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THE EMBLES AND IMAGES IN MAURICE SCÈVE'S DÉLIE

by

Dorothy Gabe Coleman

Thesis presented for the degree of Ph.D. in the University
of Glasgow.

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This thesis was begun and completed under the supervision of Professor A.M.Boase. The particular area of my study is indicated clearly in the Introduction. My debt to previous writers is great. Where I am conscious of having used in any way the ideas or the factual information provided by other scholars or critics I have made due acknowledgement in the footnotes. The Bibliography appended to the thesis is not exhaustive but contains the books and articles referred to in the course of the work.

When I first became interested in Scève I was guided by Dr I.D.McFarlane and it has been my good fortune to receive the generous advice and encouragement of both Professor Boase and Dr McFarlane at all stages of the work. I should like to express my gratitude to them.

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INTRODUCTION

The interest in Scève shown by 19th century critics like Sainte-Beuve in France and Cary in England was only incidental to their interest in 16th century poetry as a whole and more particularly in the work of the Pléiade.¹ Even at the end of the 19th century Brunetière is more concerned with Scève as a figure of transition or else as a weapon with which to fulminate against the Symbolists.² However since that time the reorientation of criticism and taste in both countries has brought Scève into the foreground, and given him a prominent place in anthologies of poetry. Indeed we can expect him soon to be as established as an Old Master.

Verdun L. Saulnier's monumental thesis published in 1948 throws light on almost all aspects of the poet and his background, and so completes and to a certain extent corrects

(1) Sainte-Beuve, Tableau Historique et Critique de la poésie française et du théâtre français au XVI^e siècle, Paris, 1828.

Rev. H.F. Cary, The Early French Poets, London, 1923. A series of articles first published in the London Magazine between 1821 and 1824 which includes one on Scève and remarks on 'some fine things' which are 'somewhat in the way of our own Donne'.

(2) F. Brunetière, Un précurseur de la Pléiade: Maurice Scève, in Etudes Critiques sur l'histoire de la littérature française. 6e série. Paris, 1899, pp. 79-95.

In other studies Brunetière put forward a theory purporting to explain the architecture of Délie by means of the number symbolism of the Cabbala.

the pioneering studies of A. Baur and B. Guégan.¹ The Lyonnais circle, Scève's family, the poet's literary and social relationships, his contribution to contemporary events, his debt to previous poets and the development of his literary career have been thoroughly examined by Saulnier. He has reviewed and reassessed the study of 'sources' made earlier by Parturier² and by clarifying the idea-content of Scève's poetry and many difficulties in the text has, to a great extent, freed the poet from the charge of excessive obscurity. He sees Scève rather as a forerunner of Mallarmé and Valéry for whom obscurity of expression was a legitimate and essential characteristic of poetry.

Other scholars have investigated the possible mystical, 'scientific' and symbolic significances of Scève's work and

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- (1) V.L. Saulnier, Maurice Scève, (ca. 1500-1560?) Paris, 1947-8, 2 vols. In addition to this work Saulnier has written a large number of articles on Scève, of which a list is given in the Bibliography. All references to Saulnier are to the book, Maurice Scève, unless otherwise stated.
- A. Baur, Maurice Scève et la Renaissance lyonnaise, Paris, 1906.
- B. Guégan, Oeuvres poétiques de Maurice Scève, Paris, 1927.
- (2) Délie, ed. E. Parturier, Société des Textes français modernes, Paris, 1916. All references to Parturier are to the notes in this edition unless otherwise stated.

placed it in the context of 16th century ideas.¹ As regards the nature and quality of the poetry, particularly in Délie, the interesting remarks of Valery Larbaud and Thierry Maulnier have been followed up by a number of critics who have studied Délie from different points of view. Mme O. de Mourgues examined the metaphysical quality to be found in some of Scève's dizains. Pierre Boutang is at times illuminating in his interpretation of selected dizains and W. Niedermann, Henri Weber and recently Enzo Giudici have studied various aspects of Scève's poetic technique.² These studies have uncovered some salient characteristics of Scève with regard to his language and imagery, his treatment of traditional themes and conceits, his use of rhythm, rhyme and the dizain

- (1) A. Béguin, Sur la Mystique de Maurice Scève, Fontaine, 1944, no. 36; also La Mystique de Maurice Scève, in Confluences no. 30, mars-avril, 1944, pp. 229-243. See also Maurice Scève: Choix de Textes et préface par A. Béguin, Paris, 1947.
 A.M. Schmidt, Haute Science et poésie française au XVIe siècle: La gnose de Maurice Scève, in Les Cahiers d'Hermès no. 1. Paris, 1947. See also his book La poésie scientifique au XVIe siècle, Paris, 1938.
- (2) O. de Mourgues, Metaphysical, Baroque and Précieux Poetry, Oxford, 1953.
 V. Larbaud, Notes sur Maurice Scève, Paris, 1925.
 T. Maulnier, Introduction à la poésie française, Paris, 1939.
 P. Boutang, Commentaire sur Quarante Neuf dizains de la Délie, Paris, 1953.
 H. Weber, Le Langage poétique de Maurice Scève dans la Délie, Florence, 1948, and also La Création poétique au XVIe siècle en France, Paris, 1956.
 W. Niedermann, Versuch über Maurice Scèves Dichtung, Zurich, 1950.
 E. Giudici, Le opere minori di Maurice Scève, Parma, 1958.

form as well as of the larger symbols of light and darkness and the relationship between the microcosm and macrocosm. Shorter studies have offered analyses of certain themes or dizains.¹

This thesis aims to be a contribution to the understanding and appreciation of two aspects of Délie: the emblems and the imagery. When considering the imagery of Délie my attention was drawn to the emblems and the rather unsatisfactory explanations that had been given of them. Parturier stressed only the decorative value of the emblems - 'Cette préoccupation de parler avant tout aux yeux est sensible dans la Délie; de là les cinquante emblèmes dont elle est ornée'² - whilst Jean Porcher omits them in his edition of Délie because 'les figures n'ajoutent rien au texte'.³ Saulnier however studied several aspects of the emblems: for example, the question of how the woodcuts came to be included in Délie, the Gnostic quality of the mottoes and the relationship between the emblems and the architecture of the book. Nevertheless he did not study fully their relationship with the emblem genre as a whole and neither clarified the legends and figures in the woodcuts nor evaluated their function in Délie.⁴ In fact.

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- (1) See Bibliography and references throughout the thesis.
 - (2) Introduction, p. xxvii, to Délie.
 - (3) Délie, ed. Porcher, Paris, 1943.
 - (4) Saulnier, Vol. 1, pp. 210-213.

I believe them to be important and integral elements of the work; and so since their exact nature, meaning, and function are far from clear I have devoted the first part of the dissertation to this matter. The first chapter examines the nature of the woodcuts and mottoes against the background of the Renaissance pictorial genres such as emblems and devices and the second chapter is the study of their meanings and the traditional associations which the figures of the pictures would bear for 16th century readers of Délie. Finally the relationship between the emblems and the companion dizains and their role in the work as a whole are studied in chapter three.

Certain characteristics of the emblems and the ways in which they contribute to the poetry of Délie are closely related to Scève's use of imagery in general and this forms the subject of the second part of this thesis. It is true that the imagery of Délie has been commented upon by many critics. The content of the images, the various spheres from which they are drawn, their 'functional' as opposed to 'decorative' nature, their startling appearance in an otherwise abstract dizain and, in the course of analyses of individual poems, their function as a unit in the dizain have all been discussed. But no one so far has made a complete study of their function as a whole. This I attempt to do in the second half of the thesis.

One of the difficult problems in dealing with imagery of any period is that of classification and of the use of descriptive terms. Miss C. Brooke-Rose in A Grammar of Metaphor¹ discusses the various merits and disadvantages of the traditional methods of classification ranging from the species/genus classification of Aristotle to the analysis by dominant trait of the modern German school. One clear point which emerges from this discussion is that each classification serves a different purpose and depends on what questions one is asking the poet or his work. Thus a critic who is mainly concerned with studying a poet's range of interests will base his classification on the content of the imagery. I have classified the imagery of Délie according to the function of each image within the dizain. In this analysis I make use of certain descriptive terms suggested by F.W. Leakey in Intention in Metaphor.² These terms are based on the relation or interaction of the metaphor's two parts, the tenor and the vehicle, and they enable us to discuss the effect or function of the image in a work. He distinguishes and defines four kinds of function: the illustrative, the decorative, the evocative and the emotive. With the metaphor of illustrative intention

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- (1) London, 1958, Introduction.
 (2) Article in Essays in Criticism, Vol. 4 (1954) pp. 191-198. Felix Leakey's use of the term metaphor is synonymous with my use of the word image.

the author is 'concerned to make precise by his vehicle the notion embodied in the tenor'. It is then 'a concrete instance of a relation which would otherwise have to be stated in abstract terms'. At the other end of the scale is the metaphor of decorative intention in which 'the vehicle, by its superior brilliance or elaboration usurps more or less completely the reader's attention, and demands, so to speak, to be admired for its own sake', the tenor then becoming in effect 'almost a mere excuse for the introduction of the vehicle'. The metaphor with evocative intention aims to evoke a 'particular concrete object or sense-impression by the suggestive analogy of another concrete object or sense-impression'. In this type the vehicle is 'called in to complete the sensuous impression given by the tenor'. The metaphor with emotive intention is concerned to express the author's emotion or state of mind. The 'emotive intention or effect is here evoked by the associative nature of the relation which links the two terms'. The comparison relies mainly on the associations common to both terms rather than on outward similarity.

Felix Leakey has put these terms to use in discussing the imagery of Baudelaire and, as they stand, they provide a valuable basis for the analysis of imagery in modern poetry generally. With modifications and some re-definition I believe that they are equally useful for the study of imagery

in Scève. The distinction between a logical link between the two terms (as in the illustrative metaphor) and an associative one (as in the emotive metaphor) is not valid for 16th century poetry. The 16th century poet and reader would not recognise the distinction between logic and imagination on which it depends. For them, the imagination was itself responsible for initiating logical and indeed all processes of thought. In almost every case there is a logical basis to the analogy which a 16th century poet uses. Whereas the description of sense impressions or personal experiences may be the sole raison d'être of a modern poem, the 16th century poet is almost always concerned to go beyond the mere description and to direct the reader towards a particular evaluation of the experience or the general truth of it.¹ Hence in using these

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- (1) The most valuable study of Renaissance poetics and the poetry seen against this background is Miss R. Tuve's Elizabethan and Metaphysical Imagery, University of Chicago Press, 1947. Miss Tuve (p.11) analyses the differences between lines of Pound and Herrick on the same theme - to their mistress in bed - to illustrate this point. Pound conveys sense impressions with,

Alba

As cool as the pale wet leaves
of lily-of-the-valley

She lay beside me in the dawn,
whereas Herrick, in writing of Anthea in bed, is concerned as much with a judgement of the lady as with conveying accurate sense impressions:

So looks Anthea, when in bed she lyes,
Orecome, or half betray'd by Tiffanies:
Like to a Twi-light, or that simpring Dawn,
That Roses shew, when misted o're with Lawn.
Twilight is yet, till that her Lawnes give way;
Which done, that Dawne, turnes then to perfect day.

descriptive terms I do not wish to imply that there is no difference in the poetics of the 16th and 19th centuries. In each case, the function of the image itself must be related to the argument of the poem as a whole and so to the author's intention. The background of 16th century poetics must always be kept in mind.

The term illustrative needs no qualification when applied to Scève's imagery, but in speaking of images with emotive function I mean the image which seeks to present the poet's emotional situation by evoking associations and parallels from Classical mythology or from the Bible and which uses these associations to convince the reader of the truth of the experience as well as to convey that experience in all its richness. The image with evocative function is the one often described as 'sensuous', but here it is important to see whether and how this concrete evocation operates in the argument of the poem as a whole. The word decorative is the most dangerous to handle with regard to Renaissance imagery since it is frequently used to evaluate rather than to describe. Furthermore since the vehicle here 'demands to be admired for its own sake' it is commonly set in opposition to a 'functional' image which has a definite purpose to fulfil in the argument of the poem. This opposition between 'decorative' and 'functional' is not borne out by Renaissance poetics: each image is thought of as having a specific purpose, this purpose being

controlled by the nature of the poem, the intention of the author, and the demands of decorum and significance.¹

Accordingly I have not used the term decorative with regard to an image but certain dizains I have called decorative for reasons which will become apparent by analysis and demonstration.

The study of the function of imagery in Délie is clearly impossible if we do not understand the meaning of the image, and barren as well as misleading if we cannot understand it in the context in which it was written. At each stage therefore I have been concerned to elucidate the meaning of an image and to unravel the associations it would have had for a 16th century reader. In a work of this kind extensive quotation is desirable. In many cases whole dizains are quoted, in others only the context of the argument is referred to.

I have used the word image in two main senses: on the one hand a picture made of words containing no element of comparison or similitude and on the other hand all the figures in which a comparison of two terms is implied, for example, simile, metaphor (in its strict sense) personification, Allegory and symbol.

(1) See R. Tuve, op.cit., Part I passim.

In order to avoid repeating what earlier scholars have already said, I have omitted from this study all those images which are merely the stock-in-trade of any love poet in European literature, such as the darts of Cupid, the battles and wars of the passions and the ship of love, storm-tossed and wrecked, unless they are used in a personal way by Scève. All those dizains which are mythological anecdotes stemming mainly from the Greek Anthology have been omitted for the same reason.¹

(1) For detailed references on these points see Saulnier and Weber, Création poétique, passim.

PART ONE

CHAPTER ONE

The Nature of the emblesmes

One is faced at the beginning of any discussion of the emblemes in Délie with the apparently insoluble question of how they came to be included in the work.¹ There are three possibilities: firstly that Scève came across a set of fifty woodcuts in a printer's establishment. They were provided with mottoes but had no verses accompanying them. The poet then wrote fifty verses to go with them following the procedure adopted by another Lyonnais, Barthélémy Aneau.² Or secondly that Scève himself chose fifty woodcuts from a publisher's stock and adapted them for his own purpose. Or finally that he commissioned them specially for the work.

- (1) I am using here the word emblemme which appears in the privilege of Délie in preference to the English word 'emblem' as the latter begs the question of whether the emblemmes are in fact 'emblems'. Thus until I have established the real nature of the emblemmes the English word is confusing.
- (2) Aneau's Picta Poesis appeared in Lyon in 1552, three years after his edition of the Emblematum libellus of Alciati. In his own emblem book he relates how he came to write the Latin verses around the emblem pictures. He entered a printing establishment and 'incidi in aliquot imagunculas in aes incisas'. He reports the conversation between himself and the printer - a conversation which throws light on the relationship between the engraver, publisher and poet in the production of early emblem books:
- Quarum ego usum cum essem percontatus, is nullum esse respondit quod inscriptiones ad picturam alludentes non haberet. Aut si quas habuisset, sibi periisse adfirmavit. Ibi ego tales eicones non temere affictas esse ratus, recepi me ex mutis et mortuis, vocales et vivas effecturum: inspirata vivacis Poeseos velut anima. Quod quam alacriter recepi: is alacrius excepit.
- And thus Aneau accepted the challenge and wrote suitable verses for the pictures.

Saulnier has examined thoroughly these three hypotheses.¹ Since there is no external evidence to indicate where the woodcuts came from, by whom they were designed and for what purpose, whether they had been used in any book before Délie or even whether they were used in any book after Délie, Saulnier inclines to believe that Scève, like Aneau, found the woodcuts ready-made and then used them in Délie.

The actual woodcuts of the 1544 edition are rough and crude in design and in some cases it is difficult to make out what the figures are or what they are supposed to represent. They compare unfavourably with the designs of the woodcuts appearing from Lyon presses in the 1540's and even with the Augsburg and Paris editions of Alciati's Emblematum libellus in the 1530's. The outer frames of the pictures, of which there are sixteen different varieties, are heavy and elaborate, consisting of grinning satyrs, ox heads, heavy scroll work, and goatheads, and may be compared with those used by Macé Bonhomme and Guillaume Roville in the 1540's and 1550's. But the design of the figures in Délie, unaccompanied by any background scene or landscape, seem much earlier in date than those of Bonhomme and Roville.²

(1) Vol. 1, pp. 210-213.

(2) In the 1564 edition of Délie the outer frames are more elegant and regular and there are only six of them. The design of the woodcuts is much superior to the 1544 edition.

This confirms Saulnier's impression that Scève found the woodcuts ready-made and that they were in fact designed and executed many years before their appearance in Délie. But until more evidence is forthcoming any conclusion on the actual woodcuts must be extremely tentative.

In view of this difficulty my starting point is the fact that there are fifty woodcuts incorporated in the work and my purpose will be to examine, on internal evidence, their nature, and their meaning and function in Délie.

The fifty woodcuts provided with mottoes, which are inserted after every ninth dizain in Délie are called emblemnes in the privilege of the 1544 and 1564 editions which granted Antoine Constantin the right to publish.

ce présent livre traictant d'Amours, intitulé Délie,
soit avec Emblemes ou sans Emblemes,

and forbade any other printer,

de ne le imprimer ne faire imprimer vendre ne
distribuer, soit avec lesdictz Emblemes ou sans
Emblemes.

The word emblemne in this privilege clearly refers to the woodcuts in Délie and the phrase soit avec Emblemes ou sans Emblemes is a safeguard to the publisher against the possibility of slightly altered versions of his book being put out

by other publishers.¹ At the end of the book there is a list of titles of the pictures which is called L'Ordre des Figures et Emblemes. In the 17th century both the words figure and embleme referred to the emblem picture and in English terminology the emblem was the picture alone, the motto was called the word and the poet added verses or moralised the emblem.² The definition of the word embleme in the privilege seems to be a narrow one, referring only to the woodcut and poses the question whether the word ever meant anything more than this in the 16th century.

Huguet and Godefroy³ give first the literal meaning 'un ouvrage de marqueterie'. This is the sense of the Latin word emblema, which is itself derived from the Greek ἐμβλημα meaning a mosaic decoration attached to vases and terracotta

- (1) c.f. the wording of the privilège in La Magnificence de la Superbe et triumpante entrée de la noble et antique Cité de Lyon faicte au Treschrestien Roy de France Henry deuxième.... Lyon 1549, which states that the publisher 'est permis d'exposer en vente sans que autre que luy ... puisse imprimer ou faire imprimer soyt avec figures ou sans figures, petite ou grand marge tant en Italien que François'.
- (2) See R. Freeman, English Emblem Books, London, 1948, p. 37.
- (3) E. Huguet, Dictionnaire de la langue française du seizième siècle, Paris, 1925 - (referred to as Huguet throughout) and Godefroy, Dictionnaire de l'ancienne langue française et de tous ses dialectes du IXe au XVe siècle, Paris, 1881-92, 7 vols and the Complément 1895-1902, 3 vols (referred to as Godefroy).

objects.¹ It is used by Cicero, Lucilius and Varro with the meaning of pictorial ornamentation, chased, embossed or inlaid on a work of art. Another Classical author however used the word in a different context, to make an interesting comparison that is relevant to the emblem genre in the 16th and 17th centuries. In his discussion of the various types of exercise which were useful for training an orator, Quintilian mentions loci communes and adds that certain orators had made a practice of working up a stock of these which they could attach, like emblemata, at appropriate points in their speeches:

Nam locos quidem adeo manifestum est ad forenses actiones pertinere ut quidam nec ignobiles in officiis civilibus scriptos eos memoriaeque diligentissime mandatos in promptu habuerint, ut quoties esset occasio extemporales eorum dictiones his velut emblematis exornarentur.²

Quintilian himself does not approve of this practice nor does he elaborate the comparison as this would have been irrelevant here. However the statements of 16th and 17th century writers on the emblem genre are very reminiscent of this passage, for in justifying the genre they conceive its function as being

- (1) The Thesaurus Linguae Latinae, Leipzig, 1900 ~~xx~~ ~~progress~~, gives its meanings and two principal uses thus:
1. 'de opere musivo
 2. 'de figuris et ornamentis argenteis in vase quolibet illigatis ex quo tamen facile eximi possunt'.
- (2) Institutio oratoria. 2.4.27.

closely akin to that of figures of speech.¹

Huguet and Godefroy then give another meaning of the word emblem, namely,

préceptes réunis à la suite les uns des autres et
n'ayant entre eux aucun rapport direct,

and Huguet cites an interesting example of this use from
Montaigne,

Mon livre est tousjours un:sauf qu'à mesure qu'on se
met à le renouveler afin que l'acheteur ne s'en
aille les mains du tout vuides, je me donne loy d'y
attacher (comme ce n'est qu'une marqueterie mal
jointe) quelque embleme supernumeraire.

Both this second meaning and the etymology were obviously
well known to contemporaries of Scève, as is shown by a remark
of Aneau's in his preface to Alciati's Emblematum libellus in
1549,

- (1) For example Claudius Minois, in the treatise and
commentary which he appended to his editions of Alciati's
book, published in Antwerp by the Plantine press from
1573 onwards. After defining the emblem genre, Minois
immediately mentions the art of rhetoric:

sed et oratio variis rerumque pigmentis et lenociniis
Rhetoricae artis elaborata. (Antwerp 1577, p. 43)

Earlier, in explaining the etymology and meaning of
emblema, he had said:

Per metaphoram tamen, emblematis nomen convertitur
ad orationis genus quibusdam quasi colorum seu
sententiarum pigmentis comptum vestitumque.

c.f. Gracian's statement, cited by Mario Praz, Studies in
Seventeenth Century Imagery, Vol 1, London, 1939, p. 14,
(referred to throughout as Praz):

Emblems, Hieroglyphs, Apologues and Devices are like
precious stones to the gold of elegant discourse.

Emblemes (comme bien ha interpreté le tresdocte Francoys Monsieur Budaeé) sont ouvraiges bigarrez de petites pièces de mocqueterie. Ce que aussi donne à entendre l'origine Graecque du mot.

It was primarily the potential decorative value of the pictures that Alciati had in mind in calling his little book Emblematum libellus.¹ But he imposed on the original pictorial meaning of the word 'emblema' another value. His emblem pictures have a significance as he explains in his book De Verborum significatione,

Verba significant, res significantur: tametsi et res quandoque significant, ut Hieroglyphica apud Orum et Chaeremonem, cuius argumenti et nos carmine libellum composuimus cui titulus est Emblemata.²

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- (1) See Praz, p. 19. c.f. the preface of Alciati himself,

Haec nos festivis Emblemata cuditur horis
Artificum illustri signaque facta manu:
Vestibus ut torulos, petasis ut figere parmas,
Et valeat tacitis scribere quisque notis.

c.f. also the preface to the 1551 edition of Alciati.

- (2) Praz who is concerned with demonstrating the affinities between the conceit, the epigram and the emblem, interprets the Alciati passage thus: 'emblems are therefore things which illustrate a conceit' (Page 19). This is true only if we take conceit in its first meaning of 'concept' and not in its other and more usual meaning of 'witty or ingenious notion or saying', for emblems do not always illustrate a conceit in this latter meaning, but often symbolise an idea or concept. For example in Alciati's book we find emblems illustrating concepts like 'Concordia' and 'Fidei Symbolum'.

The connection between the emblem genre and the Hieroglyphics of Horapollo and the Renaissance conception of Hieroglyphics has been analysed by L. Volkmann in Bilderschriften der Renaissance, Hieroglyphik und Emblematis in ihren Beziehungen und Fortwirkungen, Leipzig, 1923.

See also K. Giehlow, Die Hieroglyphenkunde des Humanismus in der Allegorie der Renaissance, in Jahrbuch der Kunst-historischen Sammlungen der Allerhochsten Kaiserhaus, Vol XXXII, Part I, Vienna, 1915, pp. 1-232.

In other words objects pictorially represented in the emblem pictures signify a concept or idea in the way that the so-called Hieroglyphics of Horapollo were thought to do. The notion current in the 16th century that a picture can present the intelligible by means of the visible, using the particular to point to the universal or to the essence of something, is a basic one for the understanding not only of the pictorial genres of the Renaissance such as Hieroglyphics, emblem books or books of Imprese or Blasons but also of Renaissance poetics in general.¹ Coupled as it was with the Neo-Platonic idea that the eye is the highest and noblest sense organ in man, this notion led authors generally to make use of pictures which by way of the visual senses immediately convey an intellectual idea.² Since these

- (1) Francesco Colonna's Hypnerotomachia Poliphili published in 1499 in Venice contained both Hieroglyphics and enigmatic pictures and greatly influenced the emblem and device genres. Many editions appeared subsequently and in 1556 Piero Valeriano produced a long commentary on Hieroglyphics which incorporated those of Colonna, Horapollo as well as the lore of medieval bestiaries. I use the 1499 edition of Colonna and the 1556 edition of Valeriano.

See R. Tuve, Elizabethan and Metaphysical Imagery for this aspect of Renaissance poetics.

- (2) The hierarchy of the senses was expounded by the Italian Neo-Platonists like Marsilio Ficino and Pico della Mirandola. For further discussion see N. Robb, Neo-Platonism in the Italian Renaissance. London, 1935.

The idea appears in almost all prefaces to emblem books as the reason and justification for compiling them. Two examples may be taken from Aneau and Corrozet. Aneau in his preface to Picta Poesis says,

(Contd

ideas underlie all the pictorial genres of the period and since emblem pictures, like images or metaphors, may be drawn from any field, classification by source or by affinities with other pictures in other books does not guide us towards their precise nature and function in any given artistic unit. They may be classified in Délie for example according to whether they are drawn from Classical mythology like those on Dido, Acteon or Leda, from Natural History and the realm of fable like the one showing the viper giving birth to its young, from books of Hieroglyphics as for example those showing a single animal, from scenes of everyday life like that of the two young men around the stool, or from the world of alchemy like the alembic apparatus. All this however will tell us nothing

ut praemortuas, semisepultas imagines in vitam, et lucem revocarem:ingenium meum exercerem:lectorum ut oculis sic animis satisfacere. (My emphasis.)

Corrozet, in the preface to Hecatographie, Paris 1543, says,

Et pour autant que l'esprit s'eslouyt
Quand avecq'luy de son bien l'oeil louyst,
Chascune hystoire est d'ymage illustrée
Affin que soit plus clerement monstree
L'invention et la rendre autentique
Qu'on peult nommer letre hieroglyphique.

In the 17th century the enterprising Jesuits were to rely on these same principles, namely that the eye is an excellent short-cut to the mind, when they used emblem books for religious education.

about how they operate in Délie for they share this heterogeneous content with dozens of other images in poetry, figures in emblem books and pictures in illustrated books. The nature and function of woodcuts such as those in Délie may in fact vary considerably according to whether they appear in an emblem book, in a collection of imprese, in an account of a Court festival or funeral, in a dictionary of conceits or in a series of love poems like Délie. Hence the exact nature of them as they appear in this work must be settled before we can go on to discuss the various functions they have in Délie. The nature and functions of woodcuts such as these are determined largely by the author's intention and the intention of the work and we must look now for something which will assist in the definition of emblemnes and emblems.

The phrases ouvraiges bigarrez and pièces rapportées mentioned earlier call attention to the content of Alciati's emblem book. In addition to the emblem pictures, whose suggestiveness and significance can be related to ideas of the time, there are Latin quatrains accompanying the woodcuts. The purpose of the quatrain is to explain and clarify the meaning of the objects in the picture and to draw moral conclusions from them. The title Emblemata covers both the pictures and the verses. In fact some of the pictures in

the early editions of Alciati would be almost meaningless were it not for the elucidation provided by the text.

Neither words nor picture stand independently of each other and it is the combination of both that makes the book 'un ouvrage bigarré'.

Claudius Minois points out in his commentary to Alciati's Emblemata that one might object to the 'improper' use of the title Emblemata by Alciati,

Ceterum plerique vel suspicari vel obicere poterunt hic ab Alciato Emblemata improprie dici, cum ea carmina videantur potius expositiones esse et explicationes Emblematum, id est eorum symbolorum vel simulacrorum, quae ab antiquis petita hic magna parte repraesentat et horum ratione tradit.¹

Minois clearly regards Emblemata as being close to Symbola, and the verses Alciati wrote around the pictures are in fact explanations of Symbola.

Other books published in France immediately after Alciati's little collection followed the pattern set by this work. For instance Guillaume de la Perrière's Theatre des bons engins was published in 1539, and Gilles

(1) ed. op. cit. p. 46.
For a full bibliography of Alciati's Emblem book see H. Green, Andrea Alciati and his Book of Emblems, London, 1872.

Corrozet's Hecatongraphie in 1540.¹ They both contained emblem pictures and both gave verses explaining the significance of the pictures. By emblem books therefore one means books which have this particular combination of pictures and verses closely related to each other and dependent on each other.

As the word emblemme in the privilege of Délie clearly refers to the actual woodcuts, it must be thought of as an ornamentation, an emblema in the Latin and Greek sense of the word. But since it is equally clear that the dizain following the picture is closely related to it, the whole problem of the 'emblemme' lies rather in the relationship between the woodcuts and mottoes on the one hand and the text of the dizains on the other.

Saulnier refers to these dizains as dizains-gloses and assumes that they bear a close resemblance to the emblem verses accompanying the pictures in emblem books of the period. The only concession he makes to Scève's own use of

(1) The first published edition of La Perrière's book appeared in 1536 without pictures, a fact which suggests that it was thought that, far from the emblem pictures being able to stand alone, it was the text that could be published alone. In the first edition of Alciati, there were more verses than woodcuts: e.g. for the emblem of Cupid and the Bees there was only one woodcut and two verses accompanying it. See on this subject D. Coleman and M. McGowan, Cupid and the Bees: An Emblem in the Stirling-Maxwell Collection, The Bibliothek, Vol 3, no. 1.

the woodcuts is that Scève glossed them 'dans un sens amoureux'.¹ Is Scève then, in the manner of Alciati, Corrozet or La Perrière writing emblem verses around the set of fifty woodcuts he had come across? Are we to see in Délie fifty emblems like the hundred in the Hecatongraphie? This seems to me so surprising a conclusion that it needs to be much more carefully examined than has hitherto been done. It is out of keeping with the kind of poetry that Scève was writing in Délie - a personal love poetry. The fifty emblemes and dizains would on this count be extraneous to the general plan of the book, would have no essential function to perform in the general development of the dizains and would have no connection with the poems. Finally, we should be forced to conclude that Scève was merely following

(1) Vol. 1, pp. 210-213. In fact Saulnier goes further to suggest that,

on oublie trop volontiers que, dans une bonne proportion de ses dizains mais surtout dans une étape de son général dessein Délie n'est rien autre qu'un livre d'emblèmes: l'interprétation, en un sens moral édifiant, d'une série de figures. Des gloses d'intention gnomique. S'il n'est pas resté, sans plus, leur frère, le livre est tout de même parent de tous ces recueils qui fleurissent chez nous à la suite du triomphe des Emblèmes d'Alciat: genre qui semble connaître sa plus grande faveur justement à Lyon.

My reasons for disagreeing with this judgement will become clear in the course of the argument.

the latest fashion of the day.¹

In order to determine whether the emblem pictures and companion dizains are in fact emblems in Délie it is necessary to examine the essential features of the emblem genre, as practised by Alciati, Corrozet and La Perrière and as defined by later writers. Any major differences between Scève and the emblem writers should then become clear.

Although no rules had been drawn up for the emblem genre when it was first developed, there are six elements which make up an emblem proper: the actual picture, the title or motto, what the picture represents, the relationship between the picture and verses, the nature of the verses, and finally the general purpose of the picture and verses in the eyes of the author. I shall consider each of these elements in turn.

- (1) It is possible that Scève was attracted to this pictorial genre at the time that he was writing blasons. The connection between the blason genre and the emblem genre has been analysed by Saulnier, Vol 1, pp. 74-77 and, more thoroughly by Giudici, Le Opere minori di Maurice Scève, Ch. 2, especially pp. 76-81. He remarks that,

l'emblema stà al blason come lo stemma alla nobiltà:
è come lo stemma la condensazione e l'effigurazione
grafica dell'essenza che individua.

Furthermore Giudici rightly insists on the links between both blasons and emblems and the Greek epigram and the Italian Strambotto. Both these forms influenced the dizain form.

1. The emblem picture.

The majority of the pictures in Alciati, Corrozet and La Perrière are either scenes or narrative pictures, that is they visually relate a story or try to evoke the events of a story, or else they are representative pictures which by means of symbolic signs and attributes represent an abstraction or an allegorical figure like Charity and Love. In Alciati's first edition for example we find that twenty five out of a hundred pictures represent a mythological episode - Arion falling out of the ship and in another corner of the picture disappearing happily on the dolphin's back, or Ganymede being borne away by the eagle of Jupiter. Another twenty five pictures depict fables about animals, fish and birds (derived mainly from the Elder Pliny) and yet another ten, stories from Ancient History.¹ Although the artistic quality of the woodcuts in the first edition is not great, it is nonetheless clear that the scenes are not intended to be static. The remaining pictures evoke the adventures of the boy Cupid as recounted by the poets of the Greek Anthology - Cupid among the flowers, Cupid being stung by the bees, Cupid with his mother Venus.² Perhaps as a result of the subject matter many of the

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- (1) See the Augsburg 1531 edition which is the edition referred to throughout, unless another is explicitly named.
 - (2) See Praz p. 22 for a list of the emblems stemming from the Greek Anthology. For a fuller discussion of the general influence of the Anthology on French poetry of this period, see J.Hutton, The Greek Anthology in France and in the Latin writers of the Netherlands, New York, 1946, (Cornell Studies in Classical Philology.)

pictures contain three or more figures, whether human or animal. In contrast to this, none of the pictures in Délie contain more than two figures, very few, if any, could be termed narrative pictures and none could be called representative. Even in the 1564 edition where there are marked changes in the background detail, with natural landscape figuring in most of the pictures, there are no additional figures or movement. A few exceptions like La Femme et la Lycorne, Tour Babel, Acteon, Orpheus, La Selle et les deux hommes might be called narrative scenes. But on the whole the emblem pictures in Délie either show a single figure or object or else a predicament like Le Chamoys et les chiens, and they remain on a much more static level than those of Alciati.

2. Title or motto.

Emblem pictures in Alciati, Corrozet and La Perrière are each given a title, which is either a résumé of the subject matter or a little moral drawn from the story depicted in the picture, as for example the Ganymede picture in Alciati which has the title 'In Deo laetandum' or the Acteon picture which is called 'In receptatores sicarium'. None of the emblem pictures in Délie are given titles in the body of the text, although a list in French does appear at the end of the book. Instead, the pictures are provided with a motto in French which appears

within the framework of the picture and which is in general not a moral saying nor a résumé of the subject.¹

3. What the emblem pictures represent.

In the three emblem writers under discussion the number of pictures representing an aspect of love or illustrating a love conceit is small. Praz points out that no less than fifty emblems out of two hundred and twenty in a later edition of Alciati are in fact concerned with love.² But this is less than one in four and the proportion is smaller in the first few editions. Minois in his editions of the emblems gives a subject index at the beginning of the book which is illuminating in that the emblems are classified under headings such as Virtutes, Vitia, Astrologia, Natura, Amor, Fortuna, Princeps, Respublica, Mors, Amicitia, Scientia and Matrimonium. The pictures in general thus illustrate a concept, idea or value, or some moral aspect of these, or else depict an allegorical figure like Envy or Prudence. In Corrozet and La Perrière too there are representations of subjects like Ingratitude, Filial Piety, Virtues, Vices, Deception, Treachery, Time, Snares set by Woman for the unwary Male. In Délie on

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- (1) In the 1544 edition the motto is within the picture and is sometimes clumsily fitted around the inner frame which varies in shape from round to rectangular. In the 1564 edition there is a demarcation line between the picture and the motto, which is much more satisfactorily set out and more legible.
- (2) Praz, p. 19.

the contrary, although very few of the pictures actually evoke scenes or aspects of love¹, a close relationship is established between them and the theme of the poet's love. What this particular relationship is will emerge in the course of this study. Suffice it to say here that there are admittedly a few exceptions to this theme in the emblem pictures of Délie, namely the Muletier and La Selle et les deux hommes which illustrate a Gnostic statement.

4. The relationship between the picture and the verses.

So far, the characteristics of the genre may have seemed superficial, but the relationship between the picture and the accompanying verses is crucial for an understanding of the emblems. In Alciati, La Perrière and Corrozet the verses are without exception concerned with explaining the picture. They take up point by point all the elements in the picture and clarify their significance. Thus the picture or symbol is in a way separated from its meaning, which only emerges in the companion verse. As the emblem fashion develops, the commentary separates itself from the verses proper and becomes more and more elaborate, until with Minois it reaches the point where it completely overshadows the actual emblem (picture and verse). The intention

(1) As Saulnier, Vol. I, pp. 210-213, has pointed out.

behind this method of illuminating the picture reveals itself even in the words used by the emblem writers. For instance La Perrière has an emblem picture of an Alembic apparatus and at the end of the verse says 'Voyez amour distiller eau de larmes', which is tantamount to taking the reader by the hand and telling him what he is to see in the picture.¹

The analysis of one example taken from Alciati will clarify my remarks here and will illustrate this method, which is common to all three emblem writers. Inside his emblem picture entitled 'Fidei Symbolum' he shows three figures which are allegorical representations of Truth, Honour and Love.² Truth and Honour face each other and join hands while the boy Cupid, representing Love, stands between them and touches both of them with his hands. In the accompanying verse Alciati first describes the scene,

Stet depictus Honos tyrio velatus amictu
Eiusque iungat nuda dextram Veritas.
Sitque Amor in medio castus, cui tempora circum
Rosa it, Diones pulchrior Cupidine.

in order that we may recognise the individual figures in the picture for what they are meant to be. Then he explains their pose and the significance of the picture,

Constituunt haec signa Fidem, Reverentia Honoris
Quam fovet, alit Amor, parturitque Veritas,

{1} Théâtre. no. 79.
{2} fol. E 7 emblem no. 92.

so that the reader is left in no doubt as to what the purpose of the picture is as a whole.

There is only one dizain in Délie where Scève refers explicitly in this way to the objects in the picture and then proceeds like Alciati to comment upon their significance. This is the companion dizain to the last emblem picture of the book, Le Tumbeau et les Chandeliers which shows a tomb flanked by two candles and in front of which is a pail of water. Scève sets out in the companion dizain to explain what each of these objects signify. 'Si tu t'enquiers pourquoy' of line 1 immediately announces his intention. The tomb symbolises his death, the candles the element of fire, the pail of water the element of water. These two warring elements signify that he will be a prey to the flames of love and the tears of suffering even after death. The terms he uses are precisely those of the emblem writers.

Je t'advertis qu'ilz sont tresnecessaires
Pour te monstrier par signes evidentz.....
Qu'apres ma mort encores cy dedens
Je pleure et ars pour ton ingratitude.

Apart from this one example of an entire poem, the only explicit connection made by Scève between the emblem picture and the verses occurs in the last line of the dizain which usually corresponds more or less closely to the words of the motto.

5. The nature of the verses.

In all three emblem writers the verses which accompany the pictures are usually simple and straightforward, their sole purpose being to explain the pictures. They make no poetic claim as such, would certainly not be read as poetry and could not stand independently of the picture.¹

6. The purpose of the picture and verse.

In all cases the verses prove that the three writers are concerned with pointing to the universal significance of the picture or of the moral drawn from the fable represented in the picture. This was the great virtue of the emblem genre, for by using the particular it could point to the universal and was thus one effective (and according to most writers on the subject the most effective) way of teaching people. The writers are anxious to draw a moral from the picture and to issue a warning to all men against such things as the snares

(1) C.F. Menestrier, in L'art des Emblemes, Paris, 1684, Ch. 8, says on this subject,

Les vers doivent être extrêmement faciles, puis
qu'ils ne servent qu'à expliquer les enseignements
moraux qui sont cachez sous les figures de l'Embleme.

In the early period of the genre (in the 1530's and 1540's) the poet is clearly the minor partner in the trio of designer of woodcuts, publisher and writer of verses, as is illustrated by the story of Aneau quoted earlier (p. 12 above).

of love, the allurements of flattery, and the ingratitude of one's children. Even where the emblem picture deals with some particular aspects of love the author is more concerned with the general significance of the love conceit. Corrozet can provide us with an extremely good example of this attitude and method. He has an emblem picture in the Hecatongraphie with the title La force d'Amour - the title already puts it on a general plane.¹ It shows Cupid armed with bow and arrow, fire and flames. The accompanying verses explain how he works, how he inflames men with his passion,

Un amoureux, lequel ne peut trouver
 Contre ce feu un assez froid hiver.
 En vivant meurt, il a vie en mourant
 Et est sans cesse en ce feu demourant,
 Qui tousjours brusle et ne peut consommer.

He adds that Cupid uses his arrows for his women victims and his torch for his male victims. This emblem is certainly an illustration of a love conceit or rather of a number of such conceits and the verse contains many of the paradoxical clichés about the suffering caused by love (in almost the same terms as Scève will describe his states of mind and feelings). Yet the important point to notice here is that there is no attempt on the part of the author to introduce personal feelings, and no attempt at identifying himself with the 'amoureux' of the verse. It is essential, if the

(1) fol. E iiii verso.

emblem is to have its effect on the reader, that the universally applicable aspect of the sentiment be stressed. There is nothing personal then about the emblems of Alciati, La Perrière or Corrozet. But if we look at the pictures and their companion dizains in Délie it is precisely the fact that a personal relationship is established between the figures in the picture and the poet's feelings as expressed in the dizain that makes for their effectiveness - a point which will become clearer only when we examine the function of the emblem pictures.

It is clear then that there are many differences between the emblem writers and Scève and between emblems proper and the emblemes found in Délie. Among the most important differences are first the absence of a motto in the emblems, whereas the emblemes always have a motto of a 'personal' character (that is, expressed in the first or second person), second, the universal, moral intention of the emblematicists, as contrasted with Scève, who shows no such intention, and third, the different relationships between the pictures and the verses in the two types of work.

Let us take two examples of Scève's emblemes and their companion dizains and compare them with what the emblem writers had made of the same theme. The two emblemes, L'Alambic (no. 23) and L'Hyverre et la Muraille (no. 17) are particularly

appropriate for this purpose, as they had already appeared in the emblem books discussed above. The alembic appears in La Perrière's book, where the actual picture is much more elaborate and detailed than the one in Délie. There is a blind-folded Cupid on the left hand side of the picture armed with a pair of bellows; he is fanning the flames inside the apparatus, and on top of the flames is a heart.¹ This is a literal and materialised interpretation of the love conceit, and even the 1564 edition of Délie, where the woodcuts are more finely and more elaborately executed, does not add the detail of the flaming heart and the Cupid armed with bellows. In the Theatre des bons engins the companion dizain demonstrates the dangers of love. After making a general statement on love La Perrière preaches a warning which is universally applicable, and he is able to show the result of foolish love in action:

Pour folle amour les suppotz de Venus
 Ont des dangers a milliers et a cens:
 Les ungs en sont malheureux devenus,
 Aultres en ont du tout perdu le sens.
 Plusieurs autheurs en termes condecens
 De c'ont escript exemples d'importance,
 Si ne voulons endurer grandz alarmes:
 Car a la fin sous feu de repentance
 Voyez amour distiller eau de larmes.²

(1) Théâtre des bons engins, No. 19.

(2) The same is true of the English translation of La Perrière's emblem book which was made much later - The Theater of fine devices conteyning a hundred moral emblems translated out of French by Th. Combe, circa 1591. The verse here is much shorter than the French one but still emphasises the same points.

The emblem picture in Délie is provided with the motto Mes pleurs mon feu decelent, which immediately introduces the first person and establishes a connection between the objects in the picture and the poet himself, although one does not yet know what the nature of that relationship is. In the companion dizain (204) Scève is concerned with a very personal theme, that of self-deception and of the deception that Cupid practises on his victims. In the first six lines he describes how this deception is built up, by promises, hopes and false expectations, which conceal his grief and suffering from him. The seventh line with its firm counterbalance of Et toutesfois introduces the countercharge to this - the fact that he is undeceived by the appearance of his own tears, which show clearly the presence of continual fire within him. The picture has in fact introduced an implicit comparison into the dizain, between the poet and the working of the alembic apparatus. Thus there is a close relationship, which is seen in personal terms, between the emblem picture and its motto and the argument of the dizain.

L'Hyerre et la Muraille also appears in the same emblem book by La Perrière.¹ The picture this time shows ivy creeping around a tree and the verse explains the picture thus:

(1) No. 82.

L'arbre soustient le lierre en jeunesse
 Et le nourrit tant qu'amont s'eventue
 Quand il est creu, si fort son arbre presse
 Que a la parfin le suffoque et le tue.

This gives the story of the ivy's relationship to the tree and all La Perrière does thereafter is to draw a moral from this situation in nature, namely the ingratitude which is often shown to benefactors.¹

The motto in Scève's emblemme again sets the personal tone, Pour aymer souffre ruyne, and again makes explicit the connection between the poet and the objects in the picture. The companion dizain is concerned with the relationship between the poet and Délie. The first eight lines describe how Délie has 'grown' on him, her virtues have conquered him and she has overpowered his will and his being. Again there is no reference to the picture, and yet it must be assumed in the reader's mind, since it provides the implicit analogy in the dizain between the situation in nature and the situation in love. There is no attempt at moralising or universalising the experience.

The relationship between the emblemmes in Délie and their companion dizains differs so radically from the picture and verse in emblem books proper that there is no sense in the

(1) A similar emblem appears in Corrozet's emblem book with the title 'Ingratitude' and the method of comment in the verse resembles very closely that of La Perrière which I have just examined.

claim that Scève is doing the same as the emblem writers. He does not share their aims at all. Since there are no emblems proper in Délie what is Scève doing with the woodcuts and their companion dizains? What is the real relationship between them? I believe that we can understand this relationship better if we look at a kindred genre to the emblems, the imprese. Although this genre was claimed by many of its champions to have begun with the creation of the world by God¹, its origins are much more humble, and owe little to this divine precedent. Having developed out of the devices of Italian heraldry and chivalry, imprese became fashionable both in France and Italy in the course of the 16th century.

The first attempts at explaining the differences between emblems and devices were made by those who published devices which they had either collected or invented. One of the first was Claude Paradin who published his book of devices in Lyon in 1551, but did not write a treatise or commentary on them.² The Italian Paulo Giovio published his devices in 1555

- (1) This exaggerated claim is repeatedly made in prefaces to collections of imprese: e.g. in Giovio's Raggionamento di M. Paulo Giovio, Vescovo di Nocera con M. Lodovico Domenichi sopra i motti e disegni d'arme e d'amore, che communamente chiamano Imprese. Con un Discorso di Girolamo Ruscelli. Milan 1559. The same claim was made for other genres like Hieroglyphics. See also Praz, ch. 2. I use the 1559 edition of Giovio throughout.
- (2) Devises Heroiques, Lyon, 1551. The book went immediately into many editions: e.g. 1557, 1561, 1563. There was a Latin translation in 1562 and a Dutch one in 1563. After 1561 his devices were published together with some of Gabriel Symeonis's.

and 1556, the latter edition containing both a Dialogo on the nature of the genre and a Raggionamento by L. Domenichi. In 1559 there was added to these the Discorso of Girolamo Ruscelli. Giovio describes 'l'imprese che portano hoggi di i gran Signori.... nella sopraveste e bandiere', and gives their purpose as 'per significare parte de lo generosi pensieri'.¹ He traces the recent development of the genre but has little to say on the differences between it and the emblem genre. Ruscelli in the Discorso states that the underlying principle is to 'rappresentare i pensieri per mezo delle figure'. Already it is clear that this genre is a more personal one than the emblem genre, but Ruscelli is able to distinguish even more precisely between the two. In 1566 he published his collection of devices entitled Le Imprese illustri con espositioni e discorsi in which he announces many of the distinctions which will be taken up by later theorists. Among the many important points he makes there are three which concern us immediately. He says firstly that the words which accompny the emblem picture have as their sole purpose the clarification of the picture,

le paroli de gli Emblemi hanno da esser puramente
per dichiarazione delle Figure.

(1) Milan 1559, op.cit.

Whereas on the contrary,

il che è gravissimo nell' Imprese, nelle quali le figure da dir' una parte dell'Intention dell'Autor e le parole l'altra.

Thus in a device the words of the motto complete the meaning of the picture for the author.

Ruscelli's second point is that emblems are a kind of documento universale, whereas,

nell'impresè è vitio grandissimo. Perciochè l'impresa non è, se non dimostrativa di qualche segnalato pensiero di colui che la fa, e che l'usa, e a lui ha da appartenere ristrettamente, e a servire ma ben farsi poi intendere à chi altri abbia caro l'autore, ch'ella sia nota.¹

As Praz says,

the device is nothing else than a symbolic representation of a purpose, a wish, a line of conduct (l'impresa is what one intends to imprendere, to undertake) by means of a motto and a picture which reciprocally interpret each other.²

Ruscelli makes a third important point when he states that the figures in an emblem picture can be multiple, whereas in the device they should not be more than two or at the most three,

le figure ne gli Emblemi possono esser molte, e poche, e una sola, ma quando l'essentials saranno piu di due o tre al più, non potranno aver alcuna comunanza con l'impresa.

(1) Imprese illustri, Milan 1566, Bk. 1, Ch.5.

(2) Praz, p. 50.

See also R. Klein, Théorie de l'expression figurée dans les traités italiens sur les imprese, in Bibliothèque d'Humanisme et Renaissance, xix, 1957, p. 320ff.

M. Klein points out that personal devices must have been in vogue in Italy from about 1498 onwards as Poliziano and Sannazaro are plagued by demands for devising them.

This was one of the ways in which we noted earlier that Scève's emblemnes differed from the emblem pictures of Alciati, Corrozet and La Perrière.

These distinctions were borne out by later theorists and particularly by Claude François Menestrier in the 17th century. In his Art des Emblemes he stresses the moral function of the emblem:

L'emblème est une représentation symbolique dont l'application ingénieuse expliquée par une sentence ou par quelques vers exprime quelque enseignement Moral ou Scavant.¹

In contrast to this stands the device which Menestrier defines equally clearly:

peintures ingénieuses, qui sous les propriétés des choses naturelles ou artificielles et leurs représentations accompagnées de quelques mots qui servent d'ame à ces corps nous expriment les sentiments Héroïques des personnes illustres.

Furthermore Menestrier, in his wide survey of the field of emblems, devices, symbols, enigmas and other genres in books such as Devises des Princes, La Philosophie des Images and L'Art des Emblemes, mentions Scève again and again as the first French writer of amorous devices.¹

(1) For discussion of Menestrier's publications see P. Allut, Recherches sur la vie et sur les ouvrages du P. Claude François Menestrier, Lyon 1856 and J. Renard, Catalogue des livres de Menestrier, Paris, 1883. Art des Emblemes, p. 11 and p. 16. This 1684 edition of this Art has little in common with the earlier Art des Emblemes published by Menestrier in 1662. The earlier volume does not contain the examples of the later edition.

In his Devises des Princes, he starts a survey of device literature with this statement:

Commençons par ceux qui les ont insérées dans le corps de leurs Ouvrages, pour donner à ces Ouvrages l'agrément de la peinture, et l'esprit qui brille ordinairement dans les Devises. Le premier que je trouve qui l'ait pratiqué est Maurice Scève, Gentilhomme Lyonnois, qui lorsque François 1 tenoit sa Cour à Lion, fit des vers François de ses amours, accompagnés de cinquante Devises, dont tous les mots sont François.¹

Three points emerge from this passage: firstly, he clearly regards the emblemes as devices; secondly, in his opinion, Scève was the first to produce such a work in French, and thirdly, he suggests possible reasons why Scève should have included the devises, namely 'pour donner à ces Ouvrages l'agrément de la peinture', and 'l'esprit qui brille ordinairement dans les Devises'. We shall return to these reasons later.² Menestrier then cites two examples of devices from Délie: the first he calls 'La Lune pleine au milieu des Estoilles', (no. 2 in Délie) and the second 'Ma clarté en tenebres' (no. 37 in Délie). He quotes in full

(1) Paris, 1683, p. 74.

This reputation which Scève had among the emblem writers of the 17th century gives the lie to the assertion that he was completely forgotten for three centuries. He was remembered not as a writer of serious poetry but as the author of Délie, which was remarkable for the inclusion of amorous devices and dizains around them. See note A in the Appendix for a longer quotation from Menestrier.

(2) See chapter 3 below.

their companion dizains making it quite clear that the device and the dizain are to be seen as complementary to each other. In another book, La Philosophie des Images, Menestrier gives the same two examples but his commentary in this case is slightly different,

cinquante Deviseselles sont autant de peintures de ses amours mais peintures ou tout est tellement honnête, que c'est la vertu de la personne qu'il aimoit qu'il se propose en ces Vers et en ces Devises sous ce titre, DELIE OBJECT DES PLUS HAUTES VERTUS.¹

Menestrier, unaware no doubt of the quality of the poetry in Délie, nonetheless gives the dizains and devices his full approval. He does not say explicitly why he calls these emblemes of Scève's devices but he defines them as the 'peintures de ses amours'.²

Thus the defining traits of the emblem are its moral, explanatory function and universal significance, whereas the device serves to represent the writer's personal feelings and thoughts. How this personal and symbolic expression of thoughts and feelings is achieved by the device is explained

- (1) Paris 1682, nos. 118 and 157. Menestrier misquotes the title which is DELIE OBJECT DE PLUS HAUTE VERTU. His remarks, if taken in isolation, would seem to suggest that Délie consisted solely of fifty devices accompanied by fifty dizains.
- (2) Praz also calls the emblemes of Délie devices, but does not go into the question of terminology in this instance.

very clearly by Ruscelli in the Imprese illustri.¹ He explains how the author can identify himself with the device:

suole l'autorecomprendere o intendere la persona sua nella figura sola, nel Motto solo, et ancora fuor delle figure e del Motto, cioè fuori dell'impresa in tutto.

He proceeds to put this in more concrete terms, giving one or two examples to show how the identification is effected:

nelle figure sole si fa quando l'Autor finge, che quelle figure parlino in persona sua e dicano quello che egli direbbe.

If there is more than one figure in the device he identifies himself with one of them thus:

le figure d'una pianta ed un Sole, L'Autor intende se stesso nell'orba sola,

or in another example:

in quella d'Andrea Menichini ch'è un Camaleonte ed un Sole col Motto 'Nel suo bel lume mi trasformo e vivo', ove chiaramente se vede ch'egli rappresenta se stesso nella figura del Camaleonte.

The words of the motto speak for one of the figures in the picture and for the author as well. Henri Estienne, in his Art de faire des Devises explains how the words are related to the figures,

les paroles se mettent dans la devise ou par Prosopopéeen supposant que les paroles sortent de la propre bouche des choses figurées, ou bien en introduisant une tierce personne qui profere ces paroles en forme de sentence, decouvrant avec pointe la qualité de la figure qui compose le corps de la Devise.²

(1) Vol. I, Ch. 8
 (2) Paris 1645, Ch. XI.

The remarks made by Ruscelli and particularly the examples he gives to support them resemble so closely some of Scève's emblemes that we are prompted to look again at the latter in the light of Ruscelli's commentary. For example, one of Ruscelli's devices, the heliotropic flower and the sun, is found in the 16th emblem of Délie called La Cycorée. What we find here is the picture of the plant turning towards the sun and surrounded by the motto 'En tous lieux je te suis'. It is impossible to doubt that Scève is doing what Ruscelli described, namely identifying himself with the plant and seeing Délie in terms of the sun. Furthermore he identifies himself with the sentiments expressed in the motto, the 'je' being the poet himself as well as the sunflower. In the first emblem, La Femme et la Lycorne, he is in the same way identifying himself with the unicorn who speaks the words of the motto for him, 'Pour te veoir ie pers la vie'.

If we put the other emblemes to this test, to see whether the figures in the picture and the person in the motto speak for the poet, we find that an overwhelming proportion of them work in the way Ruscelli has described. Scève identifies himself with the statue living in the light of the lamp (no. 3), with the man trying in vain to control an ox (no. 4), with the lantern (no. 5), with the candle and the 'moy' of the motto (no. 6), with the shield (no. 9), the Phoenix (no. 11), the bird caught in the lime (no. 12), the

weathervane (no. 15), the wall where Délie is the ivy (no. 17), the wounded stag (no. 18), Acteon (no. 19), the mirror where Délie is the basilisk (no. 21), the boat with broken oars (no. 22), the alembic apparatus (no. 23), the hatchet (no. 24), the unicorn who sees his own reflection in the pool of water (no. 26), the viper giving birth to her young (no. 27), the Forbisseur (no. 28), with what is being undermined by the saw in no. 29, with the butterfly (no. 30), the rat in the trap (no. 33), the ass (no. 35), the pot on the boil (no. 36), the bull, alias Jupiter (no. 38), the burning cock (no. 40), the swan, alias Jupiter again (no. 41), the bat (no. 42), the clock (no. 43), the man rising from his tomb (no. 44), the lamp on the table (no. 45), the spider (no. 46), the woman churning butter (no. 47) and the kid (no. 49).

