that love returned. The repetition of "long temps y a" serves to emphasize even more the frustration of the poet and the fact that his loved one has been cruel and unfeeling for so long.

The emotional situation set forth in this rondeau is not at all unusual; indeed, the story of a person in love being ignored or rejected by the object of his/her affections has been a common subject for poetry through the centuries. The woman is not described at all, and it is not really her whom Georges de Scudéry is describing, but rather the effect which she has upon him. Thus, love is the pretext for writing the poem, but it is not the expression of the psychological situation which is most important here. Georges de Scudéry has decided that he will write a poem, that he will excel in spite of technical obstacles and limitations. He chose love as the subject because that was the most popular subject for "précieux" poetry in the salons. What he is really boasting of, however, is his technical
prowess and his intellectual genius; he has succeeded in spite of the limitations imposed because of the type of poem he chose to write, compounded by the fact that he is writing (supposedly) in Old French! The objective of this poem was to illustrate the "brilliance," the genius of the poet, not to spill forth sincere emotion or to openly proclaim his feelings.

There is no visual imagery, no striking description. What we have is a technical masterpiece, a well-written story to be appreciated; the subject matter is really not important.
CHAPTER III

Footnotes

1 In speaking of "préciosité," René Bray says, "Des lors le phénomène est aperçu de tous comme une tendance de la société française. Il n'est pas primitivement et fondamentalement d'ordre littéraire: c'est un état d'âme ou un état d'esprit collectif, comme la courtoisie ou la galanterie... Il est lié à certaines formes de vie sociale, la cour, le salon: il naît avec elles, se développe et pérît avec elles. Il se situe donc dans l'histoire." Le Préciosité et les précieux (Paris: Albin Michel, 1948), p. 15.


4 Bray, p. 9.

5 The works are: Metaphysical, Baroque and Précieux Poetry by Odette de Mourgues; La Préciosité by Roger Lathuillère; and Raffinement précieux dans la poésie française du XVIIe siècle by Y. Fukui.

6 Bray, p. 8.


9 From his article "Baroque et préciosité," quoted by Odette de Mourgues, p. 103.

11 Lathuillère, p. 219.

12 De Mourgues, p. 5.

13 Ibid., p. 70.

14 Bray, pp. 104-5.


17 Ibid., p. 263.

18 Malherbe was, however, a grammarian first and a member of the Hôtel de Rambouillet second. Had the Hôtel de Rambouillet not existed, Malherbe would still have set forth his poetic doctrine. His doctrine was accepted by the "précieux"; it did not come directly from them.


21 Ibid., p. 254.


23 Bray, p. 140.

24 Adam, I, p. 367.

25 Bray, p. 110.

26 Ibid.
30 Ibid., p. 130.

31 De Mourgues, p. 157.


33 Adam, I, p. 268.

34 For a more detailed and comprehensive study of Malherbe and his poetic doctrine, see René Fromilhague, Malherbe: Technique et création poétique (Paris: Armand Colin, 1954).

35 Adam, I, p. 30.

36 Ibid., p. 32.

37 Ibid., p. 51.

38 Picard, p. 93.


40 Ibid.


42 Fukui, p. 195.

43 Ibid., p. 221.

44 Lathuillère, p. 388.


47 "Précieux" language and rhetoric are "un système d'expression propre à un groupe, exigé ici par une volonté de différenciation aristocratique." Bray, p. 168.
48 De Mourgues, p. 112.
49 Bray, p. 193.
50 De Mourgues, p. 113.
51 Bray, p. 194.
52 Lathuillère, p. 241.
53 Bray, p. 192.
54 De Mourgues, p. 122.
56 De Mourgues, p. 129.
57 Ibid., p. 126.
59 De Mourgues, p. 129.
60 Ibid., p. 114.
62 De Mourgues, p. 125.
63 Picard, p. 50.
66 Fukui, p. 167.
67. "...les vieilles traditions chevaleresques de la galanterie française, tel est l'Hôtel de Rambouillet." Mongrédienn, p. 9.