There are also examples in Scève that illustrate Ruscelli's statement that the author need not necessarily be inside the device but can make it clear that the words of the device apply to his own situation,

*l'autor intendendosi fuori delle figure quasi che
altri gli parli o gli dia quel precetto.*

For instance the Narcissus device (no. 7) is surrounded by a motto expressed in the form of a Gnostic statement, 'Asses meurt qui en vain ayme', but it is clear that Narcissus and the motto speak for the poet. Similarly in 'Dido qui se brusle' (no. 13), Dido speaks the words of the motto as she

kills herself but speaks them for the poet too. In the Orpheus emblem (no. 20), Scève does not identify himself with the central figure of the picture, Orpheus, but the sentiments of the motto, 'A tous plaisir a moy peine' have a bearing on the relationship between Scève and his mistress. Ruscelli gives an example of this kind of device,

un'Aquila che affige gli occhi de'Figliuoli al Sole,
col Motto 'Sic crede'. Nelle qual tutte convien
dire che l'autor non parli che à se stesso. O che
mostri di fingere che altri parli a lui.

Similarly, the words of a motto, if expressed as a Gnostic statement, may convey something which is valid for the poet but which is neither spoken by nor ostensibly for the poet. Examples of this kind are La Femme qui desvuyde, (no. 8), with its motto 'Après long travail une fin', Deux Boeufs a la charrue (no. 10) whose motto is 'Doulce la peine qui est accompagnée', La Tour Babel (no. 14) with 'Contre le ciel nul ne peult', La Selle et les deux hommes (no. 25), 'Facile a decevoir qui s'asseure', Cleopatra et ses serpentz (no. 30) with its motto 'Asses vit qui meurt quand veult', Le Muletier (no. 33), 'Double la peine a qui pour aultruy se lasse' and L'Arbalestier (no. 39) with 'Plus par doulceur que par force'. Le Paon (no. 34), although bearing a motto similar in form to these, is not exactly like them, as we shall see later.

Of the remaining pictures two show figures with which Délie is identified: La Lune a deux croiscentz (no. 2) is an amorous device in praise of his lady, who is like the full moon in a field of stars, and is further praised by the motto Entre toutes une parfaite, and La Mousche (48) where Délie is identified with the fly.

It seems as if all of Scève's emblemnes with the exception of Le Tumbeau et les Chandeliers (no. 50) which is closer to an emblem proper (although its significance is given a personal twist by Scève even so), and Le Paon (no. 34), whose motto does not speak to or for the poet, might in differing degrees be used to illustrate Ruscelli's analysis of the nature of devices. The form they take, as we have seen, is close to the form of devices and the personal nature of the motto in the emblemnes conform to the principles underlying the device. Thus one could say that the emblemnes are, like devices, the personal expression of thoughts, feelings or situations by means of a pictorial and sometimes symbolic representation, coupled with a personally expressed motto - in fact what Menestrier called 'peintures de ses amours'.

There remains the question of the relationship between these devices, as I shall call them from now on, and their companion dizains. As we have seen the verses accompanying emblem pictures moralised the picture, and we have no examples of this kind of relationship between picture and verse in Délie.

Devices, on the other hand, were not accompanied by poems, that is to say they had no need of verses to clarify or explain their meaning. Ruscelli however often introduces a sonnet or a poem in the course of his commentary on a device. Sometimes the poem is cited merely as proof or illustration from the Ancient or Italian poets of the point he is making or of the explanation he is giving of the device. But other poems are cited precisely because they had been written on the device. For example he discusses the device of the Cardinal de Lorraine, which takes the form of ivy twisting itself around a pyramid, and is accompanied by the motto 'Te stante virebo'. After explaining the meaning of the device he goes on to say,

Claudio Paradino, il quale per certo mostra nelle cose sue molto spirito et molto ingegno, mette alcuni versi in Francese che furon già fatti in lode di questa impresa.¹

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- (1) Imprese illustri, p. 52. Paradin himself, in his Devises Héroïques, op.cit., p. 72, gives the device and then adds,

Entrant dernièrement Monsieur le R.Cardinal de Lorreine en son Abbaye de Cluny, estoit esleevee au portail d'icelle sa Devise ... Et le tout accompagné de l'inscription qui s'ensuit.

He then gives the verses,

Quel Memphien miracle se haussant
 Porte au Ciel l'argentine lumiere,
 Laquelle va (tant qu'elle soit entiere
 En sa rondeur) tousjours croissant?
 Quel sacre saint Lierre gravissant
 Jusq'au plus haut de cette cime fiere,
 De son apui (ô nouvelle maniere)
 Se fait l'apui, plus en plus verdissant?
 Soit notre Roy la grande Pyramide,
 Dont la hauteur en sa force solide
 Le terme au Ciel plante de sa victoyre,
 Prince Prelat tu sois le saint Lierre,
 Qui saintement abandonnant la terre
 De ton soutien va soutenant la gloire.

Ruscelli then gives the verses. They refer explicitly to the device and say clearly what it means and what each object stands for. Apart from the fact that they are written in verse, they thus resemble closely Ruscelli's own commentary on a device, assessing its excellence in terms of its appropriateness to the person for whom it was devised. Another example, this time of an amorous device, resembling Scève's La Cycorée (no. 16) is the lotus flower and the sun, which is the device of the Marchese di Santo Lucito. The sonnet written on the device is concerned with establishing point by point the parallel between the lotus flower and the sun and the poet and his mistress. The first two lines describe the flower that arises out of the Euphrates:

Nascendo il Sole dal mar, s'erge sù l'onde
D'Euftrate, un'erba, che quel mira ogn'hora,

then lines 3-8 describe the nature and behaviour of the flower regulated by the rising and setting of the sun:

E quando è al mezo Ciel, tutta s'inflora
Del raggio, ond'han vigor fior, frutti e fronde.
Poi che nel Oceano il carro asconde
Tosto quel bel, ch'ella mostrava fuori,
Nel sen umido attuffa e discolora
I fiori e le sue foglie alte e feconde.

Finally the sestet of the sonnet, announced by the Così of line 9, applies the description in the octave to the poet and his mistress,

Così al vostro apparir, mio vivo Sole,
 Fiorisce quest'ingegno; e l'anima gode
 Sovra il gran mar de la sua certa speme;
 A lo sparir, nel pianto e ne le pene
 Proprie s'immerge, e'l cor s'imbruna e rode
 Nel fosco, che altro ben l'anima non vuole.

In the companion dizain to the device of La Cycorée Scève makes no explicit reference to the two objects contained in the device but assumes that they are in the mind of the reader. Thus his method is as far removed from the sonnet above as from the emblematic verses we analysed before.

Finally Ruscelli cites some poems or sonnets in connection with devices that are in praise of a lady like the second device in Délie, the Lune a deux croiscentz. For instance the device of Claudia Rangone shows a wood fire with its flames rising towards the sky, and is in praise of the virtues of the lady, which like the flames never burn downwards.¹

In these examples taken from Ruscelli we see then two

(1) Imprese illustri, pp. 109-110.

Poggia beata al Ciel la fiamma ardente
 De la vostra virtute, e seco tira
 Chiunque à sì gran dono alzato, mira
 Lei, ch'a cosa mortal nulla consente.
 E trapassando d'una in altra mente,
 Ne la prima si pasce e si raggira.
 Ricco lasciando ogn'altro, in cui s'ammira,
 Lume di un sempre lucido oriente.
 E l'alme stelle, in chi già si cangiaro
 Gl'invittissimi vostri antichi Eroi.
 Di gioia colme seco ardono a paro
 Il Mondo, spenti i vili affetti suoi,
 Ond'era fatto al Ciel assai men caro,
 Al suo lume primier torna per voi.

possible ways of approaching the writing of a poem around a device: the first carefully establishes the two terms of comparison and convinces the reader of the appropriateness of the device; the second, taking a device which shows the qualities and character of the person for whom it was devised, is a poem which develops this praise without referring explicitly to the device.¹

Two dizains which have no device nevertheless exemplify another method of writing around a device. The political poems, no. 21 and no. 55, seem to take as their starting point the heraldic devices of the Cardinal de Bourbon and Charles Quint. No. 55 takes the eagle device of the Emperor and uses it as an extended metaphor or allegory. Scève talks of historical events like the expedition to

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- (1) Imprese illustri, p. 118. Ruscelli cites the device of Ersilia Cortese de'Monti and the sonnet written on it by Pietro Buon'Amici Aretino - in praise of a lady. Ruscelli adds the interesting comment,

Molt'altri bellissimi sopra questa Impresa e le rare bellezze e virtù di quella gran Signora ne ha fatti Curtio Gonzaga. I quali per essere in gran numero, usciran forse tosto in luce in volume particolare, tutto in rime di esso gentil huomo.

This suggests that many people, poets and poetasters, might have been inspired by one device to write a collection of poems in praise of a particular lady. In the same way a portrait could inspire a series of sonnets, resembling blasons enumerating the virtues and characteristics of the lady. See Giudici's discussion of this point in Le opere minori di Maurice Scève, op.cit. p. 80.

Tunis (1535), and the invasion of France (1536) in terms of the eagle's flight. The allegory would be readily understood by his readers and thus at no stage does he have to introduce Charles explicitly. In no. 21 he takes the coat of arms of the Cardinal, in which there figured a winged stag and treats the whole episode of the betrayal and end of the Cardinal de Bourbon in terms of the flight and death of the stag.

Scève's method in the companion dizains is neither like that of other writers composing poems around already existing devices, nor like his method in the two political poems just examined, although the starting point may be the same. Before we can understand the particular relationship between the devices and dizains in Délie, the meaning and associations of the actual devices must be clarified. This will be the subject of the next chapter.

PART ONE

CHAPTER TWO

The Meaning of the Emblems

The main justification for the emblem pictures in emblem books of the sixteenth century was that the meaning of the picture made an immediate impact upon the reader's senses and thus gained an immediate entry into his understanding. This view is admirably summed up by Charles Fontaine in the preface to his Les Figures du Nouveau Testament,

Les choses sont représentées a la vue, et par icelle ont entrée en l'apprehension et de là en avant en l'entendement, et puis en la mémoire, emeuvent et incitent d'avantage, et demeurent plus fermes et stables que celles qui ont leur seule entrée par l'oreille.¹

The device pictures share the same advantage, but with the addition of a motto, representing pictorially an individual's thoughts. Thus it is less important for devices to reveal their meaning immediately; it may be completed by the motto and may be intended to be understood by a smaller group of people.

It is nonetheless clear that the meaning of the devices in Délie would be far more intelligible to the sixteenth century reader than to the twentieth century reader. His mind was 'conditioned' to recognise the legendary symbolic values attached to human and animal figures and legends that had been systematised in medieval compendia such as the Bestiaries. He would be familiar with some, if not all, of

(1) Paris, 1552.

the associations and interpretations attached to figures of Classical mythology and even if he were not, he had only to turn to mythological collections like Boccaccio's De Genealogia Deorum or Robert Estienne's dictionary in the 16th century.¹ Furthermore, he would be familiar with the meanings given to certain figures in previous contexts, in emblem books, books of hieroglyphics and others. Finally he lived in an age when figural interpretations of Biblical and Classical stories and figures were by no means dead.²

The modern reader of Délie on the other hand is not familiar with the significance attached to the figures in the picture, he may not know what associations would be awakened by the pictorial representation of the bat or the fly. Associations attached to a figure have not only been

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- (1) For a full discussion of the use and influence of these mythological dictionaries and handbooks in the Renaissance, see D.T. Starnes: Renaissance Dictionaries Austin, 1954, and D.T. Starnes and I.M. Talbert, Classical Myth and legend in Renaissance dictionaries, Chapel Hill, 1955. The prefaces to many of these dictionaries make it clear that they were designed to help the poet, painter, sculptor as well as the reader in that they could provide the former with themes and detail for their designs.
 - (2) See J. Seznec, La Survivance des Dieux Antiques, Essai sur le rôle de la tradition mythologique dans l'humanisme et dans l'art de la Renaissance. Studies of the Warburg Institute, vol xi, London 1940. The very popularity in the sixteenth century of Boccaccio whose interpretations are so often allegorical, confirms this fact.

lost since the Renaissance but have also changed considerably, so that the figure of Acteon for example would awaken very different associations in the mind of the 16th century reader from the ones it holds for the modern reader. My main purpose therefore, before discussing the function of the devices, will be to attempt to understand their content as it would have been understood by the 16th century reader.

The devices are drawn from various fields - from Classical mythology, natural history, alchemy, everyday life and others. Some reveal their meaning immediately but the significance of others for Scève's readers needs to be explored and in this quest, Renaissance handbooks of mythology, compendia of knowledge and other semi-literary and iconographical sources bring the 20th century reader close to the interpretations of the 16th century.¹

I shall examine each device in turn, study its meaning and associations and its treatment at the hands of other writers if this can illuminate its meaning in Délie.

(1) See Guy de Tervarent's book, Attributs et Symboles dans l'art profane, 1450-1600. Dictionnaire d'un langage perdu. Geneva, 1958 for a useful summary of symbols. Tervarent studies the sources of the symbols and their manifestations in the art of this period - 'deux listes exemplatives, non exhaustives et tendent seulement à établir que l'attribut ou le symbole était répandu dans le temps et dans l'espace'. (Referred to throughout as Tervarent.)

1. La Femme et la Lycorne.

The legend behind this picture has gathered around itself many and curious associations in many cultures.¹ Its presence in the European Middle Ages is attested by its appearance in illuminated manuscripts, tapestries, carvings in Misericords as well as in the Bestiaries. The legend that concerns us here, the death of the animal, was well known in the Middle Ages and related in detail by Brunetto Latini in his Trésor. The unicorn according to him is well known for its ferocity,

E sappiate che lunicorno e si forte e si fiero che
luomo nol puote giungere se none in una maniera,

this maniera being the placing of a maiden in its path to attract it,

e quando lunicorno vede la fanciulla:natura gli da
che incontanente sene va allei.e pone giu tutta sua
forzza (sic) e polle il capo in grembo.e addormentasi,
e dorme si forte:pella grande sichurttà (sic) ch elli
pende:sopra li panni della fanciulla;che forte cosa.
Allora veggiono li chacciatori e fanno di lui loro
volontade.²

The woodcut in Délie illustrates the last stage in the story when the unicorn has laid his head on the maiden's lap.³

(1) C.G.Jung, in his book Psychology and Alchemy, London, 1953, devotes many pages to the alchemical and religious symbolism of the unicorn both in Europe and in the East. See pp. 415-451.

(2) El Tesoro, editio primaria, Triviso 1474 primo libro, III, cap LXIII.

(3) The 1564 edition of Délie has a more elaborate woodcut where the unicorn is no longer burying his head in the maiden's lap but is sitting facing her; he has a flowing mane and the maiden's hair, jewellery and costume are much more elaborate than in the 1544 edition.

That the legend was both well known and popular in the 16th century is confirmed by the fact that printers used it as their mark: for instance Bonin Balsarin had as his mark the unicorn burying his head in the virgin's bosom.¹

O. Shepard in an interesting study of all aspects of the unicorn legend points out the underlying sexual connotations of the story: the unicorn represents the wild and ferocious male who is attracted to the pure maiden (every text stresses that it is essential for the successful capture that the maiden chosen should be a virgin).² Some writers in the Renaissance stressed the story as a symbol of chastity;

- (1) See H. Baudrier: Bibliographie Lyonnaise. Recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres à Lyon au XVIIe siècle. Lyon 1895-1921. 12e série, p. 69. An example in stone at this time is the bas relief on the corner of the facade of the Rathous in Freiburg bearing the date 1545. See also G. Vasari, Le vite de piu eccellenti architetti, pittori et scultori italiani, da Cimabue insino a' tempi nostri, Rome 1558, Vol IV, p. 137. An example is cited of a device incorporating the unicorn and the maiden: Daniello Ricciarelli da Volterra who made numerous devices for the Cardinal Farnese at Rome with the unicorn theme 'che è l'impresa di quella illustrissima famiglia'. See also A. Bacci, Discorso dell'Alicorno, Florence 1573, which is a discussion of the legend of the unicorn and which still accepts the existence of this fabulous animal.
- (2) The Lore of the Unicorn, London 1930. The author also points out the Christian interpretation of the legend, where the unicorn is seen as the symbol of Christ and the maiden is the Virgin Mary. In this context the unicorn is thought of as a noble and pure animal whose horn can effect miracles and drive away evil.

others took the unicorn to be a symbol of incontinence - Leonardo da Vinci for example states that the animal is incontinent,

Il liocorno per la sua intemperanza e non sapersi vincere per lo suo diletto che à delle donzelle dimentica la sua ferocità e salvatichezza.¹

In general however, the story was regarded as the feminine victory over man, entailing the latter's complete submission. And in this connection the legend had already been used in the Middle Ages as a symbol or analogy for the submission of man in love.²

(1) Valeriano, Bk 2, De Rhinoceronte, stresses the Chastity aspect. See J.P. & Irma A. Richter, The Literary Works of Leonardo da Vinci, 2nd edition 1939, s.l., Vol. 2, p. 64. (Referred to as Richter throughout.)

(2) See Richard de Fournival, Bestiaire d'Amour, cited by Shepard, pp. 54-55. Here Love is the huntsman who sets a maiden in the lover's path: the lover is attracted to her by her sweetness and odour, falls asleep and dies the death of love.

An interesting detail of the legend that appears in some device books is the fact that the maiden robs the unicorn of his horn which is the source of his life and strength. In Prima Parte delle Imprese fatte in diverse occasioni circa vari soggetti da Bartholomeo Rossi, Accademia Partenio, Il Sollevato, Verona 1613, there is a love device of the maiden and the unicorn with the title 'Amore ogni fiera senza doma' and the following commentary,

ella, come vittoriosa del feroce animale, con presta mano levatogli l'acuto corno, e per conseguente, ispogliato d'ogni sua forza, diviene (misero) de fieri cacciatori infelice preda.

The theme seems to hark back to the archetype of male strength drained by a maiden in the persons of Samson and Delilah in Christian mythology.

In Délie the motto 'Pour te veoir ie perds la vie' completes the meaning of the picture by establishing the personal relationship between the unicorn and the poet and between the maiden and his mistress. The death that is the fate of the unicorn is only indirectly due to the maiden whereas the poet knows death at the hands of Délie.

2. La Lune a deux croissantz.

This device of the full moon surrounded by crescent moons and a field of stars is far less obscure than Parturier's note would suggest.¹ The comparison between an outstanding person and the moon, or a meteor or comet was a well known one from Antiquity, possibly inspired by the lines in one of Horace's Odes,

Micat inter omnes
Iulium sidus yelut inter ignes
luna minores.²

Paulo Giovio records that Hippolito, Cardinal de' Medici took the words Inter omnes and used a comet shining brightly as his impresa.³ Giovio also mentions the two devices of Henri II, the crescent moon while he was still the Dauphin

(1) Parturier quotes a passage from the Roman de la Rose where the comparison between a lady and the moon occurs.

(2) Odes, 1.12.46-48.

(3) In the English translation of Giovio's Imprese: The worthy tract of Paulus Jovius contayning a Discourse of rare inventions both Military and Amorous called Imprese. Translated by Samuel Daniell, London, 1585, it is added that the Cardinal used this impresa to signify that his lady excelled all other women in beauty.

and the full moon when he came to the throne. Menestrier, in La Philosophie des Images and Devises des Princes, lists innumerable devices of illustrious people on the theme of the sun, moon, and stars. He cites this device of Scève's in both books as well as other devices with exactly the same picture but different uses and interpretations. The full moon for instance could be a device for 'Notre Dame qui tient le premier rang entre les saints' as well as 'une Dame dont la vertu, le mérite et réputation l'emportaient sur toutes les Dames de la Cour'.¹

Both the motto 'Entre toutes une parfaite' and the picture in Délie are well known and in a sense 'ready-made' so that the contemporary reader would find no difficulty in recognising this as an amorous device in praise of the lady - her perfection and excellence in comparison with all other ladies.

3. La Lampe et l'Idole.

The picture is rather obscure in the 1544 edition of Délie but the 1564 edition throws some light on the actual figures of the woodcut. The essential elements are the same in both, namely the monument in the foreground on which are standing the figure of a man and a large lamp of the kind used in Antiquity. The later woodcut makes it clear that the

(1) nos. 33 and 158 in Philosophie des Images.

figure of the man, though living, is more like an idol or statue, contemplating the lamp. Furthermore, background details which have been added - mountains, sky, stream and bridge - seem particularly apt since the central group is surrounded by natural objects and sights and yet is isolated from them.¹

Although the two figures of the picture do not seem to have appeared together in this relationship before Délie, the lamp had a certain significance attached to it in the Renaissance. In Francesco Colonna's strange book Hypnerotomachia Poliphili, full of Egyptian hieroglyphs Ancient symbols, obelisks, pyramids and pictorial enigmas interpreted in a particular way, the Ancient lamp appears more than once and always stands as a symbol for life.² It appears for instance in some three lines of enigmatic figures which include an anchor, a goose and a lamp. Each object stands for something and when all the objects are put together they can be read as a sentence. In the case of the three objects mentioned, the anchor stands for firmness, the goose for vigilance and the lamp for life, thus together forming the phrase 'firmam custodiam vitae'.³ This single

- (1) The aptness of the landscape emerges only after reading the companion dizain and will be discussed in the next chapter.
- (2) 1499 edition used throughout unless otherwise stated.
- (3) Colonna, op.cit. fol.c.1.

book had a tremendous influence on emblem writers and those interested in symbols of all kinds and it is not surprising to find the lamp as a symbol for life reappearing several times in the course of the 16th century.¹ In the device contemporary readers might have been expected to realise that Délie is the source of the poet's light and of his life and that this is aptly symbolised by the lamp in the foreground of the picture. The motto 'Pour te adorer ie vis' puts the stress on the two important aspects of the device - his adoration being his sole raison d'être.

4. L'Homme et le Boeuf.

On one level this picture could be taken as an illustration from everyday life, a man trying in vain to control an ox. The picture is of the kind used in the 15th and 16th centuries to illustrate books on agriculture and it shows what is expressed in the motto 'Plus l'attire, plus m'entraîne'. In his Art des Emblèmes Menestrier lists this device along with many others by Scève as an example of un emblème passionné, whose purpose differs from that of an ordinary emblem in that,

(1) See Tervarent, sub lampe. See discussion in Volkmann, Bilderschriften der Renaissance, p. 15 and p. 21. An instance of the re-appearance of the lamp is in Valeriano, Bk 46, where there is a commentary on Lucerna - vita animusque.

emblèmes passionnez sont plutost des expressions des passions et des affections de l'ame, que des ensiegne-ments. Il y en a un bon nombre de cette sorte particulièrement pour exprimer la tendresse, les soins et les empressemens de l'Amour.¹

Commenting on the meaning of the device Menestrier says,

pour exprimer qu'il n'estoit plus maitre de sa passion, il peignit un de ces chars des jeux Olympiques où le cocher faisoit tous ses efforts pour retenir ses chevaux quand ils sont au bout de la carrière, ne scauroit plus les retenir dans le mouvement impetueux qu'ils ont pris; et il a expliqué sa pensée par ces mots, 'Plus l'attire, plus m'entraîne'.²

Menestrier's description of the driver and the two horses is rather far from the actual content of the Scève device though close to its meaning in terms of the poet's passion. It suggests that Menestrier had in mind the analogy used by Plato in his discussion of the passions and man's soul.³ When explaining the nature of the soul, Plato describes the judgement as a driver, controlling two horses which drive the chariot of the soul, the one good, the other bad, being honour

- (1) Art des Emblemes, p. 161; Menestrier seems now to have changed his terminology in that he is calling Scève's emblemnes emblèmes passionnez, but he defines the term in such a precise way that it is clear that it means exactly the same as amorous device, and what he previously (see chapter 1 above) called 'peintures de ses amours'.
- (2) All the woodcuts included by Menestrier in this book to illustrate Scève's devices are different from the ones in both the 16th century editions of Délie. It would be interesting to know where Menestrier found the woodcuts and whether they had been used previously in connection with dizains from Délie, but this entails a separate study.
- (3) Phaedrus, 245.246 and 254.

and appetite respectively. In the same Dialogue he discusses the difference between spiritual contemplation of the beautiful object and lustful desire for the object and again uses the analogy of the two horses. The behaviour of the bad, black horse who is uncontrollable and knows only physical desire is described to illuminate the nature of desire and lust. The analogy is close to the content of the companion dizain in Délie as we shall see later.

5. La Lanterne.

This is an extremely simple device consisting of the single object into whose mouth the words of the motto are put, as Estienne would say 'par Prosopopée',

vous ne devés craindre de faire parler toutes
sortes d'animaux, d'instruments mechaniques et
autres choses tant naturelles qu'artificielles.¹

The actual picture and motto are transliterations into pictorial terms of a love conceit which Praz suggests is inspired by the two lines in Ovid which had become proverbial,

quis enim bene celat amorem?
Eminet indicio prodita flamma suo.²

But it is also obvious that proverbial sayings common in the 15th and 16th centuries like 'amour se monstre ou elle est' and,

(1) Art de faire des Devises, Ch. xi.
(2) Praz, p. 83.

Amour, toux, fumée et argent
Ne se peuvent cacher longuement,¹

might have prompted a pictorial representation like the lantern device. Parturier gives a reference to an emblem in Corrozet's Hecatographie whose picture and meaning are however different from the device in Délie. The picture shows a woman holding a book in her hand; the accompanying verses explain that her lover is away and the woman writes in the book her grief and suffering so that when the book is eventually read her love and suffering will be appreciated. Here the emphasis is on the future when her love will be an open secret. The point of the device in Délie however is that the light although apparently hidden within the lantern, nonetheless shines through. Love, likewise, cannot be hidden.

6. La Chandelle et le Soleil.

This is a common theme and a device that became very common so that it was regarded by later writers on the genre as too self-evident and was dismissed by them as not being witty or ingenious enough.² And indeed the meaning is clear

(1) See Leroux de Lincy, Le livre des proverbes français précédé de recherches historiques sur les proverbes français, Paris, 1859.

(2) Praz, p. 55, cites the tenth proposition in Emanuele Tesauro's Cannochiale Aristotelico where the torch whose light fades in the sunshine is given as an example of 'these devices, although the meaning is witty, show clearly their significant property to any one who is not blind'.

enough, the juxtaposition of a small modest light with the sun shows that the former is destroyed by the latter. But the motto not only completes the meaning, it also adds to it - 'A tous clarté a moy tenebres', in that the sun distributes light everywhere and deals a death blow only to the candle with which the poet identifies himself. Thus it is the aspect of personal isolation which is stressed in Scève, rather than the overwhelming power of the sun.

7. Narcissus.

This is the first device which draws upon Classical Mythology and it is important to know which aspects of the legend with which we are all familiar were stressed and commented upon in the 16th century. The main source and the most well known one, both to-day and in the 16th century, for the legend of Narcissus is that of Ovid.¹ The important points in the Ovidian story are: the beautiful youth spurned the love of Echo and thus incurred the wrath of Eros who punished him by making him fall in love with his own image in a fountain. Unable to grasp his own reflection, loving it in vain as it was incapable of returning his love, he died after much suffering and was turned into a flower called after him. A second version of the legend in Antiquity is given by Pausanias who, attempting to explain the legend in a

(1) Met. 3.339-510.

rational way introduces into it a twin sister with whom Narcissus was in love.¹ This second version however seems to have found little support with later mythographers and appears only in *Natalis Comes* among the 16th century ones.² Mythographers whose authority was paramount in the Renaissance all give the Ovidian version of the myth and put the emphasis on self-love. Boccaccio for example tells the story as Ovid told it and as usual suggests a meaning for the fable. In this case it is that Echo is in fact fama and Narcissus, neglectful of her, is seduced by worldly delights and dies, viewing his own glory. There is nothing to suggest that these associations are present in the device and the 16th century mythographers who followed Boccaccio are content to

(1) Descriptio Graecae, 9.31.6.

There is another story about Narcissus, less popular but not without some support. It is said that Narcissus had a twin sister; they were exactly alike in appearance, their hair was the same and they wore similar clothes and went hunting together. The story goes on that Narcissus fell in love with his sister and when the girl died he would go to the spring, knowing that it was his own reflection that he saw but in spite of this knowledge finding some relief for his love in imagining that he saw, not his own reflection, but the likeness of his sister.

(translated by W.H.S. Jones and H.A. Ormerod. Loeb Classical Library.)

(2) *Natalis Comes*, Mythologiae, Geneva 1612. Bk 9, Ch. xvi.

give the story.¹

In the pictorial arts, both Graeco-Roman and Renaissance, the aspects of the legend which are emphasised are Narcissus's spurning of the love of the Nymphs, particularly that of Echo and the punishment and death of the youth at the hands of either Venus or Eros. Sometimes one or other of these figures are present in the picture to make clear that Narcissus dies of self-love because he has spurned the love of others.²

The motto of the device, 'Asses meurt qui en vain ayme' shows which aspect of the fable is being stressed here. It is not so much the fact that the love Narcissus was smitten with was for himself, but rather that it was not requited and that his death was due both to unrequited love and to punishment by Eros.

(1) Boccaccio, De Genealogia Deorum Gentilium, Bk 7, Ch.59. All references are to the 1532 Basle edition and De Genealogia Deorum Gentilium is referred to as Boccaccio. See also Robert Estienne (Robertus Stephanus), Dictionarium nominum, virorum, mulierum, populorum, idolorum, urbium et quae passim in libris prophanis leguntur. Paris, 1541.

Also, Calepinus, Dictionarium ... multo diligentius ab Ascensio repositum, Paris, 1518. (The dictionary was first published in 1502.)

Alciati has an emblem on Narcissus with the title Philautia or self-love.

(2) See article by D. Panofsky in Art Bulletin, XXXI, 1949, pp. 111-120, on Narcissus and Echo: Notes on Poussin's 'Birth of Bacchus', in the Fogg Museum of Art.

8. La Femme qui desvuyde.

The picture shows an old woman holding a distaff and spinning. Menestrier includes this device in his list of emblèmes passionnez with the following comment,

espérant que l'age finiroit ses peines en moderant sa passion, il pegnit une femme qui travailloit sur un mestier, et dont la vieillesse venoit couper le fil avec ces mots - 'Après long travail une fin'.¹

He then produces a woodcut which is quite different from the ones in the 16th century editions of Délie. It shows an old woman spinning and in the background is the allegroical figure of old age, or death, standing ready to strike. There are many other figures seated around a table. Menestrier has then made explicit what is only suggested in the Scève device, namely that one of the Parcae of Greek Mythology is implied in the picture of the old woman spinning. The three Fates, Clotho who held the distaff, Lachesis who spun the thread and Atropos who cut the thread were always represented in art and poetry as three old women. Furthermore the distaff itself was regarded as a symbol of death since it was an instrument of the

(1) Art des Emblèmes, p. 162. He also quotes the dizain from Délie which differs slightly from the one in Délie. Line 1 has 'le penser qui cause les raisons' instead of 'forme' as in Scève, and the spelling throughout has been modernised, e.g. 'mots' of line 2, 'En cette vie heureusement maudite' of line 4 and line 9, 'Ce neanmoins maugré la repentance'.

Parcae.¹ The theme of the device and companion dizain is precisely the work and suffering of life and the peace hoped for in death.

9. La Targue.

In the 1544 edition the woodcut is extremely simple showing an arrow stuck in the centre of a shield. To this the 1564 woodcut adds some details. The shield is much more elaborately drawn and now has a figurehead in the centre, surrounded by flowing hair. An arrow enters its mouth. The head is reminiscent of that of Medusa or Gorgon. The motto - 'ma fermeté me nuict' - brings out the significance of the picture, namely that it is the essential quality of the shield, its fermeté without which it would be useless as a shield, which harms it. The shield was also traditionally an attribute of Chastity - an added suggestion which is not out of place here.²

10. Deux Boeufs a la charrue.

This picture offers no difficulty in interpretation;

- (1) See Tervarent, sub Fuseau.
 See also Valeriano, Bk 48. 'De colu et fuso ... Mors. He states quite clearly that it is a symbol of death - 'At colus ... mortis habere significationem tradunt'.
- (2) See Tervarent, sub Bouclier.

the ox is a symbol of toil and patience in suffering.

Here the two oxen yoked together derive comfort from the fact that they are two. Menestrier cites this device as an emblème passionné and comments thus,

pour le mariage il a peint deux boeufs attelés à
un même char, et sous un même joug, avec ces mots
'Douce la peine qui est accompagnée'.¹

Emblem writers in the second half of the 16th century used the same kind of picture but drew different morals from it: for example, Sambucus sees it as an object lesson in learning to tackle each task in its proper season.² Hadrian Junius on the other hand uses it to illustrate the title 'Sero detrectat onus qui subit'.³ Scève's motto seems to have been suggested

(1) Art des Emblèmes, p. 163. Menestrier has not understood the dizain well as we shall see later.

(2) Emblemata, Antwerp, 1564, p. 199.

(3) Hadriani Junii Medici Emblemata, Antwerp, 1565.

The verse runs as follows,

Iugo repanda colla servili effere
Exuere molliter para taure irrita
Sero recusat, qui capessit, iugum
Connubiumque, munera et civilia.

The last two lines are very close to the interpretation that Menestrier gives to the Scève device and dizain.

See also, p. 26, in the Imprese of Gabriel Symeoni, added to Paulo Giovio's devices in the 1559 edition, op.cit., the same device. The motto in this case is 'Sic vos non vobis' and the verse:

Quanti son quei, che dopo un lungo affanno
Pensando al fin aver pace e riposo
Trovan ch'un falso, ladro, invidioso
Ne porta il frutto, e eglin' biasmo e'l danno.

by a proverbial saying common in Italian poetry which has been given a slightly different twist by Scève. Parturier cites a similar line in Leone Ebreo's work Dialogi d'Amore.¹ This was translated into French in 1551 by Denys Sauvage (le Seigneur du Parc Champenois) and Parturier quotes this phrase:

car la compaignie, es tribulations est cause que
moins elles se sentent.²

In the same year another French translation of this work appeared from the press of Jean de Tournes and although it is anonymous, it seems certain from the device and dedicatory epistles 'A sa dame' that it is by the hand of Pontus de Tyard, Scève's friend, admirer and a one time disciple.³ It is interesting to note that the translation Pontus de Tyard gives of the same phrase is:

ou pour le secourir en ses travaux ou, vrayement,
pour l'allegier: car (dit on)
Doulce est la peine au mal accompagnée.⁴

- (1) Although written in 1502-3 this work was not published until 1535 - after Ebreo's death.
- (2) Philosophie d'Amour de M. Léon Hebreu. Traduite d'Italien en François par le Seigneur du Parc Champenois. G. Roville et T. Payen. Lyon 1551, p. 55.
- (3) See for example the way in which the 'Petrarchism' of Pontus is derived through Scève: V.L. Saulnier, Maurice Scève et Pontus de Tyard: deux notes sur le pétrarquisme de Pontus. Rev. de litt. comparée. 22e année, 1948, p. 267ff. Scève figures too, of course, in Pontus' Discours du Temple, de l'An et de ses Parties.
- (4) Leon Hebreu De l'Amour. A Lyon par Jean de Tournes, 1551, p. 47.

In spite of the early conversion of Pontus to the Pléiade (e.g. in the 2nd volume of his Erreurs amoureuses published in 1550) it is clear that Scève's lines were imprinted in his memory.

It is clear that Pontus had in mind here the last line of the Scève dizain and that he is quoting it, while giving the impression that he is quoting a French proverbial saying.

11. Le Phenix.

This is a simple picture of the fabulous bird whose legend is still alive in people's minds and which is used as a heraldic symbol by an Assurance Company. But one wants to know which aspects of the Phoenix story were esteemed and used by the writers of the Renaissance. The description and story of the bird that had the greatest authority in the 16th century were those given by the Elder Pliny. The important elements in this description are as follows: the uniqueness of the bird - 'unum in toto orbe', its magnificent appearance - 'auri fulgore circa colla, caetero purpureus, caeruleam roseis caudam pennis distinguuntibus cristis fauces caputque plumeo apice honestante'. Finally its strange mode of death and its rebirth from its own ashes:-

senescentem casiae thurisque surculis construere nidum, repleti odoribus et supere mori. Ex ossibus deinde et medulis eius nasci ceu vermiculum: inde fieri pullum.¹

This description and legend gathered around itself other associations in later writers. Lactantius, for instance, in the fourth century, devotes a whole poem to the bird at

(1) Nat. Hist. X. 2.

the end of which he associates it with happiness, death and self-generation,

Heureux être, ignorant les liens de Venus,
Sa Venus c'est la mort; la mort son seul amour,
Afin de pouvoir naître, il aspire à mourir.¹

In the medieval Physiologus it was identified with Christ the Saviour, reborn from death, all the characteristics of the bird being excellent symbols of Christ.

Thus we may expect that in the Renaissance the Phoenix was used to symbolise many things. In Horapollon's Hieroglyphica, for example, we find that it signifies a long or everlasting life, the explanation being in terms of its perpetual rebirth from death and the preservation of its identity in time.² For Petrarch however, it was the uniqueness, rarity and dazzling beauty of the bird that made it an apt symbol for his mistress Laura whom he calls in many poems 'la mia fenice'.³ For Leonardo da Vinci it was a symbol of 'constantia',

(1) The text is cited in full and translated in the study of the myth by J. Hubaux and M. Leroy, entitled Le mythe du Phenix dans les littératures grecque et latine, Paris, 1939. Particular attention is paid here to late Classical writers.

(2) Hieroglyphica, Paris 1517.

(3) For further discussion on Petrarch and Scève's use of this symbol see D. Coleman, Some notes on Scève and Petrarch, French Studies, Vol. XIV, 1960, no. 4, pp. 293-303.

alla constantia s'assimiglia la fenice la quale intendendo per natura la sua renovatione, è costante a sostenere le cuocenti fiamme le quali le consumano e poi di novo rinasce.¹

For other writers it was used as a symbol for Christ, continuing in the medieval tradition.²

It appears that in iconography and Tarot card lore the Phoenix was an attribute of Hope, since the latter has the same power of arising from ashes of dead hopes as the Phoenix rising from its own death bed. Scève is quite clearly emphasising the rebirth from death aspect of the legend as the motto shows, 'De mort a vie', but it is difficult to say whether he was aware of the connection between the Phoenix and Hope - which is precisely the basis of the analogy as presented in the companion dizain.³

12. L'Oyseeu au glus.

This device derives from a stock image in Italian and French love poetry - namely the comparison between one of

(1) Richter, Vol. 2, p. 264.

(2) Ruscelli for example, Immreso illustri, p. 53, suggests a Christian interpretation for the Phoenix legend. He also cites in considerable detail the descriptions of the Phoenix found in Lactantius and Claudian.

See also Valeriano, Bk 20, and L. Réau, L'Iconographie de l'art chrétien, 3 tomes in 6 vols, Tome I, Paris, 1955-59, for a fuller discussion of the role played by the Phoenix in Christian iconography.

(3) Tervarent sub Phénix cites the series of Tarot cards attributed to Mantegna and the legend on the reverse of a medal attributed to Jules della Torre as manifestations of the Phoenix as attribute of hope, in the art of the Renaissance.

love's traps and the bird lime set down to catch birds. Petrarch himself had made frequent use of the same image; he is fond of the verb invescare and especially of the participial form invescato and also the noun vischio.¹ In one poem he not only makes a comparison between the lover and trapped bird but also states exactly the same as does the motto of the Scève device,

e come augel in ramo
ove men teme ivi più tosto è colto.²

In fact the motto in Délie reads like a translation of the line in Petrarch. Furthermore the companion dizain contains definite reminiscences of the Petrarchan sonnet. Petrarch states for instance that he was caught, trapped by the beautiful face of Laura. Scève in line 10 says 'Voyant la doulce face'. Petrarch uses two analogies to describe the way he was 'hooked',

il cor preso ivi come pesce a l'amo
onde a ben fare per vivo esempio viensi
al ver non volse li occupati sensi
e come novo augello al visco in ramo.

Scève seems to remember the first analogy and uses it elaborately in another dizain of Délie, 221, where the framework of the dizain is anecdotic and narrative.

- (1) Rime (ed. Carducci e Ferrari, forming Vol. XIII of the Bibliotheca Carducciana Florence, 1957.) 142 line 29 'gl'invescati rami'; 165 line 5 'Amor che solo i cor leggiadri invesci'; 211 line 11 'Ove soavemente il cor s'invesca'; 99 line 8 'l'animo invescato'.
- (2) Rime, 257.

Ma Dame et moy saultons dans le bateau,
and where he moralises and comments on the analogy between
himself and the fish,

Cesse: luy dy je, il fault que je lamente
L'heur du Poisson, que n'as sceu attraper
Car il est hors de prison vehemente,
Ou de tes mains ne peuz onc eschapper.

In the companion dizain to the device Scève remembers the
pithy saying quoted above and echoes the motto in the last
line. He must have been familiar with this sonnet of
Petrarch's and it is as if he stores fragments of lines and
phrases in his mind for future use.¹

13. Dido qui se brusle.

This is a picture of Dido on her marriage bed, piercing
her breast with a sword and surrounded by the flames of her
funeral pyre. It seems a faithful representation of the
account given by Vergil of Dido's death in the fourth book
of the Aeneid.² Some engravings and woodcuts of the 16th
century are very similar to this woodcut in Délie and they
show the essential details of the story - the flames and the
dagger with which she kills herself.³

(1) For a discussion of borrowings of this kind in Délie
see Saulnier, vol 1, ch. 13 and I.D. McFarlane, Notes on
Maurice Sceve's Délie, French Studies, Vol xiii, no. 2,
pp. 99-111.

(2) Aeneid. 4. lines 641 to the end.

(3) F.W.H. Hollstein, German engravings, etchings and wood-
cuts 1400-1700, Amsterdam, 1954 in progress, vol 1,
p. 187 and vol 3, p. 58.

Also examples in F.W.H. Hollstein, Dutch and Flemish
etchings, engravings and woodcuts, 1450-1700, Amsterdam
1959.

The Vergilian picture of the Dido who is forsaken by Aeneas and is driven to commit suicide in shame and grief battles for existence in the Middle Ages and the Renaissance with another version of the story of Dido which must be taken into account as it appears in Boccaccio, Petrarch and the dictionaries of Classical mythology as well as emblem books, collections of devices and poems in the 16th century.

According to this second version which is closer to the historical Dido, she is faithful to her husband Sychaeus and commits suicide in order to avoid the shame of a second marriage. Boccaccio makes an important distinction between the Dido of Vergil and this other Dido and states that the latter, because of her situation, beauty and chastity was adapted by Vergil for use in the Aeneid.¹ Petrarch deliberately rejects the Vergilian version of Dido and

(1) Boccaccio, Bk 2, p. 58.

The distinction became traditional and even Ronsard in the preface to his Franciade states that Dido would rather die by her own hand than break her vow of chastity.

The same sentiment is expressed by Robert Estienne. See sub Dido. 'Elissa, virago quia fortiter fecerit: seipsam potius interimere quam libidini indulgere volens.'

c.f. also in Torrentinus, Elucidarius carminum et historiarum vel Vocabularius poeticus continens fabulas, historias, provincias, urbes, insulas, fluvios et montes illustres opus denuo recognitum ... quibusdam additis, Daventriae, 1503.

c.f. also Calepinus, Dictionary, sub Dido.

insists on her fidelity to her first husband.¹ He is followed in this by a number of authors of devices in the 16th century among whom is Ruscelli who shows a device where a turtle dove refuses to mate after her first mate has died and in the commentary evokes associations with Dido and cites two sonnets of Petrarch in this connection.²

In the case of the device the meaning is made clear by the motto, 'Doulce la mort qui de dueil me delivre', which sets the tone and attitude to death of the Vergilian Dido when she has been forsaken by Aeneas. Vergil relates how she utters these words,

dulces exuviae, dum fata deusque sinebat,
accipite hanc animam meque his exsolvite curis.³

Later he records her last words before she gives herself up to death,

dixit, et os impressa toto 'moriemur inultae
sed moriamur', ait. 'sic, sic iuvat ire sub umbras'.

This is exactly the context of intense, anguished love which is not reciprocated and which is only relieved by the welcoming

(1) e.g. in his Triumpho della Castità, lines 155ff.
(Triumpho. Vinegia 1519),

Quella che per lo suo diletto e fido
sposo non per Enea, volse ire al fine:
taccia'l vulgo ignorante io dico Dido
cui studio d'onestate a morte spinse
non vano amor, com'è'l publico grido.

In his book Senilium Rerum libri, IV, 5, Petrarch gives fuller reasons for his interpretation and questions the accuracy of Vergil.

{2} Ruscelli, p. 170.

{3} Aeneid IV, lines 641 to the end.

approach of death which is needed for the appreciation of the Scève device.¹

14. La Tour Babel.

This illustrates one episode in Biblical history and as such appeared not so much in emblem books as in the little books which followed the pattern set by emblem books but which were devoted to explaining and illustrating the Old and New Testaments. The form these books took is well illustrated by C. Paradin's Quadrins Historiques de la Bible published in 1555. This 'potted version' of the Bible contains a set of pictures illustrating stories from the Bible and a set of verses to explain the stories of the pictures simply and clearly. The book relies on the same principles as the emblem books, namely the combination of poetry and painting which serves to imprint stories and moral lessons more indelibly and more movingly on the reader's mind, but the ultimate aim is different since the simple version of the Bible is, as Paradin says in the preface,

a celle fin que un chacun fust induit a l'amour
de ce seul et unique necessaire, qui est la sainte
parole de Dieu.

(1) It is interesting to note that Marot alludes to Dido many times in his poetry and each time he is thinking of the Vergilian Dido. For instance,

Comme Dido, qui moult se courrouça
Lors qu'Enea seule la délaissa
En son pays.

(Oeuvres. ed. Guiffrey, Vol 3, p. 4)

It is worth looking at the treatment of the Tower of Babel episode in Paradin's book in order to measure the difference between its function here and its function in Délie. The picture is more elaborate than the one in Délie, the details are clear and thus it makes a greater visual impact on the reader. The quatrain tells the story thus,

Du bon Noé la génération ...
 Dressant la Tour Babel tant merveilleuse
 En son parler tombe en confusion
 Dieu empêchant l'entreprinse orgueilleuse.

Although there is no moral attached to this simple narrative, it is quite evident that the point of the story is to show the overweening pride of man which has to be checked and punished by God. In Scève's device, however, the motto makes it clear, 'Contre le Ciel nul ne peult', that the main point here is the uselessness of man's power when pitted against the supreme power of God and it is this aspect of the Biblical story which is relevant to Scève's purpose as it emerges from the following dizain.

15. La Girouette.

This device has as its theme constancy in the face of change - an idea common in the wider context of Renaissance thought as a whole.¹

(1) For full discussion see E.M.W. Tillyard, The Elizabethan World Picture, London, 1943, p.13-14. The same kind of theme is illustrated on another level by the mark of the printer Antoine Constantin in the 1544 edition of Délie.

But this particular pictorial representation of it does not seem to have appeared anywhere before Délie although the notion would be apt both for love poetry and for the more moralising emblem books. The words of the motto are strikingly reminiscent of a line in Petrarch,

né per mille rivolte anco[†] son mosso.¹

The metaphor is implicit in this line and the context is the same as that of Scève but no definite connection can be made between the two for lack of evidence about the mottoes and woodcuts.

16. La Cycorée.

This shows a heliotropic plant perpetually turned towards the sun. The legend behind this flower is the one related by Ovid: the heliotrope was in fact the nymph Clytia who was in love with the sun, was frustrated in that love and was subsequently changed into a flower that follows the sun in its course and bows to the ground when the sun is set.² The flower became a popular device in the 16th century but it is only in works published after Délie that it is explained and commented upon. Ruscelli discussed many aspects of the device in his Imprese illustri.³ He first recites the story

(1) Rime, 118.

(2) Met. IV, lines 256-270.

illa suum, quamvis radice tenetur
vertitur ad solem; mutatque servat amorem.

(3) p. 209. The motto of the Ruscelli device is 'Mens eadem'.

from Ovid and then expounds an interpretation of the legend made by Ficino which claims that the sun is the source of all virtue and light and succours human minds - and this concept is symbolised by the heliotrope and the sun.¹ Finally he discusses it as an amorous device, the lover having 'la stessa mente e natura d'esser semper col pensiero a lei'. He ends by quoting the sonnet of Bembo, 'L'alta cagione che da principio diedo', which contains the simile,

ond'io mi giro
pur sempre a voi, come heliotrope al sole.²

Giovio cites the device as an example of a device taken from Antiquity, concerning the 'loyal wife Artemis who wore in her tablet an Eliotropum, rising and falling with the Sunne'.³ Paradin, in citing the device of Marguerite de Navarre, which is also a heliotropic plant, gives a slightly different emphasis,

La feue Royne de Navarre Marguerite de France,
Princesse très illustre, portoit la fleur du Souci
en Devise qui est la fleur ayant plus d'afinité avec
le Soleil que point d'autre, tant en similitude de
ses rayons, ès feuilles de la dite fleur, qu'à raison
de la compagnie qu'elle fait ordinairement, se tournant
de toutes parts là où il va depuis Orient jusques en

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- (1) Ruscelli comments that the basis of the device is 'della conformità delle menti nostre col Sole, e delle virtù che da lui ricevono'.
 - (2) These two lines are cited by Parturier as one of the sources of the dizain in Scève. The number of poets cited by Parturier is merely proof that the legend and concept were very well known and well used at the time as a point of comparison with the lover and his mistress.
 - (3) Giovio, English translation, op.cit. This example is cited in the Preface.

Occident, s'ouvrant aussi ou se closant, selon sa hauteur et sa basseur. Et celle avoit celle Devise la tant vertueuse Princesse en signe qu'elle dirigeoit toutes ses actions, pensées, volontés et efeccions au grand Soleil de la Justice qui est Dieu Tout-puissant contemplant les choses hautes célestes et spirituelles.¹

This is slightly different from the Ficinian interpretation given by Ruscelli although the emphasis is again on the union of celestial and mortal or inferior things by devotion.

There are two aspects of the device: firstly, the concept that the flower is completely dependent on the sun, drawing nourishment and refreshment from it; and secondly, the flower is a self-evident symbol of faithfulness since Clytia in the Ovidian story did not forsake her love even after her transformation, and this faithfulness is that of a mortal for a divine thing or being. The motto of the device in Délie, 'En tous lieux je te suis', places the emphasis on the second aspect but we shall see that in the companion dizain Scève assumes that the reader has both aspects in mind.

17. L'Hyerre et la Muraille.

This device would be called 'self-evident' by 17th century writers. Ivy is an evident symbol for parasitic

(1) Devises Héroïques, p. 72.
c.f. also Valeriano, Bk 58, De heliotropo et selenetropio where he stresses the union between celestial and inferior things.

and destructive behaviour and had been used as such by Classical authors.¹ It is also, and perhaps less evidently a symbol of victory and particularly poetic glory.² With the emblem writers it became a popular subject for pointing to examples of ingratitude and as we have seen, had already appeared in Corrozet's book and La Perrière's Theatre.³ The difference in treatment between the ivy as an emblem and Scève's use of it as a device has already been commented upon but it is worth mentioning the fact that Aneau has an emblem picture in his Picta Poesis showing an ivy growing around a tree and that in the accompanying verse he seeks to make a comparison between this and a lustful woman who destroys her lover.⁴ Although the comparison and context seem closely akin to the device and dizain in Délie there is no personal element present and the tone and attitude of Aneau are very

(1) e.g. Catullus, 61.33.ff, who compares the ivy with the lover,

mentem amore revinciens,
ut tenax hедера huc et huc
arborem errans.

(2) See Valeriano, 51, De hedera, Symbol for poetic glory which is used widely in the Renaissance, e.g. Ronsard passim. In Ancient times it was used for leafy coronets of poets, warriors and victors in the games.

(3) See chapter 1 above.

(4) op.cit., p. 53. The title given by Aneau is Noxia copulatis.

different.¹

Ruscelli uses the same picture as an amorous device and explains it thus,

l'arbore sia quel che parla, e l'Autor dell'Impresa
nell'arbore comprende o rappresenta se stesso.²

The ivy obviously stands for 'la Donna crudele e fiera' and the lover is the one destroyed by it,

egli per doglia e per disperation se ne sentisse
tuttavia venir consumando e perdendo di vigore,
e finalmente conoscesse non poter lungamente
resistere, che non restasse del tutto estinto.

Ruscelli's commentary again might well have been made for Scève's device and dizain.

18. Le Cerf.

The wounded stag fleeing to save its life and thereby intensifying its pain and hastening its death is a direct transposition into pictorial form of a common conceit of love poetry. Even before Petrarch had made extensive use of the wounded stag image Vergil had sought to convey the distraction and distress of the abandoned Dido by means of

- (1) Aneau makes no direct personal comparison in the analogy but concentrates on a general hatred and contempt of women. His vocabulary is sensual and contemptuous,

procax....
amica formosior
lentis adherens brachiis
lascivo amore.

- (2) Ruscelli, p. 257.

a comparison with the stag.¹ Petrarch stresses rather the intense paradox of the situation in which the wounded stag, the lover, finds himself.² He identifies himself completely with the stag. However much he flees from Laura and seeks to be rid of the lethal dart of love, the further and faster he flees, the more intense become his love and suffering and the more certain his death. With the development of the imprese amorose this conceit became popular as one would expect from the simple and apt analogy it provides for the lover. Furthermore the stag was also thought to be a sexual symbol - of ardour in love and this made it even more apt as a symbol of physical desire and suffering.³

19. Acteon.

The picture shows Acteon after his transformation, his head and shoulders are already those of a stag and he is surrounded by his own hounds. In many 15th and 16th century woodcuts and painting two simultaneous scenes are shown, Acteon being discovered by Diana and Acteon transformed into a stag, but in Délie only the last stage of the

(1) Aeneid.IV, lines 69ff.

uritur infelix Dido totaque vagatur
urbe furens, qualis coniecta cerva sagitta
quam procul incautam nemora inter Cresia fixit
pastor agens telis liquitque volatile ferrum
nescius: illa fuga silvas saltusque peragrat
Dictaeos; haeret lateri letalis harundo.

(2) Rime, p. 301, poem beginning I dolci colli.

(3) See Valeriano, Bk 7, where he calls the stag mulierosus.

story is illustrated.¹ The main account of the fable is again that of Ovid. The hunter Acteon, one of the beautiful rustic youths of Classical mythology, surprises Diana and her nymphs while they are bathing naked in a pool. The Goddess is overcome by shame and ensures that Acteon will not live to tell the tale by transforming him into a stag and he is thereafter set upon by his own hounds who do not recognise him. An important element in this narration is the fact that Acteon still retained his human faculties after his transformation had taken place and Ovid devotes a few lines to analysing his reaction to his strange state,

me miserum, dicturus erat: vox nulla secuta est
 ingemuit: vox illa fuit lacrimaeque per ora
 non sua fluxerunt; mens tantum pristina mansit.
 quid faciat? repetatne domum et regalia tecta
 an lateat silvis? timor hoc, pudor impedit illus.²

This account is retold by Boccaccio and by the 16th century compilers of Classical dictionaries.³

Emblem writers were fond of the fable. Alciati had included an emblem picture and verse in his first edition, where the picture is similar to the one in Délie but the

(1) For fuller details of different representations of Acteon in the 15th and 16th centuries see article by R.W. Lee, Ut Pictura Poesis, the Humanist Theory of Painting, in Art Bulletin, December, 1940, vol xxii, number 4, p. 197-270.

(2) Met. 3.3. lines 200ff. My emphasis.

(3) Boccaccio, Bk 5, Ch. 14.

R. Estienne gives other sources of the story but adds that 'receptor et communio Ovidii sententia'.

underlying intention of the author is made clear in the verse. He points to the moral of the fable, namely that the reader should be on his guard against the people who surround him, who flatter him now but who will eventually turn against him as did the hounds of Acteon against their master.¹ The fable also appears in Aneau's book where the moral again points to the misery of the master who is at the mercy of his servants and flatterers.² And again in Sambucus, the purpose of the picture is to provide an opportunity for a moral warning against excessive love of hunting, riotous living and prodigal waste of money.³

It is clear from these few examples that the emblem writers were not interested in the fable as such but were merely concerned with drawing a moral for their readers even at the risk of missing the main point of the story. The motto surrounding the picture in Délie, 'Fortune par les miens me chasse', would seem to coincide with the moralising intention of emblem writers but for the personal element which is introduced in the pronoun 'me'.

(1) fol. E VI Emblem no. 91.

(2) Picta Poesis, p. 41.

(3) Sambucus, p. 128. The Latin verse here is,

Quam multos hodie, quos pascit odora canum vis
Venandi studium conficit atque vorat
Saepe etiam propria qui interdum uxore relictā
Deperit externas corniger ista luit.

This same fable was however just as popular with love poets as with emblem writers and the treatment of it in this field is perhaps more illuminating for its meaning in Délie. Petrarch in particular had used the fable in detail in one canzone where he is narrating the story of his love by means of a number of fables of transformation.¹ At the outset of his love for Laura he was changed into a laurel tree, that is into the person of his beloved who is identified throughout with the laurel because of her name. In despair he started to sing of his fate, that is, he was changed into a swan. And then appears the fable of Acteon and Diana which follows the Ovidian story closely.² The details of the story are intended to correspond to details in the poet's own situation: Laura is seen as Diana herself and the poet as Acteon. He is punished by his cruel mistress for having approached her too intimately, for having presumed upon her. The physical transformation of Acteon symbolises the mental and psychological strangeness that the poet experiences.³

(1) Rime, 23.

(2) Compare Ovid lines 181-190 with Petrarch,
 e quella fera bella e cruda
 in una fonte ignuda
 si stava ..io..stetti a mirarla
 ond'ella ebba vergogna.

(3) The reason for the punishment in Petrarch is a refined and non-sensual form of the suggestion made by Hyginus in his narration of the fable. See Fabulae, Ch. 180 - pastor Dianam lavantem speculatus est et eam violare voluit. (My emphasis.)
 This hint is not taken up by other mythographers.

Petrarch then has used the fable to illustrate and communicate his own experience in love - he loses his own identity and undergoes a strange transformation. And this is precisely the underlying suggestion in the companion dizain in Délie. An allusion to Acteon in the same kind of love context occurs in Colonna's Hypnerotomachia where he is describing the effects and torments of love,

plus esgaré que dedans un grand Labyrinthe:voire
plus pressé qu'onque ne fust Acteon par ses chiens.¹

And later in the story when Poliphile is watching Venus bathing, he is reminded of Acteon and Diana and describes the effect of this sight upon him in these terms,

j'en devins offusqué de mon entendement, je me
senty ouvrir le coeur et y engraver la figure de
ma bien aimée ...n'y eut ni nerf ni artère qui de
ce feu ne feust bruslé comme une paille seiche au
milieu d'une grande fornaiise ...que quasi je ne
me cognoissois plus et pensois estre mué en autre
forme.

This description comes close to what Scève is saying in the companion dizain.²

In this device we have then a woodcut and motto which bear a close resemblance to the emblems of Alciati and his followers, but behind the picture there is a tradition of a

(1) See the French translation of the work, entitled Hypnérotomachie ou Discours du songe de Poliphile, Paris, 1561, p. 66 and pp. 127-8.

(2) A much later allusion to Acteon in this kind of context and in a very condensed form is found in Sponde, Sonnets de l'Amour (Poésies ed. Ruchon et Roase, Genève 1949) Sonnet V:

Je suis cet Acteon de ses chiens deschiré.

personal use of the fable which Scève is able to draw upon in his use of the device.

20. Orpheus.

In the 15th and 16th centuries there were two distinct but overlapping aspects of the figure Orpheus who appears in this device. There was firstly Orpheus the musician the son of Apollo who could charm beasts, birds and the whole of inanimate nature, who loved Eurydice and lost her, penetrated into Hades in search of her and finally died a violent death at the hands of the enraged women. Secondly there was Orpheus the writer, composer of Hymns and the Argonautics who was greatly admired by the Italian Neo-Platonists of the 15th century, notably Marsilio Ficino. The first aspect was well known through the story of Vergil and Ovid.¹ This account is given in full, on Vergil's authority by Boccaccio who adds the 'explanation' of the fable: Orpheus was able to move the obstinacy of men through the power of his eloquence.² Robert Estienne gives nothing of the Orpheus-Eurydice story but does stress the

(1) Vergil, Georgics, IV, line 457 to the end.
Ovid. Met. X.

(2) Bk 5, ch. 12, 'De Orpheo Apollinis filio....
Huic Mercurius lyram nuper a se compertam tradidit, qua tantum valuit, ut ea movere sylvas et flumina sistere et feras mitas facere posset'.

poet-musician aspect of Orpheus which we can assume was widely known in the Renaissance.¹

Menestrier, in his Art des Emblèmes cites this device among the emblèmes passionnez and adds this comment,

Tantost il se represente sous la figure d'Orphée, qui pleurant sur sa lyre la mort de sa chère Eurydice, ravit tous les animaux, et les attire par la douceur de ses concerts, et il accompagna cette figure de ces mots - 'A tous plaisir et a moy peine'.

Orpheus the writer, known only by fragments of his work influenced the Neo-Platonists mainly in the realm of the philosophy of love. The great role played by love in the creation and movement of the universe, the nature of love and the philosophical aspects of the relationship between the lover and his mistress - these were the things that Ficino claimed to have learned from Orpheus.² But he also cites Orpheus as the lover of Eurydice - lamenting the unhappy and miserable state of lovers.³

In the device, it is clear from the woodcut that it is

- (1) Estienne, sub Orpheus: 'poeta seu vates, Calliopes et Apollinis filius, Thrax; lyra studiosissimus extitit, quam dono a Mercurio habuit'.
- (2) Marsilio Ficino, Commentaire sur le Banquet de Platon (Les Classiques de l'Humanisme, Paris, 1956). Frequent references to Orpheus occur in this work, particularly as regards the origin and nature of love. See 1er discours, ch. 3; 2e discours, chs. 2 and 8.
- (3) 2e discours, ch. 8:
Ne vous laissez non plus troubler par le chant d'orphée sur l'amere et miserable condition des amants. (The reference is to Vergil, Georgics, IV, lines 454-506.)

the legendary powers of Orpheus as a musician that are in question. The motto completes the meaning of the picture and the author seems to speak the motto rather than put it in the mouth of one of the figures as was the case in many of the devices we have studied already. It emerges from the companion dizain that he identifies Orpheus with Délie rather than with himself as Menestrier suggested. Délie's playing of the lyre appears in several dizains¹ and the personal isolation of the poet is stressed by the words 'a moy peine'.²

21. La Bailisque et le Miroir.

The picture shows the legendary animal gazing at its own reflection in the mirror. The description of the basilisk is a literary tradition derived mainly from the full account given by Pliny the Elder.³ He describes the basilisk thus,

duodenum non amplius digitorum magnitudine, candida in capite macula, ut quodam diademate insignem,

and the way it moves,

nec flexu multiplici, ut reliquae (serpentes) corpus impellit, sed celsus et erectus in medio incedens.

These characteristics, borne out by later writers, were the basic material artists and engravers had to work on and the

- (1) e.g. dizain 158.
- (2) c.f. dizain 2, and device La Chandelle et le Soleil.
- (3) Nat. Hist. 8.33.

c.f. also the description in Solinus, Polyhistor rerum toto orbe memorabilium thesaurus locupletissimus.
Basel, 1538, p. 80.

woodcut in Délie, rough as it is, shows us an animal corresponding to this description. Pliny tells us of the deadly power of its eyes and breath, capable of killing any man or beast near it.¹ It is obvious that this peculiar property of its eyes makes it immediately suitable for comparison with the poet's mistress - whose eyes have killed the poet throughout literature.

There is much iconographical evidence to suggest that it was widely held in the Middle Ages and Renaissance that the only way of killing the beast was by holding a mirror in front of oneself which would catch the reflection of the animal. This reflection, capturing the deadly eyes of the basilisk, would then kill the animal who looked at it and spare the man. There are examples in the stone carvings of cathedrals like Vézelay of this incident and there is a drawing by Leonardo da Vinci in the Louvre showing a man holding a mirror to a basilisk.² Petrarch uses the legend in one of his sonnets as an extended allegory of

- (1) The only way of killing the animal according to Pliny is to place it in the same spot as some weasels whose smell is enough to kill the basilisk.
- (2) See L. Réau, Iconographie de l'art chrétien, op.cit., tome 1, p. 114, 'un chapiteau de Vézelay où on voit un personnage opposant à un basilic un bouclier de cristal pour se protéger contre ses maléfices'.

love.¹

In the context of the Neo-Platonic theory of love this device would be readily understood. Ficino insists upon the idea of the death of the lover in himself when he falls in love and his resurrection in his beloved if his love is returned, when he finds himself again in the object of his love.²

- (1) See sonnet in Rime Diverse (Rime, Trionfi e poesie latine a cura di F. Neri, G. Martellotti, E. Bianchi, N. Sapegno. La letteratura italiana, 6. Milano 1951, p. 594) where Petrarch explains the whole legend and uses it as an allegory for love:

Quella che gli animai del mondo atterra
e nel primo principio gli rimena
percosse il cavalier, del qual è piena
ogni contrada che'l mar cinge e serra.

Ma questo è un basilisco che diserra
gli occhi feroci a porger morte e pena,
tal che già mai né lancia né catena
porian far salvo chi con lui s'afferra.

Un sol rimedio ha il suo sguardo nocivo
di specchi armarsi a ciò ch'egli sfaville
e torne quasi a la fontana il rivo,
mirando sé conven che si destille
quella sua rabbia: al modo ch'io ne scrivo
fia assicurata questa e l'altre ville.

- (2) See Ficino, 2e discours, ch. 8. Ficino is commenting on Plato (Phaedrus, 248 c.):

Cet amant, dit-il, est une âme morte dans son propre corps et vivante dans le corps d'un autre.

The statement which excites the most comment is the belief that 'l'amant qui n'est pas aimé est complètement mort ... par contre quand l'aimé répond à l'amour, l'amant vit au moins en lui'.

The terminology Ficino uses is precisely that of death and resurrection:

Dans l'amour réciproque il n'y a qu'une mort mais deux résurrections, car celui qui aime meurt en lui-même une fois puisqu'il s'oublie mais il ressuscite

(Contd)

He insists also on the idea that the lover carves an image of his mistress in his own soul and becomes the mirror in which the other sees her own likeness.¹ Later in the century this theme of the basilisk and its reflection became popular as an amorous device.²

22. Le Bateau a rames froissées.

This device is a literary cliché put into pictorial terms. Petrarch and his followers had used the image of the boat on a stormy sea as a point of comparison with the

dans l'aimé, dès que l'aimé s'empare de lui dans une ardente pensée et il ressuscite de nouveau lorsque dans l'aimé il se reconnaît et ne doute plus qu'il soit aimé.

(1) 2e discours, ch. 8:

La ressemblance engendre l'amour. Or la ressemblance est une qualité, qui est la même en plusieurs. Si je te suis semblable, tu m'es aussi nécessairement semblable. Par conséquent, cette même ressemblance qui me pousse à t'aimer te contraint aussi de m'aimer. En outre l'amant s'arrache à lui-même et se donne à l'aimé. Donc l'aimé en prend soin comme d'une chose qui lui appartient, car ce qui est nôtre nous est très cher. Ajoutez à cela que l'amant grave en son âme la figure de l'aimé. De ce fait, l'âme de l'amant devient un miroir dans lequel se reflète la figure de l'aimé et c'est pourquoi l'aimé, en se reconnaissant dans l'amant, est lui-même porté à l'aimer.

(2) e.g. in B.Pittoni, Imprese di Diversi Principi, Duchi, Signori e d'Altri Personaggi et Huomini letterati et illustri. Venetia, 1568, Vol 1, no. xi. The picture shows the basilisk and its reflection and the legend is explained in the accompanying verse,

Il Basilisco che priva e divide
Ciascun di vita in cui la vista gira
Mentre sua imago entro lo specchio mira
Se stesso, autor de l'altrui morte, uccide.

lover tossing on the ocean of love so many times that it had lost any freshness it may have originally possessed. It is clear from the companion dizain that the same analogy is in question here. But it is slightly rejuvenated by being translated into a picture and it is also interesting to note that Scève had met the image in pictorial form in another context. It appears in the Spanish novel he translated in 1535 La deplorable fin de Flamete.¹ Towards the end of the book there is a description of Fiometa's tomb around which are carved a number of symbols.² The first of these is the ship of love and the description given in the Spanish version is quite detailed at this point.³ Scève abbreviates the description but keeps the essential elements in it,

La première et principale coulonne estoit
despainte avecques une grande rivière dont
les ondes estoient de couleur tres verdes
en laquelle avoit ung bateau sans rames.

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- (1) La deplorable fin de Flamete elegante invention de J. de F. Espaignol, traduite en Langue Francoyse (by M. Scève) Paris, 1536, British Museum copy.
 - (2) For a fuller discussion of the characteristics and merits of this translation see B. Matulka, The novels of Juan de Flores and their European diffusion. New York, 1931, pp. 305-13.
 - (3) 'La Principal y primera con unas muy verdas ondas en medio de las quales statua una barquilla sin remos, cuyo mastel quebrado, tenia la vela acostada, y en ella un titulo que dezia'.

23. L'Alembic.

This device comes from what Praz calls one of the most common conceits in love lyrics in the 16th and 17th centuries.¹ He refers us to Petrarch, Serafino, Marot and Pontus de Tyard who used the conceit before it appeared in pictorial form in La Perrière's Theatre.² These references provide us in fact with the idea contained in the conceit, which in the hands of the above authors should properly be termed the 'distillation' conceit, for it is the actual process of distillation that is alluded to and not the alembic apparatus. These poets make no mention of the alembic but by their frequent use of the verb 'distillare' or 'distiller', use the process to describe their own heart which in grief distils tears through the eyes.

Petrarch for example, uses the comparison in one sonnet thus,

Per lagrime ch'io spargo a mille a mille
 Conven ch'il duol per gli occhi si distille
 Dal cor c'ha seco le faville e l'esca
 Non pur qual fu, ma pare a me che cresca.³

Here he calls up the whole process and makes an analogy

(1) Praz, p. 81.

(2) c.f. the use made of the image by Dante, Inferno, XXIII:

Ma voi chi siete, a cui tanto distilla,
 Quant' i' veggio, dolor giù per le guance.

(3) Rime, 55, line 7 ff.

between the heart with its flames and embers of love and the fire feeding the alembic, and between the eyes which distil tears of grief and the distilled water which is the end-product of the alembic process.

Apart from these literary allusions we have seen that the alembic conceit appeared in La Perrière's book of emblems where it is treated in a very different way from the use Scève makes of it.¹

24. La Coignee et l'arbre.

Although the device does not appear in any of the books (emblematic or otherwise of the period) the underlying idea is found both in Corrozet and La Perrière. In Corrozet's emblem book there is an emblem which has the title 'Qui nuit a aultruy il nuit a soi-memè'.² The picture shows a man catching a 'lièvre marin' and the tale explains how the man succeeds in killing himself as well as the fish. La Perrière has an emblem in his Morosophie which consists of a picture of an old man cutting off the bridge which would be his only way of crossing a river and a title which is explanatory - 'Je cause mon propre dommage'.³ The motto of the device in Délie clarifies what might

- (1) For a discussion of the emblem in La Perrière and Scève see chapter 1 above.
- (2) Corrozet, fol. F. unnumbered page which is vii.
- (3) La Morosophie de Guillaume de la Perrière, Lyon, 1553, no. 23.

otherwise be a meaningless picture.¹

25. La Selle et les deux hommes.

This device portrays the amusing scene of one man taking away the stool that his companion is about to sit on. This is another of the devices which Menestrier cites in his Art des Emblèmes and comments on thus,

Tantost il se represente sous la figure d'un homme à qui on retire sa chaise comme il est prest de s'asseoir, ce qui le fait culbuter: il anime cette peinture de ces mots - 'Qui s'asseure facile à decevoir'.²

He includes a woodcut of the scene which consists of two women sitting on either side of a man who looks as though he is sitting on air.

26. La Lycorne qui se voit.

This device features a unicorn like the first device of Délie and at first sight the picture would seem to illustrate the well known legend of the miraculous properties of the animal's horn. The animal was thought to use its horn to test and purify the water before the other animals drink of it.³ But the motto in Délie - 'De moy

(1) In the 1544 edition in particular it is difficult to see the hatchet at all.

(2) p. 166.

(3) O. Shepard, p. 145, states that this belief in the magical properties of the horn of a unicorn existed well before the 14th century - it appears for example in the Greek version of the Physiologus - and in the 16th century even Gesner subscribed to it. Many emblems took this legend, illustrated it and gave it a title like 'Venenum expello', or 'Nihil inexplorato'. Giovio includes in his Imprese a picture of a fountain beset with
(Contd

je m'espovante' - makes it clear that we are concerned here with a different situation, namely the unicorn gazing at its own reflection in a pool of water. The words of the motto and the situation depicted echo closely a phrase and situation in the Fiammette: 'je me veis si scullet desole, que je me espouventoye en moy mesmes'; the emphasis is obviously on the complete isolation of the poet and his horror.¹ But in that case, what is the significance and relevance of the unicorn gazing at its image in the water? The picture does not occur in the 16th century, but appears much later in the Symbolographia of J. Boschius.² It is surrounded by exactly the same motto but there is nothing to indicate the source of the legend or the picture and it is possible that Boschius derived the symbol from Scève. The comment he gives is only apparent from the classification of this symbol under the heading 'Conscientia' and the description is simply 'Monoceros impetens effigiem suam in aquis expressam'.³ Apart from this isolated example, cited but not commented upon by Jung, there is no help from

toads and serpents and the unicorn putting in his horn before he drinks.

- (1) La deplourable fin de Flamete. fol.g.i. (British Museum copy)
- (2) Jacobus Boschius: Symbolographia, sive de arte symbolica sermones septem. Augustae Vindelicorum et Dilingae. 1702. Class I.Tab.V.Symbol LXXXIX.
- (3) The symbols in this section of the work are all Symbola sacra and therefore given a religious connotation.

iconographical sources and very little evidence of any legend concerning this aspect of the unicorn in literature. There is, however, an episode which describes a unicorn and its reflection in a 15th century Italian poem which may throw light on the situation depicted in this device.

In the Driadeo of Luca Pulci we have the story of the love of the shepherd Severe for a Dryad, Lora.¹ When he is on the point of succeeding in gaining her love, Diana the Goddess of Chastity, enraged at his enterprise and audacity (the Dryad being of course one of her handmaidens), transforms him into a unicorn.² There follows a description

(1) Luca Pulci (1431-1470) often confused with his more famous brother Luigi Pulci, author of Il Morgante and Il Morgante maggiore, and to whom this work Il Driadeo is often attributed. The Driadeo which is in fact a dull imitation of Boccaccio's Ninfale Fiesolano was published in Florence in 1489 and again in an illustrated edition in Milan in 1506.

(2) 1489 edition, 4th part. fol.g.iiiii ff.

I ti trasformo e facio uno elecorno
Con lungi velli e nella fronte un corno.

After this passage comes the lament of Severe, couched in these terms:

Quanterà meglio il dì chi mirai fiso
Quello splendor di quelle treccie bionde
Ch io fussi suto dal viver reciso
Pietra mi specchio fiera alle tue onde
Quanta invidia ti porto o bel narciso
Che colla tua nympa ti risponde
Et vedi l'ombra tua nel fonte terso
Et non di fera quale i son converso.

of Severe's reactions and actions after the transformation:

Severe il corpo suo visto cangiarsi
 Volse gridere e venne un mormorio
 Ch ello spaventa: onde non sa che farsi
 Egli veloce assai o corse al rio
 Di fonte pietra nell aqua aspecchiarsi
 I stupefacto piu di se in oblio
 Che non fu Chadmo
 Quando si volse el corpo in serpente hebe.

We notice immediately the similarity in the description to Ovid's description of Acteon's reactions to his changed state and we recall the device in Délie discussed above. Both transformations, furthermore, are wrought by the Goddess Diana who is enraged by an act of violation and both heroes are stupefied and horrified on realising their physical state. The loss of human features and the retention of human mental faculties is identical in both stories. This legend suggests why the unicorn should be horrified at seeing his own reflection and as far as one can see no other account of the unicorn explains or mentions this situation. The context of love, the Goddess Diana, the suffering and eventual death of the hero make the legend appropriate to Délie and the motto stresses the personal isolation of the poet, his introspection and horror of self. But so long as there is no demonstrable connection between Pulci's book and Délie one cannot link them in any causal way. It is possible however, that 16th century readers of Délie would have understood the theme of transformation, the introspection and the gazing at oneself in a

mirror, the personal isolation of the poet without having recourse to any source or explanation of the device as we have had to do.¹

27. La Vipère qui se tue.

The device picture illustrates one of the many fables that had accrued around the viper. Pliny the Elder gives a detailed account of this aspect of the fable.² He first relates how vipers mate - the strange way the female has of biting the head of her mate when copulating and then proceeds to tell how the young are born - by eating their way out of the mother's womb and thereby killing their mother.

- (1) It is interesting to note the allusive comparison to Narcissus in the Pulci passage - evoking the basic theme of the mirror and the reflection of oneself. Jean Frappier in an article called Variations sur le thème du miroir de Bernard de Ventadour à Maurice Scève (Cahiers de l'Association Internationale des Etudes françaises, mai, 1959, No. 11, pp. 134-159) points out how the theme of the mirror was confused and intermingled with the Narcissus theme in the Middle Ages. The two legends of the unicorn are also present in this account of Pulci's for after his transformation into a unicorn, Severe decides to seek out his loved one in the hope that she will treat him as a virgin always treats such an animal. But the maiden is struck with fear at the sight of him and becomes mad. Severe is transformed into the river Sieve.
- (2) Nat.Hist.X.82. 'Coeunt complexu, adeo circumvolutae sibi ipsae et una existimari biceps possit. Viperæ mas caput inserit in os, quod illa abrodit voluptatis dulcedine..... Tertio die intra uterum catulos excludit, dein singulis diebus singulos parit, XX fere numero; itaque ceteri tarditatis impatiens perrumpunt latera occisa parente'.

Horapollon repeats this story and the illustrated editions of his Hieroglyphics contain a picture very similar to the one in Délie.¹

The legend was used and interpreted in various ways in the 16th century. Leonardo da Vinci couples both legends and makes it clear that he regards the death of the female as a just punishment for her cruelty to the male.²

Valeriano in his book of Hieroglyphica states that the viper may be used as a symbol of 'uxor inimica marito' or of 'filii conspirantes in matrem' or of 'vulnum amatorium'.³ But nowhere does one find the connection that Scève makes between the fable of the viper and the creation of something at the cost of death to oneself, a connection which becomes clear in the companion dizain.

28. Le Forbisseur.

The woodcut in the 1544 edition is so rough that but for the title and the motto it would be difficult to say what the figure is doing. As it is, they make it clear that he is furbishing a sword or some other object. Neither

(1) e.g. De la Signification des notes hieroglyphiques des Egyptiens, Paris, 1543.

(2) Richter, Vol 2, p. 268: 'Questa nel suo accoppiare apre la bocca eammazza il marito, poi i figlioli in corpo cresciuti stracciano il ventre e occidono la madre.'

(3) Bk 14.

the subject nor the picture seems to appear in emblem books or illustrated books in the 15th or 16th centuries but the meaning of the device is clear enough: the work of the furbisher brings glory to two people.

29. La Cye.

The picture is simply that of one object - the saw, cutting through some wood, illustrating the saying in the motto - 'Force peu a peu me mine'. The idea that love is like a saw is close to the image in the two lines of Petrarch,

Amor tutte sue lime
Usa sopra'l mio core afflitto tanto.¹

30. Cleopatra et ses Serpentz.

We are concerned here with the manner of Cleopatra's death for which the main Classical authorities are Plutarch and Dio Cassius.² Both confess uncertainty as to the exact manner in which she died but they do provide us with the version which is now and was in the 16th century, the accepted one. Plutarch relates that Cleopatra, after the death of Antony, had an asp 'brought in a basket of figs, for thus had Cleopatra given orders that the reptile might fasten itself on her body without being aware of it'.³

(1) Rime, 252, lines 3-4.

(2) Plutarch, Antony, Ch. 71 and Ch. 86.
Dio Cassius. 11.14ff. Dio's Roman History with an English translation by E.Cary. (Loeb Classical Library.)

(3) Translated by B. Perrin. (Loeb Classical Library.)

Plutarch adds that Caesar believed the story and in his triumphal procession had an image of Cleopatra with an asp clinging to her body carried around. We notice however that there is only one serpent in this account whereas there are certainly two in the device and the plural of the title confirms this. Among Classical authors, Vergil mentions two serpents in connection with the death of Cleopatra. One of the scenes depicted on the shield forged by Vulcan and Venus is that of Cleopatra in Egypt and the relevant lines are,

Regina in mediis patrio vocat agmina sistro
Necdum etiam geminos a tergo respicit anguis.¹

This is a symbolic representation or warning of her death but there seems to be no reason why Vergil should have introduced two serpents instead of one. Servius in his commentary on this line mentions the problem of the number of serpents but offers no explanation.² Modern editors of Vergil have also been puzzled: Conington suggests that it is merely the numerical precision of an emblematic picture which is not very illuminating as regards the real question

(1) Aeneid VIII, 696ff.

(2) See Virgilius cum Servio, being the complete works of Vergil, with the commentary of Servius, published in Venice in 1504:

Traditur enim, ne ad Triumphum Augusti adservaretur, admoto sibi aspide defecisse: tum 'gemino' cum unus admoveretur'. c.f. his gloss on line 678.

of why one number rather than another.¹ Mackail states that the 'serpents of course symbolise Cleopatra's death but why there are a pair of them is not clear'.² He goes on to suggest that,

possibly in portraits of Cleopatra in the dress of the goddess Isis, with which Vergil must have been familiar, some confusion may have arisen with the twin horns which rise, on the head-dress, with the disk of the moon between them. In the celebrated Dendera portrait of Cleopatra these horns are shaped not unlike serpents and she is looking away from them.

Without going further into the question of why Vergil should have mentioned two serpents instead of one, it is evident that the fact that he did so provides a reason for the authority of the version in the Middle Ages and the Renaissance. Other Classical authors like Horace and Statius also mention a pair of serpents.³

Given the weight of these authorities it is not surprising to find this version followed by mythological dictionaries in the 16th century.⁴ Iconographical evidence of the same period suggests that both versions were followed for we find engravings of Cleopatra showing one serpent

(1) Vergil Opera with commentary by J. Conington, London, 1858-1871.

(2) The Aeneid. ed. with introduction, notes and commentary by J.W. Mackail, Oxford, 1930.

(3) Horace, Odes, 1.37.25, ff.
Statius. Silv. 1.11.2. 119 ff.

(4) Robert Estienne, Dictionarium, in the section on Cleopatra says,
postea occiso Antonio, illa sibi serpentes adhibuit.
He cites Servius as the authority as well as Vergil.

twisted around her arm, biting into her breast, and other engravings showing two serpents, one on each arm and breast.¹ As far as one can see there is no particular significance attached to the divergent versions.

31. Le Papillon et la Chandelle.

This device became one of the most popular of all emblems and devices in the 16th and 17th centuries and many examples of it are given by Praz.² But it had appeared in only one book in pictorial form before Délie - namely the Hécatongraphie of Corrozet.³ The picture in Corrozet is much clearer and more detailed, showing a candle set in a room with many butterflies dashing towards the flame. But the accompanying verse is of the generalising, moralising kind usually found in emblem books. The title is La guerre douce aux inexperimentez and the explanation is:

Les papillons se vont brusler
A la chandelle qui reluit
Tel veut à la bataille aller
Qui ne scait combien guerre nuit.

It is only with Ruscelli that the picture is used as a love device.⁴ He explains that the device is inspired by the

(1) See examples in Hollstein, German Engravings, op.cit. Vol. II, p. 189, III pp. 54 & 55, and in Dutch Engravings, op.cit., Vol. IV, pp. 137, 147, XI, p. 197.

(2) Praz, pp. 84-5. For its use as a love conceit before it reached the pictorial arts Praz cites Giacomo da Lentino Davanzati, Serafino and Molino.

(3) fol. L ii v^o

(4) Imprese illustri, p. 244.

Petrarchan sonnet - 'Son'animali al mondo di sì altera vista' and then explains the impresa based on the strange and beautiful nature of the butterfly which runs to its own death and whose consolation is - 'che bel fin fa, chi ben amando more'. The motto in Délie - 'En ma joye douleur' makes it clear that there is a personal connection between the poet and the butterfly of the device.

32. Le Muletier.

This is simply an illustration of the Gnostic saying as presented in the motto. It is similar to an emblem picture and verse in Corrozet where the picture shows a broken-down ass and the title is 'Misère compaigne du bien d'aultrui'.¹ In the verse, the story is spoken by the ass and tells how he,

tombe dessoubz
Cela que je porte;
Mon maitre est si doux
Qu'a force de coups
Il me réconforte,

which is precisely the situation depicted in the Scève device.

33. Le Chat et la Ratière.

This device does not seem to have a pictorial precedent although Parturier gives a reference to Michel d'Amboise where the simile of a cat and mouse appeared in a love context

(1) Unnumbered page which is in fact N vi v^o.

while Praz cites a later emblemist who uses this device together with a line from Petrarch.¹

34. Le Paon.

This bird was fully described by Pliny the Elder who does not however mention the fact that the peacock had ugly feet.² It was precisely the combination of the splendour of its tail and feathers and the ugliness of its feet that caught the imagination of the Middle Ages and the Renaissance. Louis Réau describes these two qualities and what they were intended to symbolise in the Middle Ages: when the peacock shows off its outstretched tail it is a symbol of pride, but once it looks down upon its feet, the pride is pricked and it can then be used as a symbol of humiliation, humility and modesty.³ Renaissance writers of emblems and Hieroglyphics used the juxtaposition of these two things in the same way as medieval writers. Valeriano for example discusses the tail and feet: the tail as a symbol of a gloriosus, and the feet of 'divitiarum turpitude .. talesque sunt Pavonis pedes ... multa turpia et foeda visu dictaque sub tam formosa specie delitescunt'.⁴

(1) Praz, p. 88.

(2) Nat.Hist.X.22.

(3) Iconographie de l'art chrétien, tome 1, p. 130.

(4) Bk 24.

The picture can then be interpreted in this traditional way but the relationship of the device and dizain must be discussed later.

35. L'Asne au Molin.

This offers little difficulty as to its meaning, Valeriano lists all the things that an ass can signify, among which are 'labor indefessus atque servilis quod animal indefessi laboris, unique et perpetue onerum vectationi vexationibusque aliis damnatum esse videatur'.¹ Scève makes it clear by means of the motto that he identifies himself with the unfortunate animal to convey that the pain and work of love are endless in the same way as Ruscelli shows a picture of a huge wheel, inside which are a man and a horse forced to go round endlessly, in order to express the fact that the torture of love is like this. Furthermore Tervarent gives 'L'âne avec une roue de moulin' as an 'attribut de l'obéissance'.²

36. Le Pot au Feu.

This is a pictorial representation of a common love conceit which would be readily understood by the 16th century readers. While there are examples of its use in emblems and devices after Délie it does not seem to appear in any before.

- (1) Bk 12. Among the other things an ass can signify are:
ignarus hominumque locorumque; a deo et sacris alienus;
stoliditatis ludibrium; indocilitas; ignavia.
- (2) Tervarent, sub Ane.

37. La Lune en tenebres.

This is cited by Menestrier in his Philosophie des Images¹ along with a number of devices with the same image, all signifying the death or absence of the loved one or the death and suffering of the person who sported the device. His comment on this device of Scève's is 'il semble que c'est pour exprimer la retraite de la personne qu'il aimoit qu'il a fait ces Vers' and then he cites the companion dizain in full. Giovio gives one or two instances of this impresa being used to signify the darkness of the soul; for example the device of Hippolito, Cardinal de' Medici was the eclipse of the moon with the motto 'Hinc aliquando eluctabor' - signifying that he was in the darkness of obscure and troubled thoughts. This seems much closer to what Scève is doing with his own device and it is important for the understanding of the companion dizain.

38. Europa sur le boeuf.

The picture follows closely the account of the legend given by Ovid in his *Metamorphoses*.² The last few lines of the story are the ones illustrated:

Indo abit alterius, medique per aequora ponti
Fert praedam. Pavet haec: littusque ablata relictum
Respicit: et dextra cornum tenet; altera dorso
Imposita est: tremulae simulantur flamine vestes.

(1) op.cit. no. 119.
(2) Met. 2 lines 833-875.

The story was very well known in the 16th century not only through the numerous editions of Ovid, including illustrated editions, but also through the account in Boccaccio and the Mythological handbooks like Robert Estienne's dictionary. Scève identifies himself with Jupiter the bull here in the same way as he does in the later device Leda et le Cyne (no. 41).

39. I.'Arbalestier.

Parturier in his note to this emblemme refers the reader to an emblem in Corrozet which has the motto 'Plus par douceur que par force'.¹ The picture and verse however illustrate the fable of the cold wind and the sun - the latter by gentle persuasion succeeds in making a man remove his coat while the cold wind can only make the man clutch his coat more closely to him. Thus, the motto is the only common point between the Corrozet emblem and the Scève device. The implicit comparison that Scève is making between the arbalestier and his cross-bow and Cupid with his bow is obvious.

40. Le Coq qui se brusle.

This device is a very puzzling one. The actual concept underlying the device is by no means uncommon - namely the idea that the poet's love is so intense that the more he

(1) fol. E.2 v^o

tries to quell it, the stronger it becomes. A line in Petrarch - 'E s'io l'uccido più forte rinasce', which describes the same experience, inspired Ruscelli to design a device showing the hydra and a sword and the sentiments expressed in the motto are - the more heads you cut off, the more heads appear.¹

When one asks the question, what is the meaning of the burning cock, or what is the connection between the animal or the legend behind the animal and the sentiments expressed in the motto, it is difficult to find a satisfactory answer. The cock was used as a symbol of many things; the qualities it possessed were praised by Guérault in his Second Livre de la Description des Animaux thus - 'clair, chaut, hardy, glorieux' and these are taken as symbols of vigilance by Valeriano, gaiety by Leonardo da Vinci, and courage and strength by all writers, but the action depicted in Délie appears nowhere.²

- (1) Imprese illustri, p. 226.
 (2) Guérault: Second livre de la Description des Animaux, Contenant le Blason des Oiseaux, Lyon 1550, p. 16.
 Valeriano, Bk 24.
 c.f. also Emblemata Anniversaria Academiae Noribergensis quae est Altorffii. Nuremberg. 1617, p. 433.
 Richter, Vol 2 p. 261:

L'allegrezza è appropriata al gallo che d'ogni piccola cosa si rallegra e canta con vari e scherzati movimenti.

If the action in the device does not seem to be that of a cock, what other bird could it be? The first one that springs to mind in this connection is the Phoenix which was often represented sitting on a bed of flames. The legend said that the Phoenix was consumed by fire and out of its ashes arose the new bird. But the picture does not depict this situation and the motto in Délie - 'Plus l'estains, plus l'allume' - does not correspond in any way to any aspect of the Phoenix legend.

A possible explanation offers itself when we turn to a description of a bird and its story in Horapollo's Hieroglyphica.¹ The bird in question is the pelican; the story is related and one episode in it is exactly the action which seems to be depicted in the woodcut in Délie. After describing how the pelican builds its nest on the ground instead of on a high place out of the reach of man, Horapollo then relates how man sets fire to the nest and the young in it while the pelican is absent. The pelican returns to find it half destroyed and in flames. Then come the words:

(1) Paris, 1517. Cap. 54.
Other editions of Horapollo contain the legend with slight modifications in the actual words used to describe it. For instance in the Paris edition of 1530 we find:

volens suis alis ignem extinguere, non modo non
extinguit sed potius illarum ventilatione
exsuscitat. Unde combustis alis facile aucupum
praeda.

Fumum vero ex inde provenientem Pelicanus videns
ac propriis aliis ignem extinguere affectans, al as
vehementer quatit eoque ipso motu ignem magis
imprudenter satis excitat.

It is clear immediately that this is precisely what the bird in the picture is doing. The illustrated editions of the Hieroglyphica display a picture very similar to the one in Délie and it seems very possible that the legend illustrated by this device is that of the pelican but that the picture was incorrectly identified and given the wrong title. In the Hieroglyphica this picture of the pelican is used to 'dementem indicare' and it is a nice point that the amorous device of Scève, followed by the companion dizain is concerned with the 'madness' of the lover.¹

41. Leda et le Cygne.

This device is again an episode in the life and loves of Jupiter. The account given by Ovid was the one followed and read in the Middle Ages and the Renaissance and this was commented upon fully by the mythographers and dictionary compilers.² Boccaccio, as was his custom, proposed an 'explanation' of the fable: the fiction or symbol of the swan is used for this episode, according to him 'quia dulce canat cygnus et Iovem fuisse et sui cantus dulcedine in sui dilectionem atque concupiscentiam Ledam traxisse'; Jupiter

(1) See also Valeriano, Bk. 20, for the same description of the pelican.

(2) Ovid. Met. 6. lines 109 ff.

loves Leda when he is nearing old age - hence the appropriateness of the swan song.¹ Little is made of the fact that Jupiter conceals his identity from his loved one which is the point of the Scève device as revealed by the motto.

42. Le Vespertilion ou Chauvesoury.

This picture resembles closely illustrations in books of Renaissance Hieroglyphics where many symbolic meanings are attached to the figure of the bat. Horapollon describes the symbol thus,

Quand ils voullotent signifier l'homme faible et qui néantmoins s'enfuyt et tasche d'eschapper ils paignoient la chauvesouris parce que combien qu'elle soit sans plumes toutesfois elle vole.²

There is no suggestion however that this meaning is present in this device. Louis Réau states that the bat can be regarded as an

emblème de la Mélancolie parce qu'elle ne sort qu'au crépuscule (d'où son nom latin de vespertilio).³

In all books of Hieroglyphics however this animal is described as lucifuga and other interpretations stem from this one activity. The two associations that the 16th

(1) Boccaccio, Bk 2, Ch. 7.

Robert Estienne, Dictionarium, gives the same account.

(2) Paris, 1543.

Valeriano, Hieroglyphica, Bk 25, says that 'Monstrosa quoque est vespertilionis effigies, multaque in se mystica continet hieroglyphica' and mentions among others 'inscita' and 'mora et tarditus'.

(3) Iconographie de l'art chrétien, tome I, p. 108.

century reader would bring with relevance to this device in Délie would be the bat's nocturnal activities when all other animals are asleep and its use as a symbol of melancholy.¹

43. L'Horologe.

This device is made clear by its motto 'A mon labeur iour et nuit je veille'. The interesting point to note here is that the figure is a 'modern' one, the mechanical invention of the clock being fairly recent. Although such figures became popular later in emblems and devices it does not seem to have appeared before Délie.²

- (1) Other connotations attached to the animal are irrelevant for the understanding of the device. Leonardo da Vinci for instance regards it as a symbol of lust and vice (Richter, Vol 2, p. 65). In Guérault's Le Second Livre, op. cit. the animal is praised for its care and nourishment of its young. Tervarent, sub Chauve-Souris gives it as an attribute of Diana - a connection which gives an added point to the device in Délie. Furthermore a line in Microcosme (ed. Guégan, p. 247) plays on the same symbolic significance of the bat -

et la chauvesouris, et tous oiseaux funebres.

A device cited by P. Le Moyne, in Devises héroïques et morales, Paris, 1649, p. 77, is accompanied by a verse which makes an interesting comparison with Scève:

Infatigable iour et nuit....

Je marche sans repos, sans erreur et sans bruit

Quelque saison qu'il fasse et quoy qu'il se rencontre

J'agis tousjours et parle rarement.

- (2) Later figures of the same kind in emblem books and devices include the pair of compasses which Donne incorporates into his poem, A Valediction: Forbidding Mourning, (ed. Grierson, 2 vols, Oxford, 1912).

If they be two, they are two so

As stiff twin compasses are two,

Thy soul the fixed foot, makes no show

To move, but doth, if th'other do.

(Contd)

44. Le Mort Ressuscitant.

This picture of the dead rising and lifting the lid off his tomb evokes religious associations with Lazarus rising from the tomb and perhaps also with Christ himself, but the connection between the picture and the motto 'Plus que ne puis' seems unprecedented and will be discussed in relation to its function in the companion dizain.

45. La Lampe sur la table.

This picture merely shows us an old lamp burning, the meaning attached to it emerges solely from the motto 'Le iour meurs et la nuict ars'. It becomes even clearer in the light of the two dizains which follow: Scève identifies himself with the lamp which is dead, suffering and overshadowed by day when the sun's light (Délie) is present, and glowing, burning and suffering by night when the sun has set.

And though it in the centre sit,
 Yet when the other far doth roam,
 It leans and hearkens after it,
 And grows erect, as that comes home.

This seems a startling analogy to 20th century readers but the properties, nature and behaviour of a pair of compasses would be so much more familiar to the 17th century reader (mainly through its use in emblem and device books) that the analogy would probably seem more 'natural'.

46. L'Yraigne.

This device relies on the motto - 'J'ay tendu le las ou je meurs' for its meaning. The main lesson drawn from the spider's life by medieval bestiaries, natural historians and emblematisers is wonder at the way it produces from its own body the instrument, delicate and marvellously wrought, that enables it to catch its prey.¹ This is certainly implied by the device in Délie but is not the only thing implied. Other tales attached to the spider either concerned the way in which the spider is caught by another insect or the way in which its web is useless against larger insects than the fly.² Scève's motto however stresses the fact that the spider finds death in its own web.³

- (1) In Richter, Vol 2, p. 259 we have this remark on the spider:

il ragno partorisce fori de sé l'artifitiosa e
maestrevoile tela, la quale gli rende per benefition
la presa preda.

- (2) La Perrière, Theatre, no. 49 has an emblem on the spider with the following verse:

L'araigne a belle et propre invention
Quand sur sa toile elle attrape les mousches
Mais elle est faible et n'a protection
Pour résister aux grosses et farousches.

- (3) Parturier's reference to the Petrarch sonnet, in his note to this device, is barely relevant. It is true that there is an allusion in the sonnet to the Opra d'aragna but this is to be understood as a proverbial way of describing something brief and fragile. The opening line of the sonnet and the first line of the companion dizain to this device are similar and it may well be that the memory of this particular line in Petrarch set Scève's poem in motion, but the whole argument of Petrarch's is very different from that of Scève.

47. La Femme qui bat le beurre.

This device depicting an everyday activity is clarified by the motto 'Plus l'amollis, plus l'endurcis' (couched in the same form as the motto of the 'burning cock' - 'Plus l'estains, plus l'allume'). The underlying idea is the same as that of the 'burning cock' and later on in the century this kind of device becomes popular. Praz¹ cites an emblem of Otho Vaenius where Cupid beats cream in a churn and suggests that the simile in Plutarch - 'Quemadmodum lac coagulo concrescit sic amantes unum fiunt Amore' - inspired devices of this kind.

48. La Mousche.

This picture resembles an illustration in a book of Hieroglyphics and would suggest to the 16th century reader certain qualities which we may not now associate with the fly. Various writers had attached different interpretations to the fly as a symbol. Horapollon for instance states that the fly was used when 'impudentiam notantes muscam pingunt quod haec etsi crebrius abacta nihilo minus accedat'.² Guérault on the other hand regards the fly as the pleasant harbinger of summer:

(1) Praz, p. 102.

(2) Paris 1543. The French edition of 1550 states that the fly signifies 'une chose sans honte, pourceque combien qu'elle soit souvent chassée d'un lieu néanmoins elle y retourne toujours'.

car alors que vers nous venez:
 Tousjours l'este chaut amenez.
 En ce temps jolye vous estes,
 Et grand bruit en volant vous faictes,
 Lequel maintefoys fasche:et muyt
 Au plaisant repos de la nuit.¹

Valeriano, following in the steps of Horapollo, stresses the 'indocilitas' of the fly, citing Plutarch as his authority.² Scève is obviously making use of the qualities described by Horapollo and Valeriano - the indocilité, the rusticité of the fly - to compare it with Délie as we shall see when discussing the companion dizain.

49. Le Chamoys et les chiens.

This device depicts a predicament which was not uncommon in emblem books of the period. Corrozet for example has an emblem similar to this picture: he shows a hare pursued by dogs on land and finally caught on a sea-shore by a hare-headed fish called 'un lièvre marin'.³ The title is 'Péril et danger de tous costez' and the verse simply explains the story.

(1) Second Livre de la Description, p. 50.

(2) Bk 26.

Plutarch Symposiaca octava decade, duo tantum domestica animalia esse dicens, quae nunquam humano convicto mansuescant. Neque tactum admittant neque consuetudinem, neque ullius rei aut disciplinae communionem, quippe hirundinem et muscam, quam semper et indocilem et feram permanere, uti omnibus patet, asservat.

(3) Corrozet, unnumbered page which is fol. G vi, v^o.

50. Le Tumbeau et les Chandeliers.

This device shows a number of objects whose significance as we have seen¹ is explained in the companion dizain. Although this actual picture does not appear in an emblem book before Délie the method employed by Scève in this device conforms very closely to what the emblem writers were doing at the time.

It is remarkable that none of the pictures in Délie is a literal representation of any of the attributes or qualities of Cupid or Love: the arrows or the bow, or the torch. Corrozet for instance shows a man with flames breaking out of his body at all points in order to illustrate the 'cruaulte d'Amour'.² He also has pictorial representations of metaphoric phrases like 'j'esvente une pensée', which has a device showing a man fanning a pansy. The title is 'Le secret nest a reveller' and the verse is as follows,

Voyez icy en ceste hystoire.
Comme ie tiens une escentoire,
Dequoy i'esvente une pensée
Qui s'est devant moy avancée.³

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- (1) Chapter 1 above.
(2) fol. C.vii (not numbered)
(3) fol. G.iiii

The devices in Délie have a heterogeneous content: extremely rich in meaning for the 16th century reader, both because of the associations they evoked and for the memory he had of their previous contexts; not obscure or out-of-the-way if viewed in their proper context; heterogeneous from the point of view of 'source', as were also the emblem books and collections of devices of the day; unified solely by their function in Délie which I shall examine in the next chapter.

PART ONE

CHAPTER THREE

The Function of the Emblesmes

We have seen that the distinguishing features of the device are its personal character and the relationship between its two component parts, the picture and the motto. The picture shows one or more figures, and the motto, with a few exceptions, contains a personal pronoun. This personal pronoun is literally put in the mouth of one of the figures in the picture but it also expresses the thoughts or feelings of the author or the person for whom the device was devised. Thus the picture itself is the second term of a comparison whose first term is the author's feelings, state of mind or thoughts.

Writers from the second half of the 16th century onwards who tried to reason out the nature of devices before assessing their excellences had in fact reached the same conclusion. Henri Estienne in his Art de faire les Devises states that 'la devise parfaite....prend son essence de la comparaison ou métaphore'.¹ Le père Bouhours in Les Entretiens d'Ariste et D'Eugene goes even further:

C'est une métaphore peinte et visible qui frappe les yeux, au lieu que celles des Orateurs et des Poètes frappent seulement l'oreille.²

Thus in their opinion the device has all the advantages of an ordinary comparison, together with the power to penetrate the

(1) p. 138.

(2) p. 266. The Sixth Entretien of this book, published in Lyon, 1682, concerns emblems and devices.

reader's understanding immediately by the medium of the visual senses. When Menestrier discusses this question he distinguishes between the formal nature of the emblem and the device. The former, he asserts, is a simile and the device is a metaphor 'parce qu'elle signifie une chose par le moyen d'une autre chose', a definition which is evidently based on the classical definition of metaphor given by Aristotle, 'Metaphor consists in giving the thing a name which belongs to something else'.¹ These definitions would include among other things metonymy and symbol as well, but Menestrier adds later that for a device to be a proper metaphor it is essential to have both figure and motto together. 'Autrement ce sont des representations simples d'une chose', that is, the device would in fact be a symbol. It is only when we have both elements present that the connection between the two terms becomes intelligible, the figure in the picture being

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- (1) Menestrier La Philosophie des Images, ch. 3.
 Aristotle. Ars Poetica, 21.
 c.f. also the definition in the Rhetorica ad Herennium (a treatise long attributed to Cicero but probably the work of Cornificius), 4.34.
 c.f. also in Erasmus' De duplici copia verborum et rerum, ch. 10 (ed. Basel, 1519):

quod vocem a genuina ac propria significatione
 ad non propriam transfert.

identified with the 'je' of the motto.¹ But this connection is not grammatically stated, that is, it is not explicit, as in a simile or an emblem. Menestrier mentions another requirement, namely that the metaphor 'doit être une métaphore de proportion, c'est à dire qu'elle soit fondée sur la ressemblance de deux choses diverses'. This is of course a fundamental criterion for any type of comparison but it is the poet's responsibility to convince the reader of the 'ressemblance de deux choses diverses'.

In most of the devices in Délie there is this connection between a figure in the picture and the je of the motto. Thus the device is an illustrated metaphor. In the majority of cases there is the same essential connection between the je of the motto and the je of the companion dizain, since the je of the motto speaks also for the poet. The relationship between the device, the illustrated metaphor and the dizain is that of the two terms of a comparison, the tenor of the metaphor being contained in the dizain and the vehicle being

(1) c.f. again Henri Estienne, Art de faire les devises, p. 114, who makes the same point:

la figure d'un animal, d'une plante ou d'un semblable subject est de soy indifferente à la signification des qualitez particulieres que peut avoir la chose représentée, de sorte qu'elle a besoin d'être déterminée par le mot à quelqu'une de ses qualitez.

Without words the picture would have to be a fixed symbol working on the same principles as for example a Renaissance Hieroglyph where one figure equals one word or idea.

the device.¹ Before we explore the devices and dizains from this point of view, there are two exceptions to this general rule which must be discussed.

The last device in the book, Le Tumbeau et les Chandeliers, is a special case.² It is what Menestrier would call a 'representation simple d'une chose', since each object in the picture stands for or is a symbol of something else. The pail of water and the candles are the two warring elements in the poet's heart, and the tomb symbolises his death. By putting together all the objects in the picture we can 'read' what the motto says in words - 'Après la mort ma guerre encor me suyt'. This method of making each object symbolise something else and of putting the objects together in such a way that the picture can be read as a phrase or sentence is employed by Colonna in his Hypnerotomachia where it is carried so far that even the linking conjunction 'and' is pictorially represented by means of a ribbon which winds itself around the two objects (nouns) which it links grammatically. In the Scève device the objects are separated from their significance, that is to say, their significance does not emerge until it is explained by the poet in the dizain. Since there is no fusion between

(1) The two technical terms are borrowed from I.A.Richards Philosophy of Rhetoric, New York, 1936, pp. 96-7.

(2) See Chapter 1 above.

the symbol and what it symbolises, the likenesses have to be established point by point. This determines the content and structure of the dizain. Thus lines 1-3:

Si tu t'enquiers pourquoy sur mon tombeau
 Lon auroit mys deux elementz contraires,
 Comme tu voys estre le feu et l'eau,

make it clear that the tomb in the picture is the poet's and that the candles and water are there as being 'deux elementz contraires'. Line 4 expands this 'Je t'advertis qu'ilz sont tresnecessaires' and line 5 prepares to explain why they are necessary. The last four lines give the significance of the objects in the picture: the fire and water stand for the 'larmes et feu' within himself and the tomb symbolises his own death, the whole adding up to the statement that even when he is dead 'Je pleure et ars pour ton ingratitude'. The function of the picture is to set forth pictorial symbols which are explained in the words of the dizain. This is the method employed by emblem writers who depict a quality or story in the picture and then explain it in the verses.

But even here there is a distinct difference between Scève and the emblem writers, for the figures of the picture stand for something in his personal situation, the symbols he uses have a personal function, an analogy is established between the tears and flames of the poet and the candles and water of the picture. The value of the device would seem to lie solely in the way (efficacious within the context of

16th century theory) that it brings home to the reader the point made in the dizain. Since it is the final device in the book, it leaves the reader with the firm impression of the strength and permanence of the poet's suffering and of Délie's cruelty.

The other device that is totally different from the others in the book is Le Paon (no. 34). It does not establish a personal analogy at all, nor does it seek to apply the situation depicted in the picture to the poet's own situation. The picture which shows the peacock pricked in its pride by the sight of its ugly feet is the vehicle of a metaphor whose tenor is expressed in the words of the motto 'Qui bien se voit orgueil abaisse'. The dizain which follows is a poem of hyperbolical praise of Délie, couched in these terms: the sun, light and glory of the world, is put to shame when it has looked upon Délie and been outshone by her light and beauty. There is a comparison here between the sun and the peacock, which enters the dizain in the last two lines by means of the echo between the motto and the last line. The comparison is not wholly satisfactory since the details do not enhance the general parallel drawn: the peacock is humbled by the sight of ugliness (which is its own imperfection) whereas the sun is chastened by the vision of beauty (which is the greater perfection of a being other than itself). The function of the comparison is to clarify

the notion embodied in the dizain and more particularly in the motto. The peacock illustrates or 'proves' the notion that 'Qui se veoit l'enflé d'orgueil abaisse'. The figure and motto might in fact have provided Scève with a starting point for his poem of praise in the same way as Ruscelli records the sonnets and poems written around devices in praise of a lady.¹

All the other devices establish a personal analogy and are an integral part of their companion dizains.

Let us look first at illustrated metaphors that are mainly concerned with the expression of the poet's emotion or state of mind. The Acteon device (no. 19) shows the last stage in the legend of Acteon and the dizain that follows is concerned with the effect that Délie has on the poet. At first sight there is no connection between the two, the dizain develops along its own lines and then only in the last line echoes the motto of the device:

Toutes les fois qu'en mon entendement
 Ton nom divin par la memoire passe,
 L'esprit ravy d'un si doux sentement,
 En aultre vie et plus douce trespasse:
 Alors le Coeur, qui un tel bien compasse,
 Laisse le Corps prest a estre enchassé:
 Et si bien à vers l'Ame pourchassé,
 Que de soymesme, et du corps il s'estrange.
 Ainsi celui est des siens dechassé,
 A qui Fortune, ou heur, ou estat change.

(1) See chapter 1 above.

It is only with the Ainsi of line 9 that the comparison is introduced and then explicitly in the form of a simile.

This ainsi is a concluding 'thus' to the argument and gives the comparison a universal rather than personal application. The comparison seems far-fetched and accidental to the main argument of the poem. Since it is illustrative of a general state it might well have figured in an emblem book. But if we read the first eight lines of the dizain, bearing in mind the figure and associations of the device, we find that the legend illuminates and enriches the argument.

As we have seen, the figure of Acteon would evoke for the 16th century reader not only the sorry result of the transformation but also the fact that, when Acteon was changed into an animal, he retained his human mind and faculties and as a result of his changed physical state experienced a strange feeling of loss of identity and estrangement from himself. Scève is describing the effect of the memory of Délie on some of his faculties and analysing the disturbance that has taken place in the relationship between his body and heart. He begins his analysis with the words Toutes les fois que; the transformation wrought by Diana on Acteon was a unique occurrence, whereas Scève is concerned with a frequently recurring situation, and we must bear in mind the violent effect produced in the parallel case of Acteon in order to appreciate the full force of this

oft-repeated event. In the first line too Scève reveals that it is not only his affective memory that is involved but the creative, intellectual faculty closely linked to entendement. The reaction of his intellectual faculty is ecstasy 'ravy d'un si doux sentiment', which causes it to leave its normal life linked to the body and pass over into a paradise of its own. Lines 5-8 then describe the estrangement between heart and body, since the mind seems to take with it the heart, seat of affections, and divert it to the Ame. This piece of psychological self-analysis is complicated and schematic, when described purely in terms of the poet's faculties, but the device, by introducing the figure of Acteon and his feeling of acute disorder and discomfort at becoming a stranger to himself, forms a rich counterpoint to the poet's experience. In Scève's case the dissociation between his intellectual faculties and his body is a sort of ecstasy, a liberation from normal corporeal life and an enjoyment of 'plus douce vie'. Nonetheless it is accompanied by a feeling of strangeness and dispossession, which is emphasised by the totally different quality of Acteon's experience. By the explicit way in which Scève introduces the image at the end, the realm of complex analysis gives way to explicit general statement. Scève points from his particular experience to something on a wider plane, from the purely psychological to the ethical or moral.