68. Bray, p. 10.

69. Mongrédienn, p. 12.

70. Picard, p. 89.


72. Ibid., p. 11.

73. Ibid.

74. Ibid., p. 20.


76. Ibid., pp. 31-2.

77. Rousset, p. 242.


80. Adam, I, p. 263.

81. Lathuillère, p. 266.

82. Ibid., p. 268.


84. Lathuillère, pp. 271-2.

85. Adam, I, p. 392.
86. For more detailed information on Fernando de Herrera, see Adolphe Coster, Fernando de Herrera (el Divino) 1534-1597 (Paris: H. Champion, 1903) and Oreste Macrí, Fernando de Herrera (Madrid: Editorial Gredos, S.A., 1972).


90. Lathuillère, p. 284. For further information on Gongora and a detailed study of his poetry, see Robert Jammes, Études sur l'oeuvre poétique de Don Luis de Gongora y Argote (Bordeaux: Institut d'études ibériques et ibéroaméricaines de l'Université de Bordeaux, 1967).


92. Bray, p. 96.


94. Lathuillère, p. 301.

95. Ibid., pp. 302-3.

96. Ibid., p. 310.

97. Ibid.

98. Thomas, p. 59.


100. Bray, p. 92.

101. Lathuillère, p. 323.
102 Ibid., p. 322.

103 Ibid., p. 323.


105 Ibid., p. [x].

106 See above n. 52.

CONCLUSION

"Pour Apollon plein de gloire,
Prends les lauriers les plus
verds...."
--Georges de Scudéry
Le Cabinet

The lyrical production of Georges de Scudéry's middle years which has been examined in this study does not span a lifetime or even several decades; the time between the publication of the Cabinet and the Poésies diverses is only three years. Yet contained in those three years one can clearly discern a definite pattern of development, a pattern substantiated by his earlier poetic works and reinforced by his last recueil, the Poésies nouvelles.

Georges de Scudéry's first recueil, the Cabinet, reflects the strong baroque tendencies which were prevalent during the first decades of the seventeenth century; in the "Description de la Fameuse Fontaine de Vaucluse," it is apparent that the baroque tendencies are still very strong, but that they are beginning to be slightly modified. The visual element is now sharing its dominant position with plays on words, witticisms, and a general concern with poetic diction and intellectual performance that was missing from the Cabinet. The influence of the Petrarchian style in Sonnets VII-XII foreshadows the "culte des raffinements" which will significantly change the tone of the Poésies diverses. The Poésies diverses are more vague and abstract
than those in either the Cabinet or the "Description de la Fameuse Fontaine de Vaucluse." Feelings and emotions become the subject of the poems, rather than the people, things, and actions on which the Cabinet and the "Description de la Fameuse Fontaine de Vaucluse" are based.

Because sentiments (most notably, love) are the subject of the poems of the Poésies diverses, the visual element is almost completely absent. This would naturally tend to be true, for it would be difficult to represent a visual manifestation of the analysis of an emotion. "Sur une Absence," "Sur un Retour," "Contre un Avare," "Stances pour une Dame qui se plaignoit que l'Auteur ne la voyait pas assez souvent"—these representative titles all indicate that the main appeal of this poetry is to the mind, and not to the mind's eye or the emotions. Precisely the opposite is true for the Cabinet: Because the subject matter of the poems are paintings, the visual orientation is necessary and extremely strong. The "Description de la Fameuse Fontaine de Vaucluse" shares aspects of the Poésies diverses as well as the Cabinet: The evocation of nature is certainly a visual one; yet the subtle change to the theme of love in Sonnets VII-XII tends to diminish it somewhat. In the "Description de la Fameuse Fontaine de Vaucluse" the abstract rendering of the theme of love co-exists with the direct appeal to the senses by means of the descriptions of nature. Nature evokes love, and love is mirrored by nature.