This dizain and device are interesting from the point of view of Scève's method. Externally there is nothing to distinguish the picture and motto from any emblem in an emblem book and the last two lines revert to a universal, moral plane in the manner of the emblem writers. But Scève has used the picture and motto as a suggestive comparison outside the dizain. Thus the vehicle of the metaphor is firmly implanted in the reader's mind by visual means and the poet can proceed to relate his own experience without having recourse to allusion or explicit metaphor.

The first device in Délie, La Femme et la Lycorne, works in a similar way. It is easy to point out that the last two lines of the companion dizain alone refer to the device and that Scève seems to be making an artificially contrived connection between the figures and himself at the last minute. But the picture showing the unicorn laying his head on the maiden's lap, his flank pierced by the hunter's arrow, evokes the whole legend of the unicorn and the maiden: the animal that can only be tamed and captured by the sight and smell of a virgin and so loses its life to her. Although the specific scene shown is the unicorn at the point of bliss and death, the other aspects of the legend are also present, the attraction - with its strong sexual undertones and the loss of liberty at the hands of a virgin who must be chaste. The companion dizain has as its theme

the innamoramento of the poet and the legend evoked by the device operates as an implicit comparison in the first eight lines of the dizain. Lines 1-4 describe how the poet, free and carefree was surprised by the presence of Délie. The phrase 'en l'Avril de mon age' evokes not only the youth but the joy and innocence of the poet (parallel to the nobility and purity of the unicorn). Lines 5-6 describe the qualities of Délie which attracted him 'sa haulte et divine excellence' and the attack involves his Ame and his Sens, in other words, his highest faculties.¹ The rest of the poem describes how he loses his freedom and becomes enslaved to Délie. The unicorn loses not only his freedom but also his life - a point which prepares us for the last two lines which introduce the Petrarchan and Neo-Platonic idea of the death or successive deaths of the lover.² The last two lines are poetically and logically necessary, once one accepts the analogy of the unicorn, and are thus far removed from the random throwing in of an old Petrarchan cliché. In these lines Scève goes beyond the simple analogy - death comes but once to the animal, whereas in the poet's own paradoxical

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- (1) Saulnier, Vol 1, Ch. 12, analyses the 'anatomie psychologique' of Scève and shows how he is basically composed of the three traditional elements: Corps, Coeur and Ame. When the poet falls in love the three are affected in turn. In this dizain the oeil is the first 'conductor of love' and then the higher faculties are involved.
- (2) See Ficino, op.cit. 2e discours, Ch. 8, and also Chapter 2 above.

situation, where death and life are inextricably mingled with Délie, death and life are perpetually alternating states. This is stressed by the adverb continuellement (line 9) and the present tense of the verb gist, indicating the permanent state of the poet. In this way Scève has gone beyond the simple paradox to announce the theme of life in death which will run through the whole book and which is visually imprinted on our minds by the picture of the unicorn and the lady.

In the seventh device, Narcissus, it is difficult to see at first the basis of the analogy between the figure and the poet. There is their common situation in love - both loving some object which either cannot or does not return that love - and this suffering leads them both to death. Frappier¹ has pointed out how closely the theme of the mirror and that of Narcissus were interwoven in the Middle Ages and how a lover's desperate passion for his mistress was often compared to Narcissus's anguished love for himself.²

(1) Jean Frappier, Variations sur le thème du miroir, op.cit. p. 131.

(2) He cites a passage from the Roman de Troie in which Achilles compares himself to Narcissus:

Io aim ma mort e mon encombre;
Ne plus que il la pot baillier
Ne acoler ne embracier
... Narcisus por amer mori,
E jo referai autresi.

Thus there is nothing extraordinary in this comparison in Délie, but apart from this one likeness one is forced to remark the differences that separate the two figures - Narcissus and the poet. Narcissus fell in love with his own image and is regarded as the classic example of self-love, while Scève's love is directed towards Délie and bears little resemblance to the kind of love Narcissus stands for.¹ How then does Scève make use of the metaphor in the dizain and how does he convince the reader of its appropriateness? Let us look at the argument of the poem. One could restate it in this way: 'Why does Love persecute me, who has never known hatred? His attack on me is particularly surprising as I have never offended him. And yet he makes me suffer and urges me to love another and move away from love of self. This is totally unnecessary seeing that I love another and am thus already dead in and to myself.' Now this argument, which may seem tortuous when stated in this way, is illuminated if we read it in the light of the comparison established by the device. Narcissus was sentenced to fall in love with himself in the first place because he had spurned the love of the nymphs and particularly that of Echo and had thereby offended Eros the God of Love. Against this background knowledge, which would have been touched off for the 16th

(1) See chapter 2 above for discussion of the emblem writers and treatment of this theme.

century reader by the device, we may see that Scève is basing his whole argument on the contrast between himself and Narcissus, on the fact that he is not Narcissus and bears no resemblance to him, whereas Eros is attacking him in the belief that he is like Narcissus. Thus in line 1 Scève poses the question:

Si c'est Amour, pourquoy m'occit il donques?,
the poet has never hated and never offended the God:

Et mesmemont que ne l'offençay oncques (line 4).

The punishment given Narcissus was at least a just one, while the poet is persecuted unjustly. Furthermore Eros urges him to love another person as if he, the poet, were lost like Narcissus in self-love:

Et me tuant, a vivre il me desire
Affin qu'aymant aultruy, je me desayme.

After this argument based on implicit contrast between the poet and Narcissus, Scève reverts in the last two lines of the dizain to the starting point of the comparison between himself and the youth:

Qu'est il besoiing de plus oultre m'occire,
Veu qu'asses meurt, qui trop vainement ayme?

This is true for both figures; they are both suffering from unrequited love, and the idea is reinforced by the Neo-Platonic belief that unrequited love means death for the lover's soul, since it is in the possession of his mistress.

The device then provided Scève with the legend of Narcissus and a starting point for his dizain, and for the proper understanding of the dizain it has to be assumed that the legend is alive in the reader's mind. Then Scève constructs his argument around the rich evocations of the legend - providing points of comparison and contrast with his own position and feelings. The device-metaphor relies much more on the legend and background than on the outward similarity between Narcissus and the poet. And the way Scève uses the legend as a point of contrast with himself is similar to the evocation of the Dictynna-Minos myth in dizain 353, where in the last two lines of the poem he calls up the legend and obliterates it at the same time:

Je ne suis point pour ressembler Minos,
Pourquoy ainsi, Dictymne, me fais tu?

The three examples I have just discussed derive their effect mainly from the associations evoked by the legend in the picture and in this way colour the whole dizain. Other devices express the poet's state of mind and feeling without bringing into play so many associations. For instance the Vespertilion device (no. 42) is accompanied by a poem in which Scève explores the concept of Memory: the 'douce et fresche souvenance' of Délie is part of his memoire and is therefore ever-present in his heart.¹ He has constantly

(1) cf. dizains 363 and 341; in the latter he sees Délie 'quasi moins vraie' in presence than in absence.

within him 'ton effigie au vif tant ressemblante' so that 'L'Ame estonnée .. de jour l'admire ... Et sur la nuict tacite et sommeillante/Quand tout repose, encor moins elle cesse.' His highest faculty is able to contemplate and worship this image of Délie lodged in his heart, and this activity is unceasing. When one inserts the analogy of the bat, evoked by the echo of the last line to the motto, the poem suddenly springs forward to end on a metaphoric plane. For it is the activity of his Ame that is being compared with the bat, appearing at night, when all other animals are asleep, as it were contrary to natural laws. The activity in darkness, the alertness and the melancholy associations of the bat all come into play to emphasise the contrast between the rest and peace of other animals and humans and the ceaseless activity of the poet's Ame.

The device which follows this one, L'Horologe, (no. 43) introduces a much bolder analogy; the tenor and the vehicle of the metaphor are much further apart. But again the logical basis of the comparison is simple - the ceaseless activity of both poet and clock. The argument of the poem concerns the way the poet hates and condemns himself and feels unworthy of relief in suffering, but as a result paradoxically works all the harder to achieve his goal,

j'aspire a la merveille
D'un si hault bien, que d'une mesme alaine
A mon labour le jour et la nuict veille.

The juxtaposition of mental activity and mechanical object achieved by means of the device, although not introducing a range of common associations, serves to bring out strongly the regularity, the unceasing nature, of the poet's activity and the fact that he never knows rest from it. In spite of the analytical complexity of the poem and the unexpected nature of the metaphor the latter is in itself simple and stresses only one aspect.¹

In the Phoenix device (no. 11) the legend behind the picture is indicated by the words of the motto 'De mort a vic' - the rebirth from death of the bird.² The companion dizain assumes that the legend is in the reader's mind and proceeds to recount the sharply changing feelings and 'état d'âme' of the poet according to Délie's behaviour towards him. Thus lines 1-4 describe the hope engendered by her smile, lines 5-6 the despair when she is cold towards him, and lines 7-8 the rebirth of desire when he hears her

(1) The distance between the two terms of the metaphor does not necessarily betoken a metaphysical conceit similar to Donne's famous compass image, which is introduced in order to illuminate how 'our two soules' be one. After the initial surprise of the comparison Donne proceeds to reveal the similarities and to make us see through the analogy, the unity of lovers and the effects of separation in terms of body and soul. In the case of the clock image, however, there is no metaphysical investigation or discovery and the analogy rests on one simple and obvious likeness.

(2) See chapter 2 above.

honeyed speech. In conclusion he addresses Délie saying:

Tu peulx ...

En un moment me donner vie et mort.

This is the phrase which echoes the motto 'De mort a vie' and the context transforms the bareness of this phrase into a brilliant and personal pointe. Furthermore the phrase itself, by introducing the image of the Phoenix, suggests the eternal cycle of death and rebirth experienced by the poet in and through love. Whereas the first eight lines of the dizain have not risen above the conventional recounting of the woes and vicissitudes suffered by the typical Petrarchan lover, the last line suddenly brings in a whole range of associations, an intensity and richness which were entirely unexpected in the earlier part of the poem. Scève associates himself with the unique and beautiful bird who through a hundred dyings knew no death. But he goes further than the analogy to suggest that it is Délie herself who 'gives' him death and life in rapid succession. In the legend the Phoenix builds himself a funeral pyre every hundred years and lays himself upon it to be consumed with the fire of the sun; in the poet's own situation, death and life are experienced a hundred times a day at the hands of Délie. There is also the association between the Phoenix and Hope, rising from the ashes of hopes previously destroyed; so Délie succeeds in successively arousing and dashing the

poet's hopes and desires. Part of the effectiveness of the metaphor lies in its late entry into the dizain, casting light on what has gone before, and part in the twist Scève has given to the legend and the transformation of the conceit 'De mort a vie' into the pithy and expressive saying 'me donner vie et mort'.

Another device which is a startling comparison between the poet's predicament and a fabulous animal is the Lycorne qui se voit (no. 26). The first eight lines of the companion dizain describe the poet's state: his physical torment:

Incessamment mon grief martyre tire
Mortelz espritz de mes deux flans malades,

his sighs, described in lines 3-5 with a touch of ironical humour in that his sobs are almost 'aulbades' which awaken him, and the straits to which he has been reduced:

Comme de tout ayantz necessité
Tant que reduict en la perplexité
A y finir l'esperoir encor se vante.

In the last two lines comes the poet's realisation of his own predicament and his startled reaction to it:

Parquoy troublé de telle anxieté
Voyant mon cas, de moy je m'espouvante.¹

(1) A similar phrase in a similar context appears in La Deplourable Fin de Flamete, fol.g.i. The chapter is an outburst against love:

Pourquoy est ce que en la tourmente de tes arterees
mers tu submerges ceulx qui plus te servent?
The lover reflects on his morte vie and remarks:
je me veis si seullet desole, que je me
espouventoye en moy mesmes.

The last line echoing the motto, introduces associations of both the mirror and the Narcissus theme and the possible legend lying behind the picture - the lover who was transformed by Diana into a unicorn.¹ We remember his anguished reaction to the new and strange state caused by love - unrequited love. The situation of the poet in this particular poem is linked by the device to the situations of Acteon and Narcissus, both suffering as victims of love. The figure of the unicorn evokes the legend and the words of the motto evoke the mirror theme. The effect of this double reference is thus one of compression.

The device of Dido qui se brule (no. 13) enters the argument of the companion dizain from line 7 onwards. The first six lines invoke time - the sweeping address to all units of time, from the largest down to the smallest -

O ans, ô moys, sepmaines, jours et heures,
and form one long question - 'Ne sentez vous?'. Does not this suffering wear down time itself? If there is a certain pleasure in this martyrdom then surely death itself will be sweet since it will deliver him from time. It is at this

(1) See chapter 2 above. Frappier, Variations sur le thème du miroir, op.cit. points out that in many contexts the mirror is something which reflects reality objectively and thus enables the beholder to see something clearly which would otherwise be obscure and subjective. In this dizain, the poet has been startled to measure the length which he has travelled in his love and suffering.

point that we feel the parallel with Dido entering: the abandoned Dido, suffering unrequited love, committing suicide and finding sweetness in death, is obviously a convincing case to reinforce the general conclusion of 'Si donc ... Croire fauldra ... la Mort doulce soit'.

In the same way the device of Le Mort Ressuscitant (no. 44) introduces a startling comparison into a poem which in its first eight lines is merely another account using conventional nautical terminology of the sufferings of the poet. The vehicle of the metaphor, the dead man lifting the lid off his tomb, jolts us into realising the impossible, superhuman and miraculous nature of the poet's survival in such 'storms', particularly as the image evokes the associations of the miracle of Lazarus' resurrection.

Two of the devices which are taken from the field of Classical mythology and are therefore rich in associations are used also to clinch or prove a general statement. Leda et le Cygne (no. 41) and Europa sur le Boeuf (no. 38) take as their basis the transformations undergone by Jupiter in order to win the maiden he is wooing. The legend of Leda and the figure of the Swan, the emblem of love par excellence, and the legend of Europa attracted to the ravishing Bull are both brought to the reader's mind on seeing the devices. The mottoes then indicate which aspects of the legends are relevant; in both cases it is the importance of keeping

love hid by means of disguise and transformation. The poet is also concerned to prove statements like:

je cele en toy ce, qu'en moy je descouvre,
in the case of Leda, and:

A seurte va qui son faict cele,
in the case of Europa. In the last analysis the figures from Classical mythology are here evoked less perhaps because of the richness of the legends than because they are good examples to prove his point.

In three devices the analogy is between the figure in the picture and Délie. La Lune en tenebres (no. 37) is accompanied by a dizain which is a description of the poet's state. It depicts the complete withdrawal of the poet from himself into the being of Délie, the loss of his own life, the alienation from himself and the living in someone else. His nourishment is pensementz funebres and the analogy between the moon of the device and Délie, his light, enters at the end. The moon in darkness would awaken for the 16th century reader associations of the obscuring of mental faculties, the state of depression or melancholy, and these are precisely the harmonics which are appropriate to this dizain.¹

(1) See chapter 2 above.
The other device involving the moon (no. 2) and Délie is accompanied by a poem in praise of Délie in much the same way as those described by Ruscelli, namely sonnets written around a device or series of devices. This
(Contd

Device 48 La Mousche also operates by reason of its associations, not to reveal the poet's state of mind but to make a statement about Délie's nature and behaviour in love. The comparison between Délie and the fly rests on such associations as the indocility, the untamed rusticité of the fly, the fact that the more often you send it away, the more often it returns to the same spot, and finally the fact that it never becomes tame by habit or frequentation. The companion dizain needs these associations, if it is to be understood properly, for it describes the nature and attitude of Délie in terms of rusticité. Lines 1-4 express a general belief that:

frequentation
 puisse polir toute rusticité;

these words form part of a concessive clause, followed in lines 5-8 by another concessive, narrowed from the general to the particular, to Délie who has gentillesse and

dizain (no. 15) elaborates the praise of Délie in terms of her effect and influence on her time and age. Basically the theme is that of the poet's mistress as the wonder of the world, embellishing the age she lives in with her presence. (c.f. dizains 97, 194, 228 and 319 and Petrarch, Rime, 344.) Here her virtue is instrumental in bringing the world closer to virtue 'pour l'esbranler a meilleur changement' (line 4) ... commençant ja a cherir la vertu' (line 6). The last four lines, with the allusion to the 'grand Monstre abatu' refer to the Monstre of Vice in 'ce vil Siecle avare'. (c.f. the 16th century theme of the Monstre of Ignorance.)

is better conditionnée en moeurs than anyone else.¹ But
in spite of this she is (like the fly)

en amours si mal née
Que plus y hante et moins s'y apprivoise.

This dizain is a recognition of his failure to tame her
(Cotgrave gives as meanings of Domestiquer: tame, civilise,
make familiar, gentle, tractable.) From the point of view
of the argument, the example of the fly is sufficient to
refute the general statement that habit and frequentation
tame everything; from the point of view of the metaphor,
it brings in associations around the fly as a rich parallel
with Délie. Dizain 287 may be contrasted with this one in
that the poet has succeeded for a brief and unique occasion
in 'making her familiar, gentle and tractable':

Fortune en fin te peut domestiquer,
Ou les travaulx de ma si longue queste,
Te contraingnant par pitié d'appliquer
L'oreille sourde a ma juste requeste.

Other devices contribute to and fill out the concrete
description of the companion dizain, particularly if Scève
is concerned to express sense-impressions, sensations or
feelings. For example L'Hyerre et la Muraille (no. 17)

(1) c.f. dizain 284 where the qualities the poet admires in
Délie are Mansuetude, which 'la rend ainsi a chacun
agreable' and 'de tous humainement aymable' and also
Modestie. These can be compared with the terms vertu
and gentillesse used in the companion dizain under dis-
cussion.
Emblem no. 62 in La Perrière's Theatre states very firmly
that one of the powerful effects of love is precisely
to change rusticité into gentillesse.

establishes an analogy between the wall in the picture and the poet, an analogy based on their common manner of suffering. The dizain describes how Délie has taken possession of his being. Lines 1-2 explain by what means she has achieved her power over him - using the three words bonté, vertu and attractive. Line 3 with its 'vive force active' suggests the concrete analogy of plant growth, which will develop in the next few lines by means of vocabulary suggesting physical growth: 'L'a tellement a son plaisir dompté', (line 4) 'son vouloir jà monté' (line 5), 'Sur le plus hault de ma fermeté croistre' (line 6) and:

Et là s'estendre, et a tous apparoiestre
Pour ma deffence et contre ma ruyne.

The poem is a combination of this physical vocabulary and the description of the abstract qualities involved in the ascendancy Délie gains over him. Since the device, with its picture of ivy creeping over the old wall, has been firmly imprinted on the reader's eye before the beginning of the poem, the vehicle of the metaphor, the parasitic plant grafting itself on the wall, provides a suggestive analogy for the whole process whereby Délie's will and personality has 'grown' on the poet. The paradox of the situation, the fact that Délie's presence appears at first to be a safeguard against destruction but turns out to be the cause of his ruin, is heightened by the appeal to the analogous situation in nature.

In the same way the familiar device of the fleeing stag (no. 17) is the vehicle of a metaphor brought in to reinforce the sense impressions and analysis of feeling described in the dizain. In another dizain (no. 46) Scève has used the analogy of the stag in the last four lines to clinch the argument of the first six lines, the important point about the fleeing stag being the futility of its flight. In the companion dizain in question however Scève is recounting the reaction of his mind and thought to the touch of Délie. Lines 3-6 in particular stress the violence and intensity of his reaction by means of concrete vocabulary and of two analogies. He compares the start and violent shudder of his 'pensée endormye' with that of a dead man 'soubz sa pesante lame' and further:

comme si d'ardent flamme
Lon me touchoit dormant profondement

which emphasise the quality of his sensations. The verb tressaulte placed in an important position at the beginning of a line also stresses the intensity. The visual image we have before our eyes is the acute physical suffering of the stag, his flank pierced by the hunter's arrow - and this serves to intensify the pain that the poet is describing in the dizain. But it is the change of key in line 7, introduced by Adonc that really brings in the analogy with the stag. Scève has gone beyond the comparison between

himself and the stag by making the latter correspond to his esprit, fleeing from Délie the source of its pain, and also from a part of itself, since the poet is also Délie's second self:

La veult fuyr et moy son plus affin.¹

We have almost a confession here that the poet is making the last line of his dizain fit the motto, when he says 'Et en ce point (pour parler rondement)'. We can see clearly that he is somewhat constrained by the ready-made formula while wanting to take advantage of the image. His strong reasons for incorporating the devices overcame the difficulties imposed on him by the wording of the mottoes.

Le Coq qui se brusle (no. 40) brings into the dizain the peculiar situation and suffering of the bird to reinforce the physiological and physical details already evoked by the words. It also emphasises the main point of the argument - the impossibility of quenching the poet's fire. The device Cleopatra et ses serpentz (no. 30) works in a similar way. The first three lines of the dizain 'je me sens ...l'esprit trespercer du tout en tout jusqu'au plus vif du sens' already seem to convey the stinging,

(1) Huguet gives the meanings parent or voisin for the word affin and cites an example from Marguerite de Navarre:

J'ayme mon corps, voylà la fin: c'est mon amy,
c'est mon affin; C'est mon tout, mon Dieu, mon
idolle.

death-bringing sensation that are heightened by the visual impact of the picture and the legend behind it of the serpents biting into Cleopatra's breast and arms. La Basilisque et le miroir (no. 21) does the same thing, when Scève describes his own feelings and reactions on encountering Délie's gaze. He is forced to 'ma teste cliner' as if he were coming into contact with a basilisk. The last two lines then state in personal terms the point of the device and motto. La Femme qui bat le beurre (no. 47) is closely linked to the language of the dizain with its fusion of mental faculties and physical texture as in 'la Raison asses mollement tendre' and the efforts to conciliate and pacify the Sens which becomes intransigent is admirably clarified and enriched by the analogy of the churning of butter.¹

In other dizains, the vehicle of the metaphor seems to be present throughout. Saulnier's phrase dizains-gloses is appropriate here. For instance Le Chat et la Ratière (no. 33). In the very first line - 'A quoy pretendre yssir librement hors?', it is as if Scève were making a reference to the picture (the vehicle of the metaphor), the mouse

(1) c.f. also L'Homme et le Boeuf (no. 4) and its dizain which traces the growth of 'un doulx souhait' until it becomes uncontrollable and Le Pot au Feu (no. 36) and the dizain full of the vocabulary of flames and fire.

inside the trap being immediately associated with the poet. The 'doulce et plaisant servitude' of the second line modifies the 'prison m'est dure' of the motto, and from line 3 onwards the dizain expands and explains the theme until lines 7-10 introduce the second figure of the picture - the cat, who is in fact associated with la Mort of the dizain.

Another example of the way the vehicle of the metaphor can influence and permeate the whole dizain is the 'Bateau a rames froissees' (22), which places before the reader's eyes, not only the image of the 'broken oars' but also the whole image of the boat tossed on stormy seas. The metaphor is banal in itself, as most love poets before Scève had been shipwrecked on the stormy seas of passion. Scève himself had used it on many occasions: for instance in dizain 39 of Délie he uses all the conventional nautical imagery and develops the parallel between himself and the boat which has been involved in storm and shipwreck and seeks the haven of a port; in dizain 164 the same picture of sea and storm provides the basis of the poem, but Scève goes beyond the conventional imagery to call himself a 'corps mort' at the mercy of the waves. In dizain 260 all the elements of the picture are developed in an allegorical way:

Sur fraile boys d'oultrecuydé plaisir
Nageay en Mer de ma joye aspirée;

finally in dizain 393, the allegory is developed and the poem becomes a narrative. What differentiates the companion dizain to the device from all these other examples of the same metaphor is the fact that Scève can here dispense with laborious parallels, dispense too with the nautical imagery and make no direct reference to the metaphor at all and yet can assume that the metaphor is present since it is in the device. Thus the abstract elements like 'desir', 'souhaict', 'de tous costez' are endowed with a concrete quality. The verbs, all placed in strong rhyming positions - 'agasserent', 'chasserent', 'purchasserent', evoke the storm and battle with the elements at sea.

Lines 7-8:

combat encor, ores droit, or tumbant
Selon qu'en paix, ou sejour ilz le laissent,

evoke by means of their caesuras and the fluctuating rhythm the relentless movement of the waves beating against the side of the boat. Thus the device acts as a fully developed image within the dizain although no direct reference has been made to it. In this respect it is similar to the Girouette (no. 15) where the vehicle of the metaphor and the idea behind it dominate and unify the companion dizain, and also to the Cycorée (no. 16) where the image of the sunflower is reinforced by the flower images of the first two lines:

Comme des raiz du Soleil gracieux
Se paissent fleurs durant la Primevere.

Of the remaining devices most are used to clinch a point in the argument or a gnomic statement at the end of a dizain, which sums up the points made individually by the poet in the course of the poem. In some cases the personal analogy is not very strong, for example La Femme qui desvuyde (no. 8), where the last line corresponds to the motto and the associations of death, old age and fate are brought in, but there is no strong identification of two figures. Similarly there is only a summary fusion in La Selle et les deux hommes (no. 25) which is more important as an illustration of a general statement than as an analogy. In the case of the Muletier (no. 32) and L'Arbalestier (no. 39) the device has the function of providing a concrete proof or illustration of the general statement which has particular reference to the poet.

In Deux Boeufs a la charrue (no. 10) the poet does apply the situation to himself more strongly. The dizain is concerned with the nature and result of 'ce doux grief mal' which the poet suffers alone in life. In this poem he has accepted the long training of suffering (much as the oxen accept their yoke) and no longer rebels against it. In lines 5-6 he goes even further:

Et me voudrois a plus souffrir estendre
Si lon pouoit plus grand peine prouver,

to wish for greater suffering, since suffering is become a

point of glory and honour.¹ Line 7 with the word Mais introduces a change 'encor mieulx me feroit esprouver/Si par mourir sa foy m'estoit gaignée' - the reason for this being given in the last two lines,

Tant seulement pour me faire trouver
Doulce la peine au mal accompagnée.

This last line, by echoing the words of the motto, introduces an illustration or proof from the world of nature - the two oxen yoked together are better able to bear the hardship and pain of their work. The analogy between the poet and Délie and the two oxen is less important in the poem than the fact that the statement at the end is true. And yet the animals chosen also bring into play associations of patience, toil and suffering which correspond to what the poet himself experiences and now accepts.

Although the device Tour Babel (no. 14) is similar to these I have just been discussing in that it illustrates or proves a general statement, the fact that the picture itself draws upon a source richer in evocative undertones alters its function in the dizain. It enters the argument of the dizain only in the last line - again by means of the echo between the last line and the words of the motto. The poem is

(1) c.f. dizain 249 with the device Le Forbisseur, where it is a question of 'merite', and dizain 177 'ma peine glorieuse' with the Orpheus device.

concerned with the all-powerfulness of Délie, who can conquer men 'par sa valeur' (line 1) and 'Fortune par son sens', but nonetheless refuses to help the poet in his suffering - 'Laissant mon cas suspendre a nonchaloir' (line 6). Given such a situation where his mistress is 'A tous benigne, a moy est inhumaine' (line 8) he asks in conclusion 'De quoy me sert mon obstiné vouloir?' and answers this by means of the absolute statement expressed in the present tense:

Contre le Ciel ne vault deffence humaine.

It is as if the poet is saying: we all remember what happened when the Tower of Babel was built by the sons of Noah in an attempt to reach the sky; it was destroyed by God and this proves that it is useless and impossible to fight or strive to reach something beyond the limits of human power. Délie has been equated with superhuman power throughout the dizain: for example in line 2, her victory over 'L'oultrageuse Fortune', and is now implicitly compared with 'le Ciel'. The evocation of this episode of Old Testament history has strengthened or proved the validity of the poet's conclusion, while at the same time he is able to dispense with explicit statement.

In the last few examples which I have discussed the relationship between the devices and their companion dizains is on the whole less convincing than in cases where a close personal relationship is established between one of the

figures in the device and the poet. They are not well linked to the theme of love in Délie and this leads us strongly to suspect that they were part of a set that Scève came across and had to utilise along with the others which were more suitable to his purpose. Nonetheless, they do serve to illustrate and 'prove' the gnostic statement of the last line and so provide a strong conclusion to the dizains without attracting the reader's attention too much towards the vehicle of the metaphor. And the very fact that Scève used them in this way in the last two lines of a dizain points to his fondness for ending a dizain with a 'vers-sentence' or gnostic statement which may be observed in dizains totally unconnected with devices.¹

There remain devices which illustrate a point in the argument but which also establish a strong personal analogy. The Alembic (no. 23) is a good example of this type. The

(1) See Saulnier, Vol I, p. 252. Scève et le Gnomique.
e.g. diz. 40 Car loy d'Amour est de l'un captiver
L'aultre donner d'heureuse liberté.

diz. 66 Tant grievve perte est perdre promptement
Chose par temps et par labeur acquise.

diz. 426 Mais seurement celluy ne peult trouver
En aultruy paix, qui a soy donne guerre.

These last lines might well have been 'illustrated' by a picture and motto. It is difficult to determine at this stage whether Scève was attracted to devices because they provided him with this kind of line, or whether the device 'habit' conditioned his method of ending a dizain in general.

first six lines of the companion dizain describe the process of self-deception and deception by Cupid which is part of the poet's life, the building up of false hope, the false expectation, all of which tend to conceal from the poet himself the fact that he is suffering. 'Et toutesfois' in line 7 heralds the change of note, the way the poet is undeceived - the appearance of his tears proves that there is a constant fire within him and exposes the falsity of the first six lines. At this point the reader supplies the alembic image, the basis of which had been used by many poets, including Scève in other dizains¹ but here he associates himself with the actual apparatus. The analogy is less ridiculous put in this implicit form without elaboration than it would have been if put into words in the dizain and explained or exaggerated.² The image serves to convince the reader of passion and torment in the poet's heart by appealing to the facts of the process of distillation.

Other devices with this function enter the dizain in the last two lines. For instance La Vipere qui se tue (no. 27) is followed by a dizain which describes the poet's life and suffering. Here he has fully accepted the

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- (1) See dizain 206, 207 in the group of nine dizains following the device; for discussion of other poets' use of the image see chapter 2 above.
- (2) As happened for example with the hydraulic image which will be discussed later. (dizain 331)

sacrifice required of him: his fate and mission in life are to sacrifice his life to Délie and to her service. The servitude is no longer passive and the sacrifice no longer irksome:

Trouve le joug, a tous aultres saulvage
Le paradis de son contentement.

The end or purpose is revealed in the last two lines:

Me donnant mort saintement glorieuse
Te donner vie immortellement sainte.

The intermingling of mortality, immortality, 'gloire' and sacredness is achieved through the judicious placing of words: his physical death will be in some measure 'sainte' and 'glorieuse' because of his meritorious servitude to the divine being, Délie, and this death will confer on Délie immortal life, since it is his steadfastness and love that will last for ever. This confident and jubilant affirmation, based not on the knowledge that his poetry will immortalise her, but on the kind of sacrifice he has made, his love and death for her, is enriched by the legend of the viper, who meets her death by giving birth to her young - a just parallel with the poet, who does not however make use here of what was later to become a cliché - the author giving birth to his brain-child.

The same theme is pursued in the next device Le Forbisseur (no. 28), but this time the poet's life long work and servitude will be recognised by Délie herself for

its true worth:

Affin qu'estant devant toy ainsi nue,
 Tu sois un jour clerement congnoissant,
 Que mon travail sans cesser angoissant,
 Et tressuant a si haulte victoyre,
 Augmente a deux double loyer croissant
 A moy merite, a toy louange et gloire.

The confidence is evident in this affirmation too, although the terms have changed: 'vie immortellement sainte' has become 'louange et gloire' and 'mort saintement glorieuse' is now 'merite'. The parallel with the furbisher is in keeping with this more humble level.

L'Oyseau au glus (no. 12) is an analogy which clinches the whole theme of the surprise innamoramento. It is a favourite analogy in Petrarch and one that Scève has not needed to make explicit.¹ La Lanterne (no. 5) enters as an analogy in the last two lines, after the analysis of the psychological reactions to the attack by Délie. The metaphor will be used again by Scève as 'le feu vif de ma lanterne morte' in dizain 189. Similarly La Chandelle et le Soleil (no. 6) is a concrete analogy brought in to prove and enrich the last statement of the dizain:

Mais quand sa face en son Mydy je voy
 A tous clarté et a moy rend tenebres,

and the parallel between the poet and the candle darkened

(1) See chapter 2 above.

by the rays of the sun is particularly close.¹

Le Papillon et la Chandelle (no. 31) on the other hand although it illustrates a fairly general statement about the poet's expectations being dashed to nothing, is accompanied by a dizain which wanders from image to image. The first two lines discuss the effects of hope in terms of this parallel:

Voyez combien l'espoir pour trop promettre
Nous fait en l'air, comme Corbeaulx, muser,

muser here meaning perdre son temps and an additional appropriateness is the fact that a corbeau was regarded as an attribute of hope in the 16th century.² The 3rd and 4th lines introduce a new image:

Voyez comment en prison nous vient mettre
Cuydantz noz ans en liberté user,

which leads into the image of bird-lime applied to 'un desir trop glueux'. After all these examples he proceeds to give his personal experience - his own hopes and expectations which came to nothing, and the device of the butterfly dashing itself against the candle provides yet another image.

In various ways and varying degrees of convincingness the devices form an integral part of their companion dizains. With the two exceptions discussed at the beginning they

(1) c.f. the function of La Lampe sur la Table (no. 45) La Cye (no. 39) La Coignée et l'arbre (no. 24) L'Asne au Molin (no. 35) and La Targue (no. 9).

(2) See Tervarent sub Corbeau.

provide the vehicle of a metaphor whose tenor is contained in the poem. The majority are used to clinch the argument or illustrate by a concrete analogy a notion embodied in the dizain. None of these is a startling metaphor in itself, and there are such stock images as the butterfly and the candle overshadowed by the light of the sun. The use Scève makes of them and the way they enter the poem towards the end in order to prove or clinch a point in the argument are pointers towards Scève's use of imagery in general, and to the use of pattern in the dizain. For instance a companion dizain seems to fall most easily into the 6/4 pattern when there is an illustrative metaphor at the end. More interesting are those metaphors drawn from mythology which introduce a range of associations and enable the poet to achieve a density of expression which is characteristic of his other dizains unrelated to devices. He thus gains a short cut to wide-ranging associations which would otherwise have to be evoked within the ten-lined poem. The fact that these metaphors enter the dizain at the end is particularly interesting, for this is closely akin to the 'startling final images' of Scève which I shall study in the next chapter.

Before leaving the world of the devices one or two words on their general function in relation to the whole of Délie.

Saulnier has pointed out¹ that, apart from the first two and the last one, the devices do not follow each other in any systematic order. Furthermore, although in some cases a device does provide a unifying theme for the group of nine dizains which follows it, one cannot see a rigid architectural pattern emerging from the division of the dizains into fifty groups of nine, as so many of the themes overlap and are by no means contained within the appropriate group announced by the device.² But the fifty pictorial devices do serve to imprint upon the reader's mind many of the leit-motifs which run through Délie. Since the 16th century saw as one of the main values of a pictorial image the fact that it could make an immediate and lasting impression on the reader's mind and thereby implant a concept or idea with great effectiveness, it is reasonable to suppose that the devices serve to introduce and reinforce some of the major themes contained in Délie.

The first device for example, La Femme et la Lycorne, gathers together the innamoramento theme which has occupied in various forms the previous five dizains and adds all the associations of the legend depicted to the images of the

(1) Vol 1, pp. 213-218.

(2) Saulnier, Vol 1, pp. 133-138, and Vol 2, pp. 72-3, rightly rejects the Cabalistic and number symbolism imposed by Brunetière and Schmidt on the architectural structure of Délie.

basilisk, the poison, and Délie the archeress, which have already enriched the theme. Furthermore it brings out strikingly the paradoxical state of the poet - the way his life is in a sense his death. The intermingling of life and death and the alternation of these states will be a basic theme of the whole series (e.g. dizains 16, 117, 167). The later devices of L'Oyseau au glus and La Selle et les deux hommes echo this first device and stress the surprise element in the innamoramento of the poet. The Phoenix device on the other hand echoes the paradox of life and death, heightening it with the suggestion of speedy vicissitudes at the hands of Délie, 'En un moment me donner vie et mort'. A secondary suggestion of the Unicorn device is of course the theme of the loss of liberty and servitude to the mistress, a theme which will be viewed in different lights throughout the series of poems according to the poet's mood. Thus for example in dizain 12 we have the paradox of 'Heureux service en libre servitude' and in dizain 104 'Qui liberté, de moy tant fort prisée/Li'avoit changée en si grand servitude'.

La Lune a deux croissantz is in praise of Délie's perfection. This theme is basic to all love poetry addressed to a mistress, and Délie is no exception. Later the device of the peacock, in an indirect way, with its analogy between the peacock and the sun, pays homage to the incomparable

qualities of Délie. The third device, La Lampe et l'Idole brings out strongly the point that his life is only meaningful because of his love and suggests the permanence and fidelity of this bond which will be most perfectly expressed in the three lines of dizain 22:

Celle tu fus, es et seras Délie,
Qu'Amour à joint a mes pensées vaines
Si fort, que Mort jamais ne l'en délie.

The fourth device, L'Homme et le Boeuf stresses the uncontrollable nature of desire, and later Le Coq qui se brule introduces a kindred theme - the impossibility of quenching the flames of passion. Both these devices emphasise the physical nature of the passion and desire, and give the lie to the theory that spirituality and Neo-Platonic conceptions are the sole ingredients of Scève's love.

La Lanterne has in the background the theme of the impossibility of keeping love hidden. Linked with this is the device of the Alembic apparatus and the Pot au feu, and contrasted with it the successful concealment of Jupiter in the devices of Europa sur le Boeuf and Leda et Cygne.¹

La Chandelle et le Soleil sets forth in pictorial terms the very important theme of light and darkness - the light spread by Délie and, paradoxically, the darkness she creates within the poet (c.f. dizains 92 and 128). The motto stresses

(1) This theme is also important in Petrarch, e.g. Rime 207.

the isolation of the poet and this theme is echoed in many dizains, for example the last two lines of no. 2:

Comme de tous la delectation
Et de moy seul fatale Pandora,

and also by the Orpheus device and its motto.

The identification of the poet with Narcissus and Dido qui se brusle establishes the great and universal line of tragic and unrequited loves. The secondary theme of Dido, the relief from suffering offered by death is in itself linked to the device of La Femme qui desvuyde.

La Girouette and La Cycorée echo each other in their emphasis on the two aspects of the same point - the former, the stability and faithfulness of the poet in the face of instability, change and adversity, the latter his constant turning around the source of his life - Délie. Furthermore the associations of the Heliotropic legend of Clytia suggest the continual presence of Délie within him and more particularly in his memory (which is a leit-motif of the whole cycle), the permanence of the torment assured by her occupation of his whole being. Another aspect of this is stressed by L'Hyerre et la Muraille.¹

(1) See for example dizain 216:

En divers temps, plusieurs jours, maintes heures
D'heure en moment, de moment a tousjours
Dedans mon Ame, o Dame, tu demeures,
Toute occupée en contraires sejours.
Car tu y vis et mes nuictz et mes jours.

The predicament of the lover - unable to flee from the source of his pain - is stressed by three devices, Le Cerf, L'Asne au Molin and Le Chamoys et les Chiens, while the gradual draining away of his strength is vividly suggested by the two devices Le Bateau a rames froissées and La Cye.

La Vipere qui se tue uses the fable of the viper to imprint the theme of immortality in the reader's mind. For the first time in the cycle Scève introduces the suggestion that he will play a part in procuring her immortality. Previous dizains had stressed the fact that the clear and outstanding virtue of Délie would ensure her immortality (e.g. dizains 11 and 23). In dizain 90 there is the suggestion that if she will lead him on, her virtue will also be reflected on him 'De toy et moy fera la renommée'. But it is in the device of the Viper and her young and in the companion dizain that the theme of his devotion and the consecration of his life (and death) to her service becomes an added guarantee of her immortality. The theme which is important in the book as a whole and is further stressed by the Orpheus device, finally appears in the last dizain no. 449 where both the poet and Délie are safe against death and oblivion because of their love:

Nostre Genevre ainsi donques vivra
Non offensé d'aucun mortel Letharge.

Servitude and suffering, basic themes in Délie, are also emphasised by devices such as the Chat et la Ratiere,

Le Vespertilion and L'Horologe.

Thus Scève has used the set of fifty woodcuts and their mottoes as part of his poetic technique. They function as ordinary metaphors and provide a visible second term of comparison which makes the tenor in the companion dizain more easily intelligible. By using figures, myths and legends whose significance are known to the contemporary reader he can dispense with explicit statement in the dizains. He seems to be the only 16th century poet to use emblematic woodcuts in this way, to realise the potential value of pictures and mottoes incorporated in a series of love poems.¹ Many inventors and collectors of devices called on the help of poetry to explain, illuminate and justify their devices

- (1) Miss R. Freeman, English Emblem Books, op.cit. pp. 52-3, gives examples of isolated emblems inserted in a work: the three emblems in Gascoigne's Hermit's Tale, but adds that 'they bear no immediate relation to the story and were obviously intended to be an additional attraction to catch the eye of the Queen'.

Some academies did publish devices together with the verses of their members e.g. Rime degli Accademici Occulti con le loro Imprese e Discorsi. Brescia 1568 and B. Percivallo published Rime e Imprese in 1588 (Ferrara). But none have the underlying unity of theme or complete integration of devices and dizains within a single work that we find in Délie.

Praz (pp. 80-81, 83, 85-6, 88) traces how some of Scève's devices are taken over by later writers.

or emblems¹, but, as far as one can see, no other poet incorporates devices into a serious poetic work. It is true that the direct appeal to the senses in the pictorial genre of the emblem was exploited later in the 16th century and throughout the 17th century by religious poets, and it is perhaps only in this realm that the genre gave rise to poetry of any quality. But in the latter case the reader is presented with a picture which enables him to visualise an abstraction like the human soul, or a central religious belief, such as the fact that the soul is a prisoner of the flesh, or a metaphor in the Bible², or a scene from the Passion of Christ, and so provides a starting point for a pious meditation on the theme. It is the combination of sensuous appeal - the invitation to the reader to linger on the physical suffering of Christ or the beauty of the human soul or the infant Jesus - and the moralising intention (which had been a distinguishing characteristic feature of

- (1) e.g. the way Ruscelli inserts quotations from sonnets of Petrarch and other Italian poets to illustrate or prove a point he is making. (See chapter 1 above). Menestrier in Devises des Princes (p. 74) gives Scève the credit for being the first to insert devices in poetry, but does not mention any poets who followed his example. His other examples of devices in the body of a work are taken from political and religious works of the 17th century.
- (2) Emblemes by Francis Quarles, Cambridge, 1643, p. 288: the picture of the Anima sitting on a Hart illustrates the Biblical simile 'As the Hart panteth after the water brooks, so panteth my soul after thee, O God'.

emblem books from their genesis) that stamps the religious emblem books. Francis Quarles for example can show the reader a picture of two holy children (his soul and the Infant Jesus) at play in a formal garden, crowning each other with wreaths, and then in seven stanzas provide an elaboration on the theme of 'My beloved is mine and I am his, Hee feedeth among the Lillies'.¹ The qualities of the verse certainly rise above the moralizing glosses of Alciati, Corrozet or Aneau, but the emphasis is on an appeal to the senses, pleasurable metaphors and pious devotion, as in this first stanza:

Ev'n like two little bank-dividing brooks
That wash the pebbles with their wanton streams
And having rang'd and search'd a thousand nooks,
Meet at length in silver breasted Thames,
Where in a greater current they conjoyn:
So I my best-beloved's am; so he is mine.

It is only with Herbert in the 17th century that mute emblems (i.e. without the pictures) are incorporated fully into the poetry and provide a starting point for personal analysis of complex metaphysical relationships. In the device genre the early Italian examples of sonnets or poems composed in response to a device are usually poems of praise to a lady or illustrious personage, which explicitly explore the likenesses suggested by the device and establish a point by point comparison.

(1) Emblemes, p. 256.

For the 20th century reader the devices in Délie have lost much of their value, but if they are read as ordinary metaphors and their meaning is understood, their function in Délie becomes intelligible and appreciable.

Their entry into the dizain towards the end, and the way they thus provide a final image to their companion dizain draw our attention towards the final images and indeed to images in general. These will form the subject of the second part of this thesis.

PART TWO

PRELIMINARY REMARKS

Donne in one of his sermons remarks that the full force of a poem lies in its close:

In all Metricall compositions, of which kinde the Psalmes is, the force of the whole piece is for the most part left to the shutting up; the whole frame of the Poem is a beating out of a piece of gold, but the last clause is as the impression of the stamp and that is that makes it current.¹

If this is true of Psalms and of Donne's own verse forms, how much truer it is of a short, condensed form like the dizain or sonnet! The dizain is a very difficult form since it is so short and compressed, mid-way between the huitain and the sonnet, avoiding the maxim-like quality of the former but lacking the amplitude and possibilities of symmetry and contrast of the latter. Saulnier points out that Scève may not have chosen the dizain form for poetic reasons,

mais en réalité il n'a fait que choisir une des formules les plus usuelles de notre poésie et il n'est pas sans vraisemblance que son exemple ait contribué à en faire la forme par excellence de l'épigramme qu'elle demeure à la veille de la Pléiade.²

(1) Cited by H. Gardner, The Business of Criticism, Oxford, 1959, p. 70.

(2) Vol 1, pp. 276-7.

Scève himself calls his dizains Epygrammes in the preliminary poem in Délie.

Je sçay asses, que tu y pourras lire

Mainte erreur, mesme en si durs Epygrammes.

Praz, ch. I, shows how the Greek epigram, the Italian Strambotto, the dizain and the sonnet are closely connected, particularly as regards their movement and ending. And Sebillet makes this clear in his Art Poétique:

Since Scève wrote in this verse form throughout Délie it is as well to appreciate the implications and difficulties of the form. Henri Weber analyses the exigencies of the dizain form when discussing Scève's achievements, and sums up the position in this way:

la réussite du dizain présente déjà certaines exigences analogues à celles du sonnet: elle veut un brusque mouvement de départ, qui nous jette 'in medias res', une articulation fondamentale qui répartit les vers en deux groupes opposés suivant une formule variable, enfin une chute habilement ménagée sur un dernier vers bien frappé.¹

In this analysis the pattern of the dizain emerges clearly - the importance of the beginning and the end and the desirability of having a division into two parts as in the sonnet. Now the function of the illustrated metaphors in Délie betokens a much closer relationship between the image and the argument of the dizain than one would have expected, given the obvious 'decorative' and sensuous appeal of the picture.² Furthermore the metaphors are linked to

Le Sonnet suit l'epigramme de bien près et de matière et de mesure; et quand tout est dit, le sonnet n'est autre chose que le parfait epigramme de l'Italien comme le dizain du françois. (Art Poétique françois, 1548, II, 2. ed. Gaiffe p. 115.)

{1} Création poétique, p. 222.

{2} In fact, however, those writers who distinguish between the device and the emblem, stress the appeal to the mind in the former and to the eye in the latter. Praz (p. 70) cites Capaccio on this subject:

The emblem has only to feed the eyes, the device the mind. The former aims only at a moral; the latter is concerned with the ideas of things. The

(Contd.)

the very structure of the poem. The associations they evoke or the symbolic connotations of the figure or legend clinch the argument in the last few lines. Then the striking last line of the motto enables the dizain to end on a strong note by way of a gnomic statement or a pointe. The position and function of the metaphors also govern the pattern of the companion dizain. The poem falls into a pattern of six lines followed by a pause before the last four lines, or else a division into 4/4/2 lines. Thus the illustrated metaphors assisted Scève in two ways: by providing 'une chute habilement ménagée' and by facilitating the moulding of a dizain into two groups 'suivant une formule variable'. The dizains elsewhere in Délie exhibit the same combination of a final image with a pattern of two groups. Dizain 46 for example illustrates this 6/4 pattern at its simplest, and in many ways at its crudest. The argument in the first six lines concerns the nature of the poet's desire for Délie and her constant presence in his being. It is developed tautly in psychological terms: if desire can be defined as the 'image de la chose que plus on aime', and is 'le miroir du coeur', then in this mirror Délie

one is the more delightful the more it is adorned with objects... The other sometimes has more loveliness to the eye when it is simple and bare, with no other ornament but a scroll.

constantly appears, and dwells through the working of the poet's memory. The conclusion drawn from these propositions is expressed in the question of lines 5-6:

A quelle fin mon vain vouloir propose
De m'esloingner de ce qui plus me suyt?

The argument is in a sense complete since we can see that the answer to this question is contained in the previous argument, and the image of the stag fleeing from its pursuers in the last four lines serves to make it explicit and intelligible by giving us a concrete analogy taken from the world of nature. In this example then there is something almost superfluous about the image in that it contains no step in the argument but merely clarifies or puts in more familiar terms the ideas of lines 1-6. But the pattern of six lines of argumentation followed by a concrete image is at its clearest.

Dizain 10 shows clearly the 4/4/2 pattern: four lines stating how love disturbs his pensée and raison; lines 5-8 explaining how the disturbance affects his soul, and the last two lines contain an image of evocative function which illuminates the complete reversal of values that has taken place within him.¹

These then are two characteristic ways of resolving

(1) See analysis in chapter 2 below.

the difficulties imposed by the dizain form. Henri Weber suggests, when analysing several dizains, that, where the syntax is laboured and the movement of the argument heavy and tortuous, the only thing that redeems the poem is the imagery:

comme souvent chez Scève entre un beau départ et
une belle chute on rencontre une zone prosaïque
où dominant l'effort de l'enchaînement logique et
la subtilité du cliché pétrarquiste.

This question of the relationship between the images and the poetic form is brought into sharper light when we contrast Scève with one of his contemporaries, Jehan de Boyssoné, who also wrote a series of dizains to his mistress Glaucie. Henri Jacoubet examines the pattern of the dizain in the case of Boyssoné: a period of eight lines, followed by two lines which form a conclusion or summing up of the argument, often with the help of an adage or proverbial saying:

(le dizain) ne peut rivaliser avec le sonnet, mais il l'emporte sur ce dernier en gravité et convient donc excellemment à l'adage: La donnée n'y tend pas, comme dans le quatrain à se resumer, à se frapper en maxime.. Elle ne se revêt pas non plus des charmes un peu apprêtés du sonnet, où, balancée sur d'élégantes strophes, elle tient en réserve jusqu'au dernier mouvement l'effet inattendu d'une image éclatante ou d'une pointe. Elle se développe uniment d'une façon toute oratoire, sur une période un peu lourde de huit vers et se ramasse dans les deux derniers avec plus ou moins d'agrément, de tour, de plénitude.¹

(1) Les Trois Centuries de Maître Jehan de Boyssoné. ed. H. Jacoubet. Toulouse, 1923. Introduction.

An example from Boyssoné makes this clear,

Je veis tailler des pierres l'autre jour
 A ung tailleur qui, sans prandre grand poine
 Sans se fascher et sans trop long séjour
 Tailloit rubis, diamant, cassidoine,
 Jusques a tant que feust la pierre idoine
 Pour enchasser en ung petit aneau.
 Lors luy priay me prester son marteau
 Et son burin pour mollir une femme.
 Mais je cogneu (cas estrange et nouveau)
 Que la pierre est plus douce que ma dame.

It is hardly fair to compare this dizain with one of Scève's for Boyssoné is here concerned merely with the point 'Que la pierre est plus douce que ma dame'. Even in the companion dizains to the devices, where the pointe or proverbial saying is 'given' so to speak by the motto of the device, Scève is concerned, in the poem, with more than a leisurely narrative of a 'tailleur' and an application of this narrative to his own experience with a cruel mistress. For example in dizain 24 (with the device La Lampe et l'Idole) the point of the poem is 'Car seulement pour t'adorer je vis' which is perhaps given by the motto. But the poem describes and analyses the poet's experience leading up to this point: in lines 1-4 he takes a familiar general experience of being blinded by lightning, then in line 5 compares this to his own experience of being blinded by Délie's light. But whereas in the first experience one is gradually brought back to normal visual perception, in his case he has shut himself off from normal perception and devoted himself entirely to

the worship and service of Délie. However in spite of these differences of attitude and idea-content of the dizain the pattern of the dizain form in Boyssonné is suggestive of the pattern in Scève, who, as we have seen, does use a pointe or gnomic statement in the last two lines to round off the poem.

If there is more than a difference of attitude separating Boyssonné and Scève as poets, an analysis of another poem of the former will help us to see more clearly wherein the differences lie. Boyssonné is concerned in this poem with a theme which often appears in Délie, namely the separation of the two lovers for a certain period:

Ces quatre jours que j'ay esté absent,
 Sans vous cuyr Madame, et sans vous veoir
 Ils m'ont duré, me semble, autant que cent
 Et cependant n'ay peu plaisir avoir,
 Combien que j'ay employé mon pouvoir
 Cercher plusieurs moyens de passe temps.
 Il faut doncq dire, et ainsy je l'entens,
 Que sans vous, belle, avoir je ne puy joye.
 Pour rendre doncq les miens espritz contens
 Fault pres de vous, Madame, que je soye.

The argument of the poet is that he has known no pleasure during his absence from his mistress and therefore he concludes that, in order to be happy, he must be in her presence. The first six lines express the unhappiness that he has felt during their separation, and there is one comparison - that between four days of absence and a hundred normal years. Boyssonné is not interested in any metaphysical problem

appertaining to the absence or separation of lovers, nor is he concerned to describe his feelings or suffering in detail. He is content to repeat his conclusion: lines 7-8 have already expressed it, but lines 9-10 put it in a different form without adding anything to the previous statement. The result is an extremely clear, pedestrian poem which reduces itself to the simple statement 'I am unhappy without you' and which does not enrich the reader's experience or understanding in any way.

Contrast this with dizain 367 in Délie, where Scève begins with an evocation of the period of separation,

Asses plus long qu'un Sicle Platonique
Me fut le moye, que sans toy suis esté.

The phrase Sicle Platonique here immediately conveys the torturing length of time that this month of absence has been to him. It calls up the period of 36,000 years (which was thought to be the length of the Platonic Great Year in the Middle Ages and the Renaissance) and further suggests the theme of the separation of body and soul. This then leads directly to the description of the reunion of the two lovers which takes up the rest of the poem.¹ It is the power of the initial image that captures the imagination of the reader and illuminates the argument which follows.

(1) For a full analysis of this poem see O. de Mourgues, Metaphysical Baroque and Précieux Poetry, p. 21-22.

Similarly in dizain 129 Scève treats the theme in terms of darkness and night, contrasted with the daylight of his mistress' presence:

Le jour passé de ta douce presence,
Fust un serain en hyver tenebreux.

These lines again present the situation in a condensed way through the suggestive juxtaposition of day and night, presence and absence, winter and the moment of luminous peace and calm in serain. The zone prosaïque - as Henri Weber would call it - which follows is an analysis of what this separation meant in terms of his body and soul, and this is further illuminated by the final images of the crouching hare and Egyptian darkness.

In both these poems what distinguishes Scève from Boyssonné is firstly the difference in attitude: Scève is concerned with intensely personal experiences and with the analysis and significance of them - often in terms of current philosophical ideas - whereas Boyssonné merely records his misery and suffering at the hands of a cruel mistress. But the quality of their poetry is different too: the images in Scève's poem stand at the point of intersection between the external and internal world and imprint themselves on the reader's mind since they are so chosen and placed that they capture his imagination before the argument of the poem is fully understood. Even at a first reading the dizain is

illuminated by shots of light - startling analogies or suggestive comparisons - whereas a Boyssonné poem unwinds its eight lines of statement or narrative unilluminated by any images and ends on two lines of conclusion or pointe. The place of Scève's images at the beginning or end of a poem often casts light on the rather abstract and sometimes tortuous argument which takes up the zone prosaïque and one cannot appreciate either their force or Scève's intention without linking them to that argument.

In view of these suggestive points it seems to me that one of the most fruitful ways of studying the meaning and function of Scève's imagery in Délie is to look at the final images, the initial images and those images which occur in the course of a poem, to see precisely how they are related to the argument and to the structure of the dizain. This approach to the poet's use of imagery and his handling of the dizain form bring us to the core of his poetic achievement.

PART TWO

CHAPTER ONE

Final Images with Emotive Function

In the course of her comparison between Sidney and Scève as metaphysical poets Mme de Mourgues emphasised the fact that,

whereas Sidney usually begins a sonnet with a metaphor, Scève as a rule keeps his startling conceit to the end of a dizain so that it works like a spring, as if his highly-strained dialectic became so tense that it needed a jump into another field of expression¹.

The three examples which she gives to illustrate this point are all images with an overwhelmingly emotive function, whose intention is to communicate something about the poet's state of mind, and which rely on the associations they evoke for their effectiveness².

The first example is the allusion to the Brazen Serpent of Moses in dizain 143:

En mon penser soubdain il te regarde,
Comme au désert son Serpent eslevé.

One of the first things that strikes one about this image after studying the illustrated metaphors or devices is the fact that, placed at the end of a dizain and evoking a concrete, visual picture of the vertical serpent on a pole, it would require only a real picture to become a perfect

(1) Metaphysical Baroque and Précieux Poetry, p. 18.

(2) Leakey article op.cit. points out that 'in one sense all metaphor which is not purely illustrative may be credited with an emotive or affective intention', but that in certain metaphors the 'expression of emotion assumes prominence over all other factors', and this latter type is what he calls a metaphor with emotive intention.

device.¹ The last line would echo a motto such as 'Tu m'es le serpent eslevé au désert'. Such a picture would not be difficult to find, as the Brazen Serpent often figured in illustrated versions of the Bible and in 'potted versions' of the Bible, such as the Figures du Vieux Testament of Charles Fontaine or the Quadrins historiques de la Bible of Claude Paradin². However the verses accompanying the picture in these books give only a résumé of the episode in the Bible, or draw a moral from the story. The Biblical context of the allusion is not obscure at all: the Israelites, having sinned against God, are in the wilderness and are punished by God, who sends down a plague of serpents to bite them. Moses intercedes on their behalf, 'And the Lord said unto Moses, Make thee a fiery serpent and set it upon a pole; and it shall come to pass that everyone that is bitten, when he looks upon it shall live'³. The episode was regarded as a very significant one in the Middle Ages and the Renaissance in view of Christ's explicit mention of it in the Gospels in connection with his own forthcoming

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- (1) Praz (pp. 10-11) shows how Petrarch's stanzas need only a figure to become emblems or devices, and points out that many emblematisers later supplied Petrarch's potential emblems with figures.
 - (2) For the nature of these 'potted versions' of the Bible see Part 1, Chapters 1 and 2 above.
 - (3) Numbers.XXI.verses 8-9.

crucifixion.¹ Emile Mâle, in L'Art religieux en France à la fin du Moyen Age points out that in illuminated manuscripts and illustrated Bibles and in Glosses on the Bible the crucifixion scene was often surrounded by symbolic scenes like the spring gushing from the rock under Moses' rod, the Brazen Serpent of Moses and the murder of Abel². Thus the curing of the Israelites by the Serpent erected by Moses was intimately linked in religious symbolism to the redemption. Brass was in itself an effective symbol of something solid and durable and so appropriate to the divinity and eternity of Christ. Claude Paradin in Devises Héroïques makes the point explicitly in his gloss on the device of the Brazen Serpent, which has a motto 'Secum feret omina mortis':

Le serpent de bronze eslevé es deserts par Moïse
(duquel le sine guerissoit les spectateurs, estans
en danger de mort par morsures de serpens enflammez)
prefiguroit avec la Croix de Jesuchrist, aussi
notre salut et redempcion.³

Another serpent-on-a-pole image current in the 16th century, and with more precisely medical connotations, is found in Alciati. In the 1546 edition of the Emblemata appeared a picture showing an altar on which lay a

(1) John.3.14-15. 'And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: that whosoever believeth in Him should not perish, but have eternal life.'

(2) 2e ed. Paris 1925, Part I Ch. 6.

(3) Devises Héroïques, 1551, p. 11.

dragon-like serpent; the title was Salus publica and it was accompanied by this quatrain:

Phoebigena erectis Epidauris insidet aris,
Mitis, et immani conditur angue Deus.
Accurrunt aegri, veniatque salifer orant,
Annuit, atque rata efficit preces.

In the French edition of 1549 the explanation of the emblem is given:

Aisculape souverain medecin, filz d'Apollonfut
par une grande pestilence transporté d'Epidaure à
Romme en guise d'ung serpent ...à la venue duquel
la Pestilence cessa, et tous malades furent gueriz.
Parquoy par luy est signifié salut publique.

The commentator then adds,

Ce qu plus tost et mieulx pourroit estre dit du
serpent d'aerain pendu par Moses au Désert, le
regard duquel guerissoit ceulx qui estoient mors
des serpents enflammez, praefigurant Jesu Christ
pendu en croix. Le vray Aisculape des ames.

The general meaning of the symbol is then very close to the Biblical image - the look of the serpent has the power to heal - and the commentator is obviously at pains to praise the superior story of Moses' Brazen Serpent, since it provides the parallel with Christ.

What is the function of the final image in the dizain? The poem is an investigation of experience and more particularly of the workings of the poet's memory; an evaluation of the role played in the poet's mental and psychological life by the memory of Délie and the relationship between the memory and his other faculties. Lines 1-4: memory is the basis of his mental activity, it has almost become

fused with pensée (the seat of his intellectual activities) and wraps him in a soothing world of illusion. Illusif in line 2 has the active meaning of 'illusion-creating'. He is content to live in this dream-world, although he knows that it is an illusion, and his memory allows itself to be drawn into a purely emotional state. Lines 5-6: this memory of Délie, however, awakens his physical desire for her, which breaks into the soft world of dreams with a harshness suggested by the phrase 'L'ardeur qui pour elle me ronge'. Thus the forces of passion and desire, stimulated by his affective memory, attack his esprit sommeillant. Lines 7-8 state how the alarm is given to his mind 'qui se sent de ses flammes grevé'. Grevé here means blessé or brûlé¹. A counter-attack or defence is made by the esprit against this physical dérèglement des sens, the only cure for it being the appearance of Délie in his mind. Far from being a vicious circle, this appearance of Délie at the end of the dizain is a chaste antidote to his physical desire. The sudden emergence of the Brazen Serpent image brings in a whole range of associations, the healing, curing effect of the Serpent, the more spiritual associations of the

(1) See Huguet sub grever. Huguet gives an example from Baif:

Mets moydessus la mer d'ou le soleil se leve...

Ou sur les sablons cuits que son chaud rayon greve.

Cotgrave gives the following meanings: 'grieved, aggrieved, pained, vexed, hurt, molested, annoyed, wronged, oppressed, overcharged, overburthened'.

redemption, and the fact that both the original wound and the healing are associated with serpents. Délie is compared with this Serpent and appears 'en mon penser' (as opposed to his mémoire at the beginning of the dizain), and it is she alone who can cure him of his impure passion¹. Furthermore the strong visual impression of the vertical serpent conveys the erect and idol-like position that Délie occupies in his mind, with the result that, once he gazes on her, the disturbance caused by his affective memory is calmed, and the dizain ends on a fixed static and contemplative note. The last line of dizain 1, 'Constituée Idole de ma vie' creates the same effect of complete immobility, but the argument of the poem is different, as we shall see later. The allusion in the serpent dizain does not stress the Christian sense of sin in the poet's desire for Délie, nor the temptation-redemption circle, but rather the ambivalent effect of Délie with the triumphant emphasis on her role in his highest faculty penser². And it is through the use of the known story and familiar associations of the

(1) See Saulnier, Vol 1, Ch. 12 for an analysis of the various faculties and their roles in Scève's psychology, esp. p. 238.

(2) Another dizain (372) obviously makes use of the serpent-tempter associations:

Tu m'es le Cedre encontre le venin
De ce Serpent en moy continuel,
where the sexual connotations of the serpent are called into play.

Brazen Serpent image that Scève is able to go beyond the mere recording of experiences to a judging or evaluation of them¹.

The second example of a final image taken by Mme de Mourgues is that of dizain 129

Car dès le point, que partie tu fus,
Comme le Lievre accroppy en son giste,
Je tendz l'oreille, oyant un bruit confus
Tout esperdu aux tenebres d'Egypte.

This analogy between the poet and the hare is appropriate because of the nature of the animal. In the Middle Ages and the Renaissance it was the stock example of timidity or nervousness. Erasmus quotes the proverbial phrase 'Lepore timidior' in his book De duplici copia verborum and Valeriano discusses at great length the nervous nature of the hare². The comparison immediately conveys to the

- (1) Contrast the function of another healing image in dizain 422. The argument is intended to convince the reader of the hopeless and irremediable position of the poet in love. The allusion to the herb dittany serves to heighten our awareness of the hopeless state of the poet by contrast: at least wounded stags can find an antidote to their wounds in the herb dittany, whereas the poet can find no remedy to the torments of love. The poem is then an elaboration on one of the perennial themes - the irremediable nature of love, and the analogy is by no means unusual - Ruscelli shows us a device of a stag with the herb in its mouth - a perfect love device indeed. On the beliefs concerning the herb see the article by A.S. Pease in Mélanges de philologie, de littérature et d'histoire ancienne offerts à J. Marouzeau, Paris, 1948, p. 469. See also Saulnier, Quelques termes de la langue de Maurice Sceve in Festgabe Ernst Gamillscheg, Tübingen 1952.
- (2) Valeriano cites all the other connotations attached to this animal, which are not relevant to this dizain.

reader the timidity and tension which the poet feels both in body and soul after the departure of Délie. But it is the extension of the image in the last two lines of the dizain that makes it emotively powerful. Our attention is drawn away from the frightened hare, whose bodily position and nervous tensed state convey the tension of the poet, to the confused and lost poet, whose mental confusion and helplessness are conveyed by the allusion to the darkness of the land of Egypt, suffering from one of the plagues sent by God¹. The associations of darkness, exile and suffering of the Israelites in Egypt are made present to enrich our understanding of the poet's anxiety².

- (1) c.f. the use of the allusion to Egypt by Petrarch, Rime, 139. In a poem describing his own misery and suffering he refers to his heart being with his friends and happy, though he himself is "absent":

Egli in Jerusalem et io in Egitto.

The two allusions seem here also to be symbols of happiness and misery respectively.

- (2) Another dizain, no. 224, calls up in a final image other associations surrounding the episode of the Israelites in Egypt. Scève contrasts the joyful renewal of life in Spring with the torturing renewal of his own suffering. The last three lines expand and reinforce the description of his own torment and give the result,

Ou le meurdrier m'a meurdry et noircy
Le Coeur si fort, que playe Egyptienne,
Et tout tourment me rend plus endurcy.

The word playe here may have the two senses - the physical blessure and the moral plague - the specific allusions being to the plagues of Egypt. The analogy is between the way increased suffering hardens his heart and the way Pharoah (Exodus, 7,8,9 and 10) hardened his heart after each successive plague.

Mme de Mourgues points out how the bridge between the 'hare' simile and the allusion to the darkness of Egypt is effected:

The surprising enlargement of the metaphor is worked out perfectly satisfactorily through the 'oyant un bruit confus' which applies at the same time to the hare frightened by any noise, to the lover's body, to which auditive perceptions have become meaningless, and to the soul, to which absence brings confusion and chaos.

We have here then an image which starts from a simple analogy, based on one set of likenesses between the poet and the hare, and is then developed through a wide range of geographical and Biblical associations. It is further linked to the rest of the dizain both by argument and by imagery. For the first three lines have introduced the image of winter and darkness, the objective equivalents of what Délie's absence means to him, and the first six lines as a whole are concerned with analysing his physical and mental reactions to her departure, and the relationship between his body and soul.

The third example quoted by Mme de Mourgues occurs in dizain 166, where again we find an abstract poem suddenly illuminated by two final allusions: the allusion to 'le nud de Bersabée' and the last two lines:

Et le flagrant de sa suave alaine
Apouriroyt l'odorante Sabée.

The argument of the dizain is discussed at length by Saulnier

and McFarlane¹. The latter sums it up thus: 'the main theme is praise of Délie's perfection, which is revealed even by the most superficial manifestations of her purity and beauty, the whiteness of her hands and the sweetness of her breath'. The topos of 'outdoing' is handled in a traditional way: in order to praise Délie, Scève points out how she surpasses everything of the kind. But in the first six lines of the poem he argues in a purely abstract way, so that the concrete allusions at the end are a climax in this hyperbolical praise, and take the form of a special comparison - Délie's hands alone put to shame the whole of Bathsheba. This allusion suggests the complete nakedness of a beautiful woman and in particular the famous scene in the Old Testament where King David comes upon Bathsheba as she is bathing². The last two lines suggest that Délie's breath make the perfumes of 'l'ordorante Sabée' seem like rotten exhalations³. The phrase would conjure up for the

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- (1) Saulnier, Vol 1, p. 297 and Vol 2, p. 127. McFarlane, article, op.cit.
- (2) In engravings and woodcuts of the 16th century Bathsheba is always represented bathing in a pool while David looks on from the balcony of his palace. See examples in Hollstein, German engravings, op.cit. Vol 1, p. 20, Vol IV, p. 218.
- (3) Saulnier, Ch. 13, note 180, points out that the correct version is 'apouriroyt' and not 'apovriroyt' as printed in the Guégan edition of Scève's works. McFarlane, article, op.cit. suggests that flagrant must mean fragrant and says that it is either a "metathetical" form of fragrant or a misprint for fragrant or flairant. In fact the Latin form flagro often appeared in the Middle Ages instead of fragro and the

(Contd.)

16th century reader a land rich in perfume. Vergil's line 'India mittit ebur: molles sua thura Sabaei'¹ may be set alongside the full-length descriptions of this region of Arabia by Strabo and Diodorus Siculus, which provide a source for statements like that of the 16th century mythographer Robert Estienne (under the rubric Arabia):

Apud hos et myrrha et cinammon nascitur in ora
etiam balsamus et alia quaedam herba valde odorata,

adding a detail that would not be lost perhaps on Scève's

noun fragrantia often appears as fraglantia with the dissimilation of r--r to r--l (see Souter: Glossary of Later Latin). Du Cange, Glossarium Mediae et Infimae Latinitatis, London 1886, gives a clear example of the confusion between flagrare and fragrare:

cuius tanta corporis ordinamenta flagrarunt ut pretiosissimae myrrhae incensum sepelientium nares sentirent.

A rich use of the confusion between the two words has been suggested in Andrew Marvell's Garden. In a controversy over the central meaning of this poem (The Listener Nov 1st, 8th and 15th, 1956) Mr Gordon Wharton put forward the view that Marvell was making a 'muted pun' on the two words fragrant and flagrant in these lines:

Where from above the middle sun
Does through a fragrant Zodiac run.

The word fragrant underlines the comparison between the flower dial and the Zodiac and at the same time 'seems to be remembering that the real Zodiac is "flagrant". In the Latin version of the poem it is fragrantia signa as against flagrantia signa'. Marvell is able to convey through this word the notion that the floral dial is a 'planetary system in miniature, where the eternal cycles of the heavenly bodies are condensed into a much shorter time than they actually would take'.

(1) Vergil: Georgics, IV.120.

readers - 'quanquam eius odor cito deperit'¹. The two allusions, coming after an argument on Délie's perfection, provide rich and powerful associations of beauty and sweetness, which are the climax in the poet's intention of persuading the reader.

Another topos, that of adynata, the appeal to impossibles, is also traditionally a device for persuading the reader not of the untruthfulness of a fact but of the unspeakable impossibility of it. An adynaton may be successful because of its sharp logical clarity, but in an example from dizain 415, the precise means of its functioning are the evocation of associations:

Voyant plus tost, que l'esperance morte,
Flourir en moy les desertz de Libye.

Again descriptions of Libya would be found in the dictionaries of Robert Estienne and Torrentinus². In other dizains Scève

- (1) cf. also Torrentinus, op.cit.:
Sabea regio dicitur in qua sola thus nascitur.
and Calepinus, op.cit.:
Saba civitas Aethiopiae Sabei populi felicitis Arabiae
ditissimi sylvarum fertilitate odorifera.
- (2) The reference to the neige de Scythie (line 4) in the same dizain would immediately call up this forbidding region to the mind of the reader. Erasmus in his De Duplici Copia verborum (Basel, 1519 p. 84) gives as a stock comparison 'Scythia asperior'.
c.f. dizain 45 which makes use of the same allusion:
Ma face, angoisse a quiconques la voit
Eust a pitié esmeue Scythie.
- Estienne's comment is perhaps the most appropriate in contemporary descriptions of Scythia:
saevae et ad bella magis quam ullum humanitatem
studium idoneae.
- The adjective barbara is the operative word in Torrentinus' description of the region.

uses the same topos for the same logical purpose but instead of relying on the evocation of associations he appeals to the concrete proof of familiar objects - the two rivers of Lyon, the Saone and the Rhone in dizain 17:

Plus tost seront Rhosne et Saone desjoinctz,
Que d'avec toy mon coeur se desassemble:
Plus tost seront l'un et l'autre Mont joinctz,
Qu'avecques nous aucun discord s'assemble...

Soève uses a final image of this kind, which relies for its effect on the calling up of geographical and legendary associations, in a poem which analyses his own experience and ends with praise of some aspect of Délie. The last two lines of dizain 372 for example:

Dont spire, (ô Dieux) trop plus suave alaine
Que n'est Zephire en l'Arabie heureuse,

contain an allusion with emotive function. The dizain, which opens on the allusion to the cedar tree and the serpent within the poet¹, is concerned with the good effect that Délie has on his physical desire, and secondly with

(1) See above p. 191.

Saulnier, Vol 1, p. 282, adds another association to the cedar-serpent image: 'on croyait aussi, en effet, que le cèdre était funeste à l'homme'. He cites a phrase from Du Perron's Oraison Funèbre on Ronsard: 'il conserve ceux qui sont morts et fait mourir ceux qui sont vivants'. The image is analogous to that of the serpent itself - both temptor and redeptor, and thus contains and announces the ambivalence of Délie's power which is analysed in the poem: ton oeil cruellement benin (line 3) and 'me vivifie au feu (line 4).

'celle douceur humaine' which emanates from her breath and presence. The sweetness of her breath is here conveyed to the reader by an 'outdoing' comparison: the geographical term Arabie heureuse, the French translation of Arabia felix, awakens associations of perfumes and riches and the softness of the Zephyrs. But the point of the allusion is that these are all surpassed by the softness and sweetness of Délie and the ecstasy the poet knows in her presence¹. The precise qualities of softness and sweetness that the poet breathes, the experience of the poet, are certainly conveyed by the image. But in addition there is implicit in the argument and image an evaluation of Délie.

The final image of la Myrrhe incorruptible in dizain 378 must be understood in the context of the argument of this poem:

La blanche Aurore à peine finyssoit
 D'orner son chef d'or luisant et de roses,
 Quand mon Esprit, qui du tout perissoit
 Au fons confus de tant diverses choses,
 Revint a moy soubz les Custodes closes
 Pour plus me rendre envers Mort invincible.

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- (1) The three-fold division of Arabia expounded by the Ancient geographers was well known to the 16th century reader. We find for example in Gregorius Reischius' Margarita philosophica (ed. Basle, 1535, p. 601):

Arabia triplex: videlicet Arabia deserta, Arabia petrea et Arabia felix unde thus venit et ob id thurifera dicitur.

Estienne and Torrentinus include these descriptions in their dictionaries.

Mais toy qui as - toy seule - le possible
 De donner heur a ma fatalité,
 Tu me seras la Myrrhe incorruptible
 Contre les vers de ma mortalité.

The experience Scève is describing here is 'the moment when the lover passes from the dark confusion of night to rosy morning'¹, and the meaning of the poem is greatly illuminated if it is set side by side with another, no. 79, which treats the same experience. The first two lines of no. 378 set the scene of the coming of dawn in the same way as do the first four lines of 79:

L'Aulbe estaingnoit Estoilles a foison
 Tirant le jour des regions infimes,
 Quand Apollo montant sur l'Orison
 Des montz cornuz doroit les haultes cymes.

Lines 3-6 describe how his esprit returns to him after the chaos and confusion of night, when it no longer belonged to his body. The lines

mon Esprit qui du tout perissoit
 Au fons confus de tant diverses choses,

state in less explicit form what the lines in the earlier poem recorded,

Lors du profond des tenebreux Abysmes,
 Ou mon penser par ses fascheux ennuyz,
 Me faict souvent percer les longues nuictz.²

The theme of the torturing length of night and the

(1) O. de Mourgues, op. cit. p. 19.

(2) Littré gives for percer - passer une nuit sans dormir.

suffering of the poet occurs again and again in Délie, in dizains 100 and 232, and the relief that dawn brings appears in dizain 368 as well as in the two poems under discussion. Dawn seems to make him whole again after the fears and confusion of night, when his being is disintegrated and unstable. The idea of sleep as the brother or image of Death is prominent here. The earlier dizain expresses this relief thus, 'Je revoquay a moy l'ame ravie' whilst the later 'Quand mon Esprit ...Revint a moy'. In dizain 378 the result is given in line 6 'Pour plus me rendre envers Mort invincible'. With the return of his 'Esprit' he is given a measure of invincibility against death. Although dawn does not give him the illusion of immortality, at least the confusion and chaos in which his faculties lay at night and which had made him completely vulnerable towards death are forgotten and he can face it in better courage.¹

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- (1) Mme de Mourgues' interpretation is different: 'the shock provoked by the sudden passage from nocturnal numbness and dreamy uneasiness to a state of lucid consciousness brings to the lover's mind the problem of how to transcend death. Awakening thus takes the form of a metaphysical crisis'. The interpretation seems to depend on taking plus in a negative sense meaning ne...plus. This would be an unusual use of plus, although McFarlane claims it to be the sense in dizain 17, 'Car ferme amour sans eulx est plus que nue'. (Notes on Maurice Scève's Délie, op.cit.) For this phrase est plus que nue see also V.L. Saulnier, Quelques termes de la langue de Maurice Scève, article op.cit. Neither Brunot, Histoire de la langue française, tome 2, le Seizième Siècle, Paris, 1906, nor Gougenheim, Grammaire de la langue française du XVIIe siècle, Lyon, 1951, give any
- (Contd.)

Line 7 brings a dramatic change of key and leads on to the superlative assurance against death, transcending that brought by dawn and the return of his consciousness, for in addition to chasing away the mental torture of night Dawn has brought back the memory of Délie's role in his life and the certainty of immortality through their love. We have now the absolute confidence and certainty that it is Délie alone that can give both a happy outcome to his fate and real immortality. The earlier reassurance is a pale shadow of the tremendous and overwhelming one brought by Délie and love. This experience and conviction are but faintly traced in the earlier poem in the two lines:

Qui, desséchant mes largmoyantz conduictz
Me fait cler veoir le Soleil de ma vie,

with their sudden emergence of light, external and personal, which contain the simultaneous victory of dawn and Délie.¹

examples of it. Furthermore this interpretation destroys the progression of the argument from the chaos and confusion of night towards the lucidity and relief of dawn and interpolates a metaphysical crisis which is not warranted by the one line. The poet does feel more invincible against death when he is in full possession of his faculties than when he is sunk 'au fons confus de tant diverses choses' although the phrase 'plus invincible' may be a peculiar way of expressing the feeling.

- (1) A propos of this earlier dizain Weber, Création poétique, p. 183 says:

La lumière extérieure s'oppose aux ténèbres
intérieures à ces longues nuits où l'amoureux insatisfait s'absorbe dans le désespoir de la solitude, l'aube correspond à un sursaut de la conscience qui retrouve soudain dans l'image de l'aimée
(Contd.)

In the later dizain Scève goes beyond this simple statement and brings in the concept of immortality and the fact of death. This is achieved by means of the rich suggestions of the last two lines. The allusion to myrrh and the comparison between Délie and myrrh evokes associations of perfuming, healing and embalming, the preserving of bodies from the putrefaction of death.¹ This simple analogy is expanded in the last line where the myrrh is pitted against 'les vers', gruesomely concrete and evoking the actual decomposition of the flesh and consumption by worms. This concrete evocation is itself linked to the abstract mortalité, the idea and fact which Délie enables him to transcend - the idea because her love makes death unimportant and the fact because their love will be immortal and transcend death.

le guide de sa vie intérieure, l'amour pur.
Ténèbres et soleil s'opposent ici comme deux
aspects de l'amour: le désir physique qui ronge et
mine le poète à la faveur des fantômes nocturnes
et l'amour intellectuel qui le transforme et
l'élève à une vie supérieure.

This comment would be appropriate also for the later dizain 378.

- (1) The properties, partly scientific and partly legendary of myrrh would be well known to 16th century readers of Délie. Calepinus for example has a full entry in his Dictionary under the rubric Myrrha:

arbuscula est in Arabia praecipue nascens: cuius gutta quae sponte stilla viridis est amara. Eius virtus est: ut corpora imputribilia reddat. Fuit et Myrrha Cynarae Cypriorum regis filia: quae in arborem sui nominis fertur conversa.

The sense of the Mais in line 7 which is what has troubled commentators and forced them into an opposition between the first six lines and the last four lines is not one of simple opposition or negation but of a transcending 'rather' or 'but rather', cancelling out the relative intensity of the experience in line 6 and leading to the absolute statement of lines 7-10.¹

Other final images with emotive function enrich the argument of the dizain through the use of associations without bearing any trace of the metaphysical quality of Scève's poetry. In each case they are controlled by the subject and intention of the poem. For example, dizain 2 with the last lines,

Comme de tous la delectation
Et de moy seul fatale Pandora.

The argument of the dizain is about the creation of Délie, a perfect masterpiece of Nature, with the result that the poet worships her the moment he sees her. In order to realise fully the way Scève expresses this myth of creation (which when reduced to its simplest form as above is merely one of the clichés of love poetry) the Pandora myth must be explored since it conveys little more to the 20th century reader than a box fully of miseries let loose on the world

(1) Huguet and Cotgrave give many examples of 'mais' in this intensive sense.

by Pandora, hope alone remaining captive in the box.

The main version of the legend of Pandora comes from Hesiod and was readily available in the 16th century not only in the Latin editions of Hesiod but also as recounted by Boccaccio.¹ Boccaccio, on Fulgentius's authority, gives two etymological explanations of the name Pandora. Firstly it is from 'omnium munus' and secondly from 'Pan, quod est totius' and 'doris quod est amaritudo'. He then recounts in much the same way as Hesiod the story of Pandora's creation which is very relevant to the dizain in Délie.

A Vulcano iussu Jovis factam, et a diis omnibus,
quoque sua in eam munera conferente ornatam, et
postea ad Epimetheum cum pixide clausa dono missam
fuisse qui illa recepta et pixide aperta, in qua
omne genus malorum inerat, terram morbis
calamitatibusque replevit.

The two important points in this account are firstly the fact that Pandora was created at the behest of Jupiter and

(1) Hesiod, Works and Days, lines 57-101, and Theogony, lines 570-612. Latin editions of Hesiod had appeared in 1471, 1492, 1513 and 1518. The French translation appeared in 1547. It may be interesting to note that no account of the myth occurs in Ovid, Vergil, Horace, Seneca, Martianus Capella or Macrobius. For a full discussion of the sources and development of the myth see D. and E. Panofsky, Pandora's Box, London, 1956. Boccaccio, Bk 4, Ch. 44. Hesiod uses the story as an illustration of the fact that mortals cannot escape the will of Zeus - for if they marry a woman, they are full of misery and if they do not, they have no one to tend them in their old age. Hesiod's hatred of women is manifest in his account of Pandora.

that she was endowed with gifts by all the Gods and secondly, that she was the bringer of evil to the earth. Another account, by the 16th century mythographer Robert Estienne, in his Dictionary, stresses so much the other aspect of the Pandora legend, namely her beauty, her virtues, and her seductiveness, that she appears to be almost the prototype of the 'femme fatale', or a 'deadly delight'.¹ He describes her as a 'mulier fortissima et gratiotissima' and relates how each God gave her a specific virtue: 'Pallas sapientiam, Venus decorem, Apollo musicam, Mercurius eloquentiam donavit. Hanc, ut ait Hesiodus, Jupiter in terram misit ut homines deciperet'.²

It is clear from these accounts that the 16th century reader would be familiar with the story of the creation and endowment of Pandora by the Gods, and she would have been understood as a consummate blend of blessing and

- (1) c.f. also the account in Torrentinus Elucidarius op. cit.
- (2) McFarlane, article op.cit, clarifies the allusion and recalls the themes associated with Pandora. Other associations to be borne in mind perhaps are the medieval tendency to identify Pandora with Eve, both being the first woman on earth, both being symbols of the eternal woman, and both causing the downfall of man. That this identification continued into the 16th century is suggested by Jean Cousin's painting in the Louvre called Eva prima Pandora which was painted in Paris in the 1530's.

curse, distributing good to some and evil to others.¹

Furthermore Pandora appeared in Orphic legends closely linked to Hecate, who is in turn linked to Diana and therefore to Délie. The interest shown in and the use made of Orphic theology and cosmology by Ficino and the Italian Neo-Platonists and by a person like Lefèvre d'Etaples suggest that this link would not be unknown to Scève himself and possibly to his contemporary readers. Thus it is part of the large and rich use he makes of the name of Délie and all its associations in Classical mythology. In the Argonautica of Orpheus this link is made perfectly clear as Orpheus first evokes and then sacrifices to the Goddesses of the Underworld:

- (1) Further proof that the Pandora legend was current coinage is found in emblem books which reached a wider and more popular public. She is represented in two emblems of Alciati in the 1531 edition of his book. The two woodcuts have the title In simulacrum Spei and Illicitum non sperandum. She also occurs in proverbial form in Erasmus' Adagia (ed. Basel. 1520, p. 31) as being the source of multiple disaster "malo accepto stultus sapit". Finally during the entrée of 1549 in Paris, Lutetia is represented as a nouvelle Pandore with the following quatrain which emphasises the gifts showered on her by all the Gods:

Jadis chacun des Dieux fit un double présent
A la fille de Vulcan qui s'en nomma Pandore
Mais Sire, chacun d'eux de tous biens me décore
Et puis qu'à vous je suis, tout est vostre à
présent.

(cited by Saulnier, Vol. I, Ch. 15.)

Aussitôt, des enfers, elles s'éveillèrent à travers la flamme, terribles, effroyables, cruelles et on ne pouvait les regarder. L'une avait le corps en fer; c'est celle que les Infernaux appellent Pandore; avec elle venait un monstre funeste à voir, indestructible, aux formes changeantes, à trois têtes, l'enfant du Tartare.¹

Pandora is here a terrible, avenging, infernal Goddess; the iron form is symbolic of the hardness and cruelty which she brings to earth and she is associated with the other terrible Goddess, Hecate -

En cercle, autour de la fosse d-ci, de-là,
tournaient Pandore et Hecate; les Expiations
bondissaient avec elles.

The strength of the allusion to Pandora lies firstly in the way it convinces the reader of the personal isolation of the poet. The first six lines of the dizain deal with the actual creation of Dêlie. This is not told in Christian terms but in the scholastic terminology of Natura, the creating principle, the Naturant of line 1 and the Naturata, the thing created, of line 2, and the Neo-Platonic terminology of divine beauty and perfection

(1) Lines 72-988, Les Argonautiques d'Orphée. Paris, 1930. (Collection Budé: texte établi et traduit par G. Dottin.) The Greek text had been published in 1500, 1517 and 1519; the Latin translation appeared in 1519 and 1523. For an analysis and references to the Orphic Pandora, see Pauly-Wissowa, Real-Encyclopadie der classischen Altertumswissenschaft, Stuttgart, 1893 in progress, vol. xviii, 3, col. 529-547.

infused into this mortal woman.¹ Henri Weber, in his commentary of this poem, suggests a distant analogy with the hierarchy of the Ficinian system - the descent through the various spheres, from the Angelic thought to matter.² The perfection of the woman created is stressed in the dizain by means of nouns and adjectives in the rhyme, such as 'admirable - admiration - delectation'. The vertu is stressed by the doubling of words with the same roots:

Par les vertus de sa vertu guidées
S'esvertua en oeuvre esmerveillable.

The Perfection of Délie is similarly stressed by words of the same root in line 6 - 'Parfeit un corps en sa perfec-tion'.³ Lines 7-9 deal with the adoration of Délie by

- (1) See Leo Spitzer's analysis in The Poetic Treatment of a Platonic Christian Theme, in Comparative Literature, VI (1954) p. 193 ff. Spitzer observes that the Aristotelian notion of potentiality become reality is particularly strong in this poem on the creation of Délie.
- (2) Création Poétique, p. 184. He cites the Ficinian passage,
La Beauté est un certain acte, ou bien rayon d'icy partout penetrant. Premièrement en la Pensée Angélique: puis en l'Ame de l'univers et aux autres ames. Tiercement en la Nature: Quartement en la matière des corps. Et ce Rayon orne d'Idées par ordre la Pensée: emplit l'Ame de l'ordre des Raisons, fortifie la Nature de Semences, vest la matière de formes.
- (3) Spitzer comments that line 6 suggests the perfect, self-contained being, Délie, by opening and closing with words of the same root. The sound symbolism of this line 'spreads over the whole poem a net of correspondences' which suggest the interrelation between the action of Délie's beauty and its effects.

everyone and in particular with the innamoramento of the poet himself. The last line then springs upon us as a surprise and by virtue of its epigrammatic nature and its pointe it convinces the reader both intellectually and emotionally of the personal position of the poet.

Secondly the allusion throws a retrospective light on the preceding argument which on second reading gathers around itself the concreteness of the myth and the values suggested by the creation of a perfect woman. The creation of Délie is paralleled by the creation of Pandora.

Lines 5-6

Car de tout bien, voyre ès Dieux desirable
Parfait un corps en sa perfection,

evoke the omnia munera with which Pandora was endowed and recall to the reader the specific virtues and beauty of Pandora. These are the ways in which Scève persuades his reader to believe in the perfection and extraordinary nature of Délie which he is describing through this creation myth. The myth itself would be familiar and the reader would bring the necessary judgment from it to the poem. The contrast between the phrases 'de tous la delectation' and 'de moy seul fatale' in the last two lines, with the adjective 'fatale' calling up the idea of Fate and deadliness, contain in condensed form the intensely felt emotional position of the poet.

By means of this allusion, placed at the beginning of the whole work, Scève is also able to introduce some themes which are to be important in the whole series - the perfection of Délie (an idea soon reinforced by the second device, La Lune a deux croiscentz), the associations with Diana and Hecate and the extreme suffering that Délie is to inflict on him.

Scève's use of an allusion of this sort is perfectly traditional but the actual position of it in the dizain and the way it operates retrospectively is a characteristic feature of Scève's manipulation of images within this poetic form. Another example is the allusion to Endymion and the Moon in dizain 126 which describes the rare and joyful experience of some dreams when the lover has the illusion of being close to Délie:

A l'embrunir des heures tenebreuses,
Que Somnus lent pacifie la Terre.
Ensevely soubz les Cortines umbreuses,
Songe a moy vient, qui mon esprit desserre,
Et tout aupres de celle là le serre,
Qu'il reveroit pour son royal maintien.

Mais par son doux et privé entretien
L'attraict tant sien, que puis sans craincte aulcune
Il m'est advis, certes, que je la tien,
Mais ainsi, comme Endimion la Lune.¹

-
- (1) Lines 5-8 are rather difficult to understand. They mean that the dream gives him the illusion that his esprit is close to her whom it revered for her regal bearing; but by her gentle and intimate interview she draws him to her so that he is without fear and feels as if he possesses her.
c.f. dizain 340 which is concerned with the same

(Contd.)

Two aspects of the legend of Endymion and the Moon were stressed by all mythographers and dictionary compilers: firstly, the fact that Selene or Luna would kiss Endymion while he was asleep, and secondly that she, an immortal Goddess, descended from heaven to love a mortal being. Thus Boccaccio says on the one hand 'eum in Latmo seu Latmio Ioniae monte obdormuisse et in somnu a luna deosculatum', and on the other hand - 'Lunam amore eius captam, in Latmi montis Cariae specum descendisse aiunt ibique cum eo solitam conversari'.¹ The sleep of the youth and the love an immortal being bore a mortal man are the points that captured the imagination in Ancient and Modern times. Most rationalistic explanations of the myth point out that Endymion is in fact a personification of Sleep.² And Erasmus in his Adagia quotes the saying 'to sleep the sleep of Endymion' and explains it thus:

experience in simpler language:

celle tant rigoureuse

Monstrer sa face envers moy amoureuse

Et en tout acte, oultre l'esperoir privé.

- (1) Boccaccio, Bk 4. Ch. 16. De Luna.

The dizain is enriched by a comparison with a canzone of Petrarch's beginning Non ha tanti animali where the Endymion myth carries the same weight.

See D. Coleman, article, op.cit.

- (2) e.g. Boccaccio.

is erat puer adprime formosus ac Lunae adamatus.
 Cui quidem illa a patre Jove precibus impetravit
 ut quicquid optasset, id feret. Optavit
 Endymion ut perpetuum dormiret somnum, id est
 immortalis perseverans, et expers senii.¹

Although this particular aspect of the legend is not relevant to the Scève dizain, the connection between Endymoon and Sleep which must have been widely known, is important for the rest of the dizain.

The point of the allusion is firstly the feeling that the immortal and divine Goddess is deigning to consort with a mortal being, and secondly the fact that the poet possesses this Goddess-Délie only in a dream - since familiar intimate contact with Délie is only possible in this context. If we now look at the rest of the dizain, we find that Scève first devotes three lines to the time setting and the atmosphere - the fall of night. He suggests to the reader the pacifying powers of night, not only by the meaning of the words, but also by the introduction of 'Somnus' in the 2nd line (with which the figure Endymion is so closely connected by reason of common associations of Sleep) and by the incantatory effect of 'eu' in 'heures, tenebreuses, umbreuses', the placing the adjectives 'tenebreuses' and 'umbreuses' in key positions at the rhyme and the mute 'e' in 'heures'.²

(1) Adagia, op.cit. pp. 278-9.

(2) The setting of the atmosphere is again illuminated by a comparison with the Petrarchan poem Non ha tanti animali where the phrase 'come imbrunir veggio la sera' (Contd.

All these serve to create the shrouded atmosphere and peace of nightfall - a setting for the 'Songe a moy vient' of line 4. There is an implicit contrast between this peace and the anguish of daytime which is forcefully suggested by the phrase 'qui mon esprit desserre'. It is at this point that he seems to re-enact the Endymion episode with Délie as the Moon. Délie is already by virtue of her name associated with that Goddess so that no explicit analogy is required. The main point in the recounting of the story is the contrast between the 'royal maintien' and distance of the Goddess-Délie in normal life and daytime and the 'doulx et privé entretien' in the dream world of night when the poet is 'sans craincte aulcune'.¹ What gives the poem its particular beauty and pathos is the fact that this beautiful encounter is on an imaginary level, contained within the Sleep-Dream sequence of the dizain.²

seems to have been remembered by Scève and transformed into the first line of this dizain.

- (1) Cotgrave gives 'familiar' among other words for privé, and this is precisely what is needed in this context.
- (2) Another final image drawn from the parallel between Délie and the Moon Goddess is in dizain 194. In the first four lines we have Délie, the Goddess, and later the theme of death suffered by the poet in love. The sacrifices made to her are evoked by the references to 'mortz' and 'tombes' and the last line 'Pour t'appaiser mille et mille Hecatombes' evoke associations with the Goddess Hecate with whom Délie is already associated. The hundred sacrifices made to Hecate was a common explanation of her name found in Boccaccio and in the mythological dictionaries of the 16th century.

The allusion to the story of Pyramus and Thisbe in dizain 308 has both an illustrative and emotive function.

The last three lines:

Le seul vouloir petitement idoyne
A noz plaisirs, comme le mur s'oppose
Des deux Amantz baisé en Babyloine,

state explicitly what the two terms of comparison are - the vouloir of the poet and the 'wall' separating the lovers in the legend. The basic likeness between the two terms is readily apparent, namely their quality as a barrier to passion, but the particular associations and context cannot be understood without having in mind aspects of the story in Ovid which are relevant to this image. The role played by the wall in the legend is that of a physical barrier to physical union. Ovid elaborates this point by describing the meetings and conversations of Pyramus and Thisbe:

tutague per illud...
Murmure blanditiae minimo transire solebant.
Saepe, ut constiterant, hinc Thisbe, Pyramus illinc;
Inque vicem fuerat captatus anhelitus oris.
... Invidē, dicebant, paries, quid amantibus obstas?
Quantum erat, ut sineres non toto corpore jungi
Aut hoc si nimium, vel ad oscula danda pateres.

The physical frustration is stressed above all else in this account.¹ When we look at the dizain the pattern of the

(1) Met. 4. lines 63-77.

Ovid has emphasised the physical passion from the beginning:

Conscius omnis abest: nutu signis loquuntur.
Quoque magis tegitur, tectus magis aestuat ignis.

(my emphasis).

argument is this: fear, desire and hope are the three forces which urge him on towards the attainment of a physical goal.¹ And the result is that his liberty (or the liberty of his ame) is attacked and invaded. In the last three lines he states that the only remaining obstacle (or rampart, from the point of view of his ame or esprit) is his vouloir which sets itself against purely physical desire - 'A noz plaisirs' as the wall separated the bodies of Pyramus and Thisbe. Apart from the difficult word order, the syntax of these three lines is clear:

Le seul vouloir s'oppose
à nos plaisirs comme le mur
baisé des deux Amantz en
Babyloine (s'opposait à leurs plaisirs)

Thus the function of the allusion is not only illustrative as might appear at first glance, but also emotive in that it evokes the associations of physical desire and physical frustration in the story of the two lovers. In addition the comparison between the physical wall and the abstract vouloir endows the latter with living quality.

Another Classical allusion rich in associations which

(1) c.f. the psychological analysis in dizain 195 where desir, souhait, esperance and plaisir are in league against his Ame and franchise. Saulnier, Vol 1, Ch. 12, analyses this dizain and also dizain 419 - the description of the defence or counter-attack put up by his Ame, using the forces of Franc Arbitre, Pensee, Sens and Raison.

cast a retrospective light on the dizain occurs in
dizain 353:

Sa vertu veult estre aymée, et servie,
Et saintement, et comme elle merite,
Se captivant l'Ame toute asservie,
Qui de son corps en fin se desherite:
Lequel devient pour un si hault merite
Plus desseché, qu'en terre de Lemnos.
Et luy estant jà reduict tout en os,
N'est d'autre bien, que d'espoir revestu.
Je ne suis point pour ressembler Minos,
Pourquoy ainsi, Dictynne, me fuis tu?

The use of the name Dictynna here is closely connected with the legend attached to her before she became a 'surnom de Diane'.¹ A full account of the myth is given in the Ciris poem which was attributed to Vergil, and is also recounted by Boccaccio.² In the 16th century it appears in dictionaries of the standard mythographers and so one can assume that it was fairly well known. The story in the Ciris is introduced into Carme's (the nurse of Scylla) account of the insane passion of Scylla. Carme remembers the loss of her own daughter Britomartis (called Dictynna after her death since she leaped into the sea from Dictaeon rocks):

- (1) This is the only explanation given by Parturier. Saulnier, Vol 1, p. 293 accepts this: 'Il n'y a d'obscurité ici que si le nom introduit est de mince notoriété comme ce surnom de Diane-Dictynne'.
- (2) An edition of the Ciris appeared in Venice in 1517 among other so-called works of Vergil - Diversorum veterum poetarum in Priapum lusus. P.V.M.Catalecta. Copa.Rosae.Culex.Dirae.Moretum.Ciris.Aetna...et alia nonnulla quae falso Virgilii creduntur. The edition I have used is that of de Gubernatis, Torino, 1930. Boccaccio, Bk 9. Ch. 25.

te, Britomarti, diem potui producere vitae?
 atque utinam celeri nec tantum grata Dianae
 venatus esses virgo sectata virorum
 Gnosia nec Partho contendens spicula cornu
 Dictaeas ageres ad gramina nota capellas
 numquam tam obnixe fugiens Minois amores
 Praeceptis aerii specula de montis adisses.

The context of the story is important since the tale of the passion of Scylla and her death and the story of Dictynna and her tragic end are both linked to Minos. Dictynna's virginity was stressed: she was a shepherdess and a follower of Diana; pursued by Minos in his mad passion, she fled to her death. From being an attendant of Diana, with the subsequent growth of the cult of Diana in Crete, Dictynna became associated with Diana and all the significances attached to this Goddess became transferred to her. But Scève is not merely ringing the changes with different names of the Moon Goddess and her links with Délie. The point that the poet is not like Minos makes an impact on us only if we think of Dictynna in connection with Minos who is not the wise and legendary legislator but the violent destructive lover who drove both Scylla and Dictynna to tragic ends. The theme of the allusion is basically the same as the legend of Apollo and Daphne:¹ the chaste, fleeing nymph and the pursuing lover. This legend itself

(1) The legend is of course a topos in Petrarch's poetry - his mistress Laura bearing the name of the tree into which Daphne was turned, and it lends itself to infinite variations.

forms the final image to other dizains: for example

dizain 102:

Parquoy tousjours en mon travaillé cours
Tu fuys, Daphnes, ardeurs Apollinées,¹

and dizain 310 where again the last two lines evoke the legend:

Comme Apollo, pour merit  loyer,
Sinon rameaulx et feuilles tresameres.

The associations around the legend help us to see how the allusion to Dictynna is connected with the rest of the dizain. At first sight, the last two lines appear to be totally unconnected with the argument and seem to be inserted as a final, epigrammatic pointe. But the argument is particularly closely reasoned, even tortuous, and as in the case of the other two final images I have just discussed, the myth may be seen to illuminate it retrospectively. The first two lines posit D lie's virtue which 'veult estre aym e et servie, Et saintement et comme elle merite'.

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- (1) The argument of dizain 102 concerns the work and perseverance of the poet in his attempt to win D lie's love; he thinks he is achieving something and hopes to prolong their discourse. Then in line 7 there is a change of tone, announced by 'Mais' - he finds that when he is nearing his goal D lie has evaded him. At this point the parallel with Apollo and Daphne makes the poem open out into another world of associations and we remember the punishment of Apollo by Cupid who doomed him to know the pangs of unrequited love; we remember also the terror of Daphne, as recorded by Ovid (Met.1.5.452ff.). Thus Apollo is in the long line of figures from Classical mythology that Sc ve is able to draw on around the theme of unrequited love.

Here the Dictynna myth, with its associations with the Moon Goddess, virginity, chastity and Diana, is present, with the implication that Délie must not be pursued like the maid Dictynna by wild love and destroyed. In line 3 there is a shift of emphasis from Délie to her effect on the poet; his soul, having left his body, now belongs to Délie and as a result of this total separation of soul and body, his physical condition is pitiable and is described in lines 5-8 as being a direct consequence of her cruel attitude. His body is 'plus desseché qu'en terre de Lemnos', that is, it is like very dry, brittle clay.¹ Then in lines 9-10 comes the protest against all this suffering - for it is unmerited since he is not like Minos and therefore is giving her no cause to be cruel or to flee from him. The main force of the image then lies in the negative comparison with Minos, which awakens all the aspects of the legend and permeates the dizain and is used also to clinch the argument in a surprising way. It may be compared with the function of the Narcissus device where the legend and figure of Narcissus are at once points of comparison and contrast with the poet.²

(1) Huguet gives under the entry Lemnie the following explanation from a quotation from Bernard Palissy: 'terre sigillée est autrement appelée terre lemnie; aucuns lui attribuent ce nom à cause du lieu où elle est prinse'.

(2) See Part 1, ch. 3 above.

It is clear already that these images with emotive function are used in a wide variety of poems: some are hyperbolical praise of Délie's virtues whilst others are the analysis of experience or of problems. They are presented in a condensed form at the end of a dizain and rely entirely on the reader's memory and knowledge. The last few examples are taken from poems that are a record of experience or an analysis of certain faculties of the poet and the interaction of experience and these faculties. Dizain 30 for example deals with the effect of Délie's eyes on the poet's innermost being. The experience itself is presented in the familiar terms of the deadly shaft and poison of her eyes but the analysis of his faculties is more complex: the shaft penetrates 'en celle part/Ou l'Ame atteincte or' a deux il mespart'; the heart is irremediably wounded¹ - 'Que du remede il ne s'ose enquerir/Car' and the reason for this state is given in the last two lines by means of the allusion to the plant Dorion and the wounded serpent. In spite of difficulties over the exact nature

(1) Line 6 - 'Laissant le coeur le moins intéressé': the word intéressé must have the meaning of compromis or blessé. See Bloch et Wartburg, Dictionnaire Etymologique de la langue française. Paris, 1950, under intéresser.

c.f. also Huguet.

The meaning of lines 6-7 is then that although the heart is less hurt, it is nonetheless oppressé ('accablé sous le poids d'une gêne').

and identification of Dorion it is clear that it is a herb which was thought to have the power to heal the wounds of serpents.¹

The pointe in dizain 192:

Et par cela tu veulx, que le mal clos
Vive en l'obscur de mes tristes Archives,

is a conclusion to the argument concerned with the nature of his existence in terms of his body and soul and in terms of what this existence is worth in moral values. Lines 1-4 show how both body and soul are inert: remis here means affaibli, 'the spirit has become inert with loss of vital tension'.² Lines 5-10 are reflections on this state: one certainty emerges, namely that, since Délie refuses him her mercy and his bien, his grief and suffering 'Vive en l'obscur de mes tristes Archives'. This last phrase evokes associations of hidden records, which are compared to his hidden torment which may not see the light of day.³

(1) McFarlane, article op.cit. discusses the problem of what the herb Dorion really is. He offers some new possibilities, but comes to the conclusion that although the general sense is clear, it is difficult to see which herb Scève had in mind.

c.f. the use of Dictamnus or dittany in dizain 422.

(2) McFarlane, article op.cit.

(3) Huguet gives an example of the use of archives from Amyot - 'Les curieux ..font de leur memoire un archive et registre fort mal-plaisant.

Corrozet, in Hecatographie has an emblem showing a woman writing in a book; the title is 'Amour ne se peult celer' and the verse explained that she is separated from her lover and writes her suffering in this book. (fol.C.)

The last two lines of dizain 48:

Dont, comme au feu le Phoenix, emplumée
Meurt, et renaist en moy cent fois le jour,

evokes all the associations of perpetual dyings and rebirths of the fabulous bird which we have encountered before.¹

After an argument which concerns the conflicting attractions of life and death to his body and his soul respectively, the poet states that his existence constantly vacillates so that hope is 'en lubrique sejour'. It is at this point that the comparison with the Phoenix enters. We have already seen how the Phoenix can be an attribute of hope in that it is continually rising from dead ashes. Now the attributes of the Phoenix are concretely transferred to the poet's hope. Thus l'esperance becomes emplumée and 'meurt et renaist en moy'. The acceleration of this dying-rebirth process expressed in the phrase 'cent fois le jour' conveys the constant tension of the poet's life and expectations as well

(1) See Part 1, chapter 2 above.

Parturier suggests that this dizain is inspired by Sannazar's poem Se mai morte ad alcun fu dolce o cara, where the Phoenix image also appears in the last two lines. This seems a likely case of Scève's remembering one or two striking lines of another poet and incorporating them into his own poem. In Sannazar the comparison is straightforward - namely between the poet himself and the Phoenix whereas part of the strength of the Scève image lies in the fact that the two things compared are the vacillating hope within him and the dying-renascent Phoenix.

as the tumultuous vicissitudes he experiences in love.¹

The dizain has suddenly blossomed from the abstract argument into the rich world of legendary associations and endowed the abstract esperance with vividly concrete qualities. The very timelessness and grandeur of the Phoenix legend also serve to amplify and make more significant the poet's hope.

The allusions at the end of dizain 165, which is concerned with the poet's memory in Délie's absence are also richly emotive:

Je m'apperçoy la memoire abismée
Avec Dathan au centre d'Abiron.

After announcing the familiar theme of how his memory tries to recapture the essence of Délie, he states in line 5 that 'Sa haultesse ...ne peult estre estimée', by such a lowly subject as himself. 'Et la cuydant' (cuydant has perhaps a pejorative sense here - 'S'imaginer par sottise outrecuidante'²) 'au vray bien exprimée' he realises how false this is and sees that his memory is 'abismée avec Dathan'. The force of the allusion lies firstly in its evocation of a

(1) Contrast the evocation of quite different associations of the Phoenix legend in the last line of dizain 278:

Et tellement certes, qu'a sa naissance
Renovella le Phoenix de nostre aage.

Here it is the rarity, beauty and uniqueness of the bird that are called up - the fact that at no time could two Phoenixes exist together.

(2) See Saulnier, Vol I, Ch. 13, note 152 for another example of this sense.

physical punishment - the opening of the earth and the engulfing of the victims in a bottomless pit, and secondly in the associations around this episode in the Bible.¹

Réau points out that the punishment of Dathan became, in the glosses of the Biblia Pauperum a prefiguration of the punishments of Hell.² Dathan is of the race of perjurers; the allusion to him in Racine's Athalie links him with Athalie and others of this race:

Dieu s'apprête à te joindre à la race parjure
Abiron et Dathan, Doeg Achitophel.³

Thus Scève conveys through this allusion the feeling that his memory is cast down as into a pit, and the cause and reason for this is so to speak the 'parjure' he has done to Délie in imagining that his memory can attain a realisation of her greatness.

Another dizain, concerned with the relationship between his mémoire and the rest of his mental faculties and his passions, dizain 118, makes use of a similar movement to convey the way his memory is dragged down by less noble faculties. The last two lines:

Que, plongeant l'Ame, et la mémoire au fondz
Tout je m'abysme aux oblieuses rives,

(1) See Numbers XVI, 1-33.

(2) Iconographie de l'art chrétien, 2e tome, 11, Nouveau Testament, p. 209.

Parturier comments on the frequency of the allusion to Dathan and Abiram in poets of the time, e.g. in Bembo, Rabelais, Helisenne de Crenne.

(3) Athalie. line 1037.

evoke the river Lethe in the underworld which was traditionally regarded as the river of oblivion. But most commonly, the oblivion engendered by the river was that of the evils and suffering of life and it was thus associated with a pleasurable sensation. Dante, for example, places the river in Purgatory rather than in Hell, and Boccaccio comments thus on the river:

et ex illo dicit animas mundas et caelo dignas
potare ut obliviscantur praeteritorum malorum
quorum memoria felicitati perpetuae praestaret
impedimentum.¹

In another dizain Scève uses the allusion with this same significance:

Le doulx sommeil de ses tacites eaux
D'oblivion m'arousa tellement.²

But in the dizain under discussion, the associations seem to be quite different. The poem starts with the statement that his frailles desirs spur him on to greater enterprise and thus distract his memory from the bien to which his Ame was attached. The significance of this entreprise seems to be clear: it is driving him towards a

(1) Boccaccio, 3. ch. 17. He gives a full description of this river:

fluvijs infernalis, filia Flegetontis, quod ideo dictum puto quod ex furore nascatur oblivio.

Cernimus enim furiosos suae suorumque dignitatis oblitos et lethes interpretatur oblivio.

Petrarch, in his poem Pasce la mente d'un sì nobil cibo (cited by Parturier) attaches the emotion of joy to the waters of oblivion.

(2) Dizain no. 147.

physical and emotional goal rather than a spiritual one; the spiritual one is represented by the bien to which the soul is attached. Thus the process described is that of his memory and soul being drawn from their proper and serene states by desirs, namely physical appetite. In line 6 the result is made quite clear by the simile, 'Dont, comme neige au Soleil, je me fondz', where the 'melting' process obviously betokens a dissolving into a purely emotional state. The reaction or end-result as described in lines 7-10 is that of a 'sinking' into the 'oblieuses rives' - which is surely the climax of the abandonment of the bien which he mentioned in line 5. Thus far from being merely an ecstasy of oblivion, this last allusion, put in the context of the argument, is a clear pointer to a judgment value.¹ It invites the reader to go

- (1) Saulnier, Vol 1, p. 243 analyses dizains with the same movement and battle of the poet's faculties. He also points out that words like bien and mieux are often ambivalent in Scève: 'Ce bien supérieur, c'est celui qu'il n'a pas'. And far from being consistently used to indicate a superior or spiritual aim, they often mean simply the attainment of a desired physical goal. There is an example in Bembo, Gli Asolani (1505 Venetia edition p. 26) of the undesirable effects of the river Lethe -

che come se essi havessono la memoria tuffata,
d'ogni altra cosa fatti dimentichati, salvo che
del lor male.