The thematic development of the three works treated clearly shows a progression from "baroque" to "précieux." The theme of the Cabinet is a world in constant metamorphosis, changing, moving,
becoming. In the representative poems which I chose to analyze, none of them depicts a fixed, static immobility; rather they are represented by the figure of Phaëton, caught in a moment of turmoil, twisting, turning, constantly in motion. As he tumbles head over heels, he loses his perspective and the world around him becomes a blur of colors, sounds, and smells. For Phaëton, up becomes down, reality becomes illusion, his viewpoint is infinitely multiplied. Scudéry is Phaëton, caught in the midst of a whirl of fantasy, illusion, and a blending together of impressions so that the only contrasts distinguishable are those of an antithetical character: light and dark, life and death, joy and sorrow. Phaëton does not make his appeal to our minds; rather he reaches out to our senses, seizes us, and holds us forever in his power.

This multiple viewpoint presented in the Cabinet is narrowed down in the Poésies diverses. The theme of nature, so prevalent in the Cabinet and the "Description de la Fameuse Fontaine de Vaucluse" is almost completely absent in the Poésies diverses. The image of nature presented in the "Quatre Paysages" of the Cabinet was a nature in flux; the colors, sounds, and spectacle of nature merged into a dazzling swirl of impressions and sensations, and the limitations between the four paintings were lifted so that the four landscapes merged into one multiple-aspect impression which charmed the senses and captivated the spectator. The "Description de la Fameuse Fontaine de Vaucluse" continued this tradition with the description of the fountain itself in Sonnets I-V. Yet moving into Part II, nature as a theme relinquishes its dominant role to the love between Laura and
Petrarch. Nature is still present, but its function is to echo and reinforce the love. The only movements and actions which take place in Sonnets VII-XII are the actions of nature which reflect love's joys and sorrows. The sparkling, sputtering, flowing water, the splashing, glistening fish have been transformed into a silent flow of tears and the murmuring of the wind.

In the "Ode sur un Beau jour" of the Poésies diverses, nature recedes further into the background and becomes fixed and rigid. The brilliance of the sun evoked by Scudéry is simply that: a "brilliance" which, quite literally, symbolizes the brilliance of the poet. The sun is the poet's inspiration, a life-giving force. Nature reaches out to the poet's mind, and no longer to his senses. Poetic diction and intellectual performance have become Scudéry's prime concern, and it is this one aspect of nature, the sun, which inspires him. The end result of the Poésies diverses is a volume of verse which is more concerned with expressing a subject in the wittiest, most brilliant manner possible, thus paying tribute to the poetic genius of the poet. The subject is of little or no importance, and the poetry becomes a series of conventions and clever "tournures," a means by which the poet can "shine." The turbulently moving Phaëton has become an immobile Apollo, shining brilliantly in the midst of "précieux" conventions.

The representative poems illustrated and analyzed in this study show beyond a doubt that the time has come for Georges de Scudéry to be reintegrated among the poets of the middle seventeenth century. His poems illustrate a genius, both for evocative imagery and
description as well as poetic diction. The time has come to give him the "laurier" which has so long been denied him by critics who have preferred to repeat the empty criticisms of others rather than to consider him what he was: a serious poet who produced several volumes of worthy and substantial contributions to seventeenth century poetry. It is time to heed the words of Maurice Cauchie:

Et ce poète authentique, ce poète dont la constante richesse d'inspiration s'unit si souvent à la beauté de la forme, ce poète qui écrivit...les choses exquises ou héroïques,...c'est ce Georges de Scudéry, qu'on a traité jusqu'à ce jour avec un si complet mépris, faute d'avoir pris la peine de lire ses œuvres. ...Georges de Scudéry est...un des poètes les plus vibrants, et par suite les plus captivants de son époque.
CONCLUSION

Footnotes

1 For a more complete listing of these scattered works, see Maurice Cauchie, "Bibliographie des poésies de Georges de Scudéry," Bulletin du bibliophile, 1956, p. 127-45; 180-206; 237-53. For an analysis of them, see also Maurice Cauchie, "Les Premières poésies de Scudéry (1631-1636)," Mercure de France, 1947, p. 58-73.

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