The context is particularly interesting and illuminates the allusion in Scève. Bembo is describing the nature of love - the passion which disturbs the mind and invades all parts of the person who is in love. From the first desire a thousand are born and the delight 'gli lascia ebbri del suo veleno'. It is at this point that he introduces the allusion to Lethe.

beyond the understanding of the experience to share in the author's evaluation of it and the moral weighing against this oblivion is helped by the terms and statements leading up to it. Albert Béguin¹ points out in connection with dizain 289 that this 'oubli de soi provoqué par les sens' can in itself be a bad thing - 'puisque'elle détourne l'âme de son plus haut objet, du Bien auquel elle tend comme à sa fin propre, et dont la possession exige à la fois la conscience et une extase où la conscience se renie elle-même'. In the dizain we have just discussed it is certain that 'la vie sensuelle, faisant taire l'âme, la plonge aux oubliieuses rives'.

Finally an image of the same kind which is contained in a single word in dizain 25,

Ou je diray, que ton arc examine
Néronnerie en mes si griefs tourmentz.

The word Néronnerie which Huguet translates as 'cruauté digne de Néron' contains an implicit comparison between the cruelty of Délie and the proverbial cruelty of the emperor.²

(1) Sur la Mystique de Maurice Scève, article op.cit.

(2) Huguet cites this line of Scève's as the only example of the use of the word. It is more than likely that the word was coined by Scève. See Saulnier, Quelques termes de la langue de Maurice Scève, who quotes à propos of this word the comment made by Racine in the first preface to Britannicus:

Il y en a qui ont pris même le parti de Néron contre moi. Ils ont dit que je le faisais trop cruel. Pour moi, je croyais que le nom seul de Néron faisait entendre quelque chose de plus que cruel.

The one word thereby evokes for the reader the terrors associated with the reign of Nero and through these associations conveys the torments suffered by the poet and magnifies them by equating them with those inflicted by Nero.¹

The images examined in this chapter all share a common characteristic, namely that they evoke associations and parallels with the poet or Délie. They are strictly controlled by the argument of the poems in which they occur. Since the associations would be familiar to the 16th century reader the poet can rely on them to convey more than the record of an emotional experience. They refer an intensely personal experience to a more general background: for example in dizain 2 whose basic starting point is the innamoramento of the poet, the personal isolation experienced by the poet, and the general curse of woman, the hyperbolical praise of the perfection of Délie and the celestial creation of the first woman, the ambivalent power of woman in general and the ambivalent power of Délie which the poet is to experience throughout the cycle all emerge convincingly through the use and placing of the allusion to Pandora.

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- (1) The poem is concerned with Délie's attitude to the poet, as instigated by the cruel God Cupid. She is made to be cruel and indifferent and the poet begs Cupid to put an end to his suffering. Huguet gives the meaning tourmente for the verb examine here.
c.f. the effect of the last line of dizain 157,
Que ce seul mot fait eclipser ma joye.

The form in which the image is presented is less important: some are introduced explicitly in the form of a simile like the Brazen Serpent, the hare crouching in its warren, Endymion and the Moon, Pyramus and Thisbe and the Phoenix. Some are metaphors proper like Pandora, Dictynna, Daphne, Dathan and Abiram whilst others appear in the form of a topos of outdoing as in 'le nud de Bersabée' and 'L'Arabie heureuse'.

Where the original analogy is less rich in associations as in the comparison between the poet and the hare, Scève has expanded it and brought in Biblical and geographical allusions through the phrase 'Esperdu aux tenebres d'Egypte'. The initial basis for the comparison is shifted and extended and through the extension the relationship between the poet's body and soul in the absence of Délie is seen.

In spite of the fact that these images occur in poems which analyse the experiences of love and the metaphysical and psychological problems appertaining to it, the images themselves do not rely on logical subtlety, on the sudden revelation of hitherto unseen relationships, but rather on traditional associations evoked by figures from Classical Mythology or the Bible or the legends of natural history. One of the startling things that does emerge however is the way in which Scève uses traditional images, whose associations

are familiar and controlled, to throw light retrospectively over the dizain. The images very clearly assist the poet's intention and the coherence of the whole structure.

PART TWO

CHAPTER TWO

Other Types of Final Images

1. Final images with evocative function.

When Donne in The Extasie describes the physical situation of his mistress and himself he uses a series of sharply evocative images such as,

Our hands were firmly cimented
With a fast balme, which thence did spring,
Our eye-beames twisted and did thred
Our eyes upon one double string.

He concentrates the reader's attention on the hands and eyes, makes us feel the intense physical fascination, captivation and concentration of the lovers upon each other by means of metaphors evoking visual physical pictures. But Donne goes beyond this physical picture to explore the significance of the physical and spiritual - their interdependence, the close connection between body and soul in the state of ecstasy in love. In this context these images with evocative function do evoke a concrete object or sensation but this is not their sole function. When looked at as units in the argument of a poem they are logically useful as well as sensually accurate or pleasing. The same is true of most of the images with this primarily evocative function in Délie.

There are some images which on first sight appear to be similar to those discussed in the last chapter in that they rely on Classical allusions and seem to reach out into the world of associations. The last line of dizain 290 for example:

Que ne suis donc plus, qu'Argus, tout en yeulx?
 calls up associations of the legend of Argus and Mercury:
 the jealousy of Juno, the transformation of Io into a cow
 and the appointment of Argus, endowed with his hundred eyes,
 to guard her; his failure to do so due to the bewitching
 music of Mercury.¹ But in fact when we look at the context
 of this allusion the argument into which it fits is concerned
 with the poet's experience in contemplating Délie. The
 first lines concentrate on conveying his sensation on en-
 counterling her, in terms of frost melting in the sun 'Comme
 gelée au monter du Soleil'. This suggests the emotional
 warmth which penetrates into his innermost being and causes
 his Ame to 'toute se distille'. The result is his increasing
 weakness and failure to resist her but counterbalancing this
 is his mounting pleasure described in lines 7-9. The associa-
 tions around the legend of Argus are irrelevant in that the
 main point that Scève is extracting from the metaphor is the
 sensation of sight - the fact that Argus had a hundred eyes.
 An indirect note of envy seeps through the allusion.

Another Classical image with a similar function is even
 more explicit. In dizain 443 Scève is concerned with
 analysing the nature of his reactions and sensations in

(1) Ravisius Textor, Epithetorum opus, Basel, 1555, sums up
 these associations under the rubric Argus: custos
virginis, vigil, stellatus, centoculus.

Délie's presence. The outline of the argument, the ideas and indeed the illustration itself are taken from Speroni's Dialogue on love.¹ In the first four lines Scève takes the familiar experience of a person completely dazzled by the splendour of the sun and then narrows it down to his personal experience with regard to love in lines 5-6:

Mon ame ainsi de son object pourveue
De tous mes sens me rend abandonné,

and in order to make this statement clearer he has recourse to a simile - the allusion to Semele and Jupiter:

Semeles fust en presence ravie
De son Amant de fouldre environné,
Qui luy ostast par ses esclairs la vie.

With the allusion are introduced the thunderclap, the intense heat and light and the death blow dealt to Semele by her encounter with Jupiter. All other aspects of the legend and the background are unimportant and we are concerned almost exclusively with the moment of encounter when Semele lost her life. The way in which Scève goes beyond the experience to guide the reader in an evaluation of the experience is conveyed partly by the explicit statements in the first four lines: the sun is a splendid and essential thing, but,

Ce neantmoins pour trop arrester l'oeil
En sa splendeur lon pert soubdain la veue;

(1) See Parturier's note.

and partly by the fact that Semele lost her life. There is no moral censure directed against the lascivious and flirtatious Jupiter nor the jealous and vindictive Juno as might have been expected if we were to rely entirely on the associations of the legend. The moral judgment is rather on this effect of love in general.

Similarly the allusion to Glaucus in dizain 436 where the attention is concentrated on the effects of the herb and the sensation and transformation induced in the person who eats of it.¹ That the image has an evocative and illustrative function is due to the control exercised by the argument of the whole dizain: Délie, by means of her virtue constantly works on and within the poet and governs his mood and passions, his fear, hope and joy. The reason or explanation is given in the last four lines, introduced by the conjunction car:

Car sa vertu par voye perilleuse
Me penetrant l'Ame jusqu'au mylieu,

and her virtue is likened to the marvellous herb eaten by Glaucus. The basis of the comparison between Glaucus and the poet is the effect the herb (and Délie's virtue) has on them - transforming them into Gods. The whole dizain emanates an atmosphere of marvel and joy: 'en moy se voit

(1) The image is again borrowed from Speroni. See Parturier note.

la joye prosperer'.¹

Other images which evoke a sensation also go beyond the mere sensation, and involve other functions besides the evocative one. For example in dizain 10, the last two lines:

Car grand beaulté en grand perfection
M'a faict gouster Aloes estre Manne,

evoke two sensations of taste - the bitterness of the plant aloe and the soft sweetness of manna. On the one hand the contrast between these two tastes and the bitter-sweetness of love that they suggest, was a cliché in the love poetry of the time;² on the other hand, in this particular dizain it is the climax of the argument which is concerned with the way love disturbs his 'doulce pensée' (line 2) and his 'Raison' (line 4); from line 5 onwards it is clear that the

(1) Accounts of the story in Boccaccio, Robert Estienne and other mythographers never omit to say that it was by dint of seeing the fishes which he had caught eat the herb and be brought back to life, that Glaucus had the idea of eating the herb. And there is always an emphasis put on the actual transformation as well as on the immortality that he gains by it.

(2) The traditional lament is exemplified by this statement of Petrarch's (Rime, 360, 24ff): 'O poco mel, molto aloé con fele in quanto amaro à la mia vita avvezza con sua falsa dolcezza la qual m'attrasse a l'amorosa schiera'. The bitter sweetness of love is of course scattered through Délie and expressed in various ways: e.g. the 'doux vénin' (133, 42) the 'doulx vénin d'amitié' (212), and the first two lines of dizain 273:

Toute doulceur d'Amour est destrempée
De fiel amer, et de mortel venin.

poet's 'Ame' is involved¹ in this disturbance and yet the poet risks all because of the fact that aloe tastes as sweet as manna. The two lines:

Lors au peril de ma perdition
J'ay esprouvée, que la paour me condamne,

stress his position and the reason for his actions is introduced by the Car of line 9 - for this is what he actually tastes. The image is closely integrated with the argument and obviously has an illustrative function. But it relies on the evocation of two tastes which go beyond the world of sensations to suggest the complete upturning of perceptions and values caused by the experience of his love for Délie.² The bitter-sweet cliché occurs then, not in the context of lamentation as was usual, but as the reason for his

(1) line 5 - incensée meaning 'the soul, driven out of its senses'; se rompre toute - 'breaks up'. See McFarlane, article op.cit.

(2) In another dizain 406, the same reversal of sensations is evoked by the lines:

Et que le mal par la peine chérie
Soit trouvé Succre au fiel de mes tourmentz.

The argument here is concerned however with the way his vouloir and pensée have made it such that his 'voulenté-ne peult, et si se deult douloir'. And this time it is the voulenté which tries to make his heart 'bienqu'il soit fasché', experience sweetness instead of bitterness; this time it is an experience imposed upon the affective parts of his being which suffer most from his love, by his will power.

behaviour.¹ Furthermore the image is linked to the rest of the dizain - the initial contrast between the suave odeur and the goust trop amer becomes the paradox of Aloes estre Manne because of her 'grand beaulté en grand perfection'.

Another good example of the evocation of a sensation or emotion by means of a concrete object is that found in the last two lines of dizain 174,

A mon travail augmente lo desir,
Strigile vain a mes sueurs perdues.

In the dizain he analyses the relationship between his hope, suffering and persistent will: lines 1-4 hope nourishing itself on his suffering, lines 5-7 his 'stars' (the astrological influence on his love and life) encourage him to persevere so that his will persists in striving for its avowed end 'au bien que je pretens' of line 4. Lines 8-10 state that through this activity of his will, through his work, his desire is increased and the last line concludes the argument by means of the image: the yueil is the tenor and the strigile is the vehicle of the metaphor. Strigile is the iron instrument used to give the skin a drubbing to

(1) An example of the usual context of lamentation is dizain 50 whose last line 'Je masche absynce en mon piteux affaire' is a statement of his plight in the conventional manner slightly freshened by the physical force of the verb 'masche'. A reversal of sensation is also expressed in line 8 of dizain 180 'Faignant du miel estre le goust amer'.

remove dirt, perspiration and to refresh the skin and body after labour.¹ By means of this concrete object Scève also evokes the harsh scraping sensation associated with it and the relief from dirt and tiredness that it brings. But, paradoxically, his vueil instead of purging and relieving the poet of his physical desire and suffering, increases the desire by its very persistence in following the bien and so is a strigile vain and the sueurs are perdues in the sense that the poet's labours and persistence are in vain since they are neither rewarded nor relieved. Here, the condensed image, at first sight obscure and ill-connected, does in fact suggest many aspects of the struggle and suffering of the poet: the paradox of the esperance/souffrance of lines 1-4 is doubled by the paradox of the persisting will/increasing desire of the second half and the complete absence of physical relief from suffering.

In dizains 233 and 358 Scève introduces final images which associate a state or sensation with concrete objects like marble or diamonds. In the first poem the argument has uncovered the qualities of Délie - 'chasteté conjointe avec beaulté' which are responsible for the poet's devotion,

(1) From the Latin strigilis. Godefroy cites this line in Délie as the only example of the figurative use of the word.

Qui m'endurcit en la perfection
Du Dyamant de sa grand' loyaulté,

where the qualities of the diamond suggest the hardness and solidity of loyaulté. In the second poem the last line 'Me rend en marbre et froid et endurcy' evokes hardness by means of the analogy with marble. The images themselves are the stock in trade of European love poetry but Scève's placing of them at the end of a dizain reinforces the qualities they evoke by imprinting them finally on the reader's mind - the poem ending on a static, petrified plane.

In dizain 409 Scève expands an evocative image into a concrete picture which brings in sense impressions of sight and touch and uses it to express a paradoxical state. The poem describes how the sight of Délie 'ceste Ange en forme humaine' affects him and particularly how her 'beaulx yeulx clers', looking favourably on him 'Me dorent tout de leurs rays expanduz'. The meeting of her eyes and his and his reactions are compared to the sudden blossoming forth and refreshing of buds in sunshine after rain:

Comme bourgeons au Soleil estenduz
Qui se refont aux gouttes de la pluie.

These lines evoke a picture of freshness, sun and moist glistening of buds in springtime. Paradoxically this is to bring out the force of the poet's position - 'je me recree', and we are led to expect a renewal of his pleasure,

but the renewal in actual fact is that of his pain and mal. Thus all the elements in the vehicle of the metaphor are to suggest the ever-fresh torment and suffering of the poet which are intensified and renewed by such a smiling encounter with Délie.¹

Scève's use of such fresh evocations of nature to convey an emotional state is not in the least schematic. In another dizain, no. 342, he gives us an almost gratuitously delightful picture of a natural scene by elaborating the vehicle of the metaphor. Lines 3-4 give the situation:

De ses yeulx clers d'honneste courroux plains
Sortant rosée en pluye vient a croistre.

The rest of the poem is devoted to the first and second terms of a comparison, introduced by 'Comme on voit le Soleil

- (1) c.f. dizain 223 where the last two lines are:
Je me deffis a si belle rencontre
Comme rousée au lever du Soleil.

Here too the emphasis is on the melting sensations common to dew and to the poet under Délie's gaze. The actual image was common at the time having been frequently used by Petrarch and his followers. See Parturier note.

c.f. also dizain 207 where an alchemical image expresses the same kind of sensations:

Mais les deux feux de ta celeste face
Soit pour mon mal ou certes pour mon heur,
De peu a peu me fondirent ma glace
La distillant en amoureuse humeur.

The evocative function of the 'distilling' image here may be compared with that in dizain 206

Me distillant par l'Alembic des mauix
L'alaine ensemble et le poulx de ma vie,

and contrasted with the illustrative function of the Alembic in the device and its companion dizain 204.

apparoistre', and expanded into a little picture where the sensations of sight, sound and touch play their part: the dewy moistness of the air, the feeling of Spring, the song of the nightingale and the way it spatters dew on its feathers. The last two lines are what is being compared to this:

Ainsi Amour aux larmes de ses yeulx,
taking us back to the situation in lines 3-4 where,

Ses aeles baigne, a gré se reposant.

The essentials of the comparison are the nightingale in the dew and Love with the tears of Dêlie's eyes; the other details are not strictly necessary and for perhaps the first time we realise that Scève is giving the reader a gratuitous expansion of the image into the world of the senses. The analogy has been worked out in all its details; the plumes of the nightingale are the aeles of Love and each detail of one term corresponds to the other.

These images which are used to convey a sensation are on the whole of a simpler kind than the images with an emotive function. They are based on one obvious likeness between the two things compared and overtones and associations would be out of place in this kind of image. Whereas the emotive images cast a retrospective light on the rest of the dizain these images stand out at the end as diamants noirs pinpointing a physical sensation or painting a concrete

picture through which the poet's sensation or feeling is conveyed. They are however just as closely controlled by the rest of the argument as the emotive images and always form part of a logically coherent poem which points beyond the evocation of a sensation to a general situation or to the analysis or judgment of the poet's state.¹

2. Illustrative function.

More important from the point of view of Scève's general use of imagery are those final images which are brought into the argument chiefly to clarify or illuminate it. The image here is used as a kind of proof from the concrete visible world of something which is not intelligible by the senses or of something in the realm of ideas or feelings. One of the first examples in Délie stresses this illustrative function by the very way it is introduced into the poem. In dizain 14 Scève is concerned to argue the

(1) The last line of dizain 125,

Celle cruelle un Purgatoire excède,
 combines both emotive and evocative functions; the former because it calls up associations of Purgatory, the latter because the pains of Purgatory are used to convey the precise physical torment of the lover. Purgatory and Hell are used as synonyms in the vocabulary of a love poet. There is an explanation in Fiammette of the Purgatory a mistress creates in her lover:

Car de moymesmes tu as faict ung purgatoire,
 duquel les ardeurs et flammes sont les fins de
 toute desesperation et remede et si je pouvoye
 de toy aucune chose mettre en oubly, mes maulx
 auroient aucun refrigerè. (ch. 44).

difficulty, the impossibility of union and the frustrating nature of the bond that actually exists between Délie and himself. Lines 1-2 state the position:

Elle me tient par ces cheveux lyé,
Et je la tien par ceulx là mesmes prise.

Lines 3-4, the fact that Love has joined this knot, lines 5-6, his purpose being to torment them both. To confirm and prove this point Scève introduces in line 7 a parallel situation:

Car (et vray est)

this introductory phrase emphasises that this proves the truth of the statement - it is a parallel from the world of nature:

Dedans la fosse a mys et Loup et Chièvre
Sans se povoir l'un l'autre contenter
Sinon respondre a mutuelle fièvre.

Given that this image is explicitly introduced to prove a point it must be judged firstly on its accuracy and appropriateness as a parallel. The mating of these two animals was such a preposterously impossible thing that Horace for example uses it as an adynaton in one of his Odes:

Sed prius Apulis
iungentur capreae lupis,
quam turpi Pholoe peccet adultero.¹

The important points which are the bases for the comparison

(1) Horace. Odes. 33. lines 7-9.

are the unnaturalness and the impossibility of mating between these two animals. Furthermore the two animals were traditional enemies and the goat in particular was regarded as a lustful animal.¹ Thus the force of the last three lines of the dizain lies in the way it convinces the reader of the monstrous action of Love and the mutual frustration and fever of the two lovers.²

- (1) q.v. in Valeriano, Bk 10. De Capra:

Libido et procacitas. Deque Satyris identidem capripedibus eadem omnium consensum feruntur, non posse quidem eos libidine satiari.

Later Valeriano says that:

sunt qui febrem ex Caprae simulachro significant propterea quod animal id eo semper incommodo laboret hinc anima illi semper ardentior ita ut attacta pastu exurere videatur.

He sums up the nature of the goat thus:

natura instabilis, lubrica atque mobilis.

c.f. also Pliny. Nat.Hist.8.76:

auribus eas spirare non naribus nec unquam febris carere Archelaus auctor est; ideo fortasse anima his quam ovibus ardentior calidioresque concubitus.

The unnatural mating of many animals was used as a

topos in Antiquity, e.g. in Vergil, Eclogues, 8.

lines 26-7, when the shepherd's wife has left him for another man, the shepherd expresses the monstrousness of this new union thus:

quid non speremus amantes?

iungentur, iam grypes equis ...

- (2) The image of the fleeing stag in dizain 46 has the same function; c.f. also dizain 352 where the same image occurs. But in this last example the image preceded the conclusion: since he suffers in her absence, and even more in her presence, the sensible course of action would be to flee from her, but -

Le Cerf blessé par l'archier bien adroit

Plus fuyt la mort et plus sa fin approche,

and after observing this, he can conclude - Donec, this is no remedy and his fleeing from her would be a reproach after death.

Even more explicit is the way Scève introduces the mating of two birds as a proof to his argument in a dizain designed to convince Délie of the necessity and naturalness of their union. In dizain 247 he is concerned with one large objection to their union - his physical ugliness compared with her absolute perfection. The first four lines state his point of view: in spite of her perfection, Love 'Tasche a la foy plus qu'a beaulté viser'. As the change of key in the dizain occurs here, the reader almost inserts - 'this may seem incredible, but if you don't believe me look at...' Scève himself says:

Et pour mon dire au vray authoriser
Voy seulement

and introduces as the proof to convince Délie and the reader of the truth of his statement, the parrots 'les Papegaulx tant beaulx' who mate with the 'noirs et laidz Corbeaux'. The essentials of the proof are contained in this one point - the mating in nature of beautiful things with ugly. But Scève in this dizain has seemingly given us more than the essentials, in that he has filled in the details of the picture. He describes the parrots:

Qui d'Orient, de là les Rouges eaux
Passent la Mer en ceste Europe froide,
Pour s'accointer des noirs et laidz Corbeaux
Dessoubz la Bise impetueuse et roide.

On the side of the parrots, the warmth, colour of the East,

are contrasted with the cold, the icy wind of Europe on the side of the crows. These details do in fact heighten the force of the image, the leaving behind of an attractive world for something more worthwhile but on the surface ugly and unattractive. The last line of the dizain resembles almost exactly a line in Lemaire de Belges' first Epitre a l'Amant vert and, as Parturier points out, the passage in which this occurs must have been familiar to Scève. But in the dizain, details, which were merely descriptive in Lemaire de Belges' poem, have significance because of the close parallel that the poet is making between his own case and his own physical appearance and that of the Corbeaux.¹

In dizain 346 we have another superb poem of persuasion. Scève sets out to convince Délie of the sacred necessity and worth of their union. He proceeds at first by abstract

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- (1) The passage in L'Epitre de l'Amant vert (Textes Littéraires Français, Paris 1948. ed. Frappier) is the long life story of the parrot told by La Pucelle aux Passans. Scève has used the same geographical details but has omitted the other details of the story. If we follow the implications of the story -

Quand le renom de sa tresclere dame
 Lui eut esmeu tout le couraige et l'ame;
 Si vint chercher ceste region froide,
 Ou court la bise impetueuse et roide,
 Pour veoir sa face illustre, clere et belle,
 and see why and how the parrot came to be in Europe, the emphasis is put more on the renom and virtue of the dame than on her beauty; similarly in Scève's argument beauty is not the essential thing in love - Délie will find other qualities in him.

argument: in the first four lines he argues from devoir, which involves her duty to obey a decree of nature or Love, then from honneste pitié which should involve her heart and affections - her sympathy for his suffering, and finally from 'A tout le moins mon loyal persister' - his perseverance which should break down her resistance. Because of the syntax, the inversion of subject and verb and predicate, the emphasis is laid on the sacred worth of their friendship: 'A si hault bien de tant sainte amitié' properly comes first in the dizain. Lines 5-6 then suggest the goal to which they would aspire, or the reward this union would bring:

Pour unymment et ensemble assister
Lassus en paix en nostre eternal throsne.

Unymment and ensemble, far from being superfluous synonyms suggest the two aspects of union: two persons in one, and both persons together: Assister from the Latin adsistere means both present side by side, 'Lassus' which suggests 'là-haut'.¹ These first six lines have been described as 'une ascension dure'² where the summit is reached in line 6, a line which radiates peace and the timelessness of eternity. From this peak (which is at once the summit of the abstract

- (1) Albert Béguin in Sur la mystique de Maurice Scève, article, op.cit. comments on the sainte of line 1 as being 'valable ici bas, et assure la paix là haut'.
- (2) See P. Boutang, Commentaire sur Quarante Neuf Dizains de la Délie. Boutang further calls it 'la montée de Fourvière intérieure'.

argument and suggestive of the geographical summit of Mont Fourvière in Lyon) the poet seems to turn to Délie who is by his side, points down to Lyon and shows her how the Rhône changes its course in order to join the Saone. Scève uses the question

N'apperçoy tu de l'Occident le Rhosne
Se destourner et vers Midy courir,

which expects the answer 'yes' as the final, unquestionable proof that the two lovers are meant for each other. Délie cannot discount this proof from the world of verifiable fact. The two rivers are bound together as if by fate. The two possessive adjectives 'pour seulement conjoindre a sa Saone' and 'Jusqu'a leur Mer' reinforce the inevitability of their union.¹

In a few poems Scève uses political allusions as final images to illustrate a point in his argument. For example in dizain 20, which is concerned in its first six lines with the breaking of vows or faith and the punishment that follows.

- (1) Petrarch uses a similar image of union in the sonnet Quand'io veggio dal ciel scender l'Aurora (Rime, 291) but the movement and attitude are totally different from Scève's. For whereas Scève uses the union of the Saone and Rhône to convince Délie, Petrarch uses the legend of the union of Titon and the Dawn to envy the former and contrast his security and happiness with his own suffering:

O felice Titon, tu sai ben l'ora
Da ricovrare il tuo caro tesoro;
Ma io che debbo far del dolce alloro?

The argument opens on the question,

Peuvent les Dieux ouyr Amantz jurer
Et rire apres leur promesse mentie?

and the conclusion he comes to is that Nature 'tous paches saintz oblige a reverence'. This applies to the promises of love but to show the validity of his conclusion he turns to the political world and points to the career of the Connétable de Bourbon,

Voy ce Bourbon, qui delaissant Florence,
A Rome alla, a Rome desolée
Pour y purger honteusement l'offence
De sa Patrie et sa foy violée.

Scève uses the example to show how justice is done in the end; the treachery of the Connétable, the violation of such sacred duties as king and country, was paid for by his own death in the sack of Rome.¹

In another dizain Scève brings in a political allusion with a closer relationship to his personal position - in an argument which is concerned with his own state. In dizain 28 the political allusion to Clement VII and his arrival in Marseille to bless the union of the Dauphin Henry with Catherine de Medici,

Car je jouys du saint advenemnt
De ce grand Pape abouchant a Marseille,

is put forward as the reason for his self-comforting statement in the dizain: 'Meilleur ô Coeur, m'est d'avoir chaste

(1) The Connétable de Bourbon had gone over to Charles V in 1523 and had led the Imperial armies against his own king, François 1 and France. In 1527 he lost his life in the sack of Rome.

esté' where he congratulates himself on having rejected the incitement of lascivious love. It is not clear however what the connection between the two - the sainct advenement and the poet's situation is. The logical structure of the dizain makes the last two lines a reason for his previous statement. Is it that he can see through the Pope's blessing of the royal alliance that a 'pudique et hault contentement' is better than lascivious satisfaction? It seems on this view that the sainct advenement is set on the side of chaste love (i.e. unfulfilled in the case of the poet). Saulnier however, in the course of dating the story of Scève and Pernette du Guillet's love in real life¹ sees in this allusion an ironic reference to the marriage of Pernette. Thus there would, on this view, be an ironic parallel between the poet giving his blessing to the union and the Pope giving his benediction to the royal marriage. But there is little in the actual poem that warrants this interpretation of irony on the part of the poet.

The allusion to Charles V in dizain 437 and his overweening confidence and imperial pretensions is used as an analogy with the poet's own premature hope and confidence.

(1) Vol 1, pp. 155-6.

'Je la tenoys desjà' - but only as Charles V held the world.¹

In a dizain which is political in content however Scève uses a final image with illustrative function drawn from a non-political field. Dizain 116 is concerned with the death of the Dauphin and was probably written around 1536. The dizain differs from other poems written by Scève on the

(1) Lines 9-10 make the comparison explicit:

Mais tout ainsi que l'Aigle noir tient prise
Et jà mespart a ses Aiglons la France.

These pretensions of course came to nothing.

See on this subject, W. Tritsch, Charles-Quint, empereur de Occident, Paris, 1942.

An allusion with a similar function is that found in dizain 318 when Scève refers to the truce of Nice and the disappointing result, as a parallel to the downfall of his own hopes:

Que diray donc de cest abouchement
Que Ligurie et Provence et Venisse
Ont veu (en vain) assembler richement
Espagne, France et Italie et Nice.

Other political poems and topical allusions in Délie however do not function as images at all although they often provide the last line of a dizain: e.g. no. 147:

Lors que vertu en son zele obstinée
Perdit au Monde Angleterre et Morus,

where the allusion to the execution of Thomas More is simply introduced to 'situate' the poem and is preceded by the temporal conjunction Lors que. Similarly the allusion in no. 305 to the deaths of Lefèvre d'Etaples and Erasmus, that of James V of Scotland in no. 416 (on the other allusions in this poem see McFarlane, op.cit.), to Soliman the Turk in no. 432 and to Charles V at Landrecies in no. 448. Dizain 115 seems to contain an allusion of this kind, introduced by a temporal clause - 'Ce mesme temps la superbe Toison', but on closer analysis, the death by poisoning of the Dauphin is perhaps linked by association to the 'poisoning' and 'piercing' of the innocent poet by Délie's eyes.

same subject in that its tenor is more general.¹ The first four lines contain general observations on 'L'appetit de l'homme' and Scève does not give any details of the crime he is referring to although lines 5-6 are an implicit allusion to Montecuculli, accused of having poisoned the Dauphin.² Line 7 marks a change of key when Scève turns to address France - 'Ne pleure plus', and the reason for this consoling command is couched in terms of Abel and Cain. These two figures from the Old Testament, regarded as the prototypes of justice and injustice properly convey the fact that the injustice done to the Dauphin and to France will be righted by God in the final reckoning. In this way the allusion rounds off the argument of the dizain and also widens and universalises the significance of the particular political situation.³ In comparison with the other poems

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- (1) For a general survey of the poetry written by Scève and other poets on the occasion of the death of the Dauphin see Saulnier, Vol 1, chapter V.
 - (2) In other poems contained in the Recueil de Vers Latins et Vulgaires de plusieurs Poetes Francoys composés sur le trespas de feu Monsieur le Dauphin, Lyon 1536, Scève gives a detailed description of the actual poisoning, and in one poem he puns on the name Montecuculli, referring to him as the 'Cuculus' (cuckoo).
 - (3) Saulnier, Vol 1, Ch. V, analyses all the different reasons put forward by the poets to console and comfort France for the loss of her Dauphin - the fact that he has joined the rest of his family in heaven, that he is the first Francoys to be in heaven, that he is now immortal and in the ranks of the Gods. Scève himself, in a French poem (in the Recueil mentioned above) uses the theme of immortality thus:
 Encores vit, et n'est point trespasé
 Celluy dauphin de tous tant estimé

(Contd)

written on the same occasion this dizain strikes a new note by dwelling on the larger points of injustice and in evoking the crime of Cain against his own brother.

These images with illustrative function have so far been fully explicit and introduced as a proof with words like Voy, N'appercoy tu, Car (et vray est) and expanded in the last two or three^{lines} of the dizain. Their relevance and intended place in the structure are marked by Scève's own introductory conjunctions and phrases and by his careful exposition. Let us now take other images which are couched in the form of a simile but have the same illustrative function at the end of a dizain.

Dizain 99 for instance ends on these two lines:

Et qui noz ans use en doulce prison,
Comme un Printemps soubz la maigre Caresme.

The argument of the dizain has centred around hope: lines 1-4 - if uncertainty were the least of his troubles, at least in a paradoxical way he would 'soit en vain' have 'limité le bout sans fin de ma vain esperance'.¹ But

Car son esprit a les cieulx trespasé
Laisant pour vie au corps exanimé
Loz immortel, et bruict non supprimé
De ses vertus dont dieu tant bien l'orna.
Parquoy ton dueil, France, soit reprimé
Puisqu'une mort deux vies luy donna.

- (1) Weber, in Création poétique, p. 189, analyses this dizain and describes lines 3-4 thus: 'ce mirage épuisant que provoque un espoir sans cesse déçu et sans cesse renaissant'. He comments on the rhythmic structure of the phrase in line 4 - the way 'esperance' is thrust to the end and thus 'apparaît d'autant plus lointaine'.

lines 5-8 explain how he wears himself out¹ with the vain assurance that he will be cured eventually (line 6 'Que ceste fiebvre aura sa guerison'). Lines 9-10 show the effect of this illusion which is brought about by hope. The analogy is based on the likeness between two pairs of things: printemps and noz ans, which is summed up in the common phrase 'the flower of my age', and la maigre Caresme and the 'prison' of hope. The phrase la maigre Caresme suggests the period of fasting and abstinence, a lean and gloomy time for the flesh. Caresme was used in a number of phrases to suggest the passing of time and youth: for example 'bien et beau s'en va caresme', meaning time passes quickly while we waste out youth.² The image is effective

- (1) The word in line 5 is 'gruer'. For a discussion of this word, see Saulnier, Quelques termes de la langue de Maurice Scève. Saulnier examines three possible meanings of the verb: firstly, faire l'imbécile, secondly faire des salamalecs, and thirdly possible meanings from the phrase chasser la grue - tenter une chose impossible. What he proposes to read in this line of Scève's - s'user or se fatiguer et perdre sa peine is derived from the difficulty of the chasse.
- (2) Huguet gives an example from Ph. de Marnix of the use of this phrase: 'Nous ne ferons que battre l'air et perdre l'escrime et le beau printemps de nostre jeunesse: et cependant bien et beau s'en va quaresme', where spring, youth and Lent are close to the meaning of the line in Délie. Apart from the comparison at the end of the dizain Scève uses a good deal of concrete vocabulary to suggest the tormenting action of hope, e.g. lines 7-8, espoir est la grand prurison Qui nous chatouille.

in that it brings together the season of Spring and that of Lent, the youth of the poet and the frustrating captivity of hope which has been the main point of the dizain.

In dizain 354 Scève uses a simple simile taken from the field of nature to explain the way he freezes in Délie's presence while burning in her absence:

Comme les Montz, lesquels communement
Plus du Soleil's'approchent, plus sont froidz,

thus appealing to something which is commonly observed to make his own experience clearer and more convincing to the reader.¹

A number of dizains naturally make use of the common simile between the poet's passion and the flame of a torch. Let us take one example of a final image of this kind. Dizain 130 describes a common experience of lovers and love poets - the inability to utter one word at the crucial moment in the presence of their beloved. In the last four lines Scève uses the torch image - the torch which dies if it is immobile for too long, but which only needs a touch or a slight fanning to burst into life - to reinforce his point. The image is fully developed, explicit and in fact evokes a complete picture which might well have figured

(1) c.f. Dizain 446 last line -

'Le Soir d'icy est Aulbe a l'Antipode'.

in emblem books¹:

Ainsi veoit on la torche en main s'estaindre,
Si en temps deu on laisse a l'esmouvoir,
Qui, esbranlée un bien peu, sans se faindre
Fait son office ardent a son povoir.²

Another illustrative image at the end of a dizain is drawn from the sphere of metals and stones. The analogy in dizain 190 is between the poet's espoir and a Calamyte:

Pource qu'esperoir de leur bien evident
Qui les delaisse en leurs extremitez,
Croissant le feu de mon desir ardent,
Est Calamyte a mes calamitez.

The properties of this stone had always been well known and commented upon in the 16th century, for example by Rémy Belleau, a member of the Pléiade.³ Belleau comments on

- (1) Parturier gives a number of examples of this image in other poets, the most useful being the lines of Serafino which explain how gestures and smiles of encouragement from the lady resuscitate an almost spent flame. Praz, p. 92, describes the emblem by Vaenius on the same theme - Cupid blowing a candle, with the motto 'Agitata revivo'.
c.f. dizain 196 where Scève uses the simile of wind fanning and extinguishing a flame to convey the various effects of Délie's voice and presence on him - 'soubdain m'estainct, et plus soubdain m'enflamme'.
c.f. also the image in dizain 76 - 'Comme s'estainct et s'avive ma flamme'.
The image of the rose and the thorn in dizain 251 function in a similar way, and is also a cliché in the love poetry of the time.
- (2) For a discussion of the meaning of the phrase 'sans se faindre', see McFarlane, article op. cit.
- (3) Les Amours et Nouveaux Eschanges des Pierres precieuses: vertus et proprieté d'icelles ... Par Rémy Belleau. Paris, 1576.

its magnetic power,

Qui le fer et l'acier vivement animant
 Prompte les tire à soy, et de gente allaigresse
 Ces métaux engourdis et rouillez de paresse
 Esleve haut en l'air, fait tourner et marcher
 Les presse, les poursuit, pour mieulx les accrocher.

Furthermore he compares the action of these metals, attracted to the stone and the behaviour of the stone in trying to attract the metals, with the reactions of people to the attraction of love.¹ He then adds a personal note:

Comme moy, plus chétif que n'est la Calamyte
 Qui vostre cuer ferré d'une eternelle suite
 Va tousjours desirant, caressant, pursuyvant,
 Mais plus je l'importune et plus me va fuyant.

Scève takes over the traditional image and gives it a personal twist by changing the tenor of the metaphor. The analogy is not between the mistress and the calamyte but between the poet's hope and a calamyte. The analogy enters the poem after lines 1-6 have shown the physical and emotional suffering - 'L'oeil en larmoye et le coeur en lamente', while he persists in his 'saint vouloir', and line 7 onwards give the reason for this hope - hope is the villain who deserts the heart and body and acts as a calamyte attracting him and his calamitez by magic force. At the end of dizain 9 we have a fully explained 'symbolic'

(1) The comparison between the lover drawn to his mistress and the action of the magnet or lodestone was a cliché in the love poetry of the time: e.g. Petrarch, Rime 135, line 16:

O cruda mia ventura/Che'n carne essendo veggio
 trarmi a riva/ad una viva dolce calamita.

type of image: the poet perceives 'entre les Marjolaines/Rougir l'Oeillet' and then proceeds to give these two observed objects as 'proeues certaines' that in *Délie* there is 'Beaulté logée en amere doulceur'. He mentions the concrete objects and then gives their significance in much the same way as the emblemist did when writing the verse to accompany the emblem picture. The two flowers are not natural proofs from the outside world but made symbolic by the poet.¹

The image of 'Amour Cocodrille parfait' in *dizain* 329 is again, although not couched in the form of a simile or symbol, fully explicit and takes up the last four lines. Parturier in his note to the *dizain* cites a passage from Brunetto Latini on the nature of the crocodile which includes the qualities used by Scève in the *dizain*.²

Finally the simile that comes in the last line of *dizain* 334 which is only barely illustrative. Scève is making the perfectly familiar point that his tears are unable to quench his flames and his fire is equally

- (1) The fact that the *oeillet* was sometimes regarded as a symbol of virginity does not alter the impression of 'imposed significance' that this *dizain* bears. For examples of the symbol, see *Tervarent*, sub *Oeillet*.
- (2) c.f. passage in Leonardo da Vinci on the crocodile, *Richter*, Vol 2, p. 275 - 'Il cocodrillo è terribile a chi fuggie e vilissimo a chi lo caccia'.

incapable of drying his tears and to illustrate the point he compares himself thus 'Comme boys vert, brusler, pleurer et plaindre', which is an image familiar in device literature.¹

The images reviewed so far are drawn from the field of nature, the world of observed phenomena or animals, or else from life and politics rather than from the world of mythology, natural history or legend as were the images with emotive function discussed in the last chapter. Their function in the dizain is to make the reader concentrate on one or two important aspects rather than to open up a whole field of associations as did the earlier images. They tend to be more fully expanded and even explained in contrast with those of emotive function which were more often condensed into a last line. These types of final images also occur in a 6/4 patterned dizain much more frequently than the others. It is as if the image is the last stage in an inductive argument, gathering up the truth suggested in the first six lines.

3. Final images - future.

The most important theme in the dizains which prophesy the future is not unnaturally fame and immortality. In

(1) Giovio, Imprese, gives the device of Piero de Medici - 'per dir ch'l suo ardor d'amore era incomparabile poi ch'egli abbruciava le legna verdi.'

particular Scève is concerned with the fame of Délie herself and then the immortality of their love. These dizains are characterised by the combination of an image and the use of the future tense of verbs in the last few lines.

When Scève is predicting the transcendence of Délie over death and the spread of her name and fame, the most powerful images he uses are those relying on a geographical allusion. For example in dizain 11 he affirms in the last few lines the conquest of time and space by Délie¹. This affirmation is expressed in terms of an analogy: as flowers die and their perfume lives on, similarly, although Délie will know physical death, her moral virtues will not die. There is nothing extraordinary about the argument or the proof, it is simply a strong emotional assertion by the poet of his faith in Délie's immortality, but presented as a proved fact rather than as an emotional statement:

Les seches fleurs en leur odeur vivront
Proeue pour ceulx, qui le bien poursuyvront
De non mourir, mais de revivre encore.²

Already the verbs in the rhyme are in the future - 'vivront, pursuyvront' and given an important stress. From this

- (1) The complicated allusions of the first four lines will be discussed in the next chapter.
- (2) Parturier points out that these lines on immortality are inspired by some of Loranzo de Medici's lines. It need hardly be said that the sentiment was shared by countless poets.

general statement Scève moves on to Délie, still using logical terminology for emotional affirmation - 'ses vertus done'

qui son Corps ne suyvrout
Dès l'Indien s'estendront jusqu'au More.

With this phrase Scève brings in the bounds of the known world. Contemporary dictionaries all explain the two geographical terms and poets like Petrarch and his Italian followers had used them to connote the whole wide world.¹ The particular merits of the dizain are the echoing effects of the future in the rhyme and the impression of length and breadth in the last line gained by the position of the verb 's'estendront', still echoing the other future verbs and leading on to the 'fading' and lengthening of 'jusqu'au More'.

The last two lines of dizain 90 also make use of two geographical allusions in order to express the same conviction. But in this case the poet is involved in the prophecy of immortality as well as Délie. The argument of the poem concerns Délie's effect on the poet: the good moral effect is first stated in the phrase 'Tu m'excitas du sommeil de paresse' which suggests the way Délie awakened in him the

(1) See Petrarch, Rime, 240, line 1.
Non da l'hispano Hiberò a l'indo Ydaspe
and 269, line 4 -
Dal borrea a l'austro o dal mar indo al mauro.

awareness of a higher good and helped him to ascend the ladder of virtue. This spiritual uplift alternates with the emotional despair she sinks him in,

Et par celuy qu'ores je ramentoy
Tu m'endormis en mortelle destresse.

The alternation is brought alive through the repetition of the idea sommeil in both parts. On the one hand Délie gives him life and on the other hand, death. But if she is willing to help him, her virtue,

Agrandissant mes espritz faictz petit.
De toy et moy fera la renommée
Oultrepasser et Ganges et Bethys.

It is only through the influence and aid of Délie's own qualities that Scève himself can hope for immortality. The extent of their fame is now conveyed by the two rivers, the Ganges and the Betis, allusions which again bring in the bounds of the world - India and Spain. Scève is using a literary topos here and it in no way implies that he was unaware of recent geographical discoveries which went beyond these bounds.¹

(1) The dangers of inferring from the poet's use of imagery his own beliefs and the limits of his knowledge and tastes are exemplified in C. Spurgeon's book on Shakespeare's Imagery and what it tells us, Cambridge, 1935. The same use of geographical allusions may be seen in dizain 283,

Adoreront ta divine vertu
Et Tanais et le Nil et l'Ibere.

c.f. also dizain 284

Barbares gentz du Monde divisez
Oultre Thyle et le Temps et la Fame
Alterneront ses haults honneurs prisez.

This transcendence of Délie over time and space finds its most complete expression in dizain 253 which deserves analysis on its own. The first six lines are concerned mainly with space and the last four lines with time, space and immortality. The impression of space is conveyed in the first half through the syntactic structure - one long sentence with the verb 'Seront rempliz' occurring finally in line 6, and through the judicious use of enumeration and conjunctions. For example the first line 'De toute Mer tout long et large espace' immediately sets the tone by repeating tout and using et which seems to lengthen the line by more than one syllable. Finally the enumeration itself brings in places high and low, the sea, earth, mountain, far off parts by day and night so that the whole universe is present concretely in the dizain. Scève also uses vowel harmony to enhance the effect: for example the placing of 'tout tournoyant circuit' in the second line emphasises the ou echo of the first line, and the very difficulty of saying this phrase slows down the line. The sound again recurs in important positions at the beginning of lines 4 and 5, so that the first six lines of the dizain, in terms of sound, are subtle variations on o, ou and au:

McFarlane, article. op.cit. suggests that the meaning of alterner here is that of the Latin alternare - 'to sing the praises of someone'.

e.g. line 3 'Des Montz tout terme en forme haulte et basse' and finally line 6 'Seront rempliz de ta doulce rigueur'. After this long enumeration Scève is able to say Ainsi and move on in time 'passant des Siècle la longueur', to the triumph of Délie's name over Time, and finally to celestial height, the haulteur of line 8 echoing the longueur of line 7 and the verb Surmonteras foreshadowing the Pourra of the last line and firmly seeing into the future. The final image appears in the last two lines:

Par ton saint nom, qui vif en ma langueur
Pourra partout nager a plaines voiles

which relies on an analogy between a ship 'sailing in full sail' and the soaring, 'sailing' in air over time and space of Délie's name. The phrase 'vif en ma langueur' is perhaps the one reminder of how Délie achieves this - through their love which entails his suffering. The image is almost evocative in function since it seeks to convey the sensation nager and sight of a ship in full sail and is successful mainly because it is so closely linked to the sentiments and sensations of time and space already evoked and described in the first six lines. It is a climax to a poem which seems to defy the limits of the 10 syllable line and the ten lines of a dizain and evoke impressions of length, breadth and spaciousness.

Other dizains which prophesy the future rely on an entirely different set of images from the geographical ones just discussed. These are the poems where Scève expresses the immortality of Délie through images of 'greenness and perpetual flowering'. In dizain 175 this theme is set in the broad framework of human existence and the whole of nature. The extraordinary (extra-natural) quality of Délie's virtue emerges all the more strongly for being set against the normal course of events. The central theme or movement of the first eight lines is that of fall: they show in various ways the decline of glory in things human and natural. The first two lines evoke the day falling into darkness:

Voy le jour clor ruyner en tenebres,
 a line which evokes physical darkness and has a slight moral suggestion in the word ruyner. The next two lines continue the movement but on an abstract plane - 'Joyeux effets finissent en funebres'. The fifth line is really the centre of the poem since it contains the general statement, applicable to both human and natural things - 'Toute haultesse est soubdain abatue'. The word haultesse leads through association back to the sphere of nature and lines 7-8 evoke concretely the tufted glory of trees in Spring and the inevitable falling of the leaves as Autumn succeeds Summer. It is this natural evocation that leads

on to the image of Délie's virtue as green foliage flourishing on her tomb and living on after her physical death. She is the singular exception to the natural rule - 'ton hault bien aura seul ce bon heur'. The great beauty of the poem lies partly in this last image and partly in the skilful interweaving throughout the poem of concrete and abstract suggestions, of concrete and general statements. The vocabulary echoes this ambivalence: words like ruyner, haultesse, honneur and legere gloire have both moral and concrete harmonics. The alternation of rhymes echoes the theme of perpetuity and decline: for example in the first four lines tenebres and funebres alternate with perpetue and s'esvertue and funebres itself retains some of the concrete suggestions of tenebres through the echo of the rhyme. In the same way the concrete image of the trees in the last six lines gives a particular colouring to the general statement 'Toute haultesse est soubdain abattue'. And the final image leaves the indelible image of the ever-green immortality of Délie's virtue.

Dizain 407 uses the same kind of image and this time it permeates the argument and reaches a climax in the notion of her virtue,

Parquoy, vivant soubz verdoyante escorce
S'esgallera aux Siecles infiniz,

where there is the additional suggestion of the Daphne myth -

the metamorphosis into the evergreen laurel tree. The nature imagery begins in the first line with the poet's lament,

En moy saisons et aages finissantz,
which is strikingly similar to Shakespeare's,

That time of year thou mayest in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,

which relies for its beauty on the close fusion of microcosm and macrocosm summed up in the proverbial 'twilight of my age'. But the second two lines pass to Délie, how time will deface her beauty, and the prophecy,

Tournant les Jours, et Moys, et ans glissantz
Rides arantz defformeront ta face,

is strikingly similar to the way Shakespeare will express them later,

When forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field.

In contrast to this prophecy of Scève's however comes his confident affirmation that her moral virtue will gather force, 'come la Bise' - an analogy which suggests at once both strength and coldness. And it is her virtue, which will conquer time and space, that is expressed in the last two lines through a combination of the future tense, the two images of 'greenness' and 'bise', the position of the verb at the beginning of the last line and the impression of infinity achieved by the last phrase of the poem 'aux Siecle infiniz'.

Finally we have the very last dizain in Délie which combines this evergreen image with a future tense of the verb:

Nostre Genevre ainsi doncques vivra
Non offensé d'aucun mortel Letharge.

This time however Scève uses a particular evergreen shrub, the juniper, as a symbol of their evergreen love, which is immortal in the sense that it will never be forgotten. The image awakens associations with the laurel tree of Petrarch and the love of Lancelot and Guinevre. The poem itself seems to contain in condensed form the other images of immortality used by Scève: the ever-shining light or flame and the spatial transcendence of Délie's virtue -

qui vive nous suyvra
Oultre le Ciel amplement long et large,

which echoes the previous dizain 'De toute Mer tout long et large espace'.

The last set of images which express immortality is worth mentioning for the personal attitude shown by Scève towards immortality. The last two lines of no. 23,

Mais ton saint feu, qui a tout bien m'allume
Resplendira a la posterité,

is not an unusual image in itself as it is used by all the Petrarchan poets¹ but it is used by Scève as the final image of a dizain concerned with the virtue of Délie. And

(1) See Parturier note.

furthermore he stresses, in a way that will not be copied by the Pléiade poets, that it is not through his poetry that she will gain immortality - 'Doncques en vain travailleroit ma plume/Pour t'entailler a perpetuité', but by virtue of her own almost divine moral qualities. This assertion is borne out by Scève's other poem on the same theme, none of which promise Délie immortality through his genius for poetry but on the contrary he stresses that it is Délie alone who can give him immortality, as in the dizain 'La blanche aurore a peine finyssoit'. (378)¹

4. Climax to a dizain.

In order to make clear what I mean by images which are the climax of a dizain already rich in imagery I shall take as an example no. 58 describing the joy the poet is permitted to have on one occasion. The final image of the poet's thoughts,

guidez par leurs Montjoyes
Se paonnoient tous en leur hault Paradis,

is the climax in the movement of the dizain and must be seen in relation to this movement. From the first two lines,

Quand j'apperceu au serain de ses yeulx
L'air esclarcy de si longue tempeste,

Scève is describing his own feelings by means of natural phenomena: the initial metaphor is the break in the clouds

(1) cf. dizain 227, lines 5-10.

of his suffering. The phrase 'au serain de ses yeux' contains the two terms of comparison and there is nothing unusual in the analogy.¹ But the second line, L'air esclarcy de si longue tempeste' suggests the mood and attitude of Délie through the landscape which is reflected in her eyes; here are the germs of the method of suggestive analogy which Baudelaire uses with great effect in poems like Ciel Brouillé and L'Invitation au Voyage where the eyes of his mistress contain the whole paysage. But whereas one of the dominant moods expressed by Baudelaire through this analogy is that of an autumnal ciel brouillé, in this poem of Scève's his whole mood is summed up in the serenity of Délie's eyes.

The first five lines of the poem are an upward movement ending on 'Je commençay a eslever la teste' and the calm of the first two lines expand into the pride of victory and the vigorous impulse given to his striving towards a goal. The first is expressed in the simile 'Comme un vainqueur d'honorable conquête' and the second by means of the word

(1) There are examples of this comparison everywhere in Petrarch and also of the use of the adjective sereno as a noun. See for example Rime, 160, line 5 'Dal bel sereno de le tranquille ciglie', and 264, lines 7-8, E'l lume de' begli occhi, che mi strugge Soavemente al suo caldo sereno.

empainct which Huguet explains as poussé fortement.¹

The second group of lines (6-10) describe the joy and ecstasy of the poet and suggest a spreading movement which culminates in the second rise of the poem - 'Se paonnoient tous en leur hault Paradis'. The metaphor continues to be drawn from nature and this time water is the second term of comparison. Scève expressed his joy in terms of the overflowing of a lake: 'Le Lac de mes nouvelles joyes/Restangna tout'. McFarlane has been successful in finding the meaning of the hitherto puzzling word Restangna and has explained it as a Latinism meaning 'to overflow, run over' - a meaning which corresponds exactly and most convincingly to the mood of expansion and liberation of the poet's joy and whole being. It seems as if the exact connotations of restagner in both Classical and Medieval Latin are of calm water, seen at the moment when it has stopped flowing or overflowing.² Thus the moment depicted by the verb is then the cessation of flow and the formation of pools. Scève seems to combine

(1) Huguet cites two lines from Scève's La Saulsaye:

Jà sur le bort de la rivière empeintes
De mort prochaine ayant les joues peintes.

Cotgrave gives the meanings 'violently assailed, set on, hard pressed, furiously hit or stricken'.

(2) See Du Cange, Glossarium, and Forcellini, Lexicon Totius Latinitatis (ed. Perin, 1890). The Lexicon defines restagnare as:

restagnare dicuntur aquae, quum fluere desinentes
in morem stagni redundant.

both the movement of overflow - he posits a time with the words 'Et lors' and position with 'voire dehors ses voyes/ Asses plus loing, qu'onques ne feit jadis' - and the feeling of calm and a visual suggestion of large pools formed after the overflow. In the last two lines the poet turns from the analysis of his sensations and emotions to the reaction of his thoughts - his highest faculty - and, for this, he uses the metaphor of 'guidez par leurs Montjoyes'. Montjoye although capable of diverse meanings in the 16th century, here clearly means 'signpost' or 'heape of stones layd neere a highway for the better discerning thereof'.¹ The context most frequently connected with this use of the word at the time is that of pilgrims of any kind being guided by the signs on their way and the upward movement is confirmed by the last line of the poem. The verb 'se paonnoient' in the last line, coming after such strong movement in the images previous to it, takes on concrete force and in the words of Cotgrave expresses the movement 'to wag or strut it like a peacock; proudly display his feathers'. In other words it suggests not only the free and proud movement of the poet's thoughts but also the 'opening out' or expansion in the realm of thought which is a parallel to the expansion in the realm

(1) Cotgrave.

The illustration of a Montjoye in Paradin's Devises Héroïques, op.cit. p. 160, is extremely clear.

of feeling expressed by the metaphor of the overflowing lake. The verb seems to be a coinage of Scève's in this figurative sense although a parallel movement is expressed by Petrarch in a similar way,

Di pensier in pensier, di monte in monte
mi guida Amor .¹

The unity of the dizain is thus its mood and movement and the final image is closely linked to and indeed forms an appropriate climax to these. Similarly the first dizain which ends with the lines:

Piteuse hostie au conspect de toy, Dame,
Constituée Idole de ma vie,

is unified and distinguished by movement and imagery. The theme of the poem is the usual one of the innamoramento of the poet and contains well worn details such as the youthfulness of the victim, the piercing shaft of the mistress' eyes and the helplessness of the poet, unable to fight against this living death. The dizain is distinguished however by the way in which it evokes the transition from the freedom and the movement and carefreeness of the poet before meeting Délie and the fixity and immobility after his whole being was enslaved. The first two lines for example conjure up the freedom, the roving eye, the 'jeunes erreurs',²

- (1) c.f. Baudelaire's use of the modern form of the verb, namely se pavaner in Sed non Satiata, in a similarly figurative sense but where the movement is more languorous than vigorous.
- (2) A favourite phrase of Petrarch's, see McFarlane, article op.cit.

a phrase which in itself suggests both the moral sense and the physical movement, and by means of the neologism 'girouettoit', placed in the important position at the beginning of the second line, the poet suggests the concrete object - a weathervane and its characteristic instability. Furthermore the two phrases 'mal cault' and 'a l'impourveue' both add to the picture of the carefree poet caught unawares. Then comes the announcement of the change with Voicy in the 3rd line, and the description of his falling in love. It is made in the familiar terms of meeting the basilisk's eye and being totally transfixed.¹ Every part of his being is affected from the most superficial faculty, the eye, to 'Vint penetrer en l'Ame de mon Ame', his innermost being. The last four lines of the poem comment on the result and state that his body lives while his soul is lifeless. By means of the last two lines Scève evokes the immobility of his position, in extreme contrast to the carefree movements of the first two lines and to the descent and occupation of his being by Délie described in the rest of the poem. He is become a piteuse hostie and Délie is conceived as a concrete statue or idol occupying his heart. The very language emphasises the transition from movement to fixity: for example the use of the phrase

(1) See above Part 1, Chapter 2.

'au conspect de', which, as McFarlane has pointed out evokes the two meanings of the Latin verb conspicere - (1) to gaze steadfastly and (2) to gaze with adoration.¹ The word Constituée in the last line stresses the same solid and permanent position of Délie within him. Furthermore the rhythm contributes to the effect, the isolation of Dame slows down the line and forces one to give it emphasis, and the last line demands a stress on both Constituée and Idole - creating an effect of firmness and solidity as contrasted with the movement of verbs and adverbs in the first two lines.

Dizain 373 whose last line is

tout transformé en Sel Agrigentín,

is also concerned with one process and unified by the terms used to describe it which find a climax in the last image of Agrigentine salt. The image itself is immediately apparent in having an evocative function; it endeavours to evoke a sensation experienced by the poet by means of the Agrigentine salt allusion. The problem of the allusion was solved by Vaganay soon after the appearance of the Parturier edition of Délie.²

(1) Article, op.cit.

(2) See Notes sur le Sel Agrigentín, in *Revue du XVIIe siècle*, 1917-18, p. 180ff. Vaganay found the clue to the extraordinary nature of this salt in Moreri's dictionary and traced the account back to Pliny and Saint Augustine. It is given also in Charles Estienne's dictionary of 1603. The passage in

The salt behaves in heat as other salts do in water, instead of crackling it dissolves and in water it crackles as other salts do in fire. What is the point of this allusion in the dizain? The argument is concerned with the effect of Délie's eyes and presence on the poet - he has to avoid her gaze. The fascination and physiological effect is traced to various regions of his body; for example in the heat of affection the heart seems to dissolve

St. Augustine is interesting in that it elaborates on the Pliny description:

Agrigentinum sicilie salem perhibent cum fuerit admovitur igni velut in igne fluescere, cum vero ipsi adiungitur velut in igne crepitare. (De Civitate Dei. ch. 5. part 1.)

He stresses the behaviour of the salt in fire or heat, where it fluescit, which corresponds to the words in the dizain. Furthermore the passage is immediately followed by a description of the peculiar fountain in Epirus which is also used by Scève in another dizain. (no. 201). The point of the allusions is seen if we look at his argument: some phenomena cannot be explained rationally; they are too marvellous for the infirmity of human reason to grasp. And he argues from this the inability of man to understand everything by reason alone. What the Agrigentine salt is, is in fact not explained by either Pliny or Saint Augustine. The commentary on Pliny's scientific chapters in K.C. Bailey's edition of the text (the Elder Pliny's Chapters on chemical subjects, London, 1929) suggests many explanations of this salt which includes the possibility of a corruption in the text, but this is not relevant to our discussion here since it is obvious that the 16th century would not have questioned Pliny's statement scientifically and a fortiori writers and poets would not have either. It is not important either to try and discover what the mineral 'Agrigentine salt' corresponds to in modern chemistry, that is if it was ever more than a legend.

into tears, and the tears in turn seem to 'congeal' him. At this point Cotgrave has an interesting translation and explanation of the verb 'congeler' and more particularly of 'congelation':

a congelation, congealing, freezing; also the disease termed Catalepsio, viz. a suddain detention or occupation of the bodie and mind; the Patient continuing in the same forme, and holding the same posture which he has when taken with it.

Is it possible that Scève had in mind such a violent reaction on the part of his body? This would perhaps lead into the image of transformation in the last line. The image itself casts a retrospective light on the dizain, for the double action of Délie's presence is described in terms of this salt: lines 5-6 - its behaviour in heat; lines 7-8, the overflowing of the tears welling out of his heart and from them 'un ruisseau argentin' leading to the effect of water on the salt and thus on the poet. The whole process, laboriously worked by Scève not only operates by means of the Agrigentine salt image but also borrows terms from alchemy in a way that suggests that Scève is consciously giving the impression of a chemical effect on himself. We have first the 'dissolving' and then the very strong suggestion of mercury in 'ruisseau argentin'; the 'congeler' is also a technical term entailing both crystallisation and solidification while the transformation at the end

is obviously the end-product of a process. But all these suggestions do not add up to a recognisable alchemical process although Scève strengthens the evocation of change and transformation by means of these alchemical echoes.

In the last two lines however Scève gives a twist (intentional or merely based on ignorance of the real nature of Agrigentine salt?) to the traditional account of the behaviour of the salt in water to concentrate on the congelation and transformation result. Throughout the last six lines he has been comparing his heart to Agrigentine salt, reacting first in one way and then in another according to the chemical changes within him. When all is said and done the elaboration of the metaphor makes this a contrived and unconvincing dizain which is due mainly to the excessive materialisation of the metaphor and the obscurity of the allusion.¹

In complete contrast, dizain 148 which ends with,

Mon An se frise en son Avril superbe,

is unified by the nature imagery leading up to this complete fusion of microcosm and macrocosm. Lines 1-6 evoke a full concrete picture of the succession of the seasons. Winter 'tremblant', the 'champs tous nudz'; Spring with its

(1) c.f. dizain 331 built entirely around the initial image of 'Humidité, Hydraule de mes yeulx' and failing for the same reasons.

renewal of beauty and colour and fecundity; the picture culminating in the trees and shrubs and hedges 'se crespent lors en leur gaye verdure', where the verb se cresper evokes the tufted curls of foliage budding forth on the trees.¹

Line 7 introduces the tenor of the metaphor - 'Tant que sur moy', and the details of Winter and Spring are parallels to the poet's situation. Within this extended comparison are smaller ones of detail: for example in line 8 'Mon espoir denué de son herbe', part of whose success as a metaphor is its congruity. The oncoming Spring 'le doux Ver sans froidure' makes the last line (which corresponds to line 6 in the first half of the metaphor) a perfectly natural climax. Se friser has the same meaning and powers of visual evocation as the previous verb se cresper and may be compared to the suggestive phrase 'my green age'.² The poem relies for its effect on its sensuous evocations and the unity of its imagery.³

(1) See Huguet sub se cresper who quotes this dizain as an example of the figurative use of the verb which means 'se couvrir de feuillage comme d'une chevelure frisée'.

(2) c.f. Dylan Thomas:
The force that through the green fuse
Drives the flowers
Drives my green age.

(3) Weber, Création poétique, p. 204, shows that the originality of this poem lies:
pour une part dans les détails sobres, simples et pourtant saisissants qui évoquent l'hiver et le printemps et plus encore dans la fusion établie dans le dernier quatrain entre les saisons et les sentiments dans leur choc de l'abstrait et du concret obtenu grâce à d'étonnants raccourcis.

Finally we may look at an image which has in one sense an illustrative function like the ones I have just discussed, but which is more emblematic in method, and which occurs in an anecdotic dizain, no. 221. Délie and the poet are out fishing one day; she sees a fish, which had been caught, struggle free and plunge back into the sea. Scève describes her reaction to this: 'elle.. pleure et se tourmente'. The last four lines of the poem are in fact a moralisation on this episode. Scève compares himself to the fish:

Cesse: luy dy je, il fault que je lamente
L'heur du Poisson, que n'as sceu attraper;
Car il est hors de prison vehemente,
Ou de tes mains ne peuz onc eschapper.

The dizain resembles closely an emblem verse following a picture, for example the emblem of Cupid and the Bees found in Alciati - the relation of a story and then a moralisation on it. The only difference is that Scève compares himself personally to the object in the anecdote.

It is clear now that the importance of the last two lines of a dizain is not confined to those which accompany a device picture but is a characteristic of the style of Scève. The striking final allusions, images and epigrams that we have analysed account for a large proportion of Scève's imagery.

PART TWO

CHAPTER THREE

Initial Images and Decorative Dizains

1. Initial images with emotive function.

The examples mentioned earlier¹ of Scève's use of initial images in order to set in motion the whole dizain had a primarily emotive function. The phrase Siecle Platonique brought with it associations, both astronomical and philosophical while the images of light and darkness in 'Le jour passé de ta douce presence' immediately brought into close association the poet's emotional state and the phenomena of the external world.

Sometimes the allusions at the beginning of a poem are more complicated and it is more difficult to see what they contribute to the poem. Dizain 9, for example, starts with these allusive lines,

Non de Paphos, délices de Cypris
Non d'Hémonie en son Ciel tempérée
Mais de la main trop plus digne fus pris
Par qui me fut liberté esperée.

The dizain is another variation on the innamoramento theme (c.f. dizains 1, 2, 3, 6), the last six lines taking the theme a little further since through the 'marjolaines' and 'ocillet' he sees 'Beaulté logée en amere douceur'.² The first statements concern the actual falling in love, and the attraction of Délie is realised only through the negatives of lines 1-2. Délie herself is given only the phrase

(1) See pp.183-4 above.
(2) See Part 2, Ch. I above.

'la main trop plus digne' - a bald statement possible only because the negatives have already ensured that she surpasses Paphos, Cypris and Hemonie. But the strength of the allusions is lost if we are not aware of the associations around them. The fact that Paphos is the island beloved by Venus, the scene of Venus' birth out of the foam of the sea, may be well known but what a world of compressed description lies in the single word 'delices'.¹ The allusion is not obscure for the 16th century as detailed descriptions abound in the mythological dictionaries and had been previously used by poets such as Petrarch. Boccaccio gives us these details:

apud Paphos templum et ara fuit eamque aram solo
thure et floribus redolentem faciebant eo quod
Venus ex variis causis odoribus delectetur.²

He further mentions the widespread lasciviness on the island. So the word 'Paphos' suggests love, sensuality, delightful perfumes and flowers as a background to lasciviness and the worship of love - the altar and incense. The 16th century dictionaries followed Boccaccio's descriptions although they abbreviated it.³ Petrarch includes a description of it in

- (1) Parturier's only comment is a reference to Claude de Taillemont on Hemonia; Taillemont was an admirer of Scève and was writing after him.
- (2) Bk. 2. Ch. 4 on Venus.
- (3) Estienne, p. 369.
Torrentinus, p. 146.

his Triumphus Amoris, a place,

pleine de délices, de mollesse, pleine de plainte
et de souspirs, le país qui tant pleut à Venus.¹

and further lists the 'odeurs, ombrages, eaux, suaves
douceurs, délices'.

The phrase 'Paphos, delices de Cypris' suggests, besides the exotic sweetness and perfumes, the sensual aspect of love, Venus as lover rather than as chaste Goddess of Love and Scève's point is that this is not the kind of love that Délie awoke in him. The second line with its allusion to 'Hemonie' evokes a region in Thessaly often used by Classical writers as a poetical name for the whole of Thessaly.² The region was an idyllic commonplace, enjoying a soft sunny climate, rejoicing in good vegetation and tranquillity. Furthermore Haemonia was renowned in Ancient times for the practice of witchcraft.³ Again through the negative statement Scève heightens the effect of the positive in the following two lines - neither intense delight in sensuality and exoticness, nor idyllic bewitching Haemonia had the power to enslave him - the power

- (1) *Triumphe d'Amour*, 4. line 100ff, French translation, Lyon 1532. The Triumphs went through numerous editions in the 16th century both in Italian and French. Many were illustrated with one full page woodcut at the beginning of every Triumph.
- (2) Ovid. *Met.* 1. 568; 2. 543. 3. 815.
Pliny, *Bk 4. Ch. 8.*
- (3) Ovid. *Remedia Amoris*, lines 249.

of Délie alone, which promised a chaste liberty, captured him. The allusions are part of the persuading technique of the poet - to convince the reader of the nature digne (as opposed to sensual) of Délie and her overwhelming power of attraction. Paradoxically although not a slave to physical sensuality he is now enslaved to a higher, more worthy object of love.

In the last six lines of the poem, carrying on the theme of innamoramento, the high hopes and lofty thoughts he entertained in his love for Délie, he makes use of the symbols 'oeillet and marjolaines and these flowers are in keeping with the initial allusions, and emphasise the contrast between the exotic and the humble, the soft sweetness and the amere douceur.

In some dizains Scève uses similar Classical allusions which at first sight are nothing more than tortuous periphrases 'filling out' the first four lines of a poem. For instance Dizain 11:

De l'Océan l'Adultaire obstiné
N'eut point tourné vers l'Orient sa face
Que sur Clytie Adonis jà cliné
Perdit le plus de sa nayve grace.

Not only is this a complicated and apparently gratuitous periphrasis but it is also obscure and has caused difficulty to interpretators of Scève.¹ It is clear that Apollo and

(1) Parturier for example omits any clarification or source for the first two lines. Saulnier clarified the first line, Vol I, p. 294.

Tethys are involved in the first two lines - Apollo committing adultery so to speak with the wife of the Ocean every night when setting in the sea. This is the common topos based on currently held notions of day and night: it was thought that when the sun disappeared from view beyond the horizon, it slept and rolled along the ocean bed during the night, to reappear at the other end in the morning. Thus line 2 indicates that the sun has set and is now out of sight, making its night journey towards the East from where it will rise in the morning. The second part of the periphrasis, in line 3-4 is more difficult. Saulnier confuses the issue by asserting that Clytie was 'la fille d'Orchamos' whereas Leucothoe alone was the daughter of Orchamos and Clytie was the daughter of Tethys and Oceanus - the only point of resemblance and confusion between the two figures being their love for Apollo the Sun.¹ The part of the myth which is relevant here is that related in Ovid's *Metamorphoses*: Clytia who was in love with the sun, was forsaken by him and turned into a plant which followed the sun round in its course. As we have seen before, the myth was a popular subject for love devices and was used and explained

(1) Vol.I, p. 294.
c.f. the use of the allusion in dizain 98 with the same meaning, 'Le Dieu Imberbe au giron de Thetys'.

by Ruscelli in his collection.¹

The other flower alluded to by Scève is Adonis, the flower into which the young lad loved by Venus was transformed after his death and which is usually taken to be an anemone. Saulnier's way of paraphrasing these difficult lines was: 'Apollon n'eut pas plus tôt été perdu de vue (par Clytie) que l'adonis, la fleur éphémère (née du corps de Clytie) perdit sa vigueur et se courba sur Clytie, c'est à dire le sol'. These three references to Clytie are not only unnecessary but misleading since Saulnier makes no distinction between the two legends and the two flowers. Scève is stating that the flower Clytia (the sunflower) is bent towards the earth at sunset and the flower Adonis (the anemone) curves downwards towards Clytia, therefore also drooping towards the earth.

What does this complicated way of saying that when the sun sets, flowers droop, add to the dizain? Viewed from within the argument of the poem they can be seen to

(1) See Part 1, Chapter 2 above. Parturier refers to the use of the myth and flowers by Lorenzo de Medici, Sannazar and Poliziano. The allusion in the last-named is interesting in that we find exactly the same two flowers as in the dizain:

Si gira Clizia pallidetta al Sole/Adon
rinfresca a Venere il suo pianto

but the context in Poliziano is quite different in that it is a poem of description rather than an expression of feelings.

suggest many of the themes of the dizain. The introduction of the sun and sea from the first lines evoke terrestrial and celestial space, which at the close of the dizain, is the space over which Délie's virtue will spread and remain eternally - 'Dès l'Indien s'estendront jusqu'au More'.

Then the main theme of the dizain - the persistence of virtues and moral qualities of Délie even after her physical death is suggested firstly by the adjective 'obstiné' and secondly by the myths of the two flowers which represent the immortality of Clytia and Adonis. Their drooping at sunset may suggest physical death but the ephemeral nature of this death is evident from their rebirth at dawn. The whole theme of sunset and the death of the flowers is Scève's way of leading into the theme of death and the choice of flowers in the first four lines is elaborated in his proof of the immortality of certain qualities again by a choice of flowers and their everlasting perfumes in lines 5-8. The Orient of line 2 is echoed in the last line which brings in the bounds of East and West. The contrast between physical death and spiritual immortality is even heightened by the use of verb tenses: in the first four lines the past definite and past anterior suggest the swiftness and completeness of the action; thereafter there is a strong emphasis on the future.

In the same way the first line of dizain 126:

A l'embrunir des heures tenebreuses,

and the mention of Somnus sets the tone for the rest of the poem¹. The associations around Somnus, from Vergil's description (Aen.6.893) are that of a God, usually represented as being asleep on a bed of feathers surrounded with black curtains - the latter detail echoed perhaps by Scève's 'Cortines umbreuses'.

Less complicated but with a similar function in its dizain is the allusion in the first line of dizain 98:

Le Dieu Imberbe au giron de Thetys
Nous fait des montz les grandz umbres descendre.

The main function is obviously to set the time background for the dizain, again sunset; the allusion is expanded into a concrete picture of sunset on land in the next three lines - the lengthening shadows and the retiring of 'moutons cornuz Vaches et Veaulx petitiz'. The allusion also suggests one aspect of the theme by its evocation of the peace and intimacy of Apollo, lover of Thetys. And this contrasts

- (1) Sometimes however the allusions at the beginning may be so numerous that although they are not obscure individually the effect of the whole is obscure and destroys their purpose as in dizain 62, commented upon by Saulnier, Vol I, p. 294:

Non celle ardeur du Procyon celeste
Nous fait sentir de Phaeton l'erreur.
Mais cest aspect de la Vierge modeste
Phébus enflamme en si ardente horreur.

with the restless torment of the lover.¹ Parturier misleads when he cites the first line of a Petrarchan sonnet on sunset,

Quando'l sol bagna in mar l'aurato carro,
since this is a perfectly usual visual evocation of sunset, the picturesque function of the image being uppermost as is obvious from the phrase l'aurato carro.

The pattern of this dizain is worth pausing over since it is a fairly frequent one after an initial image with emotive function. It falls into three parts - 4/2/4. We have a concrete evocation of the fall of day in the first four lines and its effects on mortals and animals. Lines 5-6 sum up this situation in general terms before moving on to the poet's own state,

Lors tout vivant a son repos veult tendre
Ou dessus moy nouveau resveil s'esprouve.

The last four lines can then be given over to the exploration and description of his own state in contrast to the general situation. This is the pattern of a dizain which convinces the reader first of a general situation and then

(1) The phrase Dieu Imberbe emphasises the beauty and youthfulness of the God Apollo. Parturier also cites some lines of Serafino on the same theme but the allusion to the love of Apollo and Thetys regularly and peacefully consummated every evening, which is so important for the Scève dizain, is absent in Serafino.

of the exception to the rule - the poet himself whose torment is then made to seem an unusually cruel and isolating phenomenon.

Scève uses a similar allusion for the same reasons in dizain 356,

Quand Titan a sué le long du jour
Courant au sein de sa vieille amoureuse.

The meeting of the sun and sea at sunset is here expressed in terms of 'age-old love' as contrasted with the Dieu Imberbe of the last dizain.¹ The atmosphere of peace and love at the end of a long and arduous day is again set and again contrasts with the psychological state of the poet at night time. This initial allusion then gives way to 'Cynthia vient faire icy sejour' bringing in associations with the Moon and Délie and it is from this second allusion that the rest of the poem develops taking in the whole space and time of night until the 9th line suggests dawn again and the cycle of the poem is complete. The first allusion, by its suggestion of such a regular phenomenon and such

(1) Saulnier, Vol 1, p. 294 points out the absurdity of Parturier's note which confuses Titan and Teetys with Aurora and her husband Tithon. Titan as an alternative and poetic name for the Sun is used by Vergil, Aeneid.4.119 and Ovid, Met.1.10. It can also be used for Saturn but was used for the Sun in exactly the same way as Scève by Lorenzo de'Medici, sonnet 2. Già sette volte ha Titan circuito, which is not mentioned by Parturier although he often cites the above poet in less illuminating contexts.

intimacy between age-old lovers emphasises the perpetual night restlessness of the poet.

The initial image in dizain 22,

Comme Hecate tu me feras errer
Et vif et mort cent ans parmy les Umbres,

bringing in one of the associations around the name Délie does more than start the argument of the poem, for in this dizain Scève draws on many existing analogies of the Moon-Délie fusion to express something personal about the way Délie completely occupies his universe and whole being.¹

The first two lines describe Délie as Hecate; the Comme expresses the meaning 'in her role or capacity as' Hecate, establishing not only a direct comparison but a fusion of the two beings so that Hecate is one of the manifestations of Délie. Hecate as the 'dea triformis' is well established in Classical mythology, in Vergil, Tibullus and Ovid. Hecate already contains both Diana and Proserpina

- (1) A measure of how far Scève is transcending the normal comparison between any woman and the moon, is gained by reading this passage of Rabelais:

Le naturel des femmes nous est figuré par la lune, et entre aultres choses et en ceste, qu'elles se mussent, elles se contraignent et dissimulent en la vue et présence de leurs maris. Iceulx absents elles prennent leur advantaige, se donnent du bon temps, vaguent, trotent, déposent leur hypocrisie et se declairent. Comme la Lune en conjunction du Soleil n'apparoist en ciel ne en terre: mais en son opposition estant au plus du Soleil esloignée reluist en sa plenitude et apparroist toute, notamment en temps de nuyt. Ainsi sont toutes femmes. (Pant.111.32.)

(the two other manifestations used by Scève in lines 3-6).

Servius in his commentary on Vergil for example says,

quidem Hecaten dictam esse tradunt quod eadem et
Diana sit et Proserpina, vel quod Apollinis soror
sit.... et cum super terras est, creditur esse
Luna, cum in terris Diana, cum sub terris
Proserpina.¹

The same account is repeated by Boccaccio.² However the
specific allusion in Délie is much closer to the words in
Calepinus' dictionary where Hecate is etymologically
derived from the fact that

vel que centum annos errare faceret insepultos
vel que centum victimis placeretur.

This is precisely the psychological state that Scève is
evoking - physical and mental bewilderment wandering in a
state between life and death in a kind of Limbo, as the
victim of Délie-Hecate.

(1) Commentary on Vergil. Aeneid.IV.511ff.

Stant arae circum et crinis effusa sacerdos ter
centum tonat ore deos, Erebumque Chaosque
tergeminamque Hecaten, tria virginis ora Dianae.

(2) Boccaccio, Bk 4. He gives an exhaustive list of the
names of the moon under 'De Luna Hyperionis filia',
which includes Hecate, Diana, Proserpina, Trivia,
Argentea, Phoebe, Ceres, Artea, Mena of which Ceres
is certainly post-Classical. His explanations of
these names are interesting.

Quia Solis esset soro Lunam denominatam fuisse.
Lunam a lucendo dictam volunt, et maxime dum
lucet in sero, cum dum mane luceat velunt appellari
Dianam. Hecate autem dicta est, quia centum
interpretatur in quo numero quasi finitum pro
infinitate positum sit, volunt multiplicitem
eius potentiae denotari.

And so on through the list.

Lines 3-4 describe Délie as Goddess of the Moon in her mortal aspect, Diana. They may be referring to the Goddess as Queen of the Forests and Groves on earth, 'en ces mortelz encombres' or they may be an allusion to the love between the moon and Endymion. In the latter case the words 'D'ou descendis en ces mortelz encombres' would refer to the descent of the goddess to embrace Endymion and Scève would be, by analogy, contrasting the ecstasy that Délie-Diana sometimes brings with the extreme suffering inflicted by Délie-Hecate in the first two lines. Or finally they may be referring to the way in which Délie can help the poet to ascend to higher spheres through her love 'Comme Diane au Ciel me resserrer'.

Lines 5-6 refer to Délie-Proserpina reigning in the underworld and thus in command of the pain and punishment of the inhabitants. In terms of the poet and Délie, this is the personal infliction of greater or lesser pain on the poet by Délie. The assertive Mais of line 7 puts these multiple associations in the background while Scève brings forward the Délie-Luna aspect,

Mais comme Lune infuse dans mes veines
 Celle tu fus, es et sera Délie
 Qu'Amour à joint a mes pensées vaines
 Si fort que Mort jamais ne l'en deslie.

Luna was the planet nearest the earth, the planet which, according to the astrological beliefs of the 16th century,

controlled the liquid 'defluus' which descended on humans and influenced their character and destiny.¹ The personal intensity achieved by Scève in these four lines is due partly to the phrase 'infuse dans mes veines', suggesting the intimate fusion, the immersing of Délie in himself, and partly by his manipulation of time through the verbs. The emphasis throughout the dizain has been on the future - 'tu me feras errer', 'Amoindriras', 'Accroistras' with the 'D'ou descendis' of line 4 in the past. Here in line 8 we have the positive assertion of 'fus, es et sera', thus bringing together all four allusions by means of this time topos. Thus by the use of these cosmic and Classical allusions around the name of Délie Scève has succeeded in widening the scope of the pleasure-pain antithesis of Petrarchan poetry so that it fills his whole universe and is seen in psychological and spatial terms.²

(1) See Tillyard, Elizabethan World Picture, pp. 48-55.

(2) See commentary on this dizain by A.M. Schmidt in Haute Science et poésie française au XVI^e siècle: La gnose de Maurice Scève, art. op.cit. Schmidt sees this poem in terms of a strictly symbolic progressive redemption of the poet via Hecate, Diana and Luna. Weber corrects this symbolism superimposed on the poem in Création poétique, p. 210-11, and brings our attention back to the Petrarchan antithesis which he rightly sees as the basis of the poem:

Délie avec les pouvoirs d'Hecate réduit l'amoureux à n'être plus qu'une ombre ... Diane peut l'élever à la joie suprême, aidant son ascension suivant l'idéal platonicien. Mais Délie reste avant tout une présence terrestre 'infuse en ses veins', avec les caprices de la lune, elle est en même temps céleste
(Contd

The allusion to Hecate at the beginning of dizain 376

Tu es le Corps, Dame et je suis ton Umbre
 Qui en ce mien continuel silence
 Me fais mouvoir, non comme Hecate l'Umbre,

calls up the same associations as the dizain previously discussed but this time with the force of a negative which is fully elaborated and expanded in the first three lines only to be cancelled out from line 5 onwards,

Mais par povoir de ta haulte excellence,
 En me movant au doulx contournement
 De tous tes faictz, et plus soubdainement
 Que l'on ne veoit l'umbre suyvre le corps.

An allusion to Orpheus is used as the starting point of a contrast in dizain 316,

Chantant Orphée au doulx son de sa lyre
 Tira pitié du Royaulme impiteux:
 Et du tourment appaisa toute l'ire
 Qui pour sa peine est en soy despiteux.

The full relevant details of the Orpheus legend are evoked here and the musical effect of the first line, almost capturing the bewitching music of the hero, reinforces the important aspect of the legend - the power Orpheus had of charming the most forbidding regions. Line 5 then introduces the specific parallel between Orpheus' and the poet although the obvious comparison between Orpheus' music and

et infernale et par la puissance du lieu commun,
 elle permet au poète de triompher de la mort,
 avec laquelle en tant qu'Hecate elle semblait
 s'identifier.

Scève's poetry is absent - the poet only has 'mon travail' - his attempts to win favour from Délie.

The allusions discussed so far, while being Classical allusions to Gods and Goddesses of sky, sea and sun and thereby setting the time of the dizain, have also by reason of their associations with love or with Délie suggested a point of contrast to the psychological description in the rest of the dizain.¹ On the same principle, the evocation of a Classical legend may establish a sympathetic background to the poet's melancholy as for instance in dizain 31:

Les tristes Soeurs plainnoient l'antique offense
Quand au plus doulx serain de nostre vie
Desdaing s'esmeut pour honneste deffence....

The periphrasis this time sets the season of the year and by the associations of tragedy, love, jealousy and calumny in the story of Philomele and Procne, sets an emotional background to the argument of the dizain which is precisely concerned with 'desdaing' and 'calumny'. The same allusion is used in dizain 238 in the course of the argument and the reasons for its inclusion this time are quite explicit:

(1) Contrast the allusions which resemble these in form but which in fact contribute nothing to the basic theme of the poem. For instance dizain 368, Lors que Phebus de Thetys se depart, which sets the time, the coming of day but which has no common associations with the poet. c.f. also dizain 223 'Phebus doroit les cornes du Thoreau/Continuant son naturel office, which will be discussed later in connection with the theme of decorative dizains.

Et n'ay confort que des Soeurs despiteuses
 Qui pour m'ayder, a leurs plainctes labeurent,
 Accompagnant ces fontaines piteuses
 Qui sans cesser avec moy tousjours pleurent.

Petrarch uses the same allusion for the same reasons of creating sympathetic associations. For instance,

Quel rosignuol che si soave piagne
 forse suoi figli o sua cara consorte
 e tutta notte par che m'accompagne
 e mi rammenta la mia dura sorte,

where there is a clear analogy between the fate of the poet and that of the nightingale and where the general tenor is surely familiar to Scève who can also say 'a leurs plainctes labeurent/Acompagnant les fontaines piteuses'. Parturier refers to a line in a poem of Lodovico Martelli which is 'Piangendo il Rosignuol l'antiche offese' and which is so close to the line in Scève's dizain 'plaignoient l'antique offense' that one wonders whether this is another example of the twofold working of Scève's memory: on the one hand remembering and making use of isolated lines from a minor poet and on the other, familiar with Petrarch's poetry to whose spirit he is much closer.¹

Without having recourse to Classical allusions Scève can suggest, in an extremely condensed way, most of the themes of the dizain as in no. 129:

(1) Petrarch. Rime, 311. c.f. also 10:
 e'l rosignol che dolcement/all'ombra
 tutte le notti si lamenta e piagne
 d'amorosi pensieri il cor me'ngombra

Le jour passé de ta douce presence
Fust un serain en hyver tenebreux,

where the emotional content of jour, hyver, serain and presence contain the argument of the dizain.¹ Similarly the darkness and light suggestions of the first two lines of no. 133:

Le Vespre obscur a tous le jour clouit
Pour ouvrir l'Aulbe aux limbes de ma flamme,

contain already the correspondence between the outer darkness and inner light which is a way of introducing the theme of joy. Dizain 369:

Plongé au Stix de la melancolie,

has an allusion to the connexion between the depths of the Styx and melancholy which must be understood before the full force of the metaphor can be felt. The connexion would be familiar to 16th century readers since Boccaccio and the mythographers had commented on it.² Each of the rivers in Hell had a connexion with the moods and emotions of man and

(1) See O. de Mourgues, Metaphysical, Baroque and Precieux Poetry, p. 17.

(2) Boccaccio, Bk 1, p. 17:

ut per hoc sentiamus quia hi qui se ratione delecta
ab inceptis concupiscentiis trahi permittunt, primo
recti iudicii perturbata laetitia Acherontem
transeunt, qui caren gaudio interpretatur, et sic
pulsa laetitia, ut eius occupet moesticia locum
necesse est, ex qua ob bonum laetitiae perditum
persaepe vehemens nascitur ira, a qua in furorem
impellimur, qui Phlegeton est, id est ardens, ex
furore etiam in tristitiam labimur, quae Styx est
et ex tristitia in luctum et lachrymas, per quas
Cocytus accipiendus est quartus fluvius.

were commonly used in this metaphoric way. Scève however has condensed all the associations into this initial line which conditions the rest of the poem.

The initial images with emotive function operate in the same way as final emotive images by throwing a net of associations between the two terms of the comparison but they cast this forward into the dizain so that the rest of the dizain is illuminated by it whereas the final ones project us into a field of associations and concrete analogy after an abstract argument. Furthermore, some are not images in the sense of making an analogy, but concrete evocations of a natural phenomenon coupled with Classical allusions; by virtue of the first, the images set the time and atmosphere and background of the poem and by virtue of the second, call up 'sympathetic associations' around the poet's situation or the theme of the dizain.

2. Evocative function.

One of the most striking examples of an evocative first line is in dizain 100:

L'oysiveté des delicates plumes
Lict coustumier.....

The evocation of a marvellously delicate, soft, feather bed suggests also the sensual enjoyment of a person in this place, but this is in fact a deliberate calling up of a false suggestion for Scève proceeds to negate the suggestions

of peace and luxury,

Non point de mon repos
Mais du travail, ou mon feu tu allumes.

Setting the scene of his nocturnal suffering in such physically pleasant conditions serves to heighten the awareness of the torment, further tied down to concrete reality in line 5 'Entre ses drapz me tient indispos'. Parturier's reference to a Petrarchan sonnet where there is the line 'L'oziose piume' serves as an example again of the way one phrase has caught Scève's imagination and is used and transformed into 'L'oysiveté des delicates plumes'.¹ The transference from adjective to noun of 'oziose' means that the feeling of laziness is separated from the feathers and given much more value. The Petrarch sonnet is in fact concerned with a totally different theme since Petrarch stresses the moral sense of luxury and greed and laziness which dispel active virtue and this is placed in the context of an exhortation to a friend. The second reference to Petrarch however, to the sonnet 'O cameretta che già fosti un porto' is interesting in that the theme of the room which

(1) L. Ebreo, in Philosophie d'Amour traduite d'Italien en Francoys, par le Seigneur du Parc Champenois, Lyon, 1559, has at the end of the work an Appendix in the form of a Dictionnaire pour exposition des plus difficiles mots. This interesting commentary on the word delicat is to be found there:

Délicatesses: douilletteries et accoquineries à quelques voluptés superflues, et non dignes d'un homme robuste et ferme.

used to be a refuge for peace and solitude after the day's torments and which is now torment as he is afraid to be alone with his thoughts, is much closer to the theme of the dizain in Délie. It is as if Scève remembers an isolated phrase from one poem, totally detached from its context while having in mind the whole development of another Petrarchan sonnet whose spirit is close to his own treatment of the theme.

The strong concrete impressions of the initial line are echoed further in the poem by strong visual pictures of the poet 'entre ses drapz' and then 'transformé en image de Mort' - which suggests an elongated, lifeless and pallid body. This emphasis on the physical state of the poet, in the luxuriously soft bed, serves to prove the last statements of the poem to demonstrate to Délie that he is in fact dead in himself. The commonplace philosophical idea of the last part is in this dizain given life through the physical description which leads up to it. Furthermore, the argument is interwoven with this physical description - the analysis of the separation of his body and soul, the alienation from himself caused by contemplation and complete conversion of self into Délie.¹

The evocation of the sweet oblivion of sleep in dizain 147 takes on concrete suggestion of 'immersion' in

(1) See Parturier's reference to Leone Ebreo for similarity in idea-content.

the sound and allusions of the first two lines:

Le doulx sommeil de ses tacites eaux
D'oblivion m'arrousa tellement.

There is the suggestion here of the fable of the river Selemne, recounted by Pausanias: if lovers plunged into the river they forgot their suffering and torment. The following two lines of the dizain,

Que de la mere et du filz les flambeaux
Je me sentis estainctz totalement,

suggest the concept of Lethean Cupid in Ovid which is cited by Tervarent:

Lethée: là (dans un temple de Venus Erycina à Tome) se trouve l'Amour Lethée qui guérit les âmes. Il trempe dans l'eau glacée son flambeau. Là les jeunes gens viennent demander l'oubli par des offrandes et de même la jeune fille, si elle est sous le charme d'un homme sensible.¹

Other ways Scève has of evoking a concrete sensation at the beginning of a dizain are by a combination of abstract noun which is personified and a concrete object. For example dizain 91 which starts,

Osté du col de la doulce plaisance
Fu mis es bras d'amere cruauté.

These lines evoke a lovers' embrace, the first line, that of gentle sensuality, the lover hanging physically around

(1) Tervarent sub Amour.

See also Equicola, Libro di natura d'amore, Venice 1554, p. 128. And V. Cartari, Le imagini con la spositione de i dei degli antichi, Venetia, 1556, sub Cupido.

'plaisance', though the emphasis is on the abstract qualities seen through the concrete; the second line is the falling in love with Délie and the 'bras d'amere cruauté' take on a concrete aspect in the light of the first line. Similarly the first line of dizain 70:

Decrepité en vieilles esperances
Mon ame, las, se deffie de soy,

where the esperances are personified and the past participle decrepité suggests physical decay and is coupled with the abstract ame.¹ Huguet gives examples of the use of the adjective decrepit in connection with old age and decrepitude and cites Scève alone with this metaphoric use of the word. In other dizains the use of a concrete adjective is enough to endow the noun with a living physical quality as for example in no. 320,

je sens par fresche et dure souvenance,

or in no. 375,

de toy la doulce et fresche souvenance.

The poem on jealousy, no. 161, evokes in its first four lines remarkable sexual desire and frustration and is a unique example in Délie:

- (1) c.f. 88: Non cy me tien ma dure destinée
Ensepvely en solitaire horreur,
and 153 : Morte esperance au giron de pitié
Mouroit le jour de ma fatalité,
and 370 : Estant tousjours, sans m'oster, appuyé
Sur le plaisir de ma propre tristesse.

Seul avec moy, elle avec sa partie:
 Moy en ma peine, elle en sa molle couche
 Couvert d'ennuy je me vouldre en l'Ortie
 Et elle nue entre ses bras se couche.

Scève succeeds in communicating sensuality on both sides here: Délie, naked in the luxury of feather beds, in her husband's arms - it is almost as if the poet in his misery is torturing himself with a visualisation of their embrace; and he 'en ma peine'. After this rather abstract phrase for his torment Scève then evokes the stinging, prickling sensations of nettles and couples whis with an almost masochistic 'je me vouldre', which suggests a certain enjoyment of pain. This is only the prelude to the argument of the poem which is that Délie's husband in touching and possessing her is in fact violating the true bond of love 'par ce lyen injuste' which is marriage. The basis of his argument is that 'droict humain, et non divin a faict'. This is a remarkable poem in its description of intense and physical jealousy, through the evocation of concrete objects like 'ortie' and 'molle couche' and also through the argument - the jealousy on the part of a poet for a lady's husband and the non-divine bond of marriage.

A number of other dizains start with a concrete evocation like dizain 155 'ce froit tremblant ses glacées frisons', (cf. 343 and 388) but instead of leading into the argument of the poem by pinpointing the poet's physical or mental state,

they give way to an elaboration of the first sensation or to a different theme and thus will be discussed later together with decorative dizains.

3. Illustrative function.

With images of this kind Scève can start his argument immediately from a concrete example of a general statement or a simple concrete analogy. The characteristic of such images is their simplicity - the instant recognition of the relationship between the two terms and their appropriateness to the argument. Dizain 24 for instance, which is in the form of a companion dizain to the device of 'La Lampe et l'Idole' begins with,

Quand l'oeil aux champz est d'esclairs esblouy
Luy semble nuict quelque part, qu'il regarde.

The first term is explained in detail before the introduction of the tenor of the comparison. Its place in the argument is discussed in connection with its being a companion dizain and will not be repeated here, but one might stress the fact that the choice of such a simple natural experience on a general plane enables Scève to proceed to his personal situation with regard to Délie. This is a characteristic procedure in Scève's use of an illustrative image at the beginning of a dizain, that is to establish something on a general human plane before presenting his own situation in a psychological analysis.

In dizain 73 he chooses another well-observed phenomenon in the world of nature and perspective,

Fuyantz les Montz, tant soit peu, nostre veue
 Leur vert se change en couleur assurée
 Qui plus loingtaine est de nous blanche veue
 Par prospective au distant mesurée.

The reader can verify this experience of distance changing the colour of mountains and the point is easily grasped. But the personal point Scève is trying to make in the last six lines of the dizain - the closeness and distance from Délie conditioning the ardour of his passion and then the twist of the last two lines, that Délie can even change the laws of nature and perspective, are only grasped through the analogy.

A similar comparison to facilitate the personal analysis occurs at the beginning of dizain 397:

Toute fumée en forme d'une nue
 Depart du feu avec grave maintien:
 Mais tant plus hault s'esleve et se denue
 Et plus coubdain se resolt toute en rien.

Again a perfectly simple everyday experience of watching smoke rise from a fire and gradually disappear into the air is used as a point of comparison for the difficult concepts of the second half of the dizain. Scève states that this is akin to what happens to him when he is contemplating Délie - total loss of personal identity. What would happen if he tried to penetrate further to her perfection? The implication is that he would disappear even more quickly

into thin air.¹

On a more difficult level for the 20th century reader is the appeal to one of the current ideas about the universe to form a general point of contrast with the poet's own situation. Dizain 392:

Les elementz entre eulx sont ennemys
 Movantz tousjours continuelx discors:
 Et toutesfois se font ensemble amys
 Pour composer l'union de ce corps.

From the struggle of contrary elements in the universe at large there results an equilibrium whereas in the personal relationship of the poet and Délie there is continual discord.

The appeal to natural phenomena is by far the most common way of forming an illustrative image at the beginning of an argument and one sees this at work in dizain 443:

Combien qu'a nous soit cause le Soleil
 Que toute chose est tresclerement veue,

which takes the simple phenomenon and then applies it to his personal situation and since the image has explained the

(1) c.f. dizain 291:

Le Paintre peult de la neige depaindre
 La blancheur telle, a peu pres, qu'on peult veoir
 Mais il ne scait a la froideur attaindre
 Et moins la faire a l'oeil appercevoir.

Taking this simple example of the impossibility of conveying sensations by pictorial means, Scève then proceeds to state how indescribable is his suffering - in the sense that any expression of it can never reach or communicate its particular intensity and quality. c.f. also dizain 119, 'Petit object esmeult grande puissance'.

situation the dizain can end on a Classical allusion with a predominantly evocative function rather than an illustrative one - namely the evocation of Semele and Jupiter.¹

Sometimes one abstract thing is used to illustrate another abstract point as in the beginning of dizain 68:

Comme lon veoit sur les froides pensées
Maintz accidentz maintes fois advenir
Ainsi voit on vouleitez insensées
Par la memoire a leur mal revenir.

Here the word accidentz means something that 'arrive par hasard, souvent mais non nécessairement un évènement facheux', in other words something which happens before the slow and froid putting into action of a thought. The analogy with the vouleitez insensées which also return to thoughts of love and suffering is not very clear and in fact it is only when Scève proceeds to a personal example that one realises he is describing a pendulum swing between confidence and doubt and fear in experiences of love.

- (1) c.f. dizain 44 'Si le soir pert toutes plaisantes fleurs' a first line which is in itself a concrete example of the general statement in line 2 'Le temps aussi toute chose mortelle', both examples of mortality and in fact posited at the beginning for Scève to develop his argument concerning the exception to this rule - for in his eyes Délie is precisely that.
c.f. dizain 52 where the humble analogy is made between the 'fer se laisse et fourbir et brunir
Pour se gagner avec son lustre gloire'
and the poet's own efforts and failure.
c.f. also dizain 402 'La roue en fin le fer assubtilie'.

Sometimes the appeal is to a general psychological truth as in dizain 328,

Tant variable est l'effect inconstant
De la pensée encor plus incertaine,

made concrete and illustrated by

Que sur les doigtz deux pour troys va comptant
Et tient jà près la chose bien loingtaine.

Scève passes from this general example to a description of his own experience

Car estant pris dessoubz sa main haultaine.

In these examples of initial images the vehicle of the metaphor is not given a prominent role, it serves a limited purpose, that is to clarify and render intelligible the tenor of the metaphor - in the tradition of best didactic poetry. In other cases however, what is an image with a predominantly illustrative function may also have a strong emotive, visual or decorative appeal. For example dizain 175:

Voy le jour cler ruyner en tenebres
Ou son bienfaict sa clarté perpetue,

which was discussed in the last chapter in connection with the prophecy of the future in the last half of the poem. The use of a natural phenomenon here, sunset, as an analogy for the sadness following pleasure in life, is more than merely illustrative. The evocation is concrete and the word ruyner used first with concrete meaning is closely

associated with the fall and ruin of all mortal things in the general theme of the poem.

The initial images command a different pattern of a dizain from the final images. Those with emotive function start the poem by creating an atmosphere and evoking associations so that the poet can then proceed to analyse or describe his own position or introduce a comparison whose tenor can be developed in the last six lines as in dizain 316 where Orpheus is evoked in line 1-4 and the poet in lines 5-10. The images with evocative function on the other hand lead immediately into the situation or argument by evoking one aspect of it or the primary cause of it or by starting the description of a general situation with one specific sensation as in the dizain beginning with 'L'oisiveté des délicates plumes'. Finally the illustrative images generally occur in a poem of the 4/6 pattern since the poet starts with a simple example which can be explained in the first four lines in general terms and then leads into an analysis of his personal situation in the last six lines.

But many dizains start with an image which the rest of the poem develops, in other words the whole dizain becomes the elaboration of the initial image. The substance of the argument is conveyed almost entirely by the metaphor and in many cases the extension of this metaphor is an allegory. The development of the initial image in greater detail is

the important feature of the dizain and I have chosen to call these dizains decorative. The term does not imply that the images are in any way superfluous or something added on to the content of the poem for as we shall see they are in fact the poem.

4. Decorative dizains.

Let us take dizain 243 as an example of the way in which an initial image conditions the whole poem. The first two lines,

Ces tiens, non yeulx, mais estoilles celestes
Ont influence et sur l'Ame et le Corps

contain the conceit - the mistress' eyes as celestial spheres which is a conventional topos in love poetry. The procedure whereby Scève introduces the conceit is in itself well worn and was particularly popular for example in the blason genre.¹ It consists of a negative rectification - 'non yeulx, mais' and was used by Petrarch², the Neo-Latin poets of the 16th century and later by the Pléiade.³ In the hands of some poets it gives rise to a schematic development of one conceit after another as in these two quatrains of Laugier de Porchères:

(1) See Marot, Beau Tétin, ed. Guiffrey, vol 4, p. 100: 'Tétin dur, non pas tétin, voyre.'

(2) Petrarch, Rime, 128: 'O occhi miei, occhi non già ma fontì'.

(3) See E. Giudici, Le opere minori di Maurice Scève, pp. 130-134.

Ce ne sont pas des yeux, ce sont plutost des Dieux,
 Ils ont dessus les lois la puissance absolue:
 Dieux, non ce sont des cieux, ils ont la couleur bleue,
 Et le mouvement prompt comme celui des Cieux.

Cieux, non, mais deux Soleils clairement radieux
 Dont les rayons brillans nous offusquent la veue:
 Soleils, non, mais esclairs de puissance incogneue,
 Des fondres de l'amour signes presagieux.¹

There is a certain crescendo here but the schematic movement is more striking and the impression left on the reader is that of a cold academic exercise or a fanciful elaboration which can be continued ad infinitum.

The initial conceit in Scève's dizain governs the movement of the whole poem: the ambivalent influence of Délie's eyes, on the one hand causing torment and suffering and sudden changes in the poet's condition 'Mille debatz puis soubdain mille accordz', and on the other hand being his guiding stars, is the argument of the dizain. Lines 7-10 are still developing the initial conceit by adding more nautical details and parallels and the conclusion was already implicit in the first line:

Je suy ta face ou ma Nef incitée
 Trouve son feu, qui son Port ne luy ment.

Scève is not concerned here with praise of Délie so much as the description of her effects on him. Similarly in dizain 292 the initial metaphor,

(1) Cited by Giudici, p. 133.

De ton saint œil, Fusil sourd de ma flamme
Naist le grand feu, qui en mon cœur se cele,

provides a starting point for physiological description¹
and the simile in dizain 164,

Comme corps mort vagant en haulte Mer
Esbat des Vents et passetemps des Undes,
J'errois flottant parmy ce Gouffre amer,

starts an argument which goes further than the conventional analogy between tossing on the ocean and on the sea of love. The analogy is conventionally introduced by the word comme but Scève has broken through the convention by his very choice of the vehicle - corps mort. Through this, many associations are evoked with death itself and the underlying idea that the lover is dead in himself anyway, a meaningless empty shell since his love is not reciprocated. There is a much closer link between the two terms of the comparison - the lover and a floating corpse, than between the two usual terms, a ship and the lover. The dizain develops into a revocation of the lover's self from death by the sound of Délie's name, and the hope reawakening in him. This awakening is given strange concrete visual description in the last two lines:

Et a ce son me cornantz les oreilles
Tout estourdy point ne me congnoissoys.

The verb 'corner' here suggests the tingling, pricking

(1) For comment on this metaphor Fusil see McFarlane, article op.cit.

sensation that one has in hearing one's own name or someone dear to one and perhaps the visual suggestion of the poet straining, cupping his ears to catch the sound.¹ In this reawakening Scève also suggests the feeling of lostness in a quick transition from a dead state so that his own identity is strange to him. In this poem the initial deviation from a conventional image has developed into a personal statement.

Dizain 77 is an extended comparison which develops from the initial conceit,

Au Caucasus de mon souffrir lyé.

The mention of Mount Caucasus, the scene of Prometheus' punishment where he was fastened to a pillar or rock and bound in chains, would evoke not only the physical torment of the hero but also the fact that the mountain itself was a harsh, inhospitable and terrifying region. The description and epithets attached to it in the book Ravisius Textor are:

mons est Scythiae altissimus et multis scopulis frequens. Herodius ait altissimum montium. Riget perpetuis nivibus. Abundat arboribus, herbis, veneficiis et vulturibus. Horrens. Inhospitalis. ingens. nivalis. frigidus. asper.²

All these associations rebound strongly on the 'mon souffrir'

- (1) Cotgrave suggests for corner: to blow a horn or a cornet; and for 'les oreilles me cornent', my ears glow or tingle.
- (2) Textor, op.cit. sub Caucasus.

and line 2 carries the idea of suffering further by calling up associations of Hell and the punishment and torment of heroes - 'Dedans l'Enfer de ma peine eternelle'. Lines 3-4 make the suffering of Prometheus even more concrete and explicit - they evoke the perpetual torture of the hero by mention of the bird (vulture or eagle) sent by Jupiter to consume his liver by day. According to some versions of the legend Jupiter sent an eagle to torment him¹ while other versions suggest that it was a vulture.² Boccaccio mentions both without making a choice while Scève merely uses the word Aultour from the Latin accipiter meaning simply a large bird of prey.³ This makes the vehicle of a metaphor whose tenor is 'ce grand desir de mon bien oblyé'. Thus the image is now complete and the torment, ever-fresh is the parallel for the ever-increasing, ever-renewed one of the poet in his love for Délie. The extreme physical torture

(1) Hesiod. Theogony. 521. Works and Days. 47.

Hyginus. Poet. Astr. ii. 15.

Apollodorus. ii. 5.

Horace. Carm. iii. 18. 35.

(2) Boccaccio. 4. 44.

Quamobrem irati dii eum per Mercurium Caucaso
alligari fecerunt, et ulturi seu aquilae iecur
eius vel cor dilaniandum perpetuo dederunt.

c.f. Estienne who follows him closely.

(3) Tervarent gives sub Vautour the vulture as a symbol of sensuality. See also Valeriano, Bk 18. Vultur. Concupiscentia. He cites C. Ripa's example of the vulture devouring the liver of Tityus as a symbol for Tormento d'Amore.

of Prometheus is never lost sight of: line 5 mentions the ronge, line 6 the consomme, line 7 revivre, line 8 'pour au mal renaistre incessamment'; lines 9 and 10 describe the poet's torment using still the metaphor of Prometheus.¹

Dizain 57 starts with a simile which seems to be an illustrative one,

Comme celluy, qui jouant a la Mousche,
but on closer reading it appears that the parallel between the poet and the player carries on throughout the poem, which ends on another allusion to a game. The difficulties of the poem lie in the exact meaning of the two allusions. Parturier refers the reader to a 16th century game mentioned in Rabelais for mousche and gives for chevecher in the glossary 'se plaindre comme une chouette'. Opinion seems to be divided as to what these two games consist of. Littré for example gives for mouche,

une espèce de jeu de cartes, dit aussi pamphile ou mistigri. Les pertes de chaque coup, notées pour être payées successivement comme enjeux des coups suivants se nomment des mouches ...se dit aussi, à d'autres jeux de cartes de la punition du joueur, qui, ayant proposé le coup n'a fait aucune levée ou bien renoncé.

The description of this card game does not help to elucidate the first four lines of the dizain. The other interpretation

(1) c.f. the theme of the Oracle of Troy in dizain 167.
c.f. also dizain 365 which is similarly an extended comparison.

of 'jouer a la mousche' however stems from a fuller indication given by Rabelais himself elsewhere,

Je les trouvoy tous jouans à la mouche par exercice salubre ...Et pour lors estoit de mousche M.Tielman Picquet ...et rioyt de ce que messieurs de la dicte chambre guastoient tous leurs bonnetz à force de luy dauber ses epaules.¹

This is clearly a vigorous game involving the touching of a person elected to be mouche. W.F.Smith in his notes on Rabelais states that it would seem to be a game in which one player is buffeted by the others.² Similarly A.Lefranc states that it is 'un jeu d'écoliers où l'un d'eux, choisi au sort, fait la mouche, sur qui tous les autres frappent comme s'ils la voulaient chasser'.³ And in an article on the Jeux de Gargantua Michel Psichari inclines to the same opinion.⁴ This would seem to be much closer to the game Scève had in mind, particularly in the phrase 'apres le coup receu'. He would then be comparing himself to the one player, chosen by lot, to be buffeted by the others, who is touched and realises it. The tenor of the comparison is also explicit,

(1) III.40.

(2) Rabelais: the five books and minor writings.
translated by W.F. Smith. Cambridge, 1934.

(3) A. Lefranc: Rabelais: études sur Gargantua, Pantagruel, le Tiers Livre, avant propos de R.Marichal.
Paris, 1953.

(4) Revue des Etudes Rabelaisiennes, Vol VI, pp. 1-37.

Je cours a moy, quand mon erreur me touche
 Me congnoissant par moymesmes deceu.

The argument of the poem continues - after recognising that in fact Délie is not responding, that he is only deceiving himself as to her reaction, he resolves henceforth 'd'elle aucun bien chercher'. And yet, he cannot stick to his resolution 'maulgré moy, il me fault chevecher'. Parturier's suggestion of 'se plaindre comme une chouette' is weak and totally inadequate here as it is obvious that Scève is referring to another specific game - balancing the first allusion. Huguet gives for chevecher 'porter la têtère', i.e. part of a horse's harness and makes no reference to any game. Lefranc glosses this game as 'un jeu enfantin où chaque joueur doit imiter le cri d'un oiseau. La chouette est toujours choisie en première ligne'. Michel Psichari inclines to think that it is a variety of backgammon and Louis Moland in his edition of Rabelais's works gives this gloss to cheveche,

pour prendre les oiseaux de cette manière on se sert ordinairement d'une cheveche ou chouette qui les attire par ses cris.¹

But for the game itself he merely suggests that it consists in imitating the cry of the owl. Saulnier takes up the question and notes that there is a particular significance

(1) Rabelais. Oeuvres, accompagnées d'une bibliographie et d'un glossaire par Louis Moland. Paris 1920.

given to the cry of the owl,

si la cheveche chante beaucoup en temps de pluye,
cela dénote qu le temps se veut esclarcit, et si
au contraire elle chante en beau temps, c'est
signe de pluye.¹

From this he concludes that in the Scève dizain we could read 'tendre toujours au contraire de ce qu'on a. Le poète ... l'amie délaissée, il est pour la revoir; retrouvée, il est pour l'abandonner de nouveau'. But this reduces the dizain and Scève's attitude in it to a perpetual pendulum swing from one extreme to another whereas it seems to me that Scève is concerned to show principally and basically that he can never stick to the one sensible resolution of ceasing to aspire after Délie. However deceived he is by her, however shocked he is to discover his own powers of self-deception, he must in spite of himself (a) go on playing the game and (b) perhaps go on deceiving himself and 'se plaindre comme une chouette'. It seems more than probable that Scève had in mind both the game 'cheveche' and the 'cri d'un oiseau' and that this would have been clearer to his contemporary reader than it is to us. However if one now examines the structure of the dizain one sees its logic: lines 1-2 the analogy with the 'mousche' player; lines 3-4 the tenor of that comparison. Line 5 - the reason and discovery of his error 'de ma foy plainement elle abuse'. Lines 7-8 the

(1) See Quelques termes de la langue de Maurice Scève, op.cit.

vigour of a new decision; the attempt to persuade himself 'Ceste me soit, dy je, dernière excuse'. And the effort of will power is strong in line 8 'Plus je ne veulx d'elle aulcun bien chercher'. And finally in lines 9-10 the complete volte-face, given in terms of chevecher, now a metaphor since the reader would understand the allusion after the explicit simile of the beginning.

The dizain may be compared as regards its content-idea with dizain 50 where the same pattern of perseverance in his aspiration in spite of knowing that Délie is mocking him occurs: lines 1-4 persevering and knowing that 'je suy tousjours la declination/De ma ruyne evidamment apperte'; lines 5-8 seeing that in fact she 's'en rit' - 'Je voy la faincte et si ne scay qu'y faire'. The only thing left for him is in this case:

faisant deluger mes deux yeulx
Je masche Abscyne en mon piteux affaire.

Other decorative dizains start from a metaphor or physiological notation and the whole poem is a development of this or an explanation of it. Some dizains are successful in that the imagery develops naturally and convincingly from the first notation as in dizain 185,

Le Coeur surpris du froict de ta durté,

From this first evocation of the coldness and hardness of Délie the dizain blossoms into a rich complex of winter-imagery, so that the poet's reaction and Délie's attitude

are described in terms of months and seasons: the hibernation of his heart is evoked in line 2 'S'est retiré au fons de sa fortune', the icicles it comes up against in line 3 and the shedding of leaves as a tree in autumn in line 4. Finally from these concrete details he is able to make a large-scale equation between Délie and the month of November and between the working or non-working of his will and the end of the year,

La voulenté se voit en tel destroict,
Que delaissée et du jour et de l'heure,
Qu'on luy debvroit ayder a son endroit,
Comme l'Année, a sa fin jà labeure.¹

Another dizain, no. 171, starts from a concrete evocation and develops into a full picture of nature which is more important to the poem than what Scève says of his own feelings; these feelings are transmitted entirely through the nature imagery. Line 1 evokes Autumn and the following few lines describe the way it both echoes Spring and on its death bed seems to herald Winter. Lines 5-6 evoke some aspects of Winter but it is only in the last few lines that the poet introduces himself: his ferveur wanes like the warmth of Winter while his affection grows. Thus it is through the Janus-like nature of Autumn that the contradiction

(1) Parturier's reference to Petrarch is misleading. In the latter's poem the central theme is the comparison between the three seasons Spring, Summer and Autumn and Laura's childhood, youth and maturity. This comparison does not enter the Scève dizain at all.

which exists in his own feelings is brought out. In these lines he borrows a metaphor from nature which is perfectly apt in the context of the rest of the poem:

Mais la ferveur qui detient la foy nue
Toute gelée en sa perfection,

lines which Weber calls 'une étonnante fusion du sentiment et de la sensation'.¹

The nature poems like no. 235 'Aumoins toy, clere et heureuse fontaine', and no. 236 'Bienheureux champs et umbrageux Costaulx' are entirely successful decorative dizains where no analogy is established but where the poet's feelings are described in relation to nature.²

Poems of hyperbolic praise of Délie, if they are based on the fact that she surpasses natural phenomena, are often narrative and can be effective through their imagery. For example dizain 124 starts with an outdoing comparison between Délie's golden tresses and the sun's golden rays,

Si Apollo restraint ses raiz dorez,

and then narrates Apollo's attempt to punish his rival by sending down fog. This in turn becomes the basis for another outdoing comparison for,

Mais ton tainct frais vainct la neige des Cieulx
Comme le jour la clere nuict efface.

(1) Création poétique, p. 204.

(2) For fuller discussion of these poems see D. Coleman, article, op.cit.

Here Délie not only surpasses but is presented on the same level as the natural phenomenon of day's regular victory over night.¹

One poem of outdoing which also evokes local geography succeeds as a concrete familiar picture of the Rhone and its beauty. Dizain 208,

Tu cours superbe, ô Rhosne flourissant
En sablon d'or et argentines eaulx,

does not establish any comparison but proceeds to evoke the beauty of the Rhône and then its power and grandeur. Finally its fame in Europe is called up and this leads Scève to give the overwhelming reason for its fame 'la vertu de ma dame te illustre'.

In some cases however the working out of the initial allusion or notation or metaphor becomes very complicated and artificial as in the extreme case of dizain 331,

L'Humidité, Hydraule de mes yeulx,

where the rest of the poem is needed to explain this metaphor. The poem is unsuccessful mainly because of the totally unconvincing development of the comparison and partly because of the unredeemed triviality of the tenor - what the poet is

(1) c.f. dizain 178 where the basis of the poem is an explanation of the 'air tout offusqué de nues'. This is not due to natural causes but to,

Le feu ardent de mes si grandz mesaises
Par mes souspirs obtenebre les Cieulx.

actually describing.¹ Other dizains do not use such a startling analogy but work on the more conventional tears-rivers-fountain level: for instance no. 13 and no. 155.

An initial image can merely provide an easy pattern into which the conventional trappings of love can be fitted. For example dizain 343,

Au vif flambeau de ses yealx larmoyantz,
becomes a narration of Love's exploits in terms of his lighting the arrow in Délie's eyes and dipping it in her tears and then applying it to the poet. There is nothing in this poem which bursts out of the conventional mould of love poetry. Dizain 26 is another example of the facility of this kind of pattern. The initial statement,

Je voy en moy estre ce Mont Forviere,
makes a comparison which is not immediately clear. And in order to establish the analogy in a convincing way Scève has to develop the correspondences point by point. Each detail of the vehicle is made to correspond to each detail of the tenor so that the poem develops in a see-saw movement - from Mont Forviere to the poet, with a continual juxtaposition and opposition of moy and il, son and miens and the whole then culminates in a pointe: 'Las tousjours j'ars et point ne me

(1) c.f. no. 418 where Délie is described in terms of an Architectural column. The initial assumption is that she is the pillar of his life and this becomes the climax of the poem in the last line.

consume'. Similar to this is no. 95, 'Ton hault sommet, O Mont a Venus sainte', where the initial metaphor is developed to such an exaggerated degree that it becomes ridiculous. The poem starts with an invocation to the Mount and then works out an elaborate parallel between this and the poet. The mountain 'coronné d'esclairs' is set side by side with 'ma teste ...de sanglotz ceincte'. The brouas and bruyne and even the Aqueductz are points of comparison with his sighs and his tears. Thus the dizain is nothing but a ridiculous working out of the initial comparison.¹ No. 360 is similar and its chief merit seems to be the way in which Scève brings in localised Lyonnais allusions. The comparison becomes absurd however when the poet's sighs and tears surpass the noise of the local furnaces and cannons.

The final category of decorative dizains I wish to examine are those based on images of light and darkness. Sometimes the basis is a contrast between external light in terms of the moon or sun and the inner darkness of the poet caused by Délie. Sometimes there is an analysis of the alternating states of light and darkness that Délie effects within him. Many of these poems start with a description in the first four lines and then analyse the poet's state, using the images already introduced. Metaphor stands at the

(1) c.f. the dizains which make use of more conventional terms like the nautical ones, no. 39 and no. 260.

centre of this movement from the external world to the inner life of the lover and the basic metaphor is of course Délie as the light of the moon or sun. In this way the various links between the poet's love and suffering and the cosmos are fully exploited through the associations gathered around the name Délie. Furthermore the natural rhythms and cycles of the sun, moon, planets and stars are intimately linked to the movements and vicissitudes of love and the absence and presence of the mistress. One of the facile patterns is exemplified in dizain 176 where the waxing and waning of the Moon or Diana is paralleled at each stage by Délie's attitude and behaviour to the poet: the first two lines deal with Diana 'ses deux cornes jecter/Encore tendre, et foiblement naissante', the 3rd and 4th lines with Délie 'deux rayons forjetter/La veue basse, et alors moins nuisante'; line 5 with Diana, line 6 with Délie; then the waning of Diana and her reappearance as a new moon leads into the last two lines,

Et le parfaict de ta beaulté croissant
Dedans mon coeur tousjours se renouvelle.

The pattern here is akin to the other decorative dizains where Scève is comparing himself to the Mont Forvière and developing the comparison point by point, and the analysis is in itself not profoundly illuminating as regards the actual feeling or suffering of the lover.

But the passage from morning to night and from night to morning, which is another natural cycle used by Scève, gives rise to poems where the poet's feelings are analysed in detail by means of images of light and darkness. For example dizain 378 'La blanche Aurore a peine finyssoit' and 79 'L'Aulbe estaingnoit Estoilles a foison' have already been analysed in this respect.¹ Dizain 266 'De mon cler jour je sens l'Aulbe approcher' uses the same metaphor which is further clarified in the fusion of nuict and pensée of the second line,

Fuyant la nuict de ma pensée obscure.

Apart from these cycles and transitions from night to day, from suffering and torment to relief Scève makes use of cosmic phenomena like the eclipse of the moon as for instance in dizain 200. The first four lines describe the eclipse,

Phebé luysant' par ce Globe terrestre
Entreposé a sa clarté privée
De son opaque, argentin et cler estre
Soubdainement pour un temps est privée.

These lines are rather difficult at first sight, the syntax being 'Phebé luysant est privée de son opaque ... estre par ce Globe entreposé à sa clarté'. The first 'privée' is the adjective 'familiar, intimate' and the second the past participle 'deprived'. The third line contains the apparent contradiction between 'opaque' and 'cler'; the first however

(1) See Part II, Chapter 1 above.

refers to the fact that the moon is, in normal circumstances, a reflecting body, receiving and then transmitting the light of the sun, whilst the second refers to the actual brightness of the planet in that it receives light from the sun. The last six lines describe the separation of the two lovers in the terms suggested by the eclipse of the moon; he, the lover, is deprived of the source of his light, as the moon is deprived of the sun. The 'Montz funebres' have interposed themselves between him and his mistress in the same way as the earth interposes herself between the moon and the sun in time of an eclipse. Finally Scève is able to express the results of this separation also in terms of light and darkness,

Je sens mes yeulx se dissouldre en fontaine
Et ma pensée offusquer en tenebres.¹

The same motif and associations around darkness are present in the 37th device of the moon and its companion dizain, which deals with the obscuring of the poet's inner light and his highest faculties, his pensée as opposed to his

- (1) offusquer with a physical meaning of obscurcir, voiler also suggests the counterpart - mental darkness. Ebreo for example makes extensive use of images of light and darkness when discussing the relationship between amour honneste and carnal appetite. See French translation of Pontus de Tyard, op.cit. 1551, pp. 15-55. Ebreo, in the 3rd Dialogue has this to say on the eclipse of the moon:

interposition de la terre entre elle et le
soleil....ce qui advient semblablement à l'ame,
quand la corporalité et terrestreté s'interpose
entre elle et l'intellect.

coeur.¹

Scève however goes further than this in his use of light and darkness to suggest the persistently ambivalent effect of Délie herself within him. Dizain 7 announces the paradox in an extremely tense way. The poem tells of the apparition of Délie and the emotion of the lover,

Celle beaulté, qui embellit le Monde
Quand nasquit celle en qui mourant je vi,

-the paradox of death in life, of death in himself while living in her is already stated in the previous dizain no. 6, and is here introduced baldly and without explanation. The next two lines express the first effect of Délie - who imprints herself as an image on the poet, thus affecting in the first instance his 'lumiere ronde', his eye. But after these first four lines, there is the strong re-assertion with the intensive 'Mais tellement' of line 5 and the move from 'ma lumiere ronde' to 'mes espritz raviz'; line 6 stresses both his admiration and the miracle of her being, by repeating words with the same root, 'En admirant sa mirable merveille'. The paradox announced in line 2 is continued with,

Que presque mort, sa Deité m'esveille,
En la clarté de mes desirs funebres,

which express his inner tension; on the one hand Délie awakens him to a realisation of a higher good, but on the

(1) See Saulnier, vol I, ch. 12, for table of various faculties in Scève.

other hand she also awakens his carnal desires. These are stressed in the final paradox of the last two lines,

Ou plus m'allume, et plus, dont m'esmerveille
Elle m'abysme en profondes tenebres.

The struggle between his carnal desires and his admiration for Délie's qualities and aspirations to be worthy of them is intense and is brought out vividly by all aspects of the poem: the order of events, 'embellit le Monde - ma lumiere ronde - mes espritz raviz - sa Deité m'esveille - profondes tenebres'; the juxtapositioning of light and darkness, particularly in the phrase 'la clarté de mes desirs funebres' where the two elements enter a 'clashing union'; and the growing intensity of the poem, the main pause being after line 4 which is the real centre of the poem and the second intense start with 'mais tellement' of line 5. The distance covered can be measured by comparing the first lines 'Celle beaulté qui embellit le Monde' with the last line 'Elle m'abysme en profondes tenebres'.¹

(1) Ebreo, French translation of Pontus de Tyard, 1551, op.cit. p. 30, uses the images of light and darkness in his analysis of 'l'amour honneste' and the connotations he attaches to them are illuminating for Scève's own use of light and darkness: 'par ce moyen la principale partie de l'homme, mais bien celle qui le fait homme, devient plus excellente: je parle de l'Ame intellectuelle, qui est en l'homme la partie plus éloignée de matière et obscurité et la plus prochaine de la clarté divine. Later in the same analysis he says 'L'appetit des choses delectablesmachines qui mettent à fond notre Ame intellectuelle, obscurcissant la clarté de notre entendement avec la matiere corporelle et tenebreuse sensualité.' (my emphasis).

Weber, Création poétique, p. 182 points out how the word
(Contd.)

The same theme is stated in less intense terms in the dizain accompanying the device La Chandelle et le Soleil. The device itself immediately introduces the images of light and darkness. Here the same pattern is followed as in the earlier dizain, from 'Si grand beaulté' to 'A tous clarté et a moy tenebres'. The personal isolation of the poet is an additional note and here too Délie is equated with the sun.

In dizain 106 Délie as the source of light has moved into a permanent position within the poet and the link between the external Moon and his own personal one is complete. The evocation of night in the first four lines and the statement of the problem in general terms 'Noyé avec soy ce peu de ma liesse' are given concrete and personal explanation in the last six lines introduced by the terms 'Car lors'. Délie is the source of light but also of torment and so night becomes day for him since she is within him, 'celle aultre Lune' but on the other hand comforting night becomes tormenting day since she never allows him the rest and peace of normal night.¹

funebres in Scève's dizain 'prend par opposition à clarté la valeur concrète de 'tenebres'' and how the word desir 'au centre du vers soutient et explique cette union des contraires'.

- (1) c.f. dizains 111 and 128 which are more loosely descriptive and less intent on expressing through juxtapositions and antitheses the inner tension of the poet.

Dizain 269 expresses the same state, not in terms of the moon, but of the sun - the two suns of Délie's eyes which penetrate the inner being of the poet. The effect is again stated in the first four lines 'Croissent le mal qui au guerir m'empire' and explains it through the imagery of the last six lines introduced by Car. The light and darkness are explicitly associated with joy and suffering and the rapidly alternating states Délie effects within him are described.

Apart from the images with evocative function, the initial images are less condensed than the final images. Very often they take up the first four lines of a poem leaving six lines for the development of the argument. In general the technique followed is that of starting on a broad front, either with large-scale allusion to evoke associations or with a general proof of a situation or truth, before narrowing down to the analysis of the poet's own feelings and ideas.

In the case of the decorative dizains which start from an initial image, the result can either be a poem with a fairly facile pattern of developed parallels, reminiscent of sonnets written on devices quoted by Ruscelli or a rich welter of imagery through which the poet's emotions are conveyed. A good example of the first kind, which could have been

written around a device consisting of a picture of a Salamander and a personal motto is that of 199. The poem starts with a statement on the nature of the Salamander in lines 1-2; lines 3-4 state how Délie resembles it and lines 5-6 are an extension of this. Lines 7-10 express the wish that she were in fact 'La Salemandre en mon feu résidente' for then she would at least quench his burning passion.¹ In the second case, the decorative dizains often use large-scale images which cut across particular poems to become symbols in the work as a whole as for example the use of light and darkness. These link the poet and his mistress with the cosmos and the rhythms of the natural world. In general there is no clear division between the first and second terms of comparison and the description of the poet's feelings runs from the first line onwards.

(1) Weber, Création poétique, p. 177, for a justification of the parallel in this poem.

PART TWO

CHAPTER FOUR

Images in the Course of a Dizain

Henri Weber has called the course of the argument of a Scève poem a zone prosaïque. This is in fact a zone which often abounds in figurative language of all kinds - personification, metonymy, simile, metaphor and symbol. Although some dizains which start with an allusion or image are thereafter devoid of figurative language as in no. 31 where the evocation of Procne and Philomele is the only striking image in the poem, in most dizains Scève does make use of some figurative language but this may be on a small scale or may be so traditional as to be unobtrusive. Where personification or a fusion of abstract and concrete qualities are at the basis of the figure, the image may be fleeting and merely serve to make more living an abstraction without attracting attention to itself at all. In other cases it is developed in a few lines and is an integral part of the argument.

Saulnier has analysed the battery of allegorical personages and expressions found in Délie¹ and has shown how they are used to convey certain actions of his mental faculties as well as external phenomena such as Malheur and Weber has studied the way Scève expresses the Bataille des sentiments, Le Combat de la Raison et de l'Amour and La personification des Sentiments.² Thus my remarks in this chapter are not concerned with an explanation or evaluation of Scève's

(1) Vol. I, Ch. 13.

(2) Création poétique, pp. 186-195 and pp. 216-218.

psychology. In the section on evocative images they are often supplementary to the analyses of Weber and Saulnier.

1. Evocative images.

Saulnier describes one of Scève's basic formula in fusing concrete and abstract qualities thus:

L'autre formule pourrait s'appeler l'image d'attitude allégorique. Elle consiste à signifier, par rapport à une réalité abstraite, une attitude (évidemment abstraite) par une attitude concrète ... Scève se distingue par la nature particulièrement concrète du mot choisi (en général un verbe) pour traduire l'attitude; et aussi, comme toujours, par la brièveté de la formule. Ainsi 'mes pensers paonnoient' ..¹

A large category of these images are in fact literary topoi which run through European literature. For example all those based on metaphors of food and nourishment as applied to mental faculties. E.R. Curtius in European literature and the Latin Middle Ages traced the basic alimentary metaphors back to the Bible rather than to Antiquity.² His examples range from Saint Augustine's metaphor of God as interior cibus to a ninth century poet who compares Christ's teaching with a life-giving meal spiced with honey, oil and

(1) Vol I, p. 287. The other formula that Saulnier regards as characteristic of Scève is 'la comparaison simple et resserrée en peu de mots d'une réalité humaine, en général psychologique, à l'un des aspects les plus panoramiques de la nature-paysage. Celui de ces aspects qu'il évoque le plus volontiers, c'est l'aurore: l'aurore du paysage traduira l'aurore de l'âme'...

(2) London, 1953, p. 134.

red Falernian wine. Scève is in the centre of this tradition which had also been taken over and applied to love by the poets and particularly by Petrarch and thus makes great use of metaphors of nourishment and sustenance.¹ An early instance in the course of a dizain is line 6 of dizain 9 'je nourrissois mes pensées haultaines' and in dizain 33 which describes the growth of the doux souhait,

de plaisirs nourry et gouverné
Se paissant puis de chose plus haultaine,

where the two verbs paistre and nourrir are used in combination with general and non-specified things like chose plus haultaine.² The metaphors serve to bring alive the desir but are not used in a startlingly personal way. Later in dizain 143 which analyses the workings of his memory he uses the same combination to intensify the analysis of the world of illusion in the first four lines. Nourris is combined with mensonge and is this time used actively and personally so that the line 'je me nourris de si douce mensonge' sums up the whole situation - the softness and comforting nature of the illusion and yet the awareness on the poet's part that it is an illusion.

- (1) See Petrarch, Rime 268, line 9 'L'alma nudrita sempre in doglia e'n pene'; and 342 line 2 'Del cibo onde'l Signor mio sempre abonda/laglime e doglia, il cor lasso nudrisco'.
- (2) c.f. dizain 174 line 3 where there is a combination of esperance and 'se nourrissant de ma vaine souffrance' and dizain 177 line 7 where Délie gives him 'nourrissementz/De mes travaulx avec fin larmoyeuse'.

The metaphor is taken further and made more personal in dizain 204, the companion dizain of the Alembic device, in that it is combined with an extended personification of 'desir':

Ce hault desir de doulce pipperie
 Me va paissant, et de promesse large
 Veult pallier la mince fripperie
 D'espoir, d'attente et telle plaisant' charge.

Here the desire is treated both as an external agent and as stemming from the poet himself, in that his desire for doulce pipperie, deception, is also externally hand in glove with Cupid. It feeds him and makes promises and further leads into the 'mince fripperie d'espoir'. Fripperie had certainly the strong physical meaning of old and discarded clothes in the 16th century and evokes here, the ragged tatters that hope and expectation have thrown away. Thus the beginning of this dizain brings to life by means of its evocative food and clothes metaphors such abstract things as 'desir de doulce pipperie' and 'espoir'.¹

In another dizain 280 it is a part of the pattern of the argument, expressing the poet's impossible situation that the food metaphor enters. He is trying to 'de toy dependre et de mon vueil', trying to achieve two mutually exclusive

(1) See Weber, Création poétique, p. 190. Huguet gives 'présenter sous une apparence trompeuse, couvrir d'une fausse apparence, cacher, dissimuler, masquer, as meanings of pallier.

things.¹ Part of his will or desire is expressed as 'je veulx l'ardeur de mon desir nourrir' where in this context the food metaphor is not passive but part of the attempt on Scève's part to exert his will power. It is only rarely that Scève's handling of these metaphors differs at all from the way they had been used before him and the whole vocabulary associated with nourrir and paistre would be thoroughly familiar to his contemporary readers.

An image closely connected with these alimentary metaphors is the one found in dizain 285 in an address to his soul:

Ame enyvree au moust d'un si hault bien.

The literal sense of 'moust' is of course 'jus de raisin qui vient d'être exprimé et qui n'a pas encore subi la fermentation'.² The examples Godefroy and Huguet give of the use of this word all take it in the literal sense; for example 'tel vin ne se doit pas boire en moust: c'est assavoir quand il est trouble et bouillant'. It seems as if the metaphoric use of it in this dizain is Scève's personal invention. The points it serves to bring out are: firstly his soul is

(1) The poem opens with an allusion to the neutral state of Limbo - a desire to be or an inability to understand why he is not in that state and after analysing in detail how his situation corresponds to an insensible Limbo, ends the circle with 'Je meurs tousjours doucement sans mourir'.

(2) Godefroy.

intoxicated not by fully fermented wine but the 'vin doux' of 'si hault bien', and secondly, it is almost a foretaste of the real intoxication that the bien once realised would bring.

Another range of evocative images used by Scève in the course of an argument are those that Curtius calls 'corporal metaphors'.¹ Plato's daring image of the 'eye of the soul' was the start of a long tradition and the transfer of the visual powers of the eye proper to the perceptive faculty of the intellect was accepted as part of normal philosophical and poetical vocabulary. Thus Scève's references to 'l'oeil de l'ame' in dizains 129 and 283 for example would not be powerfully evocative, that is they would not strike the reader as being primarily visual metaphors; the real meaning, the perceptive faculty of the mind would be instantly substituted for the phrase. When however he starts dizain 227 with,

Pour m'efforcer a degluer les yeulx
De ma pensée enracinez en elle,

he is taking the basic metaphor and making something personal of it. Here it is applied and combined with the intensely physical verb degluer with its echoes of bird-lime and further with the concept of his soul and thoughts being transferred totally to Délie, and with the equally physical part participle

(1) p. 136.

enracinez. Scève has thus, by surrounding 'les yeulx de ma pensée' with these two physical verbs, made one understand the original metaphor both literally and figuratively afresh.¹

Other evocative images used by Scève can be based on the same fusion of concrete and abstract in the form of a noun and adjective or a noun and verb or two nouns. For instance in dizain 45 the allusion to the Scythians is further developed by these two lines,

Ou la tendresse, en soy que celle avoit
S'est soubz le froit de durté amortie,

where the two words tendresse and amortie are combined and a process of freezing up is evoked particularly in the form of the verb - s'est amortie and the surface of the ice is almost evoked by the preposition 'soubz le froit'. Dizain 420

which accompanies the device La Femme qui bat le beurre adds to the sense impressions evoked by that device with the concrete characterisation of la raison:

La Raison asses mollement tendre
Ne prene, apres long spasme, grand deffault.

Sometimes Scève introduces a more fully expanded image in the form of a simile as in dizain 65:

(1) For the phrase les yeulx de ma pensée see a close parallel in La Theologie naturelle (sic) de Dom.R.Sebon, Paris, 1551, translated by Jan Martin, 2nd Dialogue, p. 23: 'ficher le regard de notre pensée en la resplendissante lumiere de sa divinité'.

Mais bien congneus appertement combien
 Mal j'adorois tes premieres faveurs
 Car, savourant le jus de tes saveurs
 Plus doux asses, que Sucre de Madere.

Here the metaphor is already contained in line 6 but it is emphasised and developed by the comparison with Madeira sugar in line 7. Similarly in dizain 122,

je sens a l'impourveue
 Comme les Bledz ma pensée undoier,

where the verb undoier is reinforced and developed by the comparison with the ears of wheat. This evokes a concrete picture of a field of grain waving in the wind; Cotgrave gives two meanings for the verb - waving, surging (like waves) or a dangling, flickering or gentle moving in the wind and it is this second movement that is suggested by the context in the dizain.¹

Other evocative images which are more than the bare fusing of abstract and concrete qualities are the evocation of firmness in dizain 415,

Et plus ma foy ne soit en quelque sorte
 Sur l'Emeril de fermeté fourbie,

where the metaphor which consists of the whet stone and the quality fermeté linked by the article de is extended and prolonged by the past participle fourbie. And in dizain 232 the sleeplessness of the poet is characterised by the phrase

(1) Godefroy gives some examples of the figurative use of undoier.

'Et l'Horologe est compter sur mes doigtz' (where the verb compter means compté) and the time picture given in the next line 'Depuis le soir jusqu'a la blanche Aurore'.

Finally there are one or two examples of an evocative image in its simplest manifestation: the evocation of a concrete object by another concrete object as in dizain 191:

Tu vois ma face emperlée de gouttes
Se congelantz menues, comme gresle.

Here it is not so much the sensation experienced by the poet that is in question as the accurate painting of a picture - the frozen droplets of tears on his face and to render this more vivid he compares them to drops of hail.¹ In another dizain he paints another aspect of his physical suffering in love, this time making a word picture with no suggestion of an analogy:

Car jà mes os denuez de mercy
Percent leur peau toute arse en main endroit. (246)

The extreme emaciation of the lover is here conveyed by concentration on one physical aspect - the way his bones stick out through his skin which is on fire.²

- (1) c.f. the use of ivoire and cresper in dizain 310.
 (2) A much longer list of the evocative images could be given but the main types have already been covered and many of the personifications of faculties have been mentioned by Saulnier. It is worth mentioning how close to Petrarch in particular Scève is in many of these fusions of concrete and abstract: for example the use of the verb s'aiguiser with souhaict in dizain 320 may be compared with Petrarch, Rime, 360, 1 36, 'sempr'aguzzando il giovenil desio'; the phrase 'siege de l'honneur' as applied to Délie's heart in dizain 54 with Petrarch's

(Contd)

2. Emotive images.

One of the most obscure of these images, appearing in the course of a poem are the lines in dizain 104,

Lors debendant ceste face esperdue
Je vy de loing ce beau champ Elisée
Ou ma jeunesse en son rond Colisée
Saturisoit contre Solitude.

The meaning of the allusions is not easy to ascertain. The general lines of the argument on the other hand are clear: the lover has been blinded by love and his reason is vanquished; he is led by pleasure and his lowest senses since he is without the help of his higher faculties. From a distance he sees his carefree youth and his liberty which has now been transformed into servitude. But these bare outlines omit the richness contributed to the argument by the allusions. To take the first difficulty first: what is the meaning behind the verb satyrisoit? Parturier's note to this merely states that it is 'une allusion aux pièces satiriques des Romains'. If we look at some 16th century texts and dictionaries we may find out what contemporary readers understood by the Roman satyre. From the writings of dramatic theorists and grammarians such as Donatus,¹ and from prefaces to translations of Classical

use of the verbs alberga and fa nido echoed further by Scève's use of the words sejour and empire in dizain 367 and residence in dizain 362.

- (1) Donatus was much read in the 16th century and his works were reprinted frequently.

drama, for instance by Charles Estienne, it is evident that the etymology of the word was confused which not unnaturally coloured their conception of it. The word satura was erroneously connected with the Greek Σάτυρος, satyr. This view was only exploded by Casaubon in 1605 in his De Satyrice Graecorum poesi et Romanorum Satira libri duo.¹ The confusion between the two words, satire and satyr, led the 16th century to see Satyrs playing in satirical drama. A clear example and proof of this view may be seen in Charles Estienne's Preface to Terence's Andria published in 1542. We find him explaining the nature of stage works among the Greeks and Romans and his description of Satyre runs thus:

une sorte de fable et manière de taxer les moeurs des citoyens en forme obscure et agreste, sans nommer personne aulcunement; et en la scène de ladicté satyre n'estoient introduys que faunes et dieux petulans, lascives et sauvaiges, que l'on appelloit aussi satyres.²

Furthermore the important connection between satyr and satire cojes out strongly in descriptions of the décor and of the way in which satyric scenes or drama were played. Estienne says in the same preface,

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- (1) For further discussion see J.W.Duff, Roman Satire, Berkeley, California, 1936, p. 3. The confusion may be seen also in Alberti, De Re Aedificatoria libri decem, 1541, and Serlio, Il primo libro d'Archittetura, Paris, 1545, and all the editions of Vitruvius.
- (2) Premiere Comedie de Terence intitulée l'Andrie, nouvellement traduite de Latin en François, en faveur des bons espritz studieux des antiques recreations. Paris 1542.

si la scène estoit pour jouer satyre, on l'accoustroit d'arbres, de cavernes, de montaigne et choses agrestes faictes en ouvraige de jardinerie bien jolyment et mygnonnement.

Thus the rustic disguises, the gaiety and the introduction of fauns and satyrs are as important as the censorial and satirical elements in any discussion of the connotations attached to satyres in the 16th century.¹

The connection between satyrisoit and Colisée may be illuminated by a further look at Charles Estienne. He discusses the actual production of comedies and satyres in Antiquity and states that they were first played in carrefours but that as they became more popular they 'se jouoient aux cirques, theatres et ampitheatres faictz et edifiez ou par la chose publique ou par quelque empereur', or again in the same passage 'or est il ainsi que les theatres ne servoient qu'aux jeux scéniques, entre lesquels estoit comprinse la tragédie, satyre et comédie'.² These descriptions approximate closer to what is known of the Greek satire plays than to Roman satire. Scève has in mind dramatic or scenic satire rather than Roman satire proper as typified by

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- (1) These comments are repeated and developed by Charles Estienne in his later preface to Les Abusez, published in 1548. Some of the remarks are in fact almost a translation of Vitruvius, 5.8. See T.E. Lawrenson: The French Stage in the XVIIth century. Manchester University Press, 1957, p. 14, for a woodcut of the satiric scene according to Serlio.
- (2) Preface to the Andria, op.cit.

Horace, Lucilius or Juvenal and his notions seem to correspond to the 16th century ones as seen in Charles Estienne.

As regards the use of the word 'Colisée' we have evidence that this was used in the general sense of theatre or amphitheatre in the 16th century. Huguet for example gives instances of the general application of the word where it is a synonym of 'theatres'.¹ An edition of Terence in Venice 1497 has a frontispiece of a 'Coliseus sive Theatrum'. Thus Scève may not be alluding to the actual Coliseum in Rome although the revived contemporary interest in the Ancient Theatre may well have been shared by him, as he certainly shows an awareness of the round shape of the theatre. However whether Scève is referring to the Coliseum proper or not, the important associations he is evoking are not with the spectacles, the prize fights, the bloodshed and sensational shows of humans and animals that delighted a Domitian or a Vespasian but rather the rustic gaiety and mockery and satire of satyric scenes in the manner of Attic comedy.

In addition the common feature between 'satyrisoit' and champ Elisée is pleasure. In Robert Estienne's dictionary under the entry Elysium we have the description 'secundum poetas est locus inferorum, voluptatibus plenus', and satyrs

(1) 'Et mettons plus tost pieds et mains es theatres et collisees qu'aux bleds et vignes'.

are always famed for their sensuality and pleasure-seeking habits.

It remains to link these few lines with the dizain as a whole. The poet recounts his attachment to and striving towards too lofty a desire and the way he has been led to darkness of the soul and body and a dominance of his pleasure over his reason. When he looks on his youth 'en son rond Colisée' he expresses by means of the possessive adjective son a link between the activities of his youth and the farce and rustic gaiety of the allusions. This link suggests the insouciance, freedom and ability to mock at, and satirise care that were characteristic of his youth. In contrast to this we have the last two lines where his present state of servitude to Délie are stressed.¹

In another dizain, no. 201, Scève uses less obscure allusions. He is concerned with the excesses and unnatural behaviour of the lover in love, particularly the excesses of heat and cold. From the allusion in lines 3-4,

Et ne se peult desormais plus celer
L'autre Dodone incongne a Epyre,

(1) The popularity of the theme of Satyrs and Coliseum is attested by the scene in the Entrée of Henri II to Lyon in 1548, described by Godefroy, Ceremonial français: at the Place du Grand Palais there was an elaborate show-piece backed by a low theatre auditorium 'tout lequel simulacre étoit environné par le derrière d'un demi-rond de theatre à quatre grands Thermes de Satyres males et femelles'. Cited by Lawrenson, op.cit. p. 44.

he derives the rest of the dizain so that the image is partly emotive but the dizain is almost decorative in structure and elaboration. The fountain alluded to has the power of extinguishing torches and of relighting those that are extinguished. Parturier gives a reference to a Petrarch canzone which is worth looking at in detail. Petrarch is concerned to show how extraordinarily unhappy his state is by comparing it to the strangest things in the world. Thus each stanza of the poem has two parts, in the first of which he describes the miracle or unnatural thing and in the second compares himself to it. After analogies with the Phoenix and the calamyte stone there is the description of the fountain:

Un'altra fonte ha Epiro
 Di cui si scrive ch'essendo fredda ella,
 Ogni spenta facella
 Accende e spegne qual trovasse accesa,

and he compares himself with it,

L'anima mia ch'offesa
 Amor non era d'amoroso foco
 Appressandosi un poco
 A quella fredda ch'io sempre sospiro,
 Arse tutta; e martiro
 Simil già mai né sol vide né stella,
 Ch'un cor di marmo a pietà mosso avrebbe:
 Poi ch'enfiammata l'ebbe,
 Rispensela virtù gelata e bella.
 Così più volte ha'l cor acceso e spento
 I'l so che'l sento; e spesso me n'adiro.

What we have here in Petrarch is a lengthy elaboration and explanation of the comparison making it correspond to his own state. Scève, since he is using the concentrated dizain form

cannot extend himself in this leisurely way: the first two lines describe his own paradoxical state - 'congeler/En ton ardeur', then the allusion is introduced and described. Weber points out that Scève 'va établir une fusion plus directe entre Délie et la fontaine glacée, un contact plus surprenant entre les flammes qui jaillissent de la face de Délie et sa froideur interne'.¹ Scève succeeds in stressing the paradox by means of juxtapositions and repetitions of important words. For example in line 8 'Qu'il n'est si froid, bien que tu soys plus froide' and the last line 'En ton feu mourir glacé tout roide'.

In dizain 187 a single allusion in the fifth line,

Car a mon Hydre incontinent succede
Un mal soudain a un aultre repris,

evokes associations which enrich our understanding of the poet's position. The directness and brevity of the image, the telescoping of the two terms by means of the possessive pronoun 'mon' makes us aware of the perpetual battle Scève is waging - no sooner cutting off one head than a hundred others appear.² Ruscelli gives an example of an amorous

(1) Création poétique, p. 176.

(2) See Boccaccio, Bk 5. ch. 14:

apud Laernam paludem cum Hydra immani monstro
certamen habuit cui cum essent capita septem et
uno exciso septem illo renascerentur illico,
exquisita vitalium origine illam consumpsisset, de
qua sic Seneca tragoedus ubi subra; Quid saeva
Laernae monstra numerosum malum...?

conceit which displays the Hydra and suggests firstly the perils, snares and difficulties of love and secondly, by means of the motto, the determination to conquer them 'in qualunque modo'.

At the end of Délie Scève borrows many ideas and phrases directly from the Dialogues of Speroni, among them an emotive image rich in associations. The two lines in dizain 435:

Ne sens je en nous parfaire, en augmentant
L'hermaphrodite, efficace amoureuse.

Behind this allusion, which, in its present form in the dizain is probably remembered from Speroni, there are two distinct connotations. Firstly the fable in Ovid (Met. 4.) which is widely recounted by Boccaccio and the 16th century mythographers. Boccaccio explains that Hermaphrodite is the son of Hermes and Aphrodite (hence the name): 'cuius erat species in qua mater paterque cognosci possunt, nomen quoque traxit ab illis'. The story is given of how Hermaphrodite was bathing in a stream and loved by a nymph who joined him in the water. As he resisted,

Oravit ut ex ambobus efficeretur unus. Et factum est
et sic qui masculus intraverat fontem, masculus illum
exivit et foeminea.¹

(1) Bk 3, ch. 20, c.f. Robert Estienne, Dictionarium, p. 248, who also gives the Ovid reference, and Torrentinus, p. 94 who gives a simple clear account of the fable, mentioning in addition the name of the nymph, Salmacis and the fact that Hermaphroditus was adolescens at the time.

Thus the emphasis here is on the complete fusion of the two sexes and the context is that of a man beloved by a nymph and resisting her. The psychological explanation of the fable is the attraction and union of the strongest opposites and it is expressed in terms of this bisexual being Hermaphroditus.

The other set of associations around the allusion stems from Platonism and Neo-Platonism. Following the fable explained by Aristophanes in Plato's Symposium of the original form of the sexes and the origin of love the Italian Neo-Platonists commented on this story. Ficino, for example, in his commentary on the Symposium takes Aristophanes' speech and glosses it thus: the division of men into male and female is seen as a separation of souls from divine light; the souls constantly seek their other half and 'en la recouvrant, elles seront aussitôt entières et trouveront leur béatitude avec la vision de Dieu'.¹ The perfect union of two souls is then the first step towards union with the divine light and a return to the primary state of beatitude. Speroni presents it as perfect love and uses the Ovidian fable to illustrate this point:

Quello è amore perfetto, il cui nodo lega e congiunge perfettamente due innamorati: in maniera, che perduto il loro proprio sembiante diventino amendue un non sò che terzo; non altramente, che di Salmace e di Hermaphrodito si favoleggi. Laquale mutua et miraculosa union in varij modi significarono i nostri poeti.²

(1) 4e Discours, Ch. 2.

(2) I Dialogi di Messer Speron Speroni. Vinegia, 1542, fol. 3v^o.

Scève has borrowed the first part of his argument in this dizain from Speroni,

Or si le sens, voye de la raison
Me fait jouir de tous plaisirs aultant,¹

and he then has recourse to the myth of Hermaphroditus to emphasise the perfection of the spiritual union between himself and Délie and the emphasis is much closer in spirit and idea to Speroni and the Neo-Platonists than to the Ovidian story as recounted by Boccaccio and the 16th century mythographers.²

Dizain 182 has an allusion to the Graces which is interesting in its context since it is given a personal twist by Scève. The argument of the poem runs thus: if reason admires in Délie the 'Graces du Ciel infuses' and if the Graces are 'de la Vertu puissance' with the power of transforming the onlooker and admirer to better things, and if Virtue 'ne tend sinon a ce juste debvoird'adorer toute perfection', then the whole world should admire the perfection and beauty of Délie. The interesting point of the allusion is the comparison between the transforming powers of the Graces and of the Gorgons,

Nous transformant plus que mille Meduses.

(1) See Parturier note.
(2) c.f. the reference to Délie as ma Dyotime in dizain 439, also in a context owing much to Speroni and the Neo-Platonists.

The power of the Gorgons to turn any onlooker to stone is well known; Scève has perhaps chosen to express this in terms of Medusa not only because she was the most famous of the Gorgons but also because she was the only one who was mortal and therefore is more suitable for comparison with Délie. Boccaccio's interpretation of this fable of the Gorgons is worth mentioning if only because he links it with the power of Love. He describes the beauty of the three sisters and then,

quia tam grandis esset earum pulchritudo quod ea
visa stupescerent intuentes, et muti atque
immobiles non aliter quam si essent saxa,
divenirent.¹

In Délie the transforming power of the Graces is taken over from the Gorgons and linked to Virtue rather than to Love.

Finally we may look at dizain 75 with its allusion to Délie as the protecting Goddess of the poet and to the infernal Deities,

Fais seulement, Dame, que de tes yeulx
Me soient tousjours toutes nuisances lentes.
Lors vous, Nuisantz, Dieux des umbres silentes....
Ne m'osterez par forces violentes
Non un Iota de ma felicité.²

Scève evokes here Pluto, Proserpina and their attendants such as the Parcae and Eumenides presiding over the death and judgement of mankind. The last part of the poem is then in

(1) Bk 10, Ch. 10.

(2) For comment on Iota see Saulnier, Quelques termes de la langue de Maurice Scève.

the form of a prayer to Délie and has the certainty and conviction that she can preserve him from these infernal Deities. The syntax and vocabulary of the first few lines however have caused great difficulty:

Pour me despendre en si heureux service,
Je m'espargnay l'estro semblable aux Dieux.

The second line was amended by Parturier to 'je n'espargnay', but Saulnier rejects this emendation and paraphrases the first four lines, keeping to the original reading:

je depense tout mon être à servir Délie, il n'est
qu'une chose que je mets de côté, que je ne lui
sacrifie pas et c'est la possibilité de m'élever au
rang des Dieux par la vertu; on ne peut tout de même
pas me reprocher de garder de m'épargner cette
richesse seule.¹

3. Illustrative.

Here are a few examples of the way in which Scève uses an illustrative image to clarify a point in the argument without stressing the vehicle of the metaphor and without distracting our attention from the tenor and the argument.

Dizain 211 has an image where the combination of forces between ignorance and malice are likened to thick black smoke,

Toute leur force en fumée s'assemble,
S'espaississant pour se immortaliser.

The image is not extended nor echoed in another part of the poem - it merely serves to make clear the combination and its

(1) Des corrections aux textes de Maurice Scève, in Bibliothèque d'Humanisme et Renaissance, vol 8, 1946, pp. 265-276.

effect and perhaps to add the further suggestion of disapproval in the emotive colouring of the metaphor.

Again the metaphor in dizain 430,

Car patience est le propice Estuy
Ou se conserve et foy et assurance,

introduces the bare comparison between the quality of patience and a sheath or case. Huguet gives many examples of the meaning of estuy which include tombeau and cercueil, but neither of these suggestions is present in the dizain. Cotgrave gives for estuy: 'a sheath, case or box to put things in; and (more particularly) a case of little instruments as sizars, bodkin, pen-knife etc and commonly termed an Ettwee'. Thus it is a case of anything which serves to enclose and keep something. Any associations around the actual concrete object or what exactly it is are not really in question. It conveys admirably the fact that patience is the only thing which can conserve and enclose 'foy et assurance'.

The phrase 'ma vie en friche' in dizain 411 brings in the most fleeting analogy with fallow or sterile fields but merely to clarify the tenor of the metaphor.¹ In dizain 439 a simile is introduced as a means of clarification and is then elaborated:

(1) See Huguet sub friche: demeurer en friche - être stérile. He also gives examples of the figurative use of this word.

..vain plaisir, qui en tous lieux m'entame
 Me penetrant comme l'eau en l'esponge,
 Dedans lequel il m'abysme et me plonge
 Me suffoquant toute vigueur intime.

What was introduced as an illustrative image is now extended to become evocative as well - the gradual sucking in of water in a sponge until it reaches saturation and suffocation point - likened to the illusions of pleasure sapping the life-blood of the poet. Similarly the simile in dizain 225 which contains the barest mention of a 'cerf en campagne' stresses the freedom and carefreeness of the poet before leading into the more ample and contrasting image of 'Vertu/Qui tellement me tient tout en saisine' which is explained and elaborated in further legal terms.

To sum up, the category of evocative images in the course of a dizain is a large one including as it does the traditional fusing of abstract and concrete as in frein de ma pensée, les yeux de ma pensée and l'ocil de l'ame and I have only mentioned a few examples to show how Scève can give a personal twist to many of these phrases by choosing a stronger concrete word than was usual or by reinforcing the phrase with another concrete word, usually a verb denoting physical action. In almost all cases the function of the image is to bring alive an abstract quality or concept by endowing it with physical characteristics. It is in this way that the medieval bataille des sentiments and the schemework of mental faculties,

each with a set place in a hierarchy, are brought alive. There are only a few examples of evocative images that do not go beyond pictorial description and vividness. The emotive and illustrative images do not occur as frequently in the course of a dizain as they do at the beginning or end.

CONCLUSION

In both parts of this study I have shifted the emphasis away from the 'startling modernity' of Scève, from those elements which seemed to make him a 16th century Mallarmé or Valéry. Instead we have explored the ways in which his work can be related directly to the background of 16th century poetics. This does not, I believe, diminish his stature as a poet, but it does help us to understand certain qualities which have been underestimated in 20th century appreciations of him. The devices are a good example of how an understanding of the conventions he was using serves to enhance our sympathy and understanding. If we leave behind the notion that they are tiresome or even childish trappings of 16th century taste, we arrive at a view of Scève as a poet acutely aware of the value of pictorial genres like emblems and devices. In these the immediate and popular appeal to the eye was reinforced by Neo-Platonic theories of intuitive intellectual knowledge of an idea or concept derived from sense-impressions, communicated through the highest sense-organ of all. Not only was Scève aware of this but he also saw that the devices provided a basis for illustrated metaphors and thus could be incorporated into a literary work such as Délie. Although there was no literary merit in the early emblem books, a poet could well see in them the potentialities of a literary form which he might adapt to his own purpose. In 17th century England poets like Donne and

Herbert drew upon the material and method of the emblem writers, but transformed the raw material into a private and personal statement. Herbert in particular uses the emblematic method: for example when he starts from a comparison of two totally dissimilar things like the church floor and the human heart. Although his verse was not accompanied by an emblem picture he proceeds in the manner of an emblematiser. There is no necessary connection between the two things, neither traditional nor fixed by common qualities, but Herbert creates the meaning by creating the likenesses within the poem.

We can see how the devices allowed Scève to start from convenient visual analogies: either traditional images with well known associations or a startling comparison between two dissimilar things as for instance in the device La Femme qui bat le beurre where the tenor of the metaphor is his sens and raison. He can then analyse his personal feelings and problems within the basic framework offered by the devices. In the example I have just mentioned Scève uses the pictorial device to assist the reader in his understanding of the complex analysis of the relationship between his various faculties which is the theme of the dizain.

The devices also provide Scève with the two most common ways of ending a dizain: by the use of a gnomic statement or proverbial saying or by the introduction of an image. This

combination would appeal to a 16th century poet in that it is one way of going beyond the analysis of a purely personal experience to point to the truth or general significance of it. In criticising Scève for using proverbs and explicit statements of a general truth, critics have lost sight of the fact that a 16th century poet was concerned at least as much with truth as with feelings and revelations of his personal character and experience. Set within their historical context, the devices appear much less obscure and useless than modern taste would at first be led to believe.

The shift of emphasis which I spoke of above is also revealed in the images themselves. Both from the point of view of content and of function, they are much more part of their background than has been suggested. An image which seems to us startling in content, like the hare crouching in its warren, which is used to express the physical and mental situation of the poet when he is separated from Délie, would be less startling for a 16th century reader who was familiar with the convention that all animals had fixed and personal qualities. In this example the hare would be recognised as a stock symbol of timidity and nervousness. In his use of images Scève relies to a great extent on the reader's memory and knowledge, for in this way associations and qualities of figures and animals are present in the dizains through condensed allusions.

This use of traditional imagery leads us into the heart of the function of imagery. Scève is a poet who draws on Neo-Platonic and Petrarchan material, and uses the conventional topoi of European love poetry to give expression to intensely personal experiences. The poetic value of Délie lies not in the Neo-Platonic idea-content, nor in the visible progression towards a gradual acceptance of the worth of suffering and the role of Délie and of love in his life, although that progression, shot through with his struggles, physical frustration and suffering is meaningful as a record of human experience. The poetic value lies in the individual dizain, each one offering a moment or aspect of experience, and the best dizains explore the full significance of this en profondeur. The imagery lies at the heart of this achievement. For on the one hand a poem like no. 144 'En toy je vis, ou que tu sois absente' offers the reader an analysis of the essential relationship between two lovers in love, worked out in Neo-Platonic and Aristotelian terms of the qualities which are potential in the lover but become actualised in and through his mistress. On the other hand it is only in a poem like no. 367 'Asses plus long qu'un Siecle Platonique' that an intensely personal experience is brought out strongly in physical and mental terms, and through this the problems inherent in, and the frailty which is a fundamental characteristic of, a human relationship are

conveyed to the reader. It is the judicious interweaving of physical and spiritual terms, of literal and figurative language, that makes us see the individual experience and the general significance. Similarly it is through imagery that Scève is able to bridge the gap between the simple, literal statement of a personal situation, as in dizain 18:

Mais moy. je n'ay d'escrire aultre soucy
 Fors que de toy, et si ne sçay que dire
 Sinon crier mercy, mercy, mercy,

and an analysis which reaches out to the broader plane of human experience.

The function of imagery is closely related to the author's intention, the kind of poetry he is writing and the form in which he is casting it. The antithesis between 'functional' and 'decorative' images ascribed to Scève a peculiar and personal use of functional images. But when this term 'functional' is broken down into more precise definitions, it is seen to embrace a good deal of what is regarded as traditional imagery and imagery which cuts across both functional and decorative categories. In the range of poems I have discussed, from the simple, demonstrative praise of Délie's beauty and virtue to the more complex analyses of the nature of love or of the relationship between two lovers, Scève introduces images at crucial points of the poems to illuminate and enrich his argument. As Valéry Larbaud said in 1925 when 'discovering' the beauty of

dizain 378 'Les vers 1-6, qui d'abord ne vous auront pas séduit, vous les apprendrez pour l'amour de ces quatre derniers'; after this, the beauty of line 4 'Au fond confus de tant diverses choses' reveals itself to the reader.

The 'startling' images are startling not because of their content but because of their position and role in the poem. They have the power of arresting the reader's attention and forcing him to delve into their meanings and into the meaning of the dizain. Once the associations and suggestions are grasped (and this is more difficult for us than it would have been for a 16th century reader since we have laboriously to reconstruct the background) the 'point' of the comparison or the basis of the likenesses is for the most part logically simple and dependent upon a common quality or situation. Scève does not rely so much as Donne, for example, on displaying logical subtlety or on appealing to the reader's intellect in his images. The very differences in structure and placing of images in both poets is indicative of this. When Donne introduces a startling image (that is a startling analogy between dissimilar things, where the tenor and vehicle are far apart) he proceeds to convince the reader of its validity in the argument of the poem. Take the compass simile again: Donne introduces the comparison - the two souls 'are two so/As stiff compasses are two'. The simile appears at first sight an arbitrary

and intellectual choice. Donne's intention seems to be clear: to illuminate the point in his argument - 'I will show you what I mean. Take this object, the pair of compasses for example..' He cannot leave the image at this point to speak for itself but has to explain both terms in the next two stanzas to show the reader what a perfectly appropriate comparison this is and how it illuminates the difficult argument concerning the relationship between two lovers in the absence of one. Or again in A Nocturnall Donne uses an extended metaphor, where the vehicle is taken from the realm of alchemy and is explained at length in terms of his experience:

For I am every dead thing
 In whom Love wrought new Alchemie.
 For his art did expresse
 A quintessence even from nothingnesse,
 From dull privations and leane emptinesse;
 He ruin'd me and I am re-begot
 Of absence, darknesse, death, things which are not.

Contrast Scève's startling image in dizain 143:

En mon penser soudain il te regarde
 Comme au desert son Serpent élevé,

which is completely unexplained and yet does not rely on the reader's ingenious teasing out of the likenesses with the aid of his intellect. Rather it relies on his memory and knowledge of the associations surrounding the Brazen Serpent of Moses. It is based on connections which would be clear through usage and a heritage of meanings shared with the reader.

Again the very differences in structure between a poem of Donne's and a poem of Scève's confirms these analyses. Donne chooses a longer, looser poetic structure, which permits a far more leisurely introduction and establishment of an image, and allows the idea to develop in two or three stanzas of eight lines with subtle turns and twists and extended parallels between the tenor and vehicle of a metaphor. On the other hand, Scève and Donne share, to a great extent, the serious concern to combine personal experiences with a passionate reasoning about them in poetry, although the communication of the personal experience is more consistently successful in Donne than it is in some of Scève's poems, where the abstract argumentation tends to make the reader lose sight of the human experience with which it is concerned.

The basic function of an image in Délie is perhaps illustrative. In its simplest manifestation it is an appeal to familiar experience, to known facts or natural phenomena, in order to make a point in the argument intelligible and convincing, or else to provide a starting point for the argument itself. In images which are primarily evocative or emotive in function the illustrative intention is usually present, in that these images are invariably linked to the argument of the rest of the poem. This is what makes the poems more than a loose mixture of abstract

or general statements and brilliant images. Scève has realised to the full the potentialities of the dizain form. When a poem starts with an image or general statement Scève argues from it, almost deductively, or allows the suggestion of the image to permeate the personal argument that follows. Where a poem ends with an image, that image is not only the climax of the argument, the jump to the field of metaphor when the argument demands it, but also a light shining back over the poem to illuminate retrospectively.

The images in Délie rarely achieve the degree of expansion enjoyed by images even in the sonnets of Ronsard and Du Bellay. Where Ronsard, using the sonnet form, can devote eight lines to the vehicle of a comparison and still have six lines for developing the tenor, Scève uses a condensed image in one or two lines which provides a short-cut to parallels and associations which, though not explicitly stated, illuminate the whole poem. Where Ronsard and Du Bellay describe a tableau in the first part of a sonnet, Scève uses the first few lines to initiate a theme, to suggest 'sympathetic' associations which will come into play later, or to set his own personal experience in a larger background of common experience or general truth. The differences between Ronsard and Scève as regards their use of imagery which has tended to be reduced to the two terms 'decorative' and 'functional' respectively, are not

so much differences in the actual imagery as in the author's intention, the kind of poetry he is writing and the poetic form he chooses. It would be an interesting further study to re-examine these two terms against the background of 16th century poetics and then consider both poets and their use of imagery in the light of that re-examination.

NOTE A.

C.F. Menestrier. L'Assemblée des sçavans et les presens des Muses. Lyon, 1665.

Menestrier imagines a scene of sçavans discussing who could devise the Arcs Triomphaux for the marriage of Charles Emmanuel II Duc de Savoye and Marie Jeanne Baptiste de Savoye. They discuss previous writers of devices and argue as to which is the best and the most original.

pp. 14-5:

Quand les faiseurs de devises oûirent parler de Carrousel, ils se levaient tous en tumulte pour s'offrir à faire celles des Cavaliers qui composeroient les quadrilles. Paul Jove crût qu'on n'oseroit pas luy contester cet avantage puisqu'il estoit reconnu universellement de tous pour premier maistre de cet art: mais Bargagli luy dit, que quoy qu'on luy en dût les principes, il avoit porté plus avant que luy, et qu'il en seroit de plus justes. Aresi vouloit s'avancer pour faire savoir ses Imprese Sacre mais Ferro qui conservoit encore du ressentiment contre luy, dit tout haut qu'il ne s'agissoit pas icy de precher et le renvoya à son Breviaire et à sa Bible pour y chercher les mots de ses devises, quand celuy-cy le menaça de sa pena reaffilata faisant mine de ne pas beaucoup craindre ses ombres et ses apparences dont il le vouloit encore noircir. Amboise et Boissière craignirent que la faction française ne fut pas assez forte pour eux contre les Italiens, quoyque Malle-Ville leur offrit le secours de quelques devises redoublées: mais lors qu'on y pensoit le moins le sort tomba sur Maurice Sève Lyonnais à qui tout le monde donna sa voix non seulement par ce que l'assemblée se tenoit dans son pays (à Bellecourt) mais encor parce qu'il estoit originaire du Piedmont dont Alpin est le Souverain et qu'il avoit esté le premier qui eut écrit ses amours en vers et en devises pour Délie et le premier qui en avoit fait de Françaises estimant qu nostre langue n'estoit pas moins belle que l'Italienne et l'Espagnole pour exprimer de pareils sentimens.¹

(1) I am indebted to Dr M. McGowan for drawing my attention to this passage.

